

teaching

APRIL 2017 VOLUME 24, NUMBER 4

music

Adaptations
for
**STUDENTS
WITH
DISABILITIES**

T. André
Feagin
and the
**MUSICAL
TRUTH**

**SUMMER
STUDY
LISTINGS**

Spotlight
on Teaching
**JAZZ
IMPROVISATION**

2016 All-National
Honor Jazz
Ensemble student
Craig Jackson
rehearses at the
Gaylord Texan
Resort and
Convention Center
in Dallas, Texas.



National Association
for Music Education



We speak many languages!

Pedagogies

- Kodály
- Orff
- Eastman
- World Music



And of course...

FUN!



Compatibility

- SSO
- OneRoster
- LTI

IMS GLOBAL®



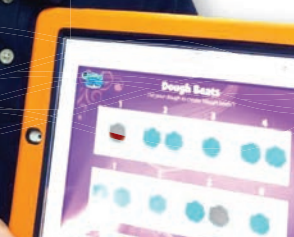
Current Registrations:
imscert.org

Differentiation

- English Language Learners
- Special Needs
- Closed Captioning
- Multi-language Glossary



©2016 QuaverMusic.com, LLC



contents

April 2017

Volume 24, Number 4

MUSIC EDUCATION • ORCHESTRATING SUCCESS

Music students learn cooperation, discipline, and teamwork.



44

THE GIFT THAT KEEPS ON GIVING!

This year's Music In Our Schools—Music Inspires Tour will be making more stops than ever before!

FEATURES

20 TAKE TWO TUBAS AND CALL ME IN THE MORNING!

What can music educators do to nurse a sick music program back to health and help it to thrive?

24 TEACHING IMPROVISATION THROUGH THE AGES

How can music educators teach students at every grade level to be confident and skillful improvisers?

32 TEACHING THE MUSICAL TRUTH

T. André Feagin's philosophy on music education serves both to educate and inspire students.

36 GO TEAM!

Zachary Taylor faced—and conquered—the challenges of being the new director of a band born of a merger of two high schools.

Above: Five-time CMA Vocal Group of the Year winner Little Big Town pose for a selfie with Radio Disney Country correspondent Savannah Keyes and the Wadsworth High School Choir (Ohio) after the group surprised the choir at a Disney Performing Arts music workshop at Saratoga Springs Resort Performance Hall at Walt Disney World.



18

Instruments can be adapted or redesigned for students with physical disabilities.



56

Professional learning communities benefit string teachers and students.

DEPARTMENTS

SPECIAL: SUMMER STUDY 47

Looking for music education opportunities in the “off season”? Here is *Teaching Music’s* annual listing of summer programs.



CLASSROOMS

Ramon Rivera and his grant-winning mariachi program at Wenatchee High 10

ADVOCACY

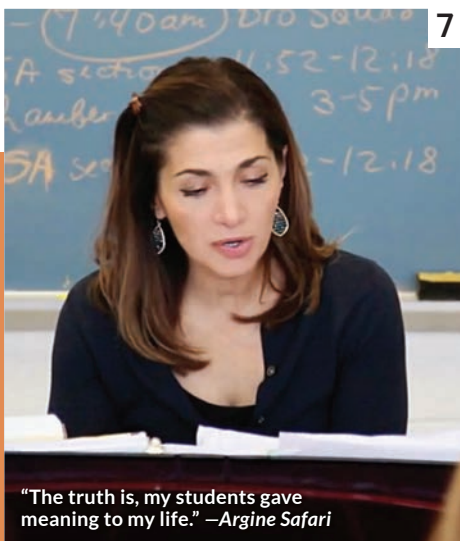
Now that we have the ESSA, what’s next? 12

RESEARCH

The characteristics of successful improvisers 14

DISCOVERIES

Making creative elbow room in teacher-led lessons 16



7

PRO·FILES

7

PRO·FILES

Argine Safari of Pascack Valley High School in New Jersey has a superpower—teaching! ... Music professor and teacher-educator Alice-Ann Darrow looks at music’s rewards.

“The truth is, my students gave meaning to my life.” —Argine Safari

TECHNOLOGY

Instrument adaptations for students with physical disabilities 18

WORKSHOP

General Music

Latin jazz for little ones 54

Brass & Woodwinds

Creating great piccolo players 55

Strings

Professional learning communities 56

Percussion

Body percussion 57

Choral & Vocal

Rehearsal strategies for high school choirs 58

Alternatives

Building an electronic music program from scratch 60

STAGES

Elementary

Reinforcing positive rehearsal behavior 63

Secondary

When singers can’t afford to participate in the choral concert 64

Collegiate

Professional development opportunities for preservice music educators 66

RESOURCES

New media and accessories for the music classroom 68

BRAVO!

Teaching Music salutes Kevin Eubanks. 72

VAE® REHEARSAL SYSTEM

The **FUTURE** of
music education.

Check for a
demonstration
near you!



Transport to **8** acoustical
practice and performance environments
AT THE PUSH OF A BUTTON!



Take rehearsal to the next level.

Advance musicianship, improve intonation, articulation, attacks and releases, and ear training skills. Experience cutting edge technology and how music will be taught, rehearsed, and performed in the future with Wenger's virtual acoustic system for rehearsal spaces.



800-4WENGER (493-6437) www.wengercorp.com

Wenger®

School Instrument Storage Solutions

BandStorage.com

Keep your classroom neat and organized with our new Mobile Ukulele Rack.

- Holds up to 30 soprano, concert or baritone ukes
- 2 sizes: 30 or 18 capacity
- Kid-friendly design
- Easy-grip handles



School District POs accepted.

Please mail POs to:
A&S Crafted Products, Box 26731
Elkins Park PA 19027

or email to:
orders@bandstorage.com
or fax to: 267-626-6123

See all our classroom instrument storage racks at BandStorage.com



National Association
for Music Education

MICHAEL J. BLAKESLEE
Executive Director and CEO

CHRISTOPHER WOODSIDE
Deputy Executive Director, Center
for Advocacy, Policy, and Constituency
Engagement

ELLA WILCOX Editor

CATHERINA HURLBURT
Communications Manager

CAROLINE ARLINGTON
Publications/Copyrights

ABIGAIL GYAMFI Marketing Coordinator

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

Articles in *Teaching Music* do not necessarily
represent the official policy of the
National Association for Music Education.

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

IRWIN KORNFELD CEO

SUSAN POLINIAK Editor-in-Chief

JACKIE JORDAN Creative Director

BILL WHITE Advertising Manager

MICHAEL R. VELLA Production Manager

BARBARA BOUGHTON Business Manager

CONTRIBUTORS: Michael Adelson,
Andrew S. Berman, Debbie Galante Block,
Margaret Cancino, Chad Criswell, H. Ellie
Falter, Steve Fidyk, Joanne Sydney Lessner,
Cathy Applefeld Olson, Adam Perlmutter,
Susan Poliniak

The National Association for Music Education is a voluntary, nonprofit organization representing all phases of music education in schools, colleges, universities, and teacher-education institutions. Active NafME membership is open to all people engaged in music teaching or other educational work in music. Associate membership is open to those providing studio/private teaching, working in the music industry, or advocating for music education. *Teaching Music* (ISSN 1069-7446), an official magazine of the National Association for Music Education, is issued to members four times per year in August, October, January, and April at an annual subscription price of \$10. **Office of publication: National Association for Music Education, 1806 Robert Fulton Drive, Reston, VA 20191-4348, U.S.A.; 703-860-4000.** Produced by In Tune Partners, LLC. Institutions may purchase one volume year of four print issues for \$200. Single copies of issues are \$30. A limited number of back issues are available for purchase. Permission requests to reproduce or otherwise use material published in this journal should be submitted to Caroline Arlington at CarolineA@nafme.org. Periodicals postage for *Teaching Music* is paid at Herndon, VA 20170, and at additional mailing offices. **POSTMASTER:** Send address changes to *Teaching Music*, 1806 Robert Fulton Drive, Reston, VA 20191-4348, U.S.A. Copyright ©2017 by the National Association for Music Education. Printed in the U.S.A.

**Mc
Graw
Hill
Education**



SOUND INSTRUCTION AT YOUR FINGERTIPS

One intuitive digital platform. Three unique programs.



**MUSIC
STUDIO**

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

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

MUSIC!
ITS ROLE AND IMPORTANCE
IN OUR LIVES
9-12
General Music

Check out even more new material in the
Music Studio Marketplace.

www.mheonline.com/musicstudio



Our delivery is *sempre allegro*.

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



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



Custom imprinting



*Rear hand strap
on all performance folders*



*The Black Folder
(clear pocket option shown)*



Band and Orchestra Folders



*Music stands including
new Z3 iPad/ Tablet stand*



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

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





profiles

By Ella Wilcox

Featuring NAFME's education professionals

ARGINE SAFARI



“I Teach—What’s Your Superpower?”

THERE’S A SIGN on the piano in the room where NAFME member Argine Safari teaches music to grades 9–12 at Pascack Valley High School in Hillsdale, New Jersey. It reads: “I teach—what’s your superpower?” An enthusiastic and inspiring educator, Safari was chosen as the New Jersey Teacher of the Year for 2016–17. Her journey, which began in Armenia and took her through Russia and finally to the United States in 1994 with her husband and young daughter, has been filled with joys and challenges.

Although Safari began to study piano at age six, teaching music came much later and after considerable soul-searching. She recounts, “After emigrating to the United States, I went back to college and graduated with a business degree, and then held jobs as a translator, insurance agent, and financial advisor. But I stayed active in music evenings and weekends: Music was the thing that kept me going during hard times.”

Safari’s decision to be a music educator was the result of a revelation. She says, “The pivotal moment for me

was when I decided to help a student who had lost her father in the 9/11 attacks prepare for the rigorous admissions process for a competitive tuition-free music performance school in New York City, and the student was accepted. None of my performing experiences compared to the feeling I had when I learned about her success. That’s when I knew I had to turn my passion for music into a career of teaching.”

It’s her students who keep her motivated. “They are my true inspiration. They walk into my classroom eager to learn and share the beauty of music together and, suddenly, all my worries disappear, and I feel impelled to share my knowledge and love for music with them. My students taught me to never take a single day for granted, but to consider it an opportunity to help them believe in themselves through music. The truth is, my students gave meaning to my life.”

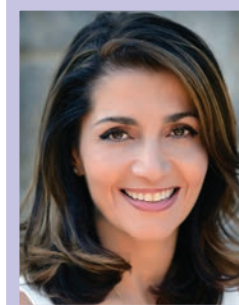
When asked about the most challenging part of her job, Safari reflects on her past, saying, “I grew up in Armenia, a country with a long, rich history of music and the arts. There, music teachers are among the most respected professionals.

As an American music educator, I struggle to maintain that status within our society, as I find myself continuously advocating for the profession and speaking of the importance of the arts in our schools. It is my strong belief that each child in America deserves to get high-quality music and arts education, regardless of his or her background or home zip code. No schools should

face budget cuts that affect their music or arts programs.”

Safari offers several tips for successful teaching:

- Create strong connections with your students. Spend the time to get to know each student. Learn about their



ARGINE SAFARI
Music teacher,
Grades 9–12, Pascack
Valley High School,
Hillsdale, New Jersey

Photo by Zoltan Horvath. Headshot photo by Laura Stifle.



profiles

dreams, fears, worries, their aspirations. Uncover one unique talent in each student. Show every student that you care about him or her.

- Have high expectations of your students, but even higher expectations of yourself. Never stop learning and sharpening your skills; continue to practice daily. Teach with passion and joy, and your students will fall in love with music and you.

- When you feel frustrated and hopeless, sit back and think about your own journey and what brought you here. Remember that you have a purpose. There is a reason you are where you are. Believe that with consistency, hard work, and hope, you will eventually succeed.

- Regardless of what others say, what you do every day truly matters. You have the ability to influence your students' lives and help them find talents and passions that they are not even aware of. Embrace that.

Because she was once a refugee, Safari has a deep understanding of diversity. She remembers how hard it was to learn how to fit in in a new culture. She admits that "it took a lot of hard work



"I want my students to discover their unique talents and come out of my classroom believing in themselves."

and self-discovery to finally realize that I, too, could contribute to my new world. This is why I feel strongly about connecting with my students and helping them find their own voice. Music and the other arts are blind to academic levels, cultural differences, and socioeconomic spectra. We must create an all-inclusive environment where every student is respected and accepted. Only then can true learning happen."

Safari views her classroom as a beautiful mosaic where each student represents a very special color. She says, "I embrace the beauty of these colors—each of my students is an important piece that makes the entire artwork unique and powerful. My job is to make sure that each of us maintains our own identity, but we become one when we're making

music together."

The one lesson that Safari has tried hard to teach her students is that, "With passion, drive and hard work, anything is possible. I want my students to discover their unique talents and come out of my classroom believing in themselves and knowing that if they can dream it, they can accomplish it."

Summing up her efforts as a music teacher, Safari says, "I'm honored and humbled to have been a part of the lives of so many outstanding young men and women. I've taught them that hard work, persistence, patience, and humility will ultimately lead them to excellence and success. I cannot help but sing their praises for allowing me to give them the key—major and minor—to reaching the high notes of their own potential."

ALICE-ANN DARROW

"Music Enriches Us All"— A Special Educator Looks at Music's Rewards

ALICE-ANN DARROW believes in the power of music to transform lives. Her entry into teaching coincided with the passage of Public Law 94-142 in 1975, the Education for All Handicapped Children Act, a landmark in public education in the United States. She recalls that when she began teaching in the public schools, she was "excited and proud to be a part of these early efforts on behalf of children with disabilities. Before PL 94-142, most children with

disabilities were denied access to their neighborhood schools and were educated in segregated schools and institutions, if at all."

As the Irvin Cooper professor of music education at Florida State University in Tallahassee, Darrow's main professional interests are teaching music to special populations, inclusive practices for students with disabilities (particularly those with behavior



ALICE-ANN DARROW
Irvin Cooper Professor of
Music Education,
Florida State University,
Tallahassee

disorders and those who are deaf/hard-of-hearing), and the role of nonverbal communication in the music classroom.

A NafME member for more than 25 years, Darrow has written numerous articles and book chapters. She edited *Introduction to Approaches in Music Therapy* and coauthored *Music in*

Special Education and Music Therapy with Geriatric Populations: A Handbook for Practicing Music Therapists and Healthcare Professionals. Darrow has served on journal editorial boards in music education and music therapy. She's the past

chair of the Commission on Music in Special Education for the International Society for Music Education, and she serves on the NAFME task force for the inclusion of students with disabilities and, as the Florida Music Education Association chair for diverse learners.

Darrow offers teachers several strategies for including students with disabilities in their classrooms or ensembles: “A teacher must first be open to teaching students with disabilities, and fortunately, most music educators are, but they may need help with appropriate strategies and materials to use with these students. One important strategy involves using the principles of Universal Design for Learning. Briefly, this means (1) providing multiple means of presenting musical information and content to students, (2) providing multiple means for students to show what they know and can do musically, and (3) providing multiple means of stimulating student interest and motivation in music learning.”

She continues, “All students learn differently, and we must be flexible and able to adjust our teaching to how they learn best. To apply these principles, a teacher needs to know his or her students and their strengths and challenges. A positive, can-do attitude toward all students always helps as well.” Other tips include

- Organization is critical! Be prepared to handle a variety of situations, and always have a Plan B (and even C)!
- Model a positive attitude and attentive listening for all your students.
- Expect a lot—your students will often surprise you with their abilities!

Darrow says that she has always loved children and animals. “Friends often remark that my dogs are so obedient and well-trained. My response is always, ‘Of course—I love teaching!’ Both children and pets are happier knowing what is expected of them. I have never seen either animals or children turn down



praise or a ‘treat’ (whatever it might be) for appropriate behavior. Some of my dogs have been trained as therapy pets, which coincides with my background in music therapy work. When I was working at a school for the deaf, I taught one of my dogs numerous commands using ASL signs, and my students loved to sign to him. Signing with my dog was their favorite ‘treat’ for good behavior.”

Darrow continues, “There is ample research that indicates teachers talk too much. My current research concerns the effective use of nonverbal communication in the classroom. My background in deaf education has helped in developing nonverbal strategies that work with many different kinds of learners.”

As to what makes her day, Darrow is thrilled when “former students are

excited and call or email about their experiences with students who have disabilities, or about how they successfully used a strategy we talked about in class. I want all my students to be successful teachers, and if I have been able to help them in any way, I am most proud of that.”

A frequent presenter at local, regional, national, and international music education and music therapy conferences, Darrow remarks that “NAFME conferences, publications, staff, and colleagues have made my professional life possible and immensely rewarding. I always leave our conferences feeling inspired and buoyed by our leadership, staff, and members. We share a common goal of enriching lives through music participation.” When asked about the current situation in the United States, Darrow responds, “I’m alarmed when I hear that the National Endowment for the Arts may be eliminated. I know what the arts have meant in my life and in those of my students. As music educators, our message must be strong and clear: that we believe in the right to musical expression, and that we believe in that right for everyone, regardless of race, ethnicity, immigration status, age, gender, disability, class, or sexual orientation. Music is not only an academic, enjoyable, and rewarding activity, but also one that has the potential to make our communities stronger, richer, and more peaceful.” ■

“Music ... has the potential to make our communities stronger, richer, and more peaceful.”





The Winners of Wenatchee

A high school with a thriving mariachi program looks forward to its Give a Note Foundation grant and Tour stop.

ONE OF THE SIX SCHOOLS awarded a grant by Give a Note Foundation in the 2017 Music In Our Schools—Music Inspires Tour has a wonderful distinction. That winner, Wenatchee High School, in the rural community of Wenatchee, Washington, is one of a small but growing number of public schools in the United States that has a dedicated mariachi program. The director of this program, Ramon Rivera, is delighted by the honor. “This means so much both to our school and our little town of 35,000 people,” he says.

Rivera has taught at Wenatchee since 2005. He leads not one but three ensembles: Freshman Mariachi, Intermediate Mariachi

Azteca, and Advanced Mariachi Huenachi. Perhaps unusual for a school with many low-income students, there are five music teachers at Wenatchee. “It’s just very fortunate to be part of a district that believes so much in music that we have all this music taught in the school,” Rivera says.

In his mariachi ensembles, each of which has around 30 students, Rivera uses traditional instruments such as the nylon-string guitar, guitarron, and vihuela, as well as violins and trumpets. Mariachi has historically been passed down orally through generations of musicians, but in his classes, Rivera uses the music as a means of teaching general skills such as sight-reading.

“The genre might be different than chorus or band—and we sing in Spanish—but the concepts are all the same,” he notes, adding that his ensembles tend to attract students who might not otherwise be interested in taking music classes.

Given that he was competing with K–12 schools from all across the United States, Rivera didn’t expect to win the competition when he submitted a promo video of his mariachi ensembles in parades and other performances. So, it came as a shock last December when he received the call that his school had been accepted into the semifinals. “The kids were all just celebrating and cheering when I told them the news,” Rivera says. “And then the grant was raised from \$2,500 to \$5,000, which will mean so much to our school, where many of the students can’t afford instruments and costumes.”

At press time, Rivera and his students had not yet received their visit during the Tour, but they were waiting with great anticipation, practicing diligently for the performance in their gymnasium where they would meet and open for a visiting Radio Disney artist. “The gym will be filled with many members of the community cheering us on, and it will be such a proud moment for our town,” Rivera says. “But more important, it will open doors—musically speaking—for our students.” ■

It’s just very fortunate to be part of a district that believes so much in music.

2017 MUSIC IN OUR SCHOOLS – MUSIC INSPIRES TOUR

March 3: University of Central Missouri, Warrensburg, Missouri (Collegiate winner)

March 10: Collinsville High School, Collinsville, Illinois (Tri-M® winner)

March 15: Salina South Middle School, Salina, Kansas (Give a Note Foundation grant winner)

March 17: Joliet Central High School, Joliet, Illinois (Give a Note Foundation grant winner)

March 24: Ramona High School, Riverside, California (Give a Note Foundation grant winner)

March 29: Wenatchee High School, Wenatchee, Washington (Give a Note Foundation grant winner)

April 5: James Otis Elementary School, Boston, Massachusetts (Give a Note Foundation grant winner)

April 6: Marblehead High School, Marblehead, Massachusetts (Tri-M winner)

April 7: Rhode Island College, Providence, Rhode Island (Collegiate winner)

April 21: Tar River Elementary School, Franklinton, North Carolina (Give a Note Foundation grant winner)

2017 SUMMER WORKSHOPS

June 5-9

Kansas City, KS
San Antonio, TX

June 12-16

Cheyenne, WY
Columbus, OH
Dickinson, ND

June 19-23

Denver, CO
Greensboro, NC
Las Vegas, NV

June 25-30

Oconomowoc, WI

July 3-7

Amsterdam, Netherlands

July 10-14

Portland, OR
Jacksonville, FL
Marion, IN

July 17-21

Pittsburgh, PA

July 24-28

Baltimore, MD
Bellingham, WA
San Antonio, TX

July 31-August 4

Deerfield, NH

**WMDrumming Level 1
Curriculum Update**

**WMDrumming Level 2
WMDrumming Level 3**

**Drumming Up the Fun
Kids, Choir & Drums**

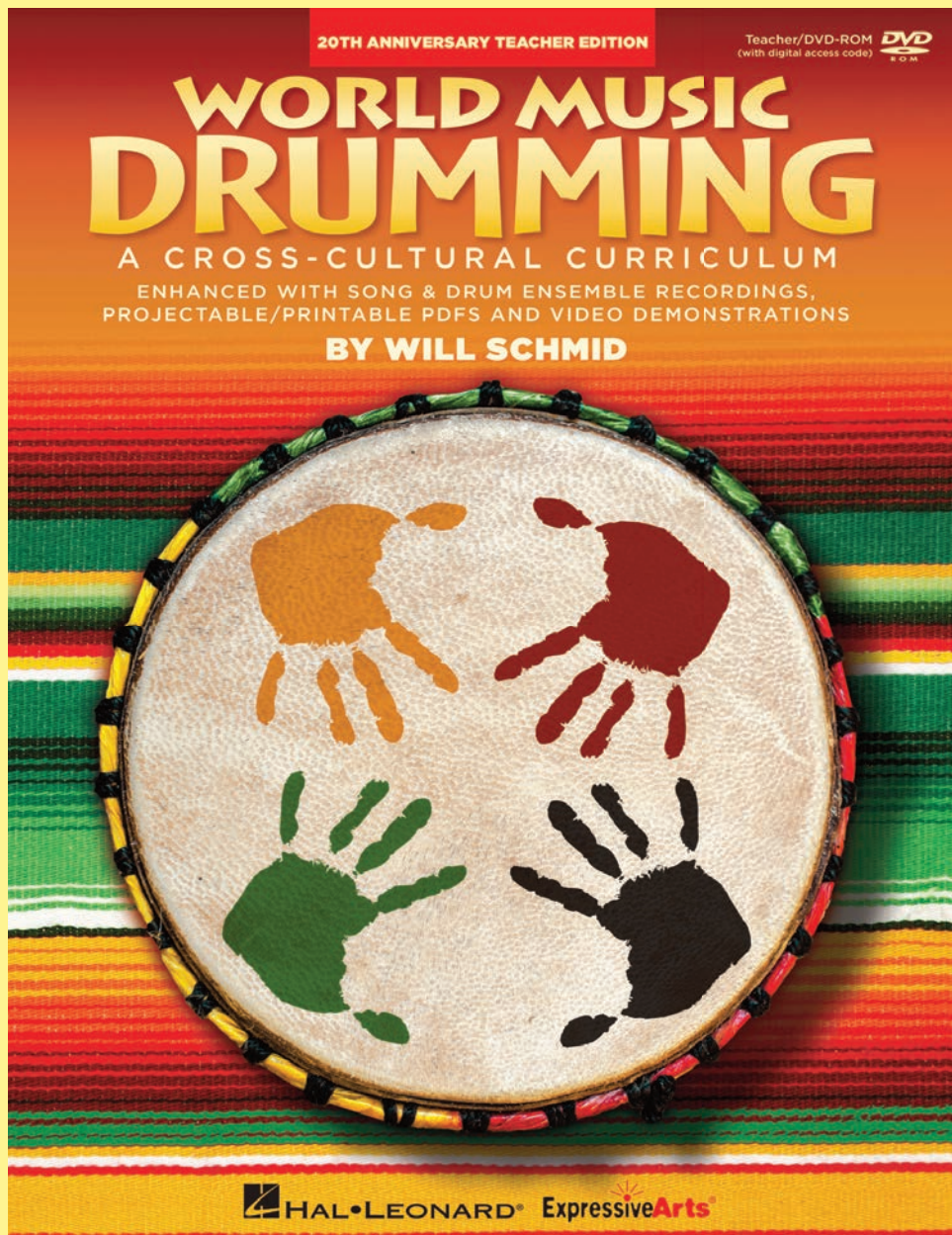
WHampton Hot Marimba

Non-Credit \$559

3 G Credits \$879

Drum It Forward* \$299

(*full-time UG college students)



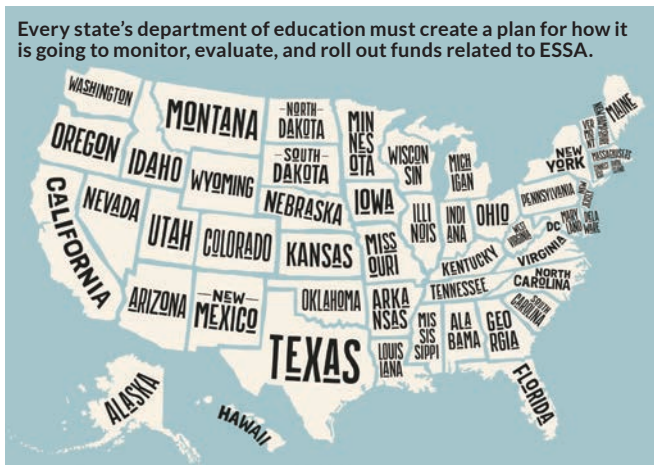
Since 1996, World Music Drumming has transformed lives and built community through ensemble drumming, singing, moving, playing xylophones and recorders. Now in over 20,000 schools worldwide — we celebrate this by publishing the *World Music Drumming 20th Anniversary Teacher Edition*.

The ALL-IN-ONE format of the new book/DVD Teacher Edition features:

- An enhanced curriculum sequence including 20 years of “best practice.”
- 16 new audio recordings of each ensemble and song with new arrangements that include piano/vocal, guitar/bass and xylophone/recorder parts.
- 47 new “how-to” videos by Will Schmid including special Ghana segments.
- 28 projectable / printable PDFs for enrichment, assessment and ensemble parts.
- e-Book with interactive audio, video and PDF icons (downloadable).

To Order: Go to the Website below and click on PUBLICATIONS.

For details and to register: WWW.WORLDMUSICDRUMMING.COM



We Have ESSA— What Comes Next?

What can advocates do to ensure funding in these changing times?

MUSIC EDUCATORS face challenges every day in terms of local budget support, changing policy requirements, and more. But what is the *top* priority right now? “Implementation of the Every Student Succeeds Act (ESSA),” says Christopher Woodside, NAFME’s Deputy Executive Director, Center for Advocacy, Policy and Constituency Engagement. Although the ESSA is about federal funding, NAFME encourages music educators to be proactive in looking at their own districts’ needs so they can have a say in how their programs are funded.

In response to the ESSA, every state’s department of education must create a plan showing how it is going to monitor, evaluate, and roll out these federal funds,

according to Lynn Tuttle, NAFME’s Director of Content and Policy. On *nafme.org*, music educators can access the “Everything ESSA” page, which includes links to the state ESSA web pages, and information on meetings where they can discuss why music should be included in their state’s plan. “Review the state plan and give comments if you don’t think there is enough support for music education,” remarks Tuttle.

In December, the Department of Education released a template that shows states how to construct their ESSA plans. On *nafme.org*, there is a variation on this template that includes call-out boxes that highlight where one can find opportunities in support of and/or language regarding music education. State

“*Music educators can be proactive. They can do their own needs assessment.*”

plans can be large—over 300 pages in some cases—and NAFME has highlighted sections of the template “where we want to make sure music teachers are treated fairly if your state is going to invest dollars in recruiting or retaining teachers because of teacher shortages,” Tuttle explains.

States must have their plans approved before the federal dollars of Title I, Title II, and Title IV are issued for the next school year. According to Tuttle, music educators need to focus their work on Title IV grants for “Student Support and Academic Enrichments.” These are the block funds that will come to districts to support a well-rounded education. But before district leaders can

begin to build their funding plans for Title IV, each district must undertake a needs assessment across all subjects, including music. “Music educators can be proactive. They can do their own needs assessment. We have a tool for that called ‘Opportunity to Learn (OTL) Standards,’ including a checklist form that outlines the resources needed to teach a comprehensive, quality music program.” Music educators can then bring these “asks” to their districts as part of the needs assessment for Title IV. Additionally, on the “Everything ESSA” page, NAFME offers a webinar that can show teachers how to use the OTL Standards for a Title IV needs assessment. ■

A CAPITOL OPPORTUNITY FOR ADVOCACY TRAINING!



NAFME Collegiate Advocacy Summit
Washington, D.C., June 27–July 1, 2017

ADVOCACY MATTERS! BE PART OF THE ACTION!

Join us in Washington, D.C., this June for mentoring and professional development that will empower you to be the advocate you need to be for yourself and your students. Help the National Association for Music Education lead our next steps in this new era for music education.

- Go behind the scenes to meet face-to-face with U.S. legislators and their staffs in Senate and Representative offices on Capitol Hill.
- Enjoy a wonderful evening reception and awards dinner; meet and network with NAFME state and national leaders.
- Participate in leadership and advocacy training that you can take back to share with your chapter and use in your career.

NAFME is the established national voice for music education, and we want YOU to be in Washington, D.C., in June for this exciting event. This is the chance of a lifetime to carry your passion for music education to Capitol Hill. Reserve your spot today! Visit hillday.nafme.org/registration.

Follow #NAfMEHD17 on Instagram, Twitter, and Facebook for updates. Search #NAfMEHD16 and #NAfMEHD15 for past events.

Summer Music Institute-2017

JULY 3 – 28, 2017

Exciting courses offer hands-on activities, practical teaching techniques,
& engaging discussions.

GENERAL MUSIC

Introduction to Music Learning Theory with a Twist of Orff!

— **Diane Lange** (July 3-7)

Teaching Music to Students with Special Needs: A Label-Free Approach

— **Alice Hammel** (July 10-14)

Technology Integration in the Elementary Music Classroom: A focus on iPads and Chromebooks — **Amy Burns** (July 10-14)

Multicultural Techniques for Teaching Rhythm! — **Anthony DeQuattro** (July 17-21)

Popular Music and Technology in the General Music Classroom

— **Stefani Langol** (July 17-21)

Makerspace Music: Nurturing Students' Creativity through Challenge-Based Learning

— **Janet Cape** (July 17-21)

Bringing the Songs and Drumming of West Africa into the Classroom

— **Jeremy Cohen** (July 24-28)

CHORAL MUSIC

Refining Your Craft: Growing as a Choral Conductor — **Chris Shepard** (July 3-7)

Repertoire and Rehearsal Techniques for Changing Voice Choirs

— **Drew Collins** (July 3-7)

Holistic Voicework — **Adele Paxton** (July 10-14)

Singing in the African American Tradition — **Ysaye Barnwell** (July 10-14)

INSTRUMENTAL MUSIC

Instrumental Conducting — **Scott Jones** (July 17-21)

Instrumental Repertoire, Rehearsal, and Student Learning — **Scott Jones** (July 17-21)

Begging Jazz Improvisation for the Music Educator — **Carl Knox** (July 24-28)

MUSIC TECHNOLOGY

Lights, Action, LEARNING! Meaningful Video Scoring Projects for Music Students

— **Scott Watson** (July 3-7)

Technology Integration in the Elementary Music Classroom: A focus on iPads and Chromebooks — **Amy Burns** (July 10-14)

Popular Music and Technology in the General Music Classroom

— **Stefani Langol** (July 17-21)

Advanced Sequencing and Production - Reason and Live

— **Floyd Richmond** (July 24-28)

ONLINE COURSES:

iPad Audio Recording to Enhance Instruction (Garageband for iPad)

— **Tom Rudolph** (July 3-July 28)

Integrating Chromebooks into the Music Curriculum — **Stefani Langol** (July 3--July 28)



What past participants have said:

"Top notch, nationally known clinicians are gems!"

"Every aspect of the SMI experience was first-rate."

"Very practical and applicable classes with fun and friendly professors constantly keeping your classroom needs in mind."

"Expert teachers with professionalism and passion for their art and teaching."

"I loved the course I took so much I wish I'd taken more classes."

What our Master's students say:

"For me, this is the single best path to a graduate degree."

"Terrific comprehensive master's program!"

**Hands-on Courses!
Renowned Faculty!**

Enroll before May 15 to be entered in our weekly drawing for a Jawbone Speaker!





“It is particularly important for teachers of improvisation to emphasize playing by ear and developing technical facility on one’s instrument.”



C. Michael Palmer and his students working on improvisation

Jazzing It Up

What are the characteristics of successful improvisers?

JAZZ IMPROVISATION seems to be one of those skills that some students “get,” while others struggle in frustration. But what really sets apart the successful improvisers from the rest? C. Michael Palmer, assistant professor of music education at Ball State University in Muncie, Indiana, wondered this as well. “Acknowledging that improvisation is a complex practice, I wanted to study how one develops improvisation ability to inform and improve how we teach it,” he remarks.

In his study, the results of which were recently published in *Journal of Research in Music Education*, Palmer notes that he sought “to examine the role

aural imitation ability, jazz theory knowledge, and personal background variables play in developing instrumental jazz improvisation achievement.” To this end, relevant information, skills, and performances of 70 instrumentalist participants (26 high school students, 44 college students) were examined via four researcher-designed instruments. “The Participant Improvisation Experience Survey was created to gather demographic and improvisation performance data from the participants. The Improvisation Achievement Performance Measure is an evaluation form used by a

panel of expert judges to rate the improvisations performed by each participant. The Aural Imitation Measure is a test developed to evaluate participants’ aural imitation ability (ability to play back short phrases heard on a recording). The Jazz Theory Measure is a multiple-choice test to assess jazz theory knowledge,” notes Palmer.

What did his analysis of the data reveal? “I learned that aural imitation ability and technical facility on one’s instrument strongly facilitate improvisation development. Other factors such as improvisation experience, jazz experience, practicing improvisation, perceived self-confidence, self-assessment, and knowledge of jazz theory also appear to influence development, but to what extent is less clear and needs additional study.” So, the ability to play by ear and technical facility on an instrument correlate with improvisational ability. “Another facet is the sophistication of one’s knowledge base and the familiarity a person has of songs and styles in the jazz idiom. A rich knowledge base is the source of the musical ideas performed by the improviser,” remarks Palmer. ■

HELPING STUDENT IMPROVISERS

“It is particularly important for teachers of improvisation to emphasize playing by ear and developing technical facility on one’s instrument. The combination of both enables the musician to improvise what s/he hears internally and externally. Playing call-and-response exercises with others, imitating jazz recordings, and playing melodic ideas heard internally are ways in which to practice this. Playing back what is heard on recordings is also a particularly powerful way to internalize the jazz vernacular and build one’s knowledge base. My findings confirmed the belief that practicing improvisation in the jazz idiom influences achievement. It is therefore important for music teachers to encourage and promote regular improvisation practice in jazz rehearsals and performances. Time on task, engaging in improvisation, is key to development. This can be accomplished in a variety of ways, including group improvisation over a simple harmonic progression, trading fours throughout the ensemble, or encouraging individual solos. The more students participate in improvisation, the better they understand what jazz is about.”

Photo by RebeccaCloud. Source: “Instrumental Jazz Improvisation Development: Characteristics of Novice, Intermediate, and Advanced Improvisers,” *Journal of Research in Music Education*, October 2016, Volume 64, Number 3, pgs. 360–378 (See jrm.sagepub.com/content/64/3/360.abstract).

DEVELOPMENTAL CONTINUUM OF INSTRUMENTAL JAZZ IMPROVISATION ACHIEVEMENT

Explores sound production, occasionally inserting motives/ideas based on prelearned models and formulas

Develops efficiency, fluency, flexibility, capacity for error correction, expressiveness, inventiveness, and achievement of coherence

Synergy of conscious and subconscious process; ability to play what is heard internally and instantaneously

NOVICE

Controlled-processing, little or no hyperconnections between knowledge base, intuition, motor skills

INTERMEDIATE

Enriches knowledge base, increases memory, experiences instances of flow state, develops multiple solutions to musical problems

ADVANCED

Automatic processing, flow state, ability to go beyond cognitive boundaries and constraints, hyperconnectivity between processing and motor skills



**Purchase
College**

STATE UNIVERSITY
OF NEW YORK

School
of the Arts

Conservatory of Music

Undergraduate and Graduate
degrees in:

Classical Music
Instrumental Performance
Voice and Opera Studies
Composition

Jazz Studies

Music & Technology
Studio Composition
Studio Production

January 1

**Pre-screening
audition deadline
purchase.edu/music**



Making Creative Elbow Room in Teacher-Led Lessons

Music educators can enhance student learning by including time and space for play in every lesson—and students will enjoy the experience even more!



H. ELLIE FALTER is a doctoral student in music education at the University of Colorado Boulder and a NAFME Collegiate member. She can be contacted at heather.falter@colorado.edu.

RESEARCHERS AND TEACHERS often emphasize the importance of children spending time playing with information and materials on their own terms. However, many teachers feel pressure to narrow what they teach in response to the culture of high-stakes testing (see Michigan associate professor of music Christina M. Hornbach’s chapter “Building Community to Elicit Responses in Early Childhood Music Classes” in the 2011 book *Learning from Young Children: Research in Early Childhood Music*) or because they are uncomfortable handing over the reins in the classroom. Although setting aside large amounts of relatively unstructured “playing” time can be highly beneficial for children’s musical development, teachers can also make room in regular lessons for creative, free play.

Whether new to this or looking for additional ways to incorporate play, music teachers may find it helpful to take an altered view of “play.” Instead of thinking of it as one thing that is done, think of it as

described as “a series of connected events” by Scott T. Eberle, editor of The Strong’s publication *American Journal of Play* (“The Elements of Play: Toward a Philosophy and a Definition of Play,” *American Journal of Play*, Winter 2014, Volume 6, Number 2, pg. 220). This approach can clear a path between what music teachers have already been working on with students, and a situation where students are using their knowledge in their own way.

Trees in the Breeze

I had the pleasure of teaching preschool music in a homeschool cooperative. As planned, I sang a simple lullaby while the children and I all held our arms as though we were rocking a baby. After a few repetitions, children began to sing with me. We sang quietly, then very quietly, then we whispered so as not to waken the imaginary sleepers. When we “put the babies in their cribs,” one of the children told us that the bed was made out of wood. Since I had planned in some extra time for following the children’s lead, I was able to ask the children to find other items around the room that were made of wood. They found chairs, a toy boat, and a bucket of wooden blocks.

I invited each child to choose two blocks and bring them back to our



“As they gathered, I asked, ‘Where does wood come from?’ We followed this answer by pretending to be trees. We gently tapped the blocks high above our heads and let our branches sway in the breeze.” —H. Ellie Falter

group. As they gathered, I asked, “Where does wood come from?” We followed this answer by pretending to be trees. We gently tapped the blocks high above our heads and let our branches sway in the breeze. As the wind picked up, we moved faster and tapped our blocks louder. When I asked what else our trees might do, one boy began to fall over. We all slowly fell down to one side. I suggested we might grow. One child began gently rubbing her blocks together, and we all followed suit. Our trees grew, blew in the breeze, and fell over. Repeatedly. During the third cycle, one child called out, “Timber!” and the others joyfully added this to their repertoire.

As suggested by Martina Miranda, an associate professor of music education in Colorado, in “Moving off the Page: Tapping into Young Children’s Imagination” (*General Music Today*, January 2015, Volume 28, Number 2, pgs. 33–35), I made this playful moment possible by preparing a time-flexible



“There are so very many ways to make room in lessons for following the children’s playful flow.”

lesson plan. I also asked open-ended questions without trying to steer the children in a particular direction. The time set aside can be short or long, but frequent participation in this type of activity will help children relax over time into the empowering role of cocreator. The form that play takes will vary because each manifestation is tied to the people, place, time, and culture from which it comes, and how an individual plays changes over time (see the Eberle “Elements of Play” article mentioned earlier). Giving space for play serves both the music teacher and the students, while also promising a surprise musical gift.

Some Extrapolations

Moments of student-led musical play need not be reserved for only the early childhood classroom. The following are a few examples for different settings.

■ Beginning Instrumental Music

Prepare the music for “Hot Cross Buns” so that each measure is on a

different line or different index card. Together, find different orders to play the notes. This might mean rearranging the order of measures or reading measures backwards. After working together, walk away for a few minutes and give the students physical, intellectual, and emotional space in which to play with the notes as suits them.

After being musically playful, each student could explain his or her method with any added commentary to a partner. If the children start playing rhythms or notes not in “Hot Cross Buns,” so much the better!

■ Middle School Chorus

Another way to elicit play is to put a student in the teacher role. For instance, allow a student to come up to lead warm-ups or a welcome song. The leader might change the rhythm, articulation, lyrics, and more through verbal directions, writing on a board, or conducting gestures. Though this

will be time-bound, try to allow as much freedom as possible. Classmates could be encouraged to share specific praise about what the student conductor did exceptionally well.

■ High School General Music

Make mouse pads available to students. Build in transition time that allows students to use their pencils as drumsticks on the mouse pads. They might play in their own world or socially with others.

Room to Grow

Nearly every music education context can include giving students creative elbow room. Whether this receives a little or a lot of time in the music classroom, doing it with frequency will help students grow comfortable with making and sharing creative decisions. They can accomplish this alone or with others. Where the children take the music may be very different from the teacher’s initial predictions. This does not need to be a cause for concern. Reframe the uncertainty as a chance to learn more about creativity, music, and the students. There are so very many ways to make room in lessons for following the children’s playful flow, and you can start with your very next lesson. ■



PROFESSIONAL DEVELOPMENT ON YOUR SCHEDULE

“NAfME Academy is a schedule-friendly and economical way for me to receive professional development and keep my certification active.” –JAMIE, 18-YEAR MUSIC EDUCATOR FROM PENNSYLVANIA

Over a thousand music educators across the country have turned to NAfME Academy for their professional development needs. This state-of-the-art online learning platform offers over 60 hours of professional development instruction. A \$600 value, NAfME Academy is available exclusively to NAfME members for \$20 a year, or \$100 annually for nonmembers.

To learn more, visit bit.ly/NAfMEAcademy.

To sign up for a one-year Academy membership, go to bit.ly/NAfMEAcademyMember



Adaptive Technologies for Instrumentalists with Physical Disabilities

Today's prosthetics, as well as instrumental modifications both big and small, can help students reach their musical potential.

CERTAIN PHYSICAL DISABILITIES and injuries caused by birth defects or traumatic events can lead people to believe that the door to being an instrumental musician is one that is permanently closed. How could a person with one hand play the violin? How can a person with one arm play the saxophone? Yet these situations can bring about inspirational solutions that are comprised of three interconnected pieces: the person who crafts the specialized instrument, the musician who must find the conviction to succeed, and the teacher who has the patience and dedication to guide the student along the musical path.

Bette Gawinski, a string teacher in a northern Virginia school district, is one such teacher. When a student (we'll call him Jacob) entered her classroom with a deformity of his bow hand, she sought a way to help him participate. Problems like Jacob's are actually more common than one might expect, and the solution tends to be a custom-crafted prosthetic.

One evening, shortly after Jacob joined Gawinski's class, she saw a news report on a pair of brothers whose startup company had been using 3D-printing techniques to craft a basic prosthetic hand for a man in their community. She contacted the brothers to ask for their help and, after some discussion, a handheld scanner was sent to make a special three-dimensional



David Nabb with his redesigned alto sax

scan of Jacob's hand. Using that data, the brothers are currently designing a prosthetic. They plan on providing a working prototype soon for Jacob to try, together with their hopes that it will allow him to play the viola.

While 3D-printing applications such as this are becoming more common, some physical disabilities require more in-depth modifications and attention to detail. Some adaptations—such as reorienting a brass instrument's valves to a more ergonomic position—are fairly simple compared to the major modifications undertaken by Jeff Stelling, owner of Stelling Brass and Winds in Kearney, Nebraska. Stelling is a long-time friend of David Nabb, NAFME member and professor of music at the University of Nebraska at Kearney. When Nabb lost the use of his left arm due to complications from a



Adaptations of existing instruments can involve extensive redesigns, simpler modifications, or solutions that employ everyday objects.

severe illness, he thought his career as a musician was over. But Stelling was able to redesign an alto sax so that Nabb is able to play it with only his right hand. Other one-handed saxophones have been made by other craftsmen, but they are normally very limited in range and/or capabilities. Stelling's is unique in that it allows Nabb to play with the full range of notes, technique, and finesse that were possible before his illness.

Another kind of modification is that which serves to make an instrument more ergonomic for a student without physically modifying the instrument itself. Says Adam Goldberg, NAFME member and instrumental music instructor at P177Q in the Fresh Meadows area of Queens in New York City, "For some students, specialized stands, clamps, or other fixed ways of holding the instrument can help immensely. Look for different kinds of mounts for the instrument so that they won't have to hold them in a traditional way. Other examples would be where, in a string class, you could try to create a situation where they don't necessarily have to manipulate their fingers on a



“For some students, specialized stands, clamps, or other fixed ways of holding the instrument can help immensely. —ADAM GOLDBERG”

ohmi.org.uk. Stelling’s alto sax was the inaugural winner of this award in 2013. The Cincinnati Adaptive Music Camp is another source of information (*cincinnatiadaptivemusiccamp.org*).

Regardless of the degree of modification required, getting to that point requires large amounts of planning and communication among the individuals involved. Says Nabb, “To start with, you must have the needs of the musician in mind in terms of their movement and mobility. Remember that the

such as the one Nabb now uses can cost in the neighborhood of \$25,000, but not all adaptations must involve such extensive, time-consuming, and direct modifications to the instrument. In some cases, the funding for low- or moderate-level adaptations can be worked into a child’s Individual Education Plan (IEP). These binding documents dictate what kinds of accommodations must be provided to a student so they can participate in certain classes. Says Goldberg, “If participation in music is a required part of their IEP, then by law some degree of IEP funding has to be provided for those adaptations in order to allow them to participate in the class.”

Otherwise, to provide more affordable options, Stelling and Nabb are seeking funding to manufacture a set of adapted rental clarinets, flutes, and saxes that would be made available to students.

Nabb suggests starting with simple web searches for other resources and ideas, including those on the site for the previously-mentioned One Handed Musical Instrument Trust.

Where there is a will there is a way, and there is almost always a way to help a child with a physical disability experience, enjoy, and excel in music. “A lot of people are stuck in a low-end, rudimentary musical experience only because they really don’t realize just how much farther it might be possible to push things,” says Stelling. Thanks to the hard work, dedication, and determination of those around them, student musicians with physical disabilities can finally begin to move beyond the rudimentary and into the realm of the extraordinary.

For more information and insights on this subject, check out the author’s video podcast on this topic at bit.ly/TMApril2017. ■

fretboard by using open tunings.”

Sometimes modifications can be made with common materials. Says Nabb, “This is a big part of most solutions, and instrument builders are familiar with this. Sometimes a custom stand must be built in its entirety. Other times, a small modification to a commercially-available stand can work. For example, I recently saw a small mount built to be attached with zip ties to a trumpet or euphonium that then can be attached to a commercially-available cymbal stand.” For ideas like these, The One Handed Musical Instruments Trust presents yearly awards for instrument adaptations and apparatus; information about these examples are available on their website,



student isn’t always the best source of information for this. Meet with the parents, their therapist, and—if possible—the instrument builder as well. Remain open-minded and have a real ‘heart to heart’ discussion with the student and their parents to assess the situation as completely as possible. Exactly what are their physical deficiencies, what kind of resources does the family have, etc. Most importantly, what is the motivation level of the student and the family? Evaluate things exactly as you would for an able-bodied student, keeping in mind that musical study is very demanding and, for a person with a disability, you can multiply the level of difficulty by a factor of at least 100.”

With 1,200 hours of time invested, a professional-level saxophone adaptation





Take Two Tubas and Call Me in the Morning!

How to Nurse a Sick Music Program Back to Health



MARGARET CANCINO has served as the band director at John Hanson Middle School, General Smallwood Middle School, J. P. Ryon Elementary School, and Indian Head Elementary School, all in Charles County, Maryland. A NAFME member, she has also taught chorus at Eastern Heights Junior High School in Elyria, Ohio. Cancino, who now teaches fifth-grade band, can be contacted at megawmn75@yahoo.com.

I **BEGAN TEACHING** middle school music in 1997, and since then have taught choir, general music, orchestra, and band. Having transformed the programs where I worked, I can outline some strategies that worked to improve ailing music programs.

Before School Begins

Locate a roster of music students from the previous year, either from the concert program or from the school guidance department. Compare it to the current class list and try to contact the students who are missing from the current program. These missing students may have dropped the course due to the previous director. Let them know that there is a “new sheriff in town,” and invite them to come back. Entice them with the fun of being part of the band, and ask them to give you a chance.

Find out as much as possible about

the previous person. This is where gossip can be useful: By learning some of the dirt, you can unearth a great deal about where to start your work. Depending on your situation, decide what your priorities will be. Was your predecessor any of these?

- A longtime director who lost his or her innovativeness years ago.
- An ineffective educator over whom the students ran roughshod.
- Someone who was simply collecting a paycheck, waiting for retirement, having lost a “better” gig.
- The wrong person for the job, who managed to derail a good program in a short period of time.

Once School Starts

Be very specific in your course syllabus about your goals for the music program. Instill the concept that, regardless of what your predecessor did, you are here

now and calling the shots. Become accustomed to, “But Mr. Smith didn’t do it this way!” You will need to restate your vision to the students, their parents, your administration, and yourself.

You will inevitably drive away some students. There’s a fine line between keeping players and weeding out the deadwood. If all of the students aren’t working toward the same goal, those with poor attitudes can infect the whole ensemble.

Be consistent with procedures, rules, and expectations, and focus on the youngest students. Keep in mind that the older kids:

- Might be loyal to the previous director.
- May not give you their heart because they think you, too, may leave.
- Have had to adjust to more than one director.
- Might not appreciate all this work you’re making them do.
- Aren’t yours (yet!).

The program won’t be yours until all of the previous director’s students have graduated from that school. Be pre-



*"Be very specific in your course syllabus about your goals for the music program."
—Margaret Cancino*

Little Tweaks, Big Results

Challenge the good players. Students don't want to play watered-down music, be embarrassed at concerts, or be the only ones who can play. If the program deteriorates enough, the good ones may quit. It is imperative to keep the great players happy and to keep the program afloat while you rebuild.

Chamber ensembles teach independence in playing. The more independent players who are sitting in your band, the less rote teaching you will have to do. In addition, good players can allow you to expand the range of works performed at your concerts. Some ensembles I've tried include percussion ensemble, clarinet choir, saxophone ensemble, brass choir, flute choir, fiddlers, madrigal choir, brass quintet, barbershop quartet, Christmas/holiday brass, caroling band, and jazz band. A fourth grader might hear the jazz band at his older brother's concert and decide then and there to join the band! Always give extra credit for participation in these ensembles.

For honors bands, encourage as many players to audition as have the chops to do it. This is another way to build independent players, and they

pared to stay in the position at least that long if you expect to see your vision come to life.

Start small! You don't have to take the kids on a European tour or blow away the competition at a festival. My original goals were to have students memorize four major scales, to recruit another low-brass player, and to decrease the turnover rate. Even a subtle change, such as new uniforms, can give the kids a sense of pride in the ensemble.

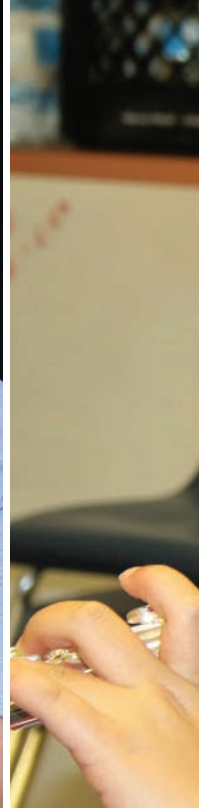
Be the ultimate source of information for your band parents beginning on the first day. Hand out a calendar of all of the year's important dates for your ensembles on the first day of school. Families are busy, and most parents appreciate being able to schedule around their children's concerts, rehearsals, field trips, and fundraisers. Send home reminders about upcoming events at least two weeks beforehand. Start a newsletter, and e-mail it home weekly; it can become a vehicle for you to bring your students' families into your classroom. I was able to tell students' families

about reeds, mouthpiece upgrades, what the kids were learning that week, and what they should be hearing at home. Also included in this weekly communication were future dates and deadlines, information about new concepts we covered, and a list of recent student achievements. I used this newsletter to remind parents and guardians about what a great choice they had made to enroll their child in the band program!



"Change the idea of seeing students as 'taking band' to viewing these students as 'becoming part of the band program.'"

“For honors bands, encourage as many players to audition as have the chops to do it.”



will come back to your band with a positive attitude after having been surrounded by great players and having worked with a guest conductor. Additionally, this can push your program into the public eye in a positive way. Give extra credit for participation. Depending on how many students are accepted into the band, you can consider offering extra credit just for attempting the audition.

Solo and ensemble festivals are even more ways to give strong players a challenge and help them to become more confident and independent players. And you guessed it: Give extra credit!

Reward private lessons with extra credit on a per-quarter basis. Provide students with a list of area professionals so they can choose a teacher who plays their instrument.

Present an in-class recital. Have students choose partners, be willing to rewrite parts for odd instrumentation, and perform solos (you will need basic accompanying skills here). Invite other classes, other teachers, and the children’s parents, and have a little reception afterward. Grade the students on the preparation process, how well they

worked with their partners, and the final performance.

Recognize students’ accomplishments in the spring program. List everything the students have done, and have a key for parents and students to see. For example:

Maria Braun * ! @ \$? > % +

- ★ = 8th grader
- ! = Jazz Band
- @ = Sax Ensemble
- \$ = Tri-County Band
- ? = All-County Band
- > = District Solo/Ensemble
- % = State Solo & Ensemble
- + = Performed for feeder schools

Parents and guardians appreciate seeing what their own children have done all year, students like the pat on the back, and other students and parents think about some of those groups for next year!

While you must give attention to the strong players, you must also nurture the struggling players. Within a couple of weeks, the ones having a hard time will become very noticeable. Offer them extra help, while stressing that they need to put in a little more effort.

Don’t think that you have to add long hours to your day, though. Use the cushion in your contractual hours. Most teachers are required to arrive 15 minutes before the students and stay about 20 minutes after they leave. Use this time to schedule students within your school day to give them a little individual help.

Don’t be afraid to disappoint someone. Not everyone is good at music, and not everyone is good at the first instrument they play. I was a miserable piano student and am a passable pianist, but when I started on flute, it all clicked. To reach the potential in your ensemble, you may have to recommend that a student practice nonstop, take private lessons, switch to another instrument, or discontinue music education. When a student is struggling, try to find a way to reach that individual. Maybe the student’s home situation is preventing him/her from practicing: Maybe the student’s instrument is in really bad shape and playing in class is embarrassing, or maybe the kids are poking fun at his/her musical inabilities and the result is to act out in class. The more students you can save, the better, but



know that sometimes you might have to part company. Remember that you're building a program with a long-term goal in mind.

Educate Everyone

Sure, you're developing future music appreciators in your classroom, but don't forget the grown-ups!

Add detailed and informative program notes to your programs. Teach the words their children are using, direct their attention to the instrumentation, give some background about the piece or its history, and identify the form. The more the parents know about what you're doing, the more supportive they'll be, and the more likely they will be to encourage their children to stay in the band program.

Your administrators need to be reminded why they hired you, especially when you start to shake things up! Tell them about all the great things your students are doing. You are the biggest marketing executive for your program: Showcase it, and be a constant advocate for the value of music education.

You need to change the idea of seeing students as "taking band" to viewing these students as "becoming

part of the band program." Every document going home with your young musicians should have a formal heading, as you're running a business of turning out musical people, not just functioning as a classroom teacher. Talk about being in band as a commitment, that the "whole is only as good as the sum of its parts!" Try to discourage the idea of trying it out—band isn't a test drive! Band is a lifelong relationship. You will need to reiterate this idea to children, parents, guidance, fellow teachers, and administrators in order for it to become the mindset for everyone.

Educate Yourself

Attend professional conferences. You can network, learn new ideas, hear bands that have "made" it, and recharge yourself. I've attended conferences for the Ohio Music Educators Association, the New York State School Music Association, the Pennsylvania Music Educators Association, the International Symposium on Assessment in Music Education, the National Flute Association, the Maryland Music Educators Association, and the Midwest Clinic. I always come away with something, even if it is how not to complete a task!

Talk to your colleagues. Don't underestimate what the band director up the road is doing. Just because your programs may be worlds apart doesn't mean you can't find an idea or two to adapt for your purposes. Do not be afraid to admit that you don't know something and need help! People who think they don't need anyone are fooling themselves. Be humble, acknowledge your weaknesses, and get help from teachers, administrators, and books. Your students might even have some helpful hints! Also, the NAFME Academy (visit bit.ly/NAfMEAcademy) offers resources that provide solutions to your teaching challenges.

Work with clinicians. It can be scary to allow another professional to look so closely at what your band can and can't do, because it ultimately says a great deal about your teaching ability (or inability). By letting another pair of ears hear the flaws, however, you may uncover a solution that has been eluding you. Finally—and we've all seen this happen—your students may suddenly listen to your instructions when someone else is doing the instructing! There is nothing so powerful as your band hearing that what you have been telling them repeatedly is actually right.

Enjoy the Spoils

Once your program is on its way, start expanding. Take your top group and play a short concert for your fourth- and fifth-grade feeder programs. Contact composers who haven't yet hit the big time and commission music. Have your students participate in an amusement park festival. You won't ever stop working toward your vision, but the road will become less difficult to travel. Once the students buy into your goal, you'll realize the wonderful rapport you have built with them. They will come back year after year, and they'll bring their friends. Congratulations—you did it! ■



IMPR

A stylized illustration on the left side of the page. It features a saxophone in shades of blue, purple, and yellow. Above the saxophone, there are several musical notes and a treble clef, also in purple and blue. The background is black with some light blue and purple shapes.

Teaching

IMPROVISATION

through the Ages

How can music educators teach students at every grade level to be confident and skillful improvisers?

BY ANDREW S. BERMAN

THE ANALOGY OF MUSIC being a universal language is well-worn, but nowhere is it more accurately applied than to the practice of improvisation. NAFME member Chad O'Brien, a private brass teacher and freelance music educator in Louisville, Kentucky, likens musical improvisation to the extemporaneous nature of a conversation. "When you're speaking, you're not thinking about the physical process—you're just doing it." If improvisation is as natural as speaking, why isn't it featured more prominently in curricula? NAFME member Donna Schwartz—owner of donnaschwartzmusic.com, a professional musician, and an experienced music educator and NYSSMA adjudicator—notes a separation between classical and jazz instruction in schools. When focus is given to classical music to the exclusion of jazz, "students start to think [improvisation] takes a special, magical skill," observes Schwartz, whereas the ability to improvise is ingrained in all of us. Introducing improvisation early and keeping it an integral part of music instruction from elementary up through the collegiate level can lead to a generation of well-rounded, creative, fearless musicians.

Illustration from iStockphoto.com.



Improvising for Beginners

NAfME member Shirley Van Paepegghem, art supervisor at North Star Charter School in Eagle, Idaho, teaches elementary choir and K–5 general music. Van Paepegghem’s kindergarteners are improvising on the first day, expressing what they see and feel through music. “It’s completely natural for them at that point,” she says. “They really can’t help how they respond,” which is a freedom that will be self-suppressed as they grow older. Van Paepegghem does question-and-answer exercises. She implements limits—such as only pentatonic notes on bar instruments or only a certain number of beats—but she allows a broad interpretation by her students.

O’Brien says it’s mostly about

developing aural skills at the elementary level. Music teachers should be exposing their K–5 students to major and minor tonalities, and encouraging them to listen

for these sounds. Schwartz concurs, adding, “In order to understand major, they have to hear minor.” The same is true of meter. Schwartz advocates exposing elementary school kids to duple and triple meters so they can hear the difference. When it comes to harmony, O’Brien introduces his youngest students to the concept of diatonic harmony by referring to the tonic as “home” and the dominant as “not-home.” Once they’ve mastered that, he brings in “grandma’s house” (subdominant).

“The fact that it can be simple, that it doesn’t have to be crazy, makes them more comfortable.”

—Tina Krawczyk

Schwartz starts with rhythmic improvisation, giving students a single pitch and inviting them to play anything they want while staying on that one pitch and follow-

ing the metronome. “When improvising, people think they need to play endless amounts of notes,” she says. “It’s the different rhythms that keeps the improvisation interesting.” When they’re comfortable, she adds a second note, and then a third. They’re hearing the different pitch relationships and learning their scales and how to keep good time. “As they add more and more notes, they’re also working on finger coordination,” she notes, “and it’s keeping them interested.”

The most important thing is bringing improvisation into the music classroom beginning with the first lesson. “I incorporate improvisation into all classroom activities,” says NAfME member Tina Krawczyk, middle school band director for the Dallas Area School District in Dallas, Pennsylvania. Improvisation is never something new or different, because it’s there from the beginning. “It’s just another part of learning music,” says Krawczyk. Van Paepegghem adds, “Hopefully, by the time it gets to jazz, it’s familiar, and it’s safe. The comfort has to be established well before that.”



Tina Krawczyk implementing improvisation activities with some of her 7th-grade saxophone students

Top photo courtesy of Shirley Van Paepegghem. Bottom photo by Susan Davis.

NAfME CORPORATE MEMBERS



AS OF FEBRUARY 16, 2017

Adelphi University
music.adelphi.edu

Alfred Music
alfred.com

All American Games, LLC
allamericagames.com

American Composers Forum
composersforum.org

Apogee Electronics Inc
apogeedigital.com

The Boston Conservatory
bostonconservatory.edu

Breezin' Thru Inc.
breezinthru.com

Brightspark Travel
brightsparktravel.com

Buffet Crampon USA

Casio America, Inc.
casiomusicgear.com

**Chamber Music Society of
Lincoln Center**
chambermusicsociety.org

Chicago Symphony Orchestra
cso.org

ChordBuddy
chordbuddy.com

Conn-Selmer, Inc.
conn-selmer.com

Cousin's Concert Attire
concertattire.com

DeMoulin Brothers & Company
demoulin.com

Disney Performing Arts
disneyyouthprograms.com

Drum Corps International
dci.org

Eastman
eastmanmusiccompany.com

Eble Music, Music Products Inc
grothmusic.com

Ed Sueta Music Publications, Inc.
edsuetamusic.com

Educational Performance Tours
educationalperformancetours.org

Educational Tours, Inc.
tours-eti.com

Encore Tours
encoretours.com

Forum Music Festivals
forummusicfestivals.com

Galaxy Music Notes
galaxymusicnotes.com

GIA Publications, Inc.
giamusic.com

**Ginger Snaps Apparel and
Praise Hymn Fashions**
gingersnapsapparel.com

Hal Leonard Corporation
halleonard.com

J.W. Pepper & Son, Inc.
jwpepper.com

Macie Publishing Company
maciepublishing.com

MakeMusic, Inc.
makemusic.com

Melhart Music

Metropolitan Opera Guild, Inc.
metguild.org

The Midwest Clinic
midwestclinic.org

Music In the Parks
festivalsofmusic.com

The Music Stand
themusicstand.com

Music Together, LLC
musictogether.com

The Musical Source, Inc.
musicalsource.com

MusicFirst
musicfirst.com

Musicnotes Inc
musicnotes.com

**National Educational Music
Co. LTD**
nemc.com

NUVO Instrumental LLC
nuvo-instrumental.com

**Organization of American Kodaly
Educators (OAKE)**
oake.org

Oxford University Press
oup.com/us/nafme

Peripole, Inc.
peripole.com

Progressive Music
progressivemusiccompany.com

QuaverMusic.com
quavermusic.com

Rhythm Band Instruments, Inc.
rhythmband.com

Rick's Musical Instruments, Inc.
ricksmusicalinstruments.com

Rivar's Inc
rivars.com

Silver Burdett/Pearson
pearsonschool.com/music

Soundtrap AB
soundtrap.com

Soundwaves Recording, LLC
soundwaves.org

Super-Sensitive Musical String Co.
supersensitive.com

Suzuki Music USA
suzukimusic.com

Sweet Adelines International
sweetadelineintl.org

Ted Brown Music Company
tedbrownmusic.com

Time for Three Foundation
tf3foundtion.org

Titanic Museum Attraction
titanicbranson.com

Trevecca Nazarene University
trevecca.edu/music

Tuxedo Wholesaler
tuxedowholesaler.com

University of Washington School of Music
music.washington.edu

Weill Music Institute, Carnegie Hall
carnegiehall.org/education

Wenger Corporation
wengercorp.com

West Music Company
westmusic.com

WorldStrides
worldstrides.org

YouthCUE

Thank you for supporting music education!

If you would like more information about becoming a NAFME Corporate member

go to: bit.ly/NAfMEcorporate **email us at:** Corporate@nafme.org



IMPROVISATION FOR GENERAL MUSIC AND MUSIC APPRECIATION CLASSROOMS

Students who are not actively pursuing music “are still listeners and appreciators,” says Van Paepegem. “There’s a desire in them to make the music they hear.” She has seen comedy improv games incorporated into general music and music appreciation classes to good effect. “They’re given a structure; they have two minutes. The element of fun and creativity is there. It’s all about just responding to what you’ve been given.”

Improvisation is natural, like speaking, says O’Brien. It’s accessible to all, as are the exercises we use to teach beginning musicians improvisation. Krawcyk recommends a “story-time” activity using hand percussion in which each person contributes a small improvisation to a larger rhythmic story. Rhythmic improvisation is a “big equalizer,” says O’Brien. “There’s a reason why everyone can participate in a drum circle. We have a shared experience of listening. It’s easy to find those shared music experiences,” he adds. Van Paepegem also sees improvisation as a gateway for general music students to enter into the world of music-making.

Improvising for Intermediates and Higher

Reading skills are key for any musician, but sheet music is not the source of all music, and sheet music is not equivalent to music. Krawcyk makes this clear in her classroom: “Music is what you hear.” Ear training must continue to be emphasized in middle school. “They’re so used to using their eyes,” says Krawcyk, “so it’s important to get their ears trained.”

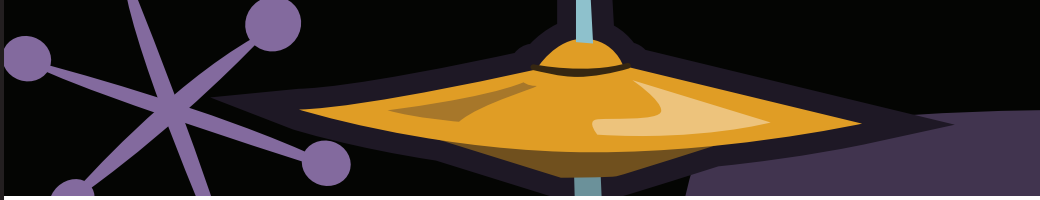
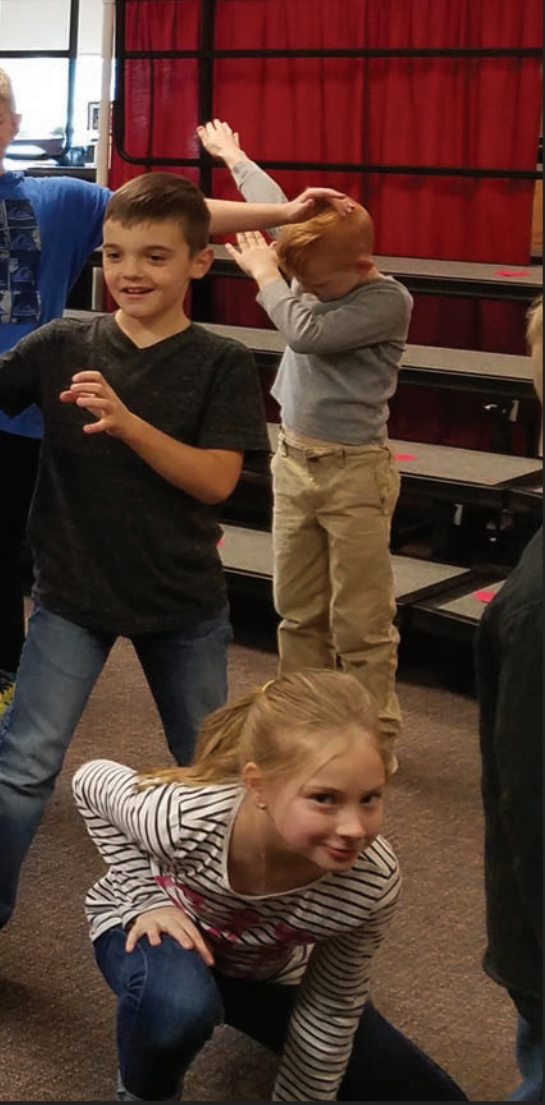
Schwartz concurs, “When you put a tune in front of kids, have them listen to a good quality recording instead of having them read it.” Ask questions about meter, mood, and style. Who has the melody? How is the band working together? Who is holding down the beat? She also suggests playing recordings that feature Louis Arm-

strong, for example, as students enter the room, and then doing a warmup in his style. Schwartz wants kids to be fluent on their instruments before she puts sheet music in front of them.

Krawcyk demonstrates improvisation in her class more often than she plays recorded examples. She plays echo games with her students in which she improvises a lick and they play it back as a group, with no one being singled out. Then she turns the activity around and asks for a student to volunteer to improvise something that the rest of the class will repeat; it’s ear training and improvisation practice simultaneously.

Rules and limits are important to make the infinite realm of possibilities seem more manageable. Krawcyk will give her students a key and a length (e.g., two measures in

“Listening and doing is going to bridge the gap between fear and confidence.”
—Donna Schwartz



how students discover their instrument,” advises O’Brien. Having learned to improvise as elementary school students, this is now a tool in their arsenal as they grow into adult musicians.

Tackling the Fear of Improvisation

“No one’s really afraid of improvising,” says O’Brien. “The thing they’re afraid of is soloing—performing in an exposed and vulnerable way in front of their peers.” O’Brien suggests taking the stigma away by noting that improvising is just part of what we do to learn music. Krawczyk always allows her students to pass on an opportunity to improvise if they don’t feel ready or comfortable. “Never force a student to do it,” she says. Emphasize that there is no “wrong” answer. “No one will know if you make a mistake,” she counsels. If your students are in the habit of improvising every day as part of their lessons, just like scales and

“No one’s really afraid of improvising. The thing they’re afraid of is soloing—performing in an exposed and vulnerable way in front of their peers.”

—Chad O’Brien

breathing exercises, it won’t occur to them to be scared. Van Paepegheem also offers a change of perspective. “We’re gonna be nervous and super uptight if we think

it’s all about us. But it’s not about us—it’s about the music.”

Krawczyk learned to improvise after becoming a teacher and seeing improvisation listed among the National Standards. A classically-trained flutist, she taught herself improvisation by playing along to the radio. Having to come up with licks and examples for her students made her better at it. “It doesn’t need to be complicated at the start,” she says. “As long as it’s something you are doing in real time on your own, it’s improvisation. It’s okay to go home and try things out. Even if you plan it in advance, it’s still improvisation.”

Van Paepegheem was in her 30s when she began training as a jazz singer, at which point she drew on a childhood of making up songs with her sisters. It was only in retrospect

concert E-flat). “The rest is their decision,” she says. “The fact that it can be simple, that it doesn’t have to be crazy, makes them more comfortable.”

Van Paepegheem notes that the blues is a good place for uninitiated sixth graders to enter the world of jazz: “In junior high, they can be fearless when it comes to improvising to the blues.” The repetitive, 12-bar, three-chord pattern is easy to improvise over and is very malleable—you can adjust the tempo and key to match the student.

O’Brien encourages improvisation in the polishing of repertoire. If a particular piece of music is giving a student trouble, he or she can improvise on the trouble spot. This activity whereby students improvise on music they are learning in ensemble rehearsals helps them to be more familiar with the piece and with form. “It’s a really important part of



Photo by Mike Avezzano.

SPOTLIGHT ON JACOB MELSHA, ANHE JAZZ ENSEMBLE MEMBER

In 2014, Jacob Melsha, a trombonist from Kirkwood, Missouri, was chosen for the Jazz Ensemble of NAfME's All-National Honor Ensembles (ANHEs) for the first time. "I didn't expect to make it at first, but I was certainly pleasantly surprised when I did," he recalls. Melsha learned about the opportunity from his father, Jeff Melsha, who is also his band director at Kirkwood School District, and president of the Missouri Music Educators Association.

Jacob experienced a higher level of intensity at ANHE rehearsals, due to the truncated schedule compared to a typical school concert, but "it wasn't ever rushed," he says. "There was more pressure to come prepared, work hard, and learn quickly." He was impressed by the caliber of his fellow musicians and their passion for music-making. "You don't see that every day," he reflects.

Jacob went on to play in the 2015 and 2016 ANHE Jazz Ensembles as well. Over those three years, he has received instruction from Robert Baca (director of jazz studies at the University of Wisconsin-Eau Claire), Todd Stoll (Jazz at Lincoln Center's vice president of education), and renowned jazz musicians Sherman Irby and Chris Crenshaw. Jacob says, "The clinicians were always helpful and knowledgeable, but also funny and personable." His experiences with ANHEs have led to an enduring relationship with Jazz at Lincoln Center.

"I'm thankful that I've gotten to work one-on-one with some of the best musicians on the planet," Jacob says, "and I take what I've learned and apply it to my ensembles and practice back home. It really does leave a lasting musical and spiritual impact on each of us." He advises all secondary school music students to try out for an ANHE: "You have to take advantage of each experience you get, and the NAfME ANHE Jazz Ensemble is an opportunity that doesn't come knocking every day."

that she realized that she'd been improvising all her life. "If we look back at our lives, we can find a link," she says. "We just didn't know we were doing it. If it's not jazz, we feel like we're not improvising. If we're composing at all, we are improvising. We're creating." She suggests starting small, and practicing back and forth with a partner. "We can do anything for four beats, or eight beats."

Schwartz's advice is to listen a lot and then improvise a lot. "Listening and doing is going to bridge the gap between fear and confidence," she says. YouTube is a great resource. Schwartz recalls that when she was growing up, "a lot of the great players weren't teaching, and teachers weren't teaching jazz. You had to stumble upon it. Now you can have an online lesson with jazz greats Eric Marienthal, Tim Price, and many others. Harkening back to the language analogy, Schwartz affirms, "If you're comfortable speaking in front of a classroom, you can play jazz."

Listen Up!

For a great model and listening examples for piano improvisation, Schwartz recommends Mary Lou

Williams. "She was around for every iteration of jazz," informs Schwartz. Lester Young, Charlie Parker, and John Coltrane are excellent examples as well.

For kids, Van Paepeghem suggests songs such as "In the Mood" (Glenn Miller Orchestra) and "Stompin' at the Savoy" (Benny Goodman and His Orchestra)—"Things that are gonna make them immediately feel like moving." Famous recordings of "The Sunny Side of the Street" and "Route

66" (both by the King Cole Trio), and "A-Tisket, A-Tasket" (Ella Fitzgerald) and are also on her list.

O'Brien says "there's improvisation in most music," but offers Miles Davis, Dixieland, Robert Johnson (for blues guitar),

and Louis Armstrong (for examples of arpeggiation) as models.

"We are just getting back to the lost art of teaching improvisation at a young age," celebrates O'Brien.

Improvisation has a long history in music, as long as music history itself, and its current sidelined position is a fairly recent phenomenon. Krawczyk cites figured bass and concerto cadenzas: "It was showing off." Integrating improvisation into everyday music instruction gives kids a connection to their musical roots. ■

"We're gonna be nervous and super uptight if we think it's all about us. But it's not about us—it's about the music." — Shirley Van Paepeghem



Get information on Jazz Appreciation Month at bit.ly/NAfMEJazz.

TODAY'S LESSON:

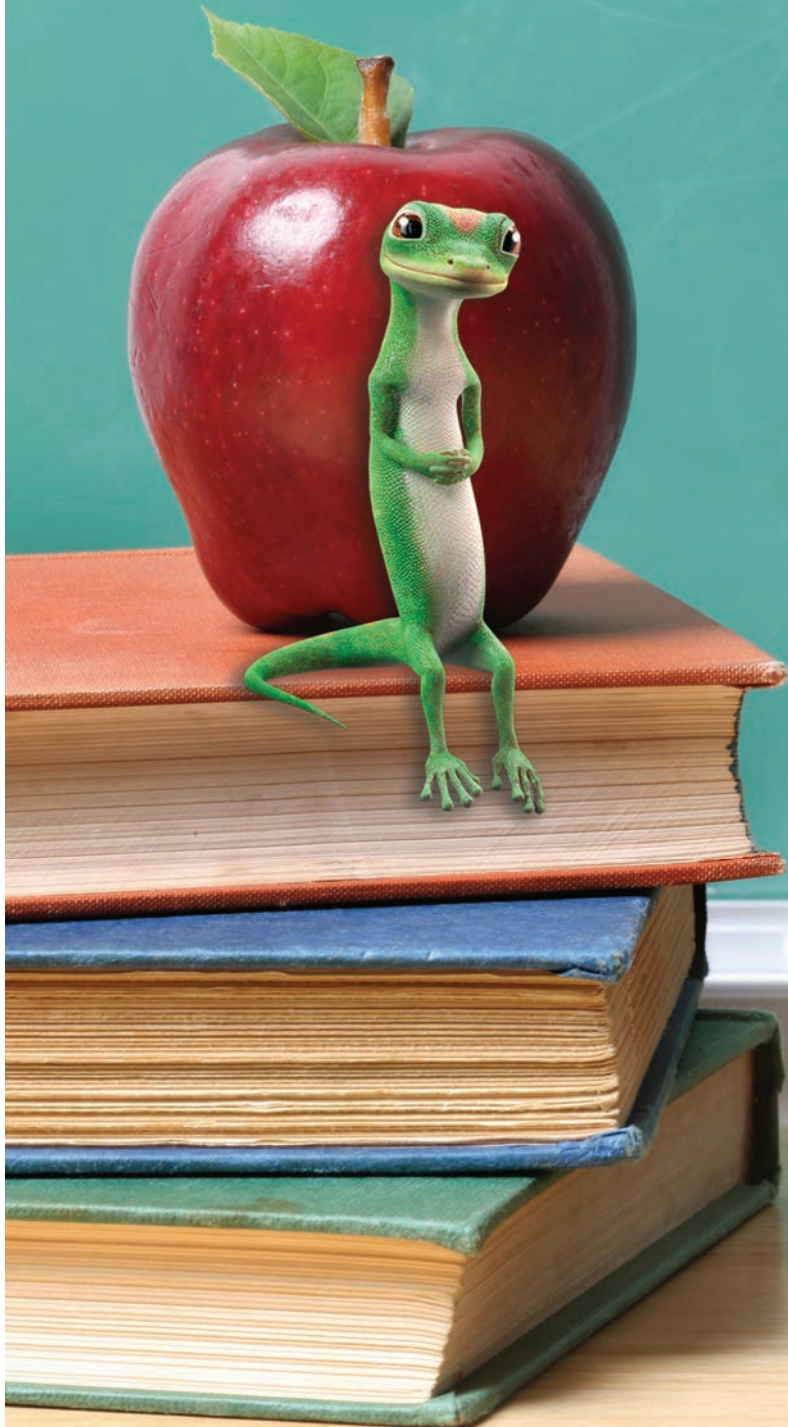
As a member of the **National Association for Music Education**, you could get an additional discount on car insurance. GEICO can help with homeowners and renters insurance, too.



Get a free quote.

GEICO®

geico.com | 1-800-368-2734



NAfME insurance benefits offered through:



**Trust for
Insuring Educators**

Administered by
Forrest T. Jones & Company



(800) 821-7303 • www.ftj.com/NAfME

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

#6763 0714

Teaching the MUSICAL Truth

BY CATHY APPLEFELD OLSON



T. André Feagin's philosophy on music education serves both to educate and inspire students.

THE LEADER OF THIS year's All-National Honor Ensemble (ANHE) Concert Band, NAFME member T. André Feagin, is not only an accomplished conductor, but also a champion of music education whose passion stems from his own learning experience and is pointed toward the destiny both of his students and the arts.

"It's not just about having a degree and going out to teach. I use my job as a platform to travel the world and talk about what the arts do for humanity," he says.

His teaching, though, is pretty darn effective. Feagin currently serves as assistant professor of music at Coastal Carolina University in Conway, South Carolina, where he is also the director of athletic bands, and teaches applied clarinet and courses in commercial music, among other

endeavors. Formerly the associate director of bands at the University of Texas at El Paso, Feagin was one of three nationally-selected individuals to perform as a guest conductor with the United States Air Force Band of Mid-America and the West Point Band with the National Band Association and West Point Conducting Workshop, respectively. And that's just to name a few of his achievements.

No matter the endeavor, Feagin has a palpable reverence for the music educators who have guided him on his musical path. "I am the teacher that I am and aspiring to be because of the teachers who have been very instrumental in sharing their love and passion for music, and I recognize how that's changed not only me and my love and passion for music, but who I am as a person," he tells *Teaching Music*. "That will be

"I use my job as a platform to travel the world and talk about what the arts do for humanity."

my legacy, I hope, too.”

Today, in his work on the university campus and with the ANHE students, Feagin notes, “I try to think in those same regards: About the kind of inspiration I am to my students and I hope to be, because this wonderful thing that we call art and musical expression can be passed on to someone else who has been bit by that bug of love of music and love of people.”

At the core of his teaching philosophy is the pursuit of what Feagin calls “the musical truth.” It’s a concept that was fostered by two of Feagin’s mentors: Eugene Migliaro Corporon, who conducted the ANHE Concert Band a few years ago and is a music teacher at the University of North Texas College of Music in Denton; and Gregg Hanson,

Feagin’s last conducting mentor, who serves as conductor emeritus at the University of Arizona Fred Fox School of Music. “The magic is really honest. This magic we’re talking about literally exists in the musical truth and truth to self,” he says. “We talk ad nauseam about selecting great repertoire. One of the

key roles we have as conductors and music educators is to feed our musicians with excellent works, and we have to have the skill to sift through the rubble and find the gems—these wonderful works of art that will elevate the musical experience of our students, music that is speaking the truth that is going to take things to the next level. You can’t make a bad piece of music sound good. I’ve been able to put ‘me’ aside, and really think about the value of these experiences I’m blessed to lead, whether it’s in the drum corps setting, or in the university setting, or NAFME and the ANHE.”

Says Feagin, “Every conductor will tell you ‘These are the 12 pieces I would love to take to Fantasy Island.’ We would all say that, but our lists are all different and it’s extremely subjective.” However, a gander at his selections for the 2017 ANHE Concert Band program to be performed in March (details at nafme.org/anhe) reveals some of the compositions he considers gems, chosen because he believes they both show the flexibility of the ensemble and challenge its players musically.

The program will open with Karel Husa’s *Smetana Fanfare* (1984). “Not many high school programs take on the

challenge of Husa’s music, and I feel that our inclusion of this work on our program would make a great personal tribute to Husa while exposing the ensemble to his incredible literature for winds,” Feagin says. Next up is *Slava! A Political Overture for Orchestra* (1977) by Leonard Bernstein. The piece features a prerecorded tape of political speeches played over a vamp in the orchestra. Although the band transcription doesn’t include this section, Feagin is honoring the original with an updated, prerecorded tape filled with

“The magic is really honest. This magic we’re talking about literally exists in the musical truth and truth to self.”



NAfME ALL-NATIONAL HONOR ENSEMBLES

Help your best musicians be part of the NAFME 2017 All-National Band, Orchestra, Chorus, and Jazz Honor Ensembles!

This year, the ANHEs will be going to Walt Disney World in Orlando, Florida!

APPLICATIONS ARE NOW OPEN!

Application deadline:
May 12, 2017

Learn more at nafme.org/anhe and follow #ANHE2017 on social media.

Questions? Contact Kristen Rencher at KristenR@nafme.org.



Photo by Jen-Richard Gurch. Headshot by Paul Van Helden.

political speeches from the past decade.

The second movement of Alfred Reed's *Third Symphony for Band* (1988), titled "Variations on the 'Porazzi' Theme of Wagner," will follow. The piece is centered on a short melodic theme, said to be one of the last melodies composed by Richard Wagner and "in my opinion, this movement is one of the most beautiful settings of Reed's entire repertoire," Feagin says. The program will close with Donald Grantham's *Southern Harmony* (1988).

A conversation about the selected works reveals another of Feagin's musical education cornerstones: his belief that conductors and ensembles performing a piece of music are in service to the music's original composer. "The main goal as a conductor is to be the leader of the re-creative process. The process has already been created, and my job is to unify this approach to the music, to get the composers' ideas and feelings back out. You can only do that by really going through a piece of music with a fine-toothed comb. We do that so we can make the music speak. It's not about how we feel about it. Our role is to pay homage to that composer's idea—that's what makes it so dang challenging." The philosophy guides his approach to rehearsals and, he says, is the best way to form cohesion among ensemble players. "When we all go into rehearsal with that approach—that every phrase we play has a reference back to the guy or gal who played it for the first time—that will take us to a place of cooperation," he says.

Feagin is also tuned in to his students' musical tastes, albeit with a caveat. "It would be foolish for me to think my students don't have access to the same musical literature as I do, so I always try to take their opinions and desires into account as I look for literature we're going to perform. It's important they feel I'm listening," he says. "But in the role you play as a teacher, there's an understanding that you have the responsibility of being the experienced one in the field, so it's up to you to expose them to music, certainly with their recommendations in mind." He adds, "Today's student has to be guided in a world that is overrun with technology, and the thing we do still is about a simple, human connection and music interaction with one another."

That the visceral connection is currently pulsing through the award-winning movie *La La Land* is just icing on the cake. "The music educator in me says, 'Look at how impactful this is and can be.' And when I think back to other musicals turned into movies, they've all been



Photo by James McDonald.

A NEW VENUE FOR THE ALL-NATIONAL HONOR ENSEMBLES: DISNEY WORLD

This November 26–29, the All-National Honor Ensembles will be at Disney's Coronado Resort in Orlando for four days of music immersion that culminates in performances by the ANHE Concert Band, Mixed Choir, Symphony Orchestra, and Jazz Ensemble.

This is the first year that the ANHE performances will not take place at NAFME's annual conference, and have instead become their own event. And while the number of participating students (670) has not changed, NAFME is layering on additional activities to make the experience even more meaningful for students, families, and music educators.

"It's a culmination of all the top students from across the country, and unlike anything they will experience at their state level or division level," says Kristen Rencher, NAFME Senior Manager, Member and Student Programs. "The chance to be involved in this high-caliber student musicianship means the conductors enjoy as much as the students, and certainly the Disney tie to it adds some magic."

The event will open Sunday with a fireworks show at Epcot, and Disney is offering an exclusive rate for Park Hopper passes for those who attend. While participating students will be involved in intense rehearsals for a good portion of the time, complementary activities are in the works. Details can be found at nafme.org/ANHE, but here are some top lines.

- A college music fair will be added this year, with participation from some of the top schools in the country. It's an extension of a mock audition exercise NAFME held around last year's ANHE concerts. "We started thinking about: 'What else do these students need? What is something no one else really offered?'" Rencher says. "It's a chance for students to start understanding the factors that go into the college decisions and preparing for them. Even if you're not majoring in music, maybe you want to minor in it and learn about ways to participate. And for recruitment purposes, there's no better opportunity than having all these high-caliber students in one place."
- A parent track, with panels addressing salient topics, is being expanded. "Essentially, we'll be talking to the parents of these students about what is next, how do they prepare for college, how can parents keep supporting school music programs even though their children are leaving, how can students take music to college with them," says Rencher.
- New professional development sessions are being added. "It's important to us to provide benefits for directors and the schools that support those directors," Rencher says. "This will also be a great opportunity to network and benefit from hearing about others' experiences."

brilliant as well," Feagin says. "The larger message is that music does speak, and the world really can't live without it."

As music education continues to face adversity in some circles, Feagin is even more energized to do his part to raise it up. "Music and the arts is where we get to learn about

beauty and aesthetics. That's what I'm trying to burn into my students in the college level because that's the kind of challenge we face. I'm always asking myself: 'How can I fire up my students to be equipped with the passion to defend why we exist, what's important about it, and its value?'" ■

GO TEAM!

When Zachary Taylor was hired as the band director for a newly-merged program, he faced—and conquered—a variety of challenges.



Photos courtesy of Canton McKinley Bands.



BY MICHAEL ADELSON

LATE LAST YEAR, the Canton City School District in Ohio received a very special holiday gift for their music program: a \$460,000 investment by the district to buy new instruments.

“I had a conversation with our superintendent, Adrian E. Allison, over the summer about another local school district [Barberton City Schools] that provides instruments to students in need,” says Canton McKinley High School band director and district music manager Zachary Taylor. “This was the jumping-off point. He asked what we needed and we started with the middle schools. Over the rest of the summer, we had every band instrument in the district evaluated, valued, and a repair price assessed. In the end, many of the instruments’ repair costs exceeded the price of a new instrument or the value of the instrument itself. From there, I put a proposal together for 103 new middle school instruments.” Many instruments for the high school program have also been replaced. “This would not have happened without the generosity of the CCSD School Board and administration,” Taylor adds, and this support is characteristic of the upward trajectory of success he has overseen in Canton.



Zachary Taylor



Taylor was hired in 2015, when the Canton City School District merged the remaining two city high schools (Timken Sr. High School and McKinley Sr. High School) into one unified high school. “In this process, they chose to look outside the district for a band director for this new, unified, music program.”

Taylor recalls, “When we arrived, we were not sure what we were

walking into. Before I stepped in the door, there was already an article in the local paper questioning my ability to run a program such as this. This gave me something to focus on right way: Trust. We knew right away it was going to be difficult to gain the trust of the students, parents, and

“Both schools’ marching bands have existed for well over 70 years, and to be sensitive not to lose any of that tradition throughout this was overwhelming.”

community. We are an urban district that is 100% free and reduced lunch. Many of our families do not have the ability to provide an instrument for their student. This drives kids away from band and

prohibits them from being part of something that can have a profound lifelong impact on them.”

In addition, Taylor and his assistants, Joslin Shaffer and Sheri Davidson, faced challenges that were due to the merger of the two schools. “Morale in both bands was extremely low, as McKinley was being forced to accept new students from another band and Timken was having to assimilate into the McKinley band in addition to having their directors removed and placed elsewhere in the district,” says Taylor. “It has always been my philosophy that, when going into a new position, it is best to keep things as close to normal for the students as possible. Just being in front of them and approaching the same tasks in a different way is enough change right off the bat. However, in this case, it was clear things needed to change. If I kept one way and not the other it



“It has always been my philosophy that, when going into a new position, it is best to keep things as close to normal for the students as possible.”



All-National
Honor Ensembles

HOW DO YOU MAKE AN ENSEMBLE
EXPERIENCE OF A LIFETIME BETTER?

Add Magic!



The 2017 All-National Honor Ensembles
will take place at *Walt Disney* World.

November 26-29, 2017

- Recommend your students in grades 9, 10, or 11 during the 2016-2017 school year to apply
- The All-National Honor Ensembles represent the top performing high school musicians in each state across the country
- So much more than a musical ensemble, it is a comprehensive, musical, and educational experience
- Students will learn under the baton of leading conductors who are sure to inspire
- This year's event will feature one of the nation's only college music showcases

Apply today: nafme.org/ANHE

Application deadline: May 12, 2017





WITH ZACHARY TAYLOR

Q What do you know to be true about teaching music that you didn't know when you started? It is far more than notes and rhythms. It is about teaching the whole student, not just the musician inside. We teach a lot of accountability, communication, discipline, teamwork, self-confidence, consistency and self-respect. The more the students master these goals, the better musicians they can become. If you're comfortable with the person and musician on the inside, it's easier to show your ability to your audience. These are the traits that will stay with them once they leave the band room for the last time.

Q If I weren't a music teacher I would ... most likely be a history teacher. That was my second passion, and I was always interested in it as a kid.

Q What's the biggest lesson you want your students to learn while in your program? My vision as an educator is to be able to instill a relentless drive in my students to always do their best in any activity they do.

Q The music education profession would be better if ... the arts received similar publicity to that of athletics. We are very fortunate at McKinley, as our music program is featured very well within our district. However, when I read the newspaper, it is plastered with athletes making tackles or catching the game-winning pass. Very seldom do you have the opportunity to see the band marching in a perfect block down the field or spelling out the school name at pregame. This type of publicity would help empower those students, but in many cases they are only in the background.

Q What have you learned about students and parents through your work? Consistent communication is key. We employ several different methods in making sure that the entire band—on three separate campuses—are all on the same page. Each Sunday night, the weekly schedule is posted to Facebook at the same time that a Remind 101 text is sent out with the same information. Most mornings the students also receive a text to remind them of the daily rehearsal schedule and any afterschool activities. The parents are also signed up for this so they are aware of any commitments the students may have for the day. We have found that this is much more effective than sending home papers. Any forms or papers we do send home we also put on our band website and we include a link to them in the text. We also break this down and have a separate Remind group for each performing ensemble so that we are able to send them specific information without getting any communications crossed.

would look as if we were favoring one school over another. We were charged with the task of taking both traditions and merging them into a new one."

Taylor explains, "Both schools' marching bands have existed for well

over 70 years, and to be sensitive not to lose any of that tradition throughout this was overwhelming.

Luckily, Joslin Shaffer and Sheri Davidson had previous experience with the district. Joslin was an assistant at McKinley previously, and Sheri

attended McKinley for high school.

They were able to walk me through some of the things that needed to remain unchanged as well as steer me in the right direction on aspects of the program that had not been working."

Taylor continues, "The first year, we did see many kids quit because of the merger. However, we have seen some

of them starting to come back. Our first year of a combined band, we had 124 students in the band program; this year we had 135. Looking ahead into the middle school program we should see equal growth this coming year. This is

"Our students are very resilient. Throughout the merger, they have consistently risen above and beyond to be successful and it has shown in their performances."

different from previous years. In 2000, there were around 225 in the McKinley Band, in addition to the students enrolled at Timken. It is our goal to grow the band back to what it was. Our students are very resilient.

Throughout the merger, they have consistently risen above and beyond to be successful, and it has shown in their performances. We have given them multiple outlets to showcase their talents, and many have latched on."

One of these outlets came immediately. "Within a week and a half of our first rehearsal as a full band we had a community parade in downtown



"We were charged with the task of taking both traditions and merging them into a new one."

THE *intune* LIBRARY

Student texts and Lesson Books for Music Teachers

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

Books for Students



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



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



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



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



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

Lesson Books for Teachers



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



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



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



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



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



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

Prices include tax, shipping, and handling. Order online at intunemonthly.com or musicalive.com, or send purchase orders to **In Tune Books, 582 North Broadway, White Plains, NY 10603.** Questions? Call us at **914-358-1200 ext. 310.**

Audition for the 2018 U.S. Army All-American Marching Band

50,000 SCREAMING FANS

125 SPOTS

1 All-expense paid week in San Antonio, Texas



The U.S. Army All-American Marching Band is the only FREE all-star program in the country! Nominate your high school juniors for a chance to participate in this incredible opportunity from January 1 – January 7, 2018. The band will perform during halftime at the U.S. Army All-American Bowl on January 6, 2018.

For nomination and audition information, visit: nafme.org/USAAAMB

The deadline to both nominate and apply is **May 1, 2017**



Canton. This would be the first performance of the newly-combined band as well as the first impression of the merger of any part of the district. This is what the community would use to judge if the merger and new staff selection were a success or a failure.” Taylor recalls, “From the first rehearsal, there was no time for the students to pick sides, talk about what band was better, or even talk about what traditions from each side were right or wrong. We all had one common goal, and that was to march down Market Street after eight rehearsals as a new band, showing the community that we were able to overcome the difficulties associated with the merger and prevail by giving a high quality and energetic performance. Although it was only the first step in a long process, it was a successful one. We gained a tremendous amount of pride and camaraderie in the mile they marched that day.”

Taylor’s background prepared him well for his achievements in Canton. He grew up outside of Steubenville, Ohio, and then received his Bachelors in Music Education from Youngstown State University, and his Masters degree from

“When I saw the opportunity to teach the band that inspired me to go into music, I had to take the opportunity.”

and assisted with the design of the new high school’s music department.

Taylor had a personal connection with Canton. “I had seen the McKinley Band, under the director of Chris

Kent State University. He began his teaching career at Steubenville Big Red before moving to Coventry High School in Akron, Ohio, where he established a pep band that played at the boys and girls basketball games,

McFerrin in 2000, my junior year of high school. They played a medley from *Phantom of the Opera* and ‘Ease on Down the Road.’ They made the mask from *Phantom*, and their marching was precise and refined. This is one of the events that made me choose to go into music. The profound impact that band had on me that day has stayed with me till this day. When I saw the opportunity to teach the band that inspired me to go into music, I had to take the opportunity.” ■



“We have given them multiple outlets to showcase their talents, and many have latched on.”

When visiting Washington, DC, bring your group to see and hear the Army's premier music organization. Call us or visit the website to check our calendar with the timing of your visit!

703.696.3718 | FREE CONCERTS!



usarmyband.com



MUSIC EDUCATORS, SUBSCRIBE TODAY

to access **60+** hours of professional development

through our **NEW** state-of-the-art online learning platform!

Must-have professional development for the successful music educator.

NAfME Academy is our new state-of-the-art online learning platform system. By purchasing a one-year subscription, you will have access to 60+ hours of professional development webinars and various other content to augment your success in the classroom. This \$600 value is offered to non-members of NAfME for \$100 annually—and to NAfME members for only \$20 a year. Subscribe now!

Visit bit.ly/NAfMEAcademy to learn more or visit the online store to purchase today: bit.ly/NAfMEstore.



The 2017
MUSIC IN OUR SCHOOLS—
Music Inspires Tour is...

The Gift that Keeps on Giving



AS THIS ISSUE REACHES YOUR INBOXES and mailboxes, about half of Give a Note Foundation's 2017 Music In Our Schools—Music Inspires Tour has taken place, with more Tour stops to come in April.

To date, this is the farthest reach of the annual Music In Our Schools Tour. "Thanks to our generous partners who have worked tirelessly with Give a Note, the Foundation has been able to bring music into the lives of more students every year," says Jane Mell Balek, Give a Note CEO. "In its five

years, Give a Note has provided over \$1.2 million in grants to reach more than 55,000 students in underserved communities across the United States. It has been exciting to see the incredible impact this year's Music In Our Schools Tour is having in communities across the country."

Six schools will receive a \$2,500 grant from Give a Note Foundation, which will be matched by the CMA Foundation (see sidebar on page 10 for a list of winners). Additionally, Radio Disney and Radio Disney Country will join in

celebrating the talented students with select hosted performances.

The kickoff to the Tour took place at Disney's Saratoga Springs Resort Performance Hall on January 13. During an exciting Disney Performing Arts workshop, five-time CMA Vocal Group of the Year Little Big Town—Karen Fairchild, Kimberly Schlapman, Philip Sweet, and Jimi Westbrook—surprised students from



Lake Buena Vista, Florida (January 13, 2017): Five-time CMA Vocal Group of the Year Little Big Town kicks off the MIOS Tour by surprising Wadsworth High School Choir during a Disney Performing Arts music workshop.



Lake Buena Vista, Florida (January 13, 2017): Choir students from Wadsworth High School in Ohio pose with five-time CMA Vocal Group of the Year Little Big Town and Mickey Mouse as they kick off the Music In Our Schools Tour at Disney.

Wadsworth High School in Ohio. The superstar country quartet shared their own experiences with music education and the importance of music in the lives of all students.

“Music education is a right of every student,” shared Fairchild, who also serves on the CMA Foundation Board of Directors. “It helps them develop creativity and self-expression. It builds skills like collaboration and critical thinking that help them succeed in life. For me, my music teacher in high school pushed me out on stage for the very first time to sing a solo, and it changed my life. So I’m very grateful for music education and the power that it had on my career.”

Not only is this tour about giving to communities to support their music programs and highlight the benefits of music education, but this year it was also an opportunity for students in other schools to take leadership and fundraise for Give a Note in order to provide grants for even more schools.

Last October through December, Give a Note hosted a “Music Ed Matters” giving campaign, and 18 Tri-M® and four NAFME Collegiate chapters competed to raise the most funds. Altogether, these 22 student chapters raised more than \$10,000 for Give a Note. The two Tri-M and two collegiate chapters that raised the

most money for Give a Note also gained a spot on the 2017 Music In Our Schools Tour. Whereas the stops at the six winning schools were opportunities for Give a Note to present them with their grant checks—including elementary, middle, and high schools—the stops at the winning “Music Ed Matters” Tri-M and Collegiate chapters’ schools were moments when students could give back to Give a Note.

Asked why they chose Give a Note as their charity of choice, Marblehead (Massachusetts) High School’s Tri-M President Margaret Ross replies, “Give a Note is important to us because our music department thrives, and we know how amazing it is to have a safe place to express ourselves through music. We want this for everyone,” continues Margaret, “and we want everyone to have the chance to express themselves through music.”

“These presentations were wonderful ‘pay it forward’ moments,” says Give a Note CEO Jane Mell Balek. “I am so proud of these generous and hard-working students who have demonstrated what leading and serving look like.” You can look back on highlights from the 2017 Tour and keep track of its future activities by following Give a Note on Facebook, Twitter, and Instagram (@GiveANote) and following the hashtags #MusicInspires and #MIOSTour. Learn more at giveanote.org. ■

“Music education is a right of every student.”

SUMMERTERM 2017

THE HARTT SCHOOL

MUSIC • DANCE • THEATRE

NEW!

EXCITING NEW WORKSHOPS FOR 2017 2-CREDIT, HALF-DAY WORKSHOPS

String Refresher—Cello Technique
Best Practices in Upper Strings Teaching
Flute, Clarinet, and Saxophone Refresher
Double Reeds Refresher
High Brass Refresher
Low Brass Refresher
Blending Pedagogy: Incorporating
General Music Methods in Children's Choir
Breath and Shape: Pursuing Optimal
Efficiency and Beauty in Singing

NEW 3-CREDIT, FULL-DAY WORKSHOPS

Instrumental Music Literacy
Rehearsal Techniques and
Score Preparation
A General Music Ukulele Curriculum
Advanced Guitar for the Music Teacher

SESSION 1 JUNE 26-30

Hartt Baroque Orchestra Seminar
Emlyn Ngai

Low Brass Refresher
Haim Avitsur (half-day)

High Brass Refresher
Cathryn Cummings (half-day)

A General Music Ukulele Curriculum
Ken Trapp

Piano Tuning I and II
Kenneth Lawhorn

Blending Pedagogy:
Incorporating General Music
Methods in Children's Choir
Vanessa Bond (half-day)

Music Video Production
Gabe Herman

Hartt Guitar Festival
*Andrew York, Christopher Ladd,
Richard Provost*

SESSION 2 JULY 3-7

(no classes July 4)

An Introduction to Orff-Schulwerk
Penny Mahoney

Flute, Clarinet, Saxophone Refresher
Andrew Studenski (half-day)

Double Reeds Refresher
Scott Switzer (half-day)

Instrumental Music Literacy
Nate Strick

SESSION 3 JULY 10-14

Technologies in the
Music Classroom
Miriam Schreiber and Leslie Cohen

World Percussion and Drum Set
Survey for Music Educators
Ben Toth

Introduction to Music Recording
Justin Kurtz

Diverse Learners in the Music
Classroom
Heather Wagner

Folk Instrument Performance
Jeff Rhone

Guitar Basics for the Music Teacher
Christopher Ladd

Breath and Shape: Pursuing Optimal
Efficiency and Beauty in Singing
Robert Barefield (half-day)

SESSION 4 JULY 17-21

Rehearsing the Secondary
Jazz Ensemble: Technique
and Repertoire
Haig Shahverdian

Around the World
in Song and Dance
Lillie Feierabend

Jump Start Your Choir
*Vanessa Bond,
Edward Bolkovac*

Rhythmic Workout for
Music Educators
Rogério Boccato

Advanced Guitar for
the Music Teacher
Christopher Ladd

Band Instrument Maintenance
for Music Teachers

Glen Grigel

Rehearsal Techniques and
Score Preparation

Glen Adsit and Edward Cumming

SESSION 5 JULY 24-28

Body Mapping for Music Educators
Kay Hooper

Percussion Know-How for
Music Educators
Ben Toth

School String Fleet Maintenance
for Music Teachers
Glen Grigel

Instrumental Conducting Clinic
Glen Adsit and Edward Cumming

String Refresher—Cello Technique
Carlynn Savot (half-day)

Best Practices in
Upper Strings Teaching
Winifred Crock (half-day)

SESSIONS 4-5 JULY 17-28

The Hartt Choral Conducting
Institute—LEVEL II

Vanessa Bond, Edward Bolkovac

THE HARTT KODÁLY CERTIFICATION
PROGRAM

*John Feierabend, Jeff Rhone,
Edward Bolkovac, Gabor Viragh*

THE FEIERABEND ASSOCIATION
FOR MUSIC EDUCATION (FAME)

First Steps in Music®
John Feierabend

Conversational Solfege™ Beginning:
John Feierabend

Conversational Solfege™ Advanced:
John Feierabend

SUMMERS ONLY MASTER OF MUSIC EDUCATION

Earn your MMusEd during the summer.
Choose an emphasis in Pedagogy or
Kodály and complete 37-42 credits in
just three summers!

UNIVERSITY OF HARTFORD

hartford.edu/hartt/summerterm

Warren Haston PhD, Director, Hartt Summerterm haston@hartford.edu 860.768.5526

2017 SUMMER STUDY

Teaching Music's Annual Listing of Summer Music Programs/Camps

CERTIFICATION PROGRAMS	48
PROFESSIONAL DEVELOPMENT	48
ELEMENTARY, JUNIOR HIGH, AND SENIOR HIGH MUSIC SCHOOLS/CAMPS.....	48
GRADUATE MUSIC SCHOOLS	50
MULTILEVEL PROGRAMS	50

CERTIFICATION PROGRAMS

Anderson University

Contact: Dr. Joani Brandon
Address: 1100 E. 5th Street
 Anderson, IN 46012 U.S.A.
Phone: 765-641-4547
Email: jlbrandon@anderson.edu

Orff Certification I, II, III, July 10–21; Jim Solomon Drumming, June 26–30; John Feierabend, Conversational Solfege, June 12–16; Lillie Feierabend, World Folk Dance, June 12–15.

University of Kentucky

Contact: Dr. Martina Vasil
Address: 105 Fine Arts Building
 Lexington, KY 40506-0022 U.S.A.
Phone: 859-257-8203
Email: martina.vasil@uky.edu

Orff Level I, II, Curriculum Development, and Orff for Special Learners (June 19–30); Dalcroze I, II, and III (July 10–21). Visit finearts.uky.edu/music/music-education-summer-training.

PROFESSIONAL DEVELOPMENT

Carnegie Hall—Summer Music Educators Workshop

Contact: Melanie Cherry
Address: 881 Seventh Avenue
 New York, NY 10019 U.S.A.
Phone: 212-903-9614
Email: mcherry@carnegiehall.org

Join educators in New York City this summer for four days of music-making, learning, and exploration into how to create new music, ensembles, and community. The four-day workshop is focused on ensemble pedagogy and classroom strategies for middle and high school educators. Guest faculty include Marin Alsop and Twyla Tharp. Visit carnegiehall.org/musiceducatorsworkshop.

Jazz Institute of Chicago—Straight Ahead Jazz Camp

Address: 410 S. Michigan, Suite 500
 Chicago, IL 60605 U.S.A.
Phone: 312-427-1676
Email: info@jazzinchicago.org

Attend Straight Ahead Jazz Camp, July 17–21, 2017, for an exploration of the inner workings of jazz with leading musicians and clinicians from throughout the United States.

The String Academy of Wisconsin at UWM

Contact: Jamie Hofman
Address: PO Box 11941
 Milwaukee, WI 53211 U.S.A.
Phone: 414-963-4729
Email: rytharp@uwm.edu

July 22–25, 2016—Join us in Milwaukee for an enjoyable workshop featuring Mimi Zweig and Darcy Drexler. This workshop consists of pedagogy sessions and hands-on instruction, incorporating the philosophies and ideas of Shinichi Suzuki, Paul Rolland, Mimi Zweig, and the faculty of the String Academy of Wisconsin at the University of Wisconsin–Milwaukee. College credit is available.

Teaching Guitar Workshops

Contact: James Nicholson
Address: 14070 Proton Road
 Suite 100, LB 9
 Dallas, TX 75244 U.S.A.
Phone: 972-233-9107 x221
Email: info@discoverguitar.com

Learn to start or enhance a guitar program at the Teaching Guitar Workshops! 2017 TGWs will be held in June and July in locations around the U.S. Check guitaredunet.org for more info and to register.

ELEMENTARY, JUNIOR HIGH, AND SENIOR HIGH MUSIC SCHOOLS/CAMPS

Encore Summer Music Camp

Contact: Mindy Niles
Address: 2468 Fairway Oaks Court
 Hampstead, MD 21074 U.S.A.
Phone: 410-374-2182
Email: info@encoremusic.us

Band, Orchestra, and Chorus concentrates with three elective classes and daily theory lessons. Carroll (7/2–7) and Howard (6/26–30) Counties. Musically intense, intensely fun!

Oasis LIU POST Performing Arts Camp

Contact: Alla Zaydman
Address: 720 Northern Boulevard
 Greenvale, NY 11548 U.S.A.
Phone: 646-510-5066
Email: iupost@oasischildren.com

Three-week intensive program that boasts an exceptional faculty comprising of some of the most enthusiastic and talented musicians from around the region, and students with a wide variety of experience and varied levels of achievement.

San Francisco Conservatory of Music

Contact: Laura Reynolds
Address: 50 Oak Street
 San Francisco, CA 94530 U.S.A.
Phone: 415-503-6254
Email: lreynolds@sfc.edu

Students will thrive in the non-residential Composition Workshop (four weeks) and Gilbert & Sullivan Scenes (two weeks) led by Conservatory faculty and guest artists. Admission by audition.

Shell Lake Arts Center

Contact: Carly Moline
Address: 802 First Street, PO Box 315
 Shell Lake, WI 54817 U.S.A.
Phone: 715-468-2414
Email: cmoline@shelllakeartscenter.org

Shell Lake Arts Center provides master instructors in a summer camp environment where students can further develop and explore their talents in the arts. See shelllakeartscenter.org

State University of New York at Fredonia

Contact: Marc Levy
Address: 280 Central Avenue
 Fredonia, NY 14063 U.S.A.
Phone: 716-673-4628
Email: Marc.Levy@fredonia.edu

The Fredonia Summer Music Festival offers the following programs for high school students: Voice, Band, and Strings. Visit home.fredonia.edu/music/summermusic for more information.





Photo Credit: Rob Davidson Photography

Download the Talking Up Music Education Podcast

Talking Up Music Education is a podcast from The NAMM Foundation about music education. Host and Executive Director of The NAMM Foundation Mary Luehrsen chats with artist advocates, teachers, parents, students and business and community leaders who share stories about what they are doing to create music learning opportunities.

Believe in music and **download today!**



nammfoundation.org/podcast

Subscribe Today

Available at nammfoundation.org/podcast,
iTunes, Stitcher, and GooglePlay



Teach Music Together®



Gain fresh insight into how children learn music and discover how you can bring Music Together to families, schools, and therapeutic settings near you. Join the most comprehensive early childhood music education community in the world!

Sing, Dance, and Play at Our Early Childhood Music Workshop!

Registration open now for our workshops throughout the country and around the world.

Earn CEUs and graduate credits.

MUSIC TOGETHER®
BRINGING HARMONY HOME.®



Find a training near you and register today!
musictogether.com/teach • (800)728-2692 x319



Download Hello Everybody to hear our music
Download on the App Store

University of Kentucky School of Music MUSIC EDUCATION WORKSHOPS / 2017



Orff Schulwerk I, II, Curriculum Development, Special Learners June 19 - 30
Dalcroze Institute I - III July 10 - 21
Register Today! Register for both & Save 20%

UK College of Fine Arts

finearts.uky.edu/music/music-education-summer-training
Martina Vasil, 859-257-8203, martina.vasil@uky.edu

SCHOOL of MUSIC

The Walden School

Contact: Seth Brenzel, Executive Director
Address: The Dublin School, PO Box 432
Dublin, NH 03444 U.S.A.
Phone: 415-648-4710
Email: students@waldenschool.org

An unparalleled creative summer experience for musically-inclined students ages 9-18. Part music school and festival, part summer camp, a whole five weeks of fun!

GRADUATE MUSIC SCHOOLS

Indiana University of Pennsylvania

Contact: Matthew Baumer
Address: Cogswell Hall, 422 S. 11th Street
Indiana, PA 15705 U.S.A.
Phone: 724-357-5646
Email: mbaumer@iup.edu

Jump-start your master's degree, earn continuing education hours, or recharge your teaching batteries at IUP's summer intensive session! Held on the IUP campus, you can earn up to five hours of graduate credit in just 10 days of coursework. Students can continue on to complete the MA in Music Education with our fully online courses in the Fall and Spring semesters, with a manageable five credits per term (30 credits total).

MULTILEVEL PROGRAMS

Eastman School of Music—Summer@Eastman

Contact: Andrea Schuler
Address: 26 Gibbs Street, Box 36
Rochester, NY 14604 U.S.A.
Phone: 585-274-1074
Email: summer@esm.rochester.edu

The Summer@Eastman program offers students and the community an individualized and world-class music education experience. Choose between residential music programs, institutes, workshops, and collegiate classes.



(Continued)

Thrill Your Students on Land or Sea!



**NOW
BOOKING**
Cruises & Festivals
for 2017!

2017 MUSIC FESTIVALS:

ATLANTA, GA
CHARLESTON, SC
CHICAGO, IL
CLEVELAND, OH
GATLINBURG, TN
MEMPHIS, TN
NASHVILLE, TN

NEW ORLEANS, LA
NEW YORK, NY
NIAGARA FALLS, NY
NORFOLK, VA
VIRGINIA BEACH, VA
WASHINGTON, DC
TORONTO, CANADA

FESTIVALS AT SEA SAILING TO:

Bahamas
Caribbean
Hawaii
Key West
Mexico
Bermuda
Alaska
Europe

Custom Performance Tours to the Destination of Your Choice!

THE PERFORMANCE EXPERIENCE
OF A LIFETIME



Performing Arts Consultants
MUSIC FESTIVALS

Let us put our 30+ years of student music travel experience to work for you!

Contact us Today: 800-872-3378 | www.USAfest.org

807 Mantoloking Road, Suite 100, Brick, NJ 08723

The Hayes School of Music
at Appalachian State University
is pleased to host

Silver Burdett Summer Music Institute

June 19-23, 2017

General Sessions:
Maribeth Yoder-White, Audrey Cardany,
and Sanna Longden
3 hours of graduate credit available

Orff-Schulwerk

Level I

July 3-14, 2017

Level III

July 16-26, 2017

Maribeth Yoder-White, Pedagogy and Movement
Lisa Runner, Recorder

3 hours of graduate credit available

Appalachian
STATE UNIVERSITY.

www.camps.appstate.edu/adult-programs

HAYES
School of Music
Appalachian State University

Earn Your Master's Degree in Music in Three Summers

*Grounded in
El Sistema principles,
our program is a
unique combination
of online coursework
and hands-on
learning*

SJSU SAN JOSÉ STATE
UNIVERSITY



www.sjsu.edu/music/summermasters

ThisWorldMusic®

Contact: Jeremy Cohen, ThisWorldMusic

Address: 15 Richdale Avenue, Suite 112
Cambridge, MA 02140 U.S.A.

Phone: 617-833-5207

Email: jcohen@thisworldmusic.com

June 24–July 4— Experience the rhythm and pulse of Cuba! Join ThisWorldMusic on a once-in-a-lifetime journey to the heart of Afro-Cuban music and dance. Take hands-on classes with internationally acclaimed artists in Havana, and learn about Cuba's rich history and culture from leading experts—all while immersing yourself in the sights, sounds, and tastes of this iconic island nation. Enrollment is open to students and professionals worldwide, as well as to the general public. No prior experience necessary. Learn more: thisworldmusic.com/cuba.

The VoiceCare Network— St. John's University

Contact: Axel Theimer

Address: Box 2000
Collegeville, MN 56321 U.S.A.

Phone: 320-363-3374

Email: atheimer@csbsju.edu

Explore your voice, discover how to sing for a lifetime, and experience how freedom in conducting gestures enhances choral sound and expression. For all professional and avocational voice users.

Windswept—Creative Motion Alliance

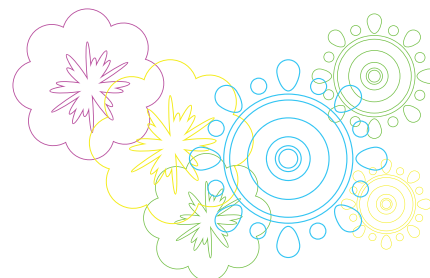
Contact: Mary-Hannah Klontz, director

Address: 648 S. Illinois Street
Arlington, VA 22204 U.S.A.

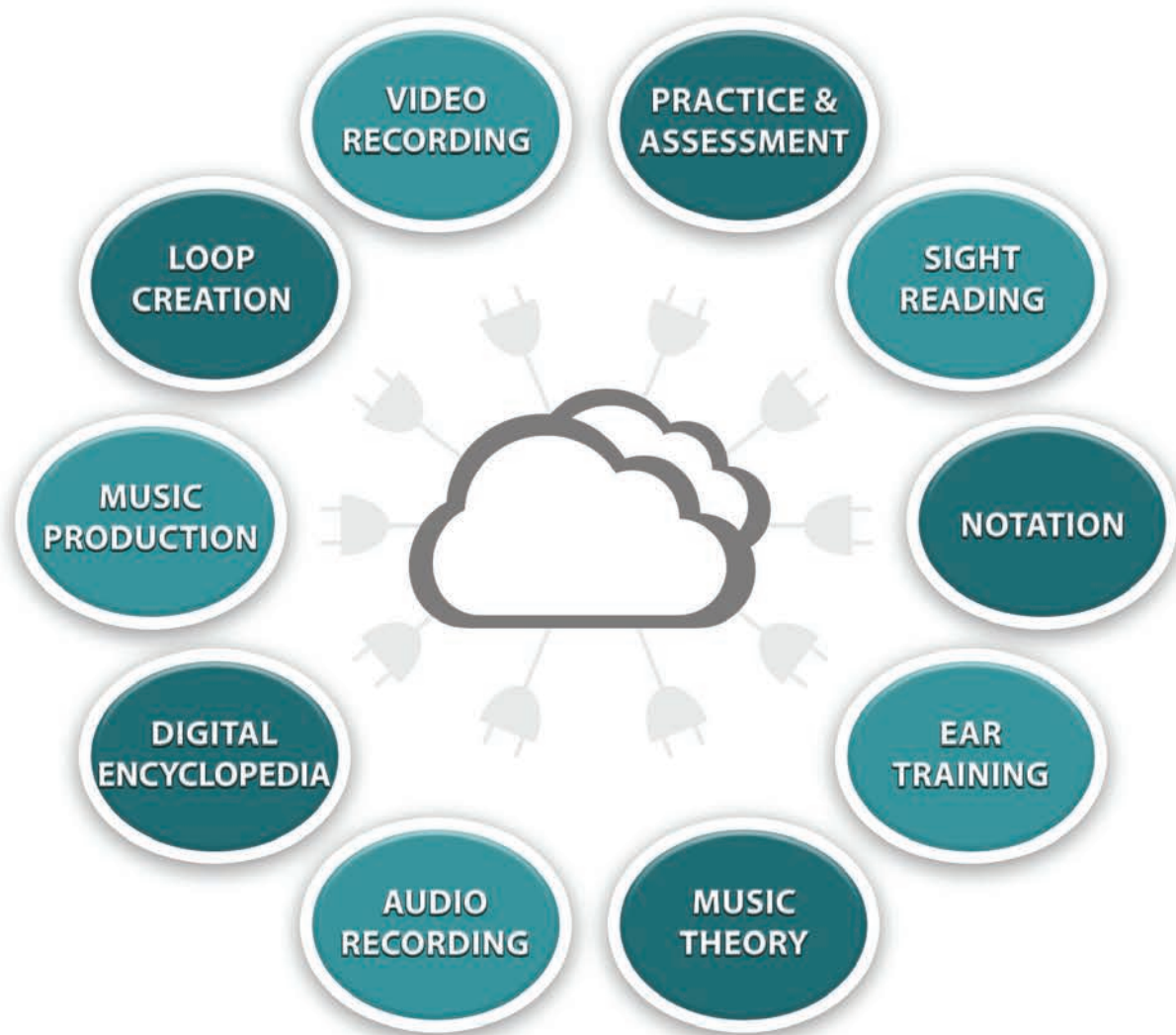
Phone: 703-244-8315

Email: director@creativemotion.org

Windswept, where music, movement and energy meet! For educators, performers, and students, 12–18. Graduate credits available. Randolph-Macon College, Ashland, Virginia. July 16–21, 2017. See Creativemotion.org.



PRACTICE SOFTWARE... IS THAT ALL YOU NEED?



Plug into the most comprehensive, flexible, and award-winning music education platform in the world.

Built by music teachers for music teachers.

Annual subscriptions start at \$3 per student.

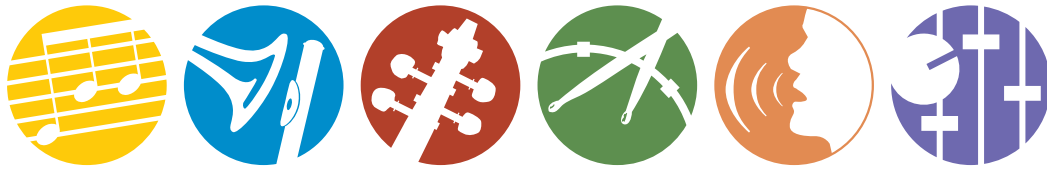
Any Device | Any Time | Every Student

LEARN MORE AT
WWW.MUSICFIRST.COM

 **musicfirst**
teach music in a connected world

info@musicfirst.com • MusicFirst.com • Toll Free: 855-896-3344

workshop



Body percussion, building an electronic music program, and more.



GENERAL MUSIC

Introducing Young Students to Latin Jazz

In the 1940s, musicians such as Mario Bauzá, Dizzy Gillespie, and Machito began synthesizing jazz with Afro-Cuban music. With its exciting pulses, Latin jazz, whose roots stretch back to the 19th century, is an excellent introduction to rhythm in the elementary classroom, as Sharon Burch, a presenter at NAFME's 2016 In-Service Conference, has discovered.

A music teacher and writer, Burch creates the *Freddie the Frog* series of pedagogical materials. She coauthored the award-winning book/CD *Freddie and the Frog and the Invisible Coqui* with the educator and composer José Antonio Diaz. The focus, as the name suggests, is on Latin jazz. "The kids tend to gravitate toward the music, which has distinctive rhythm patterns that they can easily understand and layer," Burch says. She has found that students as young as preschool age can



"The kids tend to gravitate toward the music, which has distinctive rhythm patterns that they can easily understand and layer." —Sharon Burch

latch on to these repeating patterns, including the basic clave rhythm. She feels that it works well to approach Latin jazz with the youngest students using percussion only, and not any melodic or harmonic instruments. And it's a good idea to assign chants for the students to sing along with the rhythms, for the most immersive

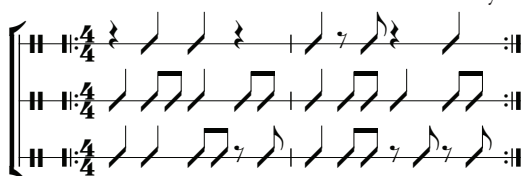
experience. "Kids best learn the rhythmic patterns when they're actively involved with their voices and movement."

Afro-Cuban rhythms are typically played on a battery

of percussion instruments, like congas, bongos, claves, guiro, maracas, and timbales. But the great thing about teaching the basics of Latin jazz is that the rhythm patterns can be taught with hands on any basic drum. "Most elementary students don't have timbales in their program," Burch notes. "You could even use buckets, since it's less about the instrument than getting the rhythms down."

If a classroom happens to have some relevant percussion instruments, such as maracas, young children can be given specific rhythmic chores. Burch says, "You can help them lead off with the higher-pitched maraca in their right hand and the lower-pitched maraca in their left. By playing simple eighth-note patterns, they learn to play a critical part in a *conjunto*, or Latin jazz ensemble."

There's no shortage of good supplemental listening for Latin jazz. Selections such as Tito Puente's "Oye Como Va" and "El Raton" by the Joe Cuba Sextette with Cheo Feliciano's have moderate tempos that allow students to play along with the claves, sharpening both their rhythmic understanding and their appreciation of these styles. "Latin jazz really opens up students to a whole new world of rhythm, music and culture," Burch says. —Adam Perlmutter



Salsa rhythms such as these can be easily learned and then layered as students progress.



BRASS & WOODWINDS

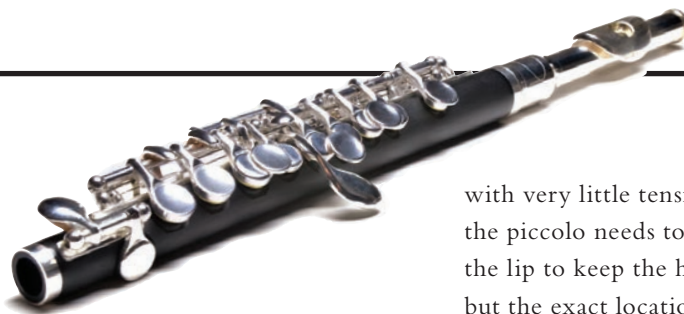
How to Create a Great Piccolo Player

What makes a good piccolo player? Should you just pick your best flutist and have them make a go at it, or are there criteria other than simple chair placement that should go into the decision? We spoke with Rachel Lynn Decker, flute instructor at Alfred University in Alfred, New York, for some guidance.

For Decker the most important characteristic of a potential piccoloist is their willingness to play the instrument. “The more they are willing to play and learn about the instrument, the better. Sometimes you will find that the first-chair flute player isn’t always the best choice. You do want the person to be somewhat of a leader, but good piccolo players are not afraid to get out there and play those high, easily heard parts.” This and a solid, well developed sense of intonation on the flute are of primary importance. Says Decker, “I would definitely hesitate to put a student with existing intonation problems on the piccolo.”

The tendency for the piccolo to be out of tune is well known, but with proper training and technique it can be overcome. “Some of the pitch tendencies on the flute can be the opposite of those on a piccolo. Put a tuner in front of them so they can see how the pitch tendencies play out, and get them a good fingering guide. I recommend *The Complete Piccolo* by Jan Gippo. He has an entire section dedicated to fingerings with many different alternatives for each note with which the student might be struggling.”

With those tools in place, success on the piccolo comes down to



dedication, hard work, and a little bit of adaptation to a slightly different way of playing. “Think of it as a new instrument: It has its own embouchure and a different kind of finger placement.” Also, unlike for most other instruments, Decker often suggests that her students use earplugs when practicing for extended periods of time. “When playing in a group setting, I recommend limiting earplug use to the right ear only. That way they can hear themselves and the band, but the extended high frequencies won’t potentially damage their hearing.”

For the embouchure, they should think about a smaller embouchure but

with very little tension. Generally, the piccolo needs to be a bit higher on the lip to keep the hole uncovered, but the exact location will differ, depending on the player. Regarding the angle, if the student looks in the mirror while playing, the inside of the embouchure hole should be visible and the piccolo should rest loosely on the lips, again avoiding any sort of tension. Thinking about opening up the inside of the mouth and torso of the body will also be beneficial.

In general, the same mechanics that work for other instruments also apply to playing the piccolo: Breath support and relaxed, confident playing are keys to success. “Before they even touch the instrument, piccolo players often think they are going to be too loud, so they uncon-



2017 NAfME STUDENT COMPOSERS COMPOSITION COMPETITION

NAfME is seeking original music written by student composers for featured performance in the 2017 Young Composers Concert, held in Dallas, Texas, and the 2017 All-National Honor Orchestra performance as part of the NAfME All-National Honor Ensembles performances at Walt Disney World.

Teachers and students are invited to submit original compositions by students for possible inclusion in the concerts. Students in elementary school, secondary school, college, and graduate school are eligible to submit compositions. Winning compositions may be eligible for cash awards.

Learn more: bit.ly/NAfMECompetitions

Application Deadline: **April 15, 2017**



Photo by iStockphoto.com.

sciously back off. You need to counter that tendency and encourage them to play out with a full stream of air and to work toward a solid, strong quality of tone.

For more information and tips regarding this topic, please refer to the article written by Decker published in the Idea Bank section of the December 2015 issue of *Music Educators Journal* (see bit.ly/NAfMEperiodicals). —Chad Criswell

“We can tailor the instruction to what students need by scaffolding it and giving more challenges to students who are advanced.” —Rhonda Neely



Professional Learning Communities

Rhonda Neely, strings specialist for the Lincoln Public Schools in Lincoln, Nebraska, is an ardent supporter of Professional Learning Communities



(PLCs). She presented on the topic at NAFME’s 2016 In-Service Conference, reporting on how this dedicated collaboration among educators can help students succeed.

“The focus of PLCs is on the student learning as opposed to the teacher teaching,” Neely explains. “We ask three basic questions: What do we want each student to learn? How will we know when they’ve learned it? How do we respond when a student experiences difficulty in learning. We use best practices from some of the great pedagogues, and we trade strategies.”

Lincoln’s PLC consists of 18 elementary school string teachers and has been together for 12 years. Every PLC has a facilitator, but theirs has three. Their hour-long meetings follow an agenda and a strict time allotment per topic. “Early on, we established rules for our meetings. It was rather painful, but over the years we’ve come to acknowledge that it’s been necessary,” says Neely. “Phones are off and put away, laptops are down unless you’re taking notes. There’s responsibility to hold each other accountable and be present.”

The key to a successful PLC is the willingness to share ideas instead of being proprietary. Neely says, “It’s really putting the kids first. We work on developing a variety of teaching strategies: visual, kinesthetic, and auditory. We can tailor the instruction to what students need by scaffolding it and giving more challenges to students who are advanced.”

The group decides in advance which concepts or skills to focus on each month. Topics range from basics like counting, bowing, and knowing note

Photo by Vanessa Richter Photography.

Every Student Needs Their Own Copy

THE YOUNG MUSICIAN'S TEXTBOOK
intune
MONTHLY

ALABAMA SHAKES
Topping the chart with music from the heart

ED SHEERAN
Stardom as a one-man band all started with a plan.

GREAT G WORLD
Pop Duo Ready to 'Something' New

THE YOUNG MUSICIAN'S TEXTBOOK
intune
MONTHLY

intune

MONTHLY

For more information and to **get classroom sets** of In Tune's student edition, call 914.358.1200 x310 or e-mail us at intune@intunepartners.com

intunemonthly.com

names, to more advanced concepts. Neely says, “This year we’re piloting a composition and performance project for fifth graders. There won’t be a test, but we have a rubric. For example, ‘in your composition of eight measures, you need to use at least three different rhythms.’ This way, students at every skill level will experience success. It’s a synthesis of everything they’ve used in the first two years and a great way to determine how much they’ve learned. From there, we can ask ourselves how to help those students who are still struggling.”

PLCs can be organized by instrument family or grade level, or they can be mixed. Neely offers this advice for educators interested in forming a PLC. “If you’re a member of NAFME or another state association, put out feelers through their publications or email list. If you’re the only string educator in the area, you could do this whole process—sharing information and collaborating on ideas—over Skype.” Neely has no doubt that PLCs are well worth the time and effort. “My kids are better musicians and, I’m hoping, better people and enjoying it more. It’s helped us grow as people and educators. PLCs help move us to being 21st-century teachers instead of being stuck with the traditional means of teaching music.”

—Joanne Sydney Lessner



Body Percussion Techniques

Utilizing body percussion in the classroom can help students discover rhythm and pulse in a new way. For educators with little or no experience with body music, what are some good first steps, techniques, and exercises with which to begin? Are there any do’s or don’ts that both teachers and students should look out for?

“I like to start by playing a steady

beat on a frame drum or bell and having students focus on matching the pulse with their feet as they walk around the room,” states Dave Holland, owner of Interactive Rhythm, a company that provides professional resources, instruments, and workshops for music educators, music therapists, and drum circle facilitators. “Next, I add variations, such as changing directions on cue or increasing/decreasing the tempo of an

exercise which can help create greater awareness of this simple movement that we often take for granted. Once we are grounded with our feet, we can begin to explore other body music sounds, like hand claps, finger snaps, and lap pats, and place those sounds on the steady beat—always looking for natural movement as we move from one sound to the other.”

Holland, who presented on this topic at NAFME’s 2016 In-Service

Get Your Students the Perfect Accompaniment

musicalive!
TODAY'S MUSIC EDUCATION RESOURCE

For more information and to **get classroom sets** of MusicAlive!, call 914.358.1200 x310 or e-mail musicalive@intunepartners.com

musicalive.com

Conference, prefers simple techniques when exploring and creating body music. “The best body music sounds are often the simplest: footsteps, lap pats (up and down), hand claps, chest taps and finger snaps. Once we explore those easy-to-execute, individual sounds (pieces), we can begin to create what I refer to as ‘parts’ (two sounds that fit naturally together) and ‘packages’ (‘parts’ that fit together to create rhythmic



“The best body music sounds are often the simplest.” —Dave Holland

phrases). The next step in the process is to use those sounds to create simple rhythm patterns using a call-and-response approach. Another way is to sing a song that is familiar to every-

one, and have your students place a body percussion note on each syllable of the song. Some of my favorites include ‘London Bridge,’ ‘Frère Jacques,’ and ‘Hickory Dickory Dock.’ From here, students are ready to explore their own rhythms! Try turning a steady beat into an ‘open phrase’ by playing only the ‘1’ of a four-beat phrase. Have everyone play the ‘1’ as you invite students to fill in the measure with their own body music creativity.”

For further resources on body percussion, Holland recommends the following: the *Body Jammin’* book/DVD available at interactiverhythm.com, and the websites bodypercussionclassroom.com and barbatuques.com.br/en/, as well as body music resources at crosspulse.com. —Steve Fidyk



CHORAL AND VOCAL

Rehearsal Strategies for High School Choirs

As a choral director, you know that ensuring that your high school choir’s rehearsal doesn’t go off the rails is not always the simplest task. We all have our own strategies for doing this—some of which work better than others. For one choral educator’s view on how to ensure that the rehearsal stays on track, we’ve spoken with Janwin Overstreet-Goode, choir director at Friendswood High School in Friendswood, Texas, and Past President of the Texas Music Educators Association.

First off, should every rehearsal look and feel exactly the same? “There is some flexibility in a rehearsal timeline, but in general, I feel that rehearsals should follow a format,” says Overstreet-Goode. “Students are most comfortable with a routine, and with knowing what to expect. It’s good to mix things up once in a while, but on a

Photo courtesy of Dave Holland.



WEST CHESTER UNIVERSITY of PENNSYLVANIA School of Music

Explore a career in music at West Chester University’s School of Music, accredited with the National Association of Schools of Music (NASM) in the following degree programs:

B.M. Music Performance (instrument, keyboard, voice, jazz)

B.M. Music Education (instrument, keyboard, voice)

B.M. Music Theory and Composition
(option for concentration in Music History)

B.M. Music with Elective Studies in an Outside Field (option for Outside Field in Music Therapy in conjunction with Immaculata University)

Minors Offered for Music Majors

Jazz Studies

Music History

Minors Offered for Non-Music Majors

Music

Music Performance

Learn more about our Applied Music, Music Education, and Music Theory, History, and Composition Departments online, including faculty bios, course offerings, and requirements.

wcupa.edu/music

day-to-day basis, keeping a consistent routine makes the rehearsal process move more smoothly.”

In terms of content, she makes sure to include sight-reading and theory every day: “Some is specific to the music, but I primarily want to be sure the students are knowledgeable with general music terminology, and can identify key signatures, rhythm patterns, and have some understanding of major and minor (scales and intervals). Optional elements include changing the rehearsal atmosphere by having the students sing in a circle around the room, or sing in a different standing arrangement (mixed or scrambled, rather than in strict sections).”

For a rehearsal timeline, she offers this sample. “I begin my vocal warm-ups as soon as the bell rings to begin class. Vocal warm-ups and physical stretching exercises take five to 10 minutes. Sight-reading follows; in the fall semester, I use single-line melodies with all choirs, based upon level of experience. With the advanced choirs, I introduce the minor scale and the use of altered solfege syllables. This takes five to 10 minutes. A theory lesson is next—again, 5–10 minutes. The remaining time is spent on repertoire—usually 20–25 minutes. I try to rehearse two different pieces every day, rotating through our concert music so that we touch on every piece at least every other day. I use Fridays as a review day for our repertoire—I do not always

introduce new material, but try to solidify what we have covered that week.” With all of this said, Overstreet-Goode does believe in being flexible to allow for issues and problems to be addressed. “I think you absolutely have to be prepared to explore issues as they arise—strike while the iron is hot! Nothing should be so rigid that you can’t take the time to introduce or discover a new concept or approach with your choir.”

But what happens when rehearsals are interrupted and subsequently derailed, as they often are? Interruptions can range from well-intentioned fire drills and unexpected visitors to off-hand comments or particularly “interesting” singing episodes. In these cases, Overstreet-Goode returns to the task at hand. “I usually move back to the piano and play a chord or starting pitches and continue with rehearsal; my students are trained to get back on task

Photo by José Castejon.



“Keeping a consistent routine makes the rehearsal process move more smoothly.” — Janwin Overstreet-Goode

UNIVERSITY OF NEBRASKA **UNK** KEARNEY

**Master of Arts in Education
MUSIC EDUCATION
100% Online
Master's Degree**

**Earn your Master's degree in two years.
36 credit hours.**

**NE In-State tuition: \$285/credit hour
Out-of-State tuition: \$454/credit hour**

Program Advisor:
Dr. Jan Harriott
harriottjm@unk.edu
308.865.8608

For more information, visit:
ecampus.unk.edu
NASM Accredited

Department of Music, Theatre, & Dance
2506 12th Avenue
Kearney, NE 68849
308.865.8618 | unk.edu/music

UNIVERSITY OF NEBRASKA
The University of Nebraska is an affirmative action/equal opportunity institution. Individuals needing accommodation under ADA should contact the ADA Coordinator at 308.865.8655.

as quickly as possible. That response comes with time and effort, and consistent reinforcement in the rehearsal process.” —Susan Poliniak



Building an Electronic Music Program from Scratch

These days, the pop charts are filled with songs made entirely with software instruments. Students connect with these tunes, so an electronic music program is a no-brainer for the modern classroom. For some tips on building one from scratch, we reached out to NAFME member David Williams, associate director and associate professor of music education at the University of South Florida School of Music in Tampa, Florida.

Williams suggests that the first step in starting an electronic music program is to determine its focus—whether the program will be geared toward performance on digital instruments, or the recording and



“Students thrive in this setting.”
—David Williams

engineering side of things. “Another approach would be composition, or songwriting-based,” Williams says. “And of course you could have some combination of all of the above.”

The next step is to come up with the funding. An electronic music lab might seem prohibitively expensive, but the good news is that it would probably cost more to outfit a traditional band class from scratch than an electronic setup. And an electronic music lab can build on equipment that a school already has. “If your school has a computer lab, then adding what you need to gear it towards music”—such as recording software—“would be even less expensive,” Williams says.

Another advantage of an electronic music lab is that it doesn’t necessarily require a big outlay upfront—it can be

assembled gradually as funds become available. Williams explains, “You might start with five hundred dollars of software, add a few more pieces each year, and in three or four years you’ve got a pretty nice setup going.”

With a setup in place—whether it’s comprised of digital drum sets and other electronic instruments or software stations—Williams finds that a collaborative teaching approach, where groups of two to seven students work together with autonomy, is ideal. “Students thrive in this setting when they’re making choices about what songs they’re going to do or what style of music they use and what instruments they’ll choose to make it happen,” Williams says, adding that an electronic music lab pairs well with vocals, as well as guitar, bass, and other nonelectronic instruments.

The electronic music class is rife with possibilities, and so Williams recommends that teachers should approach teaching electronic music with open minds and not be overly concerned with a focus on traditional pedagogy—an emphasis on notation and instrumental technique, for example. He also says that neophytes can learn a lot about electronic software from online tutorials and from their students. “You might be the expert in music, but your kids can teach you so much about technology.”

—Adam Perlmutter

This summer, start earning your
MASTER'S DEGREE
at the University of Kansas

Complete a degree in choral pedagogy or instrumental music education during three 3-week summer sessions each June at the University of Kansas.

KU SCHOOL OF MUSIC
The University of Kansas

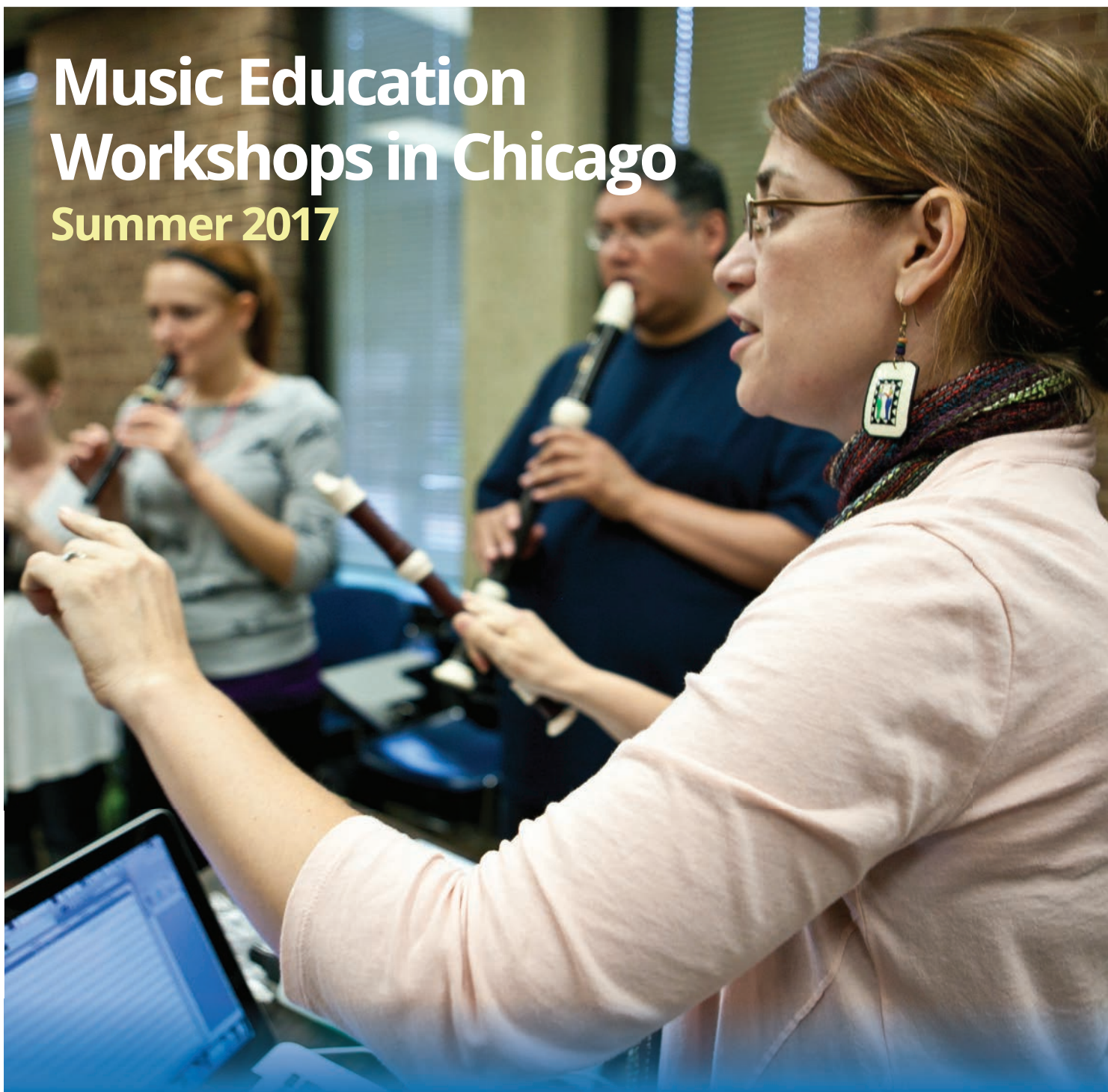
Apply now at music.ku.edu/summer-me-mme-program

ERRATUM: On the cover of the January 2017 issue, the word “Assessment” was misspelled. *Teaching Music* regrets the error.

Photo courtesy of David Williams.

Music Education Workshops in Chicago

Summer 2017



Kodály: Levels I, II & III

June 19-30

Instructors: Janell Bjorklund,
Crystal Henricks, Jana Martin, Jamie Parker,
Rachel Rosellini and Julia Shaw

Orff: Levels I, II & III

July 24-August 4

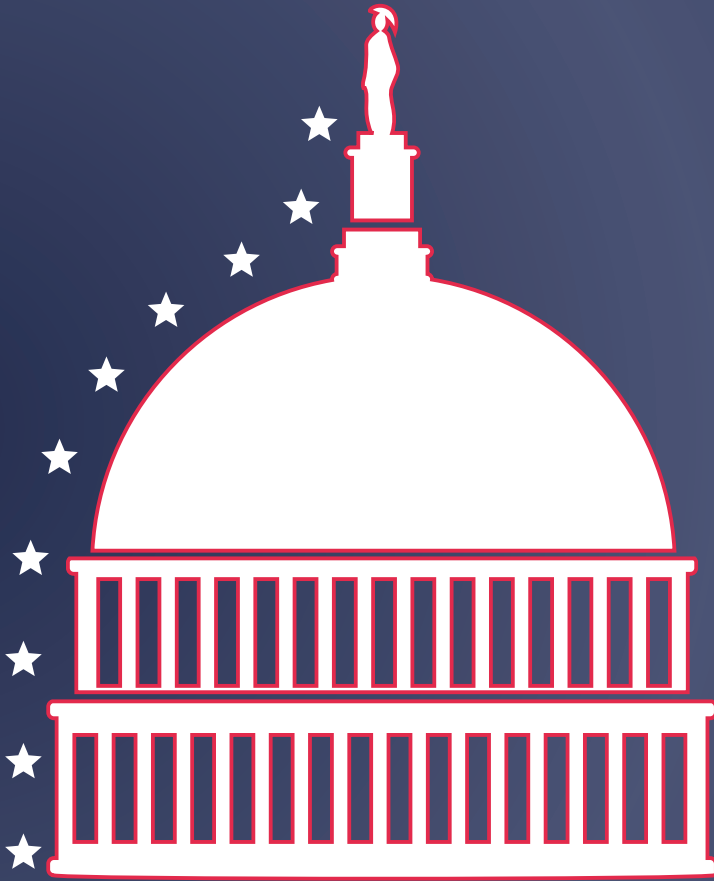
Instructors: Laura Bercaw Petersen,
Meeghan Binder, Vera Flaig,
Josh Southard and Lisa Sullivan

Working teachers enjoy tuition discounts and receive professional development hours.

Register online:
music.depaul.edu



DEPAUL UNIVERSITY
SCHOOL OF MUSIC



★ ★ WHEN ★ ★
MUSIC CAN BRING A
NATION
TO ITS FEET
IT'S WORTH ADVOCATING FOR

REGISTER TODAY

JUNE 27-JULY 1

#NAfMEHD17

BE A FORCE FOR YOUR STUDENTS AND YOUR CAREER!

This is just the beginning of a new day for music education. We must help states, districts, and schools interpret and implement the new law of the land. There's a lot more work to do!

Don't miss this opportunity to join us in Washington, D.C., this June, for mentoring and professional development that will empower you to be the advocate you need to be, for yourself, and for your students. Help lead our next steps in this new era for music education.

- Go "behind the scenes" as we meet face-to-face with U.S. legislators and their staffs in Senate and Representative offices on the Hill.
- Enjoy a wonderful evening reception and awards dinner, as you meet and network with NAFME state and national leaders.
- Participate in leadership and advocacy training that you can take back to share with your chapter and use in your career.

NAfME is the established national voice for music education, and we want YOU to be in Washington, D.C., in June for this exciting event. It's the chance of a lifetime to carry your passion for music education to Capitol Hill. **Reserve your spot today!**

Learn more at: hillday.nafme.org



Minding Your Musical Manners

Reinforcing positive rehearsal behavior early on can set the tone for the year.



Courteous musicians in rehearsal grow into courteous audience members as well.

"I BELIEVE that the single most important skill we can teach as music educators is the ability to listen. We are so busy making noise that we often fail to hear what is happening right in front of us." NAFME member Tom Sabatino's observation is rooted in 31 years of experience teaching music in Delaware public schools. He has also served as president of the Delaware Music Educators Association.

What is the best way to teach young students to be quiet and courteous in rehearsal? Sabatino points out that appropriate behavior "needs to be effectively explained and purposefully taught to students just like anything in the curriculum. Time spent teaching these skills at the beginning of the year will help set the tone for the rest of the year. First and foremost, if we expect courteous behavior from our students, we must model this by treating all

students with respect. This includes the use of calm, clear, age-appropriate language. Displaying anger and frustration can only serve to exacerbate

"Purposeful listening is a skill that must be practiced daily." –TOM SABATINO

a given situation." He further recommends talking to students about expectations for rehearsal behavior. For instance, Sabatino and his students have made a list of "supportive" and "unsupportive" behaviors. "I then took the list and turned it into a document that students kept in their music folders. When a student displayed 'unsupportive' behavior, it was easy to have them take the list from their folder to review, rather than take everyone's time to explain what had already been taught." This also sets the stage to use more positive language. "Instead of saying, 'be quiet' or 'stop talking,' try saying: 'may I have

your support?' or 'support please!' It's so different from what students are used to hearing in other classes, they might well appreciate the difference."

In terms of classroom expectations, Sabatino recommends deciding upon them, posting them, and referring to them often. "Your approach should be modified to fit the grade level you are teaching, but essentially, the basic premise can be the same: When you stop singing or playing, you must immediately listen. It is not possible to listen and talk at the same time." He notes that it is also important to keep everyone involved. "When you work with one section, make sure you give the others something to do, even if it is to actively listen to the other section."

Students can also help each other learn concert etiquette. Julie Frias, advisor for the Marblehead High School (Massachusetts) Tri-M® chapter points out, "For us, concert etiquette may be second nature, but we should never assume that younger students know how to behave." Winners of the Give a Note Chapter Challenge, her students attend middle and elementary school concerts, and model appropriate behavior for younger students. According to Frias, this also empowers the older students, and their own behavior improves.

In Sabatino's words, "Purposeful listening is a skill that must be practiced daily. Just because we say we are listening doesn't mean we are hearing and understanding." ■

secondary

BY DEBBIE GALANTE BLOCK

When Singers Can't Afford the Concert

What can you do when choral attire and fees are beyond a family's budget?

DIFFICULT FINANCIAL TIMES call for teachers to be creative with choral attire. Asking choral students to wear black pants and white shirts may seem like an easy solution, but nothing can be taken for granted. What happens when a choral student can't afford concert wear or anything else associated with performing? And how can you discover that a child is in need, and then help them without causing embarrassment?

Look for cues from the kids, advises Gloria Sinaguglia, choral and orchestral director at Stamford High School in Stamford, Connecticut. "Many of them won't come up and say 'I can't pay for that'—the money just never comes in. So, you just stop announcing that the money is due and find another solution." Jamie Caporizo, formerly a middle school music teacher in the same district, offers her fix. After having little success in creating a

concert uniform for her chorus, she decided to relieve the stress. Caporizo asked her students to wear jeans and sneakers, and held a T-shirt design contest for each grade. The winning design was printed on the shirts and, for \$5.00, each child had matching show attire. "I only remember about five kids not being able to pay. I swallowed the cost or a generous parent gave me \$10 and asked that a shirt be provided for another student. I loved that concert. It was about the singing, not the dressing."

However, high school performance attire requirements can be less forgiving than those for middle school. Some kids say, "I don't have it," or "I only have leggings." We can't perform in leggings," Sinaguglia notes. "In that regard, I bring in things I have collected over the years, and let them choose." She also relaxes the rules a

little. Rather than requiring a certain style, she lets students wear what they want, but in certain colors.

Performing in the community brings awareness and increases the possibility of donations. At Mahopac High School in Mahopac, New York, there is an offshoot of the choral group—an a cappella group called the PACapellas—that goes to competition once a year. Booster groups try to help with competition fees and attire, but when there really is no money left, the group sponsors a talent show, according to choral teacher Jennifer Vara. "There is no better way to get donations for a group than to showcase that group in the community so that patrons can see what they are sponsoring, and they become excited to help. Last year, the group raised enough money to cover competition expenses. And, as an added bonus, kids not part of the a cappella group were also able to participate, highlighting even more of the school's talent." Teachers say that it's all about thinking out of the box. ■

"Many of them won't come up and say 'I can't pay for that'—the money just never comes in."
—GLORIA SINAGUGLIA



Choral attire is important, but it shouldn't be a barrier to participation.

Photo courtesy of Gloria Sinaguglia.



SUMMER PROGRAMS

Oasis at LIU Post
720 Northern Blvd
Brookville, NY 11548
Phone: (646)519-5066
Email: liupost@oasischildren.com



@oasisdaycamps

www.oasischildren.com

LIU Post Performing Arts Camp is a 3 week intensive program that boasts an exceptional faculty comprised of some of the most enthusiastic and talented musician from around the region. Students with wide variety of experience and a varied levels of achievement. Campers will receive daily instruction in a program that is individually tailored to each student's needs. Throughout the program, performers will grow as musicians and experience the joy of joining with other performing artists in pursuing their passion and having fun during that pursuit.

ELITE High School Performing Arts Program

Ensembles: Symphony Orchestra • Wind Ensemble • Mixed Choir • Vocal Jazz Ensemble • Jazz Ensemble

Electives: • The Art of Songwriting • Improvisation Ensemble • Exploring the Great American Songbook
• Beginning • Hand Drumming • Yoga for Musicians • Introduction to Music Theory • Acting for Musicians
• Composing for Video Games • Beginning Conducting

Structure: • Students select either 3 ensembles and 1 elective OR 2 ensembles and 2 electives
• Students indicate top 4 (in order) electives • Electives run based upon enrollment
• Classes & Final Performances will be in the Tilles Center for Performing Arts.

Daily Schedule:

9AM-1PM - Four, 50-minute blocks;
9-9:50am, 10-10:50am, 11-11:50am, 12-12:50pm
**Afternoons allow for cultural arts visits to NYC!

Pricing: 3 Week Program - \$3,000

***Residential Option (includes room & board) - Additional \$1,235**

(Students will be able to enjoy the cultural arts and excitement of NYC during off hours and weekends!)



Distinguished Faculty

Dr. Jennifer Scott Miceli • Director of Music Education and Associate Professor of Music, Department of Music Chair.

Dr. James W. McRoy • Current professor of music and director of all bands at LIU Post.

Dr. Daneille McRoy • Choral director at Half Hollow Hills High School East & adjunct professor of voice and music education at LIU Post.

Frank Cassara • Percussionist for the Philip Glass Ensemble - performed around the globe, as well as recording Glass' music and film scores.

Sean Fitzpatrick • Vocal Jazz Ensemble Accompanist & Jazz Ensemble Director at LIU Post.

Maureen Hynes • Co-founder of the LIU Post Chamber Music Festival & performs regularly with the American Ballet Theater, the American Symphony Orchestra, the Opera Orchestra of New York.

Seasons of Professional Development

Here are just a few valuable opportunities taking place this summer and fall.

PRESERVICE MUSIC EDUCATORS looking ahead to summer and fall 2017 have a host of options for professional development. NAFME Professional Development and Collegiate Programs Manager JJ Norman has a unique opportunity to add to your calendars: NAFME Collegiate Advocacy Summit and Hill Day, June 27–July 1, 2017. This five-day event provides training for local and national advocacy, hands-on experience meeting with lawmakers about music education, a forum to hear from your national NAFME leaders, networking opportunities, and more.

This will be NAFME's fourth Collegiate Advocacy Summit and Hill Day. Since its inception in 2014, the event has grown each year. A full day of training has been added before the trip to Capitol Hill, offering preservice teachers sessions on leadership skills. Attendees will also see those skills in action on Hill Day, as they join experienced music teachers and NAFME members in meetings with legislators advocating for federal support for music education. Music education students "put a face to the cause," says Norman. "Once the lawmakers hear from the students, that testimony is very powerful." After Hill Day is the National Assembly, when the NAFME membership hears from its leaders on the state of the organization. Roundtable discussions follow, and music educators at all levels sit together

"Just the networking alone is well worth the trip." – JJ NORMAN



Work on your leadership skills, learn how to be a top-notch music education advocate, and more!

to brainstorm the future of the Association. Beyond the benefits of training and advocacy experience, Norman says, "Just the networking alone is well worth the trip." Learn more at *hillday.*

nafme.org and search the hashtag #NAfMEHD17 on social media.

Ella Wilcox, Manager of Editorial Communications for NAFME, suggests contacting your state, county, and district supervisors for guidance on local professional development opportunities. You can reach these individuals through your local school. The music education departments at local colleges and universities will also have information to share. Additionally, staying musical is key. "Be a part of your area's cultural life," suggests Wilcox.

In between events, study up. The

links under the "Advocacy" menu at *nafme.org* provide a broad array of policy resources written by and for music educators. "Reading that will give them a leg up," Norman says.

Be sure to find your state MEA at the "Federated Music Education Associations" link under the "About Us" menu on the NAFME site as well. Every state and the District of Columbia has an MEA, and they often have conferences or professional development days of their own. Networking with your MEA's president, past president, president-elect, and other local leaders "is a great way to get your foot in the door," says Norman.

Of course, you can bookend your summer and fall with NAFME by also attending the 2017 In-Service Conference, November 12–15. Learn more at *nafme.org* and by looking up #NAfME2017 on social media. ■

SAVE

◆ ◆ ◆ ◆ ◆ THE ◆ ◆ ◆ ◆ ◆

DATE

NATIONAL IN-SERVICE CONFERENCE
NOVEMBER 12-15, 2017

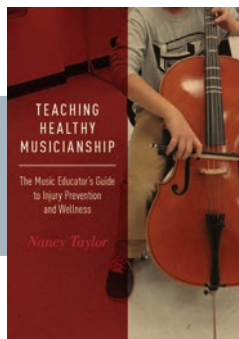
DALLAS, TX

#NAfME2017

NATIONAL ASSOCIATION *for* MUSIC EDUCATION

nationalconference.nafme.org

resources



BOOKS ►

Listening in Action:

Teaching Music in the Digital Age

By Rebecca M. Rinsema (2017, 172 pgs., hardcover \$152.95, eBook price varies) With *Listening in Action*, music educators can gain an understanding of recent theories of music listening and how they can be applied to bridge the gap between pedagogies and students who encounter music in a heavily mediated, postperformance world. Several components of contemporary music listening experiences are described, including the relationship between music listening experiences and listener engagements with other activities and listener agency in creating playlists and listening experiences as a whole.

Routledge Taylor & Francis Group, routledge.com

Teaching Healthy Musicianship:

The Music Educator's Guide to Injury Prevention and Wellness

By Nancy Taylor (2016, 240 pgs., hardcover \$99.00, paperback \$29.95, eBook price varies) This text can help music educators avoid common injuries and instill healthy musicianship practices in students. Through explanations of body mechanics, ergonomics, and health problems and risk factors unique to musicianship, the author provides the tools needed to practice healthy posture, body mechanics, environmental safety, and ergonomics, and then to introduce these same practices to students.

Oxford University Press, oup.com

Help! I'm Not a Drummer!

... but I have some in my ensemble.

By Sean J. Kennedy (2016, 32 pgs., paperback \$14.99) Designed for the ensemble conductor who needs a quick-help guide to teach percussion, this book can provide the tools necessary to guide a young percussion section. The world of percussion instruments can be daunting, but *Help!* can offer an anchor point and foundation in the basics. Detailed photographs and focused teaching methods can help any director clearly demonstrate proper technique to their students, whether they are learning from scratch or refreshing past instruction.

Carl Fischer Music, carlfischer.com

The Band Director's Guide to Success

By Jonathan M. Kraemer and Michelle Kraemer (2016, 312 pgs., hardcover \$99.00, paperback \$27.95, eBook price varies) This guide prepares future band directors for the challenges and obstacles they may face. It is designed to be easily navigated as a series of case studies with chapters on budgeting, classroom management, and more. This manual/career guide may be used as a supplemental text with suggestions and practical advice to spare new music teachers from many of the headaches and stress that often accompany the transition into full-time teaching.

Oxford University Press, oup.com

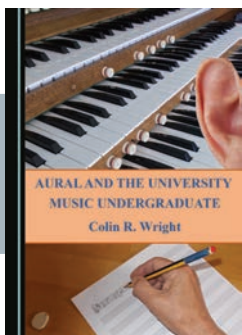
ACCESSORIES ►

iRig Acoustic Stage

By IK Multimedia (\$99.00) The iRig is IK Multimedia's new solution for accurately reproducing the full sound of acoustic guitars and other instruments with studio-quality sound, both live on stage and in the studio. The combination of its advanced MEMS microphone and preamp and DSP processing unit provides a solution that offers natural sound, advanced features, and ease of installation. Simply plug the iRig into the analog input of your audio interface, or use the integrated USB audio output for direct connection to your computer or compatible device. The iRig also features an AUX input with a volume control, which is designed for use with an onboard piezo or magnetic pickup. IK Multimedia, ikmultimedia.com



Please send all media for consideration with photos to "Resources," 582 North Broadway, White Plains, New York 10603 U.S.A.



Aural and the University Music Undergraduate

By Colin R. Wright

(2016, 445 pgs., hardcover £63.99, US price varies with exchange rate)

This book assesses the relevance of aural skills in a university music degree and as preparation for the professional career of a classical musician. Two main areas are investigated: the relationship between university music students' aural abilities and their overall success in a music degree program, and the views of music students and professional musicians about aural ability and its relevance to their careers. **Cambridge Scholars Publishing**, cambridgescholars.com



The Complete Book of Scales, Cadences & Arpeggios

By John Brimhall and Raquel Abril, Edited and engraved by Jonathan Robbins

(2015, 88 pgs., softcover \$14.95) This new version covers the fundamentals of scales, cadences, and arpeggios with studies and exercises in every major and minor key, and includes sections on transposition, sight-reading, ear training, and more. As students progress through each key, they can develop a sense for hearing the relationships between the notes of scales and arpeggios, and the chords of cadences.

Hansen House/Santorella Publications, Ltd., santopub.com



CDS ►

Junie B. Jones The Musical Cast Album

Book and Lyrics by Marcy Heisler, Music by Zina Goldrich (2017, 15 tracks, digital download \$9.99)

This musical is about a sassy little diva named Junie B. Jones, and her adventures in first grade. Album highlights include the driving rhythms of the rousing, can't-keep-from-dancing opening number "Top Secret Personal Beeswax," and the show's heartfelt, literary wrap-up showpiece "Writing Down the Story of My Life." The album is available at all digital retailers (iTunes, Amazon, etc.) and streaming services (Spotify, Pandora, etc.).

Next Decade Entertainment, Inc., nextdecade-ent.com



Live on the Fourth of July

By Rolie Polie Guacamole

(2016, 14 tracks, CD \$15.00, digital download \$10.00) Responding to ongoing requests from families for a recording of Rolie Polie Guacamole sing-along favorites, Frank Gallo and Andrew Tuzhilin have made a live acoustic album with longtime friend, engineer/producer Max Caselnova. *Live on the Fourth of July* speaks to younger Rolie Polie Guacamole fans with sing-along gems like "Itsy Bitsy Spider," "Mr. Sun," and "Muffin Man/Pizza Man," while offering older kids some of the band's signature cover songs, such as "Fire Truck," "Subway Train," and "This Little Light of Mine."

RPG Records, roliepolieguacamole.com



ACCESSORIES ►

Soundbrenner Pulse

By Soundbrenner Limited (\$99.00) The Soundbrenner Pulse enables musicians to feel a beat without an audible metronome. Via Bluetooth, the device can be paired with a smartphone app to offer multi-player synchronization. Up to 10 musicians playing together and each wearing a Pulse can use the Multi-Link feature to receive the same vibration/rhythm pattern in perfect synchronization. The app learns a musician's practice behaviors and provides practice motivation; it also offers exercises designed to help develop a better sense of rhythm and enhance speed, accuracy, and endurance. Musicians can set goals to personalize their approach to practice. For those who want a visual expression of the beat, lights on the Pulse can be set to blink and customized to glow in color. **Soundbrenner Limited**, soundbrenner.com

Style & Durability

A Tradition Of Quality

For nearly fifty years **Academic Choir Apparel** has been a highly regarded source for choral apparel. Some of the important reasons why schools always come back to Academic include:

SELECTION - Many styles, colors and fabrics to choose from. Classic to contemporary.

VISA® - The machine-washable fabric that is colorfast and resists wrinkles.

EXTRA FEATURES - French seams, plackets and brass zippers make Academic robes better.

DIRECT SAVINGS - By dealing directly with schools Academic passes along the savings.

FREE INFO PACKAGE - Call toll-free for catalog, fabric samples, price list and info. No obligation.



ACADEMIC

CHOIR APPAREL

20644 Superior Street, Chatsworth, California 91311
800-626-5000 Extension 130 • www.AcademicApparel.com

sheetmusicplus 

Music Teachers

You are invited to join our
EasyRebates Program



- **8% Cash Back** on all orders
- **Additional 5% Off** when you buy multiple copies of the same title
- **World's Largest Sheet Music Selection**
Now over 1,000,000 titles!
- **FREE** To Join
- **No Hassle Returns** for 1 Year

Sign Up Today!

www.sheetmusicplus.com/teachingmusic

resources
... CONTINUED

APPS ▶



Fingering

By Patrick Q. Kelly (\$5.99, subscriptions via in-app purchase, available for iPhone and iPad via Apple's App Store) This app includes over 1,200 woodwind fingerings, including many alternates, as well as a Piano mode that displays the note name, location on the piano, and notation in four different clefs. Pick a written note (touch the staff) and the fingering is displayed and concert pitch played; a touch of a button reveals the note on the piano. Play a concert pitch on the piano, and that pitch's fingering is displayed; a touch of a button reveals the transposed note written on the staff.

Patrick Q. Kelly, patrickqkelly.com

Jazz Conception

By Storyworks OnDemand, Inc. (Free, workshop access for a yearly fee) The Jazz Conception app represents an innovation in learning music. Video lessons, video play-alongs, sheet music, books, and historic performance links can be fully downloaded, giving you access to content anytime, anywhere. Television-quality video lessons with world-famous recording artists give you clear, concise steps to hear, play, and feel like a professional jazz musician. Sheet music may be printed, allowing you to practice in a traditional format. Offerings currently include "Jazz Improvisation Workshop (Part 1 and Part 2)" and "Jim Snidero & Walt Weiskopf Saxophone Masterclass." The Jazz Conception Company, jazzimprovisation.com





Valiant
MUSIC SUPPLY

STANDS, RISERS, FOLIOS, & MORE @ DISCOUNT PRICES!

FREE MUSIC PRODUCTS CATALOG

1-800-598-5383
www.valiantmusic.com

MUSICFOLDER.com
The world's best choral folders. Since 1993.

CHOIR & BAND FOLDERS

We manufacture for the world & can deliver in days not weeks. Logos/crests/names imprinted.

50% OFF BAND, ORCHESTRA, RECORDER MUSIC

www.musicfunbooks.com

BAND MUSIC - SOLO & ENSEMBLE MUSIC

Low Internet Pricing - Instant Delivery
www.pdfbandmusic.com

Thinking of Retirement?

Continue your life with music at Bristol Village, an active senior living community in Southern Ohio, where multiple music groups are an important part of village life.

BRISTOL VILLAGE
National Church Residences

1-800-223-9766 www.bristolvillage.org

FUNDRAISING PROGRAMS

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

PennywhistlesForSchools.com
The Recorder Alternative!

CHORAL SIGHT-READING MATERIALS

Reproducible. Free Samples.
Masterworks Press: 800-300-9229
www.MasterworksPress.com

BEST PRICE FOR QUALITY USED INSTRUMENTS GUARANTEED

stores.ebay.com/
musicinstrumentsdirectorapproved
Yamaha, Selmer, Conn
FINANCING NOW AVAILABLE

HaMar PERCUSSION PUBLICATIONS
www.hamarpercussion.com

THEORY FOR CHOIRS

Reproducible, modular, flexible.
FREE SAMPLE.
www.theory4choirs.com

TO PLACE AN AD

RATES: Classified, \$2.80 per word
Display classified, \$73.00 per column inch

DEADLINES:
June 27 - August *Teaching Music*

SEND ADS TO:
Teaching Music at
wwhite@intunepartners.com,
or call 914-358-1200, ext. 302



KICK-START YOUR CAREER WITH A NAFME MEMBERSHIP

Congratulations! NAFME Collegiate members are eligible to receive up to a 50% discount on dues when you become a full active member. This offer is only valid for one year after you graduate. Act now.

Deadline: Offer extends from June 30 of your graduation year until June 30 of the following year.

Visit: bit.ly/NAfMEcollegiate



bravo!

KEVIN EUBANKS

GUITARIST, COMPOSER, AND LOVER OF NATURE Kevin Eubanks has had an illustrious career. In addition to having toured with the likes of Art Blakey, Roy Haynes, Sam Rivers, Ron Carter, and Dave Holland, for 15 years he was the musical director for *The Tonight Show with Jay Leno*. Awarded an honorary doctorate from Berklee College of Music, he is also a winner of a BMI Film and Television Award. Eubanks has multiple solo records to his credit and has appeared on many recordings with other musicians as well. His newest CD project, *East West Time Line*, is being released this month on Mack Avenue Records.

You hail from a (very!) musical family. What was it like growing up with all of that music around you? It was a blessing. At the time, I just thought it was so much fun and never second-guessed it. I was so inspired and encouraged by my family that I never really thought about doing anything else. I remember watching my mother teach piano lessons and music in public school for 35 years—she plays classical and lots of gospel music. I also loved hearing about my uncles Ray and Tommy Bryant touring all over the world. That's what I was used to. Now I really *do* understand and respect how much my family had to do with my love of music. Yes, it was a musical blessing. Two of my brothers, Robin and Duane, are wonderful musicians, and it brings me joy whenever I see and hear them performing and teaching.

You've played several different instruments since you were very young. What drew you to the guitar? My first James Brown concert at the Uptown theater in Philadelphia when I was 12 years old. I clearly remember standing by the curb after the show on Broad Street saying to myself, "I'm going to play guitar!" You would think that I should have wanted to sing and dance. I don't get it, but something touched me and that was it.

What made you decide to take the plunge and make music your career? That part was easy. I just kept on doing what I was doing as a kid. There was no plunge—I just never stopped. I never will stop. It's me. I'm a part of music and music is a part of me. I never saw it as a separate entity from myself.

And you've had an incredible career. What has been your favorite accomplishment so far? Making my mom and dad proud of me.

What advice do you have for the kids who want to follow in your footsteps and for the teachers who want to help them?

Kids: Follow your passion. It's a gift to feel passionate about anything in life. It's different—more than just liking something. Music will take you so many places in your mind and this world. The beauty is you'll also be contributing to making life more enjoyable for everyone on the planet, including yourself. Educators: Let students know you care, be an example (you may be the only one they have), and let them know in this wonderfully crazy world that they matter and, if they dedicate themselves, that truth will be as obvious as a morning sunrise.

Why do you think music education is important for kids today?

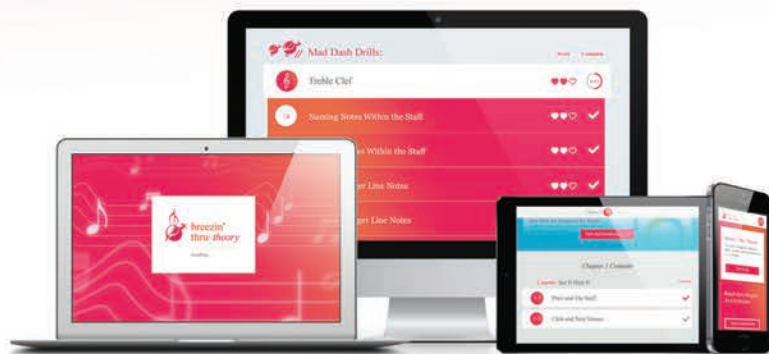
Because they will have an additional way of seeing the world and discover more creative ways of progressing, enjoying, and helping others live life positively. Being educated through music will elevate whatever field they enter into.

Music will take you so many places in your mind and this world.





*Imagine if they were excited
to learn music theory.*



All New, Next Gen edition!

Welcome to the Next Generation of music theory!

One that's in tune with the way your students want to learn - even in the palm of their hand! It's so engaging and effective, you'll be amazed at how quickly kids master musical concepts! Available anytime, anywhere and *now on any device*, no student is left behind!

Say goodbye to groans and hello to the *most fun, effective and accessible* way to breeze thru music theory...at home, school or even on the bus!
Just log in & go! Covers Grade 4-12.



breezin'
thru® theory

Subscribe Now!

BreezinThruTheory.com, 855-265-3805 (toll free),
or info@breezinthrutheory.com



Pearson



Let Yourself Grow! 2017 Summer Music Institute

Appalachian State University
Boone, North Carolina • June 19-23, 2017

Conference & Camp Services

Contact: Carole Greene
Phone: 828-262-2942

E-mail: greenecm2@appstate.edu

Institute Curriculum

Contact: Lisa Runner
Phone: 828-262-8051

E-mail: runnerla@appstate.edu

INSTITUTE CLINICIANS



Maribeth Yoder-White
Clinician/Consultant
Banner Elk, North Carolina



Sanna Longden
Clinician/Consultant
Evanston, Illinois



Audrey Cardany
University of Rhode Island
Kingston, Rhode Island



SPECIAL GUEST

Andy Beck
Alfred Music
Raleigh, North Carolina



Amy Burns
Far Hills
Country Day School
Far Hills, New Jersey



Rochelle Mann
Fort Lewis College
Durango, California



Nan McDonald
San Diego
State University
San Diego, California



Mary Greene
Westwood
Elementary School
Ashe County,
North Carolina



Shirley Lacroix
Director,
Music Products
Pearson/Silver Burdett
Lantana, Texas

For more information visit
<http://conferences-camps.appstate.edu/adult-programs/silver-burdett-music-institute>