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Erratum: In "Getting by with a Little Help from My Friends" (January 2016), Julia Heath-Reynolds should have been identified as teaching at Indiana State University in Terre Haute. *Teaching Music* apologizes for the error.

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SEE YOU IN TEXAS!

NAFME heads to Grapevine for its 2016 National In-Service Conference. Mark your calendar now for **November 10–13, 2016**! Visit nationalconference.nafme.org to learn more!



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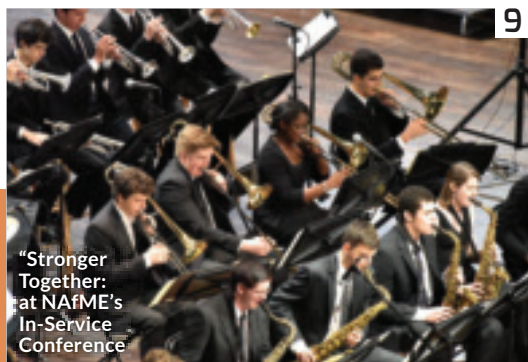
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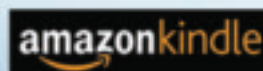
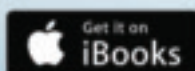
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SUMMER WORKSHOPS FOR MUSIC EDUCATORS

July 11-15, 2016



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First Steps in Music

Dr. John Feierabend



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Dr. Christopher Azzara



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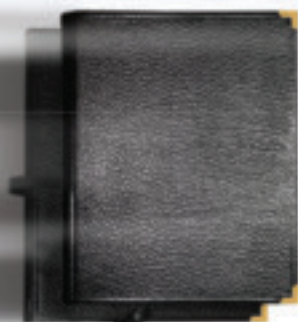


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upbeat

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

GRAMMY® Semifinalist Says Music Teaching Fits Her Strengths, Passions



DOREEN FRYLING is in her 20th year as a public school music educator. A member of the National Association for Music Education (NAfME), she teaches International Baccalaureate® (IB) music and chorus classes at South Side High School in Rockville Centre, New York, and previously taught K-5 general music and middle school chorus. She often serves as a cooperating teacher for student teachers, and has presented at conferences on topics including differentiation, vocal health, and politics in education. She is an outspoken critic of high-stakes testing and its negative effect on music education opportunities for students. Fryling was both a 2015 and a 2016 GRAMMY Music Educator Award semifinalist and is a founding member of the eVoco Voice Collective and a professional chorister in New York City's Brick Choir.

Q: Why did you become a music teacher? My parents had the foresight to give me piano lessons and bring me to choir rehearsals as a young child. Several musicals, years in marching band, and many concerts and recitals later, it wasn't a stretch to imagine that I would become a music teacher. Now, I cannot imagine having any other career. Music education is a perfect fit for my strengths and my passions.

Q: Please describe your music program. Rockville Centre Public Schools has an amazing music program from the elementary through secondary level. Students are provided music as an integral part of their education. Elementary

students receive general music instruction and have the opportunity to select an instrument and receive lessons starting in fourth grade. At the secondary level, students are involved in our many bands, choirs, and orchestras; music technology, music theory, and studio in music classes are also offered. As an IB School, we have a two-year, higher-level IB Music course that an increasing number of students choose as their arts component for their full IB diploma. We also have an active Tri-M® Music Honor Society that does substantial outreach.

Q: What role do you believe your NAfME membership has played in your career development? I joined CMENC as a freshman in college and have been a NAfME member since. I cannot count the number of articles from NAfME publications that I have read that have shaped my understanding of the teaching and learning process. Knowing that you are in good company among a cadre of dedicated music educators across the country is helpful, especially if you are only one of two music educators in a building. The strength of NAfME advocacy is invaluable to every one of us. The role of NAfME in each state's music organization also provides valuable performance opportunities for students. I am grateful to be part of such a successful professional organization and look forward to being reenergized time and time again with NAfME conferences, workshops, and publications.

To learn more about Fryling, visit nafme.org and search for "Doreen Fryling."



2016 Music In Our Schools—Music Inspires Tour

“**HERE ARE A FEW** [words] that begin to create a picture [of what it’s like being part of the Music In Our Schools Tour]: appreciated, supported, valued, honored, affirmed, humbled, grateful, alive, inspired, passionate, professional, connected (to a greater cause), invigorated,” said Mason Elementary School music director **Rachael Fleischaker** in Canton, Ohio. “I truly cannot thank NAFME and the Give a Note Foundation enough for this incredible honor.”

“I was absolutely thrilled to have the Give a Note Music in Our Schools Tour highlight our students and music education program,” said **Sally Burns**, music director, Bowie High School, Bowie, Maryland. “The music teachers at Bowie High School and in our school system work extremely hard to provide a quality music education for our students. This recognition meant the world to us ...”

Give a Note Foundation and its annual Music In Our Schools Tour are about more than a grant and a one-day celebration. Give a Note shines a bright light on the importance of music education in communities of great need.

It’s easy to celebrate the accomplishments of well-supported music programs. And we should—music matters for all students. Many budgets, however, don’t prioritize music programs, especially in underserved schools. That’s where Give a Note Foundation comes in.

“Having our small town see our kids receiving recognition for making music was huge for us. Music is ... not often at the forefront of experiences that our community counts among the

most important,” said **Kristin Loos**, music director at Ridge View Elementary School in Hobart, Indiana. “For ... community stakeholders to see

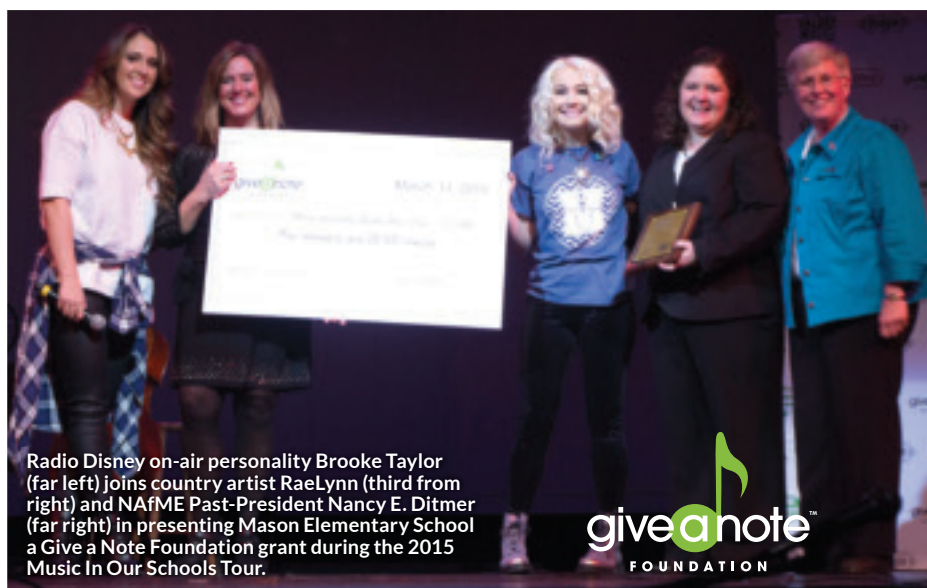
music-making as something that can really shape their children’s experience of the world made a big difference in this town.”

The effects of that day in the limelight extend past the grant presentation and celebration. “I have already been asked by two district administrators to have the Mason choir sing at future events,” Rachael Fleischaker. “One told me that she just couldn’t stop smiling through the event and really wants to share that feeling with others in the community.”

This year Give a Note is partnering with Radio Disney for the third annual Music In Our Schools Tour. Six schools across the United States will receive a Give a Note Foundation grant and a celebration concert featuring a popular artist or band hosted by a Radio Disney personality.

Learn more about the selected schools at bit.ly/2016MIOSTour, and follow the hashtags #MIOS2016 and #MusicInspires on Twitter, Facebook, and Instagram.

Join us in reaching more schools with grants and support for their music programs. Donate online at bit.ly/GANDonate. If you and nine friends donated \$25 a month to the Give a Note Foundation for a year, you could fund a school’s music program for a year.



Radio Disney on-air personality Brooke Taylor (far left) joins country artist RaeLynn (third from right) and NAFME Past-President Nancy E. Ditmer (far right) in presenting Mason Elementary School a Give a Note Foundation grant during the 2015 Music In Our Schools Tour.



RESOURCES FOR JAZZ APPRECIATION MONTH

In 2002, the Smithsonian Institution created Jazz Appreciation Month (JAM) to celebrate the extraordinary heritage and history of jazz and acknowledge its importance as part of America’s cultural heritage. The National Association for Music Education (NAfME) supports jazz instruction throughout the school year.

For example, Jazz at Lincoln Center, a NAFME strategic partner, is providing jazz instructional videos on NAFME’s

website (bit.ly/NAfMEJazz).

NAfME’s Council for Jazz Education supports NAFME members and the jazz community by serving as an important resource to improve the quality of teaching and research in jazz education at all levels. Richard Victor, a retired high school band director and coordinator of music for the State College Area School District in Pennsylvania, chairs the council.

For more information and resources, go to

bit.ly/SocietiesCouncils, and scroll down to Council for Jazz Education. To visit the Council Facebook page, go to facebook.com/NAfMEJazz.

For JAM 2016, the Smithsonian will explore how jazz itself is a form of democracy—as a form of communication via a solo or group, and as an equalizer—and celebrate the legacy of musician and bandleader Benny Carter, who is featured on the free JAM poster this year. The Smithsonian provides

additional JAM information at americanhistory.si.edu/smithsonian-jazz/jazz-appreciation-month, where you can also request the 2016 poster. For more information on Carter, including videos of his concerts, visit bennycarter.com.

NAfME also encourages qualifying high school students to audition for the 2016 All-National Honors Jazz Ensemble (go to bit.ly/2016ANHE). The application deadline is May 11.

MUSIC TEACHERS "STRONGER TOGETHER" AT NAFME'S NATIONAL IN-SERVICE CONFERENCE

NAFME's 2016 National In-Service Conference will be held November 10-13 in Grapevine, Texas, at the Gaylord Texan Resort and Convention Center. This will be the first of three years the Conference will be held in Grapevine.

The theme is "Stronger Together." Music educators are empowered when strong connections are fostered within instruction, assessment, advocacy, and professional development and networking.



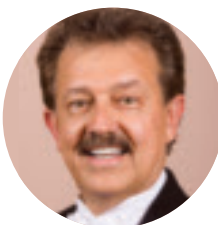
Conference presentations will reflect the theme via sessions on implementing standards, strengthening teaching and learning, enhancing advocacy to build high-quality music programs, recruiting and retaining music teachers, and sharing innovative and collaborative teaching strategies that synthesize and relate knowledge and personal experiences. The conference will include sessions that address the theme in all areas of music education: general music, band, chorus, orchestra, emerging ensembles, jazz, technology, and composition. There will also be concerts and special events, including performances by the 2016 All-National Honor Ensembles.

To learn more and to register, visit national.conference.nafme.org. The early-bird rate deadline is September 6.

Indianapolis Children's Choir Founder Retiring after "Changing Lives One Song at a Time"

 **HENRY LECK, FOUNDER** and artistic director of the world-renowned Indianapolis Children's Choir, is retiring after 30 years and will conduct his last concert on April 30. In those 30 years, the Indianapolis Children's Choir has grown from two small groups to one of the largest choral organizations of its kind, with nearly 20 choirs and many music classes serving more than 3,000 young people, aged 18 months to 18 years. The ICC benefits an additional 2,000 children through its Innovations program, which directly supports music in schools.

The 30th season, which kicked off in September 2015, has been a farewell and celebration of the influence Leck has had on young musicians and the choral community at large. "It is with a great sense of pride and accomplishment that I look back on 30 years of young people making beautiful music, traveling the world, and changing lives," Leck states. "What started as a dream to create a small children's choir in 1986 has become one of the largest and most successful children's choir programs in the country. This has been done with



a team of incredible teachers and staff, talented students, devoted parents, a dedicated board of directors, and a supportive community." ICC's executive director Don Steffy adds, "The Indianapolis Children's Choir is thrilled to celebrate the impact of Henry Leck on young musicians in Indianapolis and the choral world at large. We are grateful for this time to reflect on his contributions."

An internationally recognized choral director, Leck is professor emeritus in choral music at Butler University in Indianapolis, where he served on the faculty for 27 years. Designated by the Indiana Music Educators Association, in 2015 he was named a Lowell Mason Fellow by NAFME.

This distinction is one of music education's most important honors, and is designed to recognize the accomplishments of music educators, music education advocates, political leaders, industry professionals, and others who have contributed to music education in their own, unique ways. The award is named for Lowell Mason, considered to be the father of public school music education in the U.S. Learn more at bit.ly/LowellMason.

NAFME'S COLLEGIATE ADVOCACY SUMMIT EMPOWERS FUTURE MUSIC EDUCATORS

IN JUNE, NAFME Collegiate members will travel to Washington, D.C., for Capitol Hill visits, mentoring, and professional development. The annual NAFME Collegiate Advocacy Summit will empower the next generation of music teachers to be advocates for their music programs and students.

Following up on the December signing of the Every Student Succeeds Act, NAFME encourages collegiate music education majors and new graduates to come to Capitol Hill as we meet with staffers and members of Congress to talk about the next steps in this new era for music education. The event takes place Wednesday through Friday, June 22-24.

Collegiate NAFME members can go behind the scenes to meet face-to-face with U.S. legislators and their staffers on the Hill, enjoy an evening reception and awards dinner while networking with NAFME state and national leaders, and participate in leadership and advocacy training and professional development.


"It is an incredibly enriching experience to be involved in something on such a large scale that directly affects a cause we firmly believe in," said one student, who attended the 2015 Collegiate Advocacy Summit. "It really opened my eyes to just how important getting involved in advocacy really is."

NAFME, the established national voice

for music education, encourages music education majors to join in this exciting event and to carry their passion for music education to Capitol Hill. Reserve your spot today at nafme.org/hillday.



In Memoriam: Lowell Mason Fellow Edwin E. Gordon

 **EDWINE E. GORDON**, known as a preeminent researcher, teacher, author, editor, and lecturer in the field of music education, passed away on December 4, 2015, in Mason City, Iowa. Beginning in 1997, he was distinguished professor in residence at the University of South Carolina in Columbia, following his retirement as the Carl E. Seashore professor of research in music education at Temple University in Philadelphia.

NAfME announced Gordon's selection as a Lowell Mason Fellow in October. This distinction is one of music education's most important honors, and is designed to recognize the accomplishments of music educators, music education advocates, political leaders, industry professionals, and others who have contributed to music education in their own, unique ways.

Gordon was a pioneer of research in musical aptitude, the psychology of music, and how musical aptitude develops in young children. His research in

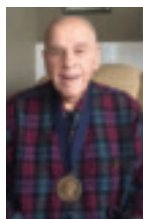


music learning theory and the sequence of development of musical learning have provided the basis for much of what is taught in our music classrooms.

"We applaud Dr. Gordon for his 61 years as a member of our association," says Michael A. Butera, NAFME Executive Director and CEO. "He has worked tirelessly on behalf of the field of music education and has shown over these

many years how music orchestrates success. We congratulate him on this well-deserved honor."

In addition to his academic accomplishments, Gordon played string bass as a symphonic and jazz musician, and performed with a number of orchestras and ensembles, including the Gene Krupa band. His work reflected his philosophy on the value of music in the lives of all: "Music is unique to humans. Like the other arts, music is as basic as language to human development and existence" (from Gordon's book *A Music Learning Theory for Newborn and Young Children*, GIA Publications).



My best recommendation to music teachers of the next century is to improvise, improvise, improvise! Get rid of notation. Learn from music learning theory to teach children to make music without the aid of notation or music theory. Follow religiously the process of the way we learn language. —**EDWIN ELIAS GORDON 1927-2015**



SAVE THE DATE! NAfME's 2016 Calendar

*Some dates are subject to change. Visit nafme.org for details.

APRIL 2016

"Yes, You Can Teach Guitar!" Register for summer Teaching Guitar Workshops. Preregistration discount \$25 off until May 15. See bit.ly/2016NAfME-TGW

APRIL is Jazz Appreciation Month: Visit bit.ly/NAfMEJazz

APRIL-NOVEMBER: Stay up to date on election season with news from NAFME Advocacy at bit.ly/2016Elections-NAfME

APRIL 15: NAFME Electronic Music Composition Contest Deadline. Visit bit.ly/ElectronicContest

APRIL 15: Applications deadline for Tri-M® Recognition of Excellence for your students. Visit bit.ly/NAfMETri-M

MAY 2016

MAY 1: 2017 U.S. Army All-American Marching Band audition and application deadline. Visit bit.ly/USAAAMB2017

MAY 6: Chapter Summary Form deadline for Tri-M Chapter of the Year. Visit bit.ly/NAfMETri-M

MAY 11: NAFME All-National Honor Ensembles deadline. Visit bit.ly/2016ANHE

JUNE 2016

JUNE 6-JULY 29: Teaching Guitar Workshops take place around the United States. Graduate credits and letters stating clock hours will be available. Early bird rates end May 15. Register at bit.ly/2016NAfME-TGW

JUNE 22-24: Collegiate Advocacy Summit, Tysons Corner, VA, and Washington, D.C. Visit bit.ly/NAfMEhillday

JUNE 22-26: NAFME National Assembly, Tysons Corner, VA

AUGUST 2016

Check the "NAfME Backpack" for Back-to-School resources for the new school year at bit.ly/NAfMEBackpack

SEPTEMBER 2016

SEPTEMBER 1: Nominations open for 2018 U.S. Army All-American Marching Band.

SEPTEMBER 6: Early bird deadline for



NAfME 2016 National In-Service Conference. See nationalconference.nafme.org

OCTOBER-DECEMBER 2016

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

NOVEMBER 1: Applications open for 2018 U.S. Army All-American Marching Band.

NOVEMBER 10-13: NAFME 2016 National In-Service Conference, Grapevine, Texas. Visit nationalconference.nafme.org

DECEMBER 1: Tri-M Giving Tuesday

Rob Davidson Photography

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The SupportMusic Coalition is a program of The NAMM Foundation that unites non-profit organizations, schools and businesses working to ensure that all children have the opportunity to learn and grow with music.

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The Every Student Succeeds Act: What It Is, What It Means, What's Next

THE PASSAGE of the Every Student Succeeds Act (ESSA) in December 2015 was a historic victory for the National Association for Music Education, its members, and all music education advocates because it includes, for the first time, a specific and separate mention of music in the “Well-Rounded Education” provision. With this provision, the new bill also provides more flexibility in use of Title I federal funds to support music programs at the local level, especially for those most vulnerable students.

The Elementary and Secondary Education Act (ESEA) was originally passed by Congress in 1965 under President Lyndon Johnson as part of his War on Poverty. The legislation authorized the bulk of federal support for K-12 education programs and was intended as extra support for the nation's most underresourced students. Since that time, the ESEA had been reauthorized by Congress many times, each time under a new title. The breadth and content of the bill has changed and evolved with different administrations, although support for academically vulnerable students is still its biggest component. Before December 2015, the most recent reauthorization of ESEA was titled the No Child Left Behind Act, which Congress passed in 2001.

In December 2015, after years of failed negotiations, Congress finally passed a new version of the ESEA: the ESSA. The provisions include of the ESSA include:

- **Flexibility of Title I funds to support a well-rounded education.** ESSA specifically allows these funds to supplement state and local support for a well-rounded education, including music. This means that more underresourced

schools can improve their ability to use their supplemental funding for music- and arts-rich curricula.

- **More professional development for music educators.** The ESSA states that funds may support professional development for music educators as part of supporting a well-rounded education, and clarifies that this money can come from three of the major areas of the bill: Title I (vulnerable students), Title II (teacher preparation and development), or Title IV (wraparound and supplemental school programs).

- **Flexible Accountability.** The language in the ESSA is very clear: States must now include multiple progress measures in assessing school performance. These can include music-education-friendly measures such as student engagement, parental engagement, and school culture/ climate, which can be very important in helping schools to get a sense of how their school community is faring and what kinds of outside support their students may not be receiving that could help them to be more successful.

- **Protection from “Pull-Outs.”** The new ESSA includes language that discourages removing students from the classroom, including music and arts, for remedial instruction. This encourages more classroom time for music, with fewer interruptions (including for test preparation).

NAfME continues to analyze the new law and explore ways in which it will affect teachers in the classroom. We have provided teachers and administrators with helpful toolkits and fact sheets to assist in implementing the ESSA. For more information and to follow ESSA developments, visit bit.ly/NCLBends.

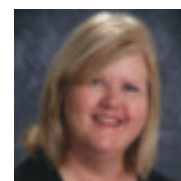
Congress finally passed a new version of the ESEA, now titled the Every Student Succeeds Act (ESSA).

NAfME MEMBERS CHOOSE NATIONAL PRESIDENT-ELECT, DIVISION LEADERS

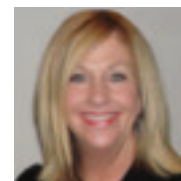
The National Association for Music Education (NAfME) is pleased to announce that members have selected the 2016–2018 National President-Elect. Members in three divisions also chose 2016–2018 presidents-elect. The new officers are:



↑ **KATHLEEN SANZ**, Florida, NAfME 2016–2018 National President-Elect



↑ **JUDITH BUSH**, NAfME 2016–2018 North Central Division President-Elect



↑ **DIAN EDDLEMAN**, NAfME 2016–2018 Southern Division President-Elect



↑ **SAMUEL TSUGAWA**, NAfME 2016–2018 Western Division President-Elect

For more information on the new leaders, including candidate statements visit, nafme.org/results-of-the-2016-nafme-elections. New officers will begin serving on June 17, 2016.



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Spreading the Gospel in the Music Classroom

An educator in Virginia uses gospel music to teach theory, improvisation, and more.

YEARS AGO, Anne Smith came across a textbook making reference to the pop tune “Put a Little Love in Your Heart” as sung by the gospel great Mahalia Jackson. Around the same time, she heard from her students the common refrain that composers were all “dead, old, white men.” So, to connect with the kids, she decided to use gospel in her classroom. “Gospel music provided a way to educate, engage, and excite the students,” says Smith, a NAFME member, presenter at the 2015 In-Service Conference, and preK–8 teacher at Jefferson-Houston School in Alexandria, Virginia. Additionally, she is the author of *Good News! Innovators and Originators of Gospel Music* (Tate Publishing).

Smith has found that her students tend to be more receptive to gospel than to

classical repertoire, thanks to popular artists whose music has gospel references. Because of this, “Students hear gospel music organically, unlike classical music, which we don’t always expose students to in an approachable way.”

The range of grades that Smith teaches allows her to explore the different eras of gospel with depth, using different materials for different grade levels. For example, she might use *a capella* spirituals such as “He’s Got the Whole World in His Hands” to introduce basic theory. She adds, “With older students I might use traditional spirituals like ‘This Train’ and ‘When the Saints Go Marching In’ to create partner songs.”

Smith has also found gospel to be very helpful in teaching improvisation and developing aural skills. She often has her students listen to

simple gospel melodies and harmonize them on their own, rather than reading them from printed pages. “In the beginning, very little of the music was notated. Therefore, harmony was often created according to the people who were singing it at the time,” she says, adding that an activity like this can be challenging but rewarding for the students.

Teaching gospel is not without the occasional issue, however, such as song lyrics that can be seen as problematic in secular classrooms. Minor tweaks in the lyrics can often make them workable. This was the case when Smith taught the modern-era song “I Need You” by Hezekiah Walker. “First, it referred to being a part of God’s body; second, it spoke of praying. I simply changed the words to ‘one body’ and ‘thinking.’ This didn’t change the meaning, and we were able to sing the song with integrity.”

With gospel having been a big component of her classroom for years, Smith has seen her students learn to find great joy and meaning in making music. “Far too often, as students progress, we tend not to stress the joy of music. Rather, we begin to focus solely on a perfect performance. Since gospel music was born from struggle, students are able to connect with pain and find that they can express that pain in positive ways.” ■

“Since gospel music was born from struggle, students are able to connect with pain and find that they can express that pain in positive ways.”

FACTS & FIGURES

JEFFERSON-HOUSTON SCHOOL

Alexandria, Virginia

GRADES PreK–8

ENROLLMENT:

526

PERCENTAGE OF LOW-INCOME STUDENTS:

74%

ETHNICITY OF STUDENT BODY:

67%

African American

20%

Hispanic

10%

White

2%

Unspecified

1%

Asian/Pacific Islander and American Indian

NUMBER OF MUSIC TEACHERS:

3

ENSEMBLES/CLASSES:

General, Band, Orchestra, Choir

2016 SUMMER WORKSHOPS

June 6-10

Kansas City, KS
Dallas/Ft. Worth, TX

June 13-17

Iowa City, IA
Las Vegas, NV
Tampa, FL

June 20-24

Dearborn, MI
Memphis, TN
Oklahoma City, OK

June 26-July 1

Oconomowoc, WI

July 11-15

Basking Ridge, NJ
Leesburg, VA

July 18-22

Boston, MA
Middletown, PA
St. Louis, MO

July 25-29

Bellingham, WA

August 8-12

Toronto, ON Canada

WMDrumming Level 1

Curriculum Update

WMDrumming Level 2

WMDrumming Level 3

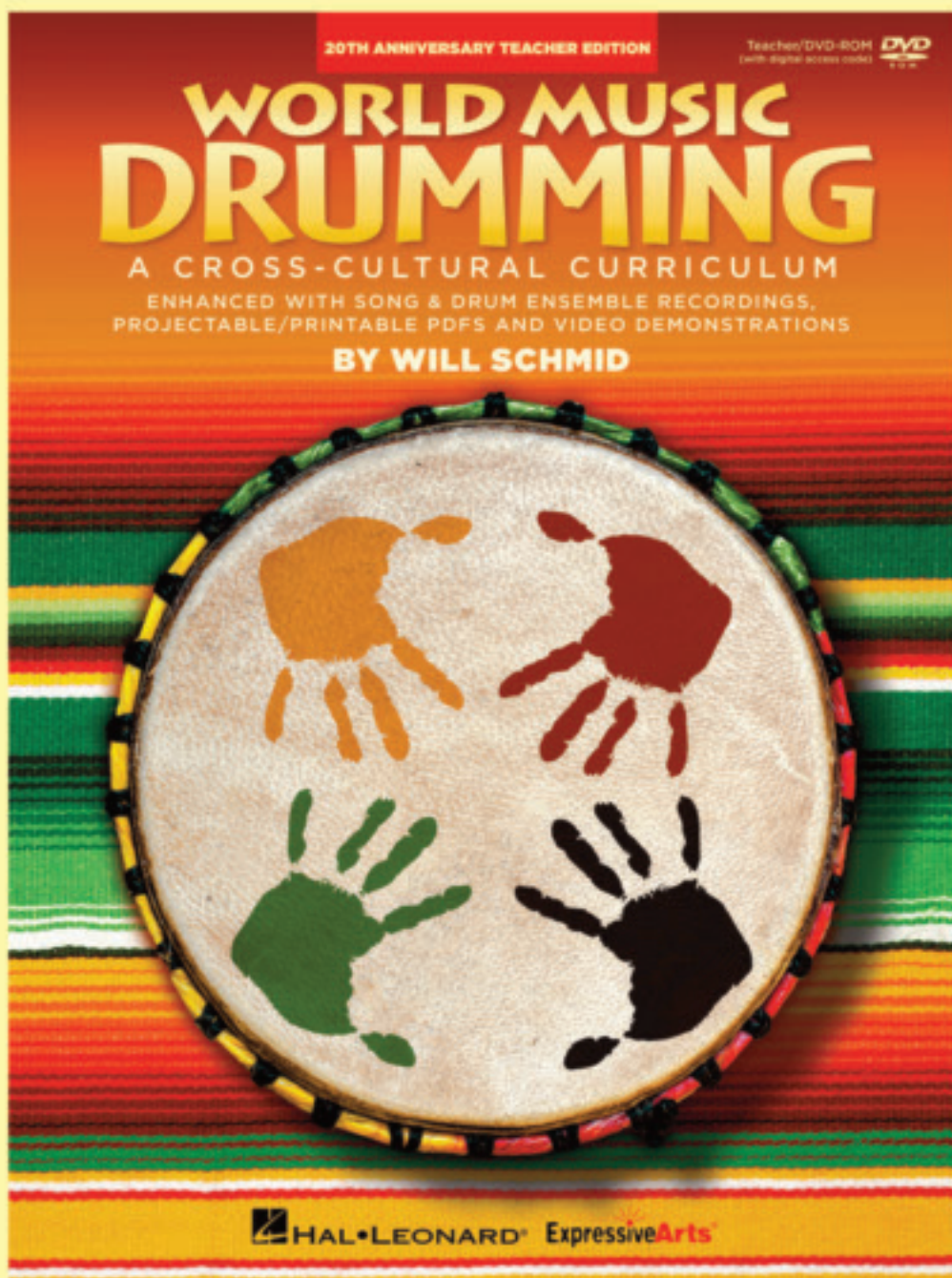
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Important staff development happens when teachers work with each other.

More Than Just a Standard Solution

SMG consultants can provide valuable help to school music programs.

SOLUTIONS MUSIC GROUP

(SMG) was created by the National Association for Music Education (NAfME) in 2014 to bring well-known experts to any school or district for help with their music programs. While the National Music Standards and evaluation aren't the only things on which SMG concentrates, these often dominate districts' concerns. Thus, SMG has been focusing on helping with things that, on the surface, can seem rather daunting.

SMG sessions are often held at music education association events. "We did a Standards boot camp in March 2015," says Barbara Pavesi, NAfME's Manager of Business/Product Development. "It was well-received by those who attended. I would describe it as an unpacking and unwrapping of the Standards—

making them more user-friendly for the classroom. A lot of the feedback I got said that it was super-helpful with getting an understanding of what they can be used for and how they can be used for students' benefit."

Additionally, for a fee, SMG consultants can come into a specific school, assess the



program, and see what improvements can be made. These consultants can do a GAP analysis (the comparison of actual performance with potential or desired performance) as well. The goal, according to Pavesi, is to devise a plan that can be

implemented in a timely manner, in a way that is measurable. Generally, a consultation lasts for a day and a half. Custom consulting is available as well.

In addition to supplying help with the Standards, SMG has consultants available for the following areas, among others:

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

In the future, SMG will work to help districts create better professional development. "Sometimes there are no offerings specific to music. We want to connect with districts to create relevant content they can use during Professional

Development Days," says Pavesi. Rich Wells, SMG consultant and former director of music and performing arts for the Simsbury [Connecticut] Public Schools, remarks,

"The most important staff development that happens with teachers on a district level is when teachers work with each other. The most important thing that a consultant can do coming into a school district is stimulate the kind of conversations that should be happening at the district level." ■

MEETING THE CHALLENGES OF THE NEW 2014 STANDARDS

NAfME has long supported the field with materials that help teachers deal with new developments in the world of education. "Challenges posed by the importance of Standards and evaluation in today's world of education make the availability of top consultants essential," says Mike Blakeslee, the association's Deputy Executive Director.

"When we released the first National Standards in 1994, we produced 14 books of lesson plans, benchmarks for assessment, and more. However, what we couldn't really supply was the level of custom support that would help schools and districts think through the challenges in the Standards. Now, in the face of new voluntary Standards, a new legislative environment, and continual changes in student demographics, we developed SMG to help teachers and supervisors think through how best to serve their own communities."

An SMG consultant can help teachers decide what their entry point can be into using the Standards, according to consultant Johanna Siebert, retired director of the arts for the Webster Central School District in western New York: "A consultant can help a teacher determine what he or she is doing now that can lead into how to work with the Standards in a deeper way, as well as decide where first to address major gaps in current alignment."



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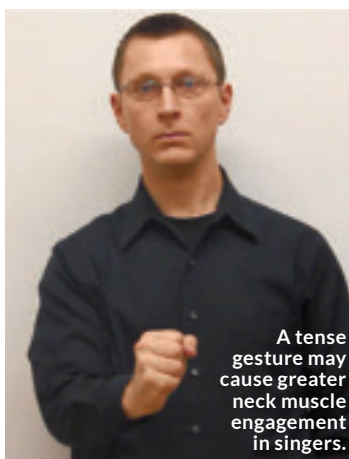


When You're Stressing More Than Just the Beat

Could your choral conducting gestures be transferring tension to your singers?

DO YOU FEEL TENSE when conducting your choral groups? It turns out that this may be negatively affecting your singers. “In my experience, there have been certain conductors for whom it was more difficult for me to sing,” says Jeremy N. Manternach, NAFME member and assistant professor of vocal music education at the University of Iowa in Iowa City. “Those conductors tended to be very tense when communicating musical ideas. I felt like I was unintentionally imitating their tension in my singing technique.”

This led to Manternach pursuing the topic. “Human beings have been shown to imitate facial expressions, gestures, postures, mannerisms, speech patterns, arm and facial tension, and many other behaviors in a variety of situations. The tendency to imitate or mimic in effect is particularly powerful in situations with high levels of rapport. In other words, if I



like you, I will tend to imitate you more without even thinking about it.”

So, could your student singers be inadvertently taking on the stress you feel at the podium? Manternach set out to discover if there was a connection. “I measured those imitative behaviors with surface electromyography (sEMG), which allowed me to directly measure the muscle engagement of singers as they followed certain conductor gestures, some of which included intentional tension.”

Manternach describes the study: “The singers sang the opening melody line to the Mozart ‘Ave Verum Corpus’ while following a life-size, prerecorded conductor ... During the prep gesture, as the conductor cued the singers to breathe and sing, he displayed a gesture that (a) initially dropped (simulating beat four) or initially raised, (b) included a raised head cue or a neutral head position, and (c) had an

open palm or a fist ...

While they sang, I recorded the activity of four different neck muscles.”

What did Manternach discover? “First, singers engaged their sternocleidomastoid muscles slightly more during inhalation when the conductor used a fisted gesture compared to a palm-open gesture. So it seemed that there was a small increase in this neck muscle in response to a tense conductor gesture. Second, singers had slightly more average muscle activity in the suprahyoid muscle area during an upward moving prep gesture compared to a downward moving gesture. This muscle area is linked to a raising of the larynx, which could negatively affect singer timbre. A group of listeners also noticed that the downward-moving prep gesture seemed to evoke what they considered to be a ‘more efficient’ breath from the singers. That result was presumably due to the fact that the singer breathing was less audible and took more time than during the upward-moving gesture. While these differences were very small, they were consistent.”

Although further exploration of the topic is needed, choral conductors may want to take note. “I think there an endless number of studies here because there are an endless number of conductor gestures that we can test,” remarks Manternach. ■

“If I like you, I will tend to imitate you more without even thinking about it.”

POSSIBLE STRATEGIES TO AVOID SHARING YOUR STRESS

Although Manternach notes that more research needs to be done in this area, “there are now a handful of studies that seem to indicate differences in singer vocal coordination in response to certain conductor gestures.” Singers do seem to “absorb” some of the tension shown by their conductor, so those who lead ensembles may want to take particular notice of both their stress levels and gestures on the podium. “Conductors might want to consider how they indicate musical concepts with their nonverbal gestures,” says Manternach. “If they use physical tension to show crescendos, forte dynamics, marcato or accents, and other musical ideas, singers may respond with increased engagement in certain neck muscles. I would also suggest that directors might consider using a downward-moving prep gesture, which may evoke less tension in some neck muscles and less audible noise as compared to an upward-moving gesture. This effect might be because the gesture takes slightly more time than an upward-moving gesture, which allows the singer extended time for inhalation while still effectively displaying the desired tempo and style. The dropped gesture may also imply a low abdominal breath as opposed to a clavicular breath.”

Source: “Effects of varied conductor prep movements on singer muscle engagement and voicing behaviors,” *Psychology of Music*, April 21, 2015 (published online before print), 0305735615580357 (See pom.sagepub.com/content/early/2015/04/21/0305735615580357.abstract?rss=1). Photo courtesy of Jeremy N. Manternach.

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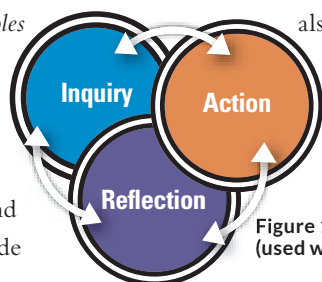
Why Do We Do It?

LAUREN BROWN is a band director at Tuscaloosa Magnet School (Middle School), an IB World School in Tuscaloosa, Alabama. She can be contacted at lnbrown4@crimson.ua.edu.

AFTER TEACHING ONE YEAR of Middle Years Programme (MYP) music at an International Baccalaureate (IB) school, I found myself considering its many benefits and asking: “Where was this learning construct when I was in school?” I believe that a number of aspects of the IB model can help us better serve our students.

The IB Programme

Founded in 1968, the International Baccalaureate makes use of a rigorous curriculum that employs inquiry-based learning to enrich students’ educational experiences. According to its mission statement, “the International Baccalaureate aims to develop inquiring, knowledgeable, and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.” IB, specifically the MYP, uses a teaching model centered on inquiry, action, and reflection. According to the IB publication *MYP: From Principles into Practice* (pg. 50), “the relationship between these aspects of teaching and learning is dynamic, and any aspect might provide



the point from which teachers begin their planning. These inquiry-based aspects of curriculum planning are iterative and interrelated rather than strictly linear,” as shown in Figure 1.

The goal of MYP Music is to develop students’ critical and creative thinking skills through musical experience while concurrently focusing on practical skills for performance. While application is important, it is only one facet of music study (see Figure 2). IB arts assess students using four specific criteria:

- A. Knowing and understanding
- B. Developing skills
- C. Thinking creatively
- D. Responding

Traditional Classroom versus the IB Model

In our music classrooms, educators frequently use IB assessment criteria A (knowing and understanding) and B (developing skills). The most common assessment in the music classroom monitors the development of student skills. In a band classroom, for example, this might be demonstrated by students performing exercises from a method book for a grade. Teacher observation also provides evidence that students understand and can describe subject terms such as articulation, dynamics, tempo markings, and other

Figure 1. Interrelated aspects of learning (used with permission of IBO)



expressive techniques. Emphasis, rightfully, is placed on these assessments, which confirm that the student can read and play music. But is there a further step that we can take? According to IB, the answer is yes. IB assessments C (thinking creatively) and D (responding) provide additional opportunities for student engagement beyond the traditional model.

IB Assessments: Creative Thinking and Reflection

According to the *IB Arts Guide* (pg. 11), thinking creatively motivates students “to develop curiosity and purposefully explore and challenge boundaries. [It] encourages students to explore the unfamiliar and experiment in innovative ways to develop their artistic intentions ... and realize their artistic identity.” As a student, I recall experimenting with music at times deemed inappropriate by my band director. Luckily, I found my musical outlet in jazz. As music educators, we must find time to foster individual creativity as part of our curricula.

Reflection is the cornerstone of using the IB model to enrich the educational experience. The *IB Arts Guide* (pg. 11) states that “students should have the opportunity to respond



"When students are asked to think creatively, they become engaged in the process and put the performance into a larger context."
—Lauren Brown

“Consistently incorporating thinking and reflection in the music classroom can benefit all students.”

to their world, to their own art and to the art of others. Through reflecting on their artistic intention and the impact of their work on an audience and on themselves, students become more aware of their own artistic development and the role that arts play in their lives and in the world. Students learn that the arts may initiate change as well as being a response to change.” As a teacher, I’ve witnessed the benefits of adding reflection to our routine.

Consistently incorporating thinking and reflection in the music classroom can benefit all students. This year, my students kept a weekly reflection journal. Sometimes I provided a prompt; at other times I would allow the student to record his or her own thoughts about our rehearsals and repertoire. When preparing for performance, I asked a specific question about the performance or about a piece. This journal served as both formative

assessment (short reflections that served as “checkpoints” throughout the unit) and summative assessment (taking into account the whole journal as a way to monitor the progression of student understanding). I found that the journal, paired with class discussion, connected the student to the music and to the performance in ways that cultivated deeper understanding.

The unit used with our spring concert offers an example of how to apply the IB model. It was titled “A Night at the Movies.” As we rehearsed for the concert, we stopped to reflect on the emotive qualities and narrative aspects of film music. We also discussed the use of special effects in movies. To parallel the use of special effects, we brought in audio-response stage lights to enhance our performance. Student reflection required assessment C (thinking creatively) to make connections outside the classroom. These connections, through the use of reflections (D, responding), brought students to a deeper level of under-

standing and love for the music.

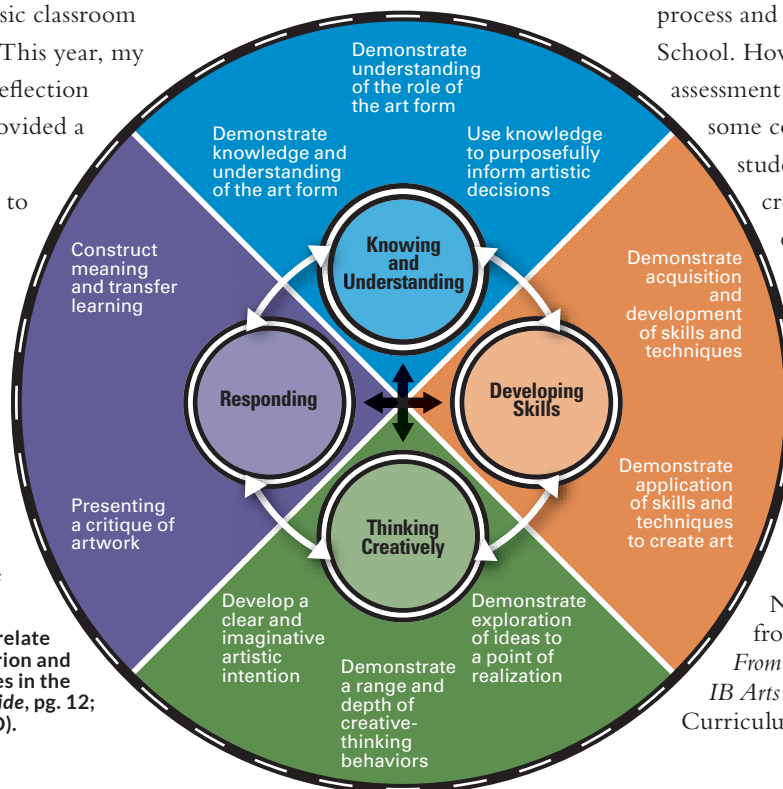
In the days leading up to the performance, I heard band students in the hallway encouraging other students to attend our concert. I waited to hear the students mention the light effects, but this never came up. Instead, the conversation was about how hard they’d worked and how they couldn’t wait for their families to hear the music. During my own education, I’d never been challenged to ask “Why is this piece important to our concert?” or “Who is our audience and what are we trying to convey to them through this performance?” Using the inquiry and reflection model in the music classroom not only teaches students how to perform, but also leads them to understand why they perform. This level of engagement provides understanding of content that, I believe, fosters a lifelong love of music.

Implications

Not every school or school district will want to go through the authorization process and become an IB World School. However, I believe that the IB assessment model needs to be given some consideration. When students are asked to think creatively, they become engaged in the process and put the performance into a larger context. This can be a truly valuable asset not only as we teach our students to perform, but also to help them appreciate the music that they sing or play. ■

Note: References are taken from the publications *MYP: From Principles into Practice* and the *IB Arts Guide* found in the Online Curriculum Centre (occ.ibo.org).

Figure 2. Specific tasks correlate with each assessment criterion and serve as a guide for activities in the music classroom (IB Arts Guide, pg. 12; used with permission of IBO).





Videoconferencing and Music Education

New technologies have opened up possibilities for classroom instruction, private lessons, and auditions.

THE EXPLOSIVE GROWTH of the use of video in the classroom has changed the way many of us teach our lessons, but when using YouTube or other online instructional video sources, the information usually flows in only one direction. Videoconferencing opens up the opportunity for teachers to have truly interactive conversations and lessons with their students by connecting their classrooms with other students, other teachers, and professional performers from all over the world—in real time. We spoke with NAFME members Heather Mandujano, distance learning education coordinator at the Cleveland Institute of Music in Ohio, and Fred Rees, professor of music in the Department of Music and Arts Technology at Purdue University in Indianapolis, Indiana, to discover the current best practices and opportunities for connecting our classrooms to a wide variety of musical opportunities.

When it comes to the various uses for videoconferencing software and apps in music education, the most often seen are private instruction, class or small group instruction and enrichment, and the relatively new idea of using it as a substitute for face-to-face auditions. The most popular application today, however, is to connect individual students with specialized private teachers.

Private Lessons

The benefits of using videoconferencing tools for private lessons become

readily apparent when access to instrument-specific instruction in a specific geographic location is limited. Says Mandujano, “I grew up near a university with a strong music program, so not only were there excellent private teachers in my area, but my high school often relied on the university’s faculty for extra coaching as we prepared for contests or concerts. This isn’t geographically feasible in many parts of the country, but videoconference technology allows students to work with an excellent teacher or coach regardless of where they live.”

In a situation such as this, a student or local resident teacher finds a private teacher through either professional connections or online services such as *lessonface.com* or *takelessons.com*. The student then takes the lesson in a virtual meeting with the remote teacher using software and services such as Skype (*skype.com*), Zoom (*zoom.us*), and/or a variety of apps running on a computer or tablet. This opportunity for one-to-one instruction online is quickly growing in popularity and provides benefits both for the student and the remote teacher: The student gains access to a teacher on their specific instrument, while the teacher opens up a new potential source of income.

While the relative ease and convenience of these new lesson opportunities may be quite enticing, there are several things to consider before connecting your local students with a



Heather Mandujano with Cleveland Institute of Music students Siyao Li (piano), Leah Stevens (flute), J.W. Kriewall (bassoon), and Eun-Song Koh (violin) perform live as part of the interdisciplinary class Mozart Math.

remote teacher—of primary importance being whether the level and maturity of the student will make the lessons worth the time and effort. In this regard, Mandujano points out, “It’s sometimes difficult to accurately assess and correct basics like embouchure and hand position, and with most platforms it is not possible to play in real time with the student. This makes the technology less than ideal for an absolute beginner. To fully take advantage of the musical elements that can best be coached via videoconferencing, the student needs to have a firm technical grasp of his or her instrument.”

Rees holds a similar point of view, however he also sees this kind of situation as a significant learning opportunity for the resident teacher when the lessons are done in a school setting. In cases where the local teacher is not an expert on the instrument being taught, he suggests that the local teacher sit in on some of the lessons personally, especially at the beginning.



“Videoconference technology allows students to work with an excellent teacher or coach regardless of where they live.”

—HEATHER MANDUJANO

“If you are hiring a remote teacher to teach a student on an instrument you don’t know, it becomes an opportunity for you to watch the lessons and build your own knowledge of the instrument as a result. Then, you can use that knowledge to help the student when the remote teacher isn’t available.”

Rees also points out that there are often problems that crop up during an online lesson or classroom session; the resident teacher needs to be aware of these and available to assist when needed. “Keep in mind that you may need to be there to help out in case of technical problems. For example, you quickly learn to remember to do things such as to set the computer to not go to sleep automatically after a few minutes. If it goes to sleep, then you often have to take several minutes to get everything reconnected.” While technical issues are always a possibility, there are other things to stick around for that may not be quite so obvious. Rees continues, “Another issue can be that, depending on the instrument, younger

students can misinterpret a video instructor’s instructions if they don’t have a live teacher in the room. Beginning violinists don’t always mirror very well. If, for example, a beginning violin student is watching their remote teacher play on a video screen they often try to mirror what they see on the screen, making their left and right hands get mixed up visually.”

In the Music Classroom

A second use of videoconferencing apps can be found in the ensemble or general music classroom. Through the use of sites such as *epals.com*, *cilc.org*, or simply through their own professional connections, a music educator can easily find many different potential teachers with whom to connect for the purpose of teaching a lesson or providing additional material that can enrich a unit on which they intend to work with their students. Colleges and universities also are offering more of this kind of opportunity as well—and not just for

degree seekers, but also in classes targeted at for elementary and secondary music classrooms. Mandujano says that, at the Cleveland Institute of Music, they provide more than 30 interactive sessions on a variety of music-related topics. “Some of our most popular classes are interdisciplinary, like Mozart Math (grades 3–5), which incorporates math concepts like basic operations, graphing, and mean/median/mode with live performances of Mozart’s music by our conservatory students.”

Auditions

Finally, there are a small but growing number of colleges, universities, and independent ensembles that are using online services such as *Accepted* (*getaccepted.com*) to gather video audition materials from potential applicants. For instance, NAFME uses the service to audition potential members of the All-National Honor Ensembles (see *nafme.org/anhe* for more information). The site serves as a clearinghouse for potential students and participants to find schools, music camps, and other activities, and then allows them to submit their audition materials quickly and easily. Rees points out that this method of auditioning is growing more popular and advanced as time goes on. “There are many schools doing this for pre-audition events, particularly with international students—even more so if they have high quality videoconferencing capabilities already available.”

There are other high tech ways to do remote auditions as well. Rees continues, “Yamaha, for example, has had a

system for years where they use two Internet-connected Disklavier pianos and a separate videoconference connection to allow a remote teacher or auditor to evaluate a live performance done by a student located somewhere else. The MIDI data is sent from one piano to the other in real time and makes the auditor's piano reproduce the student's performance exactly as the student performs it."

Hardware, Software, and Apps

High quality videoconferencing tools require large amounts of bandwidth to transmit both the audio and video signals. All apps deal with this restriction in the same basic way: by compressing—and thus reducing the quality—of the feed. Most of the free or nearly free popular options such as Skype, FaceTime, and Google Hang-

outs tend to use very high-compression audio codecs that are optimized for speech that can significantly alter the tones and timbres of musical sounds. This can make these options less than ideal for use in the music classroom. At the collegiate level, where new technologies such as Internet2 (internet2.edu) offer much higher bandwidth connections, Rees himself prefers to teach via commercial products such as Adobe Connect (adobe.com/connect) as well as Indiana University's iStream videoconferencing system running on Polycom telecommunication hardware (indiana.edu/~istream).

The Cleveland Institute of Music has been at the forefront of videoconferencing for music education purposes since 1998, and Mandujano herself has presented on this topic at NAFME conferences. As a result, she has developed her own list of favorites. "At CIM, we tested free programs, paid programs that run on a desktop or laptop, videoconferencing codecs, and tablet apps. We occasionally use a desktop platform called *Zoom.us* for classes in which we're mostly teaching about music, but we prefer to use our Polycom codecs, especially for music performance coaching." These systems use dedicated hardware that produces the highest quality audio and video possible, but at the trade-off of requiring significantly more bandwidth than some school districts may be able to provide. These options also come with high price tags that can put them out of range of many school district budgets.

Videoconferencing can open many new doors and opportunities to even the most remote music programs. When planning your lessons for this coming fall, take a few minutes to consider where such an experience might be of value to your students—and use the tools provided in this article to help make it happen. ■

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Audition Formats for Honors Choral Ensembles

SANDRA HOWARD is an associate professor of music and coordinator of music education and choirs at Keene State College in Keene, New Hampshire. She is also the immediate past president of the New Hampshire Music Educators Association. She can be contacted at skhoward1@keene.edu.

Performance evaluation is a frequent topic of conversation in American state music education associations (MEAs) and other sponsoring organizations as they structure audition procedures for honors ensembles. For All-State-level ensembles, the two prevailing modes of presentation used for auditions are blind and nonblind formats. With blind formats, adjudicators don't see the singer during the audition. These auditions can be presented in a live setting where the adjudicators face away from the singer or, in some states, applicants submit MP3 audio recordings for evaluation. In the nonblind format, adjudicators both listen to and view the singers during the audition.

Either format can yield positive results. If multiple formats are used, however, the audition process is less

equitable for applicants. Auditions structured with a blind format allow adjudicators to focus on the overall performance quality without visual distractions. Many nonmusical factors can influence adjudicators' perceptions of performance quality, including initial impression, performer attractiveness, age, and race. Performance attire, stage deportment, memorization, and performer movement can also influence a judge.

Despite this, many adjudicators prefer nonblind auditions, as they offer valuable information when assessing solo vocal performance qualities such as proper body alignment or presence of physical tension, facial expression, and eye contact. With this multisensory information, adjudicators may be able to make more definitive responses while assessing performance quality.

To identify current procedures used for All-State and District honor choral ensembles, I surveyed state leaders in the 52 MEAs, including the Washington D.C., and European MEAs. Leaders of state MEAs and state chapters of the American Choral Directors Association



(ACDA) were asked to describe audition formats and sponsoring organizations for All-State and District honors choral ensembles. In some states, there are multiple honors choirs at the high school level. The results shared (data from 2014) focus on the official District and All-State choral ensembles in each state.

The survey gathered information about the use of blind and nonblind auditions for acceptance to an All-State honors choral ensemble. There is extensive use of each format throughout the MEAs, with 20 states using blind and 31 states using nonblind formats. The District of Columbia doesn't currently offer an All-State choral ensemble. Specific information per state on implemented audition formats is shown in figure 1. (pg. 28)

In NAFME, each state MEA is



Audition formats for choral ensembles matter, as nonmusical factors can influence an adjudicators' perceptions of performance quality—and, therefore, their selections.

Other, e.g., high school activities association or other organization (7).

Sponsoring organizations for District-level choral ensembles in each state were also identified. Currently there are no District-level honors choral ensembles in 18 states. Other state leaders reported sponsoring organizations as follows: state MEA (17); state ACDA (5); state MEA with state ACDA (4); and Other—coordinated by individual districts (18).

The results of this survey reveal the ongoing debate surrounding best practices to assess singers' musical skills for acceptance in an honors choral ensemble. While music criteria are the primary focus during performance evaluation, sponsoring organizations should consider including nonmusical criteria on evaluation forms so adjudicators can purposely recognize and rate these as enhancing or detracting from singers' overall performance. Many states require adjudicator training, and

assigned to one of six geographical divisions. Audition formats for All-State honors choral ensembles are listed by NAFME division in table 1.

Audition procedures were also reported for District-level honors choral ensembles in each MEA. Currently, 10 states do not offer District honors choral ensembles. Other states reported the following formats: blind (7); nonblind (15); varies by district (14); and teacher nomination only (6). District-level honors choral ensemble audition formats per NAFME division are summarized in table 2.

State MEA and ACDA leaders also identified sponsoring organizations for states offering an All-State honors choral ensemble. Survey results showed that most All-State groups were sponsored by state MEAs (35), followed state ACDA (6), state MEA with state ACDA (3), and

TABLE 1—AUDITION FORMATS FOR ALL-STATE HONORS CHORAL ENSEMBLES BY NAFME DIVISION

DIVISION	BLIND	NONBLIND	N/A
Eastern	4	8	1
North Central	2	7	0
Northwest	6	0	0
Southern	2	9	0
Southwestern	5	2	0
Western	0	5	0

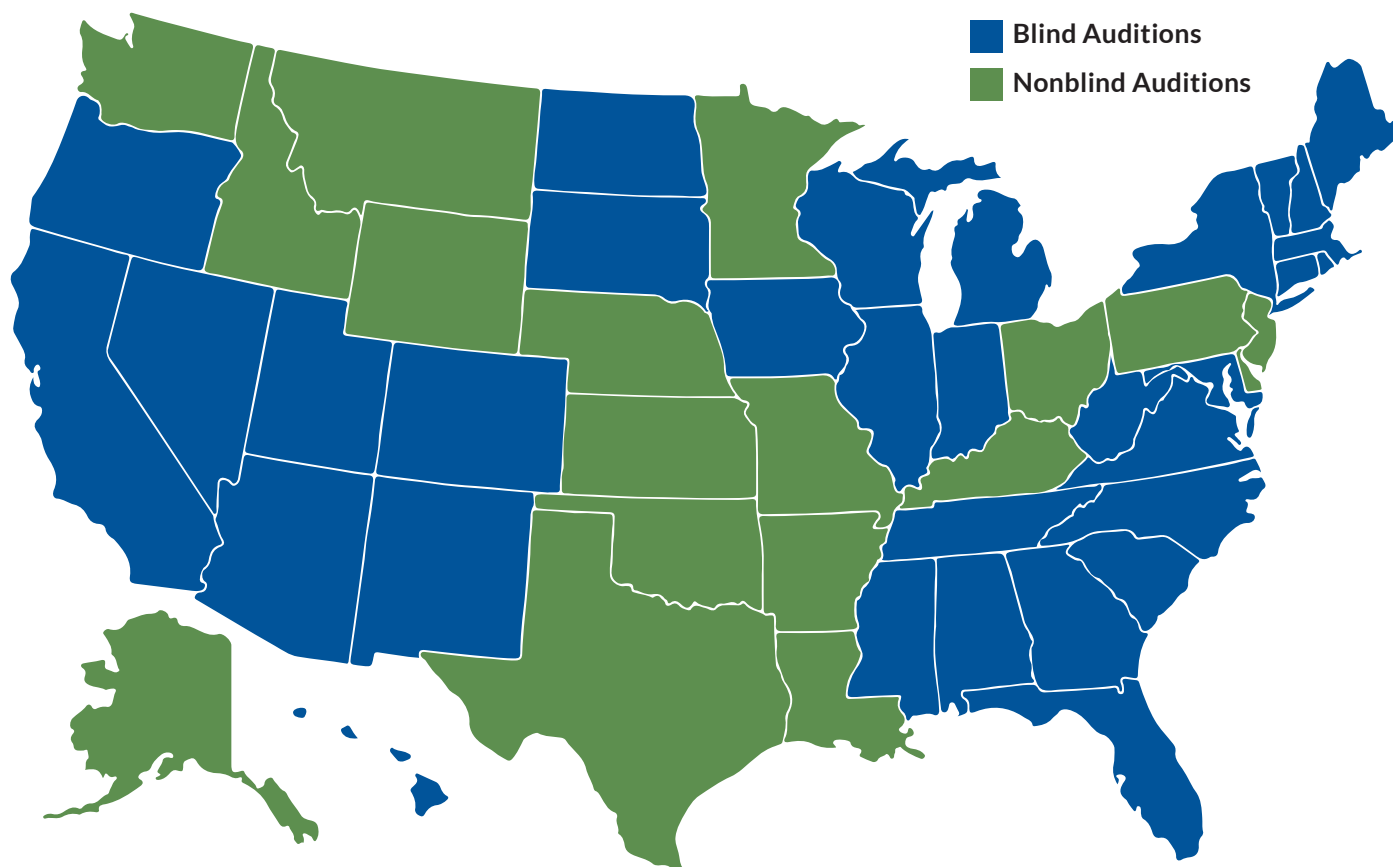
TABLE 2—AUDITION FORMATS FOR DISTRICT-LEVEL HONORS CHORAL ENSEMBLES BY NAFME DIVISION

DIVISION	BLIND	NONBLIND	VARIES	NOMINATION	N/A
Eastern	2	4	4	0	1
North Central	0	3	3	0	4
Northwest	0	0	3	2	1
Southern	1	5	1	3	1
Southwestern	4	0	2	1	0
Western	0	3	1	0	1

Note: NAFME has six geographical divisions: **Eastern** (CT, DE, DC, EU, ME, MD, MA, NH, NJ, NY, PA, RI, VT), **North Central** (IL, IN, IA, MI, MN, NE, ND, OH, SD, WI), **Northwest** (AK, ID, MT, OR, WA, WY), **Southern** (AL, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV), **Southwestern** (AR, CO, KS, MO, NM, OK, TX), and **Western** (AZ, CA, HI, NV, UT). For more information, visit nafme.org.

FIGURE 1

All-State Vocal Audition Formats



these discussions could include possible adjudicator biases in an effort to minimize these during evaluations.

Choral music educators at the local level can contact the sponsoring organization and then communicate basic audition procedures to high school participants. Some ideas for preparing singers for auditions include:

- Schedule a mock audition day in

the classroom to increase familiarity and ease with the audition routine. Set up the room to reflect the layout for the actual event.

- Encourage students to perform mock auditions with their selected attire and footwear for the audition day.
- Reach out to music faculty at area colleges/universities that offer clinics or mock audition events. Many schools of music schools offer these as outreach opportunities.

- Let students see the audition evaluation criteria and scoring sheet before the audition to help focus their preparation.

- Use a scoring sheet as a self- or peer-assessment tool for singers as they to recordings of their performances in advance of the audition date.

- Participate in the audition process as an adjudicator, or volunteer in another capacity to become familiar

with logistics and procedures. Offer feedback to help refine/improve procedures.

Music educators need to continue to dialogue to determine the most effective audition format to implement consistency in performance evaluation and maximize singers' musical growth. Sponsoring organizations are only as effective as the active members who contribute to refining experiences for our growing musicians! ■

LEARN MORE

To learn more about the NAFME All-National Honor Ensemble Mixed Chorus, visit bit.ly/2016ANHE. Application deadline for the November 2017 performance in Grapevine, Texas, is midnight Pacific Time on May 11, 2016.



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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 colleagues. Please send your previously unpublished 1,000- to 1,500-word submission to Caroline Arlington, 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.

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Starting to



Richard Victor
onstage with one
of his swinging
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Swing

How can a music educator build a jazz ensemble from the ground up? From listening suggestions to holding auditions, obtaining gear, and more, here are tips for would-be bandleaders. BY ANDREW S. BERMAN

“TO BE A JAZZ INSTRUCTOR, you don’t need to be a brilliant jazz player or improviser,” says Todd Stoll, vice president of education for Jazz at Lincoln Center in New York City, “but you do have to understand jazz on a cultural and intellectual level, and you have to pass that on to your kids.” Understanding jazz, and the differences between it and traditional music, is the first step to becoming a jazz instructor and starting a jazz ensemble in your school.

Listen First

Listening to music and exposing oneself to a wide variety of repertoire is critical for musicians of all types, but for jazz, it’s the first step. “Jazz conceptually has elements that are not best learned by the written note,” says Stoll. Simplistically, jazz is built on a swing rhythm in which the second and fourth beats are accented. Sometimes the swing rhythm is interpreted as a triplet feel, but Stoll says that this is inaccurate. It’s a subtle African/European rhythm that can only be learned by listening. “You have to acculturate yourself;”



Photo by Annemarie Mountz.

advises Richard Victor, Chair of the NAFME Council for Jazz Education and retired coordinator of music at State College Area School District in Pennsylvania. “If you can sing the melody, that’s the first step. Then try to transfer it to your instrument. Finally, then you can look at the notation, and understand that it’s just symbols jazz musicians use to pass on the music to the next generation.”

Listening is the first step for the teacher and then the first step for the student. Although jazz is our American heritage, it’s outside of the listening experience of most kids. Unless—and even if—parents introduce their children to jazz, it’s often still a foreign language to them. Herb Smith, trumpet instructor at Eastman School of Music and third trumpet with the Rochester Philharmonic Orchestra in Rochester, New York, says that in the early days of jazz, it was everywhere. Children and adults alike were immersed in it. Now, the needle of popular culture has shifted, and the jazz groove is no longer innate. “You have to introduce to them a completely new style, and you have to get it in them,” says Smith.

Look for recordings of the greats:

Count Basie, Duke Ellington, Charlie Parker, Dizzy Gillespie. Authenticity is important, as you need to hear high-quality recordings that are indicative of the style.

This is a popular refrain but it couldn’t be truer: Jazz is a language. “It’s like learning to speak,” says Victor. You can’t speak the language if you don’t know the vocabulary, and the dictionary of jazz is in its recorded history.

Then Play

Once you have the groove and can play it back, the next step is to make it your own. Improvisation is an aspect that’s not unique to jazz, but certainly is integral to the style. “It’s what makes jazz jazz,” says Victor. This is where knowing the vocabulary comes in. NAFME member Jennifer S. McDonel is assistant professor of music education at Radford University in Radford, Virginia, and focuses on building improvisational skills in elementary settings. She says that fluency is achieved “when we can actually use the language to speak extemporaneously.” The ability to improvise enhances musicianship,

NAFME All-National Honor Jazz Ensemble

One of four ensembles representing the top performing high school musicians in the United States, the NAFME All-National Honor Jazz Ensemble, will perform at the next NAFME In-Service Conference, November 10–13, 2016, at the Gaylord Texan Resort and Convention Center in Grapevine, Texas. The ensemble

is sponsored by Jazz at Lincoln Center (jalc.org). Todd Stoll, JALC’s vice president of education, returns to the podium this year as the conductor of the Jazz Ensemble, and will be joined by a special guest conductor, soon to be announced. Stoll says, “It’s important for kids at that level to be up next

to a world-class artist, hear them, talk to them, and get coaching. In jazz there’s no separation, no rift between the young and the old. Everyone plays together, bringing everything they have to the music.”

The deadline to apply is May 11, 2016. For information on auditioning, how to submit an application, and more, visit bit.ly/2016ANHE. And stay tuned to that page for the announcement of the guest conductor.



Jennifer McDonel notes that young students can be guided through the skills to learn improvisation.

providing a flexible framework with which one can read and write music with understanding and, of course, expand one’s understanding and ability to perform different musical styles, such as jazz.

You have to acquire the groove on your own, but kids can be guided to learn the skills used in improvisation through a process that moves from free exploration to creative response to the increased restrictions of formal improvisation. McDonel explains, “This process starts with singing and, over time, can be transferred to instruments. For example, the teacher sings a tonic pattern in a major key and asks the students to sing it back, then sings it again and asks a student to sing back a different tonic pattern in the same key. The teacher builds on students’ understanding by pairing tonic with



“As soon as they can play a few notes, they can play jazz.” —RICHARD VICTOR

dominant, dominant with tonic, then increasing the length of the improvised patterns to call and response (I–V, V–I), and longer harmonic progressions from folk, blues, and jazz tunes.”

Victor further noted that improvisation doesn’t mean that the performer should play random notes—they must play “meaningful statements, derived from knowing the vocabulary of jazz.”

When Do We Start?

NAfME member Kimberly McCord is professor of music education at Illinois State University in Normal, and leads an Orff jazz group at the laboratory school there. She says that it’s “important for preschool kids to hear jazz to get it in their ears.” Through testing, she knows that kids can’t perform the swing rhythm until a later developmental stage (around third grade), but making jazz a part of their experience at a young age makes learning the style easier when they’re ready for it.

McDonel says that the building blocks of improvisation skills can be first established in kindergarten when students learn to listen and discriminate

aurally whether two samples are the same or different. When they can match pitches while singing, they can then learn to sing same and different patterns and to differentiate tunes themselves. They may not have instruments at this point, but the skills they learn through sung exercises can be applied to other situations at every step along the way: when they pick up an instrument, start formal voice training, and/or join a jazz group.

“Little kids have this joy about making music; they’ll do anything,” says Victor. General music teachers should harness that joy and introduce jazz and improvisation before adolescent anxiety sets in. Stoll paraphrases bassist and composer Victor Wooten: “When your child comes to you and they start babbling to you, you don’t say to them ‘come back in a few years when you’ve practiced more.’” Kids should be allowed to improvise freely at the beginning.

Public school students traditionally start on band instruments in fourth grade. Smith says, “Once they’ve learned how to play their instrument a

little bit, throw in some jazz. Why not?” A jazz band can start about a year later if, as Victor says, “you’re interested in getting jazz to start from the roots,” or in sixth when, as Smith says “the band is playing at a level when the kids can actually have fun.”

“I think everybody starts too late,” Stoll remarks. Get your elementary school music teachers on board so students can feel comfortable improvising and feel the jazz groove at an early age, and bring that with them to their beginning jazz band. “As soon as they can play a few notes, they can play jazz,” says Victor.

Building Your Band

“When you’re starting out, you just take everybody,” says Stoll. “Take any kids that are interested. Better to have a kid that’s interested, than a really talented kid that doesn’t want to be there.” When you’re starting out, it’s “much harder to recruit than audition,” Victor advises. “The kids who get excited about it become the best recruiters.” Generating excitement for jazz band can be tough if it’s completely



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TUTTI MUSIC PLAYER (Free app with subscriptions at various price points, for iPhone and iPad, available via Apple's iTunes App Store). An app that includes high-definition video play-alongs of music in the Essentially Ellington repertoire. Features the option to select and watch individual players, change tempo and loop. Also available for desktop Mac and PC systems running Adobe AIR (see get.adobe.com/air).

YOUTUBE (youtube.com) The well-known video repository. Smith notes that, "YouTube is definitely your friend."

a long way to go. Beyond your typical band fare, you'll need amps, a drumset, perhaps a synthesizer, and more, depending on the talents and interests that present themselves. Stoll managed to write instrument repair and replacement into the school district's capital improvement budget—after many attempts. Until then, it's booster

"It's important for preschool kids to hear jazz to get it in their ears." —KIMBERLY McCORD

outside of the kids' experience, but Stoll cautions that, "You just have to be real with them. You don't have to play pop music to engage the kids." If you bring the students something new and exciting, they'll follow your lead. Smith says, "Even if you have an older kid with mastery on the horn but they're shaky on the jazz stuff, I want that kid." Your enthusiasm may be the best motivation and recruitment tool.

If you just want to teach jazz, any group of instruments will do, but if you want to teach big band, you have to get the instrumentation. Stoll suggests trumpets (three to five), trombones (two to four), saxophones (four to five), and a rhythm section (drumset, bass, keyboard), as well as recruiting strong woodwind players if you want to play the music of the 1920s through the 1940s. The clarinet was the most

popular jazz instrument before the saxophone supplanted it in the mid-1940s. Jazz band is a great venue for students to learn doubling, which will be a skill they'll need if they get serious down the road. Stoll advises that if you recruit other instruments, such as French horn, you may need to rewrite arrangements to accommodate them

Once your band has been started, has built a little momentum, and is in demand, you can hold auditions for new members and seating. Stoll suggests auditioning players in a section to hear how they fit themselves in the group. This should highlight who is first-part material. McCord suggests playing short, syncopated patterns for students to echo body percussion (stomps, thigh pats, claps, and snaps). This gives you an opportunity to see if they can hear common rhythmic jazz phrases, and is also good way to determine who might be good drumset players.

Once you have the musicians, you have your best resource, but there is still

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Richard Victor in performance with an ensemble



organizations, grants, and ingenuity. Reach out to local universities and instrument repair shops. Mobilize your community with appeals in the papers and on local radio stations for used instruments. “Create a community that supports your program, and then return the favor by playing in the community,” says Stoll.

For repertoire, Victor advises against jazz arrangements of pop tunes, and advocates sticking with standards or original music instead. Stoll concurs, suggesting easy arrangements from Hal Leonard and Alfred. Jazz at Lincoln Center’s “Essentially Ellington” is a free program for high school jazz bands, and comes with eight free charts. McCord describes the Essentially Ellington repertoire as “classic pieces by big bands, carefully transcribed, with great performance notes.” McCord has found that the

ideal tempo for acquiring the swing groove is quarter note beats at 90 b.p.m. This is an uncommonly slow tempo for jazz, but not completely absent from the repertoire. She suggests Miles Davis’ setting of “Summertime” and Count Basie’s rendition of Neal Hefti’s “Little Darlin.”

Outside talent can also be a great resource. “When you bring somebody in to say the same things you’ve been saying for six months, suddenly the kids listen,” jokes Victor. Partner with local colleges, and if there aren’t any around, McCord says that the Jazz Education Network (JEN; see jazzednet.org) can help. JEN members can apply for a JAZZ2U grant to bring touring talent to their school. Also, teachers and directors can let local arts organizations know that you’re interested in touring talent coming in to teach your kids.

Victor advises that jazz bands need to perform more than concert bands and orchestras to find their groove and

feel confident, and to allow the music to change and evolve. Burnout is always a risk as well, so find a happy medium. Stoll says, “Get them out there, but you want them to play for an audience.” He recommends pep rallies and gigs at restaurants and establishments in town.

To Conduct or Not to Conduct?

Anyone who’s seen a jazz band perform has noticed the director counts off the band and then lets them drive. Conducting happens in rehearsals, but usually in the form of snapping fingers or something else more subtle than waving a baton. “The conductor needs to get out of the way,” warns Victor. The band may need more guidance from the conductor when it’s starting

“Create a community that supports your program, and then return the favor by playing in the community.”

—TODD STOLL

out, but less and less as they develop their sense of time. Smith says, “Once they’ve got that thing locked, it’s not your job to keep the beat.” The conductor can focus on dynamics, entrances and cutoffs, and dance to the beat, letting the parents know that it’s okay to have a good time. To see

Smith’s exemplar of good jazz conducting, search YouTube for Thad Jones conducting “Groove Merchant.”

Coda

Starting a jazz ensemble is an undertaking, but remember that you’re not doing it alone. Ideally, you have the backing of your department, the interest of the students, and the esteem of the parents and jazz lovers in the community. At a minimum, you have the momentum of a jazz culture that was founded in this country and is fueled by its freedom of expression and spirit of camaraderie. ■

A Resource from Jazz at Lincoln Center

Check out the NAfME Jazz Appreciation Month resource page at bit.ly/NAfMEJazz to find a free series of Jazz Fundamentals videos created by Jazz at Lincoln Center. Join drummer Bryan Carter and his band as they explore, explain, and perform basic jazz concepts.





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Beginning Band Director's Workout: Tone, Tune, Technique, Time and TIPS! —
Shelley Jagow (July 18-22)

MUSIC TECHNOLOGY

Blended Learning in Music Education — **Scott Watson** (June 27-July 1)

How to Integrate Music Across the Curriculum with Integrity and Technology:

A Course for PreK-8 General Music Teachers--**Amy Burns** (June 27-July 1)

Cultivating Creativity Using Music Creation Tools — **Stefani Langol** (July 4-8)

iPad Apps for Music Education--**Stefani Langol** (July 4-8)

Notation, Production, and Electronic Instruments (TI:ME 1A)—**Floyd Richmond** (July 11-15)

ONLINE COURSES:

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Chapter #4502, Woodstown High School in Woodstown, NJ

NAfME's Music Honor Society does far more than recognize student achievement and excellence.

BY CATHY APPLEFELD OLSON

LIKE THE MOST triumphant of symphonies, NAfME's Tri-M Music Honor Society® brings together an array of talented students whose combined effort far exceeds that of its individual parts.

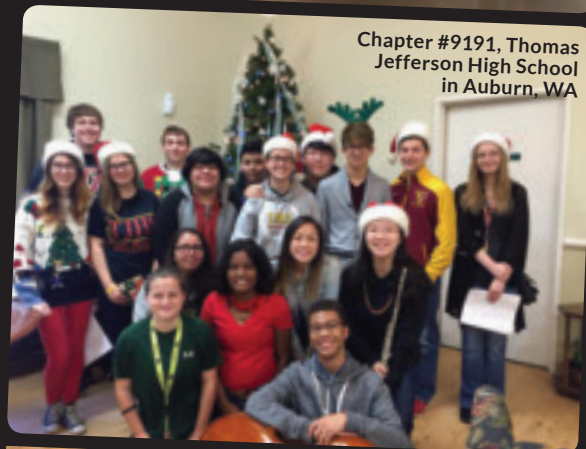
"The mission of Tri-M® is to recognize music students for both their academic and musical achievements and inspire them to be leaders in music into the future," says Lance Nielsen, NAfME's North Central Division President and National Executive Board Liaison. "Some may go on and become music teachers, and probably the majority of them will go on to a wider variety of careers, but they are still going to be our advocates."

Established 80 years ago, Tri-M is undergoing a surge of activity with a current count of more than 1,700 chapters nationwide—470 added in the past two years alone—and new initiatives such as the first Tri-M National Service Day this January to coincide with Martin Luther King Jr. Day.

As outlined on the society's website (nafme.org/Tri-M), Tri-M's cornerstones are student leadership, extension of school musical programs, and community service. Helping to perpetuate its mission, Tri-M corrals students from across music disciplines in a given school. "It's really a bridge, a way of connecting your whole music department together," Nielsen says.

"Philosophically, cooperation always overrides any kind of competition. Whenever we can get people to cooperate, the synergy benefits everyone," notes Tim Lautzenheiser, Tri-M Music Honor Society Advisory Council Chair and vice president of education of Conn-Selmer, Inc. "This really helps in a school where one group is really strong and maybe the other groups aren't—it helps the other groups rise."

And rise they do. "One of the big successes for the students is that they know they take ownership of it," says Angela Luftig, music teacher and Tri-M Advisor at the Wheatley School in Old Westbury, New York. Luftig knows a thing or two about Tri-M success: Wheatley was named Senior Division Tri-M Chapter of the Year for 2014–2015. "Taking ownership, and a





Chapter #7214, Silver Creek High School in San Jose, CA

sense of using music for good—for the whole school and the whole community” are the essentials her students take away from their experience.

The criteria for membership in a Tri-M chapter is straightforward: A student must maintain a C average in academic classes and a B average in music, and they must be part of a current school performing ensemble. However, many Tri-M faculty step up that benchmark when it comes to selection.

At Broken Bow Public Schools in Nebraska, Tri-M Advisor Glenda Ward uses National Honor Society standards as her first consideration for selecting students. “I figure these are my high achievers; I want them to have a B aver-

age across the board,” she says. “I also look for character. How much of a leader are you in this process? I’m looking for kids who are stepping up, trying out for honors choir and band, and other initiatives like that.”

School Spirit

The Broken Bow chapter has come a long way since Ward first arrived on the scene in 2008. “I had no idea what Tri-M was,” she says. “The kids did a great job of telling me what they had done previously, but what I didn’t like was the fact that all I heard was, ‘It’s just something I put on my résumé.’ I thought, ‘There’s got to be a whole other way to use these fantastic music students to help with the school and community.’”

Today, Ward not only shepherds the program at her school, she’s the Tri-M Representative for the state of Nebraska. These days, she says she rarely hears the term “résumé-builder” from her students—they’re too busy with tasks such as fund-raising (bake sales are

big!), helping music teachers take attendance, making sure band uniforms are in order for the next performance, and educating underclassmen about the program. She notes that there are many administrative tasks that they can do, and “the students are the best advocates for the program.”

Tri-M can help schools in other ways, adds Nielsen, noting that in large school districts, Tri-M high school students can become mentors for middle school and lower school students. “From that standpoint, they’re helping to develop a very cohesive music department,” he says.

“We have our own rubric as to how to choose people to become members of the chapter,” says Cynthia Varrichio, music teacher at West New York Middle School in New Jersey, which is a recent runner-up for Junior Division Tri-M Chapter of the Year. Aside from enhancing school music performances, she notes that “we do things other than music in the building to perpetuate Tri-M because there’s a push to be cross-curricular.” Those activities include sponsoring the school-wide Word of the Day, announced each morning. “Sometimes we put music on there, sometimes we don’t. But it always helps push Tri-M forward with recognition.”

Last autumn, with help from the leadership of Tri-M students, Varrichio took 98 music students to Duke Farms in nearby New Jersey to work on breathing techniques. “I think outside

GETTING STARTED

Although starting a chapter for any organization may seem daunting, starting a Tri-M chapter is as easy as “adding water and stirring,” says Tim Lautzenheiser.

A great first step is to check out the NAFME Tri-M Facebook page and website (nafme.org/Tri-M), which has a downloadable handbook to help teachers start the ball rolling.

Lautzenheiser says that interested faculty should contact Tri-M Program Manager Kristen Rencher Nuss (KristenR@nafme.org) with any administrative questions, and reach out to other area schools that have successful, active chapters that can serve as models and mentors. “If it’s feasible, visit the school, take a few students with you, sit in on a chapter meeting, and see what they’re doing.”

Four-year Tri-M Chair for Nebraska, Glenda Ward, first educated herself about Tri-M by attending the Nebraska Music Educators Symposium. “I talked to other sponsors to find out how it all works, and they sent me their criteria and calendars, and how they run their induction ceremonies.”



2015 15th annual Tri-M Symposium in Nebraska.

the box any time I can.” The Tri-M chapter also installed a piano lab in the junior high’s new “maker space,” and their latest undertaking is a quest to paint a mural on the wall of the music room. “They’re learning how to go through the process. They voted on it in chapter and they’ve gone to the principal; next, they’ll go to the superintendent and then fund-raise to buy supplies,” she says.

When it comes to broadening the horizons of a Tri-M chapter, Varrichio says that it helps to have support at home as well. “The reason why we can do what we do is because the administration is tremendously supportive. They will stay late when we need them, and be very present and involved.”

Community Service

Of course, Tri-M service extends well beyond school boundaries. Popular activities include caroling at various venues at holiday time, and performing at civic events.

The Wheatley chapter used a recent \$1,000 scholarship it obtained to purchase 30 iPod shuffles onto which Tri-M students downloaded “a huge library of music, all different genres,” and then sent them to military units that had a connection with school faculty, Luftig says.

Additionally, for 10 years running, the Tri-M group invites senior citizens to the school for a dinner catered and served by the students, who also provide the evening’s entertainment. The Wheatley chapter also works with a local organization, Birthday Wishes of Long Island, where Tri-M student volunteers help provide monthly birthday parties at homeless shelters. “We bought a karaoke machine several years ago, so they always bring that,” Luftig says.

Ward says she starts each year asking herself, “What can I do to encourage kids to expand their minds and think

CHAPTER OF THE YEAR

The coveted Chapter of the Year designation is open to all Tri-M chapters. In the Senior Division, for high school chapters, the winner receives \$1,000, with the first runner-up receiving \$800 and the second runner-up receiving \$600. In the Junior Division, for middle/junior high schools, the Chapter of the Year receives \$800, the first runner-up receives \$600, and the second runner-up receives \$400.

Key criteria, according to Lance Nielsen, are how active the chapter was during the year in school events as well as extra-curricular service projects. “A lot of people do the same things, but what we’re looking for is: Where is the creativity? Where is the unique leadership of the students? That puts a chapter on top.”

Tim Lautzenheiser emphasizes that the designation is a recognition of a chapter’s work, not a competition. “If they’re striving to be Chapter of the Year, that may be the wrong goal. If they’re striving to do the very best they can, they may end up being Chapter of the Year.” (Application deadline is May 6; visit bit.ly/NAfMETri-M.)

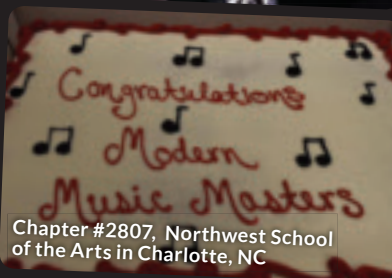
beyond what we did last year? Inevitably, the kids have better ideas than I ever have. I’m so proud of them for stepping outside their comfort zone.”

Lautzenheiser also shines a spotlight on the teachers and advisors who sponsor Tri-M chapters. “It comes back to who’s driving the bus,” he says. “When we have [Tri-M] groups that don’t sign up the next year, it’s almost always it’s because there’s been a teacher change.”

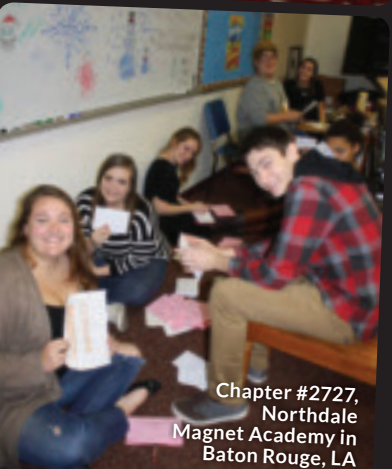
And while the benefits for Tri-M students are myriad, the program also brings some pretty fabulous intangibles to the faculty who get involved. “Yes, it’s extra work to get it started, and some teachers are afraid of that,” Ward says. “But it’s so worth it. It really does enhance what you do when the students step up and take charge.” Luftig adds, “There are times I just sit in wonder watching my students in action. I remember early on, they were preparing for [a talent show] and I was sitting on the edge of the stage watching 30 kids come together and decorate the auditorium, and buy food for the event. I just teared up thinking about how wonderful they are. That was just one of so many times they do these things. I get such joy watching these young people take responsibility and make these events happen. It’s truly an honor.” ■



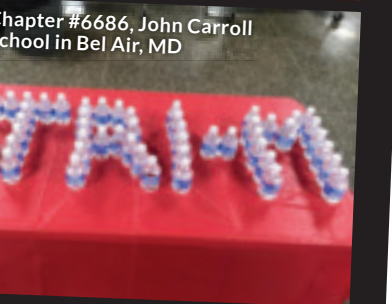
Chapter #6268,
Manteca High
School in
Manteca, CA



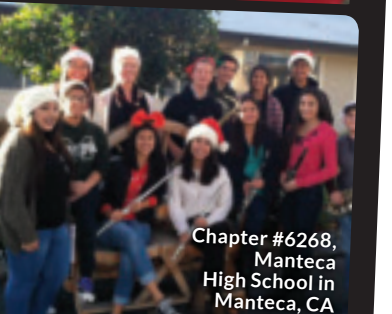
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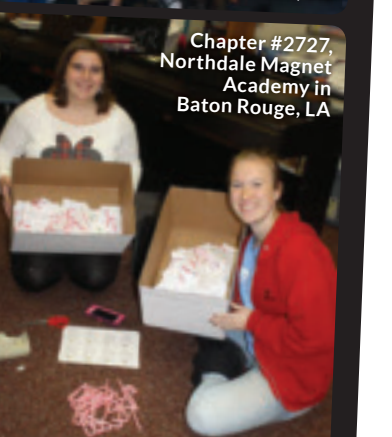
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ALL THAT JAZZ — AND SO MUCH MORE!



A Texas music educator has spent more than 30 years building an award-winning high school music program and an acclaimed nonprofit.

BY CYNTHIA DARLING

About 50 percent of the jazz students at MacArthur Senior High School are also members of performing groups at Diaz Music Institute.



HOUSTON, TEXAS, KNOWN for its scorching hot temperatures, is home to music educator José Antonio Diaz, a veritable force of nature who's been heating up the musical scene at the city's MacArthur Senior High School for the past 31 years. He brings a singular commitment to exposing at-risk students to the study and performance of music—but he doesn't stop there. Diaz has brought MacArthur's groups from fledgling status to award-winning standing and being embraced by some of music's greatest talents.

Director of bands at MacArthur,

Diaz conducts the symphonic band, jazz ensemble, and jazz combo. He also directs the marching band and wind ensemble. When he started at the school, he saw a real need for a change in students' approach to music. His task was to reshape the culture of his students and of the school in general. He notes, "I basically had to develop a culture for success. The students in the program didn't believe in themselves, and I didn't have any student leaders that could assist with their peers. So they were not motivated to practice and they didn't understand the commitment they needed to make to succeed." To

Photos courtesy of José Antonio Diaz.

"I basically had to develop a culture for success."

"Students have to develop very quickly their time management, their priorities, and the music performance skill to a very high level." —José Antonio Díaz



foster this culture of success among the students, he began with the most basic guidance. No note or task was too small for Díaz. He describes, "I began developing the program by practicing with the group—not rehearsing them, but actually practicing every single measure, counting every rhythm, and playing one note at a time to help them build their confidence. A lot of rote teaching occurred in the beginning stages. Once I felt they were ready for success, we started to attend festivals and competitions, getting amazing results."

Of course, while Díaz's expertise in the musical realm was central to the group's beginnings and long-term

sustenance, Díaz also turned his attention to gaining a strong relationship with the school administration. He emphasizes the importance of maintaining positive ties with the school's many constituents "I'm not sure my philosophy is unique, but I believe that in order to develop a consistent band program, the culture of the community must first be addressed. The first group of people that need to support the group is the community that the school serves. Getting them excited about the band program is paramount, and it helps to develop huge exposure. It is important to kids to hear accolades about their performance from parents, friends, and teachers." This vision was

established at the beginning, and now the music groups are an integral part of the MacArthur Senior High School community—a source of pride for the school's musicians and non-musicians alike.

Today, the school's groups are touring and performing with some of the greatest names in the business. Says Díaz, "I have been very fortunate to have my groups perform for many large events. The performances that are the most meaningful are the performances at the Midwest Clinic, NAFME [conferences], and Jazz Education Network. Also, performances or clinics with artists such as Eddie Palmieri, Poncho Sanchez, Jon Faddis, Arturo

"The band program has become a huge source of pride for our school and community, and kids in the program receive a lot of respect for what they do."



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“It is important to kids to hear accolades about their performance from parents, friends, and teachers.”

Sandoval, Wynton Marsalis, Branford Marsalis, Patrice Rushen, Bill Watrous, and Danilo Perez, to name just a few, were amazing educational experiences.”

As the MacArthur band program has grown, Diaz has taken his expertise to the world beyond the school, opening his acclaimed nonprofit Diaz Music Institute (DMI) in 2000. His approach at DMI reflects the same commitment to excellence and inclusion that he brings to MacArthur. Says Diaz, “DMI does not require auditions for enrollment. All we need are interested students. This way, we don’t exclude any potentially talented students from receiving an opportunity to develop their skills.” With the creation of DMI, he also wanted to address a specific gap in the Houston music scene: “Diaz Music Institute was created to develop a culture for Latin jazz and salsa music. Houston is a great city for music, but when it came to Latin music, not much was being offered to kids except for mariachi music.” To him, mariachi, while beautiful, does not speak to all Latin cultures, while “Latin jazz and Salsa music incorporate music from all Latin American countries.” Thus, DMI was born.

In growing his DMI program, Diaz drew upon the grass-roots approach he had developed in building the MacArthur Senior High School program. He notes, “The biggest challenge for DMI from the onset was funding and lack of understanding of our mission. Music programs are expensive because quality instruments come at a premium price. Potential sponsors initially did not understand the concept or the impor-

tance of DMI’s programs. It wasn’t until sponsors saw the performance of student groups and the documentation of 100% graduation success rate (from high school) that they saw the value of the Institute.”

While DMI is not affiliated with MacArthur Senior High School, about 50 percent of the jazz students at MacArthur are members of DMI’s performing groups. Committing to two such high level groups pushes students to be responsible with their time. Diaz says, “Students have to develop very quickly their time management, their priorities, and the music performance skill to a very high level.” And Diaz’s own busy schedule resembles that of his students.

Over 31 years, Diaz has certainly seen immense growth in his program. And yet, he says, “My role as director of bands at MacArthur hasn’t really changed much throughout the years; what has changed is the support we get from the community and administration. The school board members and the administration of Aldine ISD are huge believers in the fine arts, and will spend the money necessary to help to develop fine arts programs in the school district.” If there’s a repeated lesson from Diaz’s years at MacArthur, it’s that building a music program requires the impassioned leadership of an educator able to navigate the delicate balance between offering unwavering, direct attention to students, keep lines of communication with the larger school community free and open, and innovatively branch out into the community beyond the school.



WITH JOSÉ ANTONIO DIAZ

Q What do you know to be true about teaching music that you didn’t know when you started? It is the responsibility of the teacher to set up students for success. How we approach a subject matter and how we speak to students makes a huge impact.

Q If I weren’t a music teacher I’d ... This is a hard one! I can’t imagine doing anything but teaching; I’ve wanted to be a teacher since I was in elementary school.

Q What advice would you give to a teacher trying to start a program similar to yours? My advice is to develop your vision and to find others who share your vision to build a program. Surround yourself with positive people that think outside the box.

Q What’s the biggest lesson you want your students to learn during their time in your classroom? The power of success is their hands! Believing in themselves and hard work and determination helps create the environment for success.

Q The music education profession would be better if ... Music education would be better if everyone understood the incredible intrinsic value and awesome cognitive development that occurs when one is involved in music education. Music speaks to the mind and soul and it helps people to understand and develop an appreciation and cultural tolerance.

Q What have you learned about students and parents through your work over the past years? What I have learned throughout the years from my students and their parents is that we all truly want the same successful outcome for the student that reaches far beyond their participation in the Institute.

It’s hard to capture the spirit of a person as dedicated and fully immersed as Diaz. Suffice it to say, this man lives for his students at both MacArthur and DMI. When asked whether the bands of MacArthur High have affected students’ lives, Diaz responds, “Absolutely! The band program has become a huge source of pride for our school and community, and kids in the program receive a lot of respect for what they do.” ■

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TEXAS STRONG!

NAfME's 2016 National In-Service Conference promises to be an exciting opportunity for music educators to learn, network, and become even more empowered.

LIKE EVERYTHING ELSE in Texas, NAFME is going big with this year's In-Service Conference, November 10–13, which moves to the Gaylord Texan in Grapevine (just outside Dallas) after three years in Nashville.

With a theme of “Stronger Together,” this year's conference is centered on collaboration. “Music education is empowered when strong connections are fostered within instruction, assessment, advocacy, and professional-

ism,” says Lance Nielsen, NAFME's North Central Division President. “We will have a variety of hands-on clinic sessions that will focus on areas in which we collaborate to strengthen music education.”

The theme dovetails nicely with the national event's rise in prominence. “The conference is gaining momentum from a national perspective,” says Scott Sheehan, NAFME Eastern Division President and All-National Honor

Ensembles Chair, as well as director of bands and music department chair at Hollidaysburg Area Senior High School in Pennsylvania. “People who are going are seeing the value in terms of the quality of the presenters, the most cutting-edge research, pedagogy. The scope is different from our state conferences. If it's new and exciting and on a national scale, it's happening at our national conference.”

Many of the performers are yet to

THE NAFME ALL-NATIONAL HONOR ENSEMBLES

The All-National Honor Ensembles comprise concert band, mixed choir, symphony orchestra, and jazz ensembles, all of which

are open to high school students. “Students from across the country come together to rehearse and perform a concert in just a few

short days during the week of the conference,” says Denese Odegaard, NDMEA executive director and NAFME President-Elect. “The experience for students can be life changing.”

Auditions must be submitted online by May 11, 2016, with the results posted in mid-June. Information on the audition material is online at bit.ly/2016ANHE. The final determination of eligibility for the program will be made by a student's state music education association (MEA).

ALL APPLICANTS MUST:

- Be in grade 10, 11, or 12 during the 2016–17 school year.

- Attend school in one of the 50 U.S. states or the District of Columbia, or attend a Department of Defense School.

- Be accepted to their state's 2015–16 All-State Festival. If there isn't an All-State Festival held during the 2015–2016 academic year, the 2015–2016 Division festival will be acceptable (Northwest Division). If your state

MEA does not sponsor an All-State Festival, the state MEA will determine which students are eligible to receive an invitation to apply.

- Be a member of his or her school's choral, string, or instrumental ensemble (corresponding with the ensemble for which the application is being made) for the 2016–17 school year.

- Receive an endorsement from his or her ensemble director, who must be a current member of NAFME.





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be announced, but one specifically Texas-fabulous addition this year is the Lonestar Wind Orchestra, which is on tap to perform as a featured group one evening conducted by Eugene Migliaro Corporon of the Wind Symphony, and Regents professor of music at the University of North Texas College of Music in Denton.

The deadline for session and speaker submissions was mid-January, and at press time the committees were sorting through a sea of promising proposals. “We are still in the early planning stages, but the basic format of clinic sessions and guest speakers will still be there, as well as NAFME Central, an interactive exhibit area,” says Nielsen.

This year, the organizers note that attendees won’t have to worry quite as much about deciding among so many compelling sessions at the same time. The conference “may offer a few less sessions this year,” Sheehan tells *Teaching Music*. “Some of the feedback that came back said last year there were almost too many sessions for

people to choose from, and as a result some were not as well-attended as others.”

Along with a large array of hands-on exhibits, also returning this year are the All-National Honor Ensembles. This year, select music students will convene in groups with their conductors at the renowned Music Hall at Fair Park, a Spanish Baroque-style cultural arts center. “The Grand Ole Opry was amazing, but this year we have another great venue in the Dallas area, and we’re lining up outstanding conductors, with some new ones in the mix to make sure the kids have a phenomenal experience,” Sheehan says.

And the ensembles this year will benefit from a new spin. Not only will they get to work with renowned conductors, but students at the conference can also look forward to a few intensive master classes taught by prominent music educators and artists. Most important, unlike the generous impromptu session Peter Boonshaft

held with students after his session last year, these will be on the schedule, Sheehan says. “They got so much out of his talk, we thought if we could schedule in some time for these things, it would make the experience even more meaningful. Having access to some of the top clinicians who are at

**“IF IT’S NEW AND EXCITING AND ON
A NATIONAL SCALE, IT’S HAPPENING
AT OUR NATIONAL CONFERENCE.”**

—SCOTT SHEEHAN

the conference is one of the best parts of the event, so we are trying to plan at least one if not two sessions where they have dedicated time.”

The experience of watching the participants at work with the conductors and experts, says Sheehan, is nothing short of life-changing. “To watch 680 kids have their minds blown at the same time—it’s pretty awesome. Even though I wasn’t playing my instrument at last year’s conference, I was blown away and came back to my own students here at my school different than I was when I left.” ■

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Edward Bolkovac

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Christopher Ladd

String Refresher: Basic Techniques
and Their Relationship to Long-
Term Success
Teri Einfeldt and Carlynn Savot

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Percussion Know-How
for Music Educators
Ben Toth

Blending Pedagogy:
Incorporating General Music
Methods in Children's Choir
Vanessa Bond

SESSION 3: JULY 11-15

Folk Instrument Performance
Jeff Rhone

Transforming Your Choir
through Diction
Edward Bolkovac—NEW!

Rhythmic Workout for
Music Educators
Rogério Boccato

Hartt Guitar Festival
*Christopher Ladd,
Richard Provost,
Scott Tennant*

Music Video Production
Gabe Herman—NEW!

Expanding Musicianship:
Being Musical Inside and
Outside of School
Dan Isbell—NEW!

SESSION 4: JULY 18-22

Instrumental Conducting Clinic
*Glen Adsit and
Edward Cumming*

Rehearsing the Secondary
Jazz Ensemble:
Technique and Repertoire
Haig Shahverdian

Jump-Start Your Choir
*Edward Bolkovac and
Stuart Younse*

Around the World in
Song and Dance
Lillie Feierabend

Body Mapping for
Music Educators
Kay Hooper

Diverse Learners in the
Music Classroom
Heather Wagner

String Refresher: Basic Techniques
and Their Relationship to Long-
Term Success—NEW!
Teri Einfeldt and Carlynn Savot

SESSION 5: JULY 25-29

World Percussion and Drum Set
Survey for Music Educators
Ben Toth

Woodwind Refresher
Dan Higgins

Band Instrument Maintenance
for Wind Educators
Glen Grigel

The Music and Literacy Connection
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Email: smcquarrie@bridgew.edu

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Contact: Cynthia Taggart
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Email: taggartc@msu.edu

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Email: wendy.vangent@northern.edu

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Contact: Jennifer McDonel
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Email: jmcdonel2@radford.edu

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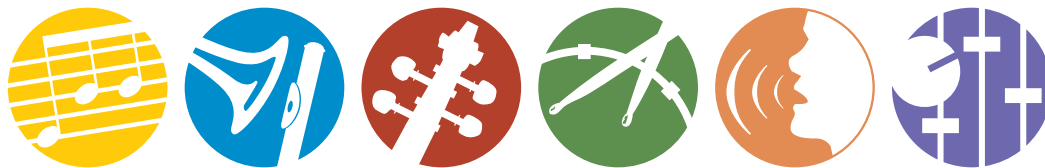
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GENERAL MUSIC

Building the Best Sub Tub Ever

All teachers have days when life presents unexpected challenges that prevent them from making it to their classrooms. That's when sub tubs—big plastic bins that music educators can prepare for substitute teachers—can really come in handy. We talked all about sub tubs with Jennifer Hibbard, a music teacher turned writer and blogger at The Yellow Brick Road (yellowbrickroadblog.com), where she covers music education resources with an emphasis on music literacy.

In a sub tub, a teacher would generally place lesson plans and other materials such as student information, classroom procedures, brief activity instructions, technical information, and troubleshooting—in other words, everything a substitute could use to lead a class that is unfamiliar to them. “Sub tubs are convenient in that you can gather everything a substitute will need in one place, and then set it and forget it—kind of like an educational crock pot,” Hibbard says. “If you experience an unforeseen situation that keeps you from school for several days, you can rely on your sub tub to provide everything the sub needs to take over.”

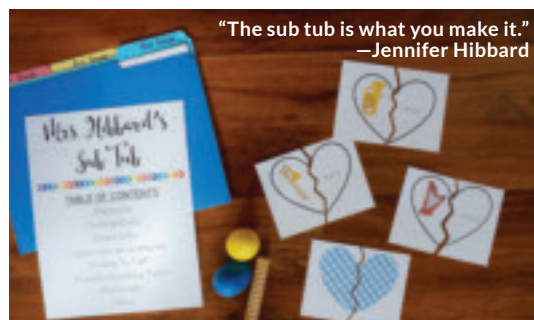
Sub tubs can be appropriate for any grade level, and should be assembled to suit the context—for instance, the contents for a band class sub tub would be different from those supplied for a choir. “The sub tub is what you make it,” says Hibbard. “A band teacher might leave a variety of harmonic exercises and a collection of scores that

nize your plans using bullet points, while leaving plenty of room in the margins for substitutes to jot down their own notes as they go,” Hibbard says.

Some substitute teachers may have little or no music training, and it's best to keep this in mind when putting together a sub tub. Don't delve into complex music theory, as your sub will

teach the topic only as well as he or she can understand it. However, things are different when a sub is, say, a retired music educator with extensive training. In this case, Hibbard notes, “You're free to leave any topic. You might even consider giving them free reign of what they teach, assuming that they are

willing and you've given them advance notice.” —Adam Perlmutter



“The sub tub is what you make it.”
—Jennifer Hibbard

include student favorites, with the instruction that a specific student be asked to conduct. The important thing is that the sub tub makes it easier on you, as well as the substitute and students, when you have to be out.”

In creating a sub tub, it might be tempting for a music educator to provide lesson plans and other information in exacting detail. This, however, isn't the best tactic, as it might prove to be too much for your sub. Instead, it's best to shoot for a less-is-more approach. “It's important that we recognize that substitutes have only a limited amount of time to review plans before the first class begins. It helps to orga-



BRASS & WOODWINDS

Summer Prep for Woodwind and Brass Instructors

With the end of the school year fast approaching, what can you as a woodwind or brass instructor do over the summer to better prepare for the fall semester? We spoke to Jayson Gerth, band director at Southeast Polk High School in Pleasant Hill, Iowa, to get some ideas. Gerth says that, first and foremost, you need to relax. “You have



Jayson Gerth plans his band literature when he sees next year's class lists.

to take some personal time first, but it's also a great time to work on what you see as your own personal weaknesses in your teaching style or in your program in general ... I'll go to some clinics and seminars and try to be a student again for a while. I'm a big fan of the Conn-Selmer Institute, and have gone to it many times. Other things like going to leadership seminars or jazz camps also find their way in if I have the time."

There is also the aspect of planning. "For jazz and concert bands, I start planning my literature as soon as I see my class lists for the next school year so that I can see what my strengths and weaknesses are probably going to be. I'll visit with the director of the feeder program and get a feel for what is going on. At that point, I can start deciding on what pieces might work for a given ensemble."

On the logistical side of things, Gerth does his best to get the majority of the work done before the school year ends. "We try to monitor our resale inventory throughout the year, ordering replacement reeds, oil, and other consumable items as needed since it is hard for the music store representatives to get to us to deliver stuff over the

summer. As for equipment maintenance we look at all of our rental instruments and send in anything needing repair as soon as the school year is over. The same goes for our uniforms, although the marching band ones are sent in as soon as the season is over with the previous October so that we can have them back in time to start assigning them over the summer. Other minor instrument maintenance or uniform repairs are done as needed throughout the summer when we are on campus for band camp or other summer rehearsal activities. At the summer rehearsals, the music parents organization is there almost every night taking measurements and getting the uniforms assigned so that once the fall starts almost everyone is already fitted."

—Chad Criswell



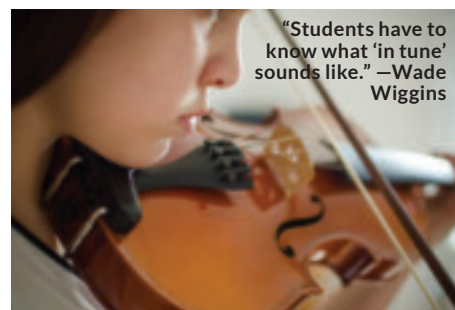
STRINGS

Better Intonation Through the Right Preparation

Wade Wiggins, director of youth orchestras for Owensboro High School, among others, in Owensboro, Kentucky, as well as director of the Henderson Primary Strings Academy in Henderson County, is a veritable treasure trove of intonation expertise. This month's Strings Workshop presents his tips on keeping students in tune through building strong habits.

Says Wiggins, "Students have to know what 'in tune' sounds like. I use a demonstration using several electronic

tuners. I turn them on a reference A. I point out that even though there are many tuners on, we hear only one because they all make the same sound. One by one, each is changed to something other than 440, each of them making a slightly different A. I point out that this is what we call 'out of tune.' I ask them, 'Do you hear lots of beats?' Then I ask the kids to raise their hands when they think that I have all the tuners back in tune. I slowly take each tuner and inch them back to 440. I usually find that when the last tuner is still about three cents sharp or flat the students start to raise their hands. Then



"Students have to know what 'in tune' sounds like." —Wade Wiggins

they are surprised to hear the beats disappear and the tuners make one sound again." With such a careful attention to the initial understanding of intonation, students can then go on to approach intonation from more sophisticated vantage points.

For Wiggins, scale work is crucial in establishing students' understanding of intonation. "A supervising professor once said to my student teacher, 'You kept asking them to play in tune when, in fact, what you were hearing was wrong notes. You can't tune a wrong note.' I thought that was a brilliant statement, and I say that to the students all the time. As teachers, we should train ourselves to be paranoid about wrong notes. Wrong notes are often misidentified as 'out of tune.' Wrong notes are incorrect finger patterns that can be helped by playing scales."

As students become more accus-

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tomed to listening for intonation, they can move on to listen for the “ring.” Says Wiggins, “Not every note rings, but many do. For example, when the pitch D on the A string is played, we listen for the open D string to ring sympathetically. This can be further demonstrated by having a student tap the open D string of the instructors instrument while the instructor is playing D on the A string. The tapping of the D string allows the student to hear the sympathetic vibration start and stop. If the open D is in tune, it rings when the upper D is in tune.”

Finally, Wiggins urges teachers to introduce students to the concepts of horizontal and vertical tuning. “You are in tune horizontally when your sound disappears in the sound of everyone else playing the same note, and everyone together sounds like one large instrument. You are in tune vertically when the interval or distance between notes is correct.” These concepts come into action in exercises such as the following: “We play descending scales sticking on chord tones. Say, first violins stick on the seventh, second violins stick on the fifth, violas stick on the third, and cellos and basses descend to one. The result is a 1–3–5–7 chord. Ask everyone to listen and adjust down the chord and tune both horizontally and vertically. If a particular progression in a song is out of tune, you can map the chord progression on the board and play the descending scale sticking on the written notes to tune. Then point out the chord in the song is the same.”

Perhaps no skill speaks to students’ ownership of a concept than their ability to self-assess. Wiggins has students use a simple assessment of 1–10: “1” being the first day of fifth-grade orchestra to “10” being the local professional orchestra. He asks, “Where are

we? What is our score?” This consistent practice and building of awareness creates positive habits that lead to sound intonation. —*Cynthia Darling*



PERCUSSION

Latin Percussion Basics

Many music educators have had a one- or two-day crash course in Latin percussion in a methods class and were expected to remember everything they learned there for their first teaching job. Some basic questions that many band and orchestra teachers ask involve what instruments their schools should purchase, and what basic techniques their students can apply quickly to help achieve the best sound possible when playing these instruments.

“First, bongos are a must,” states Lalo Davila, professor of music and director of percussion studies at Middle Tennessee State University in Nashville. “They are probably the most commonly used in wind and percussion ensemble literature. Even though most composers write for bongos with the intention for them to be hit with sticks, the bongos are actually hand percussion instruments. In fact, the fingertips are mostly used to create the sound. Remember to tune the smallest drum (the macho) to a high pitch, as that is the drum that is going to cut through the ensemble. A suggested note would be a G for the macho drum (don’t be afraid to crank it up) and a sixth below for the larger drum (the hembra).

Always use a wrench to tune your drums. Do not use pliers! You can damage the lugs.”

If your budget allows, Davila notes that congas are another great addition to your band and orchestra program. “I suggest two congas to start with: 11” and 12.5”. Tuning schemes vary from player to player and setting to setting. However, I suggest a C for the 11” drum and a G for the 12.5” drum. The congas should always be struck with hands (unless indicated differently in the music). Using drumsticks cannot only damage the heads, but can also damage the drum itself. Follow the same tuning method similar to the bongos.” Davila also recommends timbales as a worthy addition to your percussion section instruments. “Tunings for these drums (14” and 15” in diameter) vary from player to player. I like to tune the timbales in intervals of perfect fourths or perfect fifths, although some players like to tune in octaves. I tune the 14” drum at C, which is high enough to cut through the band, create nice/crisp rim shots, and produce cutting singles/rolls.”

Davila also suggests obtaining maracas, claves, guiro, and various shakers, and he notes that, with some instruction, these instruments are not difficult to play. “For maracas, hold them like you would snare drum sticks. For simple eighth notes, hold the maracas parallel to the floor and move your hands as if you were striking eighth notes on a drum. Work on achieving steady notes and consistent sound production.” To create a good sound on a guiro, he notes that it depends on the instrument’s brand, but that the player should “hold the guiro either horizontal or parallel to the floor. Take the scraping stick and produce one long note on beat one, and two short eighth notes on beat two—this is a typical pattern that can be found in



Lalo Davila with student percussionists

Photo courtesy of Lalo Davila.

most Afro-Cuban rhythms. The eighth notes must match the eighth notes of the maracas.” A shaker can be played by holding the instrument parallel to the ground and then moving your wrist back and forth to create a consistent eighth note groove. “Shakers can be homemade by placing some rice in a ‘V-8’ can and covering the opening with tape (to keep the rice in the can).”

Three excellent methods that can help to connect the dots for music educators are *Play Congas Now: The Basics & Beyond*, *Play Timbales Now: The Basics & Beyond*, and *Play Bongos & Hand Percussion Now: The Basics & Beyond*, all by Richie Gajate-Garcia (Alfred Music). —Steve Fidyk



CHORAL AND VOCAL

Alexander Technique in the Choral Classroom

Named for Frederick Matthias Alexander who created the method in the 1890s, the Alexander Technique has been used by many vocal professionals to alleviate counterproductive muscle tension and “free” the voice. “As a singer myself, I found that the use of the Alexander Technique has allowed me to relax into my voice. By that I mean I now sing with more freedom and ease than I did before,” says Justin Nelson, a vocal music educator and current graduate assistant in choral music at Austin Peay State University in Clarksville, Tennessee. “I believe it also is helping me to deal with stage fright by allowing me to center myself and bring back my mind’s ability to focus.”

But can young singers in school choral groups gain anything from implementing aspects of the Alexander Technique? In his own experience with using it in the classroom, Nelson has noticed positive, immediate changes in his students. “First, I noticed less physical tension in the singers. This led



to lower, less clavicular breathing that, in turn, created a more supported sound. Because of the better use of lower support, intonation improved. I noticed less work being done by the singers to sing. Their bodies were beginning to do what they needed to do and weren’t being so ‘manipulated.’ Secondly, the vocal timbre changed. The sound became more forward and focused. By the singers not working so hard to achieve a certain sound, the tissues in the neck and face became less rigid and could then begin to vibrate more to create more resonance.” Nelson’s students noticed these differences themselves as well. “I would often ask students how they felt after doing a few exercises, and they usually respond-

ed that everything just felt ‘easier.’”

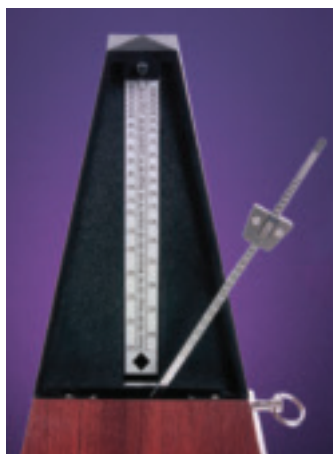
In order to teach these techniques to their students, obviously music educators must learn them—preferably from an Alexander Technique professional and/or highly knowledgeable voice teacher—or bring in someone equally capable to address their choral group. “I asked a voice teacher that used the Alexander Technique with her students to visit us and lead a seminar about the technique during rehearsal,” notes Nelson. Learning the Alexander Technique under the guidance of a professional goes for teachers, too. “The best source of information would be from a certified Alexander practitioner or instructor.” But to gain a foothold or brush up on ideas already learned, much information may be found online and via other resources. Books that Nelson recommends include *Voice and the Alexander Technique: Active Explorations for Speaking and Singing* by Jane



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Ruby Heirich (Morum Time Press), *How to Learn the Alexander Technique: A Manual for Students* by Barbara Conable (GIA Publications, Inc.), and *What Every Musician Needs to Know About the Body: The Application of Body Mapping to Making Music* by Barbara Conable (GIA Publications, Inc.). Nelson further advises that, in particular, knowledge of body mapping is essential for success, as many people have misconceptions in that department.

What are some good starting points for implementing the Alexander Technique in the classroom? Nelson uses it to discuss alignment: “We would look at the three basic ideas: ‘I relax all the tension in my head and neck,’ ‘I allow my head to move up and away from my body,’ and ‘I allow my head to lead and my body to follow.’ I usually did these during our warm-up time. Students would simply stand, close their eyes, and repeat after me. I would say

phrases like ‘I am releasing all the tension in my neck’ or ‘I am allowing my body to be as tall as possible.’ They would repeat this—usually several times. Sometimes, we just walked around the room while vocalizing. Sometimes this walking was done while swinging arms or while stretching, just so they would allow their body to relax into the singing and not try to be so tense as they sing. In small group rehearsal, we would do constructive rest activities, especially during long or taxing rehearsals. These seemed to re-energize everyone.” —Susan Poliniak

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ALTERNATIVES

Electronic Dance Music

Electronic dance music—or EDM—is the umbrella term for a range of styles heard often in nightclubs and raves, so it might seem an unlikely subject for classroom study. But removed from its typical context, this music has much to recommend itself in an academic setting. To learn more about teaching EDM—and teaching *with* EDM—we reached out to Clay Stevenson, a lecturer in music at Elon University, in Elon, North Carolina.

Stevenson has found that his students experience learning this music in a transcendent way: “They move beyond the academic applications and find themselves in a space where they are working to transform, communicate, and emote through the music.” Because of how students can connect to this music, they can be receptive to addressing such traditionally-taught elements such as melody, harmony, key, tempo, time signature, notation, and phrasing. EDM is an excellent tool for teaching composition as well, and students can even enter their work in NAFME's Electronic Music Composition Contest. For more information, see bit.ly/ElectronicContest.

Music educators unfamiliar with EDM might want to do a little homework before they delve into it with their students. There are plenty of resources out there to help, such as the peer-reviewed journal *Dancecult: Journal of Electronic Dance Music Culture*. Websites such as beatport.com, edmtunes.com, dancingastronaut.com, and edmsauce.com are among the many online resources that host articles, charts, music, and more. In terms of books, Stevenson says that, although there are many out there, “none stand out as exceptional guides to EDM.” That said, he notes that *Dance Music Manual: Tools, Toys, and Techniques* by Rick Snoman (Focal Press) can be a good starting point.

Then, there’s the issue of equipment. In lieu of traditional classroom instruments, in his EDM classes, Stevenson uses DJ gear. A basic setup might include digital turntables; computers equipped with sound software such as Ableton Live, MainStage, and MASCHINE; control pads like the Novation Launchpad and Akai APC20; and digital instruments such as the HandSonic, Misa Digital Kitara, and Roland Lucina AX-09. Sometimes, he supplements this kind of equipment with rock instruments. “We might use other instruments, like the occasional electric guitar or bass.”



EDM can help students to “transform, communicate, and emote through the music.”

Photo courtesy of Clay Stevenson.

EDM, once a fringe idiom, has become firmly entrenched in popular music, so there’s no shortage of source materials when it comes to building a repertoire for the classroom. Sheet music and chord charts are found easily on the web through sites such as musicnotes.com and sheetmusicplus.com. In his classroom, Stevenson tends to draw from the current Top 40 charts—i.e., music that the students connect with. “This past semester in our fall concert

A popular piece such as Skrillex and Diplo’s “Where Are Ü Now” can serve as a model for composition—as seen in the excerpt here—not to mention studies in tonal harmony and syncopation.



we performed everything from [Felix Jaehn’s] “Ain’t Nobody (Loves Me Better)” to [Skrillex and Diplo’s] “Where Are Ü Now,” he says, adding that the students respond to the music because of its prevalence in pop culture. —Adam Perlmutter

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Keeping Elementary Music Students On-Task

A proactive approach can improve the chances of student engagement.

IT HAPPENS TO EVERYONE. A class seems to be going smoothly, and then you realize that the students are no longer engaged. How can you remedy or prevent this? Some simply say that teachers must be engaging. “This is obvious,” observes NAFME Council for General Music Education Chair-Elect Bridget James. “But the answer of ‘being an engaging teacher’ does not really get to the specifics of how to solve the problem.” James is an external coach for the Multi-Tiered System of Supports/Social and Emotional Learning in the Washoe County School District of Reno/Sparks, Nevada, with 19 years of teaching experience.

First and foremost, the teacher must help students take ownership of their learning. This can begin with the social and emotional learning (SEL) strategy of greeting them by name at the door. “Start off each class by welcoming them into their classroom. Help them see that the classroom is not your classroom, but ‘our’ classroom or ‘their’ classroom.”

Posting the day’s lesson plan and learning objectives can help students of all levels. Says

James, “Even my first graders expected to review the lesson and objectives prior to each lesson, and as we went through the lesson we would reference the plan so they could see progress and see where we were going. This helps keep students engaged because they



Reviewing the lesson plan each day with your students is just one strategy.

know the ‘why’ and the ‘when’ in the lesson.”

One can strengthen student engagement by using the same basic structure for each lesson, explaining any changes to the format. While following the plan, it is important to remain flexible with regard to pacing. Teachers should notice

how students are processing the material. Do they need more explanation? If so, James suggests a variety of approaches. For example, “have three students re-teach the concept, each in their

own way. This can be enlightening for you as the teacher, and can help some of those students who got lost get back on track.”

James emphasizes that students should be moving at various times throughout the lesson, both for skill

acquisition and engagement: “If you are moving and internalizing music, how can you help but smile and stay engaged?” Proximity can also be beneficial; simply having the teacher walk around the room can help. James has found that this combines well with having students peer-teach, as she is able to walk around and facilitate learning.

Sometimes students disengage because they are anxious about being wrong. Teachers should be sure that students know it is okay to get an answer wrong, and to celebrate wrong answers as opportunities for everyone to learn. Says James, “I would often share stories of when I was performing on the piano and would get very anxious ... Having them see you as a person who has experienced similar emotions can make them feel safe to share their feelings with you.” ■

“Start off each class by welcoming them into their classroom.”

—BRIDGET JAMES

secondary

BY DEBBIE GALANTE BLOCK

Fascinating Rhythms

The songs and history of Tin Pan Alley have much to teach modern students.

HOW DOES MUSIC adapt and change as culture changes? How did we get from Beethoven to Justin Bieber? How better to begin to answer these questions than to look at the music of Scott Joplin, George M. Cohan, Irving Berlin, George Gershwin, Johnny Mercer, and the other songwriters of Tin Pan Alley?

The term “Tin Pan Alley” originally referred to the nickname given to the area on 28th Street between Fifth and Sixth Avenues in New York City where many music publishers were headquartered at the end of the 19th century and the beginning of the 20th. The time period for the style itself is open to debate, but it more or less stretches from the 1880s through to at least the 1930s. In this time period, American songwriting really came into its own.

Angela Mosley, a general music teacher at Salisbury Middle School in Allentown, Pennsylvania, uses the music of Tin Pan Alley as the curricular focus for her eighth-grade class. She notes that, “coming up through elementary school, students are exposed to classical composers such as Beethoven, Bach, and Mozart.” However, they don’t always receive the same instruction on the American musical experience. “Of course, many students want to listen to popular music rather than classical. It’s

not that Tin Pan Alley music is on their radar, but I take them through a tour of what popular music was like then and how it transitioned into the music we have now.”

As part of this exploration, Mosley has students look at, for instance, Google Maps to compare a historic photo of the site of Tin Pan Alley with more modern views of the same location.

“I like for the students to get a sense of time and place.”

Mosley also talks about who the audiences were for these songs, what technologies were available, and how the work of the songwriters was protected.

“I like for the students to get a sense of time and place.”

—ANGELA MOSLEY

“This leads us into learning about ASCAP and modern copyright laws.”

Some of the biggest Tin Pan Alley songwriters like Irving Berlin and Jerome Kern were among the earliest members of ASCAP.

Aside from exploring the culture of the period and discovering the works of these songwriters, Mosley’s students also learn song structure—identifying the verse and chorus of a song, for example. Tin Pan Alley songs usually follow a standard verse–chorus format, with the choruses of many of them being the more popularly known sections, both then and

now. “I try to pick some familiar songs. From there, the students learn to play an Irving Berlin song on the keyboards in our classroom (right-hand melody and left-hand auto chords).” These include famous songs such as “Blue Skies” and “There’s No Business Like Show Business.” Additionally, Mosley notes that these explorations help her students to write their own songs. “I want the kids in middle school to feel like they can create music,” she says. “If they have musical ideas to share, I want them to be able to get into basic songwriting. I want them to be able to express themselves.” ■



Tin Pan Alley songwriter Irving Berlin

Photo (public domain) from wikipedia.org.

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How can new music educators prepare for the next school year before this one ends?

YOU'RE NEARLY FINISHED your first year—or one of your first years—of teaching. Congratulations! But you may want to wait a moment before planning where to hang that hammock, because now is an excellent time to reflect and ready yourself for the autumn.

When it comes to preparing for next year, NAFME member Peter J. Perry, instrumental music director of Richard Montgomery High School in Rockville, Maryland, says that it's actually an ongoing, constant task. "It's a yearly process that starts on day one. I'm always making adjustments, thinking in terms of what's working and what's not working." By the end of the year, he has a long list of processes, evaluations, and ideas to review. Even if you didn't spend the year evaluating it as it was happening, now may be a great time to start.

Some preparation activities dovetail with end-of-year processes. Auditions for next year's ensembles paint a clear picture of what those ensembles will look like and what literature might work best. Student rosters, in combination with a look at inventory, can show what instruments and equipment you'll need for next year.

Another of Perry's end-of-school-year rituals is collecting data, such as performance assessments from festivals and SmartMusic feedback, to help

guide his lesson planning and music selection. Also included in this data is anecdotal information—reflections on students' feedback regarding their experiences in school and at festivals.

Perry also recommends thinking about what new pieces of technology to incorporate next year, and planning your summer reading, including catching up on industry journals and books. Now is also a great time to register for summertime professional development and advocacy opportunities, such as NAFME's Collegiate Advocacy Summit in Washington, D.C., June 22–24 (for more info,

visit bit.ly/NAfMEhillday).

Perhaps the most important way to prepare for next year, counsels Perry, is to plan relaxation into your summer. "You need to take a breath," and find time to rejuvenate. Plan to do what you must, but also plan to spend time with your family and do things you enjoy. It's just as important to the success of your school year as planning.

Much can happen in a year, and this is an ideal time to reflect on how you, the school, the community, and the profession of teaching have changed. What was your main concern this time last year? What were your goals for yourself and your students, and have they been achieved? Perry says that reviewing his work "keeps what I do a living and breathing thing." ■

"I'm always making adjustments, thinking in terms of what's working and what's not working."

—PETER J. PERRY



Now is a good time to reflect on the goals you set for this past school year. Did you achieve them?

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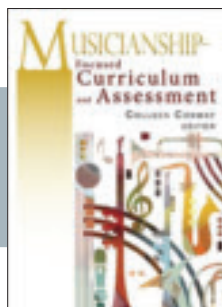
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BOOKS ►

Ketzel, The Cat Who Composed

By Lesléa Newman, Illustrated by Amy June Bates (2015, 40 pgs., hardcover, \$16.99) Moshe Cotel was a composer who lived in a noisy building in a noisy city, but everything he heard was music to his ears. One day, while out for a walk, he heard a small, sad sound that he'd never heard before—a tiny kitten. Inspired by the true story of Cotel and his composing cat, Ketzel, Lesléa Newman and Amy June Bates craft a tale of a man and the beloved cat who brings unexpected notes his way. **Candlewick Press**, candlewick.com

Musicianship-Focused Curriculum and Assessment

Edited by Colleen Conway (2015, 549 pgs., hardcover, \$44.95) This book is an in-depth guide to lesson and rehearsal planning that provides a concise method for aligning music instruction with the new Arts Standards while continuing to focus on active music making. Part One defines the field of curriculum and assessment in music; Part Two guides the reader through various approaches to designing curricula; Part Three combines these ideas with various approaches to music teaching; and Part Four addresses curriculum and assessment in various areas. **GIA Publications, Inc.**, giamusic.com

The Musician's Guide to Rhythm

By Julian Gerstin and Ken Dalluge (2014, 522 pgs., paperback \$52.00, spiral-bound paperback \$66.00) *The Musician's Guide to Rhythm* is for those who wish to explore the joy and passion of rhythm. It unveils basic ideas such as shape, suspension, orientation, pulse, wheels, and pyramid—the rhythmic building blocks of much of the world's music. The instruction is not just about reading rhythmic notation, but also about playing, feeling, using, and understanding rhythm. An extensive set of exercises is included at the end of each chapter. **Shires Press**, northshire.com

Uke Can Do It!

Developing Your School's Ukulele Program
By Philip Tamberino (2014, 124 pgs., hardcover \$44.00, paperback \$24.00, eBook \$22.99) Affordable, versatile, and portable, the ukulele can be an engaging component of school music programs. Students can use the instrument to explore music theory, improvisation, composition, ear training, and repertoire that includes contemporary popular music. *Uke Can Do It!* provides everything music educators need to develop a ukulele program in their school, including a guide for first-time buyers, beginner instruction, playlists, strategies for proposing and outfitting a program, and more. **NAfME/Rowman & Littlefield**, rowman.com



WEBSITE ►

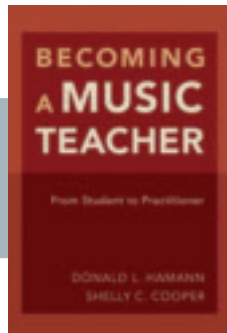
Sight Reading Factory

(Subscription rates vary; see site for information) This website allows teachers and students to generate customized sight-reading exercises for piano, guitar, voice, strings, woodwinds, brass, and percussion. The exercises, although computer-generated, are governed by rules so that they make musical sense. There are multiple levels of difficulty available that progress with more complex rhythms, larger leaps, expanded ranges, and increased accidentals. The lower levels are appropriate for beginners, while the exercises in the upper levels would be challenging for seasoned musicians. Educators can also use the assignments and recording feature as a student assessment tool. **Grace Notes, LLS**, sightreadingfactory.com



Planning Instruction in Music: Writing Objectives, Assessments, and Lesson Plans to Engage Artistic Processes

By Frank Abrahams and Ryan John (2015, 230 pgs., spiral-bound paperback, \$28.95) This handbook is designed to help music educators develop effective objectives, lesson plans, and assessments for their students, thus forming the backbone of successful instruction. Taking advantage of current best practices while meeting today's requirements, the book contains sample objectives, assessment ideas, and lesson plan templates designed to show meaningful instruction in action. **GIA Publications, Inc., giamusic.com**



Becoming a Music Teacher: From Student to Practitioner

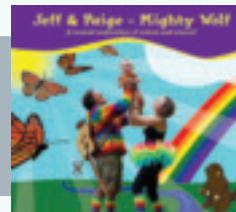
By Donald L. Hamann and Shelly Cooper (2016, 456 pgs., hardcover \$99.00, paperback \$35.00, eBook price varies) New music teachers often struggle to find a way to connect the content learned in college with that to be taught in the classroom. The nature of their work demands a high level of musical and educational ability, plus the skills to switch from tuning an orchestra to leading a marching band. This book focuses on making the connections between the college classroom and public school music classroom transparent, visible, and relevant. **Oxford University Press, oup.com**



CDS ►

Love

By Laurie Berkner (2016, 18 tracks, digital download, \$5.99) Featuring songs performed by Laurie Berkner and personally selected from eight of her best-loved albums, *Love* celebrates the mysterious force that makes the world go 'round. With a mix of 16 songs plus two bonus tracks, this collection essays love as a two-way street connecting the child, the parent, and the world. Songs include "I Gave My Love A Cherry," the goodnight lullaby "Your Beautiful Eyes," get-up-and-dance favorites like "My Family," "Open Your Heart," a lightly swinging rendition of "Fly Me To The Moon," the reggae-influenced "Under A Shady Tree," and 12 others. **Two Tomatoes Records, LLC, laurieberkner.com**



Mighty Wolf: A Musical Exploration of Nature and Science!

By Jeff & Paige (2015, 23 tracks, CD \$15.00, digital download \$9.99) Within the setting of a family hiking expedition, *Mighty Wolf* features songs on topics such as insect migration, Arctic adaptations, ladybug ecology, spider anatomy, lightning safety, nature appreciation, ungulates, and the Appalachian Trail, interspersed with colorful, informative narrative. Highlights include "Black Widow," which lets kids get dizzy by spinning in circles, the dance song "Triple Rainbow," "Grandma Gatewood," on the first woman to hike the Appalachian Trail, and more. **Rocky Mountain Music Inc., jeffandpaige.org**



TEACHING AIDS ►

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(\$7.99) With Alfred's Music Scale Teacher, a piano student can work on major, natural minor, harmonic minor, and melodic scales, keyboard scale fingerings, and the basics of transposition—all thus supporting in-person instruction while the student is practicing on their own at the keyboard. The way it works is that the student chooses a scale and places the flashcard behind the piano keys, aligning the Tonic Square with any starting note. The note aligned with the Tonic Square identifies the key. The student then turns Fingering Dial to the selected key for both right- and left-hand fingerings. Using the correct fingerings, the student begins with the tonic and plays each note that aligns with the scale squares. Other scales can be practiced by moving the Tonic Square to each starting note. **Alfred Music, alfred.com**

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Cheeky Fingers

By Nic Mulvaney Ltd. and Normally (\$2.99, available for iPhone and iPad via Apple's App Store) This app piano chord dictionary was designed as a sidekick for any beginner or advanced pianist. There are no confusing menus and terminology—just the chords. Choose a key to see chord variations, related chords, and progressions in that key. Among other things, the app—which can be purchased once and installed on both iPhone and iPad—also allows the user to add their own progressions, playback as chords or arpeggios, view chord inversions, and change the speed, piano sound, and octaves of playback. Nic Mulvaney, nicmulvaney.com



StaffPad

By StaffPad Ltd. (\$69.99, available for Windows 10 devices via Microsoft's Windows 10 store) StaffPad is designed to take advantage of the advanced pen and touch input found on Microsoft Surface and other compatible Windows 10 devices (it runs on any Windows 10 device with pen and touch). As you write notation using the pen, StaffPad recognizes your handwritten music and converts it into a typeset score that you can further edit, playback, print, and share. A full orchestral sample library is included for detailed score playback, with additional instruments available via in-app purchase. StaffPad Ltd., staffpad.net



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ARTURO SANDOVAL

JAZZ AND CLASSICAL TRUMPETER, pianist, and composer Arturo Sandoval has a long list of accolades to his credit: 10 GRAMMY® Awards (19 nominations), six *Billboard* Music Awards, a 2015 Hispanic Heritage Award, a 2013 Presidential Medal of Freedom, and many more. His versatility can be heard on recordings with Dizzy Gillespie, Frank Sinatra, and Alicia Keys, among many others, and in performances with John Williams and the Boston Pops, and the Super Bowl with Tony Bennett and Patti LaBelle. Sandoval's book, *The Man Who Changed My Life*, chronicles his relationship with Dizzy Gillespie. His compositions can be heard in many films, including the HBO movie based on his life, *For Love or Country*, for which his underscore won an Emmy Award.

What do you remember from your first days of playing trumpet? I was 11 years old when I started playing gigs in my village; I was playing traditional Cuban music. When I was 14, I got a scholarship for three years, but I was too young to realize how important that was! I didn't take it too seriously in the beginning; I didn't start practicing really hard until I came out of school.

You play classical music as well. Yes, but I didn't have the opportunity to play classical music in Cuba. My first opportunity was with the London Symphony. That orchestra is always going to be in my heart—the first one that gave me the chance to play with them.

Dizzy Gillespie has been an enormous influence on you. I met him in May 1977, and it's such a gift from God when you can become a good and close friend of your hero. In 1978, I first got to play with him, and then I played with him on and off until he passed away in 1993. To get to be around your hero—talk to him, be with him—that was the best school for me.

You still teach. What do you get out of it? If the student loves music and has the passion and desire, it's a great time and I really enjoy it. When the student doesn't have the passion for music, it's difficult, and I prefer not to do it. I think when you're teaching a good student, you're learning at the same time.

Could you tell us about your Arturo Sandoval Institute? This is one of the best things I've done in my entire life! It's 100% nonprofit and volunteer. We have been helping a lot of kids, providing scholarships, instruments, and private lessons. It's great satisfaction, when you can give back.

People have to realize how important it is for students to be associated with music and art. ”

Why do you think music education is important today? Every time I hear about budget cuts, it breaks my heart. People have to realize how important it is for students to be associated with music and art: It makes them a better person right away. That's something we really have to keep fighting for. Students who are associated with music are very motivated and doing something that is positive for the community, society, and themselves.



Photo by Manny Iriarte.