teaching music
JANUARY 2016 VOLUME 23, NUMBER 3

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contents

Volume 23, Number 3

MUSIC EDUCATION • ORCHESTRATING SUCCESS

Music students learn cooperation, discipline, and teamwork.

42 The Louisville Leopards in performance

FEATURES

Cover illustration by Gelia. Cover photo (music stand) by istockphoto.com. Photo on this page by Scott Duthie.

January 2016

contents

Volume 23, Number 3

A visit to Senator Elizabeth Warren's (MA) office in June 2015 during the annual Hill Day fly-in event.

Myra Leeper's students sing with American Sign Language.

MUSIC INSPIRES

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DEPARTMENTS

At the conference, NAfME Central was a popular destination with music educators.

NEWS

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

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The BSO and Music in Schools

Thank you for a terrific October 2015 issue of *Teaching Music*. I was especially impressed by the interview of Marin Alsop, conductor of the Baltimore Symphony Orchestra (BSO). The piece brought back a number of wonderful memories from my early career. In 1965, I performed as a percussionist in the Baltimore Symphony under conductor Peter Herman Adler and an associate conductor who directed the youth concerts.

In those excellent concerts, we played, among other works, the first movement of Beethoven's Symphony No. 5 and Rimsky-Korsakov's *Scheherazade*. The latter work was a challenge for me, as I had just graduated from college where I'd played cymbals and bass drum.

The BSO brought in hundreds of students from the surrounding region to the old Lyric Theatre for the concerts, and we also did the program in a number of school auditoriums in the Baltimore area. Inspired by this kind of outreach some years later as director of orchestras in the Cambridge, Ohio, City School District, I took my high school orchestra out for several enjoyable youth concerts to elementary schools.

Even later in my career, I conducted the Central Wisconsin Symphony Orchestra for youth concerts in Michelsen Hall at the University of Wisconsin–Stevens Point. Youth concerts are so important for young students in our society—I applaud the music teachers and conductors who regularly perform them. Susan Poliniak, your article is much appreciated. **—Geary H. Larrick,** *assistant professor of music, retired, University of Wisconsin–Stevens Point; Geary.Larrick@uwsp.edu*

Erratum: *In the October issue of* Teaching Music, *on the top of page 24 ("Lectern"), the article was misattributed. The correct author is Justin W. Durham.* TM *apologizes for any confusion.*

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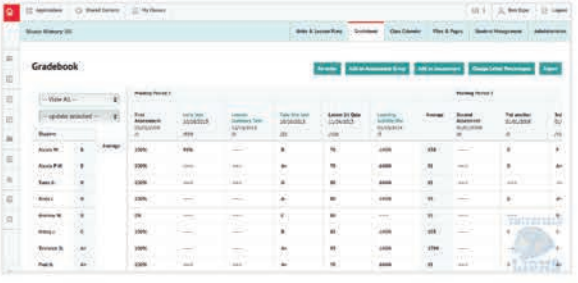

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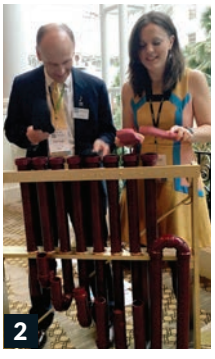
Creativity Fueled NAfME's Annual National In-Service Conference

HOW DOES NAfME Empower Creativity? Take about 1,600 music educators; include industry partners, students, and parents; add an in-depth exchange of ideas and spirited discussion; and throw in a healthy dose of music performances. There you have NAfME's 2015 National In-Service Conference at the Gaylord Opryland Resort and Convention Center in Nashville, Tennessee , October 25–28.

"Attending and presenting at NAfME 2015 absolutely blew my mind," says Amy Weishaar of the Lab School in Baltimore, Maryland. "The opportunity to share music-intensive STEAM lessons and projects, such as building a theremin or writing an original musical, helped connect me with teachers who are solving the same curricular problems that I am solving, and also helped me realize the unlimited creativity and possibility of our profession. Perhaps the most fun was when I got to jam with NAfME President Glenn E. Nierman (see photo at right), as I traveled the halls with my STEAM-inspired, student-made PVC 'Hang Drum!' This was, by far, my best conference experience to date."

Attendees packed the sessions over the four days of the Conference. There were also special events, such as the opening keynote by Karey and Wayne Kirkpatrick, creators of the hit Broadway musical, *Something Rotten!* In a Music Ed Talk, musician and film composer Andrew Dost of the band "fun." discussed how he discovered his musical gifts and played trumpet and flugelhorn in school. Special performing groups spotlighted the creative abilities music educators bring out in their students. Herbert J. Johnson of Lakewood High School in Sumter, South Carolina, who directed one of the special performing groups, says, "Bringing my students [the Lakewood High Voices] to the NAfME National In-Service Conference was an epic musical experience and milestone in their lives and my career. This was our first national conference experience as a school, but definitely not the last!"

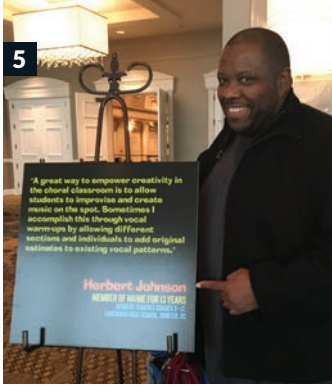
> Attending and presenting at NAfME 2015 absolutely blew my mind.
> —AMY WEISHAAR

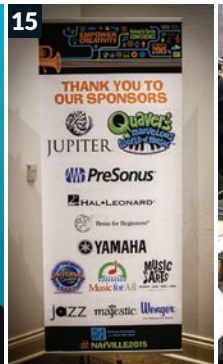


Melissa Morris of the College of Staten Island High School for International Studies in New York, says, "The Conference was one of my professional highlights this year. It not only helped me explore some broad and creative possibilities for us in my music classroom, but gave me the forum for sharing innovations of my own with colleagues from around the country." She presented a workshop called "The Drum Circle: Bridging Music Education with Character Education."

It's not too early to start making plans to attend the NAfME 2016 National In-Service Conference, November 10–13, at the Gaylord Texan Resort and Convention Center in Grapevine, Texas. The theme for the 2016 conference is "Stronger Together." For more information, visit *inserviceconference.nafme.org*.

Photos of Melissa Morris, Herbert Johnson, and Amy Weishaar by Roz Fehr, NAfME. All other photos by Event Coverage Nashville, *eventcoveragenashville.com*.





1. **OPENING PHOTO:** Music teachers actively participated in conference sessions.

2. **AMY WEISHAAR:** NAfME President Glenn E. Nierman and Amy Weishaar jam on her PVC pipe "Hang Drum."

3. **CONFERENCE ENTRANCE:** The Conference Entrance had a unifying effect.

4. **TAKING NOTES:** Collecting info to take home.

5. **HERBERT JOHNSON:** NAfME displayed member quotes about creativity in the lobby near registration. Choral director Herbert Johnson found his poster board.

6. **WHERE TO NEXT?** Many music educators said they were intrigued by a wide variety of session choices.

7. **BOONSHAFT-DIRECTORS' ACADEMY:** Band directors enjoyed being students in Peter Loel Boonshaft's two-day Directors' Academy. Boonshaft is a professor of music at Hofstra University in Hempstead, New York.

8. **UKES:** Some sessions, like this ukulele workshop, were very hands-on.

9. **MELISSA MORRIS** said that her session attendees followed up with questions after the conference.

10. **KEYNOTE:** During the keynote address, the Kirkpatrick brothers (center, left) shared the inside scoop on creating a Broadway musical.

11. **ORCHESTRA REHEARSAL:** Conductor Jung-Ho Pak led rigorous rehearsals for the All-National Honor Symphony Orchestra.

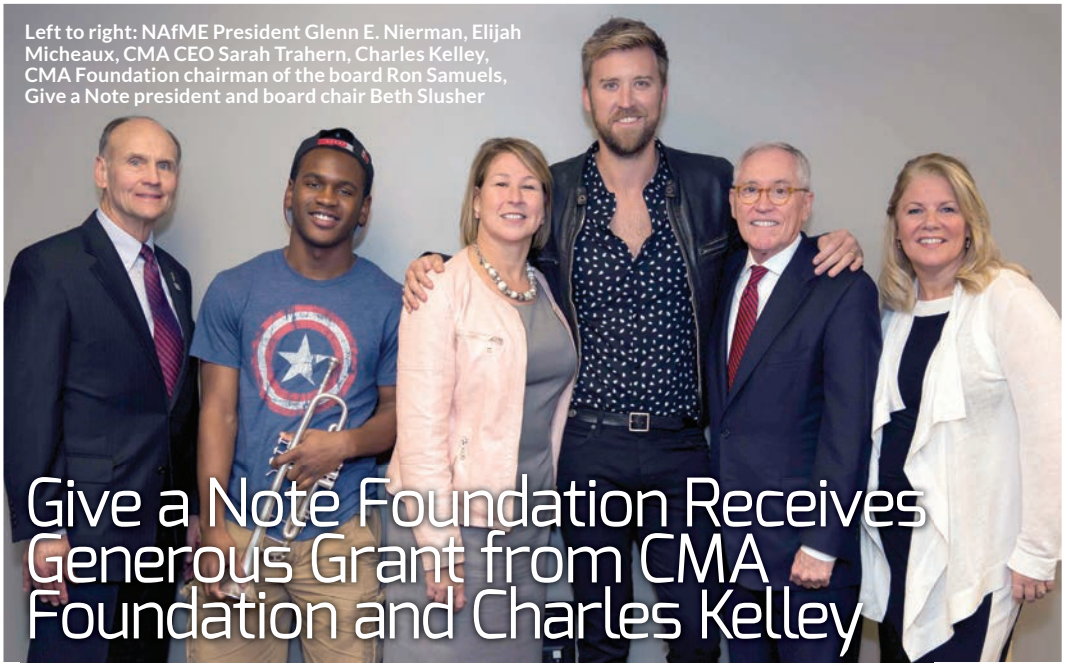
12. **A CONCERT** by the U.S. Army Voices featured great music with a theatrical flair.

13. **THE GIVE A NOTE** Monster Mash Extravaganza featured "Here Come the Mummies," a band that plays incognito.

14. **MUSIC TEACHER SELFIES:** Members shared what it means to be a NAfME music educator.

15. **SPONSORS:** We couldn't have done it without our supportive sponsors!

16. **ANHE JAZZ BAND:** At the Grand Ole Opry House, the NAfME All-National Honor Jazz Band offered a splendid beginning to concerts by the Honor Mixed Choir, Honor Concert Band, and Honor Symphony Orchestra.



Left to right: NAfME President Glenn E. Nierman, Elijah Micheaux, CMA CEO Sarah Trahern, Charles Kelley, CMA Foundation chairman of the board Ron Samuels, Give a Note president and board chair Beth Slusher

Give a Note Foundation Receives Generous Grant from CMA Foundation and Charles Kelley

DURING NAFME'S recent In-Service Conference, the Country Music Association (CMA) Foundation and country star Charles Kelley of the trio Lady Antebellum announced a $150,000 grant from the CMA Foundation to the Give a Note Foundation. The Give a Note Foundation was created by NAfME in 2011 to nurture, grow, and strengthen music education opportunities through grants, scholarships, and research. The CMA created The nonprofit [501(c)(3)] CMA Foundation in 2011 as the charitable giving arm of the CMA.

"We couldn't think of a better platform to talk about the importance of supporting sustainable music education programs than sharing this expanded strategy with the teachers who are on the front line of this important issue every day," says Sarah Trahern, CMA's chief executive officer.

The grant, which will bring the CMA's music education funding in 2016 to a record $2.6 million, will fund a national study on access to music education that can be analyzed and made available to organizations to make informed decisions for philanthropic gifts in music education: where the need exists, and where the infrastructure exists to make gifts sustainable and most effective.

The research will be a statistically valid national survey of school districts. The initial survey research will take place over several months. In addition to the national sample, the Give a Note Foundation will select six communities to conduct additional studies to better understand best practices in music education in underserved areas.

"It has become clear as we review hundreds of grant applications each year that being able to identify those regions and cities with the greatest need would be very beneficial—not just to the CMA Foundation, but to many other grant-making organizations," says Ron Samuels, chairman of the CMA Foundation board of directors. "The need for music education programs is clear. Determining where the need is the greatest will help us better focus our resources."

Kelley notes that, "The CMA continuing their mission to support music education is something all of us artists are proud to be part of. But what really takes it to the next level for me is that they continue to reevaluate where the money is going so that the resources can be used where they are most valuable. I think that evolution of giving makes an even bigger impact on these kids." Kelley recently released his first solo single, "The Driver," which features Dierks Bentley and Eric Paslay, and is the lead song released ahead of an EP album set to release in early 2016.

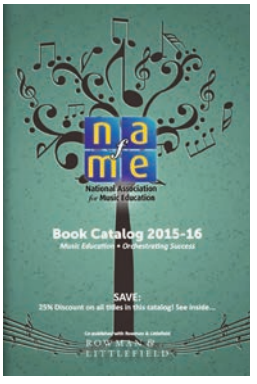
> Determining where the need is the greatest will help us better focus our resources.
> —RON SAMUELS

"On behalf of the Give a Note Foundation board and staff, we are deeply grateful to the CMA Foundation for their support and partnership in our work to equip all students to be successful by strengthening music programs across the United States," adds Give a Note Foundation president and board chair Beth Slusher. "This grant will make a big difference in how we reach students, teachers, and communities with the help they need for their music programs to thrive."

CHECK OUT NAfME'S 2015–16 DIGITAL BOOK CATALOG

NAfME publishes a wide array of books in conjunction with Rowman & Littlefield Publishers. The online catalog is available at *rowman.com/Catalogs/NAfME15/*. NAfME members receive a 25 percent discount on books by using the code "NAfME25." The books cover a range of subjects, including:

- Advocacy and Reference
- Lessons and Ideas
- Standards
- Early Childhood
- Multi-Cultural Resources
- Band and Orchestra
- Other Instrumental



"Again this year we present the wonderful opportunity to share and orchestrate success for you and your students with a variety of professional publications," says Michael A. Butera, NAfME Executive Director and CEO. "We are confident that these publications will enhance your professionalism. At NAfME, we strive to create the best in academic and professional content in music teaching."

Many of the publications are available in hardcover and paperback formats, as well as for Kindle, iPad, and other electronic devices. For more information, visit *nafme.org* or *rowman.com*, or call Rowman & Littlefield at 800-462-6420.

Photo by Dusty Draper | CMA.

Patrick M. Erwin Named Recipient of the 2015 George N. Parks Award

NAfME Immediate Past-President Nancy E. Ditmer with Patrick M. Erwin at Lucas Oil Stadium.

ON NOVEMBER 14, 2015, at the Bands of America Grand National Championships in Indianapolis, Indiana, NAfME announced that Patrick M. Erwin, director of bands at Hillgrove High School in Powder Springs, Georgia, is the recipient of the 2015 George N. Parks Award for Leadership in Music Education.

A NAfME member for 10 years, Patrick Erwin has been a band director at Hillgrove High School since the school's opening in 2006. He was promoted to director of bands in 2013, after being instrumental in establishing the program while acting as the assistant band director. Over the past nine years, the band program has grown from 65 students to more than 350 students today.

"This award has my name on it, but it's really for all of us," said Erwin at the awards ceremony at Lucas Oil Stadium. "It's about surrounding ourselves with great people, and doing the best we can to educate our students to be great musicians and great citizens. I'm just lucky they put my name on it."

Developed by NAfME and Music for All, the award is named for George N. Parks (1953–2010), director of the University of Massachusetts Minuteman Marching Band at the University of Massachusetts Amherst from 1977 until his death. Considered a national authority on drum majoring, he led the George N. Parks Drum Major Academy®, a summer workshop program for high school drum majors.

REGISTRATION OPEN FOR NAfME'S MUSIC RESEARCH AND TEACHER EDUCATION CONFERENCE

Join fellow teachers and researchers in Atlanta, Georgia, for the 2016 NAfME Music Research and Teacher Education National Conference, March 17–19, 2016.

The biennial conference is designed to share and review the latest developments in the techniques and trends shaping the profession. Don't miss this opportunity to encounter the latest pedagogical innovations.

Ben Cameron, program director for the arts at the Doris Duke Charitable Foundation in New York City, will give the keynote address. He supervises a $14-million grants program focused on organizations and artists in the theatre, contemporary dance, jazz, and presenting fields. In 2012, Cameron received the Sidney Yates Award for Arts Advocacy from the Association of Performing Arts Presenters.

Register soon at *research2016.nafme.org*. Preregistration rates are available through January 10, 2016. NAfME members receive a reduced rate.

CALL FOR PROPOSALS FOR NAfME'S 2016 CONFERENCE IN GRAPEVINE, TEXAS

Submit proposals here: *surveymonkey.com/r/NAFME2016*. **2016 Proposal Deadline:** January 15, 2016. Sessions that address the theme in general music, band, chorus, orchestra, emerging ensembles, jazz, technology, and composition are especially welcome. **Learn more at** *inserviceconference.nafme.org*.

STRONGER TOGETHER

Update Editorial Committee Calls for Nominations


Photo by Ronny Lau, NAfME staff. Illustration by *istockphoto.com*.

The Executive Committee of the Society for Research in Music Education (SRME) is seeking nominations for vacancies on the *Update: Applications of Research in Music Education* Editorial Committee for 2016–2022. SRME is now accepting nominations for six positions on the *Update* Editorial Committee, including,

- Instrumental Practitioner
- Choral Researcher
- General Music Practitioner
- Elementary Researcher
- Special Topics Practitioner
- Special Topics Researcher

Qualifications for all candidates: SRME membership; a record of regular attendance at national NAfME conferences; and a willingness to resign any other SRME national leadership post currently held, including memberships on Editorial or other Executive Committees.

Additional qualifications for researchers include documentation of sustained research activity and publication. Additional qualifications for practitioners include a minimum of three years of full-time teaching at the elementary or secondary level, with continuing interest and involvement in teaching activity that clearly establishes an expertise in the relevant topical division of *Update*.

Responsibilities of board members: Attend Editorial Committee meetings, usually in conjunction with the biennial Music Research and Teacher Education National Conference. Editorial Committee members must consider all valid perspectives in research and practice and provide in a timely manner thorough written reviews of manuscripts (approximately one to two per month).

The term of office for the SRME Executive Committee and for the Editorial Committees is six years, beginning July 1 of the year of selection. Retiring members of the SRME Executive Committee or of either of the Editorial Committees may not be reappointed to the same position until two years have elapsed since the ends of their terms.

All nominations must be submitted electronically. Please e-mail nominations to Robert A. Duke, Chair, SRME Executive Committee, *bobduke@austin.utexas.edu*. Please attach a formal letter of nomination and a complete curriculum vitae as an MS Word file (.doc or .docx) or PDF. ***The deadline for nominations is February 1, 2016.***

NAfME ANNOUNCES CANDIDATES FOR 2016–18 PRESIDENT-ELECT

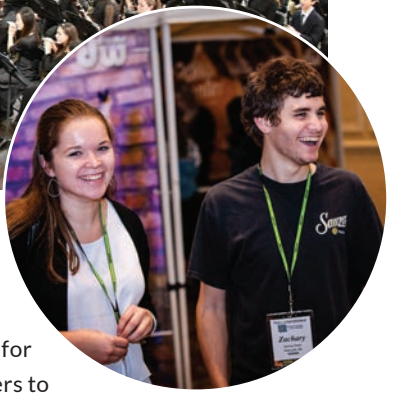
NAfME has two candidates for 2016–18 President-Elect: Kathleen D. Sanz and David Branson. To review speeches by both candidates, visit ***nafme.org/2016-2018-nafme-national-president-elect-candidates.***

• **Sanz** is a former NAfME Southern Division President, and is currently the Florida Music Educators Association state executive, and president and CEO of the Center for Fine Arts Education in Tallahassee, Florida.

• **Branson** is a former NAfME Western Division President and fine arts administrator from Washoe County (Wyoming) School District. He is currently a clinician for the Conn-Selmer Institute.

All active NAfME members can vote online. Electronic ballots will be available January 12, 2016, through midnight on February 10, 2016.

For further information, visit *nafme.org* and search for "NAfME 2016–18 President-Elect."



In Perfect Harmony: All-National Honor Ensembles

THIS PAST OCTOBER, 670 of the nation's most talented student musicians joined together in Nashville, Tennessee, at the 2015 All-National Honor Ensembles concert. Under the batons of Eugene Corporon (Concert Band), Jung-Ho Pak (Symphony Orchestra), Ann Howard Jones (Mixed Choir), and Sherman Irby and Todd Stoll (Jazz Band), students put on a stellar performance at the Grand Ole Opry House.

After a long journey from All-State Festival ensembles or division festivals, to making the cut in the audition process, these young women and men worked hard to get to prominent spots on the stage in Nashville. Between rehearsals, they networked with their peers, enjoyed phenomenal special performances and speakers, and created memories for a lifetime.

The All-National Honor Ensembles is a critical opportunity not only for high school music students, but also for their music teachers to showcase the caliber of their music programs on the national stage. The students are testaments to the great music programs and teachers at their respective schools.

> The students are testaments to the great music programs and teachers at their respective schools.

The audition process has begun for the 2016 All-National Honor Ensembles, which will be the first to perform in Grapevine, Texas, this November at the first of three NAfME National In-Service Conferences at the Gaylord Texan Resort and Convention Center. The conductors will be Paula Crider (Concert Band), Anton Armstrong (Mixed Choir), and William LaRue Jones (Symphony Orchestra), with the Jazz Band conductor(s) yet to be announced at press time.

Applications must be submitted by midnight Pacific Time on May 11, 2016. Application requirements can be found at *nafme.org/anhe.*

Day of Service for Tri-M® Chapters on January 18

Tri-M Music Honor Society® chapter members are a part of an even larger musical community that is passionate not only about music, but also service, expressing through actions and words what music brings to the world. Service is a major component of Tri-M participation, and chapters have taken on thousands of different projects for their schools and communities.

January 18, 2016, is Martin Luther King Jr. National Service Day, as well as National Tri-M Service Day. The goal for National Tri-M Service Day is that chapters worldwide come together and serve their communities.

The Tri-M Music Honor Society is the international music honor society for middle/junior high and high school students. A NAfME program, it is designed to recognize students for their academic and musical achievements, to reward them for their accomplishments and service activities, and to inspire other students to excel at music and leadership.

Here are a few ideas on how your chapter can give back to your community on National Tri-M Service Day:

• Perform at a local nursing home, assisted living center, police department, fire department, or community center

• Educate your community on the benefits of music education

• Help students learn about different musical instruments

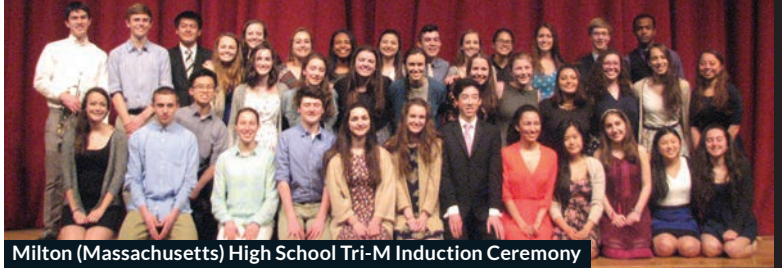
• Organize a community music event

• Give music lessons at local group homes, orphanages, or retirement homes

• Establish an annual community award for the person, business, or organization most supportive of your music program

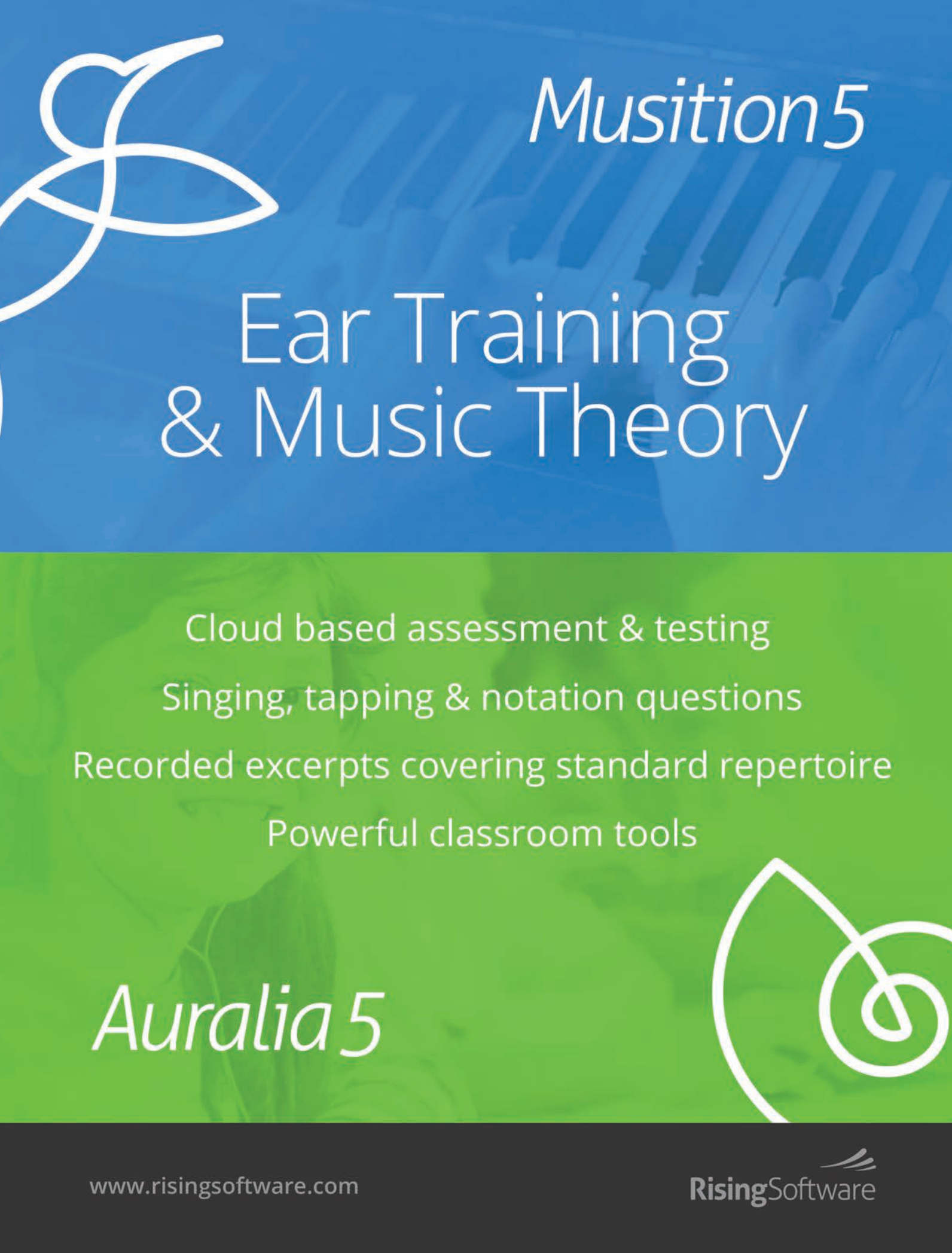
• Host a Canned Food Drive Concert.

For more information on the Tri-M Music Honor Society, visit *nafme.org/tri-m.*



Milton (Massachusetts) High School Tri-M Induction Ceremony

Photos from top by Howard Rockwin | *musicalmemoriesphotography.com*; Event Coverage Nashville; courtesy of Noreen Diamond Burdett.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Ear Training
& Music Theory
Cloud based assessment & testing
Singing, tapping & notation questions
Recorded excerpts covering standard repertoire
Powerful classroom tools
Auralia 5
www.risingsoftware.com
RisingSoftware


Fifth-graders engaging with balls and bucket drums

Music, Movement, and More

A school in Martinez, California, has an innovative class that combines music with physical education.

ABOUT 20 YEARS AGO, John Buschiazzo, the music teacher at John Swett Elementary in Martinez, California, joined forces with a physical education teacher when his district stopped funding a third specialist, giving each teacher the tall order of leading a class of 45 third-graders. "The P.E. teacher and I just decided to get together once a week to lessen our teaching loads. We combined our classes in the multi-use room and taught folk dance," Buschiazzo explains. "We started off pretty basically, by doing longways sets, circle dances, and square dancing, later adding country line dancing."

Little did Buschiazzo know that this would become a longstanding, innovative class combining music and physical education. These days, a more sophisticated methodology is at play in a typical class session. Buschiazzo and his P.E. counterpart always consider perceptual–motor skill games in their large-scale activities. "We make certain connections," he says. "A typical session might involve 10 or more kids playing five-gallon bucket drums or tambourines, and others dribbling basketballs to the beats they make."

In the earliest days of the class, Buschiazzo tended to use recorded music, but along the way he began to use original compositions. This, of course, has bolstered the musical content of the class. "I'm an Orff-Schulwerk teacher, so sometimes I might take a melody from the collection and, depending on the abilities of the students at a given time, set it to a Latin or jazz beat, for example."

> *"The kids aren't just sitting around in chairs; they're constantly moving around, which engages many modes of learning."*

Codirecting the joint music/P.E. class is not without its drawbacks and challenges. Buschiazzo notes that the kids don't end up delving as deeply into techniques on their individual instruments as they do in the traditional music classroom, and that working with as many as 90 students per session is quite an undertaking. "There's definitely the challenge of scale. We really have to be very organized in our teaching and always have the equipment ready to go, to state our directions very clearly so that there's as little muss and fuss as possible," he says, adding that it's helped that he and his P.E. teachers have always been on the same page in their approach to teaching the class.

On the flip side, Buschiazzo finds that what students miss out on in technical development, they make up for in creative exploration. Working together in large groups helps the students not just with their musical skills but their social skills as well, and the kinetic nature of the class is an obvious plus. Buschiazzo says, "The kids aren't just sitting around in chairs; they're constantly moving around, which engages many modes of learning."

NAfME is working with Athletes and the Arts on a number of issues, including the integration of arts and sports. Visit their site at *athletesandthearts.com*.

FACTS & FIGURES

JOHN SWETT ELEMENTARY SCHOOL
Martinez, California
GRADES K–5

STUDENTS: Approximately **520**

PERCENTAGE OF LOW-INCOME STUDENTS: **15.4%**

ETHNICITY OF STUDENT BODY:
- **52.8%** White
- **23.6%** Hispanic
- **12.8%** Two or more races
- **3.9%** Asian
- **2.0%** Native Hawaiian or Pacific Islander
- **1.2%** Filipino
- **1.2%** African American
- **0.6%** Native American or Alaska Native
- **1.9%** Declined to state

NUMBER OF MUSIC TEACHERS: **1**

CLASSES: General Music (12)

Photo courtesy of John Buschiazzo.

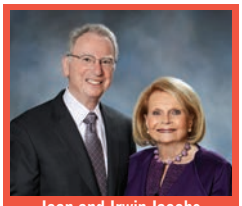
AMERICANS FOR THE ARTS HONORS AND THANKS THESE ARTS, COMMUNITY, BUSINESS, PHILANTHROPIC, AND ELECTED LEADERS WHO TRANSFORM AMERICA'S COMMUNITIES THROUGH THE ARTS EVERY DAY.

NATIONAL ARTS AWARDS – Honoring the Philanthropic Community and Arts Leadership

Maria Bell
Legacy Award

Herbie Hancock
Outstanding Contributions to the Arts Award

Photo by Douglas Kirkland

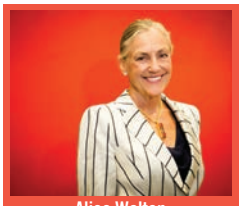


Joan and Irwin Jacobs
Philanthropy in the Arts Award

Lady Gaga
Young Artist Award

Sophia Loren
Carolyn Clark Powers Lifetime Achievement Award

Photo by Alberto E. Rodriguez Getty Images Entertainment



Alice Walton
Arts Education Award

Photo by Stephen Ironside

BUSINESS COMMITTEE FOR THE ARTS BCA 10 – Honoring the Business Community

Ameriprise Financial

AutoZone, Inc.

BNY Mellon

Corning Incorporated

Duke Energy
2015 BCA Hall of Fame Award

GE's FirstBuild

NV Energy and the NV Energy Foundation

Jorge M. Pérez, Chairman, The Related Group
2015 BCA Leadership Award

Prospective Inc.

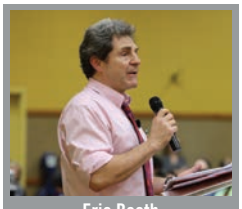
Spec's Wines, Spirits & Finer Foods

The Trust Company of Kansas

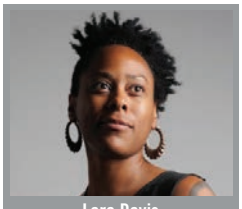
U.S. Bank

ANNUAL LEADERSHIP AWARDS – Honoring Arts Community Leaders and Tourism Partners

Association for Public Art
Public Art Network Award



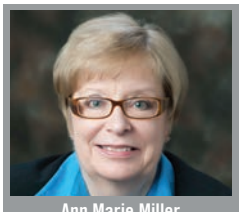
Eric Booth
Teaching Artist, Arts Education Award



Lara Davis
City of Seattle, Office of Arts & Culture, American Express Emerging Leaders Award

Jeff Hawthorne
Regional Arts and Culture Council, Michael Newton Award for innovative arts funding

Richard E. Huff
Irving Arts Center, Selina Roberts Ottum Award for arts leadership[1]



Ann Marie Miller
ArtPride New Jersey, Alene Valkanas State Arts Advocacy Award

The City of El Paso Museums and Cultural Affairs Department with **Destination El Paso**[2]

Arts Council Napa Valley with **Visit Napa Valley**[2]

Xiangyu "Lucy" Wang
NABE Foundation Americans for the Arts Scholarship Awardee[7]

PUBLIC LEADERSHIP IN THE ARTS AWARDS – Honoring Elected Officials and Artist Advocates

Florida State Senator Don Gaetz
Public Leadership in the Arts Award for State Arts Leadership[6]

Governor John Hickenlooper
Public Leadership in the Arts Award for Governors Arts Leadership[3]

Mayor of Nashua, NH Donnalee Lozeau
Public Leadership in the Arts Award for Local Arts Leadership[3]

Lt. Gov. Matt Michels (SD)
Public Leadership in the Arts Award for State Arts Leadership[5]

Mayor of Houston, TX Annise Parker
Public Leadership in the Arts Award for Local Arts Leadership[3]

Riverside County, CA
Public Leadership in the Arts Award for County Arts Leadership[4]

Sen. Tom Udall (NM)
National Award for Congressional Arts Leadership[3]

AMERICANS FOR THE ARTS THANKS ALL WHO SUPPORT THE ARTS AND ARTS EDUCATION IN AMERICA.

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(1) presented in conjunction with National Endowment for the Arts. **(2)** Arts Destination Marketing Award, presented in conjunction with Destination Marketing Association International. **(3)** presented in conjunction with United States Conference of Mayors. **(4)** presented in conjunction with National Association of Counties. **(5)** presented in conjunction with National Lieutenant Governors Association. **(6)** presented in conjunction with National Conference of State Legislatures **(7)** scholarship presented in conjunction with the NABE Foundation, the charitable arm of the National Association for Business Economics (NABE)

Students sing at Fort McHenry in Baltimore, Maryland, in celebration of Music in Our Schools Month.

"Music Inspires"

The 2016 Music In Our Schools Month® celebrates music as a part of a well-rounded education.

"MUSIC INSPIRES" is the theme of NAfME's Music In Our Schools Month (MIOSM)® this coming March. MIOSM takes place annually in order "to help engage music educators, students, and communities from around the country in promoting the benefits of high quality music education programs in schools. For the second year in a row, NAfME continues to focus on student engagement and participation. We want them to join the collective voice for music education," says NAfME's Director of Advocacy, Shannon Kelly.

MIOSM began as a single statewide Advocacy Day and celebration in New York in 1973, and grew over the decades to become a month-long celebration of school music in 1985. Music teachers celebrate MIOSM in many ways: "by offering special performances, lessons, sing-alongs and activities to bring their music programs to the attention of administrators, parents, colleagues, and communities to display the positive benefits that school music brings to students of all ages."

Music educators and their students can participate in the MIOSM 2016 concert. For more information to get involved, see the sidebar. NAfME members can also visit the informational page at *bit.ly/MIOSM2016* to get access to the sheet music, read instructions on how to post videos online, and purchase awareness items such as T-shirts, posters, and more.

Beyond the concert aspect of MIOSM, other parts of the mission have really grown, according to Kelly. There has been a shift to advocacy. "What we have seen throughout the U.S. is amazing," she says. In part because of MIOSM, which draws attention to music in our schools, "we are seeing states getting more and more traction with their legislatures and local governments. New policy and how it is implemented has been impacted at the state level, and there is more access to music education. In the last three years, we have grown from two states to 14 states having Advocacy Days; most of them are during the month of March."

Getting involved with MIOSM offers the opportunity to get "everything from more PR for music programs to developing relationships at the state and local level where meaningful changes in education code and graduation requirements are being realized. Now is the time to reassert how important music and the arts are in a curriculum, and not because they support learning in other subjects, but for their own merit," Kelly says. "It is a new day for music education in federal policy, and MIOSM is a time to revisit the important role that music plays in that curriculum, and not because it supports learning in other subjects, but for its own merit." ▮

> *"We are seeing states getting more and more traction with their legislatures and local governments."*

HAL LEONARD DONATES SHEET MUSIC FOR MIOSM® 2016

How can teachers in the U.S. participate in the MIOSM 2016 concert? Hal Leonard Corporation has donated sheet music and audio tracks for the following songs:

- "Celebrar el Dia"
- "Dona Nobis Pacem"
- "Enter with Singing"
- "I Sing Because I'm Happy"
- "I've Been to Haarlem"
- "Imaginary Lines"
- "The Moon"

"For the first time, we are offering concert music through a new platform called Noteflight," says Kelly. "It presents the music in a PDF format, and teachers can play a sound file along with the music for learning purposes. Schools are encouraged to sing all or any number of the 2016 Concert songs. Teachers can record a video of their students singing that they can upload to the website. Participants with the greatest number of video views on the NAfME page will receive a free annual subscription to Noteflight for all students in the ensemble." To start, teachers should go to the website *bit.ly/MIOSM2016*. If the teacher is a NAfME member, they can get access to the sheet music and download it along with instructions on how to post a video online.

Photo courtesy of Debra Kay Lindsay.

Showcasing Student Excellence

The 2016 NAfME All-National Honor Ensembles

November 10-13, 2016 | Grapevine, Texas

Encourage your students to achieve the highest recognition as members of the NAfME All-National Honor Concert Band, Symphony Orchestra, Jazz Band, or Mixed Choir. This representative national program brings together more than 650 students representing their state music education associations to perform under the batons of renowned conductors in the culminating event of the NAfME National In-Service Conference.

"It was a true pleasure to be a part of this cool experience for our amazing students. I had a great time sharing ideas with fellow chaperones. My two honor ensemble students had the best time and are on fire to share their knowledge with their peers." **— Karen N., music educator**

"This experience that you've given me will keep music in my heart and on my mind for the rest of my life. Thank you." — **Matthew P., 2015 All-National Honor Ensemble student.**

Applications are open now and close on May 11, 2016. For eligibility requirements and application instructions, please visit nafme.org/anhe

All-National Honor Ensembles

"There is a voice missing in the profession."

According to Kennith Elpus, the nation is more diverse than its music teacher pool.

The Demographics of the Profession

Does the current crop of music educators reflect the diversity of their students?

"WE AS MUSIC EDUCATORS tend not to look like the majority of the students in American schools," observes Kenneth Elpus, assistant professor of music education at the University of Maryland, College Park. A recent study of his reviews the demographic breakdown of Praxis II test-takers and their performance on the exam. His findings show that white and male candidates are overrepresented among test-takers and those who pass, when compared to other populations.

To fill a gap in the literature, Elpus set out to report on the demographic profiles of those seeking licensure as music teachers in the U.S. Educational Testing Service provided anonymous data from all Praxis II music exams taken in testing years 2008–2012: over 25,000 instances in total, including test-taker ID, sex, race, language information, degree and enrollment information, G.P.A., teaching and teacher training experience, years since graduation, and desired urbanicity of their future placement. From this data, Elpus extrapolated the number of times each candidate took the test, and developed a pass/fail indicator based on the median passing score of 157 across all Praxis states since location information was not in the data set. He compared the test results of those who passed on any attempt to those who did not, and found that "females were 62% of the group who never passed, while they were only 55% of the group who passed." Turning to race, the data showed that "85.8% of white candidates earned the national median passing score on at least one test attempt. This is more than double the proportion of black candidates who ever earned the national median passing score (41.7%)." Other minorities were similarly overrepresented among those who did not pass.

Further comparisons to other major studies revealed that music teacher licensure candidates did not demographically represent U.S. undergraduate or high school students with four years or more of music course work. "This last group is important because it constitutes, essentially, the potential pool from which future postsecondary music majors are drawn," notes Elpus. "There is a voice missing in the profession." His study shows that the nation is more diverse than its music teachers. "The degree to which our schools are providing equal opportunity to all students is a good measure of the degree to which education in America is succeeding."

INFLUENCING GREATER DIVERSITY IN THE FUTURE MUSIC TEACHER LANDSCAPE

Plant the idea. Get students to think about music teaching as a viable career path. "There are jobs out there. Most music teacher training programs claim a 100% placement rate."

Train them for success. Class issues may prevent certain students from receiving the musical training outside of school that they need to succeed as teachers. "Try to find a way to bring that service to the classroom. Bring in a private teacher who can offer a discount to students for the convenience of having them all there."

Offer a guiding hand. "Music teachers usually are the direct link between a high school student and them becoming a music major. Music teachers serve as guidance counselors for kids interested in majoring in music. Start that process earlier. Teachers who teach in schools with diverse populations might need to take more of a lead in that."

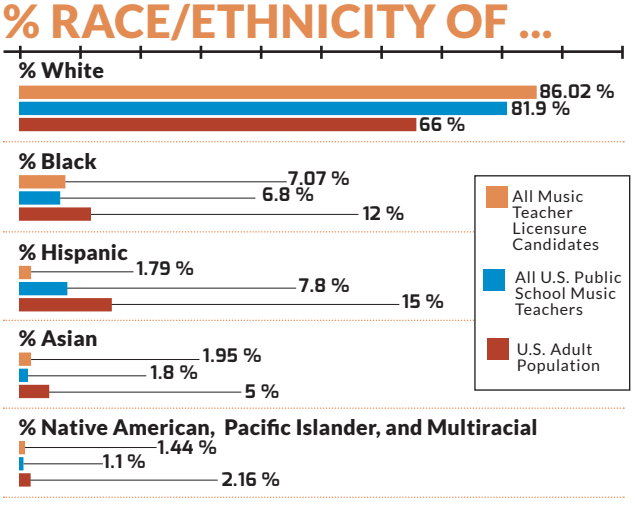

Photo courtesy of Kenneth Elpus. Source: "Music Teacher Licensure Candidates in the United States: A Demographic Profile and Analysis of Licensure Examination Scores," *Journal of Research in Music Education*, October 2015, Volume 63, Number 3, Pgs. 314–335 (See *jrm.sagepub.com/content/63/3/314.abstract*).

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NAfME Assistant Executive Director Christopher Woodside (right) and President-Elect Denese Odegaard (in blue) join NAfME Collegiate members, Massachusetts state leaders, and members of the band San Fermin on Capitol Hill to advocate for music education.

Education Policy Gets a Makeover in 2015

What happens when state and collegiate members join NAfME National to advocate for music?

FOR MUSIC EDUCATION, 2015 has been a landmark year. For the first time in history, music education was placed on equal footing in federal legislation with "tested subjects" such as math, science, and language arts. No longer is music class considered an "extra" or a mere extracurricular subject. Rather, it has been included as a part of a well-rounded education.

Thanks to the efforts of NAfME members and supporters (who directed more than 14,000 letters and phone calls to Capitol Hill!), and NAfME state music educators, association leaders, and Collegiate members—who reached out in person, as well as via phone and email—the Senate version of the Elementary and Secondary Education Act (ESEA) has put music education on the table as a key element of a complete education. This was a historic moment. So, when NAfME state leaders—i.e., teachers and teacher-educators—visited their legislators in June, it was their moment to say "thank you."

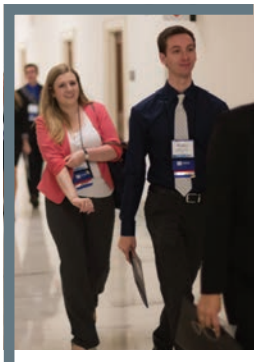
As the Capitol Building was being restored last summer, music advocates were in Washington, D.C., ensuring that education received a "makeover" as well.

The House version of the ESEA was not as amenable to music supporters, however. After the House bill passed, it was a waiting game over the summer. Meanwhile, NAfME advocacy staff kept its members abreast of the news from Washington, D.C., on getting the bill across the finish line as the House and Senate worked out their differences. Finally, in November, the conference committee came together to finalize the bill, and NAfME kept members informed of the progress through to the end.

As this issue of *Teaching Music* is going to press, Congressional conference committee members are finalizing the bill. Learn about the final outcome at *nafme.org/take-action*.

"We have come a long way. ESEA is seven years overdue for reauthorization," said NAfME Assistant Executive Director Christopher Woodside. "This is definitely a new day for music teachers and music programs in the U.S. As we look toward 2016, NAfME will be at the forefront in equipping our members with the information they need to ensure implementation of new ESEA provisions. We look forward to continuing our partnerships with state NAfME leaders and collegiate members to ensure implementation of the new federal education bill on the local level." ▮

No longer is music class considered an "extra" or a mere extracurricular subject. Rather, it has been included as a part of a well-rounded education.



THE COLLEGIATE ADVOCACY SUMMIT

This year, the Collegiate Advocacy Summit will take place June 22–24, 2016, in Washington, D.C. Collegiate music education majors are highly encouraged to attend this event, where participants will:

- Learn how politics affects you and your future classroom, and what you can do about it
- Advocate for music education face-to-face with decision-makers in Congress
- Receive mentoring from state and national leaders in music education
- Participate in professional development in leadership and advocacy
- Explore the nation's capital, make friends, and get inspired!

Register today at *hillday.nafme.org*, and follow the Twitter hashtag *#nafmehd16*.

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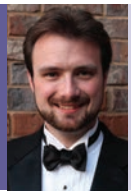
Kicking and Screaming to Competence

Student Motivation in a Choral Classroom



BEN COOK *is a teacher of choral music at McAdory Middle and High Schools in McCalla, Alabama. He can be contacted at ben.cook.al@gmail.com*

"MR. COOK, WE NEED A BREAK. Can we have the day off?"

The question came from a second soprano and was met with murmurs of assent from students in the other sections. My incredulous response was slow in formation, but definitive.

"Are you serious? No!"

I don't consider myself an unreasonable taskmaster. In fact, I allow my students down time at various points in a lesson when they can rest and process what they have learned. To provide context, this question was asked on a Wednesday. On Monday, school had been dismissed prior to rehearsal in anticipation of inclement weather and had remained closed on Tuesday. I'd been at a choral festival the previous Thursday and Friday, and the week before that was spring break. A full week had passed since this eighth-grade ensemble's last rehearsal, and the school's Fine Arts Celebration was just over a week away.

Choir teachers are accustomed to similar scenarios. We must be flexible because our rehearsals are frequently interrupted, rescheduled, or outright cancelled. Indeed, if I made long-term plans under the delusional assumptions of optimal rehearsal time and optimal student attendance, my choirs would never be prepared to perform. Regardless, the minutes we spend in rehearsal are precious, and we are reluctant to relinquish any more of them than necessary. After warm-ups, sight-reading, and everything else that must be done, there never seems to be enough time to rehearse concert repertoire.

Why were so many of my students unmoved by the urgency of our situation? Didn't they understand that we still had to polish our music in preparation for our performance? They might have understood, but they did not prioritize rehearsal that day. Regardless of how skillfully a teacher instructs, the learner outcome will seldom be more than satisfactory if the student is not invested. Each year, I paraphrase this for my classes: If I must, I can drag you kicking and screaming to competence, but you have to desire excellence.

Student motivation is complex, and understanding how an individual student is motivated is not easy. For a choir teacher, motivating an entire ensemble is akin to solving a Rubik's Cube: Each individual square must be in its proper place, and aligning some might misalign others. What follows are some of the factors that affect student motivation.

Perspective

As difficult as this can be to remember, the classes we teach are not the only classes in the school. The students I had not rehearsed in a week had still been going to their other classes. They had been coming to school, returning home, working, socializing, and facing problems unrelated to choir. They had every right to be tired, burned out, or preoccupied with external stressors.

In their study "Does Singing Promote Well-Being? An Empirical Study of Professional and Amateur Singers during a Singing Lesson" in *Integration Physiological and Behaviors Science* (Jan.–Mar. 2003), Swedish researchers Grape, Sandgren, Hansson, Ericson, and Theorell found that singing stimulates increased levels of oxytocin, a hormone that promotes bonding and an increased sense of well-being. This suggests that rehearsal time should be one of interpersonal fulfillment. If students feel the need to take a break from rehearsing, they are not enjoying it. The onus is on us to show them that singing together is relaxing and enjoyable. Our stress should not become their stress.

Values

I enjoy listening to choral music. Most of my students, however, do not choose to do so recreationally, and that is perfectly reasonable. Our students are typically more aware of aesthetic values aligned with Katy Perry or One Direction than those of Robert Shaw or Dale Warland. One of the worst mistakes a choral director can make is to assail a student's artistic sensibilities.

What we recognize as "correct" is invalid to students who do not under-

Photos courtesy of Ben Cook.

"Regardless of how skillfully a teacher instructs, the learner outcome will seldom be more than satisfactory if the student is not invested." —Ben Cook

stand the context of choral singing. To such minds, "correct" singing leads to success, and if their definition of "success" is that of commercial success, they will not accept what we teach them as "correct." Perhaps given stylistic context, these students may understand the need to sing the way we teach them. Play them recordings that showcase the qualities desired (or not desired) and engage them in dialogue about what they hear. Students are more likely to aspire to an aesthetic for which they feel ownership.

Goal-Setting

We post learner objectives in our classrooms because we are required to do so, but there is a strong education value in this practice. If students are only aware of long-term goals, they may not be motivated to meet those goals, especially if they believe them to be unattainable. Setting short-term objectives is a wonderful tool to keep student morale high. If a student does not feel successful, that student will not perform at the best of his or her ability. Sometimes being able to sing a troublesome interval correctly or to sight-sing a difficult rhythm can increase a student's belief in his or her ability to continue working toward a more distant goal.

We must avoid a dangerous pitfall:

> *"We must be flexible because our rehearsals are frequently interrupted, rescheduled, or outright cancelled."*

the assumption that students do not deserve praise for successfully completing objectives because "they should be doing that anyway." This attitude will not motivate singers or foster their appreciation of choral music. Reward them with verbal affirmation and—if appropriate—a small activity they will enjoy. It could be as simple as a stretch break or allowing the class to choose the next song to rehearse, but students will feel more competent and become more confident when they experience appreciation for their work.

Dimensions of Motivation: Mastery/Performance, Approach/Avoidance

Those who are motivated by mastery compare their progress against themselves and seek to improve their own practice, while those motivated by performance compare their progress against that of others. Those motivated by approach seek to attain skills, while those motivated by avoidance seek to avoid being perceived as incompetent. In an ideal situation, all of our students would have mastery-approach motivation orientation, but that is not the case. It is our job to maintain student motivation regardless of what factors motivate them.

A student who does not desire excellence for himself or herself—but who also does not want to be embarrassed by poor performance—can still be an excellent singer. It is vital not to attempt to shame a child into mastery; this will never work.

Increase positivity, decrease negativity, and observe the improvement in the rehearsal environment.

Old-Time Religion

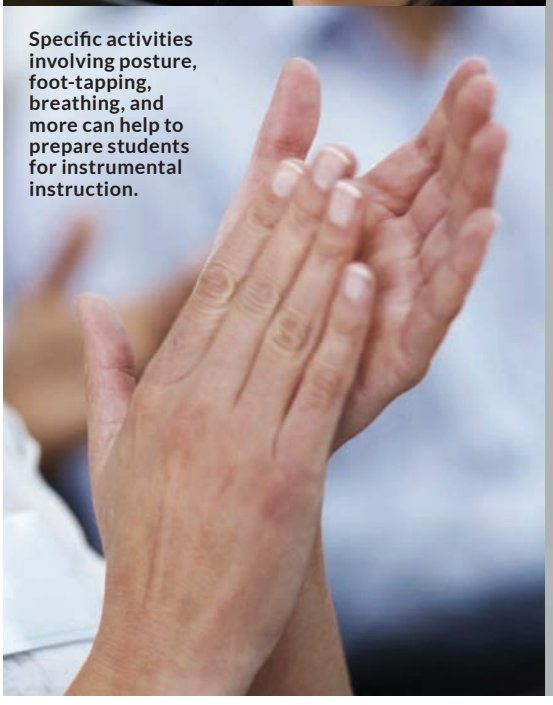
One of the most difficult factors we have to work against is what I call "Old-Time Religion Syndrome." To borrow a line from the spiritual, "It was good for my grandmother; it's good enough for me." Parents and grandparents who attend choir concerts reliably praise their children and, by extension, the choir, but this praise shouldn't be the sole standard to which we aspire!

Our public performances are opportunities to educate the audience. Don't underestimate the significance of this: In a concert, the students assume a collective responsibility to share the values and lessons they have learned in class with their parents, peers, administrators, and other members of the community. Grandma deserves better than "good enough."

Final Thoughts

In the same way that our stress can be transferred to our students, so, too, can our motivation. Do we enjoy rehearsing and conducting our choirs? I hope so. Our students should be able to know from observing us that we enjoy working with them and that we're giving them the best we have to offer. If they see that, they'll be more inclined to do the same. External factors can drag us kicking and screaming to competence, but choral teachers have to desire excellence.

Preinstrument Activities for Beginning Instrumental Instruction



Specific activities involving posture, foot-tapping, breathing, and more can help to prepare students for instrumental instruction.

WARREN HASTON *is an associate professor of music at The Hartt School at the University of Hartford in West Hartford, Connecticut. He can be contacted at haston@hartford.edu.*

WHAT'S THE BEST WAY to start beginning band and string students? How quickly should you move in the first couple of lessons while waiting for all of your students to obtain an instrument? I teach the following sequence of preinstrument activities: *Posture, Pulse, Foot-Tap, Sizzle, Sing, and Breathe,* and I continue to use them throughout the school year, both with and without instruments in hands.

Modeling is the most efficient way to teach anything to students, not just music. The modeling required here requires little practice. The activities are designed to:

- Foster balanced relationships among ears, eyes, and fingers.
- Isolate the new skills required of beginners, allowing for more efficient cognitive, psychomotor, and affective learning.
- Provide simple exercises so everyone becomes comfortable with modeling.
- Allow use of self- and peer-assessment strategies in an encouraging environment.

Posture

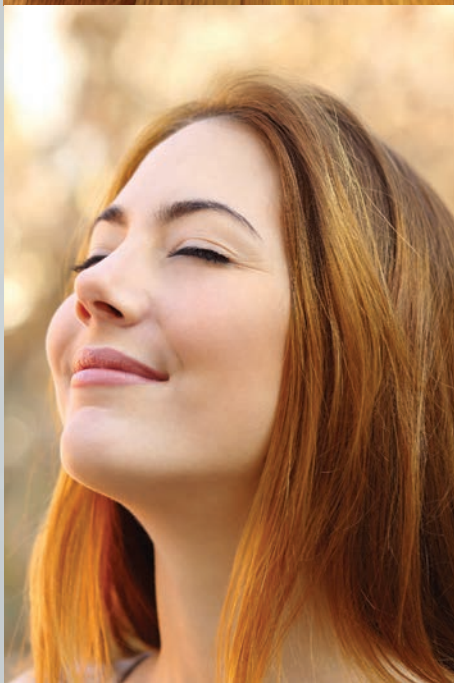
Stand in front of a chair with your feet shoulder-width apart. Have students follow your model, asking them to "Stand as tall as you can without being stiff or tense." Demonstrate *slouching* and *stiff*; have them imitate each. "When I tell you to sit down—and not until I say so—sit straight down onto the front edge of your chair without changing your upper body." Demonstrate the right and wrong ways. The right way is to simply bend hips and knees so that your backside comes down approximately halfway between the front edge of the chair and the backrest and your upper body and feet do not change. Wrong ways are to twist your upper body to look back at the chair, lean forward drastically, change the feet position, or reach back to grab the chair. Ideally, knees end up slightly below hips, allowing for more efficient breathing.

Ask students to visualize a plane. Have a meter/yardstick to hold parallel to their legs so they can compare the height of their knees and hips. Most chairs are not the right height; allow students to move their feet forward or under the chair to accomplish this. They should ideally still be able to tap the front half of one foot. Practice standing and sitting several times. Model incorrect ways again, and have students identify what you did wrong.

Pulse

Tell students that everyone has a pulse called a heartbeat**.** Sometimes it is supposed to speed up or slow down. Ask students to identify instances of each (e.g., exercising, sleeping). Model two different pulses (snapping, clapping, tapping, metronome) that are at least 20 b.p.m. different, and have students identify which was faster (or slower). Now tell them that "Pulse in music is the same:

Author photo by Amanda Leon-Guerrero. Above photos by istockphoto.com. Shoe by Susan Poliniak.



sometimes faster, sometimes slower, but only at the right times."

Foot Tap

"In music, we are going to keep the pulse with one foot instead of our hearts."* Model how to tap one foot softly enough so that only you can hear the tap. Make sure students show two sharp, distinct motions—down and up—moving the front half of one foot up and down, not the heel. (Students who had to adjust their feet to achieve knees-below-hips might have to tap a heel, but this moves their entire leg, using more energy and creating excess tension. Decide how each of your students looks the most comfortable for efficient breathing and foot-tapping.) Demonstrate by clapping your hands in front of your chest (one hand is flat like the floor and does not move; the other hand moves like a foot and taps on the "floor," while the heels of your hands stay in contact with each other). Begin chanting the words "down/up" in sync with your hands. Students will likely instinctually start chanting with you. Walk around and monitor individual foot-tapping. Students must show distinct down/up motions in sync with the chanting. You will likely have some students chanting "down" as their foot is coming "up" and vice versa. Help students individually, even if it means bending down and moving a foot correctly with your hand while chanting.

When you have achieved critical mass, ask students to repeat after you, and begin a call-and-response activity using four-beat patterns (e.g., down, down, down-up, down; down-up-down, down-up-down). Keep your hands going and students' feet tapping; walk around and monitor individuals to ensure distinct down/up movements and synchronization with chanting. Model incorrect ways again, and have students identify what you did wrong. If a class catches on quickly, you can try having students create down/up patterns, or wait a couple of lessons to start creating.

Sizzle

Sizzling is a term for hissing air through your front teeth, with lips slightly apart. Model this for students, but be aware—they will imitate it immediately and love the noise they can make! Say "t" four times while sizzling. (Some teachers call this activity "tizzling" so even the name of the activity starts with an articulate "t.") Have students try this as a group, then hear and assess individuals before practicing with call and response. Monitor sizzling for steady and constant airstream, not "hooing" or using a "k" instead of a "t." Most students will sizzle correctly without lengthy verbal explanations of physiology; however, a few might need explanations about the air not stopping and where the tongue is touching when they say the letter "t" even without sizzling. Establish a pulse; make them all tap one foot correctly, and use call-and-response to practice four-beat patterns with sizzling. Sizzling while saying "t" simulates air resistance of wind instruments, and students articulate without knowing they are doing it.

I teach students to sizzle before breathing for several reasons: Articulation often interferes with a steady airstream during exhalation; it almost always changes the way they exhale. Except for possibly speech impediments or English as Second Language/English Language Learner obstacles (some languages do not include a hard "t"),

* Foot-tapping is a contentious topic. I do believe students should internalize a pulse as early as possible, but at the very beginning, I believe it is important for them to demonstrate a subdivided pulse in order to develop rhythmic literacy.

Inhale/Exhale Exercise

Here are some additional breathing analogies/exercises. Avoid offering too much information. Experience before theory helps.

INHALATION

- Silent breaths
- Throat open like yawning
- Filling a glass from the bottom up
- Abdomen expands first; chest expands second.

EXHALATION

- Warm air in throat and mouth (fogging up a window)
- Cold air at embouchure/aperture (blowing out a candle; blowing on hot soup or cocoa)
- Compare to air leaking from a balloon—big balloon full of hot air with constant pressure providing a steady, uninterrupted airstream through its opening
- Hold notebook paper 12" in front of the face; student should blow cool air to curve paper away (not fast expulsion of all air from lungs, but sustained airstream strong enough to keep paper curving away)
- Hold small piece (1/8 of an 8.5"x11") of lightweight paper against wall; student stands 8"–12" away, blows air to hold paper on wall without teacher holding the paper up any longer (not fast expulsion from lungs, but sustained airstream strong enough to keep paper on the wall)
- Exhaling and articulating while sizzling or playing an instrument can be compared to passing a finger through the stream of water coming out of faucet. The water is audibly and briefly interrupted but never stops, just like the airstream when articulating.
- Blow air on a student's palm while you exhale and articulate so they can feel the airstream being interrupted but not stopping. Have the student blow on your palm the same way.

SOME BASIC PHYSIOLOGY

- Knees below hips, upright and relaxed upper body
- A full inhalation will result in a slight upward movement of shoulders
- The diaphragm pulls down and pushes intestines out of the way. (Knees below hips tilts the pelvis in a way that provides more room for intestines/allows lungs to expand.)
- As with normal breathing, there is no pause between inhalation and exhalation.

STAY ALERT!

Following this sequence of preinstrument activities will set your students up for success from day one, whether they have an instrument yet or not. The activities are also useful once instruments are in use, and can be used to remind everyone of the importance of how to produce beautiful sounds.

sizzling with a "t" is very natural, and almost every student can be successful right away.

Sing

Singing encourages an aural emphasis from the beginning of instruction and strengthens connections between ears and fingers. I prefer to have students sing on note names. If it is a homogeneous class, I simply sing on the correct pitches and tell students to repeat after me. It does not matter if they know what "E–D–C" means yet, or "G–F–flat." I know the first three notes students will learn when we start on instruments, so I use those three notes. (They are not always the same concert pitches for every class since I do not start every instrument on the same pitches. For notes like B-flat, I say and have students repeat "flat," instead of stumbling over saying "B-flat" in tempo. This is easily explained later when they start playing and reading flatted notes; no need for lengthy explanation now—just "repeat after me [on pitch] 'G–F–flat'.") This leads perfectly to singing and fingering, another very valuable activity I use with students of all ages with instruments in hands. One way I have students practice patterns or passages is to sing and finger on note names. When they finger an E and sing an E, there is an aural connection with the kinesthetic movement to produce E.

Figure 1

BASIC SEQUENCE

- Establish a pulse between 80 and 100 bpm.
- In for 4, Out for 4 (several repetitions of this and every step below)
- In for 2, Out for 4
- In for 1, Out for 4
- In for 4, Out for 8
- In for 2, Out for 8
- In for 1, Out for 8
- In for 4, Out for 12
- In for 2, Out for 12
- In for 1, Out for 12
- In for 4, Out for 4
- In for 4, Out for 8
- In for 4, Out for 12
- In for 4, Out for 16
- In for 2, Out for 4
- In for 2, Out for 8
- In for 2, Out for 12
- In for 2, Out for 16
- In for 1, Out for 4
- In for 1, Out for 8
- In for 1, Out for 12
- In for 1, Out for 16

For a heterogeneous class, I tell the appropriate group of students what notes to sing and have them repeat after me: "E–D–C." I tell the next group to do the same but this time I sing the same pitches transposed, "D–C–flat," and students repeat. After each group practices their own note names, we combine and, like magic, beginners have an introduction to transposition the first day! They are always curious why, and I simply tell them that their instruments speak different versions of the same language, like accents or dialects of English, and they will learn more about it later. It takes a little practice for the B-flat transposing group to remember to sing "E–D–C" even if you sing "D–C–flat" (it is the first day, after all), but they will very quickly learn to listen for and recognize *pitches* instead of *note names*—a worthy goal!

Whether you choose to have students sing note names, solfège, or a neutral syllable such as "du" or "tu" makes no difference as long as you start singing with them in the first lesson. Establish a pulse and once again monitor foot tapping. Sing simple *mi-re-do* four-beat patterns, first on one repeated pitch and then on different pitches. (Patterns become progressively more complex, and call-and-response can be done with singing and fingering, or playing.) Incorporate downs and ups on different pitches when students are able to respond successfully. The pulse should not stop during these combined call-and-response activities. Without stopping and giving new directions, alternate between singing pitches (note names, "du" or "tu," solfège) and downs and ups (still on pitch, though). Model incorrect ways, and have students identify what you did wrong. Again, if students catch on quickly, you

can try having them create patterns while singing (pitches and/or downs and ups), or wait a couple of lessons to start creating.

It is not crucial on the first day or two whether students are exactly on pitch when singing. The goal is to connect ears and fingers and eyes, so they do need to sing fairly accurately by the third lesson or so.

Breathe

The exercises here are designed to teach the efficient, tension-free breathing required for wind-instrument playing. Start discussions of breathing with simply breathing in and out and paying attention to the smooth transition. Have your students stand and sit to check their posture and remember: Ideally, knees are below hips.

Model for your students a deep, silent inhalation. Open your mouth wider than normal (which opens your throat) and take a deep breath as quietly as you can. When you exhale, blow through your lips as though blowing out a candle or through a large drinking straw. Then model a louder breath—close your mouth some and your throat, and drastically raise your shoulders to create the dreaded sound and look of tension. Ask your students to tell you which breath looked easier and why. All they need to know right now is that less tension is best. After having them practice the feel of a loud breath (again, be careful—they love this!), have students breathe in and out silently with you. Use your hand as a visual—with your arm extended, palm toward your face, draw your hand toward you as you inhale; turn your palm away as you reach your mouth and transition to an exhale and push your hand away from you. Students can often follow the visual easier than trying to see when you are inhaling or exhaling. Monitor individuals for open mouths and throats, no excess shoulder tension, and a smooth transition between inhalation and exhalation. These relaxed motions must come before adding resistance to the exhalation.

To add resistance to the exhalation, return to sizzling. Continue the basic breathing with your hand visual, but now when you exhale, sizzle instead of blow out a candle, and make sure the exhalation lasts a little longer than with no resistance. When most students can follow you, establish a pulse and monitor foot-tapping, then make each inhalation and exhalation four counts. (Repeat this only a few times before pausing. With the resistance of sizzling, students will not be out of air after four counts and can hyperventilate.) This basic sequence (see Figure 1) can be used throughout their years of study. Notice the pattern—the inhalation gets shorter while the exhalation stays the same, then the exhalation gets longer through the same sequence of inhalations. This leads to quick, efficient, tension-free inhalations. Ideally, students should be out of air after each step, though this might not happen for a while. Early on, they can easily go four or eight counts, but likely will not make 12 or 16 counts. Demand that they sizzle loudly and do not hold back air to "cheat" in order to make it 12 or 16 counts. You can extend/vary the exercises as you see fit. Students quickly learn what it feels like to inhale efficiently and play a longer phrase with a steady airstream. ▮

READY TO TAKE THE LECTERN?

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A DIGITAL RECORDING PRIMER

"When recording soloists, I try to find out where in their range the person will be playing, and then place the mic to get the best possible recording of it."
—Evan Combs

Feeling intimidated by the gear, the jargon, and the techniques? Here are the basics to get you up and recording.

BY CHAD CRISWELL

Making a good, high-quality recording of a solo or ensemble performance is often a one-shot deal: If you don't do it right the first time, then you might not get a second try. There is simply never enough time in the day for the true experimentation needed to make a perfect audio recording of most school-based musical performances. Because of this, it is important to know the basic techniques that can help you make the best possible recording quickly and easily with the equipment you have on hand. We spoke with three noted music educators, each one with many years of practical experience in the magical art of recording. Their suggestions focus on the four core pieces to the recording puzzle: the room, the microphones, the physical setup of the recording and mixing gear, and the postproduction and editing process through which the final recording is produced.

THE ROOM: RECORDING IN IMPERFECT SPACES

The venue in which you make the recording plays a significant role in the quality and usability of the final mix. Evan Combs, an online curriculum developer based in Baltimore, Maryland, says that, "The most important thing for me when approaching a room to record in is knowing what is there naturally versus what is not. For example, some classrooms have a lot of reverb while others don't. When you want to digitally create an environment in postproduction, the best way to start is with a dry [i.e., no effects applied during recording] source. Ideally, I want a dead room so that I can add the appropriate amount of reverb into the recording in my editing software later. Usually, the first thing I will do is clap and aurally notice the reverb. If there is too much and we have another room available, we may want to consider switching."

Sam Kibler, orchestra director and music teacher at Central Dauphin High School in Harrisburg, Pennsylvania, has some similar suggestions. "You want a room that is acoustically neutral … but the most important thing is to be aware of ambient sounds in the room. For example, the biggest problem with our own auditorium tends to be the air movers." Kibler suggests finding ways to minimize or even turn off such equipment temporarily while recording to reduce background noise to an absolute minimum. Keep in mind, however, that other noise sources can affect a recording as well. "Be aware of where you are located in the building as well as any sounds from other nearby rooms or sources that may get recorded without you noticing at the time but may be easily noticed in the final recording."

THE MICROPHONES

The room is not the only variable to be considered in the actual recording process. Steven Sudduth, who is the director of bands at the University of the Cumberlands in Williamsburg, Kentucky, says that for most people, "the kind of microphones you use and where you place them in relation to the performers are the two biggest factors." An entire article could be written on this topic alone, and professional opinions can vary, but in general there are some basic rules to follow to get the best possible results.

First of all, note that not all microphones are created equal. Each microphone model has its own frequency response range (i.e., the range of of audio frequencies that it can pick up

Photo by Alyssa Combs.

A GLOSSARY OF RECORDING TERMS

Cardioid—Describes a microphone with a heart-shaped pickup pattern in front of the mic. Cardioids pick up sound mostly from the front of the mic, but also some sound to the sides, making these ideal for vocalists.

Omnidirectional—Describes a microphone with a spherical pickup pattern. Omnidirectional mics pick up sound from all around them, including behind. These are good for picking up room ambience.

Hypercardioid—Describes a unidirectional microphone with a very tight pickup pattern that is focused in front of the mic. Often referred to as "shotgun mics," they ignore most sound coming at the mic from the sides. They're often used to mic individual drums in a drum set.

Dynamic Mic—This type of microphone creates its own current by the vibration of the diaphragm against an electrical coil. These are often handheld mics.

Condenser Mic—This kind of microphone has greater sensitivity and frequency response than a dynamic mic, but it requires phantom power to operate.

Phantom Power—A low-voltage (48-volt) power current that is required to drive condenser mics. This is built into most mid-range mixing boards, however some condenser mics can be provided with power via a battery pack.

XLR—A three-pronged cable connector that is the current standard for most microphones.

Mixer—A board into which multiple inputs can be connected, allowing the operator to adjust each channel of audio independently and then output a mixed signal to an external recording device. Some mid-range mixers also include a digital audio interface.

Digital Audio Interface—An audio input device with connections for multiple inputs, much like a mixer. Rather than for mixing, the interface's primary function is to convert the audio streams to digital information and send this to a computer system via USB or Firewire so the individual tracks can be recorded for later mixing and editing.

and record). Sudduth recommends using condenser microphones that have a response range of between 20 and 20,000 hertz (see the Glossary sidebar for more information on condenser and other microphones). Says Sudduth, "If you really want to hear the spectrum of your group's sound, then the higher instruments will sound better with a microphone that can record at a higher hertz range." Microphones without this high-end responsiveness can produce distorted sounds when recording high frequency instruments such as trumpets, flutes, and so forth. This is why so many online videos of professional ensembles often sound tinny and out of tune when recorded on something like a cell phone: The mic simply can't record the frequencies needed to adequately reproduce the sound.

There are also frequency response limitation issues with portable, handheld digital audio recorders. While some handhelds are built specifically for music recording purposes, the vast majority focus on voice frequencies only. Says Kibler, "I use handhelds to record at adjudicated events quite often. My suggestion would be to not get a cheap one that is intended for pure voice recording. While they might be okay for archiving audio for grading purposes or recording self evaluations, if you are using it to record something that will be shared, be sure to get one with a better dynamic range or buy one that allows you to plug your own external microphones into it rather than using the built-in ones."

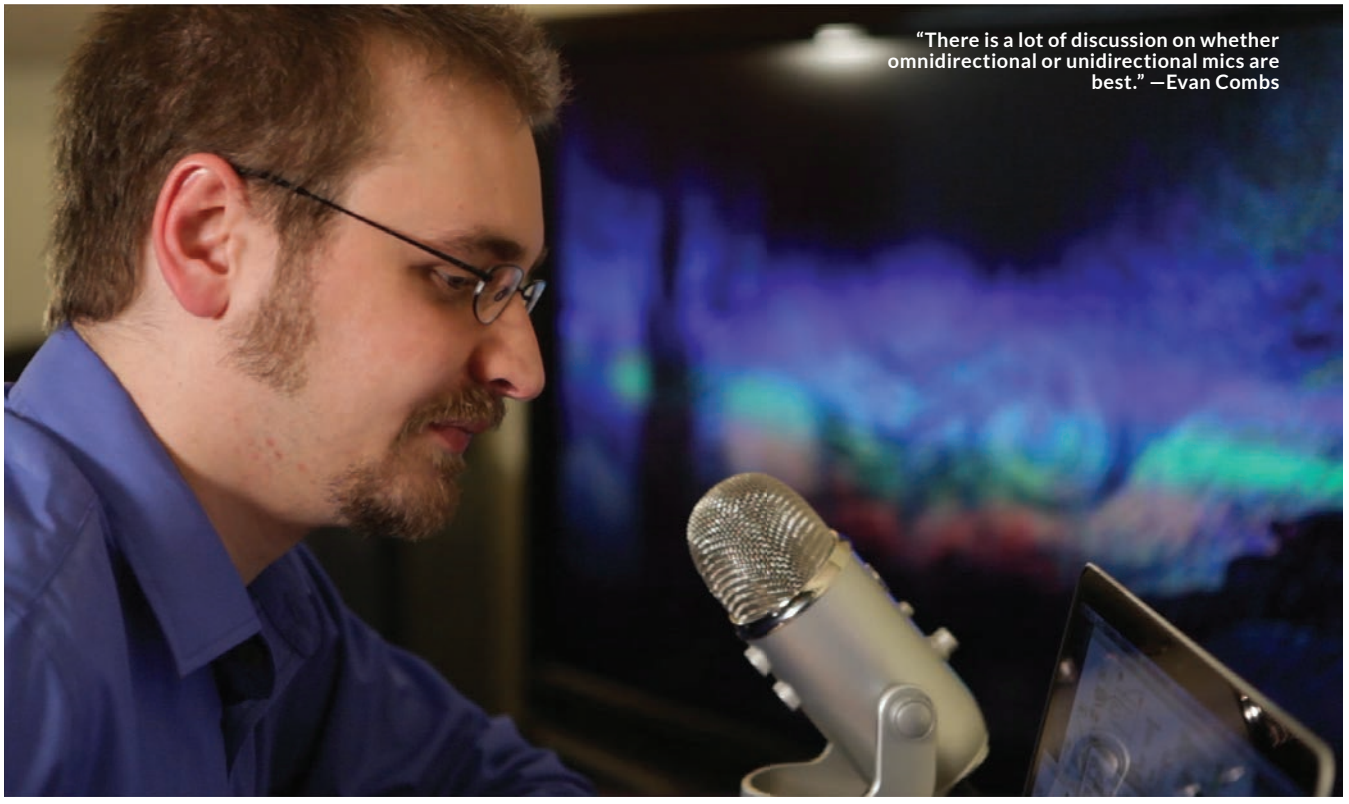
When selecting microphones, Kibler points out that it is very important to use two identical mics when making a stereo recording. Some vendors sell matched sets of microphones specifically for this purpose.

When it comes to the inherent qualities of the different types of microphones, all three sources agree that condenser mics are preferred because they generally have better frequency response than dynamic mics. They can also record sounds at much lower volume levels, but this increase in capability often comes with a significant tradeoff in price. "Dynamics tend to be much more cost-effective. They

"The kind of microphones you use and where you place them in relation to the performers are the two biggest factors." –STEVEN SUDDUTH

Steven Sudduth records Matt Thomsen on trumpet.

Photo by Jasmine Minke



"There is a lot of discussion on whether omnidirectional or unidirectional mics are best." —Evan Combs

Photo by Alyssa Combs.

are cheap enough that you can get several of them for the same price as a single, good quality condenser," says Sudduth.

While each expert has slightly different opinions on which specific brands or models to use, in general all of them prefer the typically superior frequency response of condenser microphones to that of dynamic mics when they can have their choice between the two. If you have a pair of good condenser mics, use those to pick up the ensemble sound, and then use multiple dynamic mics to spotlight soloists or to record the room's acoustics. If you have enough microphones to point at each individual section of the ensemble you can then pass those channels into your audio interface, allowing you to record the channels independently and then, later on during the editing process, tweak the levels of each section for the best possible sound.

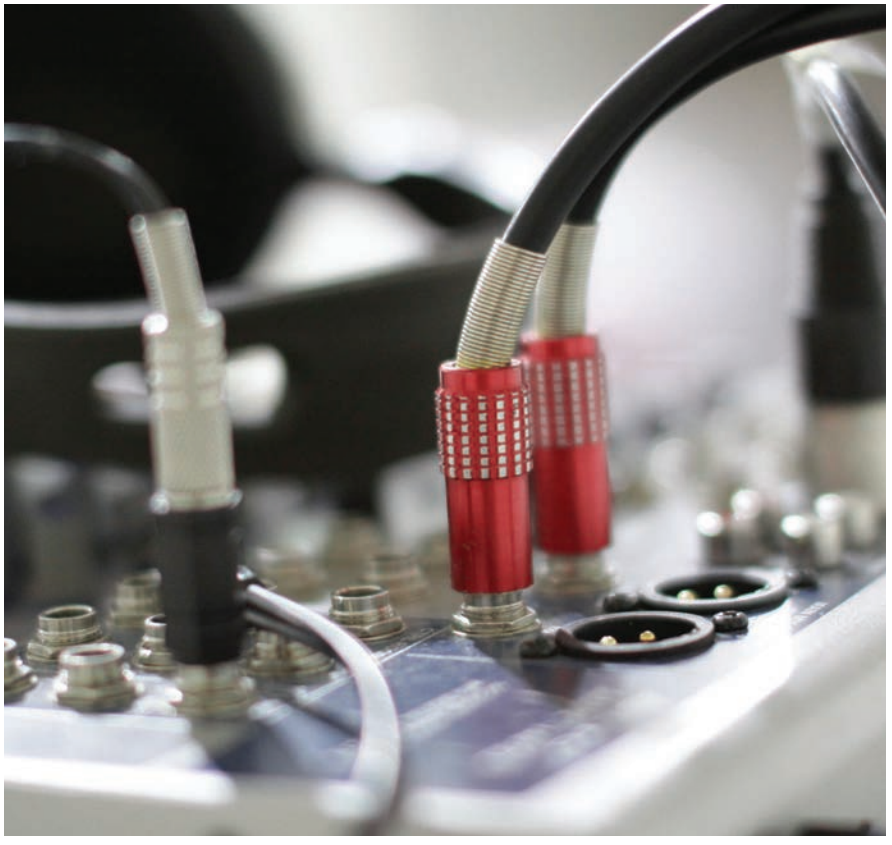
Placement of the microphones in the performance space is very much dependent on what is being performed. In most cases, ensembles should be recorded from a distance, while soloists generally are recorded close up. Combs has spent a lot of time studying instrument radiation patterns, or the way that sound travels outward from an instrument. "You need to realize that different instruments produce sound from different places, depending on the notes that are being played. When recording soloists, I try to find out where in their range the person will be playing, and then place the mic to get the best possible recording of it."

"Once the recording session is done, always make a backup of the original file first." —EVAN COMBS

For ensembles, Sudduth tries to go with a pair of mics 15 feet behind the conductor and elevated to a height of around 12 feet above the ground. "I'll do whatever I can to get them up high to allow the sound to blend properly before it hits the microphone. The left-hand mic will point toward the right side of the stage and the right-hand mic will point toward the left side with the capsules [i.e., the business ends of each mic] almost touching each other. Our ears are not 10 feet apart, so that is how the mics should hear it, too."

Kibler's setup consists of four mics. "I use two small diaphragm condensers in the middle in an 'X' pattern, and then two more a little farther off to the sides with larger diaphragms. You have to experiment to find out what works best in your recording space." He continues by reinforcing the idea that good mic placement equals good sound. "In most places the sound tends to go up, so you want to get the mics above the group. The further away the mics are, the more ambience you will get from the room. The closer in, the more individual instruments will be picked up in the recording."

Combs believes that the most important consideration in terms of what to use is the physical layout of the area in which you will be recording. "There is a lot of discussion on whether omnidirectional or unidirectional mics



are best [see the Glossary sidebar for more information on these microphones]. When professionals come in, they will usually have a series of directional mics that only pick up the section right in front of them. In most schools, though, we don't have that luxury. If you are recording in a performance hall, try to get enough mics to fully cover the stage, based on the microphones' pickup patterns, and point them at the individual sections. If I am recording a three-person ensemble in a professional setting, I'll use one mic for the ensemble sound, and then one additional mic for each instrument. The single mics allow you to boost the individual instruments later if needed. If you can't do it that way, then set up one mic to pick up as much of the sound from all of the instruments at the same time."

THE RECORDING AND MIXING EQUIPMENT

Ideally, no audio adjustments should be made to the equipment during the actual recording process. Kibler points out that "If I am using something with the ability to tweak treble and bass, I will put [those settings] dead center so I can deal with it later. No added reverb at this point. If I have more time, then I want to tweak it to get as natural a sound as possible. Once the recording is going, though, I never make changes."

> "You have to experiment to find out what works best in your recording space."
> —SAM KIBLER

Next to the mics, often the biggest thing that can affect the quality of the recording is the cables. One major concern is that you should never allow audio cables to cross or come into contact with power cables. This is due to the tendency for an audio cable to pick up a "hum" from the electricity passing through a power cord. In addition to this, there are other concerns regarding the kind of cable being used as well as the connection points. "Cables today are a lot better than they used to be," says Combs. "The problem, though, is that if there are bare spots or loose connections they can easily pick

AUDIO FILE FORMATS AND QUALITY

MP3—This is the most common recording file format in use today, due to its small size and relatively accurate audio compression. It works by removing pieces of the sound that are not generally heard by the human ear. However, MP3 compression can sometimes leave audio artifacts (i.e., irregularities or distortions in the sound) that can be heard by those with discerning ears.

WAV and AIFF—Two common "lossless" recording formats that save all of the audio information that is recorded through the microphone. Nothing is removed from the sound file, so you get the full, unaltered sound (hence "lossless"). Unfortunately, these files also tend to be very large in size, depending on the bitrate in which you record. A good route to take is to make the original recording as a WAV or AIFF, and then convert a copy of it to MP3 format, if needed.

FLAC—If your WAV or AIFF originals are too large to handle, you can convert them to FLAC files without fear of losing quality. FLAC is known as a lossless compression format that compresses the file without discarding anything.

A Bit about Bitrates

The bitrate of an audio file has to do with how much data that is created for each second of recording ("Kbps" stands for "kilobits per second"). Higher bitrates generally provide you with higher quality recordings—however, the higher the bitrate, the larger the file will be. Be aware that, in general, most people cannot tell the difference between something recorded at 128 Kbps versus 192 Kbps—but if you have a discerning ear or are preparing a master recording for a significant event, opt for the highest bitrate and format quality that you can use with your equipment.

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Although a good studio gear setup is optimal, much can be done with free audio editing software such as Pro Tools | First.

up stray radio signals." For this very reason, Kibler says that he does not like cables that have molded ends, since they can't be taken apart and fixed if a connection inside the plug goes bad. "I find that if there is a problem and I can get the connection apart, then usually I can fix it. You can't do that with molded cables."

Other common causes of noise in the recording signal come from external electrical sources. Combs points out that, "you need to make sure that the outlet you are using is grounded. If you are getting a hum without any mics plugged in, then try a different outlet. If you are using a laptop as your recording device then run it off of the battery when recording to remove noise from the power supply. Likewise, if your mics require phantom power, be very careful of the grounding issue there as well."

TIPS FOR RECORDING AUDITIONS

When recording a pure audio track for audition purposes, you can follow the same advice given throughout this article. Many opportunities today such as the NAfME All-National Honor Ensembles require video-based auditions, however. This opens up other concerns due to the relative low audio quality and frequency response of most smartphones and other easily accessible video recording devices. To mitigate this problem, consider these tips:

- **Make sure you are recording at the highest possible bitrate and quality format. Shoot for 192 Kbps WAV or AIFF if you can.**
- **Be aware of your surroundings and the acoustics of the room. Angle your performance so that the best possible sound is reaching the microphone.**
- **If possible, use something other than a cell phone to record your performance. Some digital audio recording manufacturers also produce video recorders that have higher quality audio mics built in.**
- **If you have to use a cell phone, consider buying a condenser add-on mic such as the Blue Microphones Mikey Digital or the Samson Meteor Mic.**
- **You can also obtain a microphone adaptor for your phone that will allow you to connect XLR-based microphones to it, just as you would to a mixer. Choose this if you already have some good mics and want the best possible audio quality to go with your videos.**

POSTPRODUCTION AND EDITING

Once you have the recording equipment set up and running properly, all that remains is to throw the ensemble in gear and hit the "record" button. After the recording has been made, you can then move on to the editing process. If you are recording for an audition, note that some contests have requirements stating that the audio cannot be modified once it is recorded—but if that stipulation is not present, or if you are recording a performance for other purposes, you can often improve the sound by using a variety of software tools, many of which are free. Says Kibler, "If you find that you had some background noise in the recording, you can add a noise gate in the software and see if you can remove [the noise] without hurting the sound."

The specific program being used to do the editing does not really matter to Kibler. "We use Macs with GarageBand and Logic Pro, but remember that you don't have to pay for programs to do a decent job these days. There are many free ones out there that work just fine, and if you buy an audio interface they often come with a free copy of an audio editing software package."

Sudduth provides some suggestions for specific adjustments to tweak the sound. He often recommends normalizing the recording during the postproduction process. "Normalizing finds the loudest signal in the recording and amplifies it to the strongest signal possible without causing distortion. Often I will set it to 90% so that if I add a little reverb later I will have a little extra room."

Combs helps to close our discussion with another excellent rule of thumb in this digital age: "Once the recording session is done, always make a backup of the original file first. After you save the original, you can play around with copies to add reverb, compression, or whatever else you want to try. Just don't overdo it. Audio production is an art and it takes time to learn and master."

As with many things, proper preparation and planning beforehand will help you produce high quality recordings of your students. Give these tips a try and explore the hardware and software on your own, and you'll find that the mysteries of recording really aren't that mysterious after all.

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Peer mentoring can be beneficial for students and teachers alike in the music classroom.

BY CATHY APPLEFIELD OLSON

Photo by Kimberly VanWeelden.

PEER MENTORING is on the rise across educational disciplines, and it has particularly promising ramifications for music students. Whether it's providing extra support on projects, acting as a page turner during performances or just helping to make sure that a fellow student has all of the uniform parts for a concert, "All kids can benefit from serving in both the mentor role and the mentee role," says Ellary Draper, a NAfME member and an assistant professor of music therapy at the University of Alabama in Tuscaloosa. "It's important for teachers to recognize that it's a fluid role for students to take part in."

No matter how formal or informal a peer mentorship program may be, there are guidelines to help promote successful interactions and results. The first is to identify the students who are best able to mentor—and, contrary to conventional wisdom, they're not necessarily those with the top music skills. "Find your soulful students," says NAfME member Julia Heath-Reynolds, assistant professor of music at Indiana State University in Bloomington, who has done the majority of her work in peer mentoring and teaching students how to aid peers with disabilities. She credits her own professor, NAfME member Alice-Ann Darrow at Florida State University in Tallahassee, with empowering her to seek out student mentors with a mission spirit.

"It's something I've been preaching for more than a decade," Heath-Reynolds says. "They may not be the drum leader, they may not even be an upperclassman. Sometimes the kids in the [traditional] leadership roles are hungry to build their résumés. But the peer mentorship program allows you to find those soulful students—sometimes it's the wallflower kids—who can really have a different relationship with those students who need help."

It's also important when pairing peers to drill down on the type of music they're studying. Ideally, say experts, teachers want to pair a flute player with another flute player, as opposed to a choral student. Draper advises that it also may not be best to match up close friends, although not for the reason teachers may think. "Friends know how to push each other's buttons. The best reason not to pair them is they can make

each other angry," she says.

Once mentors have been established, it's critical to give them some structure. The top detractor from a peer mentor program is "giving kids leadership positions without tools," says Tim Lautzenheiser, vice president of education of Conn-Selmer, Inc., and chair of NAfME's Tri-M Music Honor Society.® Tri-M students actively tutor peers in need of help, as do some members of the NAfME Collegiate group. "They may be the rank captain, first chair, but if teachers don't give them any tools, then they just have the title but not the wherewithal to know what to do," Lautzenheiser adds. "And to avoid doing something wrong, they don't do anything."

"A mentor is a mentor for a lifetime. I still call my teachers and ask questions. The frequency may diminish, but a mentor is always there as a person you can go to."
—Tim Lautzenheiser

"You actually do need to teach them how to do this, no matter how old the kids are," echoes Draper, who recently penned an article with Judith Jellison and Laura Brown titled "Peer-Assisted Learning and Interactions in Inclusive Music Classrooms" (*General Music Today*, April 2015, Volume 28, Number 3, Pgs. 18–22) "Direct instruction is necessary, and the teachers need to prompt for it. When the teacher doesn't prompt for working together and helping each other, those behaviors don't happen."

Most experts support the concept of devoting at least some classroom time to peer mentoring. "In a lot of ways, we think music classrooms are naturally social places, but when we watch what's going on in the music classroom, it's actually not very social. The opportunities for socialization are outside of class," Draper says. "If we can bring some of that socialization into the class it becomes more formal. We all have this inclination to teach. If we capitalize on that during class, it becomes more natural and fluid as things progress."

The most common concern Draper hears from teachers about interweaving peer mentoring into their class is that it will take too much time. "It doesn't have to," she says. "It can be as short as two minutes for some tasks, after introducing the concept of working together. As students get used to the structure, it can be done multiple times in every class period." The second concern is that mentoring in class will be "out of control and unproductive … That's where the rules come back in. You have to set up the task for them, regardless of level."

Formalizing times for mentors/mentees to meet outside the classroom is not a one-size-fits-all solution. "It depends on how many kids you have and what type of program you start," Heath-Reynolds says. In a situation with fewer than 10 student pairings, scheduling time before school or during lunch can be easy enough, she says, but "I would encourage them to schedule on their own time."

Working with both mainstream kids and students with disabilities, "they all have 93 gazillion things going on in their lives and I was fearful if I dictated times they had to meet they'd see it as a chore," says Heath-Reynolds, who presented on peer mentoring at the recent NAfME In-Service Conference during both the Preconference sessions, focused on students with autism, and during the general sessions. "I've had some kids record lines of music and

Photos by Kimberly VanWeelden.

SETTING GUIDELINES FOR SUCCESS

"The biggest predictor of whether or not kids are going to be successful in peer interaction is avoiding conflict," Draper says. "When I work with teachers, I always recommend that there are some guidelines." Among those Draper and others in the field advise:

ESTABLISH AND SHARE RULES FOR MENTORING INTERACTIONS. For example: One person talks at a time, both students contribute, each acknowledges that they understand what the mentor/mentee is saying, and they say "thank you."

ASSIGN SPECIFIC TASKS. "Idle kids are not good in the classroom; that's usually when trouble happens. They need a task they can complete in an appropriate amount of time," Draper advises.

MAKE SURE BOTH MENTOR AND MENTEE ARE WILLING TO PARTICIPATE. "If they have no desire to be a part of it, you cannot force it upon them," Heath-Reynolds says.

HAVE A CAREFULLY PLANNED EXIT STRATEGY. "It's supremely necessary to have the option to leave the program without repercussions," notes Heath-Reynolds.

ENCOURAGING POSITIVE LANGUAGE

Ensuring a positive peer-mentoring experience depends largely on the use of positive language. For the mentor, that means providing guidelines about realistic expectations, and teaching them how to give constructive criticism without condescension. "That way, it doesn't become, 'I'm a better musician than you and I'm going to tell you what to do,'" says Heath-Reynolds.

Equally important, teachers should advise mentees about how to express frustrations, as well as gratitude and their desire to wrap it up, in a constructive way. "Mentees need to be able to say, 'I think I'm good now, I don't think I need the help anymore,'" says Heath-Reynolds. "In those cases, it helps for a teacher to step in and say they'll let the student go on their own for a month and then encourage them to consider rejoining if it seems like they still could benefit."

Another thing to keep in mind is that pairing an older mentor with a younger mentee isn't always the right path. "It's really popular to pair a freshman with an upperclassman, but sometimes the freshmen don't necessarily feel like they need that and it feels like we are babying them," she says.

make a CD for their mentees to practice with. It doesn't take a lot of time, and the outcome of it is incredibly positive."

"The teachers who give kids ownership of mentoring seem to have the best success," says Lautzenheiser, who describes the results of a high school music director who empowered students to help with a program that was suffering from low enrollment and commitment. "The teacher selected seven kids from the class and told them they were going to help build the program together. They were given the mission of going and picking out two kids each, and then working with those kids they brought into the program. With the teacher constantly guiding them, they recruited kids, and those kids brought in even more, and it was just a huge success."

Yet, it's also important for teachers to recognize when they need to take the reins. "There are some things I can trust kids with—like helping to memorize fingering—and there are some things I as the music teacher want to have complete control over, like tone development and how to shape the mouth for different vowels," says Heath-Reynolds. "These are the things that require a music ed degree to be successful."

"Friends know how to push each other's buttons. The best reason not to pair them is they can make each other angry."
—Ellary Draper

The concept of peer mentoring is interwoven into select teaching philosophies such as El Sistema, which brings up an interesting question: When is the concept of students helping one another an official "peer mentor program," and when is it just part of a well-run classroom? "The minute you set parameters, you're going to take some people out on each side," says Lautzenheiser. "I avoid titles because they tend to suggest things. Big brother, big sister, my go-to person, whatever you label it doesn't matter. The key is, what is the action?" Taking it a step further, he adds, "A mentor is a mentor for a lifetime. I still call my teachers and ask questions. The frequency may diminish, but a mentor is always there as a person you can go to." ▮

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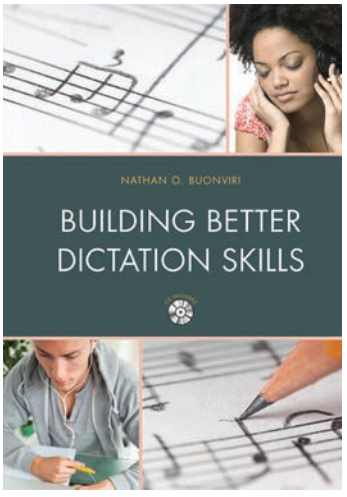

Building Better Dictation Skills
Nathan O. Buonviri

Melodic dictation plays an important role in music theory classes, but instruction is often based on tradition rather than research. Dictation teachers and students do not just need more exercises and drills; they need to see deeper into the materials, consider how we connect to them, and practice wisely. *Building Better Dictation Skills* offers teachers and students the "why" and "how" of melodic dictation, through research-based exercises aimed at developing proactive musical listening. During dictation, students must actively involve themselves in the unfolding of an unfamiliar melody—using all of their musical skills in a concerted effort—to get into the composer's mind and understand what is played. The author's published research, on which this book is based, provides a level of insight unlikely to be discovered simply through drilling more melodies. Building Better Dictation Skills provides music educators and students with a concise, specific, and affordable resource that focuses on what they really need: dictation strategies aimed at learning beyond the "right answer."

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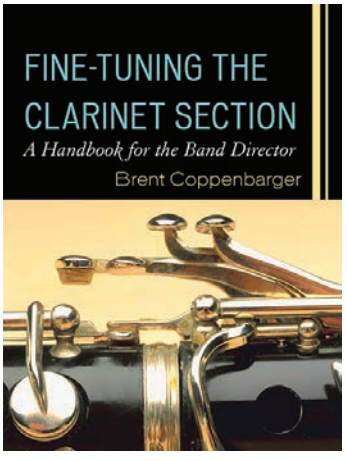

Fine Tuning the Clarinet Section: A Handbook for the Band Director
Brent Coppenbarger

Clarinets are prominent melody instruments, and a strong clarinet section can make the difference between a good band and a great band. In *Fine Tuning the Clarinet Section: A Handbook for the Band Director,* Brent Coppenbarger offers a full range of strategies to assist the band director, the beginning clarinetist, and the advanced clarinetist in developing a strong clarinet section.

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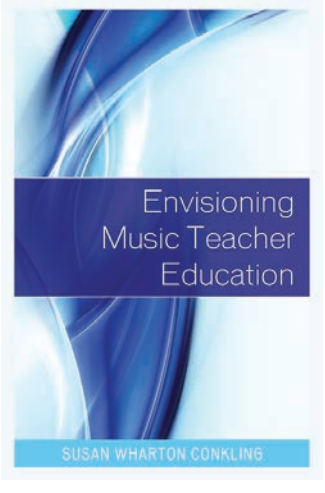

Envisioning Music Teacher Education
Edited by Susan Wharton Conkling

This volume will contain selected proceedings from the 2013 Symposium on Music Teacher Education, sponsored by NAfME's Society for Music Teacher Education and hosted at University of North Carolina. After an introduction written by founding SMTE Chair, Doug Orzolek, the initial chapter will represent the keynote address of the symposium by Karen Hammerness, Director of Program Research for the Bard Master of Arts in Teaching Program. Hammerness will bring her comparative work with music teacher educators in Finland and Norway to bear in her address: From Inspiring Visions to Everyday Practices: Exploring Vision and Practice in Music Teacher Education.Hammerness's research distills into three main themes. To mitigate against the fragmentation that characterizes so much of contemporary education, teacher education programs must: 1) promote a clear vision of teachers and teaching; 2) be coherent, reflecting shared understanding of teaching and learning among faculty and students; 3) be built around a strong, core curriculum that is deeply tied to the practices of teaching.

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New Publications from NAfME

When Music Goes to School: Perspectives on Learning and Teaching
Danette Littleton

Experts in child psychology and pedagogy concur that how children are schooled today seriously conflicts with how they learn and develop. Children are being left behind and the promises and possibilities of childhood are slipping away. This book aims to disclose a deeper understanding of music's importance in children's lives and their need to know, explore, wonder, and play. Directed toward music teachers, teacher educators, and scholars, this text invites inquiries and provides insights into contemporary challenges to learning and teaching in an era of standardization. A compendium of essays, classroom voices and vignettes is supported by relevant research in music education and companion disciplines in psychology, philosophy, and sociology. Storytelling with scholarship contributes authenticity and strengthens the premise of this book.

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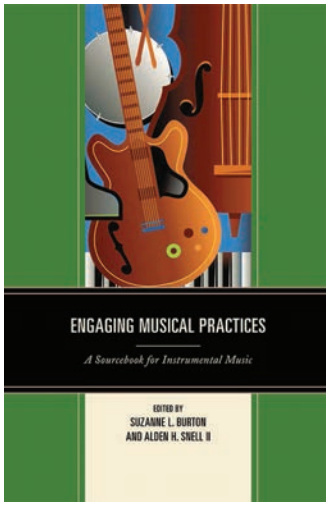

Engaging Musical Practices: A Sourcebook for Instrumental Music,
Edited by Suzanne L. Burton and Alden H. Snell II

Engaging Musical Practices: A Sourcebook for Instrumental Music is a long awaited compilation of best practices for instrumental music education. This unique book contains practical and pedagogically oriented chapters written by leaders in the field of instrumental music education. Designed for instrumental music teachers or for use in instrumental methods courses, the book covers a wide range of topics.

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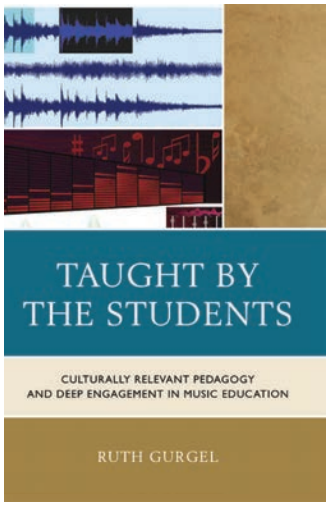

Taught by the Students: Culturally Relevant Pedagogy and Deep Engagement in Music Education, Ruth Gurgel

Within public schools in the United States, students of color are truncating their music education experiences at higher rates than their white counterparts. Music educators have searched for explanations of this phenomenon as well as effective interventions, yet there has been little overall improvement of these statistics. Ruth Gurgel presents and analyzes the perspectives of eight students and their teachers in a pluralistic 7th grade choir classroom at Clark Middle School, located in a large Midwestern urban school district. Through the eyes of the students, music teachers gain insight into the complexity of the engagement cycle as well as interventions that increase and maintain deep engagement.

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The Louisville Leopard Percussionists in performance.

Little Leopards with a BIG ROAR

A group in Kentucky teaches young students about percussion and life.

BY CYNTHIA DARLING

Photo by Scott Duthie.

Meet the Louisville Leopard Percussionists, a group of over 60 students from Louisville, Kentucky, ranging from seven to 14 years of age, whose energetic percussion performances have earned them honors ranging from being the subject of an HBO documentary, *The Leopards Take Manhattan*, to being the warm-up band for Chick Corea, Jack DeJohnette, and Eddie Gomez in New York City. The group also attracts millions of views of its YouTube videos and has performed with Ndugu Chancler, Dave Samuels, Zoro, Nnenna Freelon, Emil Richards, and the rock band My Morning Jacket. And yet, the roots of the group are as innocuous as a stack of little mallet instruments found in the back of a storage closet. Just how did this group go from a serendipitous storage closet discovery to nationwide success? The answer lies in the firm commitment of founding director, Diane Downs, and her colleagues, who have been teaching students to follow their musical instincts since 1993.

The story begins early in Downs' career. "When I was in my fifth year of teaching a combined second- and third-grade class, I was looking for bulletin board paper in a storage closet and found a stack of little mallet instruments. I asked my class if they wanted to learn how to play and do a concert for a PTA meeting, and they loved the idea. That's how it all started, purely by accident. I never had a vision that this would be any bigger than a class ensemble playing a couple of times a year at school. Over the past 23 years, it has grown far beyond my wildest imagination."

"I remind the **kids** all the time that when they are the rulers of the world, they should **contribute** whatever they can to make sure other kids get to have a powerful, **meaningful experience** just like they did when they were young."

The group's rehearsal structure is in keeping with a strong focus upon the whole student. "At the beginning of every rehearsal, we have a team meeting. We discuss what's coming up on our calendar, our goals for the rehearsal, and then the kids get to share about their day. This is a very important part of our rehearsal as we get to know what's going with our members outside of rehearsals. We discuss triumphs (who scored a goal in their soccer game, who got a part in their school play), sorrows (whose hamster died), share good jokes, and sing to our friends for their birthdays. I once tried to start rehearsal without doing our team meeting, but that didn't work for the kids at all. They like the community time before we start working." After the team meeting, says Downs, rehearsal starts. "Most rehearsals sound pretty chaotic. The kids usually peck through their parts and get help from other kids, if needed. After everyone has had time to refresh their memories or learn their parts from someone else, we start. The structure of the rehearsal all depends on what's coming up. Sometimes we need to work with the whole group, sometimes we do sectionals." As much as Downs and the other teachers are the directors, the kids also assume teaching and leadership roles within the group. "When learning a new tune, we start with listening so the kids can get an idea of the part they want to play (melody, bass, comp part, drums, etc.). After listening, we decide who plays what part (the kids have a say in the parts they get). We usually teach the stronger players the parts first, and then they teach others. After one kid learns the part, they become a teacher also. After everyone has learned their parts, we put it all together," Downs notes. "We give them ownership in the group in that they are able to make choices as to what parts they play, and what songs we learn. They write their own solos, have freedom when developing their drum parts, and help teach parts to other members. It's their group, too. They want it to be good."

Photo by Scott Duthie.

Perhaps most interesting is the way Downs and the other teachers pass on a unique philosophy of music. "We teach with a strong emphasis on hearing and feeling their music, rather than reading. When they get older, if they join their school ensembles and learn to read music, they usually do very well since their early musical development started with hearing and feeling their music. They often have a natural understanding about how everyone's parts fit into the ensemble because they are used to relying on what the music around them sounds like and how their parts fit with everyone else's. They understand different time signatures and how they feel. They can feel the ends of phrases, and have a deep understanding of the importance and use of dynamics."

The result? A tight-knit group producing musical and personal benefits alike. But while the musical benefits are readily apparent, the personal growth initiated in the group continues well beyond. "We strive to develop self-esteem, self-presentation, listening, tolerance, developing creativity, teamwork, ownership in something special, and the importance of hard work. They learn a whole life lesson: You

"We want them to learn about true teamwork." —Diane Downs

work hard on something, practice and rehearse, present yourself to the community, are rewarded for your hard work, and then get to enjoy your reward." Downs and the other leaders emphasize the importance of mutual respect. "We want them to learn about true teamwork. We realize, accept, and celebrate the differences among our members and gain tolerance for those who are different from us. We try to teach the importance and necessity of sometimes taking a back seat so others can soar. By lifting up others for a common success, kids gain the satisfaction of knowing that they directly contributed to someone else's success. That's not just music, but real life."

"The greatest **triumphs** are the small ones that are occurring within the **child**."

It's no surprise that the alumni of the Leopards are a loyal group. "These kids, at such a young age, have made friendships unlike any other—bonded by music and the experiences within the group. I hear from past Leopards all the time about what participating in this group has meant to them. They often remember being a Leopard as one of the best experiences of their lives." Downs instills in her students a commitment to passing music on to future generations. "If we, as teachers, can expose our students to the love of music at a very early age, hopefully they will keep that love with them throughout their lives. I remind the kids all the time that when they are the rulers of the world, they should contribute whatever they can to make sure other kids get to have a powerful, meaningful experience just like they did when they were young."

True to this belief system, Downs looks toward her own retirement, eager to share her experiences with others. Indeed, she has already helped start groups in California, Kentucky, Florida, South Carolina, Arkansas, New York, and Washington, D.C. "While I love my job as the music teacher at Norton Elementary School, after retirement I will be free to work with other teachers to develop their own programs. I would like to see more kid groups all over the country, but they would be designed around the directors and the participating kids, not just my way of doing things." Indeed, Downs advises teachers interested in starting their own groups to "use your personal strengths to develop a method that works for you and your kids. I teach the way I best learn (don't we all?). You can take bits and pieces from everyone, but ultimately you have to design a program that works for you. Listen to your kids. They'll help you develop your method."

Reflecting on the past 23 years, Downs recalls the success of her alumni, and notes former Leopards "Dani Markham who performed with Tune Yards" and "Hannah Ford Welton who plays drum set for Prince," as sources of great pride. But she never takes her eyes off the ultimate prize: "The greatest triumphs are the small ones that are occurring within the child." ▮

Q&A WITH DIANE DOWNS

Q If I weren't a music teacher I'd ... Work at the zoo or be a farmer.

Q What advice would you give to a teacher trying to start a program similar to yours? Do it! It's a lot of hard work, but to see kids grow through music is an experience like no other. We need more kids in music. It will make our world better.

Q What's the biggest lesson you want your students to learn? The biggest lesson I want these kids to learn while participating in the Leopards is not about music, but about life. You work hard at a task, you cooperate with others, you perfect your presentation, and then you present it to the world. Your hard work will be evident and you will be rewarded. Don't strive to be just okay: Strive to be outstanding.

Q The music education profession would be better if ... I would love to see more of a focus on the arts in all levels of education. You know what difference music has made to your life—could you imagine being without it? If all kids could experience success through the arts, I think we would have a more positive, happier world.

Q What have you learned about students and parents through your work over the past years? Parents are the backbone of your organization. When they see their child learning and growing as part of the ensemble, they will work tirelessly for the group. Our Leopard parents are the best group of people I've ever worked with. They are the business leaders of the group and make sure we always have everything we need to make the group successful.

Kids should not be underestimated. When given the opportunity, they will amaze you. It is our responsibility (as teachers and adults) to allow them to have that opportunity—to let them show us all that they can accomplish great things, on different levels in different ways. I think that without the tiny bit of arts that we have in the schools now, we would be producing a crop of kids who lack creativity and imagination, and who are all pretty much the same. Too much sameness is a sad thing.

Top photo by Diane Downs. Right photo by Martha Work.

workshop

Gifted learners, sign language, tala counting, and more.

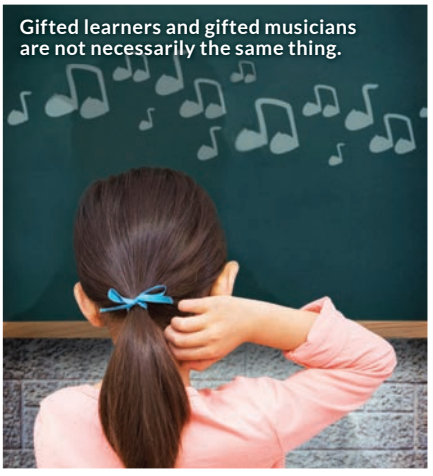
GENERAL MUSIC

Working with Gifted Learners

Academically gifted and talented learners make up only around six to 10 percent of all students in the U.S. and, contrary to popular belief, they're among the most misunderstood and underserved students. To learn more about identifying and teaching gifted learners, we talked to Kim Councill—associate professor of music at Bucknell University in Lewisburg, Pennsylvania—and one of a growing number of pedagogues with expertise in working with these uncommon students in a meaningful way.

Councill says that there is sometimes a distinction between gifted learners and gifted musicians. Some students might be exceptionally talented musicians but not gifted leaners in the traditional sense. The opposite can also be true, and it's important for a teacher to be aware of this. "Music may be the first time that a gifted child has struggled with something," says Councill. "Often, this can result in frustration or a sense of failure. As they have never struggled before, these children may be apt to give up or quit at a task that requires more from them and in a different way."

Another important reason that gifted students sometimes struggle is that their programs may be underfunded and led by teachers who lack the training to understand this population's needs. This lack of can cause them to turn away from classroom learning. Says Councill. "I have actually heard an administrator say that they didn't understand why these children deserved special treatment."



Gifted learners and gifted musicians are not necessarily the same thing.

To best teach gifted students, Councill finds it critical to approach them with flexible thinking and to tailor the instruction based on a careful assessment of their idiosyncrasies. "You teach gifted learners the same way you teach any children: to their needs! Modify instruction! Differentiate. Use menus, tiering, independent studies, and/or contracts as ways to design appropriate and meaningful activities for children."

Councill has seen that, aside from sometimes being prone to frustration at something that doesn't come easily to them, some gifted learners come across as know-it-alls, which can make teaching difficult. Others can be unorganized. "Society—and teachers—often expect either too much or too little from these children," says Councill, "and so it can be hard to find the place where they fit in."

But she's also found that, when properly identified and taught, gifted learners can be a big source of inspiration in the music classroom. "These are creative, engaging, imaginative, and wonderful children, who will often push you to grow as a teacher! Gifted children experience and feel the world in a unique way—and pausing for a moment to see the world through their eyes is mind-blowing!"

To learn more about gifted learners visit *nagc.org/resources-publications/resources/gifted-education-us*. —*Adam Perlmutter*

BRASS & WOODWINDS

Recruiting and Keeping Trombonists

Recruiting and maintaining a solid trombone section is a challenge for many instrumental music programs, but Steven Sudduth, director of bands at the University of the Cumberlands in

Photo by istockphoto.com.

Williamsburg, Kentucky, believes that it doesn't have to be that way. In his experience, a large part of what goes into the size and quality of a trombone section hinges on the outlook of the director regarding that instrument. "If a director really wants to get trombones in their band, then usually it will happen. If you aren't getting them, you have to ask if you are really making getting them a priority, what you are doing to recruit them, and what might be causing the lack of interest," says Sudduth.

"In many places there still exists the stereotype that the trombone is considered an instrument for guys. A successful director with a strong trombone section will do their best to remove this apparent sexism in instrumentation." Having a mixed-gender section can also bring other benefits as the students move through school. "Mixed-gender sections tend to be stronger and stay in longer, in my observations. The male-only sections often seem to dwindle out as they move forward into the upper grades."

Sudduth feels that any attempt to bolster the trombone section should be looked at as primarily a psychological venture that begins with regularly exposing students to the trombone and other less well known instruments in the early grades; this should begin long before the actual recruiting process takes place. "If you are engaged with the elementary music teacher, it helps a lot. Show up every now and then and bring in a player to demo an instrument that they don't see a lot in pop culture."

When it's time to have the students try out the instruments, Sudduth believes that sequence is very important. "When I try out students on brass instruments, I always put them on trumpet first then move them on to trombone and make them at least give it a try."

"If a director really wants to get trombones in their band, then usually it will happen." — Steven Sudduth

But once you get some trombones in your ensemble, how do you keep them? "We find that bringing in college or other strong players to work with beginners during lessons or ensemble rehearsals can be a great experience and also helps with retention. When the kids see those older performers in there demonstrating good posture and fundamentals, then automatically the students do it as well." —*Chad Criswell*

STRINGS

Improvisation for Beginning String Players

While improvisation is important for all string players to learn, there is a particular value in starting students on the path early on. Doing so requires a teacher's commitment to developing students' musical independence. To learn about best practices, we've spoken to recently retired music educator Michael Martin, who taught for 40 years in the school district of Haverford Township, Pennsylvania. He has received the Citation of Excellence from PMEA and the 2013 Outstanding String Teacher Award from the Pennsylvania/Delaware String Teachers Association, and recently presented on the topic of improvisation for beginning players at the NAfME In-Service Conference in Nashville.

Improvisation is particularly helpful for the beginning student because of its effect upon the musician's ear. "Students who improvise can become better readers, because they will really understand the aural experience that the notation represents." Martin explains, "Music notation is the documentation of an aural experience. If the student has no aural experiences in their brain to recall, they really cannot learn to read. To truly improvise and to truly read, one must be fluent at processing and understanding musical sound in the mind. That is the definition of audiation."

To start students on this path, Martin notes that improvisation calls for a specific foundation of skills, no matter what the age of the student. "In order to be a good improviser, (think John Coltrane as an example) one must have internalized and assimilated the style, meter, tonality, and harmonic progression of the tune to which he is improvising. Therefore, no matter what the age or technical development of the improviser, one must begin by learning lots of tunes and bass lines (roots of the harmonic progression) by ear." From there, "Students next need to develop a vocabulary of patterns they can perform in the style, meter, tonality, and harmonic functions of the tunes to which they will improvise."

As a result, says Martin, once students begin the path to improvisation, they are truly prepared. "Nothing develops the musical ear like improvisation! Students who improvise have individual ownership of the musical material and are great musical listeners and collaborators. They will have the tools to form their own

"Nothing develops the musical ear like improvisation!" —Michael Martin

Top photo courtesy of Steven Sudduth. Bottom photo by istockphoto.com.

groups and continue playing beyond their school years."

Improvisation can also be used to test students' true musical knowledge. "Improvisation can be a great assessment tool to find out if your students really understand tonic and dominant, or triple meter, for example," notes Martin, who offers several concrete steps to help students improvise:

1. Have students sing everything before they play.

2. Teach students to truly play by ear, and not just copy what the teacher shows them. The teacher should hide his or her fingers and ask the students to echo. Melodies should become more complex over time.

3. Ask students to respond with a different pattern than the teacher's: first with rhythm patterns, then with tonal patterns, and then with short melodies in question/answer form.

For a teacher trying to integrate improvisation into a more traditional music curriculum, Martin advises spending the first 15 minutes of rehearsal playing by ear and introducing improvisation activities. He also recommends two great resources: Chris Azzara's series of books called *Developing Musicianship Through Improvisation*, and also Ed Gordon's book, *Improvisation in the Music Classroom*, both of which are published by GIA. —*Cynthia Darling*

PERCUSSION

A Well-Rounded Drum Set Curriculum

The percussion family and the essential techniques to produce a musical sound are wide-ranging, to say the least. Each instrument is a lifelong study and, as educators, it's important for us to impart well rounded approaches and musical concepts while encouraging students to have an appreciation for each instrument. "Students who sit behind a set of drums are not always aware of the importance of sound because they are focused on timing and style within a piece," states Rob Sanderl, associate professor of percussion at Radford University in Radford, Virginia. "Every good drumset player starts as a good snare drummer and then transfers those fundamentals to the set. Proper snare drum technique can help result in good drumset tone."

For students who are new to drumset, the transition from classical to improvisational percussion can be a challenge. Try reinforcing the concept of repetition and imitation. You first learned to talk by imitating the sounds you heard your parents or guardians made, and the process for learning language on the drumset is similar. One tip is to listen to a favorite recording and pick out a fill or beat that you enjoy and try playing those rhythms on the drums and cymbals.

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You can also transcribe it and develop new ideas based on the original rhythms. "When I was younger, I always feared that people would find me unoriginal or even boring if I played the same idea twice in a row. As a result I fell into a trap that many young players fall into: I was constantly reinventing the wheel every time I sat down to play," states Sanderl. "After doing some focused listening to my favorite players, I realized that they play the same rhythmic material all the time! And better yet, I still loved their playing just as much (perhaps more), and I wasn't tired or bored of hearing them play at all. Using this approach allows the student to build their own vocabulary. What better ways to discover your own voice than by emulating those who we believe represent the highest in artistic achievement on our instrument?"

Reading drumset parts in big bands or combos can also pose a challenge for students who are new to the drumset. "One consideration is deciphering what is on the page and how to best use it to enhance the music," states Sanderl. "Jazz arrangements vary in regard to consistency and rhythmic information and often drum parts contain too much written information, which can make it difficult for a student to interpret. As a result, it's essential to recognize what rhythms or 'hits' are truly necessary to emphasize in order to drive the composition forward in a meaningful manner. It sounds like simple advice, but the best thing you can do is to read as much as possible, and the more you read the better. Listening to the music you're currently performing is also indispensable: Listen to how the best players are always part of a group, making decisions that enhance the music on the whole and not just playing to satisfy their own musical desires. Having this concept at the core of your playing will help immensely because your playing will be driven by what the music calls for and that's what's most important. We are first and foremost musicians who happen to play the drums." —*Steve Fidyk*

"Every good drumset player starts as a good snare drummer and then transfers those fundamentals to the set." —Rob Sanderl

CHORAL AND VOCAL

Using American Sign Language in Choral Performance

Although the use of American Sign Language (ASL) in vocal performance is hardly a new concept, it has been given more mainstream attention in recent years. This is due in part to the work of organizations such as Deaf West Theatre, whose productions of *Big River* and *Spring Awakening* have enjoyed successful and acclaimed Broadway runs. That said, incorporating ASL into school choral performances is an undertaking that needs to be approached with sensitivity and researched consideration.

Myra Leeper, an elementary music teacher at Wooster Christian School in Wooster, Ohio, first used ASL with her students early in her teaching career. "A mother approached me after the concert with tears in her eyes. She had insisted that her hearing-impaired 14-year-old son attend the musical concert of his younger sister. He sulked with crossed arms until we 'sang' to him with ASL. He excitedly signed to his mom, 'They're singing it to me!' A grandmother who teaches ASL tells me after every concert how wonderful it is for our students to be learning ASL vocabulary, and the importance of communicating with this part of our population."

Young singers can be introduced to American Sign Language at an early age: Leeper uses it with her junior kindergarten through fourth-grade students. In terms of subject material, she includes ASL "with all kinds of music, lyrical and spirited." Beyond providing another means of interpretation and communication with an audience, it has other benefits in the classroom: "Using ASL really helps with understanding, as many of the signs are visually descriptive of the meaning. I have found that teaching the song with the signs helps students learn the lyrics faster, remember the sequence, and retain them longer. Brain research shows that pairing motor skills with language leads to faster, longer-term memory and I have certainly found this to be true." That said, a less-is-more approach to signing may be a good idea for younger students. "I usually sign only key words of the song, which does not represent actual ASL grammar appropriately, but which does allow the students to understand the meaning of the song."

One of the greatest considerations in using ASL with students who are not fluent or regular signers is the accuracy of the signs. For the music educator who is serious about this undertaking, seeking out a formal class or other instruction on their own is a good idea. "I took two ASL classes at a local community college, which really expanded my understanding of ASL and other concerns of the deaf community," notes Leeper.

This consideration of accuracy on behalf of the music educator can also both foster and show a sense of respect and sensitivity for the hearing-im-

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Oklahoma City, OK

June 26-July 1
Oconomowoc, WI

July 11-15
Basking Ridge, NJ
Leesburg, VA

July 18-22
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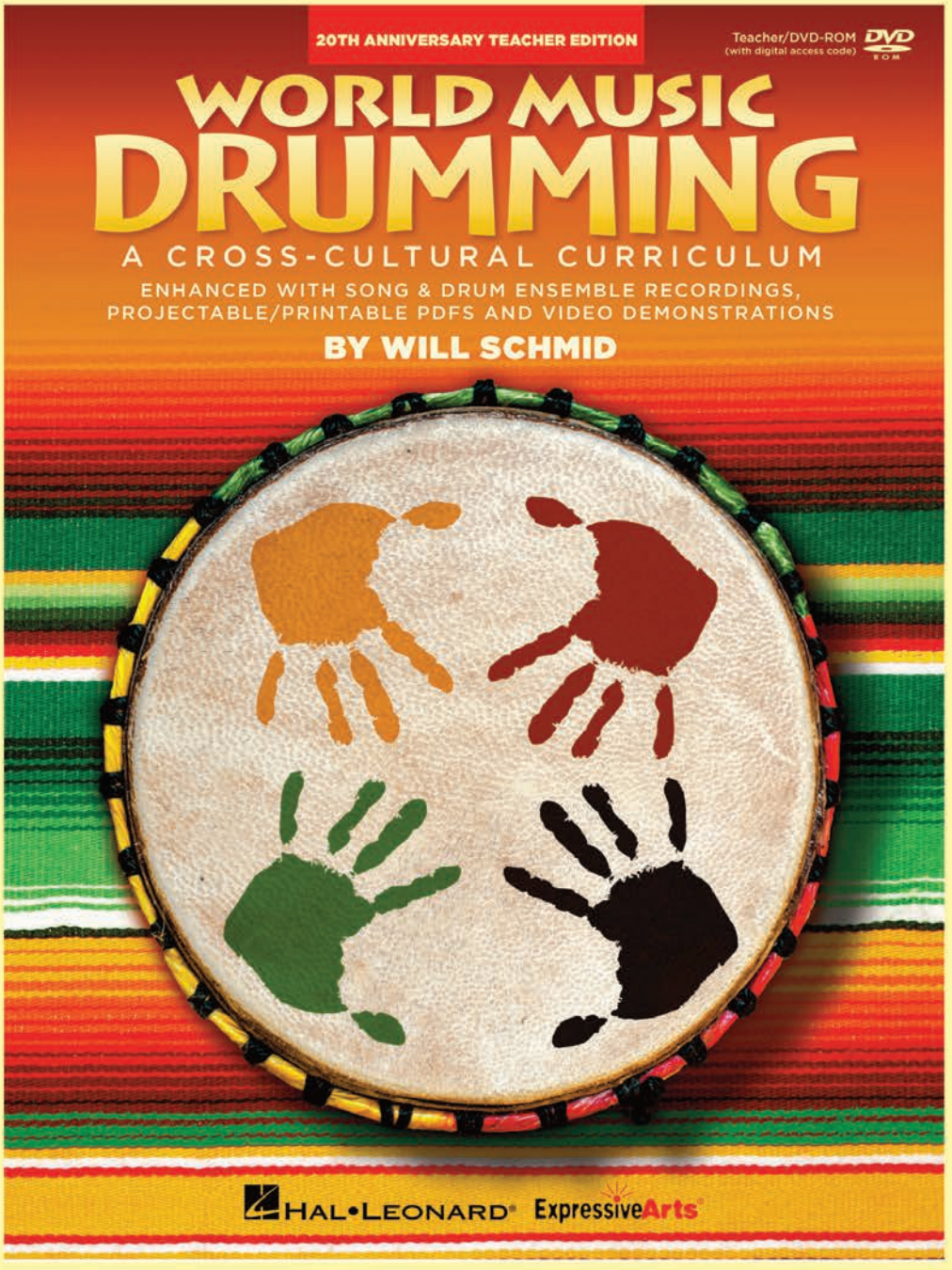

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"Using ASL really helps with understanding, as many of the signs are visually descriptive of the meaning." — Myra Leeper

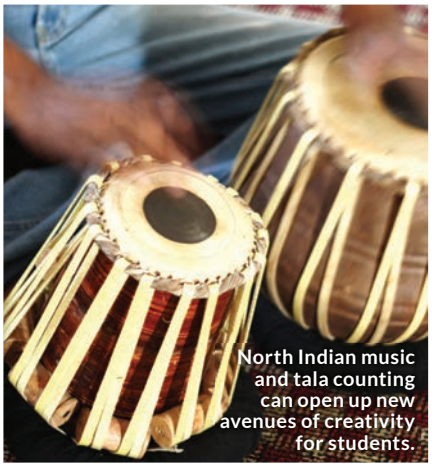
paired community and the main focus of ASL: communication. "As with teaching any language, accuracy and respect are paramount. I use reference books, ASLPRO online video clips [see *aslpro.com*], and consultation with an ASL interpreter to be as precise as possible in teaching the signs," says Leeper. For those who are just beginning or considering the use of this language with their students, enlisting the help of an ASL interpreter or other fluent user may be the best way to ensure that student signing is accurate, as it is not uncommon for subtle changes in signs to convey very different meanings—and create not just communication problems, but embarrassment and unintentional offense. "If a student exaggerates or tries to be funny with signs, we talk about the importance of respecting the person without the gift of hearing," notes Leeper. "Just as you would not want your speech made fun of, neither do they." —*Susan Poliniak*

ALTERNATIVES

Teaching Students Tala Counting and Improvisation

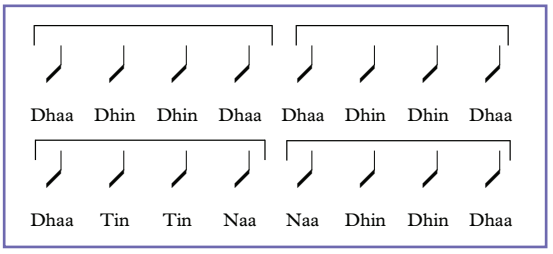
The classical music of North India has long been a rich source of study in the Western music classroom. To learn more about teaching certain aspects—specifically, *tala* counting and improvisation—we reached out to Kathryn Woodard, formerly an assistant professor at Texas A&M University in College Station, and now founder and director of Sonic Crossroads (*soniccrossroads.com*), an organization that facilitates a cross-cultural dialogue through music.

Woodard finds that teaching just a few patterns sets up a good foundation for grasping the concept of *tala*, or rhythmic mode, found not just in North Indian music but in other traditions such as the Persian *dastgah*, Arabic *maqam*, and Turkish *makam*.



North Indian music and tala counting can open up new avenues of creativity for students.

Top photo courtesy of Wooster Christian School. Bottom photo by istockphoto.com.



***Tintal*—the most common *tala*, or rhythmic system in North Indian classical music—divides into 16 beats, with four equal divisions. It's counted with a clap on the first, fifth, and 13th beats and a wave on the ninth.**

"Learning even just one *tal,* such as *tintal,* provides the student with an understanding of how rhythm is taught and emphasized very differently in this tradition," explains Woodard. "Whereas melody and harmony are stressed early on in Western music education, with rhythm as the supporting structure and framework, learning *talas* impresses the student with the importance of rhythmic composition as its own entity within Indian classical music."

To teach *tintal*, Woodard introduces the clap-wave patterns, finger counts, and syllables: a 16-beat cycle that's among the most common *talas*. She then progresses through a series of guided counting exercises with syllables corresponding to the hand gestures. In the process, students learn about rhythm from a non-Western perspective while sharpening their overall rhythmic skills. "The specific patterns I use are good for introducing cross-rhythms and getting students to listen rhythmically over long phrases." She continues, "The great thing about the *tala* sequences is that you create a very large three-against-four pattern—three measures against four measures, not just beats. The students learn these without even identifying what they are doing, and then gradually the instructor can draw their attention to the larger pattern."

Students can learn *tintal* and other North Indian musical concepts individually, and even on the go since they can be practiced without the need for an instrument. But these rhythmic ideas also lend themselves to the collective settings in which Woodard does most of her teaching. "It's instructive to follow and learn the patterns in a group setting, as one can observe how much one relies on the guidance and stability of the leader as a model, and how much effort and shift in thinking is required to replicate the exercises on one's own."

Another benefit of learning *talas* is that after just a few patterns, they provide opportunities for improvisation—an essential practice in the Indian classical tradition that goes far beyond this music. Woodard says, "Sometimes getting away from the familiar, where there are certain learned expectations, opens up some creativity and then the student can start to apply that improvisatory approach to multiple styles." —*Adam Perlmutter*

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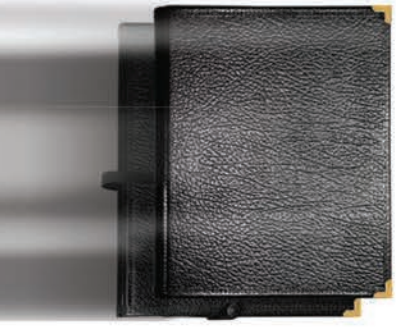

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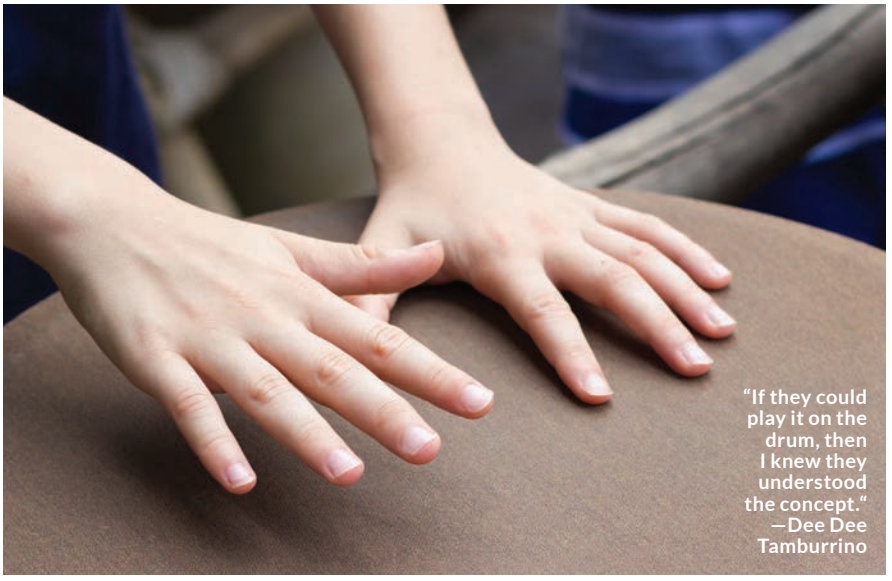
BY PAUL SIGRIST

Hand, Hand, Fingers, Drum

Rhythmical texts can be used to teach patterns to the younger set.

TEACHING RHYTHMS to young children can often prove to be a challenge, but using books with rhythmical texts is one method that can help introduce your students to the concepts involved. Dee Dee Tamburrino, a former music teacher at the Chets Creek Elementary School in Jacksonville, Florida, and now director of choral studies at Duncan U. Fletcher Senior High School in Neptune Beach, Florida, found success with one book in particular, called *Hand, Hand, Fingers, Thumb* by Al Perkins, with illustrations by Eric Gurney. The methods she used with this book can be applied similarly to other rhythmical texts.



"If they could play it on the drum, then I knew they understood the concept." —Dee Dee Tamburrino

How did Tamburrino—who also maintains a blog at *schoolmusicmatters.blogspot.com*—first discover *Hand, Hand, Fingers, Thumb?* "This book belonged to one of my own children. After several readings, I realized that the text would easily translate to rhythmic notation for my younger students. I built the lesson plan myself using the text in the book. This book is unique in that it translates well to simple rhythms that a young musician experiences early in their studies."

> "I select texts based upon fluidity and repetition"
> —DEE DEE TAMBURRINO

How did she select the text to use? "This text is intended as a children's book to be read for sheer enjoyment. I took it to the next level by using it as an instructional tool. I select texts based upon fluidity and repetition. When a child learns to read, they become fluent readers by recognizing patterns in the text. When a child learns to read music, rhythmic patterns become recognizable with repetition. You present a rhythmic pattern orally and then have the students clap it, tap it, or walk to it. Once they see it in authentic music notation, it is recognizable to them. That was the whole premise of my lesson with *Hand, Hand, Fingers, Thumb*."

She offers a few examples pulled from the book. "You can teach triplets if you wish. 'Millions of fingers, millions of thumbs, millions of monkeys drumming on drums' is an example of this. Example 1: Dum ditty, dum ditty, dum dum dum. Example 2: One thumb, one thumb drumming on a drum. Example 3: Shake hands, shake hands, shake shake shake."

Did she feel the need to modify the exercises? "I extended the material by presenting it several different ways and transferring what they learned to a hand drum. If they could play it on the drum, then I knew they understood the concept. Anytime you can place an instrument in the hands of a child, you have won them over. Delight is written all over their faces."

Using rhythmical texts such as those found in books like *Hand, Hand, Fingers, Thumb* can be rewarding for students and teacher alike. "My favorite part of the lesson was when the students were able to correctly associate the music patterns I had written on the board with the text in the book. It took approximately three readings of the text before they were able to accurately pair the patterns in the book with the music notation on the board."

Photo by istockphoto.com.

secondary

BY DEBBIE GALANTE BLOCK

"Silents, Please!"

Silent movies can introduce students to the world of film scoring and more.

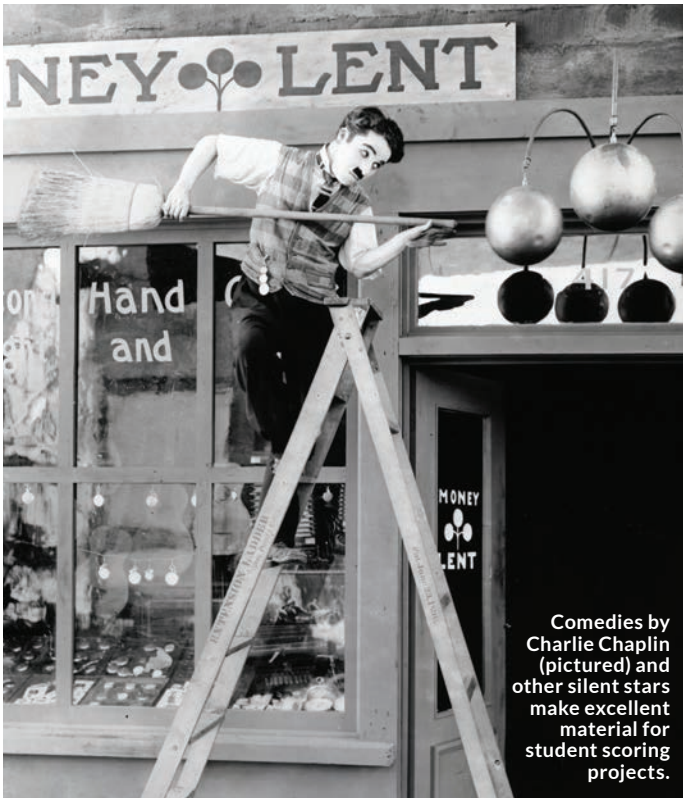
TEACHING STUDENTS how to accompany silent films can get them thinking about tempo, beat, mood, and meter in new ways. Plus, although the accompaniment is perhaps most familiarly performed on keyboard instruments, it doesn't need to be: Musicians of all stripes and levels can take part. To learn how to get kids up and scoring silent movies, we spoke with NAfME member Penny Lazarus of Penny Lazarus Piano Studio in Newburyport, Massachusetts, who works on these film scores with her students, and Donald Sosin, a silent film accompanist in Lakeville, Connecticut, who holds student workshops in silent film accompaniment.

"Scoring for silent movies improves kids' intellectual ability and their ability to think abstractly," notes Sosin. Describing the process in his workshops, he remarks, "We have the students look at a feature film, talk about it, and break it down into small frames. We break it down bit by bit, write a score, and perform it collaboratively. For example, if there is a fight scene, we figure out the tempo first, then what the meter should be and whether it should be in major or minor. Then, we figure out the mood, come up with a few chords, and go back and forth and see the impression."

Lazarus, who recently presented at NAfME's 2015 In-Service Conference, noted that a score can also be compiled from existing pieces from any style or era. "While it was common for silent movie pianists to borrow from classical music, they also borrowed from contemporary music. In addition to creating original music, it makes complete sense for students to borrow from their own, current playlists." Of the process, she says that, "Students can work together to identify the emotion of a movie. Then, they can take a piece of music that one student suggests and brainstorm what the song is about. From there, they can go back to the movie, look at their list of emotions, scenes, and action, and start lining up what the music is suggesting against the action of the film." The teacher can then create a four-column cue sheet listing the scenes, the action, music suggestions that go with each action, and the location and length in the film into which each piece of music should fit. Students can then use Mixcraft, iMovie, or other software to set prerecorded music excerpts to the film.

> "Scoring for silent movies improves kids' intellectual ability."
> —DONALD SOSIN

The live-performance option, however, is both traditional and very rewarding. For Lazarus, the theater in her town welcomed her students after she worked with them on scoring a Charlie Chaplin short and excerpts from three features. "The kids weren't nervous about playing because everybody was watching the movie," she notes. During the performance, the students' ability to make changes on the fly was tested, but they rose to the challenge. "This is important when performing, because no matter how much you time your segments, it won't be perfect. Every time you do it, it will always be a little different." ▮



Comedies by Charlie Chaplin (pictured) and other silent stars make excellent material for student scoring projects.

Photo from the archives of Roy Export Company Establishment. Scan courtesy of Cineteca di Bologna.

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BY ANDREW S. BERMAN

The Art of the Engaging Lesson Plan

How can educators balance solid planning with flexibility and spontaneity?

IN EVERY MUSIC CLASSROOM is a contingent of students who have chosen to be there—who are passionate about their instruments and about the study of music. Whether this is a majority or minority, the teacher must still find a way to reach everyone. Lesson planning for all subjects must go beyond simply covering the material: It must be engaging. This can be achieved in a variety of ways, but all of them should involve a touch of spontaneity and flexibility, says NAfME member Ryan Shaw, assistant professor of music education at Capital University in Columbus, Ohio.

Shaw—who with Tim Cibor, a NAfME member and the director of bands at Seaholm High School in Birmingham, Michigan, presented "The Creative Spark: Lesson Planning to Invigorate Your Teaching" at the 2015 NAfME In-Service Conference—notes that objective-first, linear planning doesn't always work in the music classroom. The key is to meet the students where they are; this requires the freedom to deviate from the plan.

Shaw highlights two alternative lesson plan methods that work well. The CRISPA method (Connections, Risk-taking, Imagination, Sensory experience, Perceptivity, Active engagement) encourages teachers to tackle their lesson plans from different perspectives, resulting in a variety of experiences for the students. One application he suggests is to take a lesson which is full-group work and insert a small-group activity, such as 10 minutes during rehearsal in which students listen to music instead of playing, and respond to it with critique and evaluation. You can learn more about CRISPA at *crispateaching.org*.

> "Ask yourself interesting, unusual questions."
> —RYAN SHAW

Shaw also endorses visual or "bubble" mapping: Rather than taking a chronological, paragraph-based approach, the teacher begins with the topic in the center of the page and draws spokes out to the important concepts. Additional branches continue from there, detailing the concepts and ideas. "The map helps you do what is natural to do next," notes Shaw.

He counsels teachers to avoid the "teacher-centered approach," planning not only for what and how to teach but also for how students may respond. "Ask yourself interesting, unusual questions," and look for opportunities to add a sensory experience. The crux of student engagement is unpredictability. When a student doesn't know what's going to happen next or if they'll be called on, that is when they will be tuned in.

Shaw advocates spontaneity, but as self-contradictory as this may sound, it must be planned for, at least in the case of new teachers. "This can vary from written-down, typical lesson plans to a sophisticated level of mental preparation. Eventually, treat the lesson plan like a menu you can order from, or like a lead sheet in jazz. The chord changes and structure are there, but the soloist will improvise."

"Eventually, treat the lesson plan like a menu you can order from, or like a lead sheet in jazz." —Ryan Shaw

Photo courtesy of Ryan Shaw.

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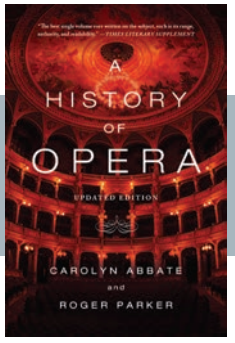

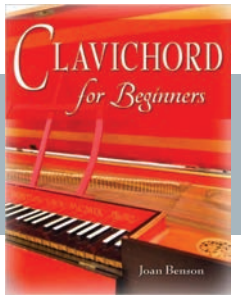

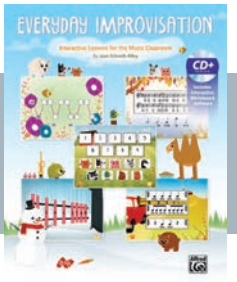

INSTRUMENTS ▶

Xyloba Musical Marble Run

($89.00–$319.00) Xyloba kits allow children to build musical marble runs with specific pitches and rhythms. As a marble rolls down the track, it strikes the individually-mounted metal chimes; ramps of different lengths produce the rhythms. Building the marble runs develops motor function and spatial imagination in children, and facilitates a creative approach to music. The interlocking system has an almost unlimited number of different setup variations, and the large number of building components encourage groups of children to participate. By referring to the composition instructions, even young children can create fantastic structures and tunes. **Xyloba,** *xyloba.us*

WEBSITES ▶

Classics for Kids

(Free) On this free site from Cincinnati Public Radio, which ties into Naomi Lewin's syndicated radio show, students can learn about a variety of composers, pieces, instruments, musical eras, and other aspects of classical music; play online music games; compose and share their own music; and much more. There are also many helpful resources for parents and teachers—e.g., lesson plans and activities that use classical music to help children learn. The materials also incorporate various philosophies, including those of Orff, Dalcroze, and Kodály. **Classics for Kids,** *classicsforkids.com*

BOOKS ▶

A History of Opera

By Carolyn Abbate and Roger Parker (2015, 656 pgs., hardcover $44.95, paperback $21.85) Why has opera fascinated audiences for centuries? Carolyn Abbate and Roger Parker answer this question in this history of opera, which examines its development, the musical and dramatic means by which it communicates, and its role in society. Now in an updated version with an expanded examination of opera in the 21st century, the book explores the tensions that have sustained opera over 400 years. The authors argue that opera continues to change the viewer with its enduring power. **W. W. Norton & Company, Inc.,** *norton.com*

Clavichord for Beginners

By Joan Benson (2014, 144 pgs., paperback $50.00, eBook $42.99) Written by one of the champions of clavichord performance in the 20th century, this method book is for both practitioners and enthusiasts. In addition to detailing the origins of the instrument and the evolution of keyboard technique, the author describes proper methods for practicing fingering and articulation, and emphasizes the importance of touch and sensitivity. A CD featuring the author in performance and a DVD of interviews and lessons accompany the book and include discussions on relevant topics. **Indiana University Press,** *iupress.indiana.edu*

Everyday Improvisation: Interactive Lessons for the Music Classroom

By Joan Eckroth-Riley (2014, 44 pgs., paperback with CD $34.99) This book/CD package addresses the National Standards, and allows music educators to integrate technology into their classrooms with interactive lessons that teach improvisation and composition to elementary students (grades 1–4). Each plan starts with a song, chant, or poem; provides prompts for active listening; invites students to improvise as a group and individually; and concludes with a rubric-measured assessment. Interactive whiteboard software is provided on the included CD. **Alfred Music,** *alfred.com*

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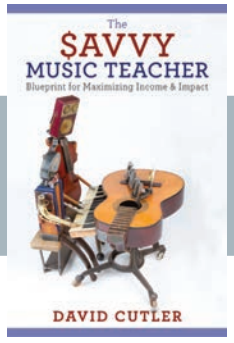
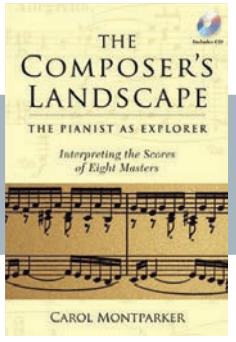


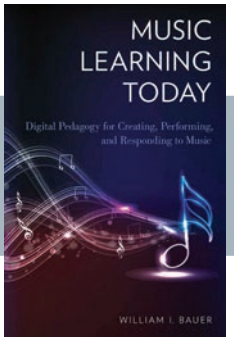
The Savvy Music Teacher:
Blueprint for Maximizing Income & Impact

By David Cutler (2015, 416 pgs., hardcover $99.00, paperback $29.95, eBook price varies) *The Savvy Music Teacher* delivers a clear strategy for independent teachers to generate sustainable personal income. It provides a flexible but detailed blueprint for achieving success, and expands beyond private lessons to address seven large-scale income streams. The companion website provides sample documents including contracts, brochures, and more. Real-life experiences from teachers are featured throughout. **Oxford University Press**, *oup.com*



The Composer's Landscape:
The Pianist as Explorer—Interpreting the Scores of Eight Masters

By Carol Montparker (2014, 288 pgs., paperback with CD $29.99, eBook price varies) Derived from a series of lecture-recitals by the author, *The Composer's Landscape* features eight essays on piano repertoire, each focused on a single composer. Montparker uses landscape as a metaphor for the score, whether it be a well-tended garden of Mozart or the thorny thickets of Schumann. The package includes a CD of the author performing selections by the featured composers. **Amadeus Press**, *amadeuspress.com*



Music Learning Today:
Digital Pedagogy for Creating, Performing, and Responding to Music

By Willian I. Bauer (2014, 224 pgs., hardcover $105.00, paperback $31.95, eBook price varies) This approach to conceptualizing and utilizing technology as a tool for music learning provides the essential understandings required to become an adaptive expert with music technology, creating and implementing lessons, units, and curriculum that take advantage of technological affordances to assist students in developing musicianship. **Oxford University Press**, *oup.com*

ACCESSORIES ▶

RetroRack 3-Guitar Stand

($299.00) With this new product, guitarists and bassists may store up to three instruments of virtually any size and shape, side-by-side on one stand. There are three felt-lined cutouts to support the necks, as well as felt at all other contact points to avoid scratching, while keeping the instruments easily accessible. The stand's open-bottom design prevents contact of the end strap button with any material or hard surface, and its solid hardwood construction and ergonomic design provide protection for guitars to be displayed and stored out of their cases while keeping floors clear and organized. **A&S Crafted Products**, *guitarstorage.com*

DVDS ▶

Carry the Tune

(2015, 68 min., $15.99 home use, $85.00 K–12/library use, $225.00 university/college use) Across the U.S., students embark on musical journeys toward personal fulfillment as they are pushed into paths toward financial success and economic growth. Music educators and researchers estimate that 75% or more of high school music students quit their musical studies after high school. Many are are unaware of the musical opportunities in college and beyond. This documentary shares the stories of people who have discovered these opportunities, and shows how music provides a vital sense of balance in their lives. While filming, the directors found more people than could fit into one film who talked about the importance of music in their lives or the regret of not continuing with it. These stories fueled the motivation to complete this large project. Fiddlestick Productions, ***carrythetune.com***

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CDS ▶

Laurie Berkner's Favorite Classic Kids' Songs

By the Laurie Berkner Band
(2015, 57 tracks, CD $13.98, digital download $12.99) From best-selling children's recording artist and preschool television favorite Laurie Berkner, *Laurie Berkner's Favorite Classic Kids' Songs* includes over 50 well-loved, traditional children's songs, plus bonus tracks of her favorite originals. Additionally, this is the only album released by her that is comprised almost exclusively of traditional songs. Tracks include "Over in the Meadow," "The Erie Canal," "All Through the Night," and many more. **Two Tomatoes Records, LLC.,** *laurieberkner.com*

Get on Board

By Alex & the Kaleidoscope (2015, 15 tracks, CD or digital download $9.99) *Get on Board!* invites children to observe and celebrate the world around them—for instance, associate the pleasure of a sweet tune with an interesting insect or the color and shape of a shark, sing along to a song about delicious garden vegetables, or dance to a funky rhythm while hearing a list of recycled materials. Highlights of this album include "Recycle," a funky, 1970s-style reminder to stop pollution by becoming part of the solution; and "Peachtree," which features five-string banjo. **True Blue Media Productions,** *alexandthekaleidoscope.com*

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KENNY BARRON

PIANIST Kenny Barron is widely recognized as one of the top jazz musicians today. Honored by The National Endowment for the Arts as a 2010 Jazz Master, he is also—to name just a few accolades—a nine-time GRAMMY® nominee, a winner of the Jazz Journalist Association Award as Pianist of the Year in 2015 (and five other years), and a member of the American Jazz Hall of Fame. In addition to the late, great Dizzy Gillespie, he has performed with James Moody, Philly Joe Jones, Stan Getz, Roy Haynes, Buddy Rich, Freddie Hubbard, and dozens of other fellow jazz giants. On top of maintaining a busy touring schedule (see *kennybarron.com* for more information), he continues his decades-long work as teacher, mentor, and inspiration for the new generation of jazz musicians.

You're one of the best jazz pianists around—*and* you teach at Juilliard. What do you get out of teaching? I get to learn a lot from the students. Yes, I'm their teacher and they're the students, but I learn from them, and they learn from me.

Why do you think music education is so important? I think it broadens the scope, and it's improving. They say that people who study music do better academically because of the discipline. They can transfer that discipline to other studies as well.

You started playing when you were six years old. What sticks in your mind from those early days? I didn't like it—in the beginning. After a while, I really loved it. I had several really good teachers. I remember the last classical piece that I worked on: It was Grieg's A-minor piano concerto. I haven't kept up with classical studies and I wish I had—it would have been beneficial—but I'm happy with what I'm doing

You turned pro very young. I started playing in little clubs around Philadelphia when I was 15 or 16, and then I moved to New York when I was 18. I was there for a year, and then when I was 19 I started with Dizzy Gillespie. That was exciting. When I first moved to New York, I met James Moody. He was working with Dizzy, and I ran into him on Broadway. He told me, "Lalo Schifrin is leaving. Would you be interested in the gig with Dizzy?" "Of course!" I'd just gotten married, and wasn't working that much. I went to Birdland to meet him, and and he never heard me. He hired me on Moody's recommendation. For me, that was an incredible working experience. I traveled a lot—we were guaranteed work for 40 weeks a year. My first trip to Europe was with Dizzy in 1963. I was 20, and it was a really great experience.

> "Play music for the right reasons. Don't play for fame or fortune. Do it because you love it."

Things are very different for young jazz musicians now. It's gotten harder. We worked 40 weeks a year, and there were 1,000 bands you could aspire to play with. You had all these options then, but now it's hard to book a two-week tour. The venues aren't there like they used to be. That doesn't stop young people who still get into it, but they have to be more entrepreneurial. They have to go out and get work—they can't sit by the phone.

What advice do you have for kids who want to be jazz pianists? Play music for the right reasons. Don't play for fame or fortune. Do it because you love it. You may not get rich—that's not likely to happen. The best you can expect is to take care of yourself and your family. If you can take care of your family, maybe send your kids to college, then you're successful. If you're doing what you love—playing music, teaching music, whatever you're doing—then you're successful.

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