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AUGUST 2017 VOLUME 25, NUMBER 1

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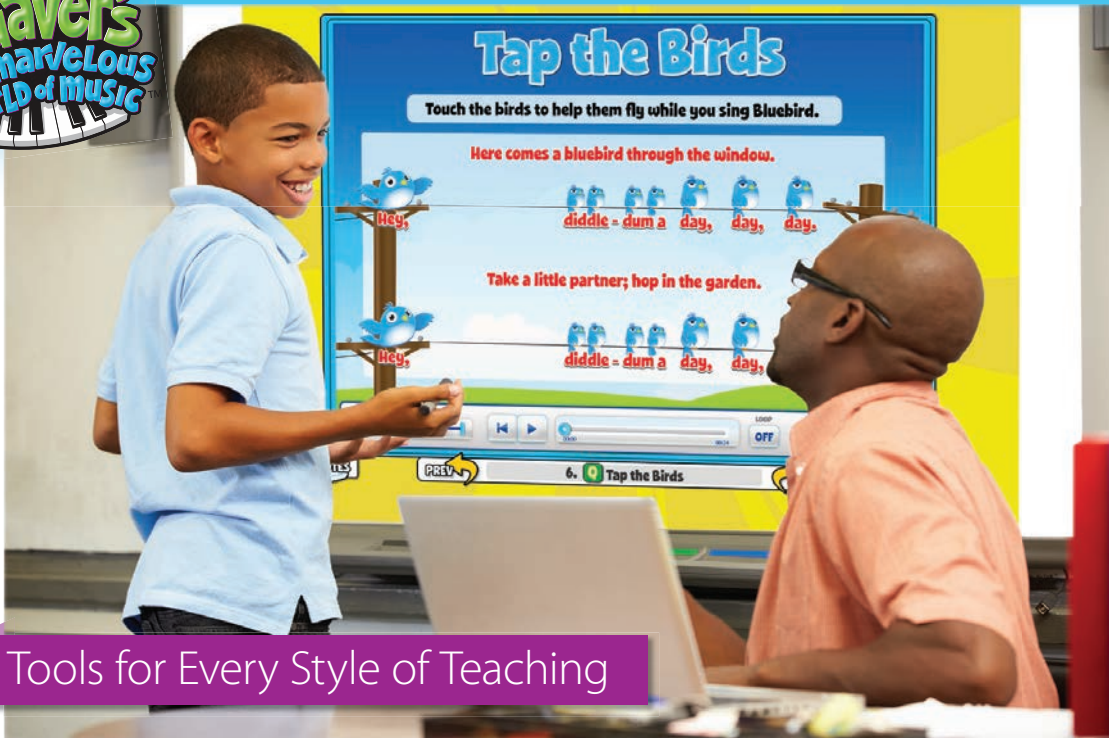
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Thriving in Challenging Times



Michael J. Blakeslee
NAfME Executive Director and CEO

Dear Music Educator,

Music education, along with American education as a whole, faces a national policy environment that is perhaps stormier than ever before. From the landmark victory of enumerating music in federal law, the music education community has transitioned quickly to defending the budgets needed to implement the promise of that legislation. We have collectively been spearheading more state-centered activities to follow the shift of decision-making power to that level.

The National Association for Music Education (NAfME) has been studying the ways that the current turmoil-laden climate may negatively impact our collective efforts to ensure the benefits of music education are delivered to *all* students. More, we've been actively working to make the realities of regulation and implementation as positive as possible—even where the overall drivers of practice seem to be driven by unwillingness to invest in education and ideals of “choice” that sometimes appear to be based more on doctrinal purity than strategic effectiveness.

But while all that policy work is challenging and essential, the most important thing every music educator can do in order to weather current storms is to continue serving all our students in the best ways possible. And while that enormous task is what we've all been engaged in for generations, NAfME has some new ideas and resources to help—because even the most time-honored teaching takes place in the context of our new challenges.

We have a new interactive platform, Amplify, through which members can participate in communities designed to share professional practice, pass on victories, or just commiserate on shared challenges. Look for it on the NAfME website at nafme.org—it's coming soon!

The new National Standards have already become a major influence with adoption or adaptation in fourteen states, and NAfME has a wealth of free, web-based materials such as Model Cornerstone Assessments and lesson plans—also available on our website.

And to help teachers follow the lead set by the Standards—and the demands of good teaching in general—in a time of demographic and bureaucratic turmoil, the online learning platform NAfME Academy, our upcoming November National In-Service Conference in Dallas, Texas, and the conferences hosted by our Federated Music Education Associations have a growing and broadening set of professional development offerings that will help music educators gain the flexible approaches needed today.

With concerted effort placed on policy implementation, and with communities, materials, and experiences that help music educators deal with current challenges, our profession won't just survive the storms. We—and our students—will thrive.

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Publications/Copyrights

ABIGAIL GYAMFI Marketing Coordinator

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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, Meghan Cabral, Chad Criswell, Lisa Ferber, Steve Fidyk, Stephen Holley, Jinyoung Kim, Joanne Sydney Lessner, Adam Perlmutter, Susan Poliniak, Lori Schwartz Reichl

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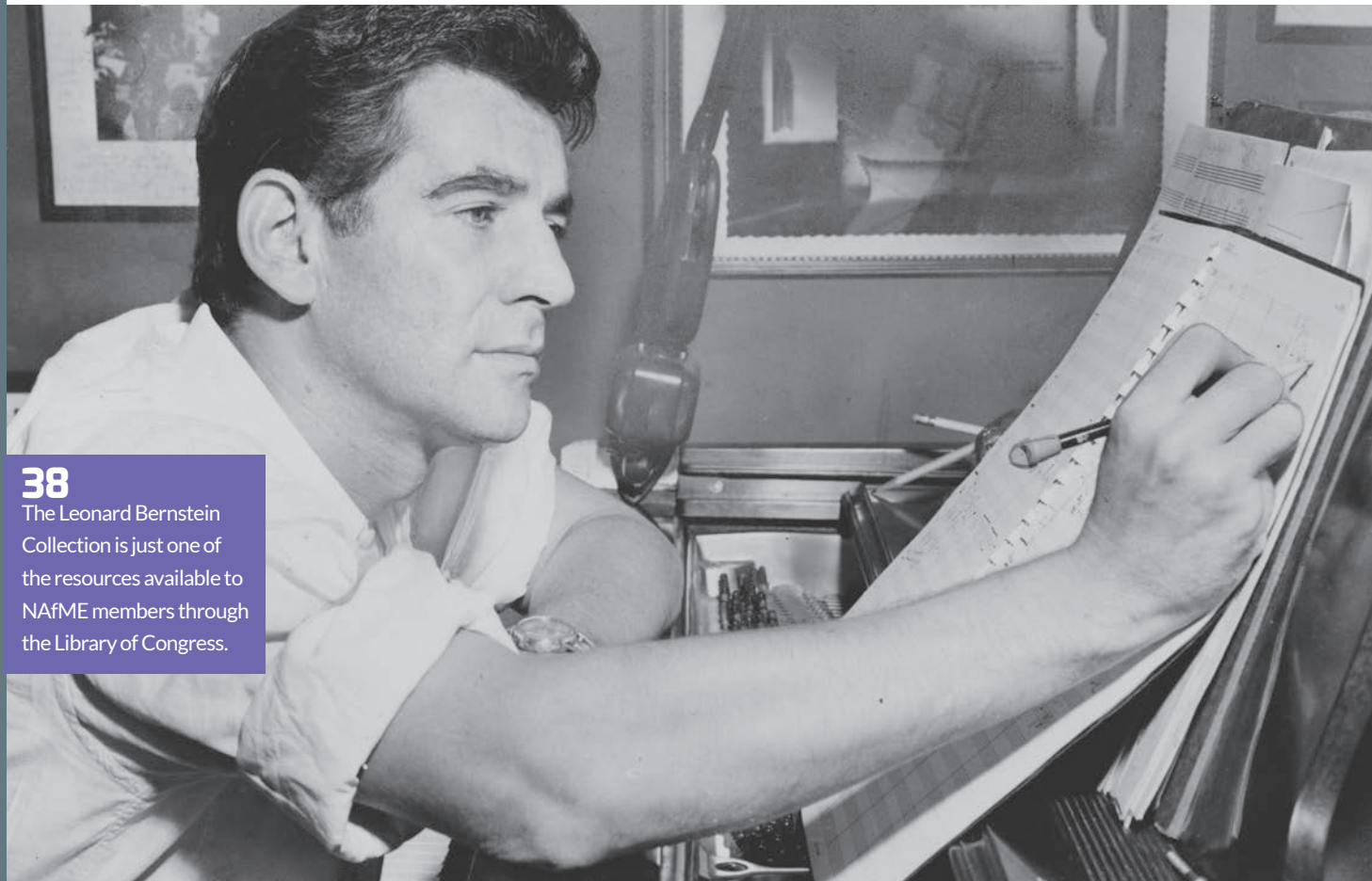
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Featuring NAFME's education professionals

KEITH HANCOCK

By Stephen Holley



“We teach students first, content second.”

Keith Hancock's teaching philosophy helps to create well-rounded musicians—and people.

KEITH HANCOCK'S journey into music education was long in coming. After the summer of his sophomore year in high school, he had the unique opportunity to perform Mahler's Symphony No. 8 at the Hollywood Bowl with the Los Angeles Philharmonic. Hancock recounts, “After that incredible experience, I knew I had to pursue music and, specifically, I knew I wanted to teach high school choral music and provide great musical experiences for the next generation.” Fortunately for the students of Tesoro High School in Rancho Santa Margarita, California, Hancock developed a philosophy of high expectations, a culture of family, and a laid-back, student-centered approach to teaching, bringing his journey full circle to help a generation of students pursue their dreams.

With fast-paced rehearsals and students practicing throughout, a typical day for this winner of the 2017 GRAMMY™ Music Educator Award winner is non-stop. Hancock reveals, “We might simultaneously have a

student running an art song with me in the choir room, a rock band rehearsing in the studio, the second sopranos rehearsing repertoire in the practice room, and the contemporary a cappella or vocal jazz ensemble rehearsing in the hallway.”

As for vocal ensemble rehearsals, students start the day with warm-ups and from there transition to compose entries in their daily music history journals. “Through a student's four years in the program, I take them through a curriculum where they watch videos of music

performances covering classical, choral, art song/aria, vocal jazz, opera, world music, musical theatre, and contemporary a cappella.” Afterwards, the students identify key musical features in the

example, give their personal opinions on the music, work on additional music theory exercises, and study sight-singing

examples. Only after this groundwork has been laid do they begin rehearsing their music. It's a dilemma all music

teachers face: How can I cover the basics and rehearse my group(s)? Hancock has succeeded in developing this “holy grail” of music performance coupled with education, and it's paying huge dividends to his students.

The vocal music program at Tesoro High School is extensive, with Hancock directing over 250 students in nine ensembles. In addition,

the school offers instruction in band, orchestra, guitar, AP music theory, and commercial music. Hancock desires for his students to be well-rounded musicians through exposure to a variety of styles, periods, and cultures. In addition, he nurtures a sense of making good decisions in music, as well as in life. And despite his newfound recognition, this attitude applies to Hancock as well, who takes every opportunity to better himself through



KEITH HANCOCK
Choral Teacher,
Tesoro High School,
Rancho Santa Margarita,
California

“Teaching is a noble and important profession.”

performance, directing music at his church, observing colleagues, and attending numerous conferences each year.

What additional advice does Hancock have for aspiring and veteran teachers alike? "Teaching is a noble and important profession. You have the potential to be one of the most significant adults in the lives of your students, and you need to treat that responsibility seriously. We teach students first, content second. Students will be much more interested and passionate about music if they know you care about them, value and respect them as humans, and get to know them and who they are outside your classroom."



Keith Hancock and artist Aloe Blacc

ANJLI MATA By Joanne Sydney Lessner

Creating Holistic Musicians and Teachers

The President of the Western Music Education Association reflects on being a music educator in India.

ANJLI MATA'S UNIQUE PATH as a teacher of Western classical music in India began as a child, watching her father play the harmonium by ear. "I loved to watch his fingers fly across the keys and soon started experimenting myself," she says. "After much resistance from my mother, who thought I should be learning Indian music, I managed to convince her to allow me to learn Western classical music. Today she is 89 and says 'Thank God you did not listen to me!'"

Mata quickly realized that her interest lay in teaching rather than performing.

She credits teacher Aruna Pasricha with expanding her knowledge base beyond the piano to include recorder, guitar, music theory, music appreciation, and the Orff methodology for young learners. "She was my inspiration. Today, whatever I am is because of her," Mata says. "Western classical music was not widely heard in India, and when I began teaching the interest level was pretty low. However, over the years with exposure to social media this has changed. The availability of instruments is also a challenge, as we have to import them all."

A music educator for 45 years, Mata currently teaches at the Delhi School of Music and conducts extensive teacher training all

over India in her role as National Academic Head for Trinity College, London, England. In January 2017, she became the President of India's Western Music Education Association (WMEA), the first official NAFME affiliate outside the U.S. The goal of the WMEA is to

advance the professional development and working conditions of music teachers in India, whether they are part-time, full-time, private, or academic. The association will provide practitioner-based workshops, conferences, and resources that support professional development, as well as models for contracts, accounting, intellectual property rights, and other legal and practical matters.

"In India, it is not easy getting anything to happen quickly," Mata admits. "The paperwork and processes take a lot of time, especially for a nonprofit company." The WMEA is in the initial stages of fundraising, but

the outlook is positive. "Teachers are very curious about what is on offer,"



ANJLI MATA
President,
Western Music
Education Association,
India

"For me, the biggest reward is when one of my students becomes a teacher."



2017 National Assembly in Tysons Corner, Virginia

says Mata. “We hope to attract membership from across the country and open more chapters of the WMEA in other states in India.”

The satisfaction of sharing knowledge with others is what keeps Mata teaching. Her family has been fully supportive of

her career—not a given in India where, as Mata notes, “the woman always needs to be the homemaker.” But she also points out that things have changed over the years, and her profession never required a strict nine-to-five schedule.

Mata believes music educators should

stay updated on new performing and teaching techniques and never stop learning, especially from their students. “I would like my students to develop into holistic musicians and teachers,” she says. “For me, the biggest reward is when one of my students becomes a teacher.”

HEATHER NAIL By Lisa Ferber

A Difference through Music

The first winner of the Barbershop Harmony Society/NAfME Music Educator Award makes an impact with her teaching.

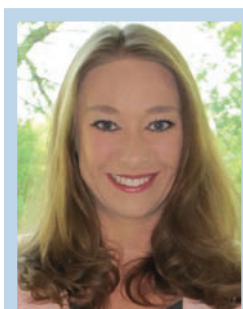
HEATHER NAIL KNEW she wanted to make a difference in the lives of others.

“My goal was to help make better human beings through music,” says the first recipient of the Barbershop Harmony Society/NAfME Music Educator Award. Nail grew up singing with her family and playing bass and clarinet in church, and originally

planned to go into music ministry. But she decided during her first semester at North Central University in Minneapolis, Minnesota, that she wanted to teach. “I realized the way to reach young people and make an impact was through teaching, and the people who had some of the biggest impact on me were teachers.” She notes that a music teacher often gets more time with the kids because of all the outside rehearsals and collaboration.

This Iowa resident by way of Nebraska has participated in and hosted the Barbershop Harmony Society Des

“I learn as much or more from the students than they learn from me, and it’s a place where they can collectively work together to create something beautiful.”



HEATHER NAIL
Vocal Music Director,
Valley Southwoods
Freshman High School,
West Des Moines, Iowa

Moines Chapter Pride of Iowa Festival workshops. She says that her involvement in barbershop music started as a partnership with Ed Bittle, who coordinated the festival workshops. She took her students to the festival and “had some ideas for potential changes, and we had the facilities to host.” Nail’s involvement grew from there. She is attracted to providing a

variety of musical experiences for her students. “I think jazz and barbershop are two of the most American forms of music that we have. Barbershop is an important part of the fabric of our country’s musical identity.”

Nail is a member of NAfME and the Iowa Choral Director’s Association, and has been the Valley Southwoods Freshman High School vocal music

director since 2010. She currently teaches ninth-grade boys and girls, and works with five choirs, including two jazz choirs and one 10th-12th-grade group. “I enjoy the fact that every day is different. I don’t know what to expect from one day to the next,” Nail says. “I learn as much or more from the students than they learn from me, and it’s a place where they can collectively work together to create something beautiful.”

In response to her winning this award, Nail says, “I’ve been lucky enough to build relationships in the community that support my students. It’s not anything I’ve done that makes me different than anyone else. I’ve been surrounded by the right people at the right time, and I think that means everything.”

And she offers sound advice for new teachers: “Take the time at the very beginning to get to know who your students are and what drives them. Don’t worry about the notes and the rhythms on the page. If they know you care about them, they will work hard for the notes and the rhythms on the page. Everything stems from having that relationship first.”





The Dynamic Dolphins played at the White House in 2012.

Dolphins in the House!

An elementary school Orff ensemble from Georgia hits the big time.

IN 2011, CHELSEA COOK

completed her first level of the Orff Schulwerk—the unique approach to music education that helps every child, regardless of skill level, to make meaningful music—and was determined to put it to use right away. However, things didn't go exactly as planned.

"Ecstatic about my new-found discoveries, I vowed to use the tools I learned from the workshop to teach every fourth- and fifth-grade child at my elementary school 'We Wish You a Merry Christmas'—on xylophones," says Cook, who is a music educator at Dunaire Elementary School, in Stone Mountain, Georgia.

With every stroke of the students' mallets, it became more evident that the lesson would crash and burn, so Cook invited the students who wanted to continue learning the song to stop by her classroom the next morning,

One boy showed up the first day, bringing more friends on subsequent days until a full group of eager students had formed. "This ensemble became affectionately known as the Dynamic Dolphins," Cook says.

The Dynamic Dolphins now has a number of accolades to its credit, including three consecutive championships at the Music USA Festival in Orlando, Florida, and winning Gold at the Southern Star Music Festival in Atlanta. The group has also received a high amount of media coverage, due to Cook's proactive nature. After securing airtime by calling local television stations, she thought even bigger. "I picked up the phone one day, dialed the White House Visitors Office, and told them our story. The very next day, after someone at the Office saw a video of the Dynamic Dolphins, we were

called back with an invitation to perform," Cook says. "Two weeks later, history was made as the Dynamic Dolphins were the youngest group and the first Orff ensemble to have performed in the White House."

Cook handles the Dynamic Dolphins' arrangements for everything from glockenspiels to xylophones to metallophones and resonator bells. (She even started her own imprint, Orffrageous Publications, to publish these arrangements.) But she works with a collaborative approach. "I never come with a completed arrangement because it hampers the creative flow," she explains. "I've found that my approach works well because it gives me the opportunity to stretch my abilities as a composer/arranger, while custom-designing the music to accommodate the skills and personality of the ensemble."

Not long ago, based on the strength of her work with the Dynamic Dolphins as well as her body of work as an arranger and composer, Cook was asked to start an Orff ensemble for her entire county of DeKalb. She is relishing the opportunity to expand her innovative work with the Orff method on this scale. "The initiative is entitled Dynamix," she says. "This ensemble is giving former students of mine as well as newcomers the chance to experience some rich and wonderful musical opportunities." ■

The Dynamic Dolphins were the youngest group and the first Orff ensemble to have performed in the White House.

BUILDING YOUR OWN ORFF ENSEMBLE: FIRST STEPS

To create your own Orff ensemble, Chelsea Cook suggests starting with a presentation that will pique the students' interest. You might show students YouTube videos of the Dynamic Dolphins, for instance. Next, it's a good idea to introduce the kids to the Orff instruments and let them explore them freely.

After that, you can hold auditions. Cook recommends assigning each student a number and an instrument before teaching the entire group a piece like the first four measures of Mozart's *Eine kleine Nachtmusik*. After the students work alone on this phrase, test them individually and grade them on a scale of "1" to "5." Students scoring a "4" or a "5" automatically make the team, and those scoring a "3" should go through a second round of auditions to narrow down the winners.

With a full ensemble determined, Cook suggests calling a parent meeting and not beginning rehearsals until the parents have signed a contract outlining all of the rules and expectations for the group.

After that, it's time to make music!

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“We need to be involved in the process beyond what we can do by ourselves.”



North Carolina NAFME collegiate members join NCMEA state executives and board members with the Excellence in Advocacy Award.

On Being Powerful and Proactive

At the National Assembly, NAFME recognizes North Carolina for its advocacy efforts.

NORTH CAROLINA has proven that building relationships and being proactive are what work best. The North Carolina Music Educators Association (NCMEA) was recently recognized at NAFME’s National Leadership Assembly this past June. Lynn M. Tuttle, NAFME’s Director of Public Policy and Professional Development, says, “NCMEA leaders are not only incredible ambassadors during our Hill Day, but they have that ongoing advocacy presence at the state level. In addition to meeting with legislators, they have a lobbyist and they are getting music educators out to participate in all of these state conversations that are being held to help build their ESSA [Every Student Succeeds Act] Plan. They are doing great work.”

While he was attending the National Leadership Assembly, the president of the NCMEA, James Daugherty, said he was inspired by seeing and hearing about North Carolinian artists who are promoting music education in schools. The NCMEA reached out to Phillip Riggs of the North Carolina School of Science and Mathematics in Durham, who was also the winner of the 2016 GRAMMY™ Music Educator Award, as well as American Idol winner Scotty McCreery. As it turned out, one of the NCMEA’s past presidents had connections to McCreery, so Daugherty spoke with his mother about having Riggs interview him. “The interview is on the NCMEA advocacy page, and it has been picked up by social media. Scotty talked about the

powerful influence of his musical experience in public school and how that education continues to affect his music today.”

Simultaneously, the NCMEA put forth a strategic plan that includes advocacy plus engaging with the public and policymakers. However, in September, the state was hit with budget provisions for the 2017–2018 school year that reduced class sizes for kindergarten through third grade, which could result in cuts to fine arts education. To combat this, Daugherty notes that the NCMEA spent much of this school year finding initiatives to support and promote music to the legislature and school districts. “We became acquainted with Ashley Perkinson, a highly regarded lobbyist in North Carolina. In January, our board took a big step by hiring her. It was very important, because we need to be involved in the process beyond what we can do by ourselves.”

There are many other steps that NCMEA has taken this year, according to its executive director, Pat Hall. “In May, we started a social media campaign with the hashtag #musicmakesmeNC. James [Daugherty] shared with me that he was inspired to use this hashtag to help collect the stories of North Carolinians on their social media posts describing the power of music for them.” NCMEA shared messages from these quotes during Hill Day. ■

HIGHLIGHTS FROM NAFME’S NATIONAL LEADERSHIP ASSEMBLY

At this year’s annual gathering, held in Tysons Corner, Virginia, NAFME’s national leaders, state leaders, and staff come together to learn from each other and discuss what can be done to best support music educators, according to Lynn Tuttle.

NAFME has attached the National Leadership Assembly to its annual Hill Day. “We go and advocate on behalf of music education at the nation’s capital,” says Tuttle. “What was new this year was that, instead of doing a normal briefing, we went to the Capitol and sang. NAFME’s President, Denese Odegaard, President-Elect Kathy Sanz, and Immediate Past President Glenn Nierman led over 300 attendees in singing our National Anthem, ‘America (My Country, ‘Tis of Thee),’ and ‘God Bless America.’ They were joined by special guests, including Jacob Hochberg, a staffer for New York Seventh District State Congresswoman Nydia Velázquez.

“NAFME’s assembly delegates met with Members of Congress and Congressional staff to talk about the importance of music education and to ask for full funding to support music education via ESSA,” Tuttle explains. “We will share successful models, such as the ones being put forth by North Carolina, with other state representatives.”

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Shared Goals and Common Philosophies

QuaverMusic.com is a valuable contributor to the 2017 In-Service Conference.

THIS NOVEMBER, when NAFME returns to Dallas to host its next National In-Service Conference, QuaverMusic.com, a digital publisher of curricula for PreK–8 general music teachers, will return as one of its partners. According to Alayna Anderson, Quaver’s marketing manager, “Our mission is to create and provide resources that work in today’s music classroom. That means they are engaging for today’s students and are adaptable to a teacher’s personal style, pedagogy, objectives and classroom technology. Every customer has a unique situation that we cater to 110 percent.”

Quaver has partnered with NAFME because, as Anderson says, “we believe in their philosophy as we believe in the voice of our music

teachers. They are the driving force to keep music education alive in our schools.” Quaver sees the In-Service Conference as an opportunity to talk face-to-face with its audience and to hear firsthand what they want and need. “As our cofounders Dave Mastran and Graham Hepburn once said, ‘We want to set a new standard for general music education to help teachers become more effective with less effort, and to have children learn music while having great fun.’ There is nothing like being able to talk to our educators and see them get excited about what we have to offer,” Anderson adds.

The trainers at Quaver are each certified in different areas (Kodály, Orff Level I, etc.), are continually improving their range of knowledge,

and over the last few years, have given highly acclaimed clinics throughout the United States. “Their goal is to help make professional development for their audience as ‘seriously fun’ to learn as it is to teach using QuaverMusic.com,” Anderson says. On the website, a favorite resource among teachers has been the customizable lesson planning, which lets them teach their way.

Last year, the company’s founder Graham Hepburn was the keynote speaker at the In-Service Conference, which provided an opportunity for the NAFME community to learn more about Quaver.

This year, they have an exhibit and are offering sessions, some of which are new. One program they are excited about is “Your Elementary Choral Toolkit: Technique, Technology, and Transformation!” It will take participants into an interactive exploration of three choral pieces and let them leave with printed music that they can use in their classrooms right away.

Anderson says, “Partnering with NAFME helps us keep tabs on what is most important to our customers throughout the year, such as their knowledge of advocacy, public policy, and changes in the educational landscape. Our partnership just makes sense. We are both striving to help music educators attain the best assessable resources that they have been asking for.” ■

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The 2016 NAEP Arts Assessment

Findings show differences in student access to music education.

EVERY EIGHT TO 10 YEARS the National Assessment for Educational Progress (NAEP) Arts Assessment takes place. The purpose of this assessment tool is to measure student skills in the visual arts and music. In 2016, the most recent NAEP was undertaken, involving nearly 9,000 eighth-graders from 280 schools across the United States; about half of these students received the music assessment. So, what did the results say about their music skills? For one, students are generally performing at the same level as in prior assessments.

Although music is offered in a majority of middle schools in the U.S., and over 60% of the country’s eight-graders are involved in music education at school, the results of the NAEP indicate that there is quite some distance yet to be covered: There are continuing inequalities as regards the availability of

and access to high quality music education programs for all. For instance, students who qualified for the National School Lunch Program, and were therefore assumed to come from lower-income backgrounds, scored significantly lower on the assessment than other students. Additionally, when the NAEP results were broken down by student-reported race and ethnicity, students of color scored lower on the assessment than others.

Students in charter and private schools, too, did not fare as well on the assessment as their counterparts, although those in charter schools run by companies that operate multiple schools did outperform those at standalone charter schools. Schools receiving Title I funding were less likely to offer music than non-Title I schools. One interesting finding is that students who were ELL

(English-language learners) or LEP (limited English proficient) were at least as likely, if not slightly more so, to be involved in music classes than non-ELL/LEP eighth-graders.

It is not a surprise to see that, according to the NAEP, the presence of a music educator yielded positive results in terms of music-learning, and a full-time music teacher correlated with higher assessment scores than a part-time teacher. Self-image in terms of musical talent also seems to have a relation to skill level. Students who agreed with the statement “I think I have talent for music” scored higher on the assessment than those who disagreed with the statement or were unsure. Musical instrument ownership correlated with higher scores as well; but then there is the sad fact that students of color and those from lower-income backgrounds were less likely to own an instrument.

There is certainly work to be done to ensure that all students have equal access to quality music education. “Too often in America, zip code is destiny,” says Michael Blakeslee, NAFME’s executive director and CEO. “We’d love to see a more equitable access to the arts and to the results arts can bring.” NAFME is continuing to work to better understand the most recent NAEP results, and will use them to shape policy and efforts to bring to fruition the goal of high quality music education for all. ■

THE SRME/ NAFME RESEARCH GRANTS

This past spring, two new research projects were awarded grants for research into diversity, equity, and inclusion in music education. The Society for Research in Music Education (SRME) issued the call for proposals and chaired the selection committee. Each award carries a \$10,000 stipend and spans two years of research.

“At NAFME, we are working for the day that the many benefits of music education are present in the lives of all our students,” notes Michael Blakeslee. “Our work needs to be guided by more and better information on which we can base long-term strategies for achieving music for all.”

• UNIVERSITY OF CONNECTICUT

Joseph Abramo and Cara Bernard, principal investigators

This project aims to gather best practices for creating support for universities and public school teachers to help students of color and those from urban areas to major in music and become music teachers.

• ARIZONA STATE UNIVERSITY

Jason Thompson, principal investigator

The aim of this research is to explore the community cultural wealth (an assets-based theory that identifies cultural resources that students and their families find valuable but may not be valued in school contexts) that 13- to 18-year-olds in the Phoenix metropolitan region use to “do music” in three specific contexts: school music programs, community music programs, or on their own apart from any school or community organization.

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Organizational Tools and Tricks to Start the Year Right

Formerly tedious tasks can be automated and organized by apps and online systems, freeing up valuable time and energy for you.

WITH EACH NEW SCHOOL YEAR comes a variety of organizational and logistical challenges. But there are ways to turn clutter and confusion into streamlined organization with the use of various app-based tools. We spoke with two noted music technology gurus—including one who literally wrote the book on the subject—to get their ideas on the best ways to make common organizational tasks less of a hassle.

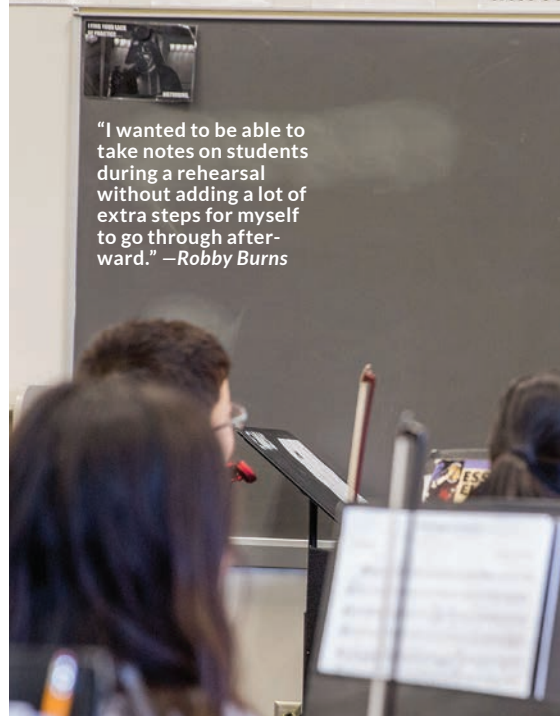
Managing Your Task Lists Effectively and Collaboratively

Robby Burns, middle school instrumental music teacher at Ellicott Middle School in Ellicott City, Maryland, is the author of the book, *Digital Organization Tips for Music Teachers* (see page 60 for more information). It covers a wide range of digital options for taking cumbersome paper and pencil tasks and swapping them for streamlined,

cloud-based alternatives. “The topics that I find resonate the most with teachers have to do with time and task management,” says Robby. In this regard, one of many apps that he can’t live without is a cross-platform online app called Todoist.

Todoist (todoist.com) is a free, full-featured, task management tool with collaborative task list sharing capabilities. It’s an easy, attractive way for a user to keep track of whatever they must do. Where it really shines is within a departmental setting, where a teacher must communicate and share responsibilities with other teachers, booster club members, student leaders, and/or others in a school or community. When a task is added to a list, it can be immediately pushed out to other members who have access to that list. Tasks can be commented on, checked off, and assigned to various members.

Aside from simple task management, there are many other ways in which teachers can cut down on the amount of time and effort required to perform common, everyday tasks. Some of the most time-consuming parts of teaching a class, for example, can be the simple acts of organizing and cataloging the many pieces of student data that music educators must collect each day. For Robby, the key to collecting and organizing this kind of data in his ensemble classroom has been to find



ways to capture notes and information using digital tools that automate the more tedious tasks he performs each day. “I wanted to be able to take notes on students during a rehearsal without adding a lot of extra steps for myself to go through afterward.” He uses a combination of different tools that connect with each other to allow him to annotate and store information. “I used to print a new copy of a seating chart each day and use it to record things like quick assessments and classroom management issues, but at the end of the day I still had to deal with sorting and storing those records.”

In using online and app-based tools, his goals were to do away with this daily printing and filing. The solution was to save his seating charts as PDF documents and store them in his Dropbox account. Then, using an iOS scripting app called Workflow (or try Tasker for Android users: tasker.dinglisch.net), a copy of the chart is pulled from Dropbox and opened in the Notability app (gingerlabs.com). Robby opens forScore on the other half of his screen using the iPad’s split-view feature, which allows him to annotate the score and the seating chart at once with an Apple Pencil. The Notability app gives



Robby Burns at the podium—and the iPad.

Photo top by Bryan Copperthite. Photo bottom by Kat Moran.



“*The topics that I find resonate the most with teachers have to do with time and task management.*”

—ROBBY BURNS

the seating chart a unique title based on the date and class name, which allows him to keep a paperless daily record of what is going on in each class. Informal assessments, disciplinary notes, and rehearsal comments can be saved and stored with little fuss. Says Robby, “This gives me lots of rich data that I can present to a parent or an administrator. I can show them the data I am collecting each day and use it to document a student’s progress or behavior over time.”

Organizing Multiple Sources of Information Using Dedicated Apps

Amy M. Burns (amymburns.com), an elementary music educator at Far Hills Country Day School, in Far Hills, New Jersey, uses highly-specialized multi-function apps to accomplish similar goals in her general music classrooms. For example, she uses an iOS app called iDoceo (idoceo.net) with a similar data collection goal in mind. This app provides teachers with an integrated grade book, lesson planner, seating charts, and more—all of which data is kept secure with the added benefits of easy export and backup features.

While these logistical tools are

helpful for assessment and student data storage, iDoceo also provides a lot of added convenience. Says Amy, “With iDoceo, you can instantly save assessment data right from the grading chart. Just select the student’s name and you can record a video of the student’s performance right from the app, saving that information without having to manually enter any info. It even has its own random selection tool so that if you want to choose a random student, it does it for you and the students like that. I can even import other classwork into their portfolios.”

For iOS users iDoceo is great, but for a cross-platform solution with strong communication features, Amy also uses an app called Seesaw (web.seesaw.me). “Seesaw has been a game-changer, and you can do a lot with just the free version,” says Amy. At its heart, the app is a student-centered electronic portfolio that can be used throughout a child’s education. “It’s a private system, but you can invite the parents to participate and have access to their child’s stored data. The parent gets an email from the system, granting them access to all of their child’s work throughout the year. If my kindergarten is doing a steady-beat activity, their parents never get to see it because I don’t do that kind of activity in the concert. Through Seesaw, I can log in, record and take a short video of their child performing the activity, save it back to the child’s account, and the parent instantly gets a notification saying that there is something new there for them to look at. It’s great for encouraging parental interest in the program. All of a sudden, parents see music class as more than just concert preparation.” ■

TECHNOLOGY-RELATED SESSIONS AT THE UPCOMING IN-SERVICE CONFERENCE

MAKING THE SEEMINGLY IMPOSSIBLE POSSIBLE: NEW TECHNOLOGIES FOR STUDENTS WITH DISABILITIES

By Alice-Ann Darrow and Christopher Johnson

Realizing the musical rights of students with disabilities often requires implementation of technologies to remove barriers and provide reasonable accommodations that will ensure their equal access to and full participation in music education. Accessibility is best defined as flexibility to accommodate a student’s needs and preferences. New technologies also allow the participation of students with digital music interests that may fall outside the usual types of music offerings. Finally, the use of technologies is central to the concept of Universal Design for Learning, and the provisions set forth in the Every Student Succeeds Act.

DEVELOPING STUDENT PORTFOLIOS FOR YOUR MUSIC PROGRAM

By Frederick Burrack

Student self-assessment and portfolios are useful to enhance music students’ critical listening skills, analytical skills, student self-monitoring of proficiency, and aesthetic development. This session provides examples of portfolios from schools across the nation. Results for student learning are a result of a nine-year longitudinal study applied in an instrumental music program. Options for using a variety of technologies will be shared, although not required to use portfolios successfully to assess learning in a music classroom or ensemble setting. Ties to the revised National Standards will be provided throughout.

MORE INNOVATIVE USES OF TECHNOLOGY IN YOUR ORCHESTRA REHEARSAL

By Joseph Brennan

The use of technology in your rehearsals can make them more interesting, effective, and efficient. Uses involving computers, iPads, document cameras, other hardware, and software applications will be demonstrated. Learn the benefits of showing YouTube movies with QuickTime. Software to be demonstrated includes: freeware metronomes and tuners, PowerPoint, QuickTime, word processors, iPad apps, and other regularly available software applications. Many of the innovative uses of the technology shown can be used right away in the rehearsal room with minimal expense, and with equipment and software that is readily available. Ways in which to set up and acquire technology equipment will be discussed.



Children Can Create Melodies by Singing and Playing the Xylophone

Musical activities can encourage young children's creative improvisation and composition.



JINYOUNG KIM, a NAFME member, is the discipline chair of arts education in the Early Childhood Program at the College of Staten Island, City University of New York. She can be contacted at Jinyoung.Kim@csi.cuny.edu.

CREATIVITY is the ability to make something new and unique. Music is created through two processes—composition and improvisation. Improvisation is spontaneous because the music is made on the spot, while composition involves the choice of sounds within structure—and these choices are often recorded via written symbols.

Young children enjoy playing and expressing themselves musically. Their musical creativity can be observed when they chant or improvise with musical instruments. Their improvisation is often unstructured. Children's chants typically include short melodic patterns with phrases such as *sol-mi*, *sol-la-sol*, *sol-mi-la*, *mi-re-do*, etc. It's not easy to distinguish young children's improvising from their exploration of the sounds on musical instruments by banging and shaking, but children will become more aware of musical elements as they grow.

It's rare to see young children composing music. Children may pretend that they are creating music,

drawing graphic symbols similar to music notation. Music software or online sites for children can help young experimenters compose. However, standard musical symbols are too abstract for young children who

cannot read yet. According to Jean Piaget (*Origins of Intelligence in the Child*, 1936), children ages 2–7 are in a preoperational stage in which they are able to think symbolically, meaning that they can understand that one thing or object can stand for something else. However, they still lack spatial awareness and cannot consider several aspects at the same time, nor comprehend viewpoints other than their own. Therefore, young children cannot easily differentiate the musical symbols on the lines or spaces of the musical staff or correlate the value of each note with the length of the sounds.

Teachers of young children should consider appropriate materials, such as graphic symbols, but also design playful activities that are developmentally appropriate for their students. Playful activities encourage children to use their imaginations, and teacher's positive responses to children's participation during musical free play will influence children's interest in music and creativity. The two activities that



follow help children improvise melodies and compose using age-appropriate graphic symbols.

Improvisation on the Xylophone

The song "I Can Play the Xylophone" (Figure 1) uses five notes (C, D, E, G, and A) of the pentatonic scale. The classroom teacher can play the song on a CD player or sing it, playing the notes C and G on the first and fourth beats so that children can learn the new song. As children become familiar with the song, they will be able to respond to the beat. After singing the song's first eight measures, the children can improvise their own melodies to fill the following eight measures, as shown in Activity 1.

Teaching this activity doesn't require extensive musical skill, so classroom teachers can play and sing the song if they can keep the beat. If the teacher cannot sing in tune, the lyrics can be read rhythmically, in a rap music style. Feeling the beat will help children play melodies. However, children can also improvise freely around the beat. Once they learn the song, children can play



FIGURE 1

I Can Play the Xylophone

Jinyoung Kim

on their own without adult help. The bars not used for this activity (F and B) can be removed from the xylophone so the children can play any bar. The melodies created with a pentatonic scale will sound beautiful no matter what kind of melodic lines children play. Therefore, children’s improvisations will produce pleasant sounds even when children play together.

Composition through Singing

Children need appropriate graphic symbols they can understand to recall and later perform their compositions. To help children compose melodies, we can use the song “Singing La La La.” Children can compose new parts in the second, fourth, and sixth measures of the song to make different “La La La” patterns (Figure 2).

Children will learn the value of each note—how long it can be sung—by reading and comparing the length of the different graphic symbols to represent different musical notes. Then, they can combine different graphic symbols to make a melodic pattern and play this pattern. In the beginning, children can use only one bar of the xy-

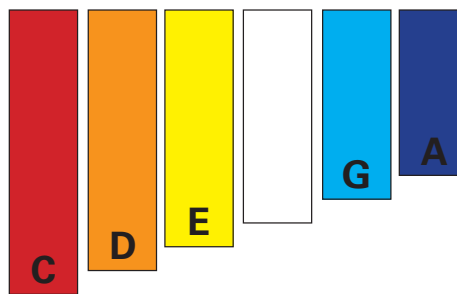
ACTIVITY 1: “I CAN PLAY THE XYLOPHONE”

INSTRUCTIONAL OBJECTIVE:

- Children can improvise and play an eight-measure melody.

MATERIALS:

- Two xylophones (one to keep the beat, the other to improvise the melody). Prepare the xylophone with only five notes: C, D, E, G, and A



PROCEDURE:

- Sing the song “I Can Play the Xylophone,” keeping the beat on the notes C and G.
- Repeat the song several times so students become familiar with the song.
- A child improvises the melody on the xylophone: “After we sing the song, can you play any bars on the xylophone while I keep the same beat?”
- Children can try to make different melodies.
- One child can become a beat-keeper and play C and G while other children sing the song and improvise melodies.
- More than one child can play together (it will still harmonize when the children improvise).

EXTENSION:

- Provide one or more xylophones in the music area so children can play and improvise during free play time.

lophone (such as G) so that they can still make the rhythm of the melody even though it doesn't change pitch. Once they become familiar with the patterns using different combination of graphic symbols, more xylophone bars can be added to introduce more notes (e.g., E, A, and more).

Composition requires critical skills: The young musicians will come up with different combinations of rhythms and sounds to complete a given number of measures or beats. (The rhythms children choose can be placed in the "train cars" in Figure 2 to make patterns.) As they solve the problems here, children will need to ask themselves mathematical questions, such as "How many more symbols do we need to fill the whole car?"

This activity can be integrated with subjects such as math in that it involves creating patterns, counting, and adding/subtracting. The graphic symbols can be modified for different themes or topics. For example, you can make sea animals (e.g., a whale for the whole note symbol, two turtles for half notes, four goldfish for quarter notes, eight shells for eighth notes) in a fish tank.

Born to Create!

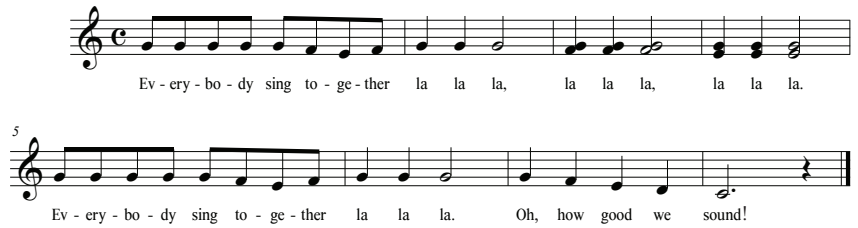
Children are born to be creative. They chant and play instruments freely to express their feelings. I've observed, however, that unless they are encouraged, children tend to be less musically creative as they grow.

Musical activities should be kid-friendly and convenient for classroom teachers so that children can practice their creative skills anywhere and at any time. When music is integrated into the early childhood curriculum, children can create music during free play in an interest area, as a motivational or transitional activity in different periods, or as a small-group or whole-group activity. ■

FIGURE 2

Singing La La La

Jinyoung Kim



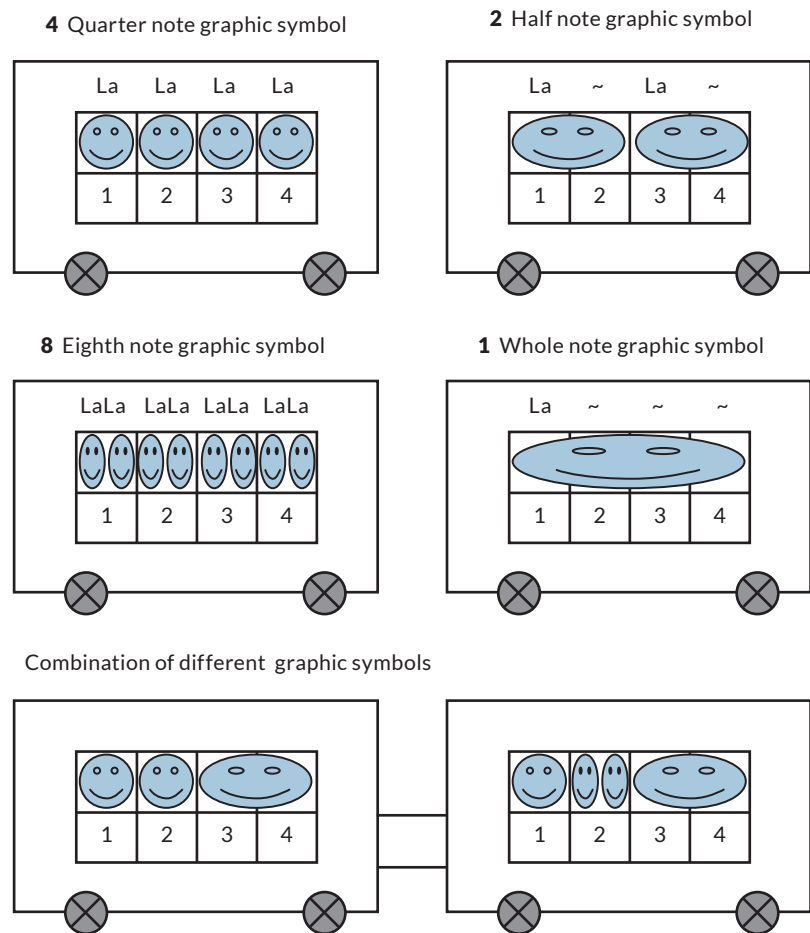
ACTIVITY 2: "SINGING LA LA LA"

INSTRUCTIONAL OBJECTIVE:

- Children will compose and play a short melodic pattern.

MATERIALS NEEDED:

- A xylophone with removable bars.
- Graphic symbols to represent a measure and different notes to attach to the measure.



PROCEDURE:

- Discuss the length and value of each note symbol: "How many windows does this singing face cover?"
- Sing each symbol according to the length.
- Discuss different ways to combine different graphic symbols to fill the car.
- Sing the combination of the symbols.
- Play the combination on the xylophone (G).
- Make different patterns and play them from the symbols.

EXTENSION:

- In the music area, children create different patterns, and play them using the graphic symbols and the G bar of the xylophone
- When children can create and play the pattern fluently, other notes and graphic symbols in different colors can be added.



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The Mystery of the Clarinet's High Notes

Step-by-step instructions for perfecting clarinet embouchure



MEGHAN CABRAL is a *NAfME* member and middle school music teacher at the George Fischer Middle School in Carmel, New York. She can be contacted at musicmegs@gmail.com.

AS A CLARINET PLAYER, I've often been asked, "What's the trick to playing those high notes?" and I always thought to myself, "Trick? There is no trick!" But then I realized what the problems really were: the student's voicing and embouchure. One of the greatest challenges for music educators who are not clarinetists is teaching beginning clarinet students the correct voicing inside the mouth as well as the embouchure outside. As I look at some students' embouchures, I realize that is where the problem begins.

Embouchure and Voicing

The clarinet embouchure is not a saxophone embouchure, and cannot be treated the same way. Good embouchure and voicing equals good high notes, but how do we get there? There really is no secret, but it is all in the approach to how we start clarinet

players. I have had to experiment with how to start beginning players. After trying a few different ways, I have found that the following process is the best for getting students to understand how their embouchure should look in the mirror, as well as how it should feel inside their mouths.

First, put a mouthpiece patch on every clarinet player's mouthpiece. For the beginning clarinetists I teach, this is a requirement when they rent their instruments. (You can ask your local music store to keep them in stock.) I prefer the thicker, black patches to give students a comfortable cushion. Depending on the brand, retailers will refer to these as "patches" or "cushions," such as the BG Mouthpiece patches or the Giardinelli Black mouthpiece cushions. Each patch costs between one and two dollars.

Before you have students play even one sound on the clarinet, spend time on the mouthpiece (or mouthpiece and barrel) alone, no matter how painful the initial result! Most kids will love the weird sound, and it will help them understand the embouchure and

clarinet voicing before they worry about where their fingers go.

Here are the steps I follow with all of my beginners, as well as my more advanced students when I want to reinforce the basics.

STEP 1: Have each student take their pointer finger and place it on top of their bottom lip, which is covering their bottom teeth. It is important that their bottom lip not be pulled into their mouth, but rather just act as a cushion. One of the biggest misconceptions is telling a student to "roll in your bottom lip." This causes them to pull too much mouthpiece into their mouth. If there is too much bottom lip pulled into their mouth, it stops the reed from vibrating. The bottom lip only cushions their bottom teeth. When showing students what this looks like in a mirror, they should see pink on their bottom lip.

STEP 2: Have each student place their top teeth on the top of their fingernail. Students should be able to feel the nail with their teeth. Have them try to "wiggle" the finger back and forth: They should feel their nail firmly on their teeth, with little room for wiggling or movement.



“Good embouchure and voicing equals good high notes, but how do we get there?”
—Meghan Cabral

each student again place the mouthpiece on their bottom lip (which is only cushioning and covering their bottom teeth), and place their teeth on the top of the mouthpiece patch. Again, in the mirror, each student should be able to see pink on their bottom lip. (They should be able to feel the patch with their teeth). Then, make sure each student is first setting the “eee” inside their mouth, followed by the “ooo” around the outside of the mouthpiece. At this point, allow students to blow. On the first try, many students will produce a sound, and many will not. Remind students that they cannot be timid: They need to use a lot of air.

What about the chin? A good instrumental method book will talk about it in the context of a correct clarinet embouchure and how the chin should be pointed to the ground and flat. This is completely accurate; however, this is something that should naturally happen if all of the previous steps are followed. The chin position should be a natural result of the inner embouchure (voicing) and the outer embouchure being correct.

What is actually holding the mouthpiece? The top teeth are a

STEP 3: Have students say “eee” (and sustain the sound), and then immediately after say “ooo” (like a German “ö”). Setting the inner embouchure or voicing first is the most important part. Without this, the high notes will not speak, no matter how well the outer embouchure is formed. As I was taught by my college professor, “The trick is to be able to keep a nice ‘eee’ on the inside and an ‘ooo’ on the outside. It

should feel like whistling, or like saying ‘ö’ in German.” This allows for a high tongue placement as well as a round embouchure, and forces a high tongue and the corners of the mouth to be around their finger (and, ultimately, the mouthpiece).

STEP 4: Transfer these steps to the mouthpiece. Apply the same steps you just did, but this time for the mouthpiece with the barrel. Once the mouthpiece is together, have



The top teeth are down on the nail to get a firm embouchure. The bottom lip should not be pulled into the mouth.



The finger is acting like a mouthpiece for the first steps in learning the embouchure.



The bottom lip is just cushioning the bottom teeth. The pink of the lip is still showing. Inset: No pink of the bottom lip is showing. Too much bottom lip is pulled into the mouth.



The top teeth are down, the corners are in around the mouthpiece, forcing the chin to become flat. The pink of the bottom lip shows. The bottom lip is still covering the bottom teeth.

foundation for the clarinet embouchure, but the mouthpiece is held using the corners of the mouth pushed forward around the mouthpiece.

What if They Don't Get a Sound?

- Check to make sure the reed is even with the top of the mouthpiece.
- Check to make sure the reed is still wet.
- More mouthpiece: Tell the students to take in what they think is “too much” mouthpiece, allowing the entire reed to vibrate.

Check-Up

Have each student play a tone on their mouthpiece (or mouthpiece/barrel for you, and check their teeth. Wiggle the mouthpiece just a little to see if it's firm. If their teeth are not down, you can easily wiggle the mouthpiece. In this case, tell the student to “firm” up their teeth and corners (have them say “ooo” again). *Never* tell them to bite, as this will cause many other problems. The student should think about pushing their mouth corners in *around* the mouthpiece. (The mouthpiece is not held with the top teeth and bottom lip:

It is held with the corners of the mouth.)

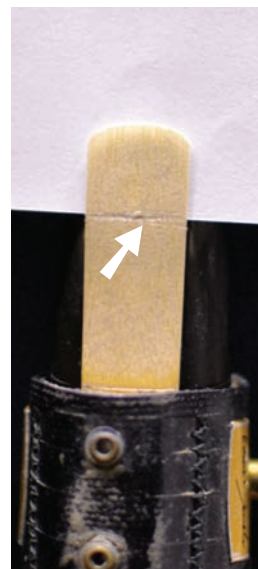
Once each student can get a sound with a good *firm* embouchure, good inner voicing, and a flat chin, it's time to check their pitch. Using a tuner, each student, on the mouthpiece alone, should be able to play a B-flat. If a student is using the mouthpiece/barrel combination, the pitch should be an F[#]. Allowing the student, even a beginner as young as a third-grader, to see the pitch on a tuner and asking them to hold the pitch steady will help. Students' pitches tend to be too low. In this case, go back and remind them to think



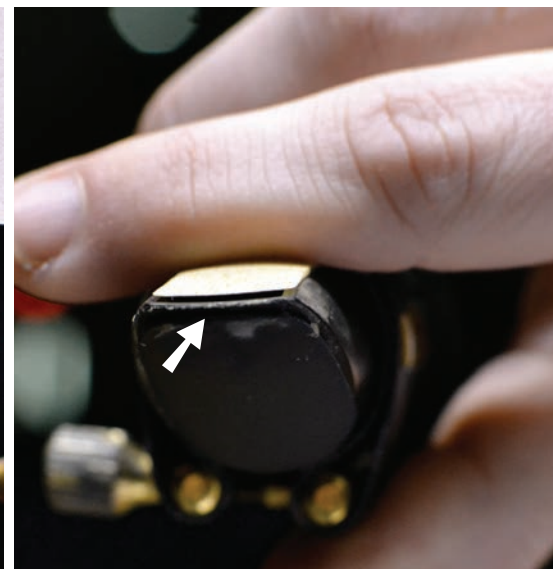
Place a piece of paper between the mouthpiece and the reed.



This is the space where the reed and the mouthpiece meet.



Draw a line on the reed where the paper and mouthpiece meet.



When the right amount of mouthpiece is in the mouth, there an opening between the mouthpiece and the reed. This allows the reed to vibrate and produce sound.

“eee” inside the mouth. Keep reminding yourself and your students that it is most important to produce the good voicing inside the mouth with a high tongue.

Having a student set the “ooo” again will help firm up their embouchure. Have the student raise their tongue in their mouth as close to the top of the mouth as they can. This way, the space between their tongue and the roof of their mouth is small, allowing the air to move quickly through the mouthpiece.

The High Notes

In addition to understanding the embouchure as described above, we need to look at the mouthpiece’s fulcrum. This fulcrum of the mouthpiece is the point where the mouthpiece and the reed separate. If you turn a mouthpiece sideways and look at it into a light, you will be able to see this part. You can also take a piece of paper and put it into the mouthpiece until the paper stops. Everything above this paper vibrates, allowing the sound to be produced. If a student’s lips are pressing on this part, it closes the mouthpiece, stopping the vibration.

Many stock student mouthpieces have a very large opening to allow

students to produce a sound quickly. To help a student to visualize how much mouthpiece they should aim to have in their mouth, I draw on their reed with a pencil where the fulcrum is. I do this by sticking the piece of paper between the mouthpiece and reed, and then drawing a line where the paper “stops,” which is the point where the reed and the mouthpiece meet. Then, I ask the student to put their thumbnail on the pencil line and try to put their bottom lip under the pencil. In some cases, with stock mouthpieces, this is too much and will give a student a “squeak” on their clarinet. In this case, once a student is playing on their instruments, I have them just take in slightly less mouthpiece. Keep reinforcing the idea that the inner embouchure voicing is key.

The “high” notes should not be a challenge for students if this is all working. Beginners can start popups after only a few months of playing. Even though we are not “ready” to transition them into the high register, or for them to learn what the actual notes are, we can start utilizing the register key by doing popup exercises in the same way that we have our beginning brass players start lip slurs.

Pop-Ups

Even before you think your beginners are ready to start high notes, you can start with pop-ups. As the students play a C (below the treble staff) with a good, firm embouchure and nice, full tone, walk around to each of them and depress their register key. You can use your finger or a pencil to do it. If all is working well, the “high” G should come right out. If it doesn’t, have the student adjust their mouth and take in more mouthpiece. You may have to go back to the basics and remind them about saying “eee/ooo,” as well as pushing their mouth corners around their mouthpiece. Don’t forget to reinforce the *inner* voicing.

Have your students remember this “place” on the mouthpiece. Then, have the students hold out the C (below the staff) again and add the register key themselves. This should produce a good quality high G on the clarinet.

Mystery solved! Firm embouchure, high inner embouchure, a good amount of mouthpiece and—don’t forget!—lots of air! One of these without the other will produce those mysterious “odd clarinet high notes,” or no note at all. When all three of these elements are engaged, the mystery of the high notes should be solved! ■



Place the thumb on the reed where the line was drawn. Take in enough mouthpiece to get below the line.



If the mouth is placed too high on the reed, it will close the reed and mouthpiece together. The reed can no longer vibrate.



NAfME LEADING TO THE SUMMIT

The Music Program Leaders Summit at the In-Service Conference this November provides program leaders with valuable training and networking opportunities. **BY ANDREW S. BERMAN**

Illustrations from istockphoto.com. Photo by Jackie Jordan.

“THE ROLE OF the music supervisor is evolving in this country,” says Dru Davison, fine arts advisor for Shelby County Schools in Memphis, Tennessee. He also serves on NAFME’s Council of Music Program Leaders Executive Committee, which is working on a new track for music program leaders at this November’s In-Service Conference in Texas. The Music Program Leaders Summit will serve as a training-ground and networking opportunity for program leaders at every level of music education. Fellow Council member Mark Propst, performing arts specialist at Charlotte-Mecklenburg Schools in Charlotte, North Carolina, says that the Summit is born of a clear need for professional development for music program leaders. “The Summit will allow ample opportunities for dialog and professional learning,” remarks Propst.

Shawn Chastain,
Chair of the Council
and executive

coordinator of fine arts for Wichita Public Schools in Kansas, says that the Summit has been an “ongoing goal of the Council for several years. This is NAFME’s commitment to all aspects of music education.” Propst points out that the concept of training for music program leaders has its roots in the very beginnings of NAFME, whose original name at its founding in 1907 was the Music Supervisors’ National Conference. “It’s sort of ironic that over a hundred years later we’ve come back around,” he muses.

“We’re doing this because we realize the importance that music supervisors play in our mission of making music by all,” explains Tooshar Swain, NAFME’s Public Policy Advisor. The Summit begins the Sunday before the conference with an opening session and keynote address by Tiffany Kerns, community outreach manager for the Country Music Association. “She is a longtime supporter of music program leaders and supervisors,” says Propst. “She really values the work of music educators.” He adds that the Country Music Association’s

granting organization, the CMA Foundation, is a huge funder of music education initiatives. According to its website, the Foundation has given over \$17.5 million to music education organizations in its six years of existence. “They’re really interested in the national scene,” says Propst.

Swain shares that the Summit will continue into Monday, when there will be sessions covering a diverse array of topics that may include recruitment and retention of teachers,

“The greatest thing we can do for a child is to have them in front of an effective teacher.”

—Dru Davison

together all the different roles and recognize what commonalities there are, and how best NAFME can equip us for those.” Propst adds, “We also deliberately created open time for music program supervisors/leaders to work together.”

Chastain sees the Summit as an opportunity for program

human resources, funding, leveraging resources, professional development, and credentialing. According to Davison, the schedule will allow for unstructured time, “leaving space for the agenda to populate based on the needs of program leaders.” A large part of the value of the Summit will be in its networking opportunities. “There’s really no one-size-fits-all way of supporting all the different roles,” says Davison. “The Summit is a way to bring



“Music is one of the few places in school where students really learn to appreciate practice.”
—Christopher Selby

leaders to come together on policies and standards. “We may hear about a policy at a national or state conference,”

Chastain says, “but to hear the policy update in a room full of supervisors gives us the chance to exchange ideas with our cohort group.” Davison looks forward to sharing strategies for promoting your program in your district. “If there’s a finite amount of resources, how do we influence policy so that more children have better access to high quality music education?”

Swain reports that there are nearly 4,000 self-identified music program leaders in NAFME, for whom this Summit will add a new layer of involvement to the National In-Service Conference. Propst hopes to see a representative from every state at the Summit. States vary widely in terms of music education infrastructure; the Summit will be fertile ground for discussion and exchange of ideas, given the diversity of experiences and backgrounds in attendance. “It’s

Meet Your 2017 Directors’ Ensemble Conductors!

PETER LOEL BOONSHAFT Director, NAFME Band Directors’ Ensemble



Called one of the most exciting and exhilarating voices in music education today, Peter Loel Boonshaft has been invited to speak or conduct in every state in the nation and around the world. Honored by the National Association for Music Education and Music For All as the first recipient of the George M. Parks Award for Leadership in Music Education, Boonshaft has recently been named director of education for Jupiter Band Instruments. Boonshaft is the author of the critically-acclaimed best-selling books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*, as well as his first book for teachers of other disciplines, *Teaching with Passion, Purpose and Promise*. He is also co-author of Alfred Music Publishing’s new method book series, *Sound Innovations for Band* and *Sound Innovations for Strings*. He is currently on the faculty of Hofstra University in Hempstead, New York, where he is professor of music and director of bands.

Photo by Chris DeLoach. Head shot courtesy of Peter Boonshaft.



CHRISTOPHER SELBY

Director, NAFME
Orchestra Directors'
Ensemble



Christopher Selby is the National Board Certified orchestra director at the School of the Arts High School in Charleston, South Carolina. Selby's NAFME resume includes credits as president of the South Carolina Music Educators Association, Chairman of the Council for Orchestra Education, attendance at multiple National Assemblies, and more. When his publisher, GIA Publications, reached out to Selby about the opportunity to direct the 2017 NAFME Orchestra Directors' Ensemble, he was excited to lend his skills and experience to NAFME in a new way, and share his teaching philosophies and strategies with his fellow orchestra directors across the country.

"We are at the dawn of a new way of teaching upper-level orchestra," Selby says, "We're not just rehearsing the music, but also teaching the skills the students need to perform that music well." Often the skills are sacrificed for the sake of learning the notes and rhythms. Selby acknowledges that this is an artifact from our time as music students, but he says there is a way to integrate upper level skills into day-to-day lessons and rehearsals. Selby will demonstrate how you can teach skills at the beginning of class and then apply that learning throughout the rehearsal.

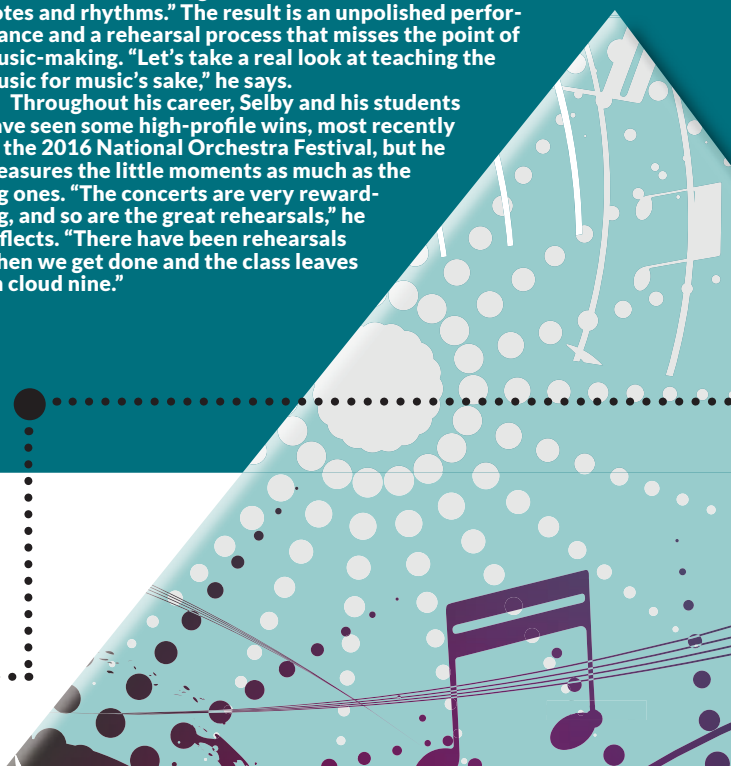
Selby's approach is to "listen hard to the students in his classroom, to make them come together to develop a performance we can all agree on." Each student comes to class with their own skill set, background, and proclivities, which presents a challenge as the point of an orchestra is to get everyone on board with a single interpretation of how to perform the music. What makes the job easier is the universality of the concepts being taught in music: respect for yourself and others, holding yourself to a high standard, cooperation, and collaboration. "One thing music does is it gives us a chance to practice and reach for something that's really quite a bit above our heads," Selby explains. "Music is one of the few places in school where students really learn to appreciate practice." Training students in music is training them in working hard to achieve a goal, training them in striving for perfection.

Selby cautions teachers against programming music that is too difficult, as doing so is to "allocate all of our time to notes and rhythms." The result is an unpolished performance and a rehearsal process that misses the point of music-making. "Let's take a real look at teaching the music for music's sake," he says.

Throughout his career, Selby and his students have seen some high-profile wins, most recently at the 2016 National Orchestra Festival, but he treasures the little moments as much as the big ones. "The concerts are very rewarding, and so are the great rehearsals," he reflects. "There have been rehearsals when we get done and the class leaves on cloud nine."

a rare opportunity for music program leaders," Propst says, citing the results of a 2013 Music Leadership Survey conducted by fellow Council member Dee Hansen and Angela Griffin. The survey showed that only 30% of respondents receive regular professional development as a supervisor/program leader, and half of respondents reported that their school district never, rarely, or sometimes provided training to prepare them for new responsibilities. The Council of Music Program Leaders is planning the Summit to begin to fill that gap.

The Council members are excited not only to provide a new conference track to program leaders, but also to participate. "Personally, I feel one of the most important aspects of the Summit is meeting others across the nation who work in similar roles," says Propst. "I am excited to learn more about new programs and innovative ideas, tackle issues such as equity and access, and how we deliver a culturally responsive



"My job as a music educator is to open doors and open minds." —Jo-Michael Scheibe



"We're doing this because we realize the importance that music supervisors play in our mission of making music by all."

—Tooshar Swain

hope is that folks will come away empowered and energized to lead the way," says Propst.

The 2017 NAFME National In-Service Conference will take place November 12–15 in Dallas, Texas, and the Music Program Leaders Summit will begin at 4pm on Sunday, November 12th. Visit nationalconference.nafme.org for general Conference details. To sign up for the Music Program Leaders Summit, go to bit.ly/NAfME2017register. Any questions about the Summit can be directed to Tooshar Swain at tooshars@nafme.org. ■

curriculum in music education."

Like everything else at the In-Service Conference, and everything else NAFME does, the goal of the Summit is, as Davison puts it, "supporting professional growth of effective educators. The greatest thing we can do for a child is to have them in front of an effective teacher." Following the Summit, music program leaders will reenter the larger pool of music educators, focused by their role-specific experience and ready to apply their learnings among their colleagues. "My

JO-MICHAEL SCHEIBE

Director, NAFME Choir Directors' Ensemble



"There's nothing better than doing something you're passionate about," says Jo-Michael Scheibe, chair of the Department of Choral and Sacred Music at the University of Southern California's Thornton School of Music in Los Angeles. Scheibe's turn as director of the 2017 NAFME Choir Directors' Ensemble follows career-long NAFME involvement, including conducting the 2000 NAFME All-National Honor Mixed Choir and presenting at In-Service Conferences. Scheibe is hoping to get the members of the Choir Directors' Ensemble to think about how they interact as conductors with their choirs. "How do we proactively change the sound of a choir?" he asks. "Communicating non-verbally through gesture is the key."

"My job as a music educator is to open doors and open minds," Scheibe says. As a music student, he was given opportunities to dabble in areas outside his primary focus: conducting his high school orchestra and leading a women's choir in college. He feels that giving students those types of opportunities is important. He wants them to be able to make mistakes and experience music without fear.

Scheibe cautions that "sometimes there can be a tendency to try to get teenagers to sing in a way that might not be age-appropriate." In the Choir Directors' Ensemble, Scheibe will focus on healthy vocalism and singing habits that musicians can use throughout their lives. "We're teaching life skills," reminds Scheibe. "How do we create singers that can remain vocally healthy throughout their careers?"

Scheibe also hopes to convey the importance of music educators in the lives of their students. Music can be a skill and a source of joy that students can hold on to whether or not they pursue music professionally. When asked for a rewarding moment from his career in music education, Scheibe recalls the end of his first year of teaching when his accompanist said, "That year made a difference." Scheibe reflects that it's not always easy, but the moments when teachers connect with students are profound. "Music educators not only teach, they also build community. We provide our students with a home in a choral ensemble where they bond with each other and connect with their audiences through music."



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IN SEARCH OF THE BEAUTIFUL: BOB DUKE AND THE CURIOUS MIND

BY ELLA WILCOX, NAFME STAFF

BOB DUKE is the keynote speaker for NAFME's National In-Service Conference in Dallas, Texas, November 12–15, 2017. He is the Marlene and Morton Meyerson Centennial Professor and Head of Music and Human Learning at the University of Texas at Austin. Among other honors, he is a recipient of the NAFME Senior Researcher Award. A MENC/NAFME member for 36 years, he is the author of *Intelligent Music Teaching and, with Jim Byo, The Habits of Musicianship*.

BOB DUKE, WHAT WAS YOUR OWN MUSIC EDUCATION

LIKE? My first memorable music experience was playing the Flutophone in second grade. Little white pseudo-recorder with a red fipple. I loved that thing—I think I was the only kid who took it home and practiced! I was captivated by the fact that I could get this inanimate piece of plastic to make musical sounds.

WAS THERE A MUSIC TEACHER WHO INSPIRED

YOU TO GO INTO THE FIELD? My band director in junior high was Clark Dobson, an extremely intelligent, well-read, intensely curious, and exceedingly generous man. He loved classical music and opera and he introduced me to my first classical recordings. Up to that time, I'd not met anyone who was so devoted to any subject matter. You couldn't help but be inspired by it.

WHAT GOT YOU INTO MUSIC EDUCATION RESEARCH IN THE FIRST PLACE, AND WHAT DO YOU ENJOY LEARNING ABOUT

NOW? I had no intention of doing research when I first went to grad school, but in my first semester, I took a class from Cliff Madsen, who was so interesting and curious and insightful and an utter delight to be around. The first time I walked into his office I saw a copy of the journal *Science* on his desk, and wondered what the heck that was doing there. I soon learned that Clifford subscribed to *Science*, along with

a lot of other journals, which he read every week. As I'm talking to you right now, there's a copy of *Science* sitting on my desk, too.

HOW DOES MUSIC FIT INTO THE EDUCATION OF THE WHOLE

PERSON? Most people I know who are happy and who have rewarding lives engage in active arts experiences, and nearly all parents of means provide arts experiences for their children. But for many children, school is their only opportunity to have arts experiences. Advocacy for music education is, in a sense, advocacy for equal opportunity. Also, I know of no learning experience other than music where there's a clearer connection between the efforts you expend as a learner and what comes back to you as a result of those efforts. We know very well that a sense of personal agency is essential to well-being; we need to learn that we can actually make things happen. Learning music contributes to that. Plus, as a result of your efforts you can actually make music. How cool is that?



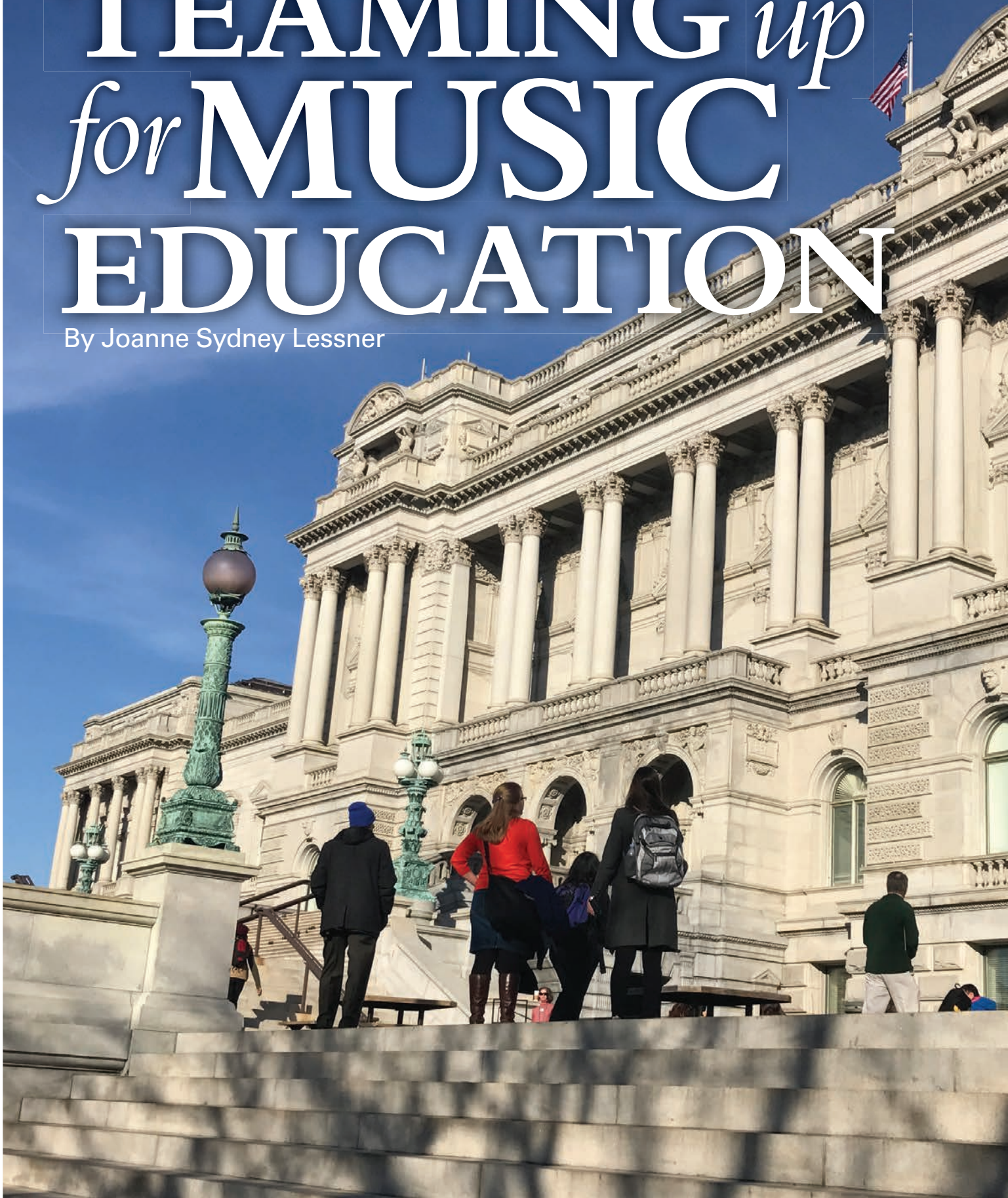
WHAT IDEAS DO YOU CURRENTLY FIND MOST INTRIGUING, AND WILL YOU EXPAND ON THESE AT THE NAFME CONFERENCE?

My students and colleagues and I study human learning—how brains form memories for skills and refine skills over time. What's interesting to me is how much of what we do in school—and not only in music—seems to effectively ignore much of what we know about how human beings learn. The title of my talk is “Beautiful,” an adjective that I don't hear spoken often enough when people teach and learn music. It's easy to forget about the wondrousness of the things teachers can help children create. We've learned from our research that the expressive goals of music-making—what we intend to convey to listeners—serve as the focal point of music learning among artist-level performers. Those goals should drive the learning experiences of children as well. ■



TEAMING *up* *for* MUSIC EDUCATION

By Joanne Sydney Lessner





Thanks to a generous grant, NAFME is able to connect music educators with a treasure trove of online curriculum resources through the Library of Congress.

THE EXTENSIVE DIGITAL COLLECTION of the Library of Congress houses a wealth of publicly available primary sources—if you know to look for them. Fortunately, Lynn Tuttle, NAFME’s Director of Public Policy and Professional Development, knew not only about the collection, but about the Library of Congress’s funding program for Teaching with Primary Sources. Thanks to Tuttle’s initiative, NAFME applied for and received a \$112,527 grant for fiscal year 2017, with the possibility of renewal for two more years, based on approval of the first year’s work.

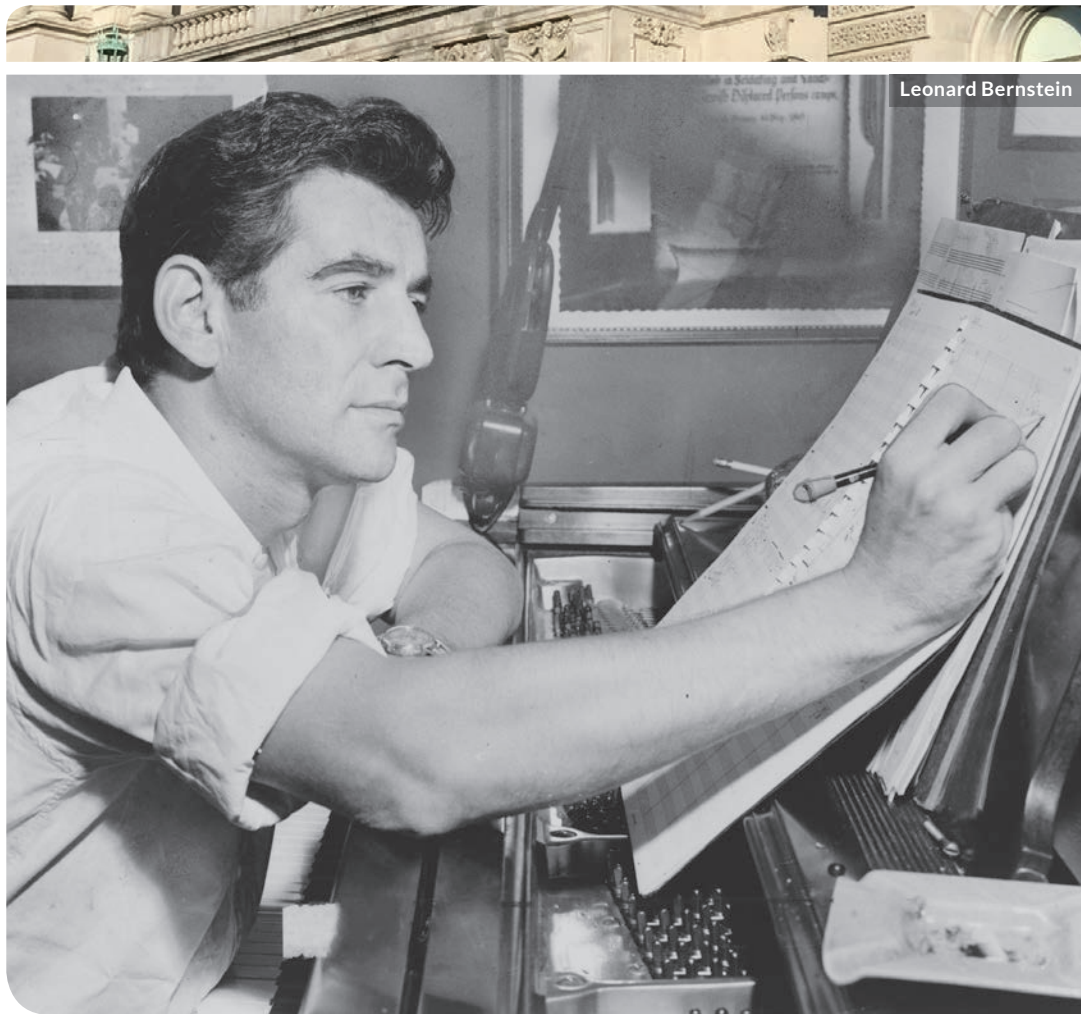
“I’ve been aware of the grant

program for the last decade or so,” Tuttle says. “It originally focused on professional development, but when they opened it up for curriculum development, I was excited to put forward something that was music-based.”

Tuttle recognized an opportunity to connect the Library of Congress resources to the new National Standards by developing a set of lessons focusing specifically on the responding component. “It seemed like a great fit,” she says. “Here was an institution that has an amazing digitized music archive of everything from sheet music to recordings—in-



Exterior (left) and interior of the Library of Congress



Leonard Bernstein

THE LEONARD BERNSTEIN COLLECTION AT THE LIBRARY OF CONGRESS

Leonard Bernstein was born on August 25, 1918, in Lawrence, Massachusetts. He became an extraordinarily successful composer, conductor, author, music lecturer, and pianist, and was among the first conductors born and educated in the U.S. who received worldwide acclaim. Bernstein directed the New York Philharmonic and became well known for writing the music for Hollywood's *On the Waterfront* and Broadway's *West Side Story*, and many others.

The Leonard Bernstein Collection at the Library of Congress of the United States contains more than 400,000 items documenting his life and career; a portion of these are available on the Library's website. The online collection currently includes 85 photographs, 177 scripts from the Young People's Concerts, 74 scripts from Bernstein's Thursday Evening Previews, and over 1,100 pieces of correspondence. See loc.gov/collections/leonard-bernstein/about-this-collection.

In addition, for 2018, the Library is gearing up for the 100th anniversary of Bernstein's birth by launching a major upgrade to the Bernstein website this fall!

interesting and unique primary source materials to engage kids in the idea of responding to music. Part of the library's mission is all about supporting creative expression. I took that as a challenge, and with that kind of impetus, we encouraged the writing teams to look at the way responding to and analyzing primary sources influences performance and creative expression."

"The responding process is often the most neglected, because it can take time away either from preparing for performances or from the minimal time we often get in general music classrooms," says Johanna Siebert, project director and retired arts administrator for the Western Central School District outside Rochester, New York. "What we've done with these units is find a way to embed the responding process into other kinds of activities within the classroom without taking time away

from the other skill sets that are being built. The idea of artistic literacy is at the core of the new Standards, where students transfer what they know about music and their personal opinions to the music they're performing. This is where responding can get us to artistic literacy."

Two writing teams—one for general music, one for chorus—were charged with combing the vast archive of audio, video, and nota-

tional sources to cull suitable materials and create usable templates for the classroom. The teams began work in December 2016 over video chat and finally met in person on a trip to the Library of Congress in Washington, DC, in February 2017. By that point, most of the



LaCharles Harris with young students

Photo top courtesy of Prints and Photographs Division, Library of Congress. Photo bottom courtesy of LaCharles Harris.

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Visit nafme.org and click on the "MY CLASSROOM" tab at the top to find the "NAfME Teaching with Primary Sources Units" page.

Steering Committee

Lynn M. Tuttle, NAFME Director of Public Policy & Professional Development

Johanna J. Siebert, Project Director, Solutions Music Group, District Arts Director (retired), Webster, NY

Christine Fisher, Pilot Site Coordinator, ABC Project Director, Winthrop University, Rock Hill, SC

Brian Schneckenburger, Pilot Site Coordinator, Baltimore County Public Schools, MD

Chorus Writing Team

Tom Dean, Team Chair, Mount Pleasant High School (retired), Brandywine School District, Wilmington, DE

Terry Eberhardt, Coordinator of Music, Howard County Public Schools, Columbia, MD

Joe Farrell, Hershey High School, Derry Township School District, Hershey, PA

Briana Nannen, Assistant Professor of Choral Music Education, Marshall University, Huntington, WV (K-12 experience, 12 years at Limestone Community High School, Bartonville, IL)

Kim Yannon, Dodd Middle School / Highland Elementary School, Cheshire, CT

General Music Writing Team

Robyn Swanson, Team Chair, Western Kentucky University, Bowling Green, KY

Karen Benson, PreK-5, Cody Elementary School, Millard Public Schools, Omaha, NE

Ellie Jacovino, Grades K-6 General Music, Sunset Elementary, Glendale, AZ

Craig Knapp, Joseph A. Edgar Intermediate School, Rocky Point Public School District, Ridge, NY

Aimee Swanson, Grades 7-12 Chorus and General Music, East Troy School District, WI



National Association
for Music Education

writing was complete, and the teams worked on making the templates consistent and comprehensive. The finalized lessons were then sent to pilot programs in partnership with the South Carolina Arts in Basic Curriculum project and Baltimore City Public Schools.

Piloting the Lessons—Positive Outcomes

The general music materials were organized around three benchmark grades: second, fifth, and eighth. Karen Benson, who teaches at Cody Elementary School in Omaha, Nebraska, took the second-grade module and experimented on her third-graders. "I do a lot of movement activities, and they had this fabulous resource on the website called the Jukebox," Benson says. "You can search for different genres or go exploring, and make a playlist. I found this song called 'Run, Run, Run' that was four short excerpts, no more than a minute or so each, but each one had a certain characteristic: this one skipping, or this one marching. I started to develop a sequence and think: How would I use it to teach my class and

"The writing teams are active practitioners who work in the field. This is not coming from ivory towers." — JOHANNA SIEBERT

have them respond to this music? So, I sketched out some things, and that became my first lesson."

Her second lesson explored ways to respond beyond listening. "It takes examples of art that show movement of some sort. From there, after the kids respond with what they see, the next step is to develop movement to go with that picture. The third part was a creating aspect. Could they make music to go with that movement with that picture?"

Benson has high praise for her

colleagues. "The fact that these educators wrote these lessons during a pretty busy time of the school year speaks highly of all of the teams. My group spanned three time zones and different teaching situations. But that was a strength. It brought a broader perspective to our writing."

The eighth-grade module incorporates social awareness, including a lesson on women's suffrage that uses music from the period. The fifth-grade module includes a lesson on the folk song "Old Joe Clark." LaCharles Harris, music director at Lemira Elementary School in Sumter, South Carolina, used that lesson to teach song form. "I made sure I gave the kids prior knowledge so they understood what form means, and then we used an audio link from the resources," he says. "They also provided lyrics, which I projected onto a smart board. Without the Library of Congress resource, I still would have taught a lesson about form, but not used that song. I wasn't familiar with it until I got the packet." One thing Harris appreciated was the ease of use. "The packet gave us a unit to choose from as far as what to teach.

Everything was all laid out, so I didn't have to do so much. The only downside for me is that I see my students only once a week.

I'm giving them a lot of information, and I have to be sure that they retain something when they come back.

There are schools that see kids on a daily basis. These lessons will work perfectly for them."

The choral modules were divided not by grade level, but by proficiency. Briana Nannen, choral instructor at Limestone Community High School in Bartonville, Illinois, was assigned to write for the novice level, which she is quick to point out is not necessarily restricted to elementary school students.

From left: Aimee Swanson, Ellie Jacovino and Briana Nannan in the LOC Performing Arts Reading Room and Recorded Sound Research Center located in the Madison Building.



“There are high schools with first-time singers jumping in, so the modules had to be constructed to work from fifth grade through 12th,” Nannan says. “The pilot schools seemed to really appreciate the Inquiry module. It helped the students to reflect on the material and think about it in a different way than sometimes students in choral music are encouraged to think about music—more about the historical context and making connections to things they’re learning outside the classroom.”

Nannan found herself drawn to the online collection of patriotic melodies. “There were very early recordings that students won’t be exposed to in a

“We encouraged the writing teams to look at the way responding to and analyzing primary sources influences performance and creative expression.” —LYNN TUTTLE

general iTunes library—military songs like ‘Anchors Aweigh’ that give a historical outline of the song, who wrote it, and how it came to be adopted by the Navy.” Nannan settled ultimately on “The Star-Spangled Banner.” “It’s the one song every student knows. That was the model for the first assignment. The second was a song of their choosing.”

Looking Ahead

If the grant is renewed, the second year will spotlight band and orchestra, and the third will support theory, composition, and innovation. “Year one is always interesting,” Siebert observes. “We are building the plane while we’re flying it. While unsteady at times, it’s morphed into what we believe is a very useful resource and will be the basis of the next two years. We really have a leg up, with room for change and improvement. The writing teams will help determine that.”

Benson marvels at the possibilities, not just for music teachers, but for all educators. “I only scratched the surface. There are all sorts of audio files that have been digitized, music, artwork, photographs, copies of speeches, teacher resources that have already been developed, films you can watch—it’s a never-ending resource. You could spend a week on the site, eight hours a day, and still not get to everything.”

“The lengthy amount of time we spent looking for material on the site could be considered a drawback, but in a way, that was the point of having us,” says Nannan. “I’ve taught in public schools for 12 years, so I know teachers don’t have time for that kind of research. And that’s another advantage of our team: We’re public educators, so we realize the demands on teachers, especially in music classes.” Siebert concurs. “The writing teams are active practitioners who work in the field. This is not coming from ivory towers.” ■

BY LORI SCHWARTZ REICHL





LIFE LESSONS *from a* LEGEND

Music educator Stephen Massey reflects on a career spanning over 40 years.



STEPHEN MASSEY INSPIRED the community of Foxborough, Massachusetts, throughout his dedicated career of 46 years as a music teacher—41 of those years as a NAFME member. When asked why he chose the 2016–2017 school year to be his final one in the profession, he says, “At my age I need to work fewer hours. Being a high school band director is quite demanding. I want to spend more time with family and travel with them.”

In 1971, Massey began his career at Millis Jr./Sr. High School in Millis, Massachusetts. After nine years, he transferred to Foxborough High School where he served as music educator and department chair for 37 years until his recent retirement. Massey has been responsible for implementing music curriculum from first through 12th grades and supervising teachers. “As staff evolved, we developed curriculum for that staff.” It has been an evolution of a program. “The parents, community, and school board have always been very supportive with budget and scheduling, and they care about kids and schools.”

Massey has taken great pride in watching the performing





ensembles grow in quantity and quality. During his tenure, he created an orchestra and a section-leader training program that develops student leadership; it has since been implemented by several other communities. The music parents' organization has expanded, too—it has commissioned more than 25 works for all ensembles and has supported the visitation of guest artists and clinicians. As the program continues beyond Massey's retirement, the parents' organization sees its role as supporting the arts through assistance and scholarships for student achievement.

Massey rarely uses the word "I" when speaking of his career, and he seldom speaks of the musical achievements of the ensembles—but a simple online search reveals the endless

accolades they have received at state, regional, national, and international levels. His ensembles have been invited numerous times to perform at Symphony Hall in Boston, the Essentially Ellington Jazz Festival at Lincoln Center in New York City, the Bands of America Festival in Indianapolis, Indiana, a pre-inaugural event at the Kennedy Center in Washington, DC, the Montreux Jazz Festival in Switzerland, and many other venues and events throughout the world. At a performance this past May, Massey was surprised on stage by an impromptu performance by Wynton Marsalis. The renowned trumpeter honored Massey by speaking of the respect he has for the legendary teacher and his contributions to music education. The two behaved like lifelong pals by embracing and

laughing with each other.

For most of his tenure, Massey has lived five minutes from his school and has averaged 12 to 14 working hours per day. He credits two significant reasons he has kept up this demanding pace throughout his career. "I've had a fantastic wife who has helped and supported me." Barbara, a retired elementary school teacher, has been promoted to "tour director" for Massey's musical trips. He is extremely thankful of her support and dedication to the program. Massey continues, "And having my children go to school here while spending countless hours together was wonderful." He states that, along with watching the music program flourish, one of the highlights of his career has been teaching his daughters. "It was a fantastic experience! Not many parents get to spend that much time with their teenage daughters. I feel fortunate. They were very conscientious students. They understood me and what I was trying to accomplish."

Both of his daughters have continued the family tradition of fulfilling roles in education. Joanna, his oldest daughter, who played clarinet and tenor saxophone while in school, speaks with sincerity of her father. "He's the reason I do what I do." Joanna serves as director of learning and engagement





programs at Carnegie Hall. She recalls the unique experience of her father serving in the dual role as both parent and teacher. “Only in music do you get to experience that for consecutive years. [My sister and I] learned so much about music and who we are, all while experiencing that with our father.”

Joanna jokingly recalls a comment she received on her report card from Massey which read “needs more practice at home.” Joanna adds, “There are elements of this type of experience you can’t relate or cherish until after.”

Jillian, Massey’s younger daughter and an elementary school teacher in Seattle, Washington, played clarinet and piano while participating in her father’s musical ensembles. Of her father, she says, “I emulate the values he passed on to me, such as the way he conducts himself and teaches about integrity and hard work. I remember visiting my father’s classroom when I was a kid engrossed in the culture. It was neat to see how others reacted to my dad and then to experience this as a student. I saw how other students became an extension of our family.” Jillian remembers not being able to participate in senior skip day with her peers, because this mirrored the seriousness of how her parents felt about school. “My husband gets a kick out of the fact that I got a B-minus in jazz band. My father held me to the same standards, if not

higher than other students.”

When asked about his greatest strength as a music educator, Massey replies, “What I am told by former students is what they remember about the experience. In addition to musical excellence, the program has taught them life lessons, such as hard work, teamwork, attention to details, staying the course, not looking for immediate results, but rather to take the time to grow and prosper.” These values have helped his students in their personal and professional lives. “The experience touches a chord with them.”

This chord has resonated well beyond the Foxborough community. With close to a thousand members, a Facebook page has been created to honor Massey’s legacy. Students, parents, colleagues, and community members, both from Millis and Foxborough, continue to post messages of gratitude and appreciation. Intricate

stories, historic photos, and emotional lessons learned from their legend fill endless pages.

When asked about his limitations as an educator, Massey remarks, “I’m extremely hard working. I don’t know if that is a strength or weakness. I think I’m patient, but

sometimes my students may say I’m rather demanding.” He mentions that building long-term relationships with children will be what he misses most in retirement.

When asked if he has lived or taught by a particular motto, Massey says, “I have a few.” He insists that none are original, but one he uses often is “Excellence is paying attention to detail and working harder than everyone else. Moving from good to great is directly related to how we focus on the details.”

Upon his retirement, Massey says he



WITH STEPHEN MASSEY

Q What do you know to be true about teaching music that you didn’t know when you started? I know that music can be a powerful force in all kids’ lives. All kids deserve the opportunity to experience music. We in America need to find ways to make that happen. Teaching music is an extremely noble profession. I hope teachers are proud of the work they do.

Q If I weren’t a music teacher I would ... most likely be doing something in music. But if not, I could see myself coaching or teaching another discipline. I see myself as a leader, and such skills are transferrable.

Q What’s the biggest lesson you want your students to learn while in your program? The idea of music, or the study of anything meaningful, is a process. There are no quick fixes. The lesson the kids (and parents, indirectly) get from the struggle is so invaluable.

Q The music education profession would be better if ... Young teachers develop and grow the best when they have plenty of time to work with master teachers, as in a year or more. They require work with the best teachers we have through direct observation. This will develop the next generation of master teachers. I know this because my own growth as a teacher occurred when I spent time with master teachers in summer camps, conducting workshops, and so forth.

Q What have you learned about students and parents through your work? I hear a lot from people my age that kids and parents have changed over the years. I don’t feel that they have changed much. They are still looking for the same things: Kids are looking to find an identity and parents are looking for kids to be safe and successful. Music ensembles can offer both of these things that are not always offered in other disciplines.

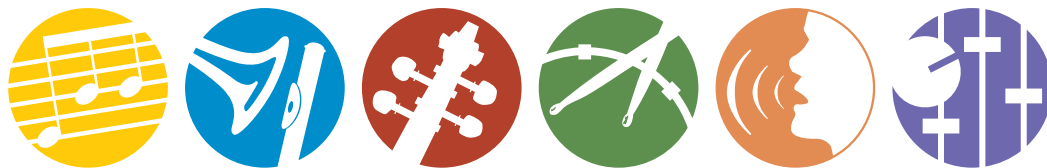
Q What advice would you give to a teacher trying to start a program similar to yours? Spend the most amount of time you can with the finest master teachers.

will not take any physical items with him, except for a few photos. “I’m not leaving this community completely.” Rather than mementos, he instead focuses on the many memories he has created with students, staff, and the community. These remarkable collaborations are the greatest details in this legend’s success story. ■

“Excellence is paying attention to detail and working harder than everyone else.”



workshop



Radio shows, Afro-Cuban percussion, “can-do” guitar classrooms, and more.



GENERAL MUSIC

The School Music Radio Show!

Katie Carlisle, associate professor of music education at Georgia State University in Atlanta, sees many benefits in using a contemporary radio show format in the classroom: “They can depict real or imagination people, places, and events. Within all of this, there is opportunity for composition and improvisation”—works that, incidentally, can be submitted to the NAFME Student Composers Competition (see nafme.org for more information).

Carlisle finds that there are different ways to explore 21st-century radio production in the classroom. For example, her graduate music education students have used the concept in conceiving general music curricula for elementary and middle school students. Carlisle also presents the concepts in workshops to teachers, focusing on the compositional potential. “Workshops have included writing a jingle and creating a dramatic musical moment focused on a theme or a character. The subsequent design of a radio show with students can extend outward from these compositional experiences.”



The radio program concept gets students thinking about music and audio production

Carlisle has also had students create jingles based on source materials. The class might be asked to develop lyrics and music for an object connected to a theme, such as a jack-in-the-box and the concept of surprise. In this activity, audio technology can be used to convey movement. “If the jack-in-the box moves forwards and backwards, you can use software that does the same to music,” Carlisle says. “Expressive intent is what drives tool and instrument choice for creating jingles and dramatic musical moments.”

The radio program concept requires that students think in terms of music concepts as well as audio production. Students can use school-owned digital recording devices to

create sound files that can then be collated in a master radio show file. Carlisle says, “School broadcast technologies also can be used. Students can perform in the school area used for daily student broadcasts for live performance and/or to record segments for later airplay.”

Carlisle sees plenty of ways to expand the radio show concept to external audiences. By working with administrators, a music teacher could create a password-protected internet show for an entire district. Carlisle says, “The

radio station also may be accessed by the public, depending on parameters selected by the district.” —*Adam Perlmutter*



BRASS & WOODWINDS

Teaching Woodwind Beginners to Clean Their Instruments

Teaching woodwind players how to clean and maintain their instruments is incredibly important, but this is often overlooked or given only a token mention during the first few lessons. Bret Pimentel, associate professor of music at Delta State University in Cleveland, Mississippi, is the author of the new book, *Woodwind Basics: Core*

concepts for playing and teaching flute, oboe, clarinet, bassoon, and saxophone. Says Pimentel, “Woodwind instruments get damp inside from your breath when you play. That moisture can cause a variety of problems. For one thing, it gets very germ-y in there, and after a while it can start to smell bad or even make you sick. But the moisture can also damage your instrument.”

From the first day, Pimentel emphasizes the importance of regular instrument cleaning. “With beginners, I try to set the expectation that the instrument gets cleaned out every time you play it, no matter what. I also try to set a good example—at the end of a lesson, we clean out our instruments together.” But

even a student who develops a good cleaning routine may cheat by leaving the reed attached to the mouthpiece. “Leaving a clarinet or saxophone reed on the mouthpiece can shorten the reed’s life and create a germ-y situation right where you put your mouth. Get an inexpensive reed case to keep your reeds in, so they can dry flat and evenly. The little plastic or cardboard sleeves that reeds are sold in don’t do a good job! Shake any excess moisture out of the mouthpiece, and store it in the mouthpiece slot in your case, with the ligature and mouthpiece cap on.”

In cleaning the bore of the instrument, the basic necessity is a good swab. “For reed instruments, the swab should be one that is made for that instrument and free of tangles and damage so that it doesn’t get stuck. My favorite ones are made of silk. They cost a little bit more but are very absorbent and less likely to get stuck. For the flute, you need a cleaning rod (often a new flute already has one in the case) and a strip

of fabric around 3" wide and 20" long. This can be cut from an old, soft bed sheet or some other fabric that is absorbent and not stretchy.”

For some instruments, cleaning the smaller openings can lead to problems for students. Says Pimentel, “For some of the smaller woodwinds, especially oboes, swabs can sometimes get really unbelievably stuck. If this happens to you, don’t get crazy ideas



about screwdrivers or electric drills. Take the instrument to a repair shop so they can remove it without causing serious damage.” —Chad Criswell



Top 10 Strategies to Help Your Beginners Start Strong

Every teacher knows how important it is to instill good habits from the beginning. Angela Harman has given this idea serious thought, and at the NAFME In-Service Conference this November, she will present “Top 10 Strategies to Help Your Beginners Start Strong.” Harman—the orchestra teacher at Spanish Fork Junior High School in Spanish Fork, Utah, a NAFME member, a past In-Service Conference presenter, and a Give a Note grant recipient—recom-

mends the following.

1. From the very first day, one should teach students to follow directions quickly. Among the first things to practice should be an effective “quiet” procedure.

2. Students are excited to learn, so one should capitalize on their enthusiasm right away, even if they don’t have their instruments yet. For string players, this can be done by using straws to teach bow holds.

3. Holding a new instrument can be distracting for students. To avoid this problem, one can teach instrument position and posture away from the instrument.

4. Holding the bow can be difficult for students to learn. Teaching the skill in several different ways can help.

5. Practice bowing using paint rollers. (See Harmon’s recommendations in “Using Props to Teach Straight Bowing” in the October 2016 issue of *Teaching Music*.) Bowing inside a tube forces one to keep the bow straight, and the soft surface of a paint roller can be placed in contact with the string without damaging the instrument or making a sound.

6. Teach principles of bow weight, speed, direction, and placement early, so students learn how to make a good tone right away. They are developing



muscle memory, so it helps to start with only four inches of bow.

7. As with bow holds, teach left-hand position away from the instrument first. One can use various strategies. Indentations in Kawaii puffy stickers (gel-filled stickers available from various internet vendors) will indicate where students are squeezing too tightly. Wrapping tape on the fingers while leaving the fingertips bare forces the students to play on the tips of their fingers. Cello and bass students can hold cans of soda pop to train their hands to hold the proper “C” shape.

8. At the beginning, note-reading is an issue. This is complicated by students having to learn different clefs. Using the five fingers of one’s hand can help teach the logic of the musical staff, independent of clefs.

9. When putting the bow and left hand together, teach students to stop the bow, set the finger, and then play. Separating these steps helps to create good intonation habits. “The words ‘ready play’ are your best friend,” says Harman.

10. Review everything every day. This allows you to give specific practicing assignments that tell students exactly what and how to practice, rather than simply how long to practice.

Harman will elaborate on these strategies in her presentation. In the meantime, you can explore her ideas and materials on her website, *orchestra-classroom.com*. —Michael Adelson



Exploring Afro-Cuban Percussion

Where and how you strike Afro-Cuban percussion instruments can influence the sound that is produced, and each instrument has its own special techniques that students will enjoy exploring. Audiences enjoy seeing these instruments played, too!

“Typical styles of Afro-Cuban music include: mambo, chachahá, bolero, danzón, Mozambique, and Afro 6/8. (Check out Benny Moré, Orquesta Aragón, and Los Van Van for inspiration). A standard setup for a typical Afro-Cuban band or ‘Latin Band’ in general will consist of the following instruments: conga drum, timbales, and bongo/cow bell,” says Wilson “Chembo” Corniel, a GRAMMY™-nominated percussionist and educator who has performed with Tito Puente, among many others. You can learn more about him at *chembocorniel.com*.

According to Corniel, here are the most common instruments in Afro-Cuban music.

- Conga drums are also known as tumbadoras. Mongo Santamaria, Cándido, and Ray Barretto were the masters of these.

- Timbales are two stainless-steel drum shells, accompanied by two cowbells; the smaller bell is the cha cha bell and the larger is the mambo bell. Timbales are derived from timpani and are played with sticks. Tito Puente was a timbale master.

- Bongos are two small drums joined together and played in between your knees while sitting down. The bongo player also plays the “hand cowbell” in a certain pattern to accompany the patterns on the timbales. José “Buyu” Mangual and Robert Rohena are only two of the many masters of the bongos.

- Batá drums are a family of three double-sided drums: the Iyá is the largest, the Itótele is the medium-sized one, and the Okónkolo is the smallest drum. Batá drums are played in religious ceremonies in Cuba, Puerto Rico, Venezuela, and North and South America. They were originally from West Africa, and were brought to the Caribbean by slaves.

- Cajon, a wooden box that may

vary in size, is used as a drum for a style of rumba called yambú.

- Shekere is a hollow gourd that has a “dress” of beads on its outside to give it a shaker sound.

- Maracas are a pair of shakers, each with a handle and with beads or beans inside of them.

- Güiro is a long, hollow gourd that has ridges on the side. When scraped on the side with a stick, it



produces a sound mostly used in a chachachá rhythm.

- Claves are two rosewood sticks that are struck together in a five-beat, two-measure pattern. Claves are often written to perform in tandem with the shaker. To produce a resonant sound, cup one hand and rest one clave on the top of your fingertips. This will produce a chamber in your hand through which the sound can project. Strike this clave with the clave you are holding (loosely) in your other hand.

A good rule of thumb for student percussionists as they experiment with each instrument is for them to listen closely to the sounds that they produce. Ask them if they can hear the differences between a clear, articulate tone, and a dead, muffled one. Questions like these, as well as listening to music examples, can create percussionists who are independent thinkers and ensemble-conscience musicians. —Steve Fidyk



Success Strategies for Beginning Choral Singers

Choral music is alive and well in many schools, and a number of groups are performing at high levels of skill and artistry. However, what about choral opportunities for *all* students? What about beginners, younger singers, and those who wish to participate but are not at the skill level needed for a show choir?

Regina Carlow, associate professor of music education and choral, and associate dean for student affairs in the College of Fine Arts of the University of New Mexico in Albuquerque, will present a workshop entitled “Six Essential Elements for Beginning Choral Singers: Welcoming, Artistry, Motivation, Technique, and Hope (WARMTH)” at NafME’s In-Service Conference this November. She believes that all K–12 students should have singing experiences throughout their schooling. “I’m a firm believer in non-auditioned choirs and am passionate that singing experiences should be accessible” she remarks. However, these days, she further notes that “Children rarely sing in their classrooms for daily greetings or ritual games; families don’t sing together; lullabies are not sung between parent and child and, even when we view music programs in schools, singing gets short shrift compared with instrumental classes.”

Why is this? One reason may be that we do not value singing as a culture. “Without getting too deep here, I think this boils down to the U.S. culture being firmly entrenched in a system of schooling and parenting that values the success of the individual, someone who pushes ahead of the curve,” says Carlow. “We value the solo, the contest, and the prize that is decided by millions through interactive media and



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power-voting. All of this happens in an instant. Singing well in a choir takes time and is a collective exercise in giving up one's individual voice, one's particular sound and style for the benefit of the group."

So, how can beginners be enticed into choral singing? "Students need early success," notes Carlow. "It's important to choose materials (repertoire, warmups, and games) that are within reach and build sound from the first few minutes

of the first rehearsal. This means songs with limited ranges but that have sufficient complexity to keep singers engaged. I do a lot of work with pentatonic songs and rounds and write simple arrangements to layer parts that challenge a broad range of abilities."

And how can the choral director best structure those important first rehearsals with these beginning singers? "Voice-building is essential, but my focus with beginning singers is to find

ways to help them believe they can achieve success. To facilitate this, I usually start the first few classes with songs—easy group-singing in an accessible key and limited range as opposed to vocal warmups. I also use movement extensively; students are stepping, clapping, and conducting constantly. Movement frees and energizes the sound as well as keeps the engagement high. I use warmups to build the voice—with lower and upper extensions—the development of tone production and articulation, and expressive qualities," says Carlow. "I focus each rehearsal on a musical goal as well as a vocal goal and make sure I build the rehearsal around both goals."

Carlow notes that, ultimately, it is extremely important to give students many opportunities to sing well. "If we can find ways to nurture beautiful voices as the center of our curricula for ALL of our singers, we will continue to enrich the lives of our schools and communities." —Susan Poliniak



Instilling a "Can-Do" Attitude in the High School Guitar Classroom

Students, especially older ones without previous musical experience, can have fixed beliefs about their abilities; these can hinder their chances of successful music-learning. To avoid this, it's best to instill a positive attitude from the beginning. Andrew Pfaff, the music

Photo courtesy of Regina Carlow.



"Students need early success." —Regina Carlow

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teacher at Bergen County Technical High School, in Teterboro, New Jersey, has advice on this psychological aspect.

Most of Pfaff's students are 12th-graders, about half of whom have never played an instrument. "These musically-inexperienced, older beginners have more doubts and misgivings about their ability to learn guitar. This increased insecurity breeds a lot of 'I can't' statements," says Pfaff, who will be presenting on the topic at NAFME's In-Service Conference this November.

According to social cognitive theory, humans learn from observing each other. When students perceive themselves as capable in their accomplishments, through these observations and feedback from others, they have what the psychologist Albert Bandura calls self-efficacy. With this in mind, Pfaff says, "My first order of business is believing in my students from day one! I tell them how psyched I am for them that they are going to go from complete beginners on guitar to performing a concert in nine months!"

Pfaff uses Mel Bay's *Mastering the Guitar—Class Method* by William Bay and Mike Christiansen during the year. As the class progresses, he holds individual meetings in which the students practice a tiny portion of materials—sometimes just a few consecutive notes—and in these sessions he points out how they're advancing. "I make quite a big deal about the progress they just made in only a couple of minutes."

By December and January, the class is usually playing three- and four-part ensemble pieces. If Pfaff senses that the students are getting discouraged, he might ask the group to follow a piece's rhythms but substitute notes that are deliberately incorrect. "The wildly atonal but structurally coherent result usually gets a lot of laughs, but keeps



"My first order of business is believing in my students from day one!" —Andrew Pfaff

things light and makes the point that playing with intention and purpose counts for more than perfect accuracy."

The ensemble work is where things get quite fun. Each year, Pfaff arranges

a medley of six current favorites for his students to play, labeling each song with a rehearsal letter and not a title, so that the students get to figure out what they're playing. Pfaff

says, "Last year, we knew we were doing our job when from the back of the house we heard singing along to songs like 'Cheerleader' and 'Hotline Bling'!" —Adam Perlmutter

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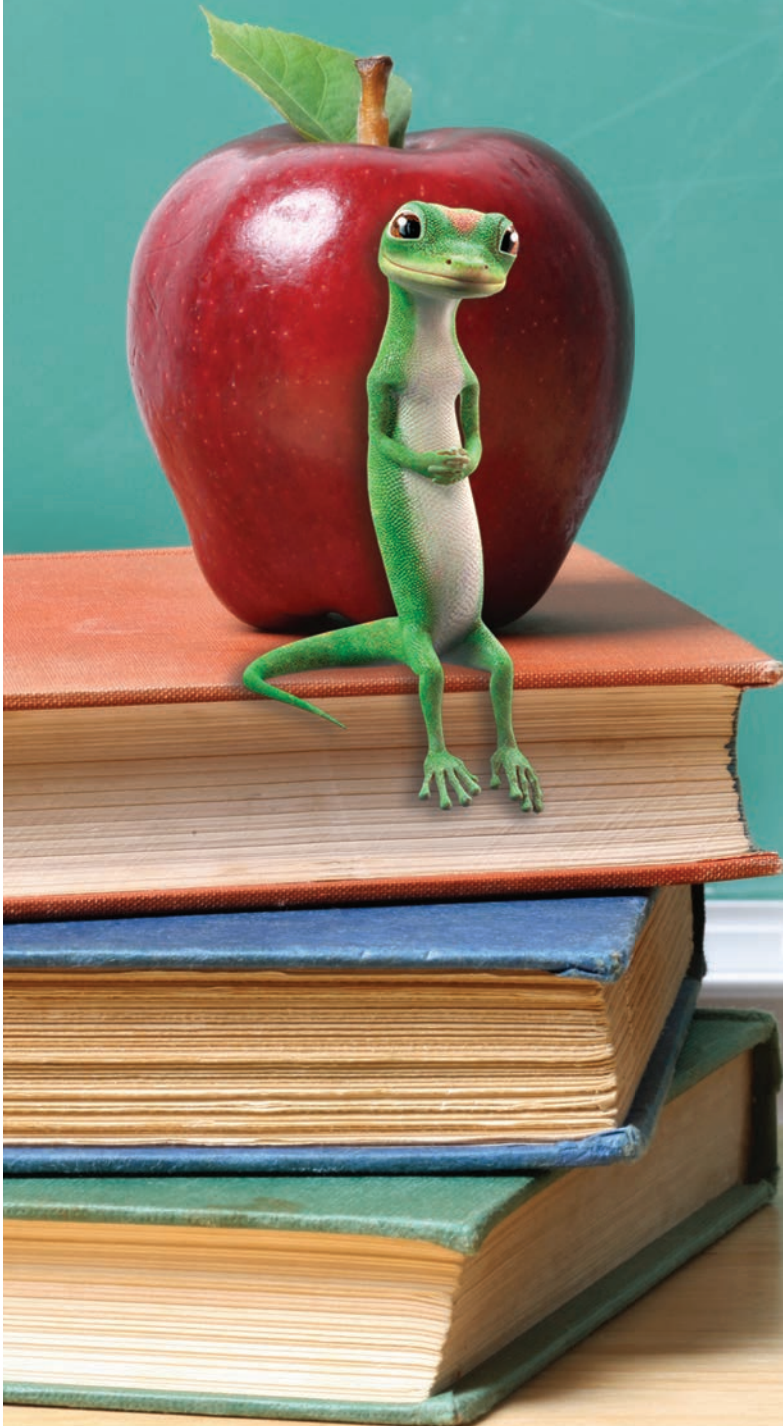
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BY MICHAEL ADELSON

Classroom Entrance and Opening Routines

Repetition and establishing a regular routine are key.



A welcoming routine can set the tone for learning—and tame the chaos.

TEACHERS OF ALL subjects often devise opening routines to welcome their students into the classroom and set the tone for learning. How do these routines help? Are there underlying principles that different routines share in common?

Marcia Rothra is in her 12th year of teaching at East Wake Academy, a charter school in Zebulon, North Carolina. She describes the origin of her opening routines. “When I first began teaching, I taught K–5 general music. As I eagerly planned my lessons, I was most nervous about fourth and fifth grade, and thought that kindergarten would be a piece of cake.” Reality turned out to be different, however. Rothra recalls, “When I actually got to the classroom, I realized I had flipped the two age-groups around, and had totally underestimated the very sweet but very active and busy

kindergarteners! It was not long before I realized I needed a plan, and it was my desperation in herding those little cats that gave birth to my opening routine with them.”

Rothra stresses that repetition is a fundamental principle. “I didn’t have a good understanding at that point that children love repetition, and creating an opening routine for them not only helped me in my chaos,” she says, it also helped the students, as “they love coming in to something familiar that they can enjoy—literally—all year long.”

Says Rothra, “My routine is documented in my plans as my ‘Opening Set,’ and I begin teaching it the moment the kids walk in on their first day of music. I begin with the song ‘I’m So Glad to Be

Here’ from *Music K–8* (Plank Road Publishing).” This provides the ritual of expressing happiness to be together, as well as getting students moving with purpose: “We get to jump and slap our thighs, wink our eyes, etc.” Rothra also chose this song to use in a long-range strategy. “My alternative motive for this song is that I use this at kindergarten graduation, so after singing it every day, all year long, the kids know the song very well by the time graduation comes and I don’t have to take class time to learn it at the end of the year.”

Her routine includes other songs, varying in style and mood, but always embodying the principles of repetition and purposeful physical movement.

“They love coming in to something familiar that they can enjoy—literally—all year long.”

It is important to establish routines from the very beginning, says Rothra. “I take the first month of school or however long it takes to teach the routine, as that investment is worth it to me in the long run.” The specific activities can change, but the same principles of repetition and

familiarity can be applied to other age groups as well. For example, for older students “a regular routine of doing a few minutes of note and rhythm reading each day would also prove to be a big benefit to the kids.” ■

secondary

BY ANDREW S. BERMAN

Honoring Individuality

Perspectives on Being a Closeted, Gay High School Music Educator

IN 2005, Webb Parker was a high school music teacher in the South. He was also (and remains) a gay man. Those two identities were at odds, and he reconciled them by withholding his true self at work. Parker recalls, “I had tremendous support from the community and the administration as a closeted man. I didn’t believe that support would have continued if I’d been out [of the closet].” Now, he is assistant professor of music education at the University of Southern Mississippi (USM) in Hattiesburg, and enjoys a working environment where he can be completely himself. At his job interview, he disclosed that he is gay, saying, “If that’s a problem, don’t hire me.” However, the students, faculty, and staff at USM have been nothing less than accepting, and it was in this atmosphere that he first

reflected on his life as a closeted, gay music teacher in the South. He is

currently writing a book on the subject, and will give a presentation at the 2017 NAFME In-Service Conference entitled “Dude, You’re a Fag?: On being a gay music teacher in the South. Perspectives from 2000 to today.”

As a closeted secondary school teacher, Parker lived in fear of discovery and retribution. He describes it as “both an internal and an external struggle,” and worked hard to appear as the sociocultural norm, coaching tennis and playing music in church so



he could talk about his church life at work. Parker was unable to be the source of support for LGBTQ students that he would have liked to have been,

and recalls two occasions when students came out to him, and he had no choice but to refer them to the guidance counselor. He admits that fear drove that decision. Despite being closeted, he did his best to make his music classroom inclusive and welcoming to all.

At the end of his third year of teaching in the South, he realized that he couldn’t go on in this way, and moved to Eugene, Oregon, to pursue a graduate teaching fellowship and a doctorate in choral music education at the University of Oregon. His experience there was life-changing. He was

comfortable with himself and his sexual orientation, and the environment of openness and acceptance informed his pedagogy. “We teach students and the hardest part of what we do as teachers is honoring their individuality,” he remarks.

When asked for his advice for the closeted teacher who is in the same position he was in years ago, Parker says, “My gut reaction is to tell that person to get out.” But he acknowledges that getting out is not always an option. In that case, he suggests the closeted teacher find a mentor with whom they can be real. “Having that outlet to be completely honest is really important.” As a researcher of LGBTQ issues in music education himself, he welcomes opportunities to share his experiences and give advice. He can be reached at webb.parker@usm.edu. ■

“Having that outlet to be completely honest is really important.”



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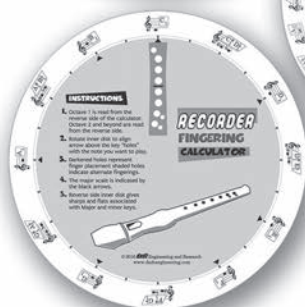
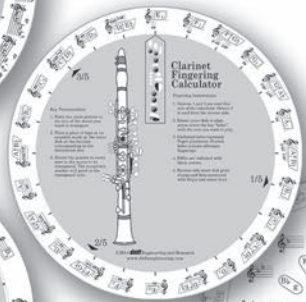
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BY DEBBIE GALANTE BLOCK

Getting a Head Start

Professional associations can help you as a student and after graduation.



Each June, Collegiate NAFME members gather in Washington, D.C., at the Collegiate Advocacy Summit.

WHAT CAN PROFESSIONAL associations do for students? Plenty, as it turns out. According to Zane Romanek, outgoing president of the University of Wyoming's NAFME Collegiate chapter, "Being part of a professional association can help you to piece together a picture of what this career is going to be like before you even start."

Romanek became part of his university's NAFME Collegiate chapter as a freshman. Being a member helped him in many ways, but he notes that one of the most important lessons he learned in the chapter is the importance of networking. "I spoke with teachers all around the state of Wyoming. I heard their perspectives and got their advice about this career. Making friends with colleagues and learning about advocacy is just as important as teaching. Being a member of professional

associations is a way to get a little bit of mentorship before you even get in the classroom."

NAFME Collegiate chapter membership also includes entrance to members' federated associations, local to where they live. Federated Music Educators Associations—otherwise known as Federated MEAs—can serve as valuable sources of information and offer networking opportunities. Regarding the Wyoming Music Educators Association, Romanek notes that, "The WMEA conference was particularly helpful because it was where we gathered for a couple of days and spoke with other teachers. We also had smaller gatherings for our chapter, and we did

"Making friends with colleagues and learning about advocacy is just as important as teaching."

clinics and master classes on specific subjects. For instance, we would bring in people who taught for a while and then went on to become administrators. One of the people we brought in worked in the Las Vegas area for a lot of years and was involved in hiring all of the music teachers for that district. He offered us strategies about what to expect and how to conduct ourselves on interviews and what administrators are looking for in terms of portfolios. He spoke about making ourselves marketable." First-year teachers also offered sessions that helped students gain an understanding of what to expect that first year. There were also other clinics that addressed things that are not strictly teaching but can be a big part of the job, such as instrument repair.

Professional organizations can also give students valuable experience in leadership. Romanek himself went on to serve as president of his NAFME Collegiate chapter for two years. "As president of the group, it was nice to get my feet wet," he says. "I received extra professional practice. The officers who were working with me and who are taking over now are seeing what it is like to plan meetings and class trips, and put together itineraries. It's important also to learn about parent groups and booster groups and getting dues paid. I learned about the importance of communication." ■

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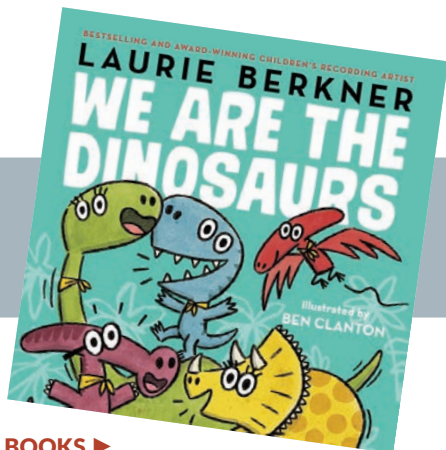
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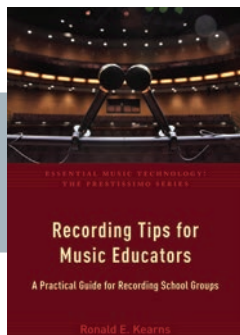


BOOKS ▶

We Are the Dinosaurs

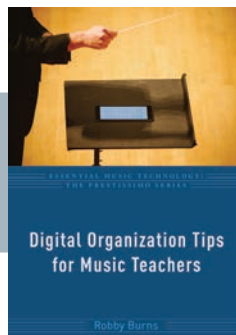
By Laurie Berkner, Illustrated by Ben Clanton (2017, 40 pgs., hardcover \$17.99, eBook \$10.99)

Timed to the 20th anniversary of the song of the same name, and featuring an adorable cast of characters plus Ben Clanton's whimsical illustrations paired with Laurie Berkner's lyrics, *We Are the Dinosaurs* transports young readers back in time to when the dinosaurs roamed the Earth. Longtime fans will cherish the familiar words and enjoy new, additional dialogue from the marching dinosaurs in this picture book—a must-have for fans of Laurie Berkner, dinosaurs, and all things cute. **Simon & Schuster Books for Young Readers**, simonandschuster.com



Recording Tips for Music Educators: A Practical Guide for Recording School Groups

By Ronald E. Kearns (2017, 112 pgs., paperback \$17.95, eBook price varies) This go-to guide helps music educators to plan and execute successful recording projects for school groups. A good recording of a group is a valuable tool that helps students listen critically and make accurate evaluations of how well they have performed. Covering planning, equipment needs, and equipment use, *Recording Tips for Music Educators* ensures that educators not trained in music production will be able to create praise-worthy recordings. **Oxford University Press**, oup.com



Digital Organization Tips for Music Teachers

By Robby Burns (2016, 256 pgs., hardcover \$99.00, paperback \$18.95, eBook price varies) *Digital Organization Tips for Music Teachers* offers bite-sized summaries of powerful apps for managing the logistics of music-teaching. The book includes descriptions of desktop and mobile apps, followed by applications of how they can solve specific problems that music teachers experience every day. Each chapter covers a different type of data that music teachers must organize, ranging from notes, to tasks, scores and audio recordings. **Oxford University Press**, oup.com



Acoustic and MIDI Orchestration for the Contemporary Composer, Second Edition

By Andrea Pejrolo and Richard DeRosa (2017, 380 pgs., hardcover \$136.00, paperback \$51.95, eBook \$36.37) This updated version approaches orchestration with modern sequencing techniques and tools available today. The authors offer a comprehensive and multifaceted learning experience that can develop orchestration and sequencing skills and enhance final productions. The text shows experienced composers and producers sequencing techniques applied to traditional writing and arranging styles. **Focal Press**, routledge.com/focalpress

ACCESSORIES ▶

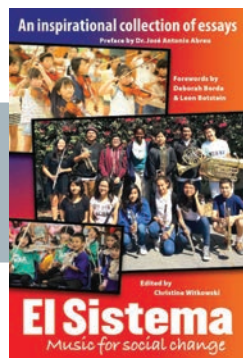
Skoog 2.0 (\$299.95) Developed by researchers with expertise in music, disability, and developmental psychology, the Skoog 2.0 Tactile Musical Interface for iOS and Mac opens up the world of digital creativity to users previously unable to access it. The accessible design and bespoke app can help across a wide range of different disabilities, and has specific applications in the field of special education. The Skoog is inclusive and can be used by children, teens, individuals with a physical or learning disability, or anyone who can't use a traditional instrument. Educators and music technologists can use the MIDI-compatible Skoog as an alternate input device for a range of different music making apps, such as GarageBand. **Skoog-music**, skoogmusic.com





Sight Reading 101: How to Effectively Teach Beginners to Sight Read

By Mary Jane Phillips (2017, 48 pgs., paperback \$19.99) *Sight Reading 101* proves that learning how to sight-read can be both accessible and fun for students. Practical, efficient, and systematic, this particular approach to teaching beginners how to sight-read music utilizes step-by-step “how-to’s” for pitch-matching success and rhythm comprehension, and provides games to reinforce learned skills and reproducible exercises to challenge and stretch students’ abilities. **BriLee Music**, brileemusic.com



El Sistema: Music for Social Change

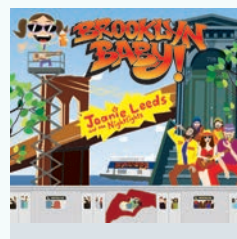
By Christine Witkowski (2017, 300 pgs., paperback \$24.75) This collection of essays illustrates the El Sistema mission of Music For Social Change, and offers practical information for anyone seeking knowledge, inspiration, or guidance for adapting it to any community. The essays reveal the voices and experiences of teachers, leaders, parents, and experts on subjects such as the history of El Sistema and the adaptations made to the system in different communities, plus practical articles on teaching and using it in classroom situations. This book aims to make El Sistema accessible to a wide audience, prompting social change through musical art. **The Overlook Press**, overlookpress.com



AUDIO RECORDINGS ►

Feeling Good

By Mr. Dave (2017, 10 tracks, CD or digital download \$15.00) *Feeling Good* by Mr. Dave (a.k.a. Dave Hamilton) is a lyrical mix of upbeat, funky tunes that are easy on adult ears and will get the little ones movin’ and groovin’. Imbued with themes of love, learning, positivity, and activity, the album includes tunes such as “Pelican Kid,” which is packed with personality to the max, mixing rap and melodic elements. Influenced by the Beach Boys, “Two Wheels,” a 21st-century surfer song, rides the waves of universal appeal and “Questions” taps into shared experiences, celebrating the constant flow of questions that come from the curiosity-consumed kid. **Mr. Dave Music**, mrdavemusic.com



Brooklyn Baby

By Joanie Leeds & The Nightlights (2017, 13 tracks, CD \$15.00, digital download \$9.99) Produced by Jesse Lauter, *Brooklyn Baby!* by Joanie Leeds & The Nightlights is a genre-bender, containing elements of folk, Southern rock, hip-hop, pop, and punk. Included are songs about the park system (“Ferry Nice,” a laid-back Southern rocker), public transportation (“Subway”), Brooklyn’s most famous dish (“Pizza,” a hip-hop tune), the thirst for education (“Library Book,” a Hamilton-esque rhymer), healthy eating (“Apples in My Apples”), rainbow bagels (“Rainbow Bagels from Outer Space”), and Yiddish expressions (“Shayne Punim,” which means “sweet face”). **Limbostar Records**, joanieleeds.com



ACCESSORIES ►

Ukulele Chord Changer

(\$15.00 each; bulk pricing available) **The Ukulele Chord Changer** fits soprano ukuleles and allows one to play the ukulele by pressing the chord changer buttons while strumming the ukulele’s strings. Chords include C7, C, G7, G, A7, F, D7, and D, as well as a few combinations. The chord changer is made of durable, hard plastic with heavy-duty elastic bands that hold it in place on the instrument’s neck. Inspired by the original Arthur Godfrey ukulele chord changer produced and sold 65 years ago, **Troubadour Music Company** has brought back this device that helps newcomers and those with reduced fine motor skills to play the ukulele without prior musical experience or lessons. A new deluxe songbook is also available, with songs that can be played with the Chord Changer. **Troubadour Music Company**, ukechordchanger.com



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INTERACTIVES ▶



JP's Sousaphone: An Interactive Storybook About John Philip Sousa

By Andy Beck, Vanessa Christian, and Maritza Mascarenhas Sadowsky

(\$29.00) A new band member is struggling to march with his concert tuba, so a director sends him in search of a solution—the sousaphone! This fact-filled story is told with illustrations and vocabulary that can be read and heard each time a page is turned. Embedded audio plays background music, Sousa marches, entertaining sound effects, and narration. Students can watch the story come to life by clicking highlighted elements on each interactive page.

Alfred Music, alfred.com

TEACHING AIDS ▶

Music Symbol Parade: 24 Posters Illustrating Musical Terms

(\$29.99) The 24 9" x 12" cardstock posters in this set are more than just decoration—they're also teaching tools! Playful illustrations depict music signs and symbols, while concise definitions clearly explain each term. A tiny mouse represents pianissimo, a lion roars for fortissimo, a snail is largo, and a hammer shows marcato. Dynamics, articulations, tempo headings, clefs, accidentals, and more are included in this colorful, educational, and entertaining poster set. Alfred Music, alfred.com





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TITO MUÑOZ

CONDUCTOR Tito Muñoz has an impressive list of credits for a musician twice his age. Currently in his third season as music director of The Phoenix Symphony, this 34-year-old has also served as music director of the Opéra national de Lorraine in France, assistant conductor of the Cleveland Orchestra, Cincinnati Symphony Orchestra, and the Aspen Music Festival, and has worked with a large variety of orchestras otherwise. Committed to working with young artists, Muñoz has conducted performances at the Boston University Tanglewood Institute, Indiana University, and Oberlin Conservatory, among others.

You've been a musician since you were quite young. When did you know that you wanted to make a life in music? I think that since I started music, I knew it would be a part of my life in some way or another. Throughout my high school years, music became much more of a driving force in my life. I was very lucky to grow up in New York City where I had so many wonderful opportunities to immerse myself in great music with great teachers. I think that these experiences solidified my connection to music as a way of life. I also sought out leadership opportunities in music through the violin, and later as a conductor. Having experienced teachers who encouraged me along the way was absolutely crucial to my choosing to focus mainly on music.

You're in the midst of an incredible career as a conductor. What has been your favorite accomplishment so far? I have had so many wonderful opportunities as a conductor, leading great orchestras all over the world and working with some really incredible musicians. My very first professional job was with the Cincinnati Symphony Orchestra as their assistant conductor, and I will never forget that audition and the excitement I felt when I received the call that I had won the position. I was 22 years old and had never worked with a professional orchestra before. It was really a dream come true.

What's next on the horizon for you? I have so many wonderful things planned with my current orchestra, the Phoenix Symphony. We have a great season lined up with fantastic music, as well as with our education, health and wellness, and community outreach programs. I am very privileged to be able to work with such wonderful musicians and lead a fantastic organization in truly meaningful work. I also do a lot of guest conducting and teaching throughout the year with orchestras and educational institutions all over the world, so I look forward to returning to orchestras I have worked with before, as well as meeting new ones.

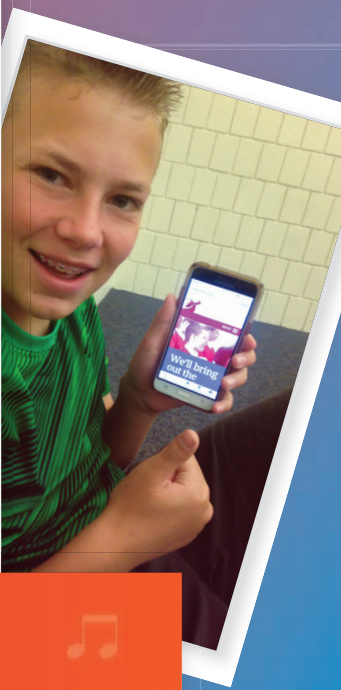
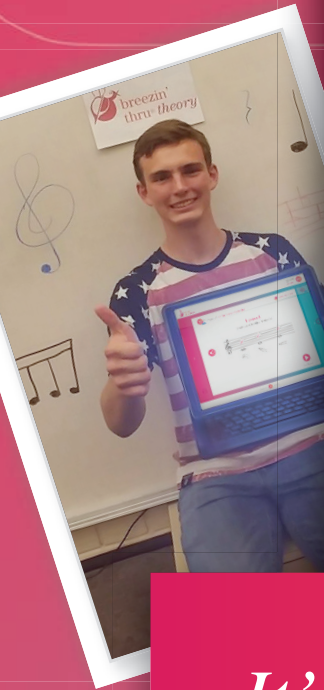
What advice do you have for kids who want to follow in your footsteps, and for teachers who wish to help them? Being a performer is not an easy life, but if you truly have a passion for it, then you'll find a way to make it happen. Always seek out opportunities, wherever they may be, and keep a positive outlook and an open mind. And don't forget to practice! Even the best musicians in the world still have to practice several hours every day in order to maintain a high level. For educators, encouragement is key, and fostering creativity will light that spark that a student may have for the arts.

Why do you feel that music education is important today? Aside from the enjoyment you can receive from it, it helps with memory, language, and reasoning. It fosters greater emotional development and creative thinking. It can provide a sense of achievement and self-confidence. The list goes on and on.

Keep a positive outlook and an open mind.



Photo by Manuel Braun.



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