

teaching

AUGUST 2016 VOLUME 24, NUMBER 1

music

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Michael J. Blakeslee
NAfME Executive Director and CEO

Dear Music Educator,

As the National Association for Music Education, we have a long and proud history of working toward our mission of promoting the understanding and making of music by all.

We've done this for more than a century with meetings and conferences to support teachers. We've done it through research and by developing Standards to define how teachers can best help students. And we've done it through advocacy that reaches out to decision-makers and the general public alike with messages about the importance of music education in the life of each and every student.

None of that has changed. But what is constantly shifting is the environment in which we work. Laws and regulations get passed and implemented, and that changes what we do. The implementation of the Every Student Succeeds Act (ESSA) this year is a prime example of this. Technologies evolve, and that changes the ways that we reach out to and serve members.

Perhaps most of all, the communities of students to whom we provide the joys and challenges of music study also change. Of course, each of us faces a new group of students every year—and the exciting task of engaging and educating each unique individual in that group. But as we look back over our years of service to students, most of us can say that the backgrounds of those students have shifted over the years. Differences in ethnic and racial background, socioeconomic status, presence of identified learning exceptionalities, language competency, gender identity, and other factors play a more recognized part in shaping our teaching approaches.

NAfME is working to provide helpful ideas and resources to thrive in a changing school environment. We have and are developing new advocacy resources for teachers and administrators ESSA produces promising possibilities at the state and local levels (visit bit.ly/NCLBends). We have and are developing new professional development offerings, both online and at our conferences (visit bit.ly/Grapevine2016 and bit.ly/NAfMEPD). We have produced a Digital Backpack with helpful tools for use in your classroom throughout the year (visit bit.ly/NAfMEBackpack).

We're looking at our existing programs—those programs that have supported teachers for decades—through the lens of Diversity, Inclusion, Access, and Equity. With an eye to the future of our communities, an ear that listens closely to the needs of teachers, and thousands of willing hands to do the work that needs to be done, we are moving ever closer to that simple and powerful idea of “the understanding and making of music by all.”

A handwritten signature in black ink that reads 'Michael J. Blakeslee'. The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

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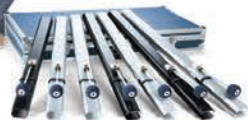
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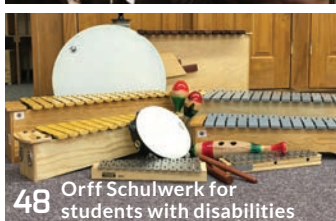
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For a listing of the NAFME National Executive Board, please see our website: nafme.org.

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Teaching Music is created for NAFME by In Tune Partners, LLC. Info@intunemonthly.com

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The National Association for Music Education is a voluntary, nonprofit organization representing all phases of music education in schools, colleges, universities, and teacher-education institutions. Active NAFME membership is open to all people engaged in music teaching or other educational work in music. Associate membership is open to those providing studio/private teaching, working in the music industry, or advocating for music education. *Teaching Music* (ISSN 1069-7446), an official magazine of the National Association for Music Education, is issued to members four times per year in August, October, January, and April at an annual subscription price of \$10. **Office of publication: National Association for Music Education, 1806 Robert Fulton Drive, Reston, VA 20191-4348, U.S.A., 703-860-4000.** Produced by In Tune Partners, LLC. Institutions may purchase one volume year of four print issues for \$200. Single copies of issues are \$30. A limited number of back issues are available for purchase. Permission requests to reproduce or otherwise use material published in this journal should be submitted to Caroline Arlington at CarolineA@nafme.org. Periodicals postage for *Teaching Music* is paid at Herndon, VA 20170, and at additional mailing offices. **POSTMASTER:** Send address changes to *Teaching Music*, 1806 Robert Fulton Drive, Reston, VA 20191-4348, U.S.A. Copyright ©2016 by the National Association for Music Education. Printed in the U.S.A.

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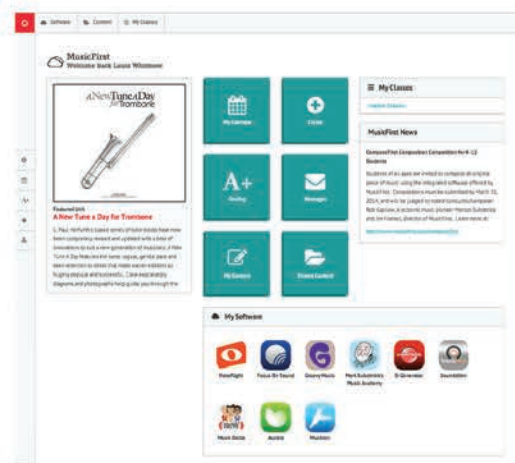
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Teaching in today's music classroom By Rosalind C. Fehr

Denese Odegaard

New NAFME President Understands Music Educators' Challenges



DENESE ODEGAARD has a “great passion for music education and providing the best experiences for students.” She will serve as the 2016–18 President of the National Association for Music Education (NAfME). She is currently the Fargo (North Dakota) Public Schools Performing Arts Curriculum Specialist after having taught orchestra for 33 years.

What are your earliest memories of listening to music? What kind of music did you like growing up? Because I came from a musical family and a community with three colleges, there were many opportunities to enjoy the opera, symphony, recitals, and more. I think my passion for listening to music began early in junior high because of the wide variety of music studied in school along with the concerts in our art-rich community. I had a piano teacher who shared my love of baroque music, which became my favorite listening pleasure.

You've been elected to state, division, and now national office within NAFME and its Federated State Associations. You've

also written music education publications.

What moved you to serve the music education profession as well as in the classroom? I've always had a sense of service beginning with our community symphony board when I was 20 years old during my first year of teaching. We often don't realize the importance of asking young people to serve, and I'm not sure the sequence of serving would have not had the same end result had someone not asked that first time. The work we did made a difference in music education and experiences. I was fortunate to be able to serve on both the ASTA and NAFME boards, which give a broad perspective of music education across the U.S.

I also have a great passion for music education and providing the best experiences for students. Several of us in the district felt the same way and began to “lead from the middle,” encouraging

other staff down the path of standards-based instruction and assessment. My classroom became a daily “action research” project by incorporating one new music standard at a time, learning what works, and incorporating new

We need to be supportive of each other for the one result of helping students become lifelong musicians and music lovers.

strategies to improve student work. Eventually, I wanted to share these strategies with others and began to present conference sessions. These sessions led to invitations to contribute to several publications and eventually putting all of my best practices into my own publications.

What convinced you to study strings and go into the classroom as an orchestra teacher? “In fifth grade, we were offered the opportunity to study strings, and orchestral music spoke to my heart. In junior high, I knew I wanted to teach junior high orchestra and did so for 33 years. I loved going to orchestra class and wanted other students to have that same wonderful experience.

NAfME operates under a Strategic Plan that includes a Mission, a Vision, and Values. These values include:

“Community, Stewardship, Comprehensiveness, Inclusion, Equity, and Innovation.” You worked with the NAfME’s national, state, and division leaders to develop the 2017-22 Strategic Plan. For your presidency, is there one particular value that you see as a focal point?

In our discussion of values, it became evident that these are all important to the survival and progression of music education. These values all support our mission, “To advance music education by promoting the understanding and making of music by all.” NAfME’s 2016 In-Service Conference theme is “Stronger Together,” a theme I’m going to use during my presidency. We don’t work in silos of band, orchestra, choir, general music, etc. We need to be supportive of each other for the one result of helping students become lifelong musicians and music lovers. We need individual teachers to advocate for their programs; we need state MEAs to work with NAfME to move music education forward; we need keep the focus on students; and we need to give of our time and talents to do the work of the Association. We are all responsible for the well-being of music education on a district, state, and national level. We all need the tools to reach each and every student in our classroom, and we’re all responsible to reach every student in our classrooms.

What do you see as the biggest challenge that music educators face today? How do you believe NAfME can help? I believe there are two distinct challenges that music educators face today:

● **The demands put on all educators** to teach to the Standards, the rigor of the evaluation process, the changing demographics of the students, and the lack of funding and time. NAfME can teach teachers strategies for the first three areas through best practices by successful teachers and give them the



We all need the tools to reach each and every student in our classroom, and we’re all responsible to reach every student in our classrooms.

tools to advocate for what they need for their programs through our Opportunity-to-Learn Standards and Broader Minded® materials. We have a lot of supports in place and need to continue to present these materials in our publications, via our newsletters and at conferences. We can also solicit new and innovative ideas for teaching and present them at conferences and in webinars. We have a lot of forward-thinking members who are constantly improving music education, and we need to tap into their expertise.

● **Isolation.** Whether you are the only music teacher teaching K–12 music in your community or a brand-new teacher without a mentor, it’s difficult to face the challenges mentioned in the first point without help. Having mentored one- to five-year teachers, I’ve found that even the best people struggle with the challenges they encounter, and having a sounding board is most valuable to keep them positive about their profession. Having other points of view and the voice of experience can help them understand how to maneuver through challenging times and to keep their focus on educating students.

You mentor young music teachers in your district. Why do you think that mentoring is important?

Our district believes in mentoring every new teacher to our district. The mentees get weekly meetings or meetings every two weeks; lessons are observed and videotaped, they set goals and reflect on them, and observe veteran teachers while in the program. Within the meetings, we discuss four areas: what is going well, what are current concerns, what are the mentees’ next steps, and what are the mentors’ next steps to complete before the next meeting. What I find most beneficial for mentees is the ability to discuss what has happened in their classroom and get feedback on what they are doing well or to give assistance where they are struggling. I have seen beginning teachers become empowered to be very effective

instructors in their classrooms because mentoring fills the gaps in learning for new teachers and assists with the biggest area of need—classroom management.

What do you want other music educators to know about music programs and educators in North Dakota?

Because we are a rural state, we have many masters at teaching K–12 music. They know how to adapt music to fit the instrumentation or voicings of their performing groups. These teachers could easily move to a bigger community to teach, but they choose to stay and be the person to bring music opportunities to their students and communities. They are often the music teachers and worship music coordinators who spend incredible hours preparing, teaching and running a worship music program. For a small state, we have many college and universities offering music education programs. We have seven communities with orchestras that have thousands of string players. Last, we have a growing number of young people getting involved in our state leadership and doing a great job. Our communities value, support, and provide arts for the public.

For Denese Odegard’s complete Q&A, visit bit.ly/NAfMEnews. ■

STRONGER TOGETHER

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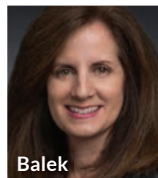
Join us in Grapevine, TX for our fourth annual
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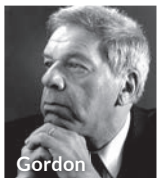
The music education community is **Stronger Together**. This is one of the most exciting times for music education, and there is no better time to band together, learn from each other, and bring innovative techniques to your classroom from across the country. Music helps shape the way our students understand themselves and the world around them and allows for a deeper engagement with learning.

Every year thousands of music educators, future music educators, students, and performers gather to gain in-depth practical knowledge through hundreds of professional development sessions. NAFME has the only national conference that offers the highest standard of professional development, networking opportunities, around-the-clock performances, and nightly entertainment!

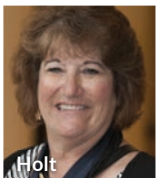
NafME Lowell Mason Fellows Class of 2016



Balek



Gordon



Holt



Waggoner



Woodside

THIS PAST JUNE, five individuals were recognized as 2016 Lowell Mason fellows. This distinction is one of music education's most important honors and is designed to recognize the accomplishments of those who have supported and contributed to music education in a unique way.

The prestigious award is named for Lowell Mason, considered to be

the father of public school music education in the United States. An educator, musician, and composer, Lowell Mason has been credited with introducing music instruction to the Boston Public Schools in 1838 and with establishing teacher training in music education. In 2002, his legacy inspired NafME to create the Lowell Mason Fellows award.

Lowell Mason Fellow designations also provide an opportunity to support NafME's Give a Note Foundation to support future generations of music educators through the organization's programs. Individuals or groups (corporations, universities, foundations, student organizations, etc.) may fund designations.

THE FELLOWS ARE:

- **JANE MELL BALEK**, NafME Deputy Executive Director, and Give a Note Foundation Executive Director and CEO
- **EDWIN E. GORDON** (deceased), preeminent researcher, teacher, author, editor, and lecturer
- **MICHELE HOLT**, executive director of the Massachusetts Music Educators Association
- **DAVID WAGGONER**, state executive of the Arizona Music Educators Association
- **CHRISTOPHER B. WOODSIDE**, NafME Deputy Executive Director

For more information, please visit bit.ly/LowellMason.

READ UP! NafME OFFERS A VARIETY OF PUBLICATIONS

NafME has published more than 100 book titles, and continues to publish works that help music educators do their jobs better.

NafME books cover a wide range of topics: 2014 Music Standards, curriculum and assessment, special needs, multicultural music and curriculum, band, chorus, general music, jazz, early childhood, history, philosophy, and symposium proceedings.

Books are copublished by Rowman & Littlefield of Lanham, Maryland.

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The 2015–2016 NafME Digital Catalog features the newest books from NafME and Rowman & Littlefield. Visit bit.ly/RowmanNafME ("Other Imprints & Co-Publishing Partners") or call Customer Service at (800) 462-6420. When ordering, remember to provide your NafME membership information to receive the 25% discount.

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SAVE THE DATE! NafME's 2016–2017 School Year Calendar

AUGUST 2016

Need back-to-school gear? Visit the NafME Store at bit.ly/NafMEstore. Also, check out useful back-to-school tips at bit.ly/NafMEBackpack.

SEPTEMBER 2016

NafME All-National Honor Ensembles Applications open

2018 U.S. Army All-American Marching Band Applications open

OCTOBER 2016

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

NOVEMBER 2016

November 8: Election Day

November 10–13: NafME National In-Service Conference, Gaylord Texan, Grapevine, Texas

November 15: Marine Band Concerto Competition deadline

November 29: Tri-M® Giving Tuesday

DECEMBER 2016

Call for proposals open for 2017 NafME National In-Service Conference

Check out tips for concert etiquette at nafme.org/concert-etiquette-is-for-everyone/.

JANUARY 2017

Elections open for NafME Southwestern, Northwest, and Eastern Divisions Presidents-Elect

January 7: U.S. Army All-American Bowl, San Antonio, Texas

January 16: National Tri-M Service Day

January 31: Nomination deadline for the 2018 Army All-American Marching Band; see nafme.org/usaamb.

FEBRUARY 2017

February 16–19: NafME Biennial Northwest Division Conference, Bellevue, Washington

MARCH 2017

Music in Our Schools Month®!

"Yes, You Can Teach Guitar!" Register for the Teaching Guitar Workshops.

APRIL 2017

Jazz Appreciation Month

April 5–8: NafME Biennial Eastern Division Conference, Atlantic City, New Jersey

April 18–21: "Connecting Practice, Measurement, and Evaluation—The Fifth International Symposium on Assessment in Music Education," Birmingham City University, Birmingham, England

MAY 2017

U.S. Army All-American Marching Band audition and application deadline

Tri-M Chapter of the Year deadline

NafME All-National Honor Ensembles deadline

JUNE 2017

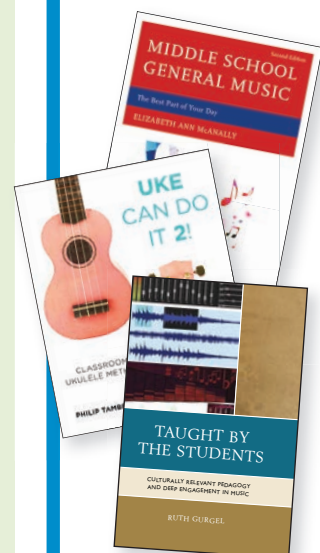
June 28–30: NafME Collegiate Advocacy Summit

June 29: Hill Day

June 30–July 1: NafME National Assembly

State MEA Conferences: NafME's Federated State Associations hold conferences throughout the year; see nafme.org/about/federated-state-associations/.

For the latest 2016–17 School Year Calendar and links, visit bit.ly/NafMEBackpack.





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By Rosalind C. Fehr

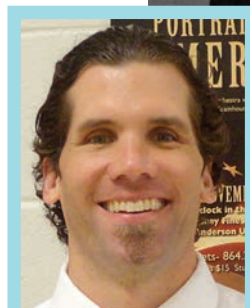
Featuring NAFME's education professionals

DOUG WERTZ

Keep It Moving in Band Class

DOUG WERTZ has found a winning formula for music class: "I strive to continuously keep the class moving and keep the students doing something. I strive to keep an up-tempo pace in the band room. The less down time the students have, the less time they have for their minds to wander and, ultimately, the more the students and the teacher accomplish."

Wertz says, "We typically have around 200 students in the band program at Glenview, and there are 208 students this year. The other music teachers are chorus teacher, Anda Mobley, and a strings teacher, Celeste Griffith, that I collaborate with. We hold combined concerts together throughout the school year. We build a seamless education for all of our students at our school. When my fellow music and arts teachers and I hold concerts and events, the entire staff and student body attend."



DOUG WERTZ
Glenview Middle School,
Anderson, South Carolina
BAND DIRECTOR, 12 YEARS: sixth–eighth grade bands. His program consists of eighth-grade advanced band, seventh-grade advanced band, eighth-grade pep/jazz band, seventh-grade pep/jazz band, eighth-grade first-year band, seventh-grade first-year band, and sixth-grade first-year band.



can accomplish each and every day.

- **Throughout my years** of teaching, I have learned that being prepared is one of the most important things a teacher can do. I strive to keep all of my students engaged at all times. I change activities or music pieces frequently so the students do not get tired of being on the same task for too long of a period of time. I make sure that I move

to do whatever I need to do in order to provide the best possible music education and experience for my students."

Wertz continues, "We feel that it is not about the individual programs, but about all of the programs as a whole. My fellow teachers are very positive, energetic, and excited about what we do. We treat each other with respect and they are very supportive when I must keep a student a few minutes into their class time so that I can finish whatever is necessary in order to ensure success for my students."

PROFESSIONAL DEVELOPMENT IS KEY

"NAfME and South Carolina Music Educators Association play a large role in my professional development. Every year, through the SCBDA, my students and I participate in Festivals such as Concert Festival, All-County Band, All-Region Band, All-State Band, and Solo & Ensemble. I have attended state and national conferences through NAFME and SCMEA. I gain information and teaching techniques from resources provided by NAFME and SCMEA, such as lesson plan ideas, magazines, and

around the room to ensure that every student is engaged in what we are doing. I 'sit in' with my students, and perform their music with them. Not only does this provide a model for my students, but they also seem to enjoy this. I believe it helps them feel more like we are a team."

Wertz notes that says school administrators are also part of the school team. "I have tremendous support from my administrators. Whether we need new supplies, equipment, etc., or we want to add more concerts to the calendar or try new things, my principal and assistant principals put their faith and trust in me

TEACHING TIPS FROM WERTZ

- **"I always start** my classes with the same warmups and exercises every day. My students and I begin the class with scales (using varied rhythms and articulations), chorales, and some rhythm exercises. In my pep/jazz classes, I incorporate blues scales and swing rhythms. This not only prepares my students for the tasks that they will be performing for the rest of the class, but also provides them with some consistency and something that they know they

journals,” Wertz notes. “I am very fortunate to have the opportunity to implement a pep/jazz class at my school. Students are able to participate in this class who may not be able to participate before or after school due to transportation issues. The students learn and perform music of other styles and genres, as well as the history and the important

individuals who have paved the way in these styles and genres of music for our generation and future generations. This provides the students with a more holistic and well-rounded music education, and provides the students with a greater understanding of music. This, in turn, may spark an interest in more students and ultimately provide them

with more of an appreciation of music. Generally speaking, we always want to provide the best music education to our students and reach as many as we possibly can. I always say to myself, ‘You never know when you may be teaching and helping the next Johann Sebastian Bach, George Gershwin, or Miles Davis.’” ■

RAYMOND CHURCHILL

The “Bank Account” Method

RAYMOND CHURCHILL says that, “Every teacher has to find their own flavor, their own style, not only with their philosophies, but also with how they interact with their kids. One of the philosophies that I try to adhere to is my ‘Bank

Account’ theory. I try to treat every student as if I have an account balance with them. Any chance I get, I try to raise that balance with genuine praise, a compliment, a pat on the back, a conversation about nothing really important, a wink, or even a caring smile. I need to get that account balance as high as I can because, as anyone who works with teenagers knows, every so often, you will need to make a big withdrawal. Withdrawals

are fine and are part of leadership, but I need to make sure that my balance stays above zero or I will lose that kid.”

Churchill teaches a number of classes at Griswold High School. “We have a choral program made up of three curricular choirs and four extracurricular choirs. The choirs that occur during the school day are a Chorus of 110, an auditioned Concert Choir of 70 and a Chamber Choir of 21.” The extracurricular choirs include a Men’s Choir of 30, a Woman’s Choir of 50 and two smaller, student-run, A Capella groups. “In addition to my choral duties, I also teach Piano Theory I, Piano Theory II, and a



RAYMOND CHURCHILL
*Griswold High School,
Griswold, Connecticut*

MUSIC THEATRE AND CHOIR TEACHER, 21 YEARS: He serves as director of choirs and drama and works with about a third of the 600-student population on a daily basis.



Musical Theater class.”

Asked to share choral tips, Churchill says that the best tips “target specific situations,” but that the keys to good sound production are breath support, mouth

shape, and tone placement.

- **“Breath support** is the mother of all vocal techniques. Nothing else matters if a singer’s sound is not connected to their breath. Vein-bulging neck singing is extremely unhealthy and will not produce a beautiful tone. A deep connection to the diaphragm/belly area is essential to sound production.”

- **“Tall, not wide, vowel shapes** are best for blending an ensemble and creating beautiful vowel sounds. A tall mouth with an arched soft palate is most conducive for classical/Broadway type sounds. If a singer is seeking a more pop/jazz sound, then the soft palate can sit down a bit but

the height of the mouth should remain.”

- **“Tone placement** and getting the sound forward into a singer’s mask is crucial. A person’s tone should never have a swallowed sound. Focusing the sound too far into the back of the throat will create a muffled sound. The ideal sound can be created by focusing the tone on the harder, bonier areas of the face such as the hard palate, cheek bones, or nasal bones.”

How can a teacher help students learn to be leaders? “We’ve all learned more about music by figuring out how to explain it to someone in a clear and organized way. Let the kids have that experience too. Under your guidance, let them lead, direct, adjudicate, rehearse, organize, and educate each other. Let the success of the group rest squarely on their shoulders. The success of a music program is not based on how much the teacher has bought into it but rather, how much the students have. Let them make

their program, 'Their Program' and they will work twice as hard."

Churchill was selected as a 2016 national LifeChanger of the Year winner out of more than 620 teachers, adminis-

trators, and school district employees nominated for the award from all 50 states and the District of Columbia. LifeChanger is a national program sponsored by National Life Group that

annually recognizes and rewards K-12 school district educators and employees who make a difference in the lives of students by exemplifying excellence, positive influence, and leadership. ■

DANNI SCHMITT

Never Stop Trying to Be Better



Danni Schmitt says, "In a district that doesn't show much appreciation for the arts, we are extremely fortunate to have three music teachers. Our orchestra director teaches fourth-eighth grade strings and is half-time in our school and one other school in our district. Our elementary vocal/general music teacher is full time and, in addition to elementary general music she also runs the elementary chorus and middle school glee club. I am also full-time and teach fourth-eighth-grade band and seventh-grade general music."

TEACHING OBSERVATIONS

- "I think it's important to never stop trying to be better. It's not about winning competitions or doing a ton of performances: It's about being the best you can. I take as many classes and go to as many workshops as possible so I can always be the best for my students, and try to set that same example for them. I pick music that will both teach them and challenge them, and I let them have a voice in what we play and what performances we do when it's appropriate."
- "I've found that my students enjoy themselves more when they can relate to

the music we're playing, so I try to pick music with a story or help them find a way to make a story from what we're playing. As we learn the story, the music takes on new life, and it's amazing what we can create together!"

- "Once the basics of a new piece are taught, I frequently let older students run sectionals and I guide them towards what they need to discover in their music. A lot of times they surprise me with their insights! They are good at working together and supporting each other because of this system, and my older students will often show up after school to help with the younger students' rehearsals or to tutor less experienced players in their sections."

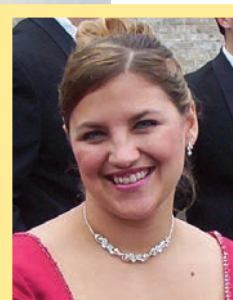
- I make sure [my students] know how much I appreciate their dedication and the work and time they put in. I think that's the most important thing I can give my students, whether they're in band or not: a place to feel they fit and belong. I want to make sure my students know that the band room can be their home at school."

How does Schmitt's music program fit into the overall fabric of her school? She says, "I think it's about supporting the school. If my principal needs us to play, we do it. If there's an event at school, we're happy to be part of it. We frequently perform at our school district headquarters and other venues around the city that request a performing group from the city schools."

Schmitt says school administrators and fellow teachers are very supportive of the music program: "The administrators at my school are always at our performances, and my principal even makes it a point to come to assessments with my band. When we went to the state band festival, he was the only principal in attendance, and

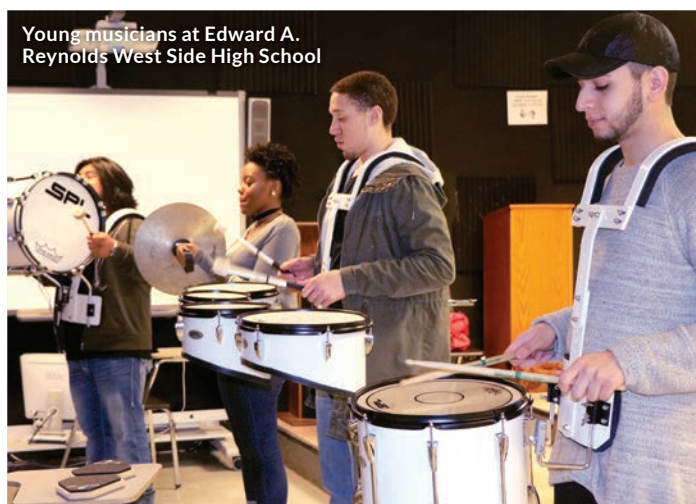
in past years he has also chaperoned our spring trip. The school doesn't have much money for our department, but our principal and business manager find a way to make things work. They support our fundraisers and we have an amazing PTA and a wonderful alumni organization that are a great help in keeping our music program running."

Of her professional memberships, Schmitt says, "NAfME is a great resource for me! I read the website and magazines often and have a lot of back issues that I've saved because of all the great ideas and advice." Schmitt is a 2017 GRAMMY® Music Educator Quarterfinalist. Read the rest of her profile at bit.ly/NAfMEnews. ■



DANNI SCHMITT
Roland Park Elementary/
Middle School in Baltimore,
Maryland

BAND AND GENERAL MUSIC TEACHER:
Teaches fourth-eighth-grade band and seventh-grade general music. Approximately, 1400 students in the school in grades preK-8. Every student in grades preK-5 has access to a general music class once a week for 45 minutes. Strings begin in third grade, and band instruments and chorus in fourth grade.



Young musicians at Edward A. Reynolds West Side High School

The Cult of Music Education

Albert Bouchard of Blue Öyster Cult leads and inspires at an urban school music program.

AFTER HE LEFT the iconic rock band Blue Öyster Cult, the drummer Albert Bouchard was teaching private lessons at a percussion school in New York City when a good friend jokingly asked him, “Why don’t you teach at a real school?” The friend, a mathematics teacher, helped Bouchard get a job at his public high school.

“I thought it would be just temporary. But I found I really liked the environment, and after a few months I decided to go back to college and get a degree to become a certified teacher. It was a lot more complicated and protracted than that, but that’s the essence of my story,” recalls Bouchard, who was honored last May at the White House “Great Educators” event for his

work at Edward A. Reynolds West Side High School on the Upper West Side of New York City.

Bouchard has spent more than 25 years at Reynolds, which provides an educational environment for students who have been unsuccessful in traditional schools in New York City. He has served as assistant principal, but his most important contribution to the school has been heading its music program, which consists of general music, music theory, songwriting, band, and guitar.

Edward A. Reynolds West Side High allocates only \$500 per year for the music program, and so Bouchard has gotten very resourceful as regards teaching his classes and dealing with instruments and

other provisions. Still, his former gig with the Blue Öyster Cult gives him some advantages when it comes to funding. “I write almost all of the music myself, and I have gotten very proficient at fixing everything,” says Bouchard. “Also, I still get large royalty checks that allow me to spend more out of my own pocket than most other teachers. Let’s face it: Most teachers are underpaid.”

Most of what Bouchard writes for the students is not original. Instead, he creates his own arrangements that he can tailor to different ability levels and teach quickly to students. In working with beginning guitar students, for instance, he might give a quick primer on tuning the instrument before jumping straight into a tune such as John Legend’s “All of Me.” “I adapt that song using only power chords and change the key [from the original key of A-flat major/F minor] to G major/E minor, because it’s mostly open strings,” Bouchard notes. “I can teach this lesson in an hour to a student who has been playing for a week or two.”

Bouchard is glad to see the positive effects that music has on the students who graduate from his school. “The majority of my students have a better understanding of where their music came from and the components that go into it. Music helps them get through bad times and enhances their good times, too.” ■

Music helps them get through bad times and enhances their good times, too.

ALBERT BOUCHARD ON USING MUSIC TO REACH OUT TO STUDENTS IN TRANSFER AND ALTERNATIVE SCHOOLS

“The biggest problem all the students have is their attitude about school itself. Because of the previous failures, they have lots of negative emotions about the learning process. This can manifest itself in truancy, stubbornness, test anxiety, and many other problems.

“For me personally, the biggest challenge is the sporadic attendance of a majority of the students. I have to hook them right away with extremely simple and easy but hip lessons [so] that most kids can see results in just an hour. I have to do this over and over again until they start practicing at home. Sadly, less than half get to that stage. But most will pass my class eventually and go on to graduate.

“I also think that the people in our government who are responsible for educational policy grossly underestimate the value of music in the schools. When I retire, I might be making a lot of trips to Washington and Albany.”

Rob Davidson Photography

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The Implementation of the Every Student Succeeds Act

What practical changes can music educators expect to see?

THE EVERY STUDENT SUCCEEDS ACT (ESSA) could be the law that puts music back in all classrooms. ESSA replaces No Child Left Behind, the current version of the Elementary and Secondary Education Act. In terms of emphasis on requirements, it might not be that different than No Child Left Behind, but as for philosophy on reform, it is radically different, according to Lynn M. Tuttle, NAFME's Director of Content and Policy.

Since 1965, Title I has focused on serving disadvantaged or poor children. In the new law, Title I serves the basic programs of state and school districts. The funds are not about the kids but about the schools and how their programs support children. "This is a real moment of

opportunity for those of us who do something other than reading, writing, and math. Congress is signaling a change of intent," says Tuttle.

With this law, there are no longer core subjects. Instead, there is a definition for well-rounded education, "For the first time, music is listed as a stand-alone subject. What's really powerful is how the phrase 'well-rounded education' is found throughout the bill. It is found in Title I, so Title I funds can support a well-rounded education, which could mean supplemental funds to support music and the arts. The phrase is found in Title II, Title III, and Title IV. All of these opportunities get opened up as possibilities and places where funds can make music education more avail-

able," says Tuttle. "While we have seen schools include support for music programs in their schoolwide Title I programs, I have never seen programs like that in Targeted Assistance schools. Now, at risk kids can be provided with supplemental music education."

Another important part of the law notes that students should not be pulled from class for remediation. "The law is encouraging schools to think creatively about scheduling," says Tuttle. "It doesn't forbid pulling kids out of music classes, but it frowns on it. We need to help our parent advocates know that they can protest if their child is missing music for remedial math or reading. They have a voice."

Another section of the law is exciting because it has actual dollars attached to it. Under Title IV, grants will be given to districts to be spent on school safety and culture, educational technology, and well-rounded education. By next summer, each district in each state must do a needs assessment on how they provide access to well-rounded education to all students. NAFME has been working to ensure that members are aware of this. According to Tuttle, "We are asking if they are part of the needs assessment team that's going to be formed. Do they know what the needs are for music education for all kids? Where could these supplemental federal funds help?" ■

"This is a real moment of opportunity for those of us who do something other than reading, writing, and math."

NAFME'S ESSA RESOURCES

NAFME has many resources to help districts, teachers, and parents understand how ESSA is going to affect their classrooms.

The NAFME "Everything ESSA" page (bit.ly/NCLBends) includes links to the ESSA Toolkit (bit.ly/ESSAToolkit) and the ESSA Fact Sheet (bit.ly/ESSAFactSheet), which provides information on how to navigate and understand ESSA. There is also a Twitter hashtag through which teachers can gain and share information: #MusicStandsAlone.

Tuttle also recommends accessing NAFME's free webinar on the Every Student Succeeds Act (bit.ly/ESSAarchive).

Another webinar in the planning stages at press time will be based on what Tuttle calls "one of our best kept secrets: our 2015 Opportunity-to-Learn Standards." These OTL Standards have been prepared by the Council of Music Program Leaders and NAFME to identify the resources that need to be in place so that teachers, schools, and school districts can give students a meaningful chance to achieve at the levels spelled out in the new 2014 Music Standards.



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Taking the emphasis off performance and putting it on now is a real paradigm shift.



Are your singers enjoying their choral experience?

The Keys to Keeping Choristers

What do the singers themselves have to say about what makes them stay—or leave?

EVERY CHOIR DIRECTOR wants to foster dedication in their choristers, and each one wants to keep them coming back for more. For directors of mid-level collegiate choirs, these can be particularly vexing problems. Most try to build a positive ensemble identity using strategies such as setting high musical standards, choosing quality literature, and providing unique performance opportunities. Recognizing this, NAFME member Marci L. Major was curious about the question: “How do the kids see the directors’ strategies? Surprisingly, nobody had done a study on this. All the information was anecdotal.”

Major—an assistant professor of music education at West Chester University in West Chester, Pennsylvania—decided to investigate. She and her colleague, Jacob M. Dakon, assistant professor of music education and music

therapy at the University of Kansas in Lawrence, surveyed choristers from 16 American, mid-level, college choirs, and presented their findings at the 2014 NAFME Music Research and Teacher Education Conference. Their research focused on student perceptions in three areas: the strategies that directors use to build identity, the factors that affect their own dedication, and their intentions about future ensemble enrollment.

What did they find? The results suggest that nonmusical conflicts are the main obstacles to student dedication. “One participant cited ‘scheduling conflicts with academic classes and work,’ whereas others cited ‘workload and other ensembles’ or ‘more important responsibilities,’” noted Major. On the other hand, numerous students described their personal commitment. “Many participants proclaimed, ‘I love

[or like] choir.’ Another participant said, ‘I love singing and knew I had to keep at it when away in college.’ Motivation often was mentioned within commitment. One participant stated she continued to participate in choir because of ‘motivation to remain musical while going into a different field.’”

How can one retain membership? “Those who planned on reenrolling in mid-level choir listed contentment (35.5%) as the primary reason. Contentment means that they derived enjoyment from their current ensemble and wanted to continue. For the participants who planned to audition out, prestige was the most influential consideration (32.8%).” Major suggests addressing both groups.

The key strategy, notes Major, is to focus on the process instead of the product. “If today were the last musical experience this student would ever have, what kind of experience would you like them to have? Taking the emphasis off performance and putting it on now is a real paradigm shift. And it actually makes the concert better.” ■

HOW TO FOSTER DEDICATION IN YOUR CHORISTERS

Marci L. Major offers the following advice

1. “Help the students understand that a mid-level choir serves two purposes: providing them with a positive experience and offering training to help those interested in progression. It is possible for choristers to both feel happy in their current situation and have a desire to move onto something they perceive to be better.”
2. “Address the elephant in the room. If a small group of the most unsatisfied choristers makes its displeasure known, quickly find and address this minority before their undesirable voice and negative perception spread to others. Let them know that you don’t appreciate that perspective. Be vocal and transparent about the purpose of the ensemble.”
3. “Focus on process rather than product. Even though choristers enjoy performing for large audiences, they did not cite performance often enough to be considered an important factor affecting either dedication or enrollment.”

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Radio Disney and Give a Note Foundation

The annual Music in Our Schools Tour inspires and raises awareness of music education.

FOR OVER 30 YEARS, NAFME has designated March as Music In Our Schools Month® (MIOSM). As part of this celebration, Give a Note Foundation, for the past three years, has kick-started MIOSM with their Music In Our Schools Tour. “We created the tour as a way to raise awareness about music education and to shine a spotlight on the school communities. We also wanted to have a collaborative program between NAFME and Give a Note Foundation,” says Jane Balek, NAFME Deputy Executive Director and Executive Director of Give a Note Foundation. “We were fortunate to find an amazing partner in Disney Performing Arts, who wanted to share this celebration with teachers and students, and somehow make it

bigger. For the second year of the tour, the Disney Performing Arts team was able to connect us with Radio Disney; the results of this new collaboration has allowed our outreach to increase exponentially.”

John Horton, development director at Disney Performing Arts in Walt Disney World, notes that, “As part of our ongoing support for music education and our Disney Performing Arts programs at Disney Parks, this tour fits in perfectly with what we are here to do, and we have been thrilled to be a part of the tour kickoff for all three years. Inviting Radio Disney to become part of our efforts seemed like a natural evolution of our partnership with NAFME.”

Radio Disney became an

integral part of the tour for the first time in 2015 when the tour was headlined by singer/songwriter, RaeLynn, who wrote the song “Always Sing” specifically for the initiative and it became the theme of the tour. At each of the tour stops, RaeLynn performed an interactive concert with the students that also included Radio Disney on-air personality Brooke Taylor as the host.

Fittingly, the 2016 Tour focused around the theme “Music Inspires!” “Music connects us and strengthens our communities,” says Balek. “Our tour and the partnership with Disney Performing Arts and Radio Disney really embody that sentiment. Radio Disney has a very robust media reach that includes social channels, satellite radio, and apps; they included us in all of those channels and produced public service announcements about the importance of music education.” Phil Guerini, vice president, music strategy, of Disney Channels Worldwide and general manager of Radio Disney Networks, agrees. “When we first heard about the opportunity to partner for this tour, I thought, ‘Sign us up!’ As a former student of robust music education offerings myself, I knew what impact these programs had on me growing up and was eager to identify ways we could support this NAFME and Give a Note collaboration.” ■

For more information, visit giveanote.org.

Music connects us and strengthens our communities.

THE 2016 MUSIC IN OUR SCHOOLS TOUR

This past October, Radio Disney on-air personality Brooke Taylor joined with Give a Note President and Board Chair Beth Slusher to announce the exciting news about their partnership for the third annual Music In Our Schools Tour. Thanks to the generosity of Radio Disney, the 2016 Music In Our Schools–Music Inspires Tour was able to reach its largest audience yet.

Music In Our Schools Month® is NAFME’s annual celebration of music and music education excellence in the schools. As part of that effort, each year the MIOS tour speeds across the U.S. in March and April to recognize outstanding school music programs by providing them with recognition, a cash grant, the chance to meet with Radio Disney on-air personalities, and performances at each school featuring Radio Disney artists. This year, schools across the nation competed for the chance to be recognized by creating performance videos of music that had inspired them. A national vote campaign was conducted, and a winner from each of the six designated regions was selected. This year’s winners were:

- George A. Jackson Elementary School, Plainview, New York
- Spanish Fork Junior High School, Spanish Fork, Utah
- Maplewood Elementary School, Puyallup, Washington
- Shady Hill Elementary School, Ocala, Florida
- Stapleton Public Schools, Stapleton, Nebraska
- Southwest Elementary School, Dexter, Missouri



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Fast-Track It to Expressivity

Fostering Secondary Students' Emotional Communication



ANGELA D. AMMERMAN is director of orchestras at Annandale High School in Annandale, Virginia, a doctoral student at George Mason University in Fairfax, Virginia, and a NAFME member. She can be contacted at adammerman@fcp.edu.

MUSIC'S UNIQUE capacity to communicate notions, dreams, and experiences without words is one of its amazing characteristics; however, achieving emotional communication in a secondary school ensemble is not always straightforward. In spite of the constant emphasis on expressivity among both amateur and professional musicians, much research suggests that music education often neglects expressive aspects of music-making.¹ While the challenges of teaching emotional expressivity are daunting, they are not insurmountable. Consider your classroom environment, connections between students and music, and the audience when exploring emotional communication with your ensembles.

Environment

For students to perform with expressivity, they must feel safe in their environ-

ment (classroom, rehearsal hall, performance space). Many adolescents feel awkward and emotionally confused, and they may struggle with a whole host of issues when it comes to expressivity. Here are a few things to consider:

Expressive communication in an ensemble means students will need courage to reveal themselves emotionally.

- **Be patient.** Showing emotion may be the last thing that your students want to do: Social capital is just about everything for a secondary student.

- **Take small steps** to make your classroom safe for expressivity. Reward students who move as they play by praising them and encouraging them to take on solo opportunities. Simple movement can contribute significantly to expressivity!

- **YouTube it!** On a regular basis show YouTube videos of other musicians demonstrating expressivity.

Help your students uncover meaning in the pieces they study and perform.

- Explain that the goal is **shared emotion** conveyed to the audience.

- **Work together as a class** to interpret the meanings of various phrases/passages.



- **Create a storyline** for the music to follow. Perhaps this could be about the composer, or just a silly story that conveys some kind of emotion. Students love composing these stories as a class. This can even be an enjoyable writing assignment for students!

Teach students some appropriate "cues."

- **Offer guidance.** Don't assume students know how to convey emotions in healthful ways. (It wasn't that long ago that boys were pulling girls' hair to show interest!)

- **Teach students how to convey various emotions,** and have them practice each with a specific passage. For example, if the students believe that measure 22 should convey sadness, they might slow the tempo slightly, allow vibrato to slow down, and even adopt a "sad face" as they play.

- **Selfie it!** Take a class selfie as students play to see if they have accurately communicated the appropriate emotion in their facial expressions.

- **Invite a drama teacher** into your classroom or rehearsals to reinforce the need for facial communication.

Connection

In 2008, my husband was stationed in North Carolina, where I learned the importance of connection to teaching

TABLE 1: EXPRESSIVE CUES MODEL

EMOTION	CUE UTILIZATION
Happiness	Fast tempo, bright timbre, staccato, small vibrato extent
Sadness	Very slow tempo, legato articulation, slow vibrato, dull timbre
Anger	Sharp timbre, fast tempo, staccato articulation, large vibrato extent, abrupt tone attacks
Tenderness	Slow tempo, slow tone attacks, low sound level, intense vibrato
Fear	Staccato articulation, fast tempo, large tempo variability, irregular vibrato, sudden syncopations

(Table adapted from R. Parncutt and G. E. McPherson, eds., *The Science & Psychology of Music Performance: Creative Strategies for Teaching and Learning* [New York: Oxford University Press, 2002], pg. 223.)



emotional communication. Most of my students were children of service personnel. Soon after our move, my husband was deployed overseas.

During this time, my orchestra students were working on an incredibly moving piece littered with undulating triplets, lyrical melodies, and a wide dynamic range. I began to experience frustration at a lackluster performance of a phenomenally moving work. I wanted the students to take greater ownership over the piece, so I told them a story.

I read students an excerpt from *The Time Traveler's Wife* by Audrey Niffenegger. The book describes a man who disappears often (against his own wishes) and at a moment's notice, as he is essentially forced to travel through time. This involuntary abandonment was all too familiar to many of my students, whose parents were often deployed on short notice. In one section of the book, Henry (the main character) relieves stress and sadness by running, and has injured his feet so badly that they must be amputated. In her studio, Henry's wife Clare remembers an excerpt from one of poet Rainer Marie Rilke's elegies, often quoted by Henry: "Every angel is terrifying. And yet, alas, I invoke you, almost deadly birds of the soul ..."

Clare takes on the monumental task

of sculpting giant wings for Henry. She spends painstaking and lonely hours carefully placing each individual feather in exactly the right place. She pours out her emotions through the entire process. In the evening, Clare takes Henry to her studio to reveal the giant black, grey, and red-painted wings, floating in the air, suspended from the ceiling. Henry is at first stunned, then says: "I submerge, I fly, I am released: being wells up in my heart."

We now had a new vision for our piece: We were going to conjure life-size, terrible wings out of our phrases and harmonies for our beloved family members. War, work, and separation were all too prevalent for these families, and this respite would be greatly appreciated. As we worked more on the piece and delved deeper into the story, I noticed that the students began to work twice as hard on the expressive qualities of the piece. I was mesmerized as the notes leapt out of my score in those moments as the students reflected on the piece, their own lives, and the power of art.

As we continued to prepare for our concert, an opportunity arose for me to visit my husband, who was deployed in Bahrain. This visit would mean that I would have to reschedule an entire

concert. I asked the orchestra families respectfully if there was any way to move the concert one week earlier. The overwhelmingly response was, "Yes. Take every opportunity you can to be with your loved ones. You never know which chance will be the last."

I will never forget that rescheduled performance. The notes were not flawless, the rhythms were sometimes off, and the tempo was unnecessarily rubato at times, but the students' expressiveness was so sensitive that the audience was tearing up. I consider it one of our best performances ever. We all knew what we had created.

The importance of connection to your students cannot be underestimated. Once you have a safe and conducive environment and a connection to the music, then you can begin connecting specific emotions and specific passages.

Audience

Researcher Patrik N. Justin of Sweden's Uppsala University suggests that a typical audience is quite consistent in responses to certain "cues" during a musical performance. Table 1 provides some ideas for communicating various emotions via musical performance.

You may want to compile your own set of emotions and cues for your students. More complex emotions may require a combination of cues. We are asked to teach not only the notes, rhythms, dynamics, and tempo, but also the expressive qualities implied within the music while uncovering layers of meaning with the students as rehearsals progress toward the final performance. Through a safe environment, a connection to each piece, and use of clear cues, your ensemble can gain ground quickly to a more mature and expressive performance style. ■

1. Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*, 3d ed. (Upper Saddle River, NJ: Prentice Hall, 2003); R. Parncutt and G. E. McPherson, eds., *The Science & Psychology of Music Performance: Creative Strategies for Teaching and Learning* (New York: Oxford University Press, 2002).



Collaborating in the Cloud

A variety of online tools can help your students to collaborate on projects in the classroom—or anywhere else.

ONE OF THE MANY FACETS of the new 2014 Music Standards is the emphasis on providing music creation opportunities in our classrooms. At the same time, making the jump from being a consumer of music to creating it can be scary. This perceived barrier to becoming a composer continues to be made less of an issue thanks to innovative tools and equally innovative teachers who are finding new ways to encourage friendly, collaborative music creation environments.

Many students outside of mainstream ensemble programs shy away from getting involved in music classes due to the false belief that performing music comes with the prerequisite of being able to read and notate music. Matt Warren, a NAFME member and music teacher in the Webster Central

School District in Webster, New York, says that “technology removes a lot of the barriers that non-ensemble-performing students can encounter. They may not be able to notate music, but if they have an idea in their brain, they can use those tools to create something that sounds great even if they don’t know the theory behind it. Some of the kids may come to the class never being interested in performing or knowing anything about reading music, but by the end of it they are publishing their own creations and putting them out there for everyone to see and hear.”

There are several web-based music creation platforms options available. While some are more single-user oriented, others provide integrated sharing and collaboration functions that teachers can use to get their students working together. Tools such as Soundtrap (soundtrap.com) and Soundation (soundation.com) provide this functionality in various ways. Warren notes that his personal preference is Soundation, as “with [it] they can share their work and get constructive feedback from their peers. They listen to the music others in the class have created and make suggestions to each other. One student will point out that maybe this section could benefit from another embellishment, maybe change from one instrument to something else, etc. I think that being able to share your work, get another pair of ears to listen to it, and then have the chance to act on those critiques without the fear



of getting put down or made fun of is very powerful.”

However, getting to this point in the year requires a lot of careful, methodical progress in the classroom. Marjorie LoPresti—NAFME member, 2016 TI:ME Teacher of the Year, and music technology teacher at East Brunswick High School in East Brunswick, New Jersey—starts the year with simple, creative tasks where success is easy to achieve. Her first project of the year uses GarageBand with students simply pulling in loops, rhythms, and harmonies from the built-in libraries to get them comfortable with the process of creating compositions in this way. Later, she moves on to creative projects using Soundation. Many students embrace starting projects in class using Soundation, and then working together online outside of class.

Once the students are comfortable with the software, she throws in the collaborative components. The first step is collaborative critique. In the early weeks of the course, students give each other individual feedback in an informal way through listening on headphones. Complete pieces are not played aloud for the entire class, but

STRONGER TOGETHER

The beauty of web-based, online music collaboration tools such as Soundation and Soundtrap is that they are readily available for students to use in and out of the classroom. While the teacher may show them how to use the software during class, in most cases both Warren and LoPresti agree that students seem to enjoy working outside of school on their creations while still being able to get constructive feedback from their peers and others in their home or community. Warren in particular says that “these tools can provide greater access to both peer and teacher feedback, and easily allow the sharing of one’s work either for pleasure or for a purpose. A student’s work, when done in this manner, helps to showcase how the three musical processes of creating, performing, and responding to music can make our music programs as a whole ‘stronger together.’”



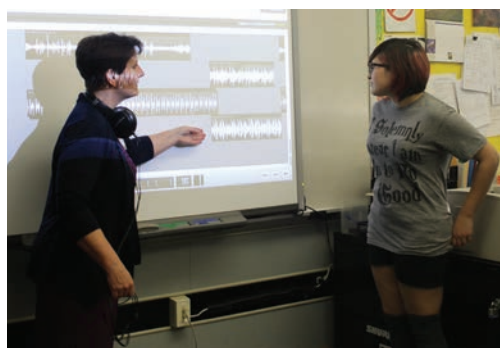
playing 15–30 seconds of each student’s work routinely through the classroom sound system helps build a culture of respect in which honest but musically robust feedback is the norm. Says LoPresti, “A first step in getting the kids to actually work collaboratively is to have them do something that Richard McCready calls a ‘gallery walk’—the students listen and respond to each classmate’s work in its entirety. During these interactions, I can see how students relate to one another, as well as their natural affinities in terms of style preference, process, and temperament. That information helps me put them into groups of two and three for their first collaborative assignment.” In that assignment, LoPresti uses Google Drive (drive.google.com) as a central repository for the students’ creations, sharing them to their collaborative partners as needed. “I have students do some sketchbooking activities by recording a bunch of melodies in different styles and keys using a MIDI keyboard with no background tracks. In groups of two and three, they take those sketches and put them together into a new creation. Each student becomes the main author

of a composition, while the others become contributors to it.”

Another favorite lesson of LoPresti’s is a musical collage project. “Students first come up with a thematic idea of some kind. One example would be a TV talk show intro. The guest is introduced with a montage combination of music, speech, and sound effects representing work in television or film. In another variation, students think of an object or idea that has strong visual or emotional symbolism. Students then craft a collage of music, speech, sound effects, and other audio media to reflect their impressions of that theme.”

Audiobooks to be shared with preschool and elementary school students are an effective collaborative project enjoyed by LoPresti’s music theory students. In Soundation, students use a combination of loops, original music, sound effects, and voice recordings to create audio versions of favorites such as Dr. Seuss books. Students each play a “role” in the story by voicing different characters and working together to compose music and select sound effects that move the story forward. Says LoPresti, “Soundation gives students the freedom to record voice tracks at home, where there may be less background noise, and to enlist the help of family members when needed.”

The ideas don’t stop there. Soundation is just one of many applications



“Technology removes a lot of the barriers that non-ensemble performing-students can encounter.”
—MATT WARREN

available as a part of the MusicFirst suite of music education software. Andrea Moss, content manager for MusicFirst, points out that “one of the backbones of the MusicFirst online classroom is the shared content library with fully fleshed-out units, lessons, and assessments that can be used with the integrated software tools in the MusicFirst suite. There are literally hundreds of lessons to choose from.”

With collaborative projects, there are technical issues to consider. Due to the way Soundation works, in order for one student to work on another student’s song, the first student must save and send the file to the teacher, who then shares that file with another in the group. Soundtrap allows students to share their creations directly with each other and sync those changes immediately. When synced, a student’s changes become visible on the other students’ screens.

Soundtrap also provides the ability to collaborate interactively with another user via a live video link during a work session. Per Emanuelsson, cofounder and CEO of Soundtrap points out that this video feature is so powerful that many teachers have begun to use it as an alternative to Skype and other videoconferencing programs when teaching lessons due to the innovative way in which it handles multiple audio streams. Whereas Skype cuts the sound from an instrument while someone is speaking via a mic, Soundtrap keeps both audio streams audible at full volume simultaneously. ■



The Other 10 Percent of the Choral Concert



MARK MUNSON is a professor of music education and director of choral activities in the College of Musical Arts, Bowling Green State University, Bowling Green, Ohio, and a NAFME member. He can be contacted at munson@bgsu.edu.

WHAT THE AUDIENCE observes visually during a school choral program is a significant part of the overall concert experience. For family members and friends of the choristers, not to mention administrators and school board members, what is seen can form as great an impression as what is heard. No matter how well a chorus sings, if the logistics are not polished or if the singers look as though they do not understand what they are singing about, the program is less than it could be.

Logistics and Stage Etiquette

An important part of planning a choral program, especially one involving more than one ensemble, is to decide how groups will move efficiently on and off

the stage. Taking two or three minutes between groups is fine, but unless there is an intermission, making the audience wait for 10 or 15 minutes is unacceptable. If you're going to perform all of your logistics behind a closed curtain, it's fairly easy to have all groups enter from one side of the stage and exit through the other. In cases where you will not use a curtain, the coming and going of the singers is in full view of the audience, and so logistics play a more significant part of the program.

A small ensemble of 12–24 singers could enter one side of the stage in a single line rather efficiently. With larger groups, have singers enter the stage from both sides so the process takes less time. All who will stand on the left half of the risers may enter row-by-row from stage left, and those who will stand on the right can enter from the right. Or, those singers who will stand in the odd-numbered rows on the risers can enter from one side, while those who will stand in the even-numbered rows can enter from the other. If there

is sufficient room and you want the chorus to make an especially quick entrance, four rows can enter the stage at the same time—two from stage left and two from stage right, walking side by side. For example, rows one and three, lined up offstage beside each other, could enter from stage left, with the first person in both lines stepping onto the riser and moving across the risers at the same time. Likewise, rows two and four could enter from the other side of the stage. This entrance can be as quick as raising the curtain on a chorus already in place.

Some choruses approach the risers as if they are marching. For some, sharp pivots and climbing rows of risers in ranks seems too martial for the choral concert hall. Singers walking with purpose to their positions without rigidity can set the tone of the flow that we may be trying to achieve in our program. Following an orderly entrance, this flow may continue to be reflected in everything from the way that the students breathe to the way that





"Singers need to remember that, when they perform, they are actors and must perform the music not only with their voices, but also with their faces."

tall and are attentive to the audience rather than turning to talk with each other at this moment. If the singers are using printed music for the concert, they should refrain from adjusting their music and turning pages to the next piece until the conductor is returning to the podium.

On leaving the stage, singers may or may not do so in reverse order from their entrance. In any case, it looks good for each chorus member to face the audience, looking pleasant and attentive, until the neighboring student turns to exit the stage. Each singer then turns to exit the stage immediately after the neighboring singer does so.

Facial Expression

The importance of the facial expressions of chorus members cannot be overstated. Singers need to remember that, when they perform, they are actors and must perform the music not only with their voices, but also with their faces. It is critical that choristers know what they are singing about, and that they think about the texts that they are singing. Obviously, when singing in a foreign language, many in a school chorus can be helped by a translation. Also, we can't presume that students will understand a poetic text written in their native language. If there are underlying meanings in the texts, the teacher may need to help the students understand them. Both conductor and singers should be able to demonstrate

the programming leads smoothly from one piece to the next.

For choruses performing away from their home schools, a seating chart that indicates position in the backstage lineup to enter the stage can be beneficial.

In Figure 1, "L" and "R" designate which students will enter from stage left and which from stage right, respectively. The number indicates the order of the backstage lineup and the order in which singers will enter the stage. Displaying such a chart on a Smart Board or sending it to students by email and asking them to come to the rehearsal or performance knowing their "L" or "R" numbers is an efficient

way to manage singers backstage.

Once singers begin the process of entering the stage there, should be no talking among them. If they are carrying printed music, the folders can be held in a uniform manner at each singer's side. The music comes up when the conductor steps onto the podium.

As the audience applauds, the conductor steps away from the podium, acknowledges the chorus, and then takes a bow on behalf of the singers. The chorus will look good during this procedure if the members imagine that they are posing for a group photo. They should look pleasantly at the audience and should avoid fidgeting. It looks much more polished if the singers stand

FIGURE 1: A SAMPLE ORDER FOR STUDENTS' STAGE ENTRANCE

R20 Lillian	R19 Alden	R18 Harper	R17 Aiden	R16 Amelia	L16 Logan	L17 Chloe	L18 Jackson	L19 Ella	L20 Christopher
R15 Hannah	R14 Michael	R13 Grace	R12 Jayden	R11 Zoey	L11 Andrew	L12 Mia	L13 David	L14 Madison	L15 Joseph
R10 Charlotte	R9 William	R8 Sofia	R7 Noah	R6 Natalie	L6 Anthony	L7 Olivia	L8 Benjamin	L9 Ava	L10 Joshua
R5 Lily	R4 Mason	R3 Aubrey	R2 Jacob	R1 Addison	L1 Matthew	L2 Sophia	L3 Elijah	L4 Emma	L5 James



an understanding of the text through facial expressions.

Similarly, directors can make use of their own facial expressions. Understanding the contagious characteristic of a genuine smile, and that the faces of attuned choral singers are likely to reflect the face of the conductor, we must not be so overwhelmed with the technical aspects of conducting that our faces express something other than the character of the text that is being sung. We certainly do not want to display fear that the performance will not be what it should be. Our appearance and facial expressions ought to be appropriate models for our singers!

As young man, I learned an important lesson about facial expressions: While I was home for the summer between my sophomore and junior years at college as a music education major, one of my tasks was to prepare and conduct the pit orchestra for a community production of Irving Berlin's musical *Call Me Madam*. Immediately after the overture, the curtain rises on a party scene of Washington's elite, and the audience is introduced by song to Mrs. Sally Adams, who is "The Hostess with the Mostes' on the Ball."

At the production's dress rehearsal, the curtain rose on the amateur actors who strolled onto the stage for the big party scene. Although all of them were singing, none of them looked as though they were having a good time at a party. The stage director yelled to his cast that they should look at the conductor and, suddenly, all eyes, many of them belonging to elders who had watched me grow up in this small

town, were on me. I looked up at the cast, gave a little grin, and immediately learned one of the most important lessons as a conductor of singers: The chorus is a mirror. As soon as the singers saw a genuine smile, they smiled back, and

instantly the scene actually looked like a party.

Of course not every piece that is sung is a joyful one, nor should every piece we perform be accompanied with big smiles. Here again, sensitivity to the text and accurate modeling by the conductor can help choristers convey appropriate facial emotions.

Maintaining eye contact with singers—actually connecting with individuals—can go a long way toward achieving appropriate facial expressions in students. Of course, neither the conductor nor the choristers can be

buried in the music if there is to be direct eye contact.

Mouthing words can limit the possibility of effectively modeling appropriate facial expression. Anyone who has stood before a chorus and sung along knows that when you do so, you cannot really hear what the chorus sounds like. Break the habit of mouthing words: Singers can more easily read your facial expressions without this distraction.

The Audience's Perspective

Audiences often observe what the conductor is doing as the music is performed. On the podium, it is important to give singers what they need to help them achieve the best performance possible, but conductors should try not to overconduct or call unnecessary attention to themselves. In general, overconducting tends to get in the way of the music, but during a performance it can be such a distraction to the audience that the conducting itself can turn into the main event.

It's unsatisfying to perform a concert that has not been adequately prepared. The more thoroughly the singers know the music, the more likely it is that they will be able to help an audience connect with it. Obviously, the conductor must also know the music well, but regardless of whether one feels confident in one's own conducting skills, it is important to

Our presence on the podium should demonstrate that we are there to serve the students and the music. Check your ego at the stage door!

demonstrate confidence to the choristers for the sake of the performance. A conductor who shows panic through facial expressions or nervous, awkward gestures that are not in the style of the music can cause unwanted tension in his or her choristers.

A controlling conductor is one who doesn't trust others to be responsible for anything that happens in the performance. This is the individual whose conducting may be most likely to get in the way of music actually happening. Rather than guiding the music, the controlling conductor may attempt to dictate every detail of what is sung. This can inhibit singers from being expressive and, because it can lead to overconducting, can be distracting to the audience.

While it is good for the choral conductor to connect with the audience, the constant use of grand gestures on the podium for the purpose of calling an audience's attention to oneself takes attention away from the singers and the music. There are times when making large gestures can help call the attention of the audience to something that is happening in the music. Such a practice may be a good thing and can actually help audience members connect with the piece that is being performed—but it is not difficult for students and parents to detect arrogance. Confidence is one thing, but our presence on the podium should demonstrate that we are there to serve the students and the music. Check your ego at the stage door!

Speaking to the Audience

Finally, speaking to the audience can be a meaningful part of “the other 10 percent of the choral concert.” While we need to be careful about talking excessively from the stage, a brief greeting and welcome, possibly after the first piece is sung, can help

minimize any sort of wall that may exist between the audience and the performers. Throughout the program, the conductor may also share meaningful comments about the pieces that are about to be sung. Reiterating what is printed in the program or announcing something that is obvious tends to be less engaging than offering insight about a piece or a composer. One should make these spoken offerings spoken from the stage brief, leaving

more detailed comments to printed program notes.

In conclusion, it's often said that “presentation is everything.” While presentation is not everything in a choral concert, it is a significant part of the event and should be carefully considered, planned, discussed, and rehearsed. Whether it is done well or not done well, people will notice and just might talk about it as much as they talk about the music! ■

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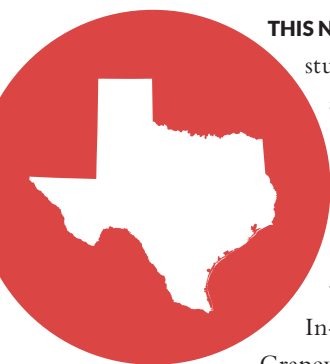


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LEARNING THROUGH THE GRAPEVINE

BY JOSEPH M. PISANO



THIS NOVEMBER, music educators and students from across the U.S. will gather at the Gaylord Texan Resort and Convention Center to reunite with friends, learn from music experts, listen to incredible music ensembles, and discuss topics of interest. This will be the first year that the National In-Service Conference will be held in Grapevine, Texas, and it will build upon the successes of the past three conferences in Nashville. This year, JJ Norman, Professional Development Manager of NAFME, provides us his insights and the inside scoop for the upcoming conference.

“We’ve moved the conference to Grapevine this time to provide a more central location for our music educators to meet,” says Norman. “We’ve received a number of requests for us to consider moving the conference, and we are happy to say that we were able to accommodate our members with a move of venue for this November.” Like the Gaylord Opryland Resort in Nashville, the Gaylord Texan is one of the most sought-after and popular convention centers in the country.

“This year, ‘NAfME Central’—the area we call the exhibitor’s hall—has been expanded and will contain nearly 100 exhibitors,” continues Norman. “As an incentive to get to the conference and exhibit areas early, we have continued to include our popular continental breakfast option for our attendees. Having breakfast at the conference center is a great way to wake up, meet, and plan out the possibilities of your day. With over 1,600 members and 700 student musicians attending our conference last year and more expected this year, there will be plenty of networking and social opportunities available for everyone.”

Each year, there are dozens of member sessions to attend. “We currently have over 100 sessions available for our attendees this time,” says Norman. “The majority of our sessions are led by teachers for teachers, and we have a



“We’ve moved the conference to Grapevine this time to provide a more central location for our music educators to meet.” —JJ Norman



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NAfME's 2016 National In-Service Conference includes exceptional professional development opportunities—and a whole lot more!





A Musiced TALK Q&A WITH WARREN ZANES

Warren Zanes, executive director of the Steven Van Zandt Rock and Roll Forever Foundation and a past vice president of the Rock and Roll Hall of Fame Museum, will be giving the MusicED Talk Session at the upcoming NAFME In-Service Conference on Friday, November 11, at 10:00am. We spoke with him for an exclusive preview!

WHAT WILL BE THE FOCUS OF YOUR UPCOMING MUSICED TALK SESSION?

I'm going to be speaking about an upcoming collaboration between the Rock and Roll Forever Foundation and an upcoming PBS series called *Soundbreaking: Stories from the Cutting Edge of Recorded Music*. The subject of *Soundbreaking* is the history of recording music, and it is the last project in which the Beatles producer George Martin was involved before his passing. It looks at the technological shifts that have impacted music, and the music that has been made possible because of those technological shifts.

WHAT WILL BE THE EDUCATIONAL IMPACT OF THIS UPCOMING SERIES TO MUSIC STUDENTS AND EDUCATORS?

The series is of huge historic significance and will feature footage from Paul and Ringo of The Beatles and Stevie Wonder, to RZA of the Wu-Tang Clan and Pete Seeger. It will afford the classroom teachers a chance to talk not only about how music affects the everyday lives of everyone, including their students, but the importance of technology as it is used in music. We have also put together a series of accompanying lesson plans and assessments.

HOW WELL DO YOU THINK OUR SCHOOL SYSTEMS HAVE DONE WITH REGARD TO PROMOTING MUSIC EDUCATION IN THE SCHOOLS?

It's not that we need to replace anything we are currently doing within our school music programs, but rather we need to add to them. There is a disproportionate relationship between how much music is in our lives and how much we use it to discover and tell us who we are. In schools, we box music instruction to only happen within the music department, and then we marginalize the music department. Music is central to our lives, but it is not central in school—it should be. What we believe needs to happen with music instruction is that it should be integrated throughout the school curriculum and become a part of the fabric within other academic disciplines.

number of sessions in which we are able to provide a connection between the music-related industries and our teachers as well." This year's sessions include ten distinct professional development interest areas:

- Standards and Assessment
- Special Learners
- Band
- Choir
- Collegiate
- Composition
- General Music
- Guitar
- Nontraditional Ensemble
- Orchestra

"One of the great things for our attending teachers this time is that they will earn professional development recognition just for being a part of our conference. Each teacher that attends our conference has the option to receive 19 Contact Hours, at no extra cost," says Norman.

Similar to the preconference sessions in past years, this conference will host two information-rich workshops:

"Special Learners: Behaviors and Emotions" and "Standards and Assessment." Previously, these types of workshops were part of the preconference, but now they have been integrated into the standard conference schedule. "Standards and Assessment" will kick off the sessions on Thursday at 8:30 p.m.; the Special Learners Workshop will start at 8:30 a.m. on Saturday.

"We are very excited to continue our focus on Standards and assessments this year," says Glenn Nierman, Immediate Past-President of NAFME and Glenn Korff Chair of Music Education at the University of Nebraska–Lincoln. "One of the pieces of the Standards on which we have not had time to focus in the past is the Model Cornerstone Assessments (MCAs). Over the past two years,

we have spent an incredible amount of time field-testing how effective these MCAs are in providing feedback to teachers and students about the status of their teaching/learning as it relates to the musical processes of creating, performing, and responding. In brief, these Standards sessions will explore this question: How effective are we at teaching students to be able to make viable musical decisions that will affect their musical encounters both while they are in school and after they complete their K–12 schooling? We will be taking a more in-depth look at these three musical processes in our sessions at this conference: creating, responding, and performing. Generally, we do a very good job at assessing students' performance skills, but we need to be better at teaching and assessing both the creating and responding processes as an integrated part of what we do daily as music educators."

Nierman continues, "Our afternoon session about assessment is focused on music teacher assessment and evaluation. We are excited to have been working with music educators, building

"We are very excited to continue our focus with Standards and assessments this year." —Glenn Nierman



administrators and educational leaders in the field who are knowledgeable about models (Danielson, Marzano, for example) that are being used to build effective programs all across education, and we are excited to bring the results of that collaboration into these sessions for our conference attendees. In the long run, I'm excited about the benefits that will accrue to students as attendees implement these ideas in their classrooms and rehearsals."

Alice Hammel, a NAFME member and faculty member at James Madison

University in Harrisonburg, Virginia, and Virginia Commonwealth University in Richmond, will be returning to lead the Special Learners Workshop for a second year. “Last year’s sessions were a big success, and we actually had to find ways to find more seating for the attendees,” says Hammel. “This year, we are excited to have Alice-Ann Darrow and Judith A. Jellison to share their expertise in our sessions.” Darrow is the Irvin Cooper Professor of Music Therapy at Florida State University in Tallahassee, and Jellison is the Mary D. Bold Regents Professor of Music and Human Learning at the University of Texas at Austin. “Both of these professors will be featured as keynote speakers for our workshop: one in the morning and one in the afternoon on Saturday. We will be having a number of presenters from our higher-education group and from our preK–12 group share their own experiences and methods for teaching special needs students in the music classroom and, like last year, the materials that we use in our sessions will be made available to our attendees. We will end our sessions with what we call ‘my voice, my instrument.’ This is a special part of the workshop where we, as teachers, have the opportunity to learn directly from a person diagnosed with emotional disturbance. This person will be sharing his experiences in school and his experiences in music with our group,” says Hammel. “I have received several emails and notes from teachers and school administrative teams that have successfully applied what they learned from our sessions last year, and I can promise that if you come to our sessions on Saturday, you will be a better teacher on Monday.”

Norman remarks, “We feel it is so important to have school administrators be part of our workshops and to participate alongside our music teachers, so we are trying something



Jim Henry directs three-time chorus champions the Ambassadors of Harmony from St. Charles, Missouri.

BARBERSHOP MUSIC AT 2016 NAFME IN-SERVICE CONFERENCE

The 2016 NAFME In-Service Conference is putting special emphasis on men’s barbershop music and lifelong singing this year, and will be featuring some of the biggest names in barbershop with a Saturday night performance. In collaboration with the Barbershop Harmony Society, NAFME has worked to provide a unique learning opportunity for men attending the conference by giving them the chance to learn about the barbershop genre, rehearse barbershop music, and perform in the Saturday night concert, sharing the stage with Main Street and Vocal Majority. The Men’s Directors Choir will be led by notable barbershop expert James Henry, the artistic director of the Ambassadors of Harmony and the bass singer for the BHS International Championship Quartet, Crossroads.

To participate, register for the conference (see bit.ly/Grapevine2016 for information) and participate in the Men’s Directors Choir Sessions. In the meantime, to learn more about barbershop music, visit the Barbershop Harmony Society’s site at barbershop.org.

different for the first time this year: We are opening up the Standards and Assessment workshop to any school administrator, free of charge, if they accompany their music teachers to the workshops. We hope that this incentive will enable more school administrators to take advantage of the opportunity to attend, and give us the chance to present these important topics to them.”

The popular MusicED Talks from 2015 will make an appearance this year as well. “Because we are anticipating such a large interest for the MusicED Talks session, we did not schedule any other session during this time,” says Norman. This year’s MusicED Talks session will be led by Warren Zanes—executive director of Steven Van Zandt’s Rock and Roll Forever Foundation—who will highlight connections between music technologies of both creators and consumers, and will examine the broader music

and social studies themes, including technology and modern life, the African-American voice on record and the Civil Rights era, and the many ways in which popular recordings have both reflected and changed American identity.

This year, a new series of sessions has been added that focuses on men’s singing in school and after graduation. “We have partnered with the Barbershop Harmony Society (BHS) to create a unique experience for our members,” says Norman. These sessions will meet and rehearse each day of the conference and will be directed by James Henry, director of choral studies at the University of Missouri–St. Louis and bass singer for Crossroads, a BHS International Championship Quartet. “We’ve realized that opportunities to prolong music and singing after the school years are scarce,” says Sherry Lewis, advocacy and partnership manager for BHS. “We were

excited to partner with NAFME when the opportunity arose during our discussions about the upcoming conference. With BHS, we already have a system in place that allows people to become lifelong singers, and combining our resources provides both of us with a great opportunity to spread the word about keeping music in everyone's life, even after graduation." Joe Cerutti, director of outreach for BHS, concurs: "We are very excited about the connection between our organizations. We have been working very hard to make a difference in our communities, creating a better world through singing, and our collaboration at this conference is a great place to continue our efforts in supporting singing and music education."

THE 2016 ALL-NATIONAL HONOR ENSEMBLES CONDUCTORS

• **CONCERT BAND:** Paula Crider (professor emerita at the University of Texas at Austin)

• **JAZZ ENSEMBLE:** Todd Stoll (jazz trumpeter, vice president of education at Jazz at Lincoln Center in New York City) and Chris Crenshaw (jazz trombonist, composer, and artist with the Jazz at Lincoln Center Orchestra)

• **MIXED CHOIR:** Anton Armstrong (Harry R. and Thora H. Tosdal Professor of Music and choir conductor at St. Olaf College in Northfield, Minnesota)

• **SYMPHONY ORCHESTRA:** William LaRue Jones (professor and director of orchestral studies at the University of Iowa in Iowa City)

For more information about the 2016 NAFME In-Service Conference, including a complete schedule, **Justification Toolkit**, registration information, and a 2015 conference highlight video, please visit bit.ly/Grapevine2016.

Saturday night of the conference will close with a spectacular choral concert that will feature the members from the Men's Directors Choir performing three a cappella songs and will include two award-winning barbershop groups: Main Street, and the Vocal Majority. "Main Street is one of our perennial BHS medalist quartets," says Cerutti. "While their involvement within the BHS is impressive, all four members have been or are currently performers at Walt Disney World with the Dapper Dans of Main Street USA and/or the Voices of Liberty. The Vocal Majority is a very popular Dallas-based men's chorus. They comprise more than 100 volunteer musicians and have won 12 international gold medals within our organization over a number of decades. We are looking forward to show how our singing styles have developed over

our nearly 80 years as an organization; barbershop is not just straw hats and stripped vests anymore."

Closing out the conference on Sunday morning with its annual performance tradition, the NAFME All-National Honor Ensembles will perform a series of spectacular student concerts. In addition to providing a top-notch performing experience for the students, participation in each ensemble provides an unparalleled educational experience through the leadership and mentorship of each conductor. "With over 650 of the top student musicians from across the county, these concerts are nothing short of impressive, and the perfect way to close the conference," concludes Norman. The conductors selected to lead these ensembles are always among the most inspirational musicians and educators in the country. ■





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A woman with dark, curly hair, wearing a white blazer over a white t-shirt and white pants, stands in a music studio. She is holding a red sign with white text that reads "MUSIC STUDENTS WANTED". She has her right hand raised to her forehead, shielding her eyes. In the background, there are wooden walls, a double bass, and a drum set.

**MUSIC
STUDENTS
WANTED**

Recruiting and retaining students for ensembles and classes can be a challenge.

What can a music educator do?

BY ANDREW S. BERMAN



"MUSIC STUDENTS are the smartest kids in the school," says NAFME member Ron Kearns. Kearns—a musician, producer, educator, and author of *Quick Reference for Band Directors*—says that when it comes to getting kids interested in music and keeping them there, it all comes down to respect. Students have a lot of calls on their time, particularly those who show an aptitude for music. "Retention comes from not wasting their time," and showing that you value them.

Recruitment and retention are two sides of the same coin: The same things that keep your current students in your music program will draw new students in. An ensemble that performs well, with student musicians who look like they're having fun, will attract new students as they walk past the music room during rehearsal and be of interest to parents and younger students when they come to concerts. "Show students how they will be a part of something that will be successful," says Kearns.

Planning for Recruitment: At Home and Abroad

Daryl W. Kinney, associate professor of music education at the Ohio State University in Columbus, has authored studies on music ensemble demography and presented on recruitment and retention, most recently at the 2016 Music Research and Teacher Education National Conference conference. He says, "You need to have a plan for your sixth graders when they're in fifth grade." Planning for recruitment is a yearlong process, and involves knowing the class selection timeline. Kinney suggests planning backward from the point when guidance counselors help students select classes for the following year so you can recruit students up to that point. Schedule trips to feeder schools, joint

concerts where younger kids perform with older kids, and other opportunities for face time with potential music students, all in advance of class selection time. The students will get to know you as a music director and begin to put a friendly face to their future in music.

Philip Dolan, director of bands at Amity Regional High School in Woodbridge, Connecticut, and a past NAFME blogger and a 2015 In-Service Conference presenter, visits the middle school as often as he can. He holds "recruiting days" there in which the high school bands perform for the entire middle school followed by a Q&A session; then, he visits the students in their classrooms. Dolan tries to go at least four times a year so that students get used to him. The transition from middle school to high school is a critical point at which many students are likely to drop music. Kinney says, "We as teachers have to demystify that process."

Back on the home turf, face and name recognition is just as important. James Divine, music department chair at Falcon High School in Peyton, Colorado, and a past NAFME blogger and presenter at the 2015 In-Service Conference, is always talking to students in the hallways who aren't in his class. He speaks to those who wished they played an instrument or sang in the choir and asks them, "'Why is it too late?' If they're interested in learning, we'll teach them." He adapts the testing to their level and makes room in his program for them.

The more that younger students engage with older students, the more they'll see music as part of their future. While working as a public school band director, Kinney had elementary students perform with his high school and middle school groups. "It's important for them to see the end product, as well as something closer to them and more accessible." To

take up an instrument is to embark on a journey that will take the student to high school and beyond. It's valuable to show this not only to the students, but also to the parents.

The Impact of Parents

A child may want to continue on their beloved viola, but if a parent is standing in the way, all bets are off. Kearns says that open communication is key. "If a student makes a commitment to be a part of a performing group, there are sacrifices." Let parents know about the early days and late nights. Give them a schedule so they know what to expect, and can hold their child to it. Kinney formalizes this process: "Every program director should have a handbook, outlining program policies and performance dates, that is distributed to parents at the beginning of the year."

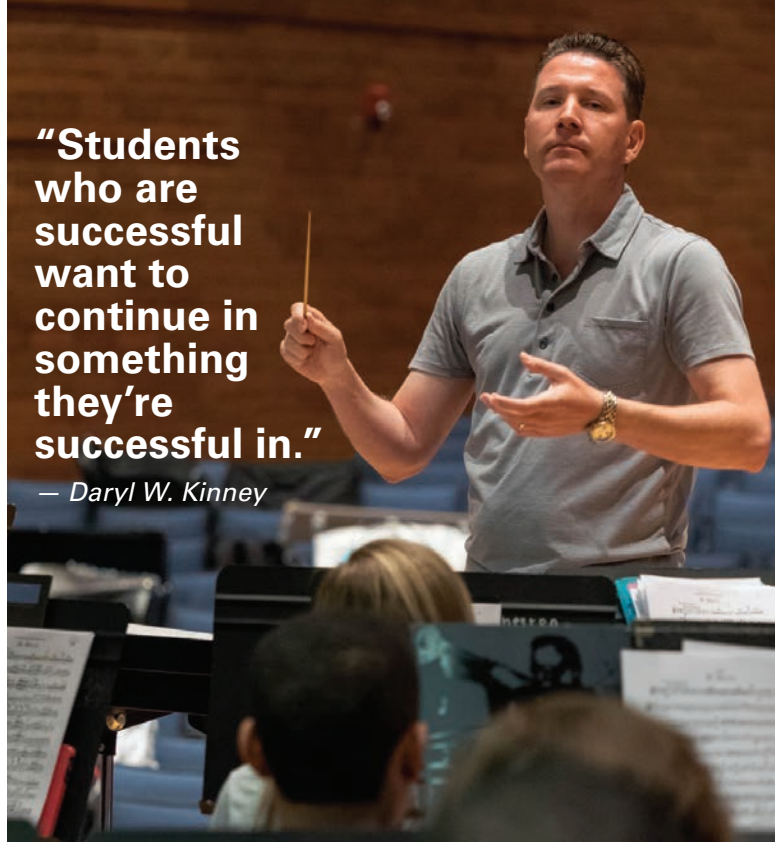
The transition from middle school to high school is where parents start to think about what courses their child needs for college; music often falls to the bottom of that list. Says Kinney, "We must stress to parents that an education in music and the arts is essential to developing a child's full potential. Colleges view a comprehensive education that includes the arts very positively." Participation in music is attractive to admissions personnel not only because it shows creativity, but also because music education is an element in a well-rounded education. Further, Kinney

HOW NAFME EMPOWERS MUSIC EDUCATORS

This year's National In-Service Conference theme, "Stronger Together," illustrates the necessity of bringing music educators together, across all grade levels and teaching areas. Building and maintaining the profession is most effective when music educators share ideas and work together to advocate for music education that is accessible to all students. A valuable part of that process includes recruitment and retention in school music programs. While unifying teachers from feeder schools to upper-level schools to make the process seamless, NAFME offers resources to help members in their efforts. This year's conference includes professional development sessions to direct teachers in best practices for recruitment and retention. This past spring, NAFME joined with Scott Lang and Be Part of the Music to provide jump drives for new members that include recruitment tools from Be Part of the Music and resources from NAFME that members can implement in the classroom. Learn more at bit.ly/NAfMEjointakeaction.

"Students who are successful want to continue in something they're successful in."

— Daryl W. Kinney



warns parents against removing a student from music due to falling grades in other classes. "Those students who have things taken away from them that they enjoy end up suffering in the long run. They often do more poorly in school than better."

"Parents are terrified about their children's future," Kinney admits. "There's so much in the media that makes parents feel like their children are behind." Music teachers should partner with parents and ensure them that they have their children's best interests at heart. "We're there to make sure their children get the very best they can out of public school."

Planning for Retention: The Devil Is in the Details

Class conflicts are a frequent cause of attrition. Music often suffers in this regard because, as Kinney puts it, "Once students get out of elementary school, music becomes an elective within most school curricula." How can music classes compete with AP classes, for example, when both tend to be offered in a single slot? The answer is to make allies out of AP teachers, guidance counselors, and anyone else involved in class scheduling. "Schools that are successful at scheduling have figured out a system that works for everyone," says Dolan. It's also the successful music teacher (and AP teacher) that works out a plan that enables students to remain in music. Sometimes, you lose the battle, but you can still keep that oboe in the student's hands even if they can't stay in band due to a scheduling conflict. Invite them to join an after-school or evening ensemble.

Sports can be another call on the students' time, and



Philip Dolan working with his Into the Woods pit orchestra

having a good relationship with the coaches is critical. Open up your calendars in advance and figure out where the conflicts exist so you can avoid or mitigate them. “There has to be a give and take,” Kearns instructs.

In Divine’s class, students receive an “A” on their assessment for exhibiting about two hours of practice a month. Those who demonstrate above the minimum amount of work through their assessment performance become eligible for chair positions. Roughly half of his students have taken to practicing well when there is a simple and achievable goal, and have exceeded the minimum because practicing made them better. Kinney notes that, “Students who are successful want to continue in something they’re successful in.”

The Personal Touch

Music has the opportunity to offer students a welcoming and accepting environment—the chance to be part of a group and feel a sense of accomplishment. High school in particular is socially-driven, and everyone wants to belong. Differences

are okay in ensembles with kids from varying grades and diverse populations, where everyone has a different but important job to do. Kearns says that recruitment is about getting kids to imagine what their contributions would be, and retention is about showing them how vital they are to the group—how the band,

orchestra, or chorus needs them.

Divine advocates the personal touch. He cites the book *The First Days of School: How to Be an Effective Teacher* by Harry K. Wong and Rosemary Tripi Wong as inspiration for a strategy in which he greets students at the door each day. He shakes hands with each of them and, if a student is wearing a jersey, asks if they have a game that day.

When It Just Isn’t Working

When you hit a roadblock, try something new. Amity Regional High School had a competitive marching band, but over the years it suffered attrition. Dolan tried recruiting, but he realized that marching band wasn’t what the community wanted. The support—students, parents, administrators—was behind concert ensembles, so he put a field show on stage. Years later, “Music in Motion” is now one of the most popular events on the music calendar. Students help plan and program the event, so they have some ownership of it; their infectious enthusiasm gets their friends involved

TIPS FOR RECRUITING BOYS FOR CHORAL ENSEMBLES

Jamey Kelley, professor of music education at Florida International University in Miami, and Robert Colaner, music teacher at Xenia Christian School in Xenia, Ohio—both presenters at last year’s In-Service Conference in Nashville—provide their tips for getting boys to sing and keep singing in your groups.

➤ **Select repertoire appropriately so the students sound good and feel good.** Colaner writes his own arrangements (available free at LimitedRangeArrangements.com). “If you have arrangements that are inaccessible for their range, it doesn’t matter how good a teacher you are,” Kelley advises using a thicker texture if SATB a cappella isn’t right for your group.

➤ **Model adult male choral singing.** Kelley suggests inviting dads who can sing to come in and perform for the class, and hanging posters of male singers around the room.

➤ **Know the group dynamic of school society.** “No one makes individual decisions at that age,” observes Colaner. “Even the leaders tend to emulate the group.” If you have a target student, see who he hangs out with. Invite him and his friends to join the choir.

➤ **Give some ownership of the ensemble to the students.** These include repertoire choices, rehearsal structure, and what to work on. “It’s hard for choir teachers because we are control freaks,” jokes Kelley, but empowering students in this way may balance out some of the loss of control they feel as they go through voice changes.

➤ **Show them how good they sound.** Rather than recording them, Colaner suggests putting them in the gym or another flattering echo chamber. “They can’t hide their genuine shock at how good their choir sounds.”

➤ **Send positive messages and offer encouragement.** Kelley cautions against having boys mouth the song since they are going through a voice change. “Thou shalt not embarrass,” Colaner says. “How many notes have to be out of a student’s range before he thinks he sounds terrible? One.” At least in middle school, you have to protect them: avoid falsetto—no notes out of range. Develop the passaggio in high school.

One final note: Colaner didn’t embrace the broader world of historical choral music and musical theater until the end of high school. Reflecting on being a boy in school who didn’t sing, he says, “I wish someone had talked me into it.”



and interested in the music program.

Divine says that one way to bring a student back from the edge of dropping out is to put them on a different instrument. “Band teachers have much more power than they think they do.” Guide students toward the instruments you think they’ll excel at.

Kearns says that the biggest mistake you can make is letting a student leave without asking them why. It can be a cry for help, or it can be a learning opportunity. Perhaps a third clarinet doesn’t feel important. Acknowledge the unsung heroes in your group, and let each student know that they are equally valuable. “Students want to please. Give them equal time.” ■



Ron Kearns at a Vandoren Clinic

A Community-M

Joseph Rutkowski
and students
in rehearsal



Photo by Jeff Barlowe.

inded Program



The many performances of Joseph Rutkowski's musicians make them indispensable in both their community and their school. BY CYNTHIA DARLING

JOSEPH RUTKOWSKI, NAFME member and instrumental music director at John L. Miller–Great Neck North High School in Great Neck, New York, sees opportunities for musical performance in some unexpected places. From performing at “restaurants, supermarkets, railroad stations, parks, boat docks, hospitals, nursing homes and senior living institutions” to “board of education meetings and the main entrance lobby of our school every Friday morning before classes start,” Rutkowski's students know that music is not just for the stage.

Rutkowski's approach to performance stems from his own upbringing. “I have been a very lucky man to have been raised by a musician—my father, who had a career in performing in polka bands while I was a young boy. My dad started my brother and me on music lessons at an early age, and before my brother turned nine and I turned 11, we were playing club dates with our dad: weddings, bar mitzvahs, anniversary and retirement parties. At a very early age, I saw how essential live music is to every significant life event. I became even luckier when my own two children grew up learning the trumpet and trombone, and the three of us played such occasions.”

Rutkowski draws students for his chamber groups from his early morning chamber music class, which contains 25 registered students. “That is the group that plays chamber music and jazz tunes on Friday mornings in the lobby. This makes it quite easy for the informal performances at the hospitals and nursing homes.” Rutkowski adds that he often gets requests from local



WITH JOSEPH RUTKOWSKI

Q What do you know to be true about teaching music that you didn't know when you started? Nobody ever told me that 95% of what I will do in my job as a music teacher has nothing to do with music! The reports, emails, phone calls, meetings with guidance counselors and administrators, inspecting instruments, inventory, preparing music for folders, ordering music and instruments and equipment, setting up the music room and stage, creating seating charts, etc. are all necessary to get to the music-making part. Without those frustrating tasks, the students would not know where to sit or have instruments or music, and there would be no audience and no concert.

Q If I weren't a music teacher I'd . . . I'd probably be a starving freelance accordion and clarinet player.

Q What advice would you give to a teacher trying to start a program similar to yours? Be prepared to have many frustrating experiences with instruments that break, parents who complain, students who don't practice, administrators who criticize, fellow teachers who throw obstacles into your scheduling of rehearsals and concerts. But if you can endure these frustrations and dedicate yourself to training young people to learn the basics of musicianship and appreciate the great music composed by the masters, you will realize that being a music teacher is the most satisfying career you could ever imagine.

Q What's the biggest lesson you want your students to learn during their time in your classroom? To care about others.

Q The music education profession would be better if . . . Federal and state education officials and school district administrators stopped making tests the main focus of the profession.

Q What have you learned about students and parents through your work over the past years? Most students and parents appreciate a teacher who is dedicated to encouraging and expecting her/his students to work hard while trying very hard to be fair to everyone.

colleges to send music education majors to observe our classes at North High. "I invite them to watch our Friday morning lobby music and encourage them, when they get their first teaching job, to initiate a before-school chamber music/jazz course so that they always have musicians ready to play. A music program that only plays two concerts a year will be on the cutting block the first time a district is in financial straits (something that happens almost every few years, it seems). The administration will have a very difficult time cutting a music program that is as visible as the weekly morning music greeting to the staff and the many appearances off campus."

Great Neck North High grounds students' musical experience in "mastery of the basics of musicianship and a thorough exposure to the greatest pieces of music. Every band and orchestra class begins with a musician's type of warm up: long tones, bowing and articulation exercises, scales, arpeggios, sight-reading, tuning and singing, listening for a few minutes to a great orchestra and having a quick test by calling on an individual to perform an exercise with the other students offering constructive criticism. The first nine weeks of each fall semester is devoted to reading through Beethoven's symphonies—one week on each one—followed by a week spent on Stravinsky's *The Rite of Spring*, and another week on Bernstein's *Symphonic Dances from West Side Story*. Our goal is

to provide every student with the tools and desire to continue to practice and play her/his instrument after high school, and to continue to attend concerts and listen to great music."

True to his background, Rutkowski sees musical opportunity everywhere. "Whenever I get a request to bring live musicians to an event, I jump at it. All too often, I see an opportunity for live music to be included at an event and never get turned down on the offer to bring live musicians." It's this type of enthusiasm that keeps Rutkowski's program thriving. Teachers looking to start a similar program at their own



schools could take a cue from his focused musical view of the world. One story best illustrates Rutkowski's attitude, "I am a huge baseball fan (New York Yankees) and I always remember the story of how Mel Allen got his job as a radio announcer for broadcasting their games. He said he got a call to replace someone to give the play-by-play of a game on an hour's notice. He said, 'Always be ready.' In 1997, my sixth year teaching in Great Neck, I received a phone call from a

travel company that rents Carnegie Hall for high school groups. The caller said that a high school band had just cancelled and they needed a replacement to perform a program at that great hall in less than four weeks. We seized

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that opportunity and have been lucky enough to return to Carnegie Hall 12 more times.”

There are, of course, some logistics to be taken care of when bringing students to outside venues such as hospitals and nursing homes. “The students need to have flu shots is one requirement. They also have to provide their own transportation and bring their own music stands.” Because the



number of students who participate is smaller than the usual school concert ensembles, “each player must be mature

enough to have and demonstrate more responsibility.”

While most of the groups Rutkowski takes off campus are smaller chamber groups, he does have some flexibility given the large number of students signed up for his early morning chamber music class. He mentions, “The point of playing chamber music is to have one on a part ... When we get 15 to 20 students signed up, it is possible to replicate the band or orchestra experience by doubling, tripling and even quadrupling the parts of a chamber music composition.”

Rutkowski also takes the large band and orchestra groups to outside performance gigs. “We bring the entire orchestra and band to give a Young People’s Concert to the elementary schools every January, and to the Tilles Center for the Performing Arts [in Greenvale, New York] in June where we hold our annual Commencement. The Young People’s Concerts work as a recruiting tool. The high school musicians dress up in tuxedos and gowns, and the young elementary students see their older neighbors as worldly professionals on the level of the New York Philharmonic!”

All of this would not be possible without the support of the school administration. Rutkowski emphasizes that Great Neck North is unique because of the musical focus of individuals at the school. “We are very fortunate to have such a supportive administration at Great Neck North High. The principal is an amateur musician who composes songs (in the 1960s folk style), plays the guitar and

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flute, and drops in on the band, orchestra, and chorus classes every chance he gets.” But the importance of good planning and the use of official communication with parents cannot be overstated. Says Rutkowski, “As long as I prepare a detailed permission slip for the parents to read and understand all the information (almost like a contract), the administration is always approving and supportive.” Rutkowski also makes relationship-building part of the normal duties of his job. “After every off-campus appearance, I draft a ‘thank you’ letter to all the students and email it with photographs to every district administrator and board of education member. I also post a story with photos on Facebook.” These nonmusic elements of his program play a large role in ensuring the continuity of the program’s presence in the community. The brilliance of Rutkowski’s program is that the entire school has gained awareness as well as reliance upon the Friday morning chamber music floating

through the doors of the entrance. Notes Rutkowski, “It really makes sense that the administrators appreciate knowing that our students are making other members of our community enjoy live music performed by serious and friendly teenagers.”

A Tri-M chapter advisor, Rutkowski reflects on his students’ nursing home concerts: “When teenagers see men and women in their 80s and 90s enjoying

their company and performance of music, they realize that there is more to life than getting good grades and getting into a good college.” The benefits of playing in nontraditional settings that are embedded in communities and, indeed, in the very fabric of people’s everyday lives, are palpable. Describes Rutkowski, “The students realize that their talent and caring is vital and must be shared with others.” ■

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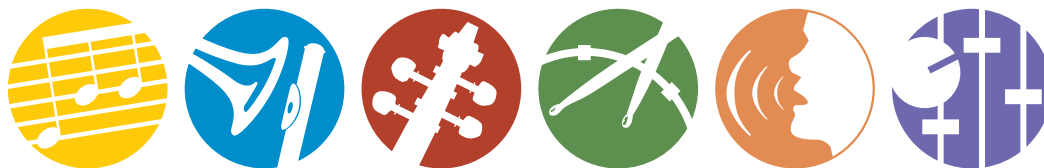


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GENERAL MUSIC

Using Orff Schulwerk to Engage Students with Disabilities

Because of the emphasis the Orff Schulwerk approach places on motor skills, it can be used as an effective means of engaging students with disabilities. Kimberly VanWeelden, professor of choral music education at Florida State University in Tallahassee and a NAFME National In-Service Conference presenter, talked to us about how this works in the classroom.

While VanWeelden says that there are many benefits to using the Orff approach in teaching students with disabilities, what she finds most helpful is how it allows students of all ages and abilities to participate actively. She also prefers the approach for its adaptability. “The method can be easily adapted to incorporate nonmusical goals and objectives, such as literacy, other pre-academic and academic skills, language reception and expression, focus of attention, motor development and coordination, visual and auditory discrimination, decision making, and expression of choice and preferences,” says VanWeelden.



The Orff approach places a premium on creativity and uses formats such as poems, rhymes, songs, and dances as the foundation for teaching music. Students develop musically through techniques such as creation and improvisation. In teaching creation to students with disabilities, VanWeelden says, “If, for example, you have taught the students a speech chant/poem, you could use that as your A section. Then, you could ask the students to create a four- or eight-beat speech ostinato that relates to the poem, creating a B section.” Furthermore, she might tie in improvisation by having the students play solos on Orff instruments during a C section. “This could also be used to facilitate multiple levels of learning where some students are creating a speech ostinato, and others are practic-

ing/deciding how they want to improvise on their instrument,” she explains. “Since improvising is an ‘easier’ stage than creating, this would allow students to participate at the appropriate level.”

Motor development is a big part of the Orff approach, and one that’s especially useful for students with disabilities. VanWeelden uses the four levels of body percussion—stomp, patch, clap, and snap—in working with these students.

Continuing with the same example, she says, “You could have the students patch on the steady beat while saying the poem. As the students age/mature, you could add more levels of body percussion—like alternating between patching and clapping on the steady beat.”

VanWeelden has encountered few challenges in using the Orff approach for teaching students with disabilities. However, she does find that the classroom can get loud, which can upset students who are sensitive to auditory stimuli. Also, because the approach involves varying degrees of fine and gross motor skills, she advises music educators to be sensitive to students’ needs and abilities: “Don’t be afraid to modify [Orff activities] for your students with physical disabilities.”

—Adam Perlmutter



BRASS & WOODWINDS

Helping Brass Players to Practice Smarter—Not Harder

For any musician, the questions of how and what to practice are common ones. John Pursell, Yamaha trumpet artist and assistant professor of trumpet at Mount St. Mary's University in Emmitsburg, Maryland, has a perspective that differs from most. His ideas are based in the realities of brain and body physiology, and seek to make practice not only more effective but also less taxing on the physical body.

"When I tell people about practicing smarter and not harder, it is about learning to use the body in a more physiologically correct way," says Pursell. "Students almost always practice in a way that their body doesn't like because most of them don't know how to rest properly. Quite often, a student plays until he gets tired, rests, and then does it again. My advice is to not have them practice like that. They need to rest before they get tired in order to allow their body time to recover before it gets fatigued."

To do this, Pursell has the student change their practice routine in some significant ways. "First of all, I don't call it 'practice' any more. I call it 'training' because that is really what we are doing—training our bodies and minds to be musicians." He begins by extending their practice time slightly. "If I have a student that says they practice two hours in a session, we try to push it to two and a half but the extra time isn't playing—it's resting."

With this in mind, Pursell structures

A smarter practice routine incorporates rest periods.



a student's practice routine in a way that reduces the length of individual practice segments with the intent of giving the body time to recover while also keeping the brain highly active and focused. "When I talk about playing in a neurologically correct way, keep in mind that our brains love patterns (repetition) but they also love change. If we keep doing the same thing over and over too many times the brain starts to shut down." Instead of practicing for 15 minutes or longer on a single piece of music, or even a single section, the students are told to change from one song to the next every five minutes or so with a few minutes of rest in between. Says Pursell, "I have advanced students put three contrasting pieces on their stands, have them practice for five minutes on one piece, and then move to the next. For beginners and those who are less advanced, I'd probably put out only two contrasting pieces. This keeps the brain more focused. Students

often say that they learn the pieces faster because they are keeping their brains engaged."

Each time the student switches from one piece to the next, Pursell has them stop for a few minutes to rest. "If the piece is very strenuous, they may need to rest in the middle of the five minutes—but just because you are resting your chops doesn't mean that you can't still practice fingerings or other things that do not involve actually playing the instrument physically. Just keep things balanced."

—Chad Criswell



STRINGS

Sight-Singing with Strings

This month, we offer a glimpse at using sight-singing in the string classroom. Kelly Thomas, orchestra teacher at Kell High School in Marietta, Georgia, and herself a vocalist and violinist, shares her reasons for using sight-singing and some time-tested best practices.

According to Thomas, singing is the simplest way to translate what a student sees on the page into musical sound. "By having string players (or any instrumentalists) sing a line of music before they play it, the teacher is able to assess if they understand the musical notation that they see. Through sight-singing, students are able to process what the music will sound like ahead of hearing it played on their

"Through sight-singing, students are able to process what the music will sound like ahead of hearing it played on their instrument." —Kelly Thomas



instrument.” But the benefits of sight-singing are also more specific. Says Thomas, “Singing also eliminates any mechanical errors on the instrument. For example, your beginning strings are sight-reading a piece in D major, but the C#s are too low. Have them sing it! Did they sing the note flat? If they did, you know they are not hearing the pitch correctly in their head and are matching what they hear with what they play. If they sing the note in tune, you know it is a finger placement issue on their fingerboard. Either way, you are better able to correct the problem ... By building your students’ ability to hear and sing tonal patterns and different intervals, they will become easier to identify and play on their instrument.”

Thomas notes that, “Sight-singing as a transition to sight-reading is an excellent tool for all skill levels. For beginners, singing before they play can allow them time to figure out what it will sound like without the worry of navigating the mechanics of their instrument. The same applies for more advanced players who are figuring out more complex rhythms, different key signatures, or shifting.” She embraces the use of solfège, and specifically movable *do*. “With movable *do*, singers understand the relationship between each note of a scale and how that relationship remains constant regardless of the key signature. Applying this to string teaching shows students that finger patterns will be the same when applied to different key signatures.”

Thomas offers some practical advice for setting string players up for success. “Start with an overview of the solfège notes of the major scale. Begin by moving in steps before moving to skips and bigger leaps. Students should always sing the exercise before they play it, and should return to singing to work out

any difficult passages. For more advanced players who are not accustomed to sight-singing, the examples should be easy for them to play at first. As students grow more comfortable with sight-singing and using solfège, the difficulty level will approach their playing level.”

One of Thomas’s exercises is noteworthy for its effectiveness as well as flexibility. “For instrumentalists first using solfège, I like to take familiar songs and have them figure out the solfège syllables. Have students sing ‘Hot Cross Buns’ on the words; then, tell them it starts on ‘mi’ and give them 20 seconds to figure out the solfège. Once they have it, sing the whole song together on solfège. Then put it on their instruments! Start nice and tell them *mi* is F#. You can get crazier and more difficult from there.”

While some students can be nervous about singing in front of and with their peers, Thomas notes that teachers can help students to overcome this. “Teacher modeling is crucial and will show them that it is a helpful tool to connect to their own playing. Many students will be shy at first but become more comfortable as they continue to do it!”

—Cynthia Darling

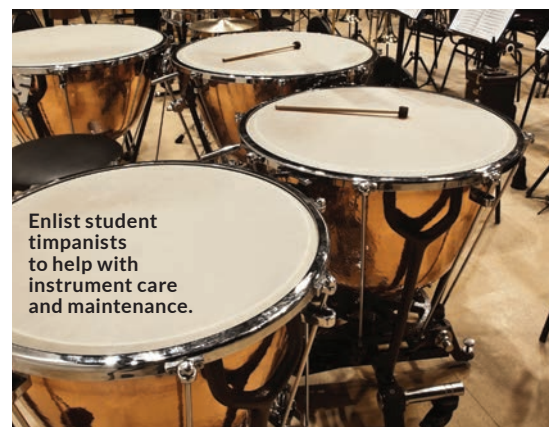


Timpani Maintenance and Repair

In most music programs in the U.S., brass, woodwind, and string students rent or purchase their own instruments for school band and orchestra, whereas large percussion instruments (such as a set of four timpani) are purchased and owned by the school district. In lieu of an instrument fee, student percussionists should perhaps be expected to help support a director’s decision on how the instruments will be maintained.

For starters, the best way to ensure that each timpani head and bowl are protected from damage while not in use is to insist that each drum is covered properly and kept away from high-traffic areas. This can be facilitated by creating a dedicated area in your band/orchestra room where percussion instruments are to be stored; many potential problems can be avoided by ensuring that every instrument has a specific, well organized home.

Another common problem occurs



when brass and woodwind students “stack” their instrument cases on top of covered (or uncovered) timpani. This practice can cause severe damage to a timpani head, and excessive weight can harm the spring mechanism that is involved in tuning the drum.

If you’re having trouble with your timpani pedal staying in a fixed position on its lowest note, Jeremy Kirk, NAFME member and assistant professor of music, band, percussion and music education at Southwestern College in Winfield, Kansas, offers the following solution: “This is happening because the tension on the pedal is greater than the tension on the head. By tightening the head, you will find that the pedal and head become balanced, and the pedal should stay on any note within the drum’s range. Always use two timpani keys simultaneously on opposite lugs when adjusting head tension. Every pedal on a set of

balanced action timpani has a spring tension adjustment, but this should be used only after you have determined that the head tension is correct. If the drum is in the correct range and tightening the head causes the drum's range to be diminished, you may have to loosen the pedal's tension adjustment. If the pedal will not stay on the highest note, this is usually because the head tension is too high and, as such, the pedal tension cannot balance against the head's high tension. This usually occurs when you are trying to tune a note on the drum that is beyond the upper range. If the pedal wants to rise: Tighten the head. If the pedal wants to fall: Loosen the head. If the head tension is correct (the drum is in the right range) and the pedal wants to rise: Loosen the pedal tension. If the pedal wants to fall: Tighten the pedal tension. Always tighten or loosen anything with the greatest moderation. Use one quarter turn at a time." In closing, Kirk offers the following general care and maintenance tips. "Move the pedal to the lowest tone after each use, and use head covers and drop covers when the drums are not in use. When transporting, make sure that the wheels are unlocked, grip with the struts (not the collar), and make sure that the pedal is up." —*Steve Fidyk*



CHORAL AND VOCAL

When the Director Is a Student's Only Voice Teacher

As a choral director, you want each of your singers to exhibit correct vocal technique. One way of accomplishing this is for a student to take private lessons with a voice teacher, but this may not always be an option. In this situation, you—within the context of rehearsal with your group—may be a student's only voice teacher. How can



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you ensure that your singers are receiving from you adequate instruction in vocal technique?

“If you are proactive and choose a few main concepts to cover and regularly incorporate into your rehearsal in order to build that shared vocabulary, then when a vocal technique issue arises you are in a better position to ‘react,’” says Sasanna Botieff, music teacher at Harrison Park School in Portland, Oregon, and a presenter at the 2016 NAFME In-Service Conference. “For instance, if you have already addressed what the larynx and vocal folds are and where they are located, then you have the groundwork set to explain why reaching for a note with your chin will not achieve the best result. This opens up the doorway to discover that pitch originates within the larynx when the vocal folds come together and air flows up from the trachea causing the vocal folds to vibrate.”

All of this may sound very technical to your singers, but Botieff notes that there are ways to reinforce healthy habits with even young children. “Kindergartners understand when I say ‘singing is not yelling.’ From there, I can use concepts and terms they understand to explain why ‘yelling the song does not sound as nice or feel as nice as when you use your beautiful singing voices.’ Teaching vocal pedagogy to elementary students creates understanding difficulties only if we make it difficult.” Additionally, teachers should exhibit correct and age-appropriate modeling of vocal technique themselves. “If you work with unchanged voices, you need to be able to minimize your vibrato; otherwise, your kid singers could do some serious damage to their voice trying to sing opera with you.”

There are some aspects of technique that are particularly good candidates for group instruction. “When I teach posture to my students, I do not use the actual word ‘posture.’ Instead, we

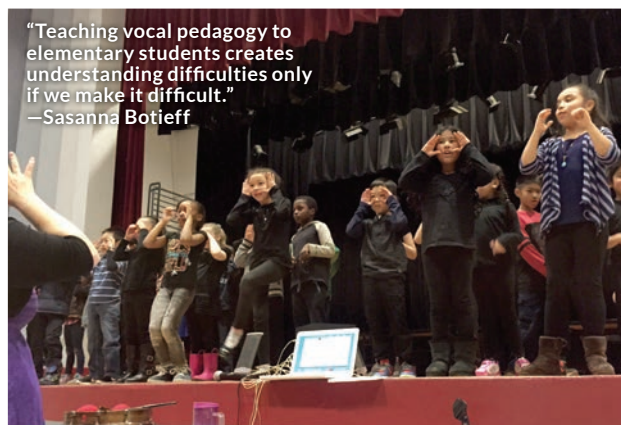


figure out what good posture feels like. I ask them to shift their weight from side to side, and forward to back,” says Botieff. “I ask them if they notice when the pressure changes when they shift or bend, and then ask them to find a place where there is no extra pressure. The students then have their feet roughly shoulder-length apart with no bent or locked knees or popped-out hips. Next, I ask my students to ‘squish’ at the waist to the sides, forward and back, and then ask them to ‘find the place where there is no squish.’ The students end up with a lifted sternum. Finally, I ask my students to draw a picture with their chin and then a picture with their nose. Afterwards, they are standing with efficient singing posture that they can reproduce.” —Susan Poliniak



ALTERNATIVES

The Best Warm-Ups for Your Guitar Students

Just as an athlete can minimize the chance of injury and enhance performance by doing warm-ups, musicians can do the same through calisthenics on their instruments. To learn more about



Chromatic exercises like these, played across all six strings of the guitar, serve as excellent warm-ups for both the fret and pick hands.

great warm-ups, for guitar, we reached out to NAFME member Christopher Perez of Freedom High School, in Orlando, Florida.

As Perez sees it, warm-ups are necessary for the mind and body to focus on the musical and

technical work for a classroom session, rehearsal, or performance. He spends 10 to 15 minutes at the beginning of each class working through a rotation of finger and scalar exercises. “Your eyes and ears need to be engaged while your body—arms, legs, torso, head, hands, and fingers—is centered on the guitar, its frets and strings,” says Perez, who will also be presenting a session at the 2016 NAFME In-Service Conference.

Perez finds Scott Tennant’s *Pumping Nylon: The Classical Guitarist’s Technique Handbook* to be a treasure trove of warm-ups for the fret hand. For younger students, he recommends exercises starting in seventh position, where the frets are closer together and easier for little hands to navigate. As for the pick hand, he has his students play arpeggio exercises from the portion of *Pumping Nylon* that borrows from Francisco Tárrega’s *Complete Technical Studies*, as well as pick-hand fingering patterns, focusing on arpeggios, tremolo, and rasgueado from Bradford Werner’s *20 Favorite Exercises for Classical Guitar* (available at thisisclassicalguitar.com). Though these exercises are designed to work the fret and pick hands simultaneously, Perez breaks things down as needed. “Sometimes I’ll

isolate the pick hand to help get a sequence or arpeggio pattern down and more comfortable to add the fret hand,” he says. “While the exercises are geared towards classical guitar, they can be applied to the steel-string as well.”

For warm-up études that help develop fret-hand technique, including hammer-ons and pull-offs, Perez prefers the slur exercises found in the *Pumping Nylon* method, which are also good for sight-reading practice. He says, “My high school students are able to play the exercises in first position; you can have elementary and middle school students play the same exercises in fifth or seventh position.”

To avoid pitfalls while focusing on the left or right hand, Perez recommends that an initial warm-up start at a slow tempo, which allows the fret-hand fingers to center themselves on the



strings while the other hand gets adjusted to picking technique. For the most thorough warm-up, he also suggests using a broad variety of exercises that cover the entire fretboard, such as scales played in multiple octaves, both fully picked and with slurs. He also advises guitar educators to think about the big picture: “As you work through your warm-up routine, do not neglect to add dynamic contrasts and articulations to help develop musicality and sensitivity.” —Adam Perlmutter

Photo courtesy of Christopher Perez.

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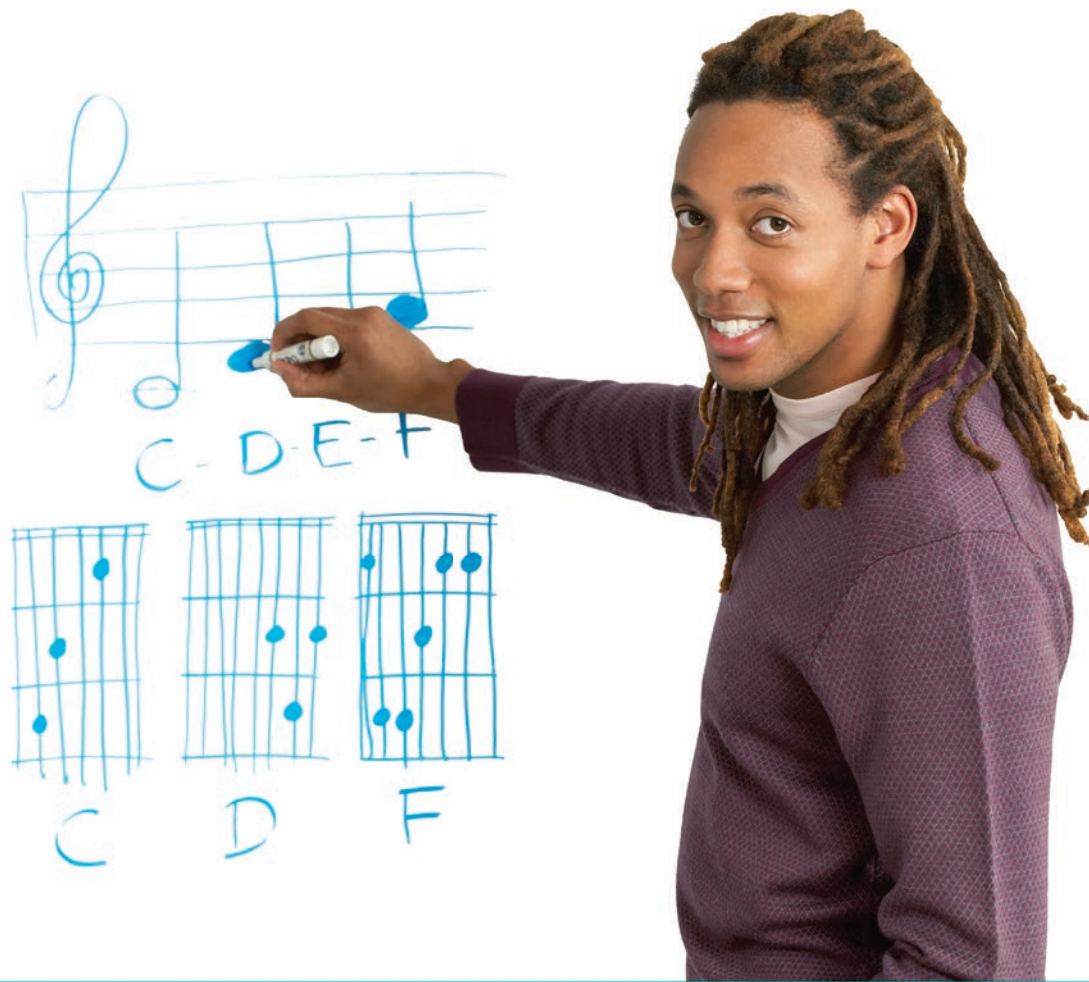
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Creating Musical Thinkers

Singing can set your youngest students on the path of musical literacy.

CLASSROOM SINGING may be even more important than most people think. “We believe the benefits of singing involve all areas of the young child’s individual development, as well as strengthen the community in which the singing is taking place,” says Ingrid Ladendorf, early childhood advisor at the The Diller-Quaile School of Music in New York City. She, along with colleagues Caroline Moore and Marissa Curry, will present on this topic at the NAFME National In-Service Conference this coming November. “Children become musical thinkers and develop their music competency through frequent collaborative music-making; through functionally changing sound with their own voices, creating their own combinations of sounds, making preferable musical choices, and singing repertoire that is relevant and meaningful to them.”

It is never too early to begin. “At our school,” says Ladendorf, “we start singing with infants long before they are physically capable of singing along with us—as early as three months of age—and this practice builds their personal catalog of sounds, in the same way that hearing spoken language prepares children for their future speaking.”

A sizable portion of every music class should be devoted to singing. “It is amazing to us when we visit elementary classrooms that so much time is spent



on teaching literacy, when the most meaningful experiences for the youngest children involve singing and making music ... Only after they can respond musically should literacy be addressed.”

“Always try to end class with a beautiful, known singing experience.”

—INGRID LADENDORF

Ladendorf suggests starting each class with a familiar song before moving on to new material. “That way they begin each class singing with confidence. And always try to end class

with a beautiful, known singing experience that feels great—have everyone leave class with a song ringing in their memory and a spring in their step. Confidence on either end, and the hard work in the middle.”

The repertoire can be drawn from international folk music as well as classical, modern, popular, jazz, and

original music. It is helpful to vary genres, styles, and languages, keeping in mind that the youngest students will be most successful with songs that have repetition and intervals within a small range. Ladendorf also suggests using the music itself to teach concepts: “You can find great examples of meter, mode, interval, and expressive contrasts within international repertoire.” Above all, teachers should choose music they love. “Enjoy your own singing as the teacher, because this energy and contagious love transfers directly to your students. That is what they will remember most.”

In addition, the music itself can help with classroom management. “We recognize that classroom skills need to be taught and practiced frequently, most importantly listening. What better way to teach listening than to use the natural aesthetics of music to help guide our students?” ■

secondary

BY DEBBIE GALANTE BLOCK

Lightning, Rain, Clouds, and Wind

Korean *samulnori* percussion ensembles teach cultural diversity and more.

WHAT IS SAMULNORI? It's a Korean percussion ensemble that's great for addressing cultural diversity and student creativity in the music classroom!

Two experts involved in teaching this multicultural approach are Sangmi Kang of the University of Florida in Gainesville, and Hyesoo Yoo, an assistant professor in music education at Virginia Tech in Blacksburg, both of whom presented at the NAFME Music Research and Teacher Education National Conference this past March.

The origin of *samulnori* is the farmers' music that played a central role in labor, ritual, and entertainment in Korean agricultural life. The sounds and chants were part of the encouragement they gave to each other; they also helped with them coordinating their movements and feeling part of the community. In 1978, Duksoo Kim and three other composers took small and large gongs, hourglass drums, and barrel drums, and refined the repertoire from amateur to professional playing. As this music gained popularity in Korea, it spread abroad.

"By learning different types of music, students can become well-rounded learners," says Kang, who sees three major benefits to teaching *samulnori* to American students.

- **Musical:** Students can obtain skills such as keeping a steady beat, playing rhythm patterns, and body coordination.

- **Cultural:** Engaging in this music can lead to cultural understanding and stylistically different musical skills and performance techniques.

- **Social:** Students can feel a sense of inclusion among the music-making group, similar to what Korean farmers felt while playing this music.

Samulnori classifies instruments into four categories associated with nature: lightning, wind, rain, and clouds. The small gong (*kkwaenggwari*) represents lightning because it creates the highest pitch, whereas the hourglass drum (*janggu*) represents rain because it can make delicate rhythm changes that

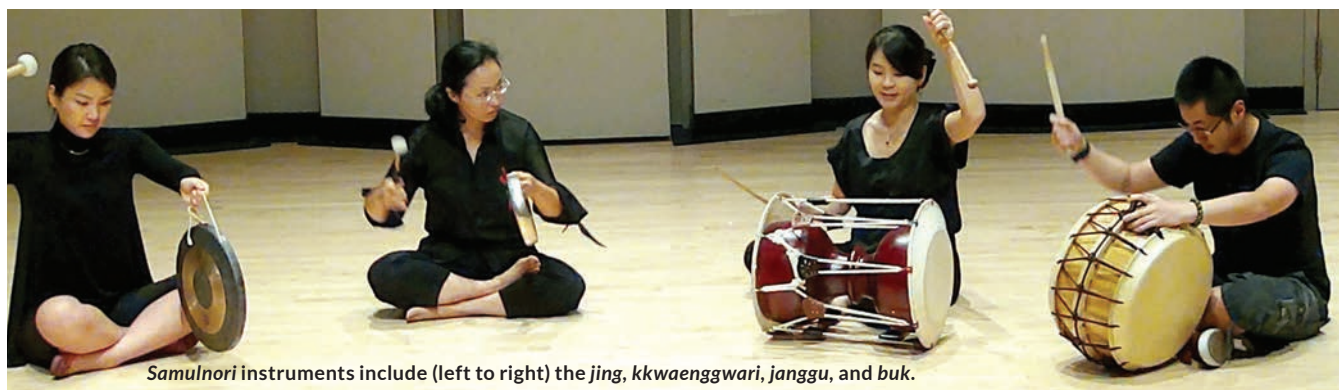
imitate the sound of raindrops. The barrel drum (*buk*) is associated with clouds via onomatopoeia, and the large gong (*jing*) is associated with wind

because of the oscillating sound. These traditional Korean instruments are not always easily available in the U.S., but you can use any type of metal bowl for the *kkwaenggwari*, a box with two hand drums

attached to each side for the *janggu*, a classroom drum for the *buk*, and a classroom gong for the *jing*. According to Yoo, the best way to teach this music is to practice the Korean verbal syllables called *gu-em* ("mouth tone"), which imitate the sounds of instruments and provide a sense of rhythmic length.

Chanting is also an important part of *samulnori*. "When we teach this section to students, we ask them to create their own lyrics that are related to their lives. This allows the students to connect the cultural significance of the music to their daily life." ■

"By learning different types of music, students can become well-rounded learners."—SANGMI KANG



Samulnori instruments include (left to right) the *jing*, *kkwaenggwari*, *janggu*, and *buk*.

Photo courtesy of Hyesoo Yoo and Sangmi Kang.



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Building Your Network

Who at your school can help you and your program thrive?

AS YOU STEP INTO your first classroom as a new music teacher, you bring with you your four-plus years of formal training, your practical experience, and your lifelong love of music. That's a lot, but it's not everything you need to be a great teacher. The rest you pick up along the way—some of it on your own, and a lot of it from the network of support you build around you. Charlene Ryan, NAFME member and associate professor of music education at Berklee College of Music in Boston, Massachusetts, talks about forming that network of support here, and also at this year's NAFME National In-Service Conference in Grapevine, Texas.

Ryan identifies two essential groups that can provide new teachers with much-needed support. The first is your fellow faculty members. "Getting to

know and having good relationships with the other teachers is critical." Your music classroom may be situated on the opposite end of the school from your

nonmusic colleagues, so visit the teachers' lounge, attend faculty social outings, and make the effort to reach out.

Try to forge these relationships in the absence of students: the week before school starts, and before and after the school day. Ryan

notes that "new teachers can find they have hidden allies," such as teachers who play in a band, or were involved in music as a kid. Your colleagues can clue you in to school and community culture, help you garner support, and relieve feelings of isolation you may have in your new position.

"New teachers can find they have hidden allies."

—CHARLENE RYAN

Ryan stresses the importance of exuding positivity. "Whining and complaining need to be avoided at all costs," counsels Ryan. When coworkers

talk to each other, it's natural for gripes to come up, but you don't want to be seen as unhappy in your role. It's also natural for the subject of particular students to come up, and here Ryan suggests avoiding gossip about kids at your school, as it can unfairly

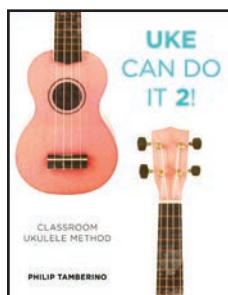
bias your or your colleagues' behavior towards the students.

Parents are the next vital source of assistance. "As a parent myself," says Ryan, "I know that very often kids will try out for groups because their parents got an email or newsletter about it." Parents are invested in their child's music education, which makes them a willing advocacy group. A parent booster group can help you with booking buses and fundraising so you can focus on program management and teaching. If there is no parent booster group at your school, Ryan suggests that you take the first step by introducing yourself. Post on the school's website and place information in newsletters. Who are you? What are your plans for the music program? Let the parents get to know you and see that you're there for their children. Once you've gotten your name out there, set up a meet-and-greet and get your booster organization off the ground. ■

Not just fellow teachers, but also parents can be valuable allies to fledgling music educators.

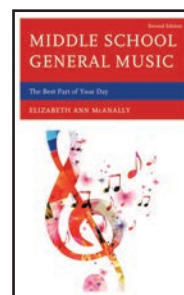


New Books from NAFME



UKE Can Do It 2! Classroom Ukulele Method PHILIP TAMBERINO

This groundbreaking work, specially designed for the music classroom, combines traditional and popular literature in a method that both teaches the ukulele and develops music literacy. Assuming no prior knowledge, the leveled content allows students to track their progress and teachers to reward benchmark achievements. Many popular pieces are written in the same key as their common recordings, allowing students to play along if they wish, and no singing parts use notation symbols that have not already been formally introduced. The book teaches students both how to read and write music on the treble staff but also offers opportunities to follow chord charts, improvise, and play by ear. By encouraging the development of these transferrable skills, *UKE Can Do It 2* provides a solid foundation for lifelong music-making!



Middle School General Music The Best Part of Your Day, 2nd Edition ELIZABETH ANN McANALLY

Create a viable, meaningful program that will motivate your students and have them participating with enthusiasm with *Middle School General Music: The Best Part of Your Day*. A welcome guidebook for music teachers trying to navigate the sometimes turbulent waters of middle school general music, it offers strategies and lessons that have been created in the real world of general music by a practicing teacher.

Revised and expanded to align with the National Core Arts Standards, each section of this second edition is full of tips and lessons to help middle schoolers develop a lifelong love of music. From instructional units to composition projects, rhythm games to listening lessons, you'll find plenty of ideas for working with young adolescents. An appendix of suggested resources steers you to materials appropriate for middle-level students. Bolster your program with the discussion about why general music is so vital in middle school. If your music classes feel like the perfect storm, let McAnally make them the best part of your day.

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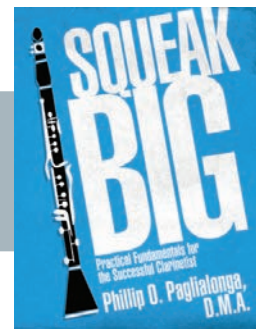
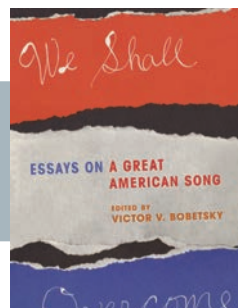
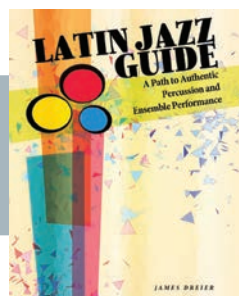
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BOOKS ►

A Journey to Guitarland with Maestro Armadillo

By Thomas Amoriello Jr., with Illustrations by James J. Kelewae (2016, 28 pgs., hardcover, \$15.95)

A Journey to Guitarland provides a way to introduce children ages 5–12 to their first guitar experiences: They can learn the basics and provide their parents with an opportunity to share their love of music and the instrument. The story, which takes place in a classroom of a special musical character named Maestro Armadillo, is dedicated to peaking children's interest in the guitar while providing a whimsical story of a kind teacher and this special place dedicated to all things guitar. **Black Rose Writing**, blackrosewriting.com

Latin Jazz Guide: A Path to Authentic Percussion and Ensemble Performance

By James Dreier (2015, 168 pgs., paperback \$24.99) This book covers 12 of the most common Latin jazz styles such as bossa nova, samba, mambo, and cha cha cha, with style-specific information that includes

background information on each style; “percussion solutions” scores for basic and advanced players; rhythm section example scores for bass, piano and guitar; answers to FAQs; performance tips; resources for in-depth study; recommended listening; example and play-along videos on the companion website; and more.

Hal Leonard Corporation, halleonard.com

We Shall Overcome: Essays on a Great American Song

Edited by Victor B. Bobetsky (2014, 150 pgs., hardcover \$75.00, eBook \$74.99) “We Shall Overcome” is an American folk song that has influenced American and world history like few others. At different points in time, it has served as a labor movement song, a civil rights song, a hymn, and a protest song, and has long held strong individual and collective meaning for the African-American community in particular, and the American and world communities more generally. This book is comprised of essays that explore the origins, history, and impact of this great American folk song.

Rowman& Littlefield, rowman.com

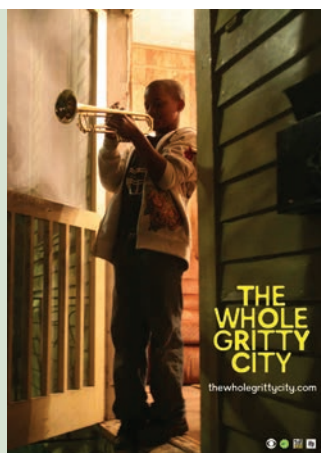
Squeak Big: Practical Fundamentals for the Successful Clarinetist

By Phillip O. Paglialonga (2015, 109 pgs., paperback, \$32.00) *Squeak Big: Practical Fundamentals for the Successful Clarinetist* teaches aspiring clarinetists the fundamentals necessary for success on the instrument through conceptual development and practical exercises. Topics covered include embouchure, developing a beautiful sound, relaxation, finding more resonance, achieving a homogenous sound across registers, playing in the altissimo register, the fundamentals of legato, articulation basics, reed essentials, practice techniques, and more. **Imagine Music**, imagine musicpublishing.com

DVDS ►

The Whole Gritty City

(2013, 89 minutes, DVD \$19.99, also available as on-demand video) This documentary plunges viewers into the world of three New Orleans school marching bands. It follows kids as their band directors prepare them to perform in Mardi Gras parades, and teach them to succeed and to survive. As Mardi Gras approaches and the students progress, the film focuses on a few of these kids. Partly through video the children create with portable cameras, viewers can discover their passions, quirks, personal struggles, and tragedies. **Band Room Productions**, thewholegrittycity.com



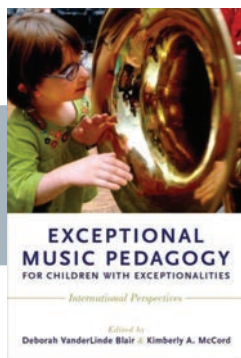
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Advocate for Music! A Guide to User-Friendly Strategies

By Lynn M. Brinckmeyer
(2016, 174 pgs.,
hardcover \$99.00,
paperback, \$24.95,
eBook price varies)

In *Advocate for Music!*, Lynn M. Brinckmeyer provides a manual for music teachers motivated to advocate but lacking the experience, resources, or time to acquire the skills to do so effectively. This text can serve as a toolkit for advocating, and also for sharing resources, strategies, and ideas useful for educating everyone—from community members to political representatives—about the immediate and long-term benefits of music education. **Oxford University Press**, oup.com



Exceptional Music Pedagogy for Children with Exceptionalities: International Perspectives

Edited by Deborah VanderLinde Blair and Kimberly A. McCord
(2015, 336 pgs.,
hardcover \$99.00,
paperback \$35.00,
eBook price varies)

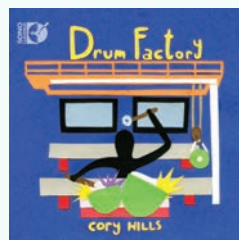
This text offers a new resource for effective music pedagogies. The chapter authors explore the histories of legislative initiatives, discuss the implementation of both mandates and teacher-led creative strategies, and provide a vast array of pedagogical suggestions and scenarios that support teachers and communities who work with students with disabilities. **Oxford University Press**, oup.com



CDS ►

Phineas McBoof Crashes the Symphony

By Doctor Noize (Cory Cullinan), with Nathan Gunn, Isabel Leonard, Kyle Pickett, and The City of Prague Philharmonic Orchestra (2016, 54 tracks, CD \$19.99, also available as a digital download) With this sophisticated two-act musical, created and recorded by a group of world-class musicians, children will learn about orchestration, instrumentation, periods of music history, sonata form, Beethoven, popular song structure, and more, all from colorful characters in the context of an exciting story about love, friendship, self-improvement, and commitment. **Doctor Noize Inc.**, doctornoize.com



Drum Factory

By Cory Hills (2016, 11 tracks, CD \$15.99, also available as a digital download) Multi-percussionist, composer, and improviser Cory Hills's new CD of percussive stories features crazy sounds, fun lyrics, and liner notes that become a poster of the drum factory, ready to be colored. *Drum Factory* is a retelling of the age-old camp classic Button Factory, in which a poor guy named Joe keeps getting told to push buttons with different parts of his body, but here the buttons are percussion instruments. Songs include "Bright, Green Leaves," "I'm My Own Grandpa," "Old Lady Who Swallowed a Fly," "Hatchling," and more. **Sono Luminus**, sonoluminus.com



TEACHING AIDS ►

Traditional Jazz Curriculum Kit

By David F. Robinson Jr. (Free) This curriculum, brought to the field by the Jazz Education Network and the Traditional Jazz Educators Network in cooperation with the Smithsonian Institution, contains lesson plans, guidebooks, 20 audio tracks, eight video segments, five music arrangements, and a poster, all on CD-ROM and accessible online. This first-ever comprehensive curriculum for teaching New Orleans-based styles of jazz to student musicians is designed to enable educators to teach young people how to perform the timeless music of Louis Armstrong, King Oliver, Jelly Roll Morton, Sidney Bechet, Bix Beiderbecke, Jack Teagarden, Bunk Johnson, George Lewis, Lu Watters, Turk Murphy, and Eddie Condon, as well as acquaint them with the top traditional jazz artists of today. **The Jazz Education Network**, jazzednet.org

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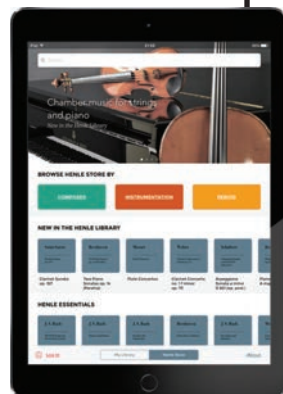
resources

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APPS ►

Henle Library

By Touchpress Limited (Free app, content available via in-app purchase; available for iPad via Apple's App Store and for Android Tablet via Google Play) Through this app, one can download Urtext editions to an iPad for performance and study. Musicians can purchase and have instant access to parts without having to buy complete scores, annotate works and share notes with others, see fingerings and bowings by famous musicians, customize and save score layouts, print customized scores, record and share music, use a loop tool to improve rehearsals, switch between parts and full score, use a built-in metronome, and sync scores across devices. **G. Henle Verlag e.K.**, henle-library.com



Easy Music

By Edoki Academy (\$3.99, available for iOS devices via Apple's App Store and for Android devices via Google Play) Easy Music is an animated app to introduce kids age 5+ to musicality. Children learn to recognize notes, pitch, rhythm, and melody in a nature-inspired game environment. An interactive sand castle serves as a musical playground where curious kids can experiment with various instruments, genres of music, and objects freely to compose their first music piece. The app, which requires no in-app purchases, features four worlds, two learning paths (Practice or Compose Mode), and a rainbow piano. **Edoki Academy SAS**, edokiacademy.com





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ERIC PASLAY

COUNTRY ARTIST Eric Paslay delivers a powerful punch as a hit songwriter and dynamic performer. The Temple, Texas, native earned nominations for GRAMMY® Best Country Song, ACM Song of the Year, and CMA Song of the Year for “Even If It Breaks Your Heart” in 2013. Paslay earned his first GRAMMY nomination as an artist in 2016 for Best Country Duo/Group Performance for “The Driver,” a collaboration with friends Charles Kelley and Dierks Bentley. More recently, he was honored with an ACM Song of the Year nomination for “She Don’t Love You” at the 2016 ACM Awards in Las Vegas. Paslay has recently joined friends Chris Young and Brad Paisley, as well as Toby Keith, on tours. On the road, he has been sharing new songs with fans from his forthcoming album *Dressed in Black*.

What do you remember from your earliest days as a musician, when you were first learning how to play? As a little kid, I loved watching my older brother learn the cello. In my school, orchestra started in the fourth grade and I was super excited to start learning the violin when I was old enough.

Do you have any music education “heroes”—music teachers who truly inspired or made an impression on you? I’ve had a lot of music teachers who inspired me to love music and helped me not to be afraid to step out on a stage. Mrs. Fairlie (orchestra), my aunt Wilma Schiller (orchestra), Sandy Mayes (musical theatre), Natasha Tolleson (musical theatre), and Hal Newman (songwriting) have all been a big part of my musical journey. I’m forever changed because of their impact on my life.

Music education is extremely important in schools because it helps with learning skills, culture, and confidence.

What is your most memorable moment as a musician? My most memorable musical moment in school was playing Doody in *Grease*. It was one of the first times I stood on a stage with a guitar, and it surely had an influence on where I am today and who I am as a musician.

Why do you think music education is important? Music education is extremely important in schools because it helps with learning skills, culture, and confidence. When children experience an audience giving them and their classmates a standing ovation, I guarantee it gives those kids more confidence to reach for their dreams—whatever they may be.

Do you have any words of encouragement for music educators who may be dealing with budget cutbacks, school districts that don’t value the arts, etc.? To all the music teachers trying so hard to work in less than ideal situations, thank you so much for what you do! You are changing lives one at a time.



Photo courtesy of Red Light Management.

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