

teaching

AUGUST 2018 VOLUME 26, NUMBER 1

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**Michael J. Blakeslee**  
NAfME Executive Director and CEO

Dear NAfME Member:

You'll soon be diving into another exciting year of helping students grow and develop through music—unless your school year has already started. You will build your success and that of your students on your training and experience as a professional and on the support of your colleagues and your association, the National Association for Music Education.

NAfME support includes many offerings that come from your state association and from the national office. A few that you might find especially helpful are:

- **LIBRARY OF CONGRESS (LOC) CURRICULUM UNITS** for music teaching in areas including general music, chorus, band, and orchestra, with additional units in the last two categories coming this fall. These lessons, funded by an LOC grant, are free to all who have access to the Internet. See all these free resources at [bit.ly/LOCcurriculum](http://bit.ly/LOCcurriculum).
- **NAfME ACADEMY**, which gives you access to music-specific professional development at low cost; \$20/year buys more than 100 hours of professional development at [bit.ly/NAfMEAcademy](http://bit.ly/NAfMEAcademy).
- **TRI-M® PROGRAMS FOR STUDENT MUSICIANS GRADES 6–12** highlight your school's music program and give students the opportunity to perform, lead, and serve. These programs are flourishing at schools around the nation thanks to amazing, dedicated advisors. More information is at [MusicHonors.com](http://MusicHonors.com).
- **OUR AMPLIFY COMMUNITY** enables members to find and share professional information on an easy-to-use online platform at [community.nafme.org](http://community.nafme.org).
- **2018 NAfME NATIONAL CONFERENCE**, taking place in Dallas, November 11–14, will include focused professional development experiences—divided into “Opuses,” or learning tracks. Learn more by visiting [bit.ly/2018NAfMEopuses](http://bit.ly/2018NAfMEopuses).

You'll also want to be aware of some other programs that we're designing to move the field forward. We've worked with Give A Note Foundation and the Country Music Association (CMA) Foundation on **Music Education Innovator Award grants**; the five teachers receiving this year's grants are featured in this issue. And, also with the CMA Foundation, 10 of our state Music Education Associations have received grants to help further their advocacy work.

And that ongoing advocacy work (covered at [nafme.org/advocacy](http://nafme.org/advocacy)) is key to our collective success. As debates over full funding for education take on new vigor across the nation, we are working to make certain that music education for all students is a reality in all our classrooms. It's only logical that we do so—you put your heart and mind into working with students every day of the year. You engage in professional development to make that work ever more effective. We need to work together to safeguard and extend the national, state, and local structures that make your essential work as an educator possible.

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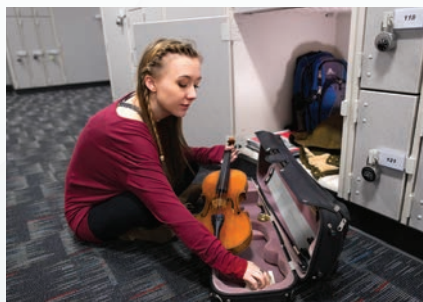
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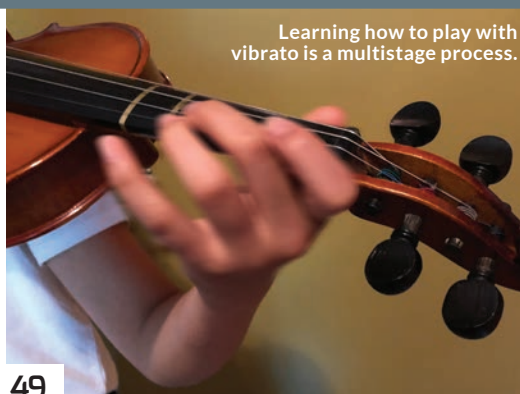
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**KATHLEEN SANZ**

By Lori Schwartz Reichl



## The New NAFME President Measures Up!

Kathleen D. Sanz has substantial knowledge of curriculum and assessment development.

**KATHLEEN D. SANZ**, who officially began her role as NAFME President in June, is no stranger to leadership roles in music organizations: She has served as president of the Florida School Music Association, President of the Southern Division of NAFME, and president of the Florida Music Education Association (FMEA), for which she currently serves as State Executive. When asked to run for NAFME president, she politely declined, but her husband challenged her with one simple, pivotal question: “What would June Hinckley tell you to do?” A respected friend of Sanz, Hinckley was a Past President of NAFME, a former arts education specialist for the

Florida Department of Education, and a former chair of the National Consortium for Arts Education Association. Although she left us over a decade ago, Hinckley’s influence still shines brightly on Sanz.

A few days after her husband’s question, she enthusiastically accepted the invitation to run.

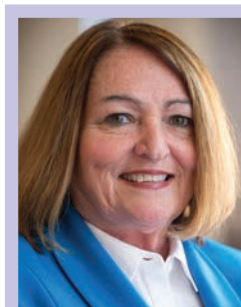
*“I plan to listen to the MEAs of each state.”*

Sanz, who currently serves as President and CEO of the June Hinckley Center for Fine Arts

Education in Tallahassee, Florida, was formerly the Supervisor of Curriculum and

Instructional Services and co-director of the District School Board of Pasco (Florida) County Curriculum Department. From 1985 to 2006, she supervised fine arts at the K–12 level after serving eight

years as an elementary music educator. In addition, she served as a grant evaluator for the U.S. Department of Education’s “Professional Development in Arts Education” (PDAE) for the Hillsborough County Public Schools. She also developed and received grants from the Florida Division of Cultural Affairs for FMEA, awarded annually from 2011 to 2018.



**KATHLEEN D. SANZ**  
President, NAFME  
President and CEO, Center  
for Fine Arts Education,  
Tallahassee, Florida

Born in Erie, Pennsylvania, Sanz's Irish family moved to a large Spanish community in Tampa, Florida, where her elementary school included a number of students who spoke Spanish.

Kathleen D. Sanz brings substantial knowledge of curriculum and assessment development to the national level. She served as the project manager for the development of the Sunshine State Standards for the Arts and, as a contributing author for Silver Burdett, she created listening lessons for elementary music. To ensure Florida teacher recertification, Sanz coordinated the development of an online model for teaching fine arts to

From left:  
Kathleen D. Sanz,  
Denese Odegaard,  
and Mary Palmer



students with disabilities.

Her goals for NAFME are to continue the conversation and sensitize members to diversity, poverty, social justice, inclusion, and equity and access. "I plan to listen to the MEAs of each state; strengthen

research in music education so that teachers understand their students and decision-makers make better decisions; and create more collaborations with principals, PTAs, and corporate and academic partners."

**DEBBIE CLEVELAND** By Lisa Ferber

## "Be who you are and let your voice be heard."

Debbie Cleveland is the 2018 Barbershop Harmony Society/NAfME Music Educator of the Year.

**DEBBIE CLEVELAND**, the choral director at Gaither High School in Tampa, Florida, has known since she was in the eighth grade that the path of music education was for her. "I was inspired by a choral director, and the dream never died." She has 31 years of experience as a choral director in secondary public schools, a history of performing worldwide with "the BUZZ," a women's international championship a cappella quartet, and choirs consistently chosen for EPCOT's Candlelight Processional, the Saint Patrick's Cathedral Concert Series in New York City, and the Florida Music Education Association (FMEA) State

Convention. Cleveland holds a Bachelor of Music degree in vocal music education from the University of South Florida in Tampa and a Master's degree in education and curriculum from the University of Tampa.

Joe Cerutti, director of outreach for the Barbershop Harmony Society, says that in addition to being an incredible ambassador for a cappella singing, Cleveland is a wonderful choral director who has one of the most beautiful voices he has ever heard. He notes that part of why Cleveland is so successful in bringing the community together is because she is friendly, and able to laugh at herself and joke with other people. "She lives it every day. She is an incredibly modest person, and her students were probably prouder of her winning that award than even she was."

Cleveland's gravitation toward

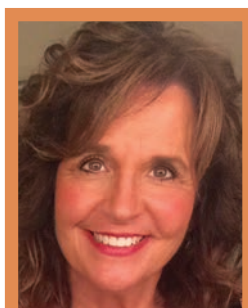
barbershop was organic, as it combines two of her long-term loves. "I sang musical theater in high school and gospel with my family, and barbershop is a combination, with the characterization like music theater and the harmony like gospel." She also has a special fondness

for teaching high schoolers. "They are just beginning to figure out who they are and who they want to become, and if I can have any part of that, then I feel like I have given them something valuable." She notes that many people keep their high school memories for a long time, whether positive or negative, and she would like to have a positive influence

on those memories.

One way in which she helps make students comfortable with singing is to create a safe environment where everyone makes it alright for everyone else. "The first day, I'll have them all listen as each person says the word 'here.' The next day, they each have to sing the word 'here.' On the third day, they sing, 'I'm here.' And on the fourth day they sing, 'I am really here,' and so on."

She is well aware of the shift that can



**DEBBIE CLEVELAND**,  
Choral Director,  
Gaither High School,  
Tampa, Florida



take place over time as people become self-conscious. “What happened between elementary school when you were a free spirit and now?” she says. “I think they can be scared to use their voice. We use it literally and as a metaphor: Be who you are and let your voice be heard.”

She offers this advice to budding teachers: “It’s an old saying, but ‘They don’t care what you know until they know that you care.’ I became a teacher because I love teaching music, but I have stayed in teaching because I love who I teach.”

*“I became a teacher because I love teaching music, but I have stayed in teaching because I love who I teach.”*



**HARRY E. PRICE** By Lisa Ferber

## Following Your Bliss as a Researcher

Harry E. Price is the recipient of the 2018 NAFME Senior Researcher award.

**FOR HARRY E. PRICE**, the idea of pursuing a career in music wasn’t exactly in his family’s plans. “My family has always been in business,” says Price, who began playing trombone in seventh grade, and decided around 10th grade that his path lay in music. “I sat my parents down and said, ‘I know it’s not for you, but I’m interested in music and teaching.’ And my father said, ‘You choose what you love, because money isn’t the answer. You’ve got to pick something you care about.’”

The shift from performing to music education happened thanks to a job Price took while putting himself through school. “I got a job assisting Michael Wagner, who was in charge of technology at the time. I also helped a couple of doctoral students who were doing dissertations, one of whom was Cornelia

Yarbrough. Interestingly, I ended up studying with her in Syracuse.” Price, who is the former Academic Editor of NAFME’s *Journal of Research in Music Education* (JRME), and current professor of music and music education at Kennesaw State University in Kennesaw, Georgia, holds Bachelor and Master’s degrees in music education, both from Florida State University in Tallahassee, and a doctorate in teacher preparation from Syracuse University in Syracuse, New York.



**HARRY E. PRICE**,  
Professor of Music and  
Music Education,  
Kennesaw State University,  
Kennesaw, Georgia

Price has been doing research for more than 35 years. He describes his passion this way: “It’s just stuff I’m interested in, stuff I wonder about. I go, ‘I wonder if...’ It’s just curiosity.” He has been working with colleague Steve Morrison on the effect of conducting regarding the perception of sound. “We did a



*“You’ve got to be open to any possibility.”*

study where we had different conductors conducting music, but we had the same performance. And we found that the effect of the conductor on people’s perception of the music was quite high. They rate the experience of the music on how expressive the conductor is.” Price also says that if people see a fancy

“Find something you are excited about. Your dissertation is who you are going to be for at least five years, so people need to find something that excites them.” —Harry E. Price



conductor as opposed to a more placid one, the viewer’s perception is affected. “Plenty of conductors will say it doesn’t matter. I tend to believe research, and if I find research that is different from what I think, I change my thought because I believe in data.”

Price remarks that, “Joseph Campbell

used to say, ‘Follow your bliss.’ And that’s what people should do. Find something you are excited about. Your dissertation is who you are going to be for at least five years, so people need to find something that excites them.”

As a tip for researchers, Price recommends, “Don’t start with the answer, like,

‘I’m going to do research and prove that I’m right. You’ve got to be open to any possibility. There is a difference between a belief and a fact. Be open to all ideas and all information, not just the information that supports what you think the answer should be, because that’s death in research.”

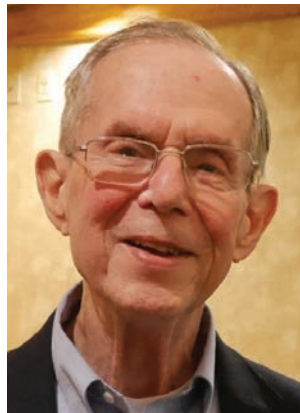
## LONGTIME NAFME MEMBER MICHAEL L. MARK PASSES INTO HISTORY

DR. MICHAEL L. MARK, emeritus professor and former dean of the Graduate School at Towson University in Towson, Maryland, died May 10, 2018. A leading music education history scholar, Mark was a member of NAFME for many years, a well-respected teacher, and the author, coauthor, or editor of numerous books and articles on music education and music history topics.

James Anthony, an associate professor of music emeritus and a colleague of Michael Mark in Towson University’s Fine Arts Department commented, “I will always remember him as a very kind, mild-mannered gentleman. He was also extremely erudite and made great contributions to music

education.”

In the words of Richard A. Disharoon, a past president of both the Maryland Music Educators Association (MMEA) and the Eastern Division of NAFME, “Three thoughts come to mind when I’m asked about Michael Mark. First, his leadership style. As president of the MMEA, he brought his scholarly approach to researching and solving difficult issues. He had a quiet but forceful manner that he used while keeping board members focused on accomplishing the mission of the association. Second, Michael led by example—he believed that music educators should be active performers. You might see him at a concert venue in Baltimore or Washington,



D.C.—in a circus band or in a pit orchestra for a musical, opera, or ballet ... Michael was playing in two quartets at the time of his passing. Finally, Michael was the most humble and self-effacing person I have ever met. He never talked about himself. If you complimented him on one of his numerous awards or one of the beautifully crafted pieces of furniture he created in his woodshop, he

would simply smile and say “Thanks.”

According to Rabbi Jerry Seidler, who gave a eulogy for Mark, “Michael was a teacher in the Prince Georges County schools in Maryland and was supervisor and director respectively of music for the Auburn and Elmira schools in upstate New York. He was an associate professor at Morgan State and Catholic Universities and a professor of music at Towson University for 17 years, becoming emeritus 20 years ago. Additionally, he served as the dean of Towson’s Graduate School for almost 15 years.”

Mark leaves a substantial body of work, including numerous articles for publications such as *Music Educators Journal* and the *Journal of Research in Music Education* and, among others, three classic textbooks published by NAFME and Rowman & Littlefield.



All-National  
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The 2018 All-National Honor Ensembles  
will take place at *Walt Disney World*.

November 25–28, 2018



Paula A. Crider



Dr. Matthew H. Spieker



Victor C. Johnson

## Register for one of the 2018 Directors' Academies

NAfME members will have the unique professional development opportunity to engage in in-depth study, discussion, and hands-on experiences aimed at developing and enhancing the participants' skills and understanding as ensemble directors. Renowned conductor-clinicians will lead each academy, sharing their own experiences and drawing on the participants' expertise.

**Clinicians:** Band Directors' Academy: **Paula A. Crider**  
Orchestra Directors' Academy: **Dr. Matthew H. Spieker**  
Choral Directors' Academy: **Victor C. Johnson**

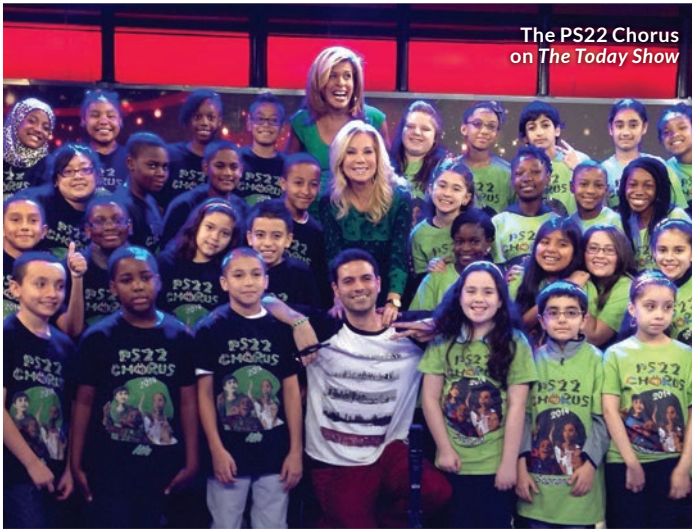
**Location:** **Disney's Coronado Springs Resort**

**Schedule:** **Monday, November 27**  
9:00–11:30 a.m.—Session 1  
1:30–4:30 p.m.—Session 2  
**Tuesday, November 28**  
9:00–11:45 a.m.—Session 3

**Cost:** **\$99**

**Deadline:** **Friday, November 9, 2018**

**Register:** **[nafme.org/ANHE](http://nafme.org/ANHE)**



## The Superstars of PS22

An extraordinary choral ensemble in New York has a strong following online.

**THE PS22 CHORUS** of Staten Island, New York, is no ordinary school ensemble. This group of 65 fifth-graders have performed at the 2011 Oscars and have appeared on numerous television shows including *Good Morning America* and *Nightline*. They have performed with artists such as Tori Amos and Matisyahu, and they count such luminaries as Stevie Nicks, Suzanne Vega, and Coldplay among their fans.

How did this come about? The chorus was founded in 2000 by their director Gregg Breinberg, though at the time he did not anticipate their stellar trajectory.

“After one year, at PS22” says Breinberg, “I realized this was definitely the right place for me. I loved the multicultural aspect of the building; it was a cross-section of the U.S. It

was also an economically-challenged area; parents couldn’t afford to give students private lessons. But it was serendipitous that they opened up a music position and gave me the freedom to take the program in the direction I wanted to. I aimed for 65 kids in the chorus, which is doable when traveling, but big enough for the sound I was looking for. This was going to be the focus of my program. The principal was on board with this and scheduled things to make time available.”

The chorus’s repertoire is unusual in that it includes a great deal of pop music in Breinberg’s own arrangements. Also unusual is his way of making music with the students. “Our approach is to perform your way. Move your own way. I control the repertoire; I don’t control their

interpretation of it. The most powerful thing about music is the way it makes you feel. You communicate this feeling with your body, while you’re thinking about technical things like pitch and blend. It’s almost like interpretive dance.”

The chorus hit the world stage in 2006. “I wanted to start a blog,” recalls Breinberg. “I got permissions from parents, and began posting videos of our performances. Eventually our videos were noticed by Tori Amos. Her management reached out and wanted to meet with us at Sony Atrium in Manhattan. She sang with us and was crying and very moved by it. Perez Hilton had caught wind of this and started posting our performances. That got us a cult following on the internet. We did a video of ‘Eye of the Tiger.’ Coldplay found our video of ‘Viva la Vida’ and put it in their newsletter. Between these two, we went to millions of views.”

Breinberg continues, “I want to give them a [path] to individual expression. I am moved by seeing how the kids grow through the music. Kids of different backgrounds coming together. In a world where everyone is at odds, I feel 22 has had an influence.”

You can find more information about Breinberg and the chorus on their Facebook page at [facebook.com/PS22Chorus/](http://facebook.com/PS22Chorus/) and at [youtube.com/user/aggregofsociety/featured](http://youtube.com/user/aggregofsociety/featured). ■

*“The most powerful thing about music is the way it makes you feel.”*

### “IF I WERE IN THEIR SHOES”

Gregg Breinberg’s path has been a combination of understanding himself and his ideals—plus the self-determination to make it happen.

“I grew up in a musical family. My mom was a pianist. Both my parents were teachers, and my mom always had us kids harmonizing on things like Everly Brothers songs. I loved it. Then as an undergraduate at SUNY New Paltz, I majored in music theory and composition. I got my Master’s in Music Education at Wagner College on Staten Island. But after college I really didn’t know what I wanted to do. Eventually, I decided to go with what I knew, and I became an elementary music teacher in the public schools. When I was a kid, I didn’t have as much fun in my music class as the kids in the PS22 Chorus are having. When I began as a music teacher, I promised myself that if I was going to teach chorus, I would do it in a way that I would enjoy if I were in their shoes.”

Photo by Lisa Kochman.





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## Be Seen!

Greater visibility for your program can translate to greater financial support.

**IMPLEMENTATION OF** the Every Student Succeeds Act (ESSA) continues in the next school year, which means there can be a substantial amount of money available for the arts, but music teachers need to “blow their own horns,” so to speak. Lynn Tuttle, NAFME’s Director of Public Policy, Research, and Professional Development, says that teachers need to make everyone in the community aware of what they do. “Every time you prepare for a performance, it can be a moment of advocacy,” Tuttle says. “Writing about the importance of music education, or what it is the kids get out of the music program every day, should be part of that performance book.” So, students’ voices can be heard not just in the performance itself, but also in the performance’s program: Kids can write about what they’ve learned. If they would rather speak as part of the

performance, you can have the kids address the audience. In the program book, you can include comments from members of your school’s administration or school board on why they think music education is important. You can even ask them to speak to the audience to start off the show. “Better yet, if they are musicians themselves have them join in on a piece. This builds relationships, so they look at the programs’ attributes in a different way,” says Tuttle. With social media being an important outlet, relationships can be built there as well. Many districts encourage teachers to tweet about performances.

“You can invite parents, administrators, and school board members into rehearsals so they can see what the process is like,” says Tuttle. “It’s not the polished work, but a work-in-progress. Many folks know magic occurs, but

they don’t know what the hard work looks like. Reinforce what music brings to the lives of children.”

It is important to be aware that Title IV, Part A has been appropriated at 1.1 billion for the coming school year. Tuttle notes that this is almost a three-fold increase from the first round of allocations. It can be a good idea to contact your district office, ask about Title IV, and see if you can get engaged in that planning process. Make the case for how music can be part of a well-rounded education.

James Daugherty, instructional program specialist for fine arts and distance learning for the Davidson Country Schools in Lexington, North Carolina, was that state’s NAFME president when they received the state advocacy award at NAFME’s National Assembly in 2017. “Recently, arts coordinators across North Carolina met, and I shared several implementation strategies with them, gained from NCMEA’s [North Carolina Music Educators Association] work with NAFME,” says Daugherty. “It was a great time of sharing because over half of them did not have a good working knowledge of Title IV.” Teachers can encourage their districts to apply for the funding by making them aware of their programs, as Daugherty cautions that districts that don’t apply for the money will not automatically receive it. ■

*“Every time you prepare for a performance, it can be a moment of advocacy.”*

### CHECK OUT THESE NAFME ADVOCACY RESOURCES!

**ADVOCACY TOOLS**  
Visit [nafme.org/advocacy](http://nafme.org/advocacy) to find information on music education advocacy in general, the legislative agenda, The Advocacy Bulletin, the Grassroots Action Center, the Public Policy Hub, Public Policy News Center, and a list of Public Policy Coalitions.

**EVERY STUDENT SUCCEEDS ACT (ESSA)**  
Visit the Everything ESSA Page at [bit.ly/EverythingESSA](http://bit.ly/EverythingESSA).

**ADVOCACY/PUBLIC POLICY WEBSITE**  
There are a number of advocacy webinars available at [nafme.org/advocacy/public-policy](http://nafme.org/advocacy/public-policy). Check out the NAFME quarterly advocacy webinar series, and receive free professional development recognition.

**NAFME ADVOCACY CONTACTS**  
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Little Kids Rock will run a series of hands-on workshops during the 2018 National Conference.

# Teaming Up for Music Education

## NAfME unites with corporate partners for 2018 National Conference.

**NAfME'S NATIONAL CONFERENCES** are designed to provide hands-on learning opportunities for music educators. Ashley Wales, NAfME Business Development Manager, says, "When sponsors add their resources and intellectual capital to the mix, we can make great strides in building the music education community as a whole." Here is a sampling of those sponsors.

Quaver's Marketing Manager, Alayna Anderson says, "We are excited to be the title sponsor for the 2018 NAfME Conference and know attendees will once again leave inspired and ready to take their newly learned knowledge into their classrooms! We enjoy learning what they're doing in their classrooms and hearing how they are transforming students'

lives through music."

Little Kids Rock is running a series of fun, hands-on workshops that enable participants to make music together and develop new skills. Gareth Dylan Smith, Manager of Program Effectiveness, says, "We look forward to engaging with teachers and arts administrators as they are quick to understand the value of our programs in schools and the learning approach we bring. Teachers and administrators understand the need for change and innovation in music education, and we enable them to meet that need."

The Technology Institute for Music Educators (TI:ME) provides professional development and support to teachers who want to learn more about teaching today's tech-savvy

student. John Mlynczak, President, says, "This year we are honored to bring together a powerhouse of TI:ME presenters to provide a comprehensive Opus that covers all areas of teaching with technology. We most look forward to our hand-on tech lab where participants can interact with technology and talk directly with the manufacturers about their needs."

The National Federation of High School Associations, which has a conference discount for its members, offers online education and professional development opportunities for music directors and administrators. James Weaver, Director of Performing Arts and Sports, notes, "This year the NFHS is looking forward to continuing to network with teachers and organizations to better music education in the U.S."

Steinway & Sons will be attending the conference for its first time. Kenneth McAleese, Manager of Educational Programs, remarks, "With new programs—like our Steinway Teacher and Educational Partner (STEP) Program, our new K-12 Steinway Select School/District Program, and with our Institutional Toolset of fundraising tools, inventory assessment, and purchase programs—we offer a unique educational package with valuable benefits to educators and schools across the country." ■

### A SAMPLING OF 2018 SPONSORS

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Tonara motivates students with goal-oriented tasks and more that encourage them to practice, and manages students, assignments, and more.

**Little Kids Rock**  
[littlekidsrock.org](http://littlekidsrock.org)  
Little Kids Rock restores, expands, and innovates music education; trains teachers; and donates instruments and more so kids can rock!

**Steinway & Sons**  
[steinway.com](http://steinway.com)  
Steinway has been an avid supporter of music education, from the time Doretta Steinway gave piano lessons to their present-day support of music teacher conferences.

**TI:ME**  
[ti-me.org](http://ti-me.org)  
TI:ME's mission is to assist music educators in applying technology to improve teaching and learning in music.

**National Federation of High School Associations**  
[nfhs.org](http://nfhs.org)  
The NFHS writes the rules of competition for most high school sports and activities in the U.S.

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# The Ways of the MCAs

## What are the Model Cornerstone Assessments?

### YOU MAY HAVE HEARD

mention lately of “Model Cornerstone Assessments” (MCAs), but what are they, how were they developed, and how are they applicable to your work as a music educator? “The MCAs are assessment tasks and scoring devices that can be applied in various settings and reliably administered to be used by teachers to illustrate what, and the extent to which, students are applying artistic processes, defined by the 2014 Music Standards,” says Frederick Burrack, director of the office of assessment, professor of music education, and chair of graduate studies at the University of Kansas in Manhattan, and Kelly A. Parkes, associate professor and director of student teaching, Music and Music Education, at Teachers College, Columbia University in New York City. More specifically, they note that the MCAs are “assessment

frameworks specifically designed to be integrated into instructional processes of school music programs in United States schools. They address all of the Performance Standards that define how students demonstrate the Process Components of Performing, Creating, and Responding in the 2014 Music Standards. These research-based assessment tasks were developed by assessment experts from university music educators from across the country supported by feedback from hundreds of music teachers. They were tested and revised in schools for more than two years with collaboration among researchers, teachers, and their students.”

How can music educators, then, use the MCAs in general music and performance classrooms? “The MCAs are designed for music teachers to integrate their school curriculum into the assessment task,”

remark Burrack and Parkes. “Each MCA includes editable materials and aligned scoring devices/rubrics.”

The MCAs are currently available for second-, fifth-, and eighth-grade general music, and secondary-level strands of ensemble, theory, and guitar/keyboard—all of which are available for free download via [bit.ly/UsingModelCornerstoneAssessments](http://bit.ly/UsingModelCornerstoneAssessments) and include “student work samples from the pilot study that illustrate each level of student achievement,” note Burrack and Parkes. “The unique and most valuable aspect of the MCAs is the flexibility to adjust for differences in music programs while assessing each Performance Standard with a common scoring device. This includes a variety of ensembles ranging from traditional ensembles (band, choir, orchestra, jazz) to nontraditional (such as culturally-varied, improvisational, aural-based, symbolic notation-based, creative-based).”

For those who are interested in learning more about the application of and research regarding the MCAs, Burrack, Parkes, and associated researchers have an upcoming publication entitled *Applying Model Cornerstone Assessments in K–12 Music: A Research-Supported Approach* (Rowman & Littlefield). “This publication provides descriptions of each MCA with associated results and school music teacher feedback from the pilot study to assist teachers to understand and use the MCAs in their classrooms.” ■

“They were tested and revised in schools for more than two years.”

### NAfME ASSESSMENT RESOURCES

To support your work, here are items that can help you assess your students and will assist your administrators in evaluating your music program.

**The 2014 Music Standards** are described at [nafme.org/standards](http://nafme.org/standards).

“**Putting It All Together: Standards and Assessment at the District Level**” by Denese Odegaard: [bit.ly/StandardsAssessmentatDistrictLevel](http://bit.ly/StandardsAssessmentatDistrictLevel).

**Applying Model Cornerstone Assessments in K–12 Music: A Research-Supported Approach**

- Using Model Cornerstone Assessments: [bit.ly/UsingModelCornerstoneAssessments](http://bit.ly/UsingModelCornerstoneAssessments).
- Book chapters: [bit.ly/ApplyingMCAs](http://bit.ly/ApplyingMCAs).

**NAfME Academy** (\$20/year for nearly 100 hours of professional development resources) offers a number of webinars on assessment topics. See the complete list at [bit.ly/NAfMEA](http://bit.ly/NAfMEA).

**NAfME Evaluation Workbooks** are available in hard copy and fillable PDF formats. Visit [bit.ly/NAfMEshop](http://bit.ly/NAfMEshop) to purchase, and [bit.ly/GMWorkbooks](http://bit.ly/GMWorkbooks) for more information.

- *Workbook for Building and Evaluating Effective Music Education in General Music*
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*Every Student Succeeds Act  
(ESSA)*



## “Well-rounded Education”

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S. 2277 (52)



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**REQUEST** that your school and community leaders collaborate with the State Board of Education.

Photo Credit: Rob Davidson Photography

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# The 'Appy Choral Director

Just in time for the new school year, here's a run-down of helpful apps and more for the choral classroom.

**THE NUMBER OF APPS**, software, and gadgets available for use in the music classroom continues to grow each year, but finding things that can actually be directly applicable and beneficial to your choral classroom grows more and more difficult as well. Christopher Russell, director of choirs at Oltman Middle School in St. Paul Park, Minnesota, has a helpful list of must-have apps.

## Rehearsal Apps

### ■ **forScore** (\$9.99 plus in-app purchases)

For daily rehearsals and music management, Russell's ace in the hole is an app called forScore for the iPad. "forScore remains the must-have app not only because of digital music, but also because of the features," he says. While many people know of forScore as a sheet music storage and annotation app, there are other options hidden under the surface that can assist with making rehearsals much more effective. "You can create recordings of your rehearsals or performances directly inside forScore, or load other recordings of the music you are studying into the app and use it in many different ways. For example, on the fly, you can transpose into different keys, adjust the speed of the recordings, or even make rehearsal loops for students to play along with. For our middle school musical, we use rehearsal tracks and the entire thing can be run off forScore."

### ■ **Acapella** (free plus in-app purchases)

If you are a fan of YouTube vocalists who record multiple versions of

themselves singing different parts of the same song and then overlaying them to produce harmony, the Acapella app from PicPlayPost might be a nice fit. Russell has been doing a lot more with video recently, and Acapella helps him create special videos with which his students can practice. "If I'm going to be gone, I'll use the Acapella app to make a rehearsal track. You can take multiple videos and overlay yourself."

### ■ **Keynote and PowerPoint** (free)

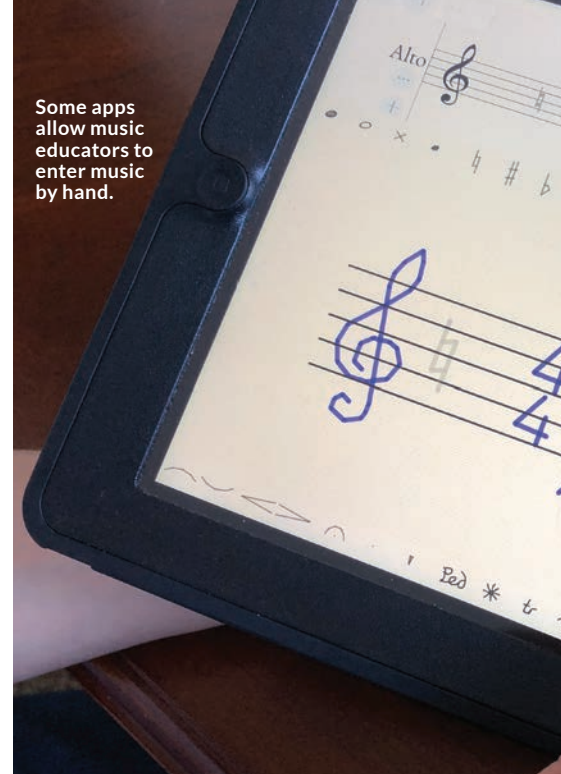
Other go-to apps for Russell are slide-based presentation apps such as Keynote and PowerPoint. By organizing your rehearsal using presentation tools like these, you can speed up the overall rehearsal and maintain focus on the goals of the day. "I use them to project the day's warm-ups, display the rehearsal order, daily announcements, or anything else that I would normally have to write on a whiteboard. I'll use it to play a short YouTube video at the beginning of class while I am taking attendance and then we go right into warm-ups after the video."

## Notation Apps

### ■ **Notion** (\$14.99 plus in-app purchases)

While many people think of the Notion app by PreSonus as primarily being a music notation editor on iOS, it can also be used for many other purposes. "Notion is wonderful for creating practice audio tracks for rehearsals or private practice. You can add individual parts for each of your sections. Once the parts are entered in, you can easily

Some apps allow music educators to enter music by hand.



bring up or mute individual parts so that students can have a practice track with or without the part they are singing. Another bonus in my opinion is that the app has a very high-quality piano sound that actually sounds better than many classroom pianos, and it never goes out of tune."

Notion's big strength remains its notation capabilities however, which make it easy to enter music on a staff, play it back using synthesized instrument, and export and print that notation as needed. Russell uses it for this purpose as well, and suggests that users consider investing in the handwriting plugin for the app. "If you have an Apple Pencil and one of the newer iPads that includes Pencil support, Notion's handwriting plugin lets you put in slurs, accents, and other articulations much more easily."

### ■ **NotateMe** (\$39.99 plus in-app purchases) and **NotateMe Now** (free)

Getting music into your favorite music notation program can be a challenge, whether it be on a PC, Mac, or any mobile device, especially now that companies such as Finale have removed the previously-provided music-scanning programs from their products. However, with an app called

Photo by Jackie Jordan.





NotateMe, choral educators can quickly and accurately write music by hand or scan in multiple pages of full-size sheet music. The app can convert this into a variety of formats including MusicXML, which can be exported for use in the music notation app of your choice.

There are two versions of the app available. NotateMe Now is a single-stave notation system that includes the scanning capabilities, but for only one part or instrument. However, with NotateMe, you can have multiple staves and scan multiple parts if you invest in their PhotoScore plugin as an in-app purchase. While the cost of the scanning in-app purchase is rather steep, at a hefty \$70, the quality and accuracy of the scanned music is quite high and can save the user lots of time over manually entering notes one at a time.

■ **Sheet Music Scanner** (\$4.00)

In the same vein, the aptly-named Sheet Music Scanner app provides basic scanning and MusicXML export capabilities while also providing some features that are very handy to have in a vocal music classroom. For an investment of only \$4.00, the app allows you to scan in a piece of sheet music and then immediately play it back using a variety of different instrument sounds.

## Miscellaneous Music Apps

■ **What's My Note?** (\$0.99)

“What’s My Note? is a great app for any singer to have on hand,” says Russell.

“You can take a picture of your music and when you touch a note on the screen it plays the note for you. It’s kind of like a notation scanner, but it’s great in that it can help someone who doesn’t play piano to learn their part.”

■ **Sight Reading Factory** (free)

One app that continues to get lots of use from both vocal and instrumental musicians is Sight Reading Factory. Whether using the online version ([sightreadingfactory.com](http://sightreadingfactory.com)) or working directly in the app, Sight Reading Factory provides an excellent way to practice and develop sight-reading skills. “For teachers who are struggling to teach sight-reading, it’s an excellent tool to have available.” Simply select the instrumentation of the music you wish to drill, set the parameters (range, key, rhythmic difficulty), and the system will produce a random, logical melody for the student to sing or play. For those who purchase a subscription, the app also provides classroom-management and assignment features.

## Hardware

On the hardware end of things, the variety of useful gadgets continues to expand as well. Here are a two of Russell’s favorites.

■ **Shure MV88 Digital Stereo Condenser Microphone for iOS** (\$149)

The built-in microphones found in most mobile devices are adequate for making phone calls but often come up short when there is a need to record high-quality, stereo audio. Russell strongly encourages choral educators to purchase an external microphone for this very reason. “I like to use the Shure MV88—which has a lightning adapter—and then use TwistedWave

[free], PreSonus Capture Duo [free], or a similar app to record students with high fidelity and edit that audio later, if needed.”

■ **MIDI Dongles**

Getting music into your device is easier than ever before as well thanks to the growth in Bluetooth MIDI dongles that work with multiple devices. You can use them to wirelessly connect your standard MIDI keyboard or other MIDI device to your iPad, Chromebook, or computer. They also have styles that work with USB instead of the traditional round MIDI ports found on older equipment. ■

## THE MUST-HAVES

**AMAZONBASICS BLUETOOTH 4.0 AUDIO RECEIVER** (\$20.00)

Getting audio from your mobile device into a classroom sound system used to be as easy as plugging in a basic headphone cable. The removal of standard headphone jacks (and the sometimes-dicey Apple AirPlay and Android streaming performance) may mean that you need something a bit more robust to get the best sound out of your portable devices.

Russell suggests that choral educators invest in a Bluetooth audio receiver. These devices allow you to stream audio from your portable iOS or Android device directly into a sound system. “Both AirPlay and the Android version of wireless streaming both work nicely but can be difficult to use at times. Using Bluetooth, on the other hand, is usually much more reliable.” Choral directors can use the Bluetooth connection to send any audio—including sounds from a metronome, pitch pipe, or music collection—directly to a room’s speakers. When neither Bluetooth nor one of the other wireless options is available, Russell suggests falling back to using a wired cable with a VGA or HDMI adapter for reliability.

**FORSCORE**

As mentioned previously: With variable-speed playback and recording capabilities, built-in metronome, pitch pipe, PDF converter, multiple library support, and an 88-key virtual keyboard, forScore is like a Swiss Army knife for musicians—and especially music educators. “There are so many different features available that I use almost on a daily basis,” says Russell. “My day would be much harder to get through without it.”



# Teaching Strategies for More Inclusive Practices for Strings Students

Here are some insights into teaching strings while embracing diversity.



## MARGOT MEZVINSKY

*teaches strings at Braddock Elementary and Greenbriar East Elementary Schools in Fairfax County, Virginia. A NAfME member, she can be contacted at [margotmezvinsky@gmail.com](mailto:margotmezvinsky@gmail.com).*

**TEACHERS NEED TO BE** sensitive to a student’s background, culture, language, and traditions. When we embrace diversity, the classroom becomes a safe haven and a stimulating environment for learning. Here are some tips that have helped me in my work in the 10th-largest school district in the United States: Fairfax County, Virginia. We serve a diverse student population of more than 188,000 students. Some 54,000 students receive classes for English for Speakers of Other Languages (ESOL).

When students first enter the classroom, create an inviting environment for everyone. Stand at the door and greet them in several different languages—e.g., “Hello, Hola, Bonjour, Shalom!” Try to learn “Hello” or “Welcome” in as many languages as possible. Your best resource is the class: There may be a Vietnamese student, a Turkish student, or an Iranian student who would be pleased to be asked to teach the class how to greet someone in his or her home language.

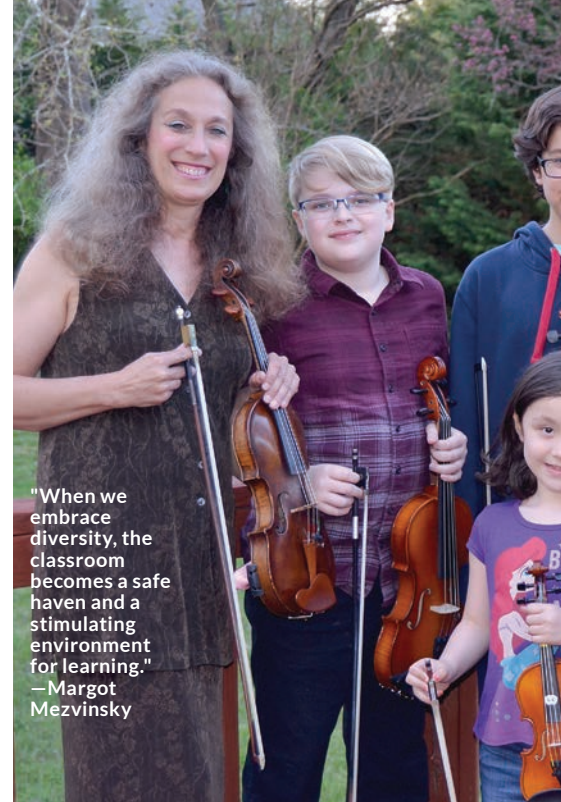
## Multi-Language Lesson Plan

Post parts of the lesson plan on the board in a different language. Talk to your school’s ESOL teachers, use Google Translate, and ask students to help with translations. In the beginning, students may be hesitant to share with the class. They often feel that they will be viewed as “different” from their peers. After the teacher praises a student, it soon becomes easier for them to express themselves in their native language. Once they see that you will be asking them regularly how to say something in their language, students will expect your class to be multilingual. Since Italian is the universal language for the Western music world, many students may be able to see how their own language is similar.

A simple multilingual lesson segment is available for download as a PDF at [bit.ly/DiscoveriesAugust2018TM](http://bit.ly/DiscoveriesAugust2018TM). Post this on the board, or place the information up using a projector, and then engage your class.

## A Multicultural Approach

Another strategy is to personalize the titles of pieces using students’ names. “Mary Had a Little Lamb” could become, for example, “Akram Had a Little Lamb,” “Mariela Had a Little



*“When we embrace diversity, the classroom becomes a safe haven and a stimulating environment for learning.”  
—Margot Mezvinsky*

Lamb,” “Mohammed Had a Little Lamb,” “Margarita Had a Little Lamb,” and so forth.

You can also change the words in pieces to include foods or other items from different cultures. For example, “Hot Cross Buns” could instead be “Hot Tamales,” “Hot Pot Stickers,” “Hot Kabobs,” “Hot Wontons,” etc.

## International Night

Get involved with your school’s international night, or start one at your school. Teachers can audition students to perform something from their home countries. Students might sing, dance, play an instrument, or perform something unique to their native land. Organize a buffet of international foods in the cafeteria made by students’ families and others in the neighborhood. A small group of orchestra students can perform in the hallway as people are entering and exiting.

A large ensemble or a small group of students could learn a piece of music from one of the community’s ethnic groups to be featured on the program. Students could dress in the traditional costumes of their homelands or in clothing their ancestors might have

Photo by Bryan Ranharter.





# Fitting It All In

A Look at High School Scheduling Practices



**MATTHEW J. LaPINE** is the director of choral music at Bernards High School in Bernardsville, New Jersey. A NAFME member, he can be contacted at [matthewlapine@gmail.com](mailto:matthewlapine@gmail.com).

**“DIES IRAE”**—the day of wrath, when judgment is passed. This is the moment of truth, when I get nervous each year—the time that my high school’s guidance department begins the student-scheduling process for the next academic year. As a choral director in a relatively small, suburban New Jersey public high school, this is my “How am I doing as a teacher?” evaluation.

For the past several years, I have buried my head in the sand and pretended that it wasn’t happening. I may have mentioned something to my students here and there—something along the lines of “Don’t forget to register for chorus!” I even went so far as to remind students to use the words “I want to make choir a priority in my schedule.” For these years, I’ve seen consistent enrollment in my ensembles. Most students who join choir stay with it throughout high school. The last year

or two, however, I haven’t been able to graduate anywhere near the number of students who join in their freshman year. I wondered: “Where are these students going? Why aren’t they sticking with choir?” I began to reflect: “What am I doing that’s driving them away?”

## A Proactive Survey

This year, I decided to be proactive. Using Google for Education, I created a form that surveyed students about their scheduling plans for the following year. The form had some basic questions:

- What is your current grade?
- What class (ensemble) are you in?
- What voice part do you sing?
- Will you be returning to choir next year? Yes/No/Unsure. (If the answer is “No” or “Unsure,” I ask “Why?” and provide an open-ended text box for a response.)

Of the 120 chorus students that I teach, 98 completed the survey. Of those who responded:

- 12 were graduating seniors (several seniors chose not to take the survey since it really didn’t apply to them).



- 56 provided a resounding “Yes.”
- 17 said that they were “Unsure.”
- 13 said “No.”

Disheartened from the results of my survey, I was down on myself. Why don’t these kids like me? Why don’t my students like my class? How can 30 of 100 respondents not want to continue? I thought that my students enjoyed being a member of the various choirs at my school. I thought I was working to build the choral program. I thought I was doing well.

I was up all night—thinking, reflecting, praying. Where did I go wrong? So, I sorted more thoroughly through the data.

Of the “No” answers:

- Three students stated that, while they enjoyed the class, chorus “isn’t for me.”
- Three said they would like to “try other electives.”
- Six said that chorus would not “fit in my schedule.”

Of the “Unsure” answers:

- One was afraid to audition for the



Why do high school students stop making choir a priority in their schedules?

next level of choir (and doesn't want to repeat "freshman" chorus).

- Two wanted to try other electives.
- 14 did not believe it would "fit into my schedule."

Now I could put this information into better perspective. Of the 98 respondents:

- 12 were graduating (so they shouldn't be counted).
- 55 were excited to continue.
- Three were no longer interested in singing (which is sad, but it's an understandable number).
- Five wanted to try other electives (which is, again, sad, but also an understandable number).
- 20 didn't think chorus would fit into their schedules.

Wait—20 students are unable to fit choir into their schedules? How can so many students be concerned with fitting this class into their schedule? These students have nine periods to fill! One must be their lunch period, and one must be a physical education class. Other than that, there are seven classes

remaining: English, math, science, science lab once or twice per week, social studies, and language. What about the last class? Why can't chorus be the last class? Why won't it fit?

### **The Pre-College Pressure Cooker**

Many students take a second science course, which doubles the amount of lab required. Other students are taking five or more AP classes and truly need that last period to be a study hall.

Wondering whether these students were just using the schedule as an excuse, I asked the 20 who said the schedule was keeping them from responding "Yes." Unanimously, they all told me that they really love to sing, they love being in my class, and they want to continue with chorus. So, why are students doing this to themselves? Why are they overloading their classes? Where is this pressure coming from? I learned that all 20 believed that they needed to do "what's best for getting into college."

That evening, I happened to be meeting with a friend of mine: a

veteran, well-respected teacher who recently retired. I mentioned my situation to her, stating my concern with so many students citing the schedule as being an issue. She immediately shared an anecdote from one of her last years of teaching. Her school district was known for having an incredible arts program. One student had been in the award-winning orchestra program from the time it was first offered in elementary school. At the end of his junior year, he decided to apply to a top-tier college early-decision, and he was accepted into the school. To make sure he was prepared for the school, he decided to overload his schedule with AP and other "academic" courses, and he chose to drop orchestra for his senior year. Like most seniors, he was required to submit his first marking period grades from his senior year to the college. Shortly thereafter, the college called him and inquired why he dropped orchestra in his senior year. The student they had accepted was a well-rounded student who was committed to academics and was also heavily involved in sports and



# AMPLIFY: LEAD. ENGAGE. INSPIRE.

You can receive 20 hours of professional development for attending an Opus at the National Conference and/or 10 hours of professional development for attending one of the three two-day Forums.

- **EMERGING LEADERS FORUM:** This forum seeks to unite individuals interested in taking the step to serve as a leader within NAFME and its affiliate music education association structure. Young professionals, teachers returning to the field, and established teachers will all walk away feeling empowered to join the ranks of those who came before and those currently working to ensure a bright future in music education.
- **COLLEGIATE FORUM:** Collegiate members will learn what it takes to be a successful music educator, beyond sound pedagogy and good music-making. Participants will not only share and learn from and with their peers, but also meet and network with district arts coordinators and music program leaders from across the United States.
- **MUSIC PROGRAM LEADERS FORUM:** This forum will provide relevant professional development for music program leaders and district arts coordinators working in the K-12 school setting, aimed at establishing and growing networks of collegial support for those in the profession. This forum is geared for those in administrative roles, built with insights and models from your colleagues – music program leaders across the nation.

## 2018 NATIONAL CONFERENCE NOVEMBER 11-14, 2018

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**AMPLIFY: INVOLVEMENT** - Engaging Diversity in Music-Making and Teaching  
How do we create a fully inclusive classroom for all learners and all students, regardless of background, learning style, or level of musical experience?

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From left:  
Brian Gallagher,  
GAN Board member  
Sean Smith,  
Warren Mize,  
Ginny Coleman,  
Chris Gemkow,  
Ethan Chessin,  
and GAN Board  
President Beth  
Slusher

# GIVING *Awards,* REAPING REWARDS

Photo courtesy of Give A Note Foundation.



BY ANDREW S. BERMAN

# The new Give A Note Foundation Music Education Innovator Award Grants support music educators who work to draw more students to their programs.



York Community High School teacher Chris Gemkow helps sophomore Madison Justus find sounds in his music production class.



Cover artwork from the York Album Project

**THIS PAST SPRING**, Give A Note Foundation, thanks to the generosity of founding sponsor the Country Music Association (CMA) Foundation, announced five \$4,000 grants to music educators across the United States as part of the inaugural season of their Music Education Innovator Awards. The goal of these grants, sponsored by the CMA Foundation, is to support music teachers in

their efforts to reach students outside of their music programs. The winning programs each drew in students not already enrolled in music at their schools. “If you are focused on equity, as we are, it is vital that you are identifying innovative ways to serve every child,” says CMA director of community outreach Tiffany Kerns. Kerns acknowledges that music education has a strong tradition in



Ginny Coleman and Janet Latham conduct the Wildcat Choir at the annual TCHS Choral Department Showcase Concert.

this country, and part of that tradition is creativity in connecting with students in new and different ways, and adaptability to change. “If you are committed to meeting the needs of every student, ensuring all are able to participate, you must look at additional ways to meet the students where they are—reaching them directly and just not waiting for them to seek music out,” she says. The Music Education Innovator Awards are aimed at that target. “These awards are meeting the needs of a teaching field who are continuing to ask for more resources on behalf of the students they are serving.”

“What we really wanted to do was create a program that would have a ripple effect,” explains Ashley Wales, Director of Partnerships and Programs for Give A Note Foundation. The committee was looking for programs that could be replicated at other schools across the country. “Investing in models that can be shared and implemented throughout the country and in other communities is the long-term goal of the Music Education Innovator Awards,” Kerns adds. The hope is that the awardees will become ambassadors to other

teachers who need guidance, creating an ongoing cycle of mentorship. “Ultimately,” says Wales, “the goal is to reach more students and to have a more powerful footprint for music education.” These five teachers will present their programs at the NAFME National Conference, November 11–14 in Dallas, Texas. “It’s not just about the successes,” clarifies Wales, “It’s also about the challenges.” The grantees will field questions from conference attendees and have the opportunity to present broadly about their innovations.

The conferral of these awards represents an ongoing collaboration between the CMA Foundation and Give A Note Foundation. The CMA Foundation is committed to investing in music teachers, and “we believe Give A Note’s mission to highlight, support, and celebrate innovation in the field complements the work of the National Association for Music Education, the premier membership for music teachers,” shares Kerns. “Our investment will allow Give A Note to identify those teachers and ultimately gives NAFME’s membership the ability to replicate those models (or versions of those innovation models) in their communities.”

The application process for the Music Education Innovator Awards began in January and resulted in 60 submissions from a variety of regions in the U.S. Wales says that this demonstrates that “there are so many teachers doing wonderful, innovative things across the country.” Geography was not a factor in the decision-making process, but Wales points out that this year’s winners represent different areas of the nation: Washington, California, Texas, Illinois, and Alabama. Another takeaway is that “there is such a need for support. These teachers are struggling with their programs,” Wales concludes. “There’s so



Ethan Chessin leads a final dress rehearsal of a collaboration with the rock band AU, part of the Business of Music curriculum that received funding from the Music Education Innovator Award grant.

much work here to be done; there's so much funding to be done." A committee composed of Give A Note Foundation board members and past award recipients chose the winning programs based on innovation, measurable impact (increased music program enrollment, etc.), and how well the program could be implemented in other schools. Five more grants will be awarded to different programs in the fall, and the pattern will continue with 10 awards granted per year.

"Music teachers are some of the most impressive, resilient, and driven professionals I've ever met," says Kerns, who found the innovations submitted by the award winners compelling and indicative of progress in music education. Of the five award-winners, three of their programs address the need for and interest in music business instruction in our schools. This need is reflected in the makeup of the music workforce. Kerns says, "Our music industry is built on creatives, musicians, and business professionals. Giving students an opportunity to learn more about the business that supports the music community allows students who may not have found their passion in the creation of music a place to learn, belong, and work alongside peers."

## The Award Winners

**ETHAN CHESSIN**, choir director at Camas High School in Camas, Washington, was awarded a grant for his "The Business of Music" program. Music teachers like Chessin are finding that students both inside and outside their programs are interested in music business classes. Students become intrigued by, say, sound mixing, and that leads to an interest in the creation of music itself, which Wales says is "a perfect learning situation where kids want to learn more." Chessin partners with a professional musician who composes a full-length concert, and then the students work together with professionals to produce it. He also brings in a publicist, a talent buyer, and other experts in the various aspects of the industry. Students get to see the whole process first-hand.

**GINNY COLEMAN**, choral director at Tuscaloosa County High School (TCHS) in Northport, Alabama, received her grant for an inclusive choir program



Musicians in Brian Gallagher's Mariachi de la dinastía Ramona

called "All Together Now: Including Children with Severe Disabilities in Choir." At TCHS, as with many schools, students with severe disabilities are taught separately from the rest of the school, and this can have an isolating effect. Coleman meets the educational and social needs of these students by creating an environment where kids of all abilities can sing and learn together. Coleman made the choice of programming popular music for the ensemble as it is universally familiar among all of the students; it is also easier to teach to students with limited literacy, which is a trend among students with disabilities. Coleman incorporates instruments into the repertoire, allowing nonverbal students the opportunity to participate. One of the challenges of the program is the arrangement workload. This challenge becomes an additional learning opportunity for Coleman's students who are interested in choral arranging. Students with and without disabilities are attracted to her inclusive choir for many reasons, one of which is the opportunity to learn and perform in this unique environment.

**BRIAN GALLAGHER**, instrumental music director at Ramona High School in Riverside, California, won his grant for creating Mariachi de la dinastía Ramona after his students expressed an interest in learning mariachi. Wales notes that while there is a growing number of mariachi programs in U.S. public schools, "It's not that easy to teach." To get help in offering his students high-quality instruction, Gallagher reached out to previous Give A Note Foundation awardee Ramon Rivera, mariachi director at Wenatchee High School in Wenatchee, Washington. This is an example of the "ripple effect" Wales referred to. Mariachi instruction passes from educator to educator through a network of mentorship helped along with the exposure and support of the grants process. Gallagher is now learning

mariachi along with his students and forming new connections with them, and the class is attracting new students, growing his music program. Wales reports that the grant money will help purchase new instruments for the mariachi program.

**CHRIS GEMKOW**, music teacher at York Community High School in Elmhurst, Illinois, is being recognized for his Music Production Program in which students produce an EP of three to five original songs. Students learn composition, performance, recording, and production, giving them a well-rounded background in music production. The program has an extracurricular component called the York Album Project that allows a group of students to collaborate on a larger album of original music. The project involves other departments in the school for specialized help, such as the art department to design the cover. Wales adds that students get to keep a copy of the album so they have “a tangible thing that shows the arc of their learning.” Funding was scarce at the start, so Gemkow enlisted the help of a professional audio engineer who was willing to offer his services and equipment to students at a discount. Gemkow was also able to fund students who couldn’t afford the recording services even at the discounted rate through another source. The grant will take the financial burden off the students and teacher, and allow the program to thrive.

**WARREN MIZE**, director of choral studies at East Central High School in San Antonio, Texas, developed the award-winning program. The first year of the program is a comprehensive survey of the music industry designed to show students what a career in music is like. It exposes them to the variety of careers available in the field. The second year is an internship that provides hands-on opportunities in the community based on their area of interest. In the program’s “Friday Performance Series,” students have a

## GIVE A NOTE FOUNDATION AND ITS COLLABORATION WITH THE CMA FOUNDATION

Give A Note (GAN) Foundation, which has been incubated over the past six years by NAFME, has worked with the Country Music Association (CMA) Foundation funding on projects, including the Music Education Innovator Award grants and, significantly, a late-2017 study of the status of music education in our nation’s public schools ([bit.ly/USMusicEdResearch](http://bit.ly/USMusicEdResearch)). That work provides baseline information that guides the work of GAN Foundation, NAFME, and our partners in better serving music education.

In addition to working with GAN Foundation, NAFME works with many associations and foundations to support music education through investigation, organization, professional development, and advocacy. Just this year, the CMA Foundation has given additional grants to 10 state Music Educators Associations to increase their capacity to advocate for the field.

chance to perform original music that they do not have the opportunity to perform in a typical school setting. Currently, the program funds itself, but this grant and other fundraising will support the program’s long-term goals of purchasing DJ equipment to contract DJ services for the school community and beyond.

“What we’re seeing is there are many ways to reach students,” Wales reports. “Once they see something that is at their interest level, they want to learn more. All of these programs have shown that.” NAFME, through collaborations

like this one, wants to create a broader, stronger network of music educators helping each other. “If we can be the lynchpin for that,” says Wales, “that’s



Warren Mize

Stan Renard of the University of Texas at San Antonio instructs Mize’s students.

what we want to try to do.” Kerns sees great promise in the music education field based on the inspiring work of these five

teachers. “Reading through the incredible accomplishments and innovative ideas of the award winners confirms they are ready to move the needle forward so their students can experience a rich, quality, music experience.” ■



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GETTING  
THE

**MOST**

OUT OF THE NAfME  
2018  
NATIONAL  
CONFERENCE

Forums, Opuses, and more! Here's a short walk-through of some of the highlights of this year's Conference. BY LISA FERBER



“Come with an open mind and anticipate a hands-on and collaborative learning environment.”

—JJ Norman



#### THE NAFME NATIONAL CONFERENCE

runs November 11–14 in Dallas, Texas, and it’s slated to be a highly beneficial event for the music education community. To kick off the festivities, there will be three two-day Forums: Collegiate, Emerging Leaders, and Music Program Leaders. These begin on November 10, and then the five Opuses—Amplify: Learning, Amplify: Innovation, Amplify: Involvement, Amplify: Innovation, and Amplify: Technology—begin on November 12. The event will also feature other content, including best-practices sessions and poster presentations.

JJ Norman, NAFME’s Professional Development Manager, says that the leadership is looking to broaden the pipeline of leaders that are fueling the organization and its affiliates, and to encourage diversity. The Collegiate Forum is targeted to help college students become strong teachers. He says, “We realize that there is a lot more to being a music educator than pedagogy. There are managerial things and aspects of professionalism that may not be taught at the collegiate level. And that’s what we’re looking to focus on: the nonmusic aspects, the off-the-podium skills it takes to be a music educator.” He notes that attendees may have questions regarding classroom management or where to go for certain resources—things that could be discussed with a mentor—and these are things that the Collegiate Forum will address. “Come with an open mind and anticipate a hands-on and collaborative learning environment. We are



“ We are giving them opportunities to reflect on a teacher’s strengths and think about where they are at their point in their career.”

—Lance Nielsen



“ It’s networking, coming together for professional development, advocacy, leveraging resources.”

—Shawn Chastain



“ I’m going to emphasize a session that promotes music in our schools and how to organize.”

—Shelby R. Chipman

looking for people to make connections that they can build on. The conference has been structured in a way to allow for deeper understanding and learning by all participants. All session content within a Forum or Opus will build on itself. All stages of life and stages of a career determine which Forum you will attend, but individual strengths and weaknesses would determine which Opus to attend.”

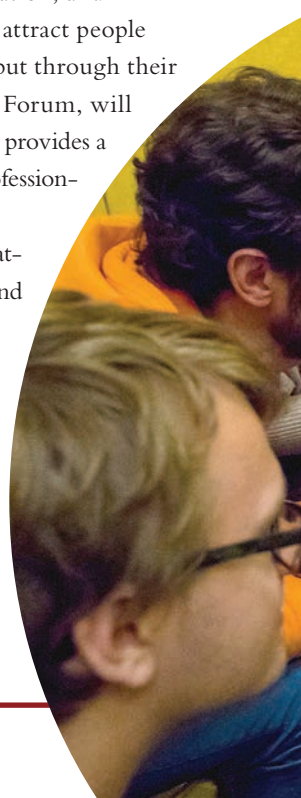


**Lance D. Nielsen**, past Professional Development Committee Chair for NAFME, and supervisor of Music for Lincoln Public Schools in Lincoln, Nebraska, is the leader for the Emerging Leaders Forum. “This Forum seeks to unite individuals interested in taking the step to serve as a leader within NAFME and its affiliate music education association structure, or to be a leader within their own school district,” says Nielsen.

“Young professionals, teachers returning to the field, or veteran teachers will walk away feeling empowered to join the ranks of those who came before and those currently working to ensure a bright future in music education.” Nielsen says that the Forum will address subjects such as the characteristics of professional leadership, advocacy, work and personal life balance, how to identify and utilize personal leadership strengths, and how to develop and implement a comprehensive vision of music education. The Emerging Leaders Forum will teach the skills necessary to be a leader within a school district and may even lead some participants to consider pursuing leadership roles at the state or national level. “We are giving them opportunities to reflect on a teacher’s strengths and think about where they are at this point in their career.” He says the organization continues to look for ways to invite diversity into the music teaching profession and to make sure everyone has an equitable pathway. “We will be taking best practices from across the country and helping inform what is going on at the national level and the state level with diversity in music education. We will give everyone an opportunity to share what some of those social issues are that we are seeing in music education, and as leaders how we can approach them in a way



**Shawn Chastain**—executive coordinator, fine arts, for the Wichita Public Schools in Wichita, Kansas, and immediate past chair of the Council of Music Program Leaders (MPL)—is heading the Music Program Leaders Forum, which will provide relevant professional development for music leaders and district arts coordinators working in K–12 schools. It is aimed at establishing and growing networks of collegial support for those in the profession. “This Forum is geared for those in administrative roles and built with insights and models from music program leaders across the nation,” remarks Chastain. “The Forum will address recruitment and retention of teachers, human resources, credentialing teachers, funding, leveraging resources, and professional development for program leaders.” He observes that it is a chance for music program leaders to network and receive professional development pertaining to their positions, and hopes that participants will return to their programs with advocacy tools to use with their district administrators, boards of education, and superintendents. “We hope to attract people who aren’t current members, but through their consideration of attending the Forum, will soon join NAFME. The Forum provides a springboard for future MPL professional development. NAFME has a produced a workbook on evaluating effective music education, and through the Forum there’s a chance to show that resource and discuss common themes such as recruitment and retention of teachers, and leveraging resources that are out there. In the short time we have together, we want to take information and give attendees the tools to network





within their own state's community of music program leaders. It's networking, coming together for professional development, advocacy, leveraging resources."



**Shelby R. Chipman**, who will lead the Collegiate Forum, is gearing up for this exciting event. Chipman is professor of music and director of bands at Florida A&M in Tallahassee, Florida, and a collegiate advisor for the Florida Education Association. He notes that some goals of this Forum include: maintaining active chapters, helping collegiates to understand the vision of NAFME, providing the opportunity to learn from outstanding presenters/clinicians, establishing stronger professional relationships with teachers and music coordinators, igniting the idea of culturally responsive teaching in music education, and imparting strategies that promote advocacy in music education. Chapter representatives will lead the way in encouraging their members to gain a better understanding of the objectives and expectations of the organization. "The role of music education is a viable entity," says Chipman. "Those who have the passion for its existence must stand up for and be a speaking voice through interactions with the world. And I hope to challenge and target individuals centered around the

collegiates." Chipman remarks that some of the topics he will discuss are related to diversity, equity, and inclusion in music education. "I'm going to emphasize a session that promotes music in our schools and how to organize." As the Forum is targeted to college students going into the music teaching profession, Chipman says that the Forum will include mock interviews and public speaking. "We will help them prepare for that final stage, working on their social media sites, and other things that could help or hinder them." He further notes that the Collegiate Forum will offer topics such as how to reclaim inactive chapters, develop a strong and vibrant collegiate NAFME chapter on your campus, and get the most out of professional development as a collegiate student, in addition to covering what colleges may not teach new music educators, such as meeting with supervisors/coordinators of music programs from around the country, interviewing for jobs (mock or real) with district arts coordinators and music program leaders, participating in advocacy for music education, finding a mentor to learn what it takes to become a successful music educator, and understanding the importance of attending workshops.

In addition to the Forums and Opuses referenced above, this year's conference will be further augmented by a Jam Session and Happy Hour sponsored by KHS America on Sunday evening before the conference kicks off. After attendees have completed the first day of their two-day Forum, the evening will conclude with a drum circle sponsored by Remo, and a folk dance to be led by John Feierabend and sponsored by GIA Publications. Attendees should plan ahead and stay for the best-practice sessions on Wednesday. For the first time at the National Conference, attendees will experience sessions presented in 15-minute, 30-minute, and 60-minute formats. ■

## REGISTER FOR THE NOVEMBER 2018 NATIONAL CONFERENCE IN DALLAS, TEXAS

The theme of the NAFME National Conference, taking place November 11-14, is **Amplify: Lead. Engage. Inspire.** NAFME formatted this year's event based on your feedback. Hands-on sessions are based on what you want to hear, at more affordable rates. You can earn up to 30 contact hours of professional development for attending.

Join us this fall in Dallas as we take a deep dive into leading topics in music education. The following learning tracks, or "Opuses," allow you to share your own practice, collaborate and network with colleagues from all over, and expand your toolkit of ideas, models, and activities.

### CHOOSE FROM THESE FIVE TRACKS:

- **Amplify: Learning**—Teaching Music as a Well-Rounded Subject\*
- **Amplify: Innovation**—Cultivating Innovative Music-Making
- **Amplify: Involvement**—Engaging Diversity in Music-Making & Teaching
- **Amplify: Inspiration**—Inspiring Students through Music Creativity\*
- **Amplify: Technology**—Teaching the Tech-Savvy Generation\*

\*MICRO-CREDENTIALS ARE AVAILABLE FOR THESE OPUSES.

Additionally, three preconference Forums are available November 10-11: Emerging Leaders Forum, Collegiate Forum, and Music Program Leaders Forum.

Be a part of the amazing experiences of the upcoming NAFME Conference. Register today at [national.conference.nafme.org](http://national.conference.nafme.org).

Photo by Matt Janson Photography.



"My students were very interested in learning more about rock and roll, even though they played classical instruments." —Beth Hankins



# ROCKING OUT

In 2002, Beth Hankins formed a groundbreaking high school ensemble that excels, challenges, changes lives—and rocks. **BY STEPHEN HOLLEY**

**I**N DECEMBER OF 2001, the Rock and Roll Hall of Fame collaborated on a series of workshops that explored the connections between classical music and other styles. Beth Hankins, orchestra director at Lakewood High School in Lakewood, Ohio, attended the sessions and came away with a bold idea—to create the world’s first high school rock and roll orchestra. Hankins remembers, “I talked to my students and colleagues and dreamed up the idea of developing an ensemble to feature strings that was supported by a rock band. The Lakewood Project was formed as a response to my students’ desire to play ‘their music’ on the instruments they love.”

The Lakewood Project is a self-conducted ensemble comprised of two electric string quartets, a ten-piece acoustic



# *with* THE LAKEWOOD PROJECT

string orchestra, and a full rock rhythm section—over 40 musicians in all. When needed, the group also incorporates vocalists. The members of this unique ensemble compose, arrange, and improvise in a variety of musical genres including classical, rock, jazz, funk, pop, metal, disco, and progressive, among others. With Lakewood’s orchestral program comprised of five orchestras and three string quartets, Hankins felt that an “outside the box” ensemble would be a fitting addition to their already strong program.

From a pedagogical standpoint, Hankins realized that she could teach proper string instrument technique while, at the same time, making use of a variety of styles of music both beyond and including classical music. “My students were very interested in learning more about rock and roll, even though

they played classical instruments.” The driving idea was to explore classical music with a twist: How would Mozart sound today if he were alive and had access to current technology and the insight of other genres?

To that end, students are often tasked with creating arrangements for the ensemble. This is a group effort, as all students in the program work in teams to choose the music they orchestrate, rehearse, and perform. At times, the students consult a piano score to help them clarify an odd chord, but more often than not, they attempt to transcribe the pieces they learn by ear. Introducing the students to arranging and transcribing is not only an indispensable musical skill, but it also helps to convey ownership of the ensemble to the students by highlighting and including



“their” music. From there, students make decisions on voicings, solos, and often help rehearse the ensemble. “I also learned that in order for the classical musicians to play with the rock musicians, we would have to learn and converse” in a different way. Therein lies the heart of the mission of the Lakewood Project—to expand the musical horizons of its student musicians.

The ensemble rehearses once a week for four hours, plus a one-hour sectional. Often, Hankins utilizes Lakewood Project alumni to mentor the students and offer real world experience. “I bring back alumni who are working musicians so that my students always experience current music trends.” She quickly discovered that self-taught musicians, when compared to traditionally-trained musicians, often use a different vocabulary when discussing chord structure, form, feel, and other

musical components of a song. Undeterred, the young musicians have been quick to establish a shared vocabulary in order to create an efficient rehearsal environment.

When asked about gaining support for the ensemble, Hankins notes that after conversing with students and colleagues, she then approached her administration. After securing their approval, she met with the parent body to pitch the idea. She quickly added their unwavering support to the growing list interested and excited about the possibilities that this new ensemble produced. Hankins then applied for multiple grants and reached out to alumni, hoping to secure the additional funding necessary to purchase the needed equipment including microphones, amplifiers, and electric violins, violas, and cellos. As for the rhythm section equipment, the ensemble used the students’ personal

instruments until the organization could afford the additional purchases.

When starting a new program, Hankins suggests that a music educator should “surround yourself with people who can help you. I scheduled our first concert before we could play a song, and that motivated us to push through obstacles, find solutions, and adjust as we moved forward.” The Lakewood Project performs a number of concerts each year ranging from on-campus concerts to the city’s Fourth of July celebration, where they regularly perform for over 10,000 people. “We provide the community with a three-hour concert that concludes with us performing with the opening of the fireworks display.” For their on-campus shows, Hankins reveals the students “turn the pit into a huge dance party as they scream for their friends and sing along to the performance.” In the years since the founding of the ensemble,

“Instead of striving to get ratings, I strive to bring longevity, joy, and independence.” —Beth Hankins



they have gone on to perform at the Cleveland House of Blues, the American String Teachers Association National Convention, and in the place where it all started—the Rock and Roll Hall of Fame.

When asked about her teaching style, Hankins readily admits that she sets high standards for herself, the students, and the program. “I strive for

excellence at all times; however, I do encourage and enjoy an open dialogue with my students. I encourage my students to voice their opinions and provide suggestions.” As part of a continued effort to involve her students in every aspect of the ensemble, the areas of bowings, phrasings, and fingerings are often considered. “This takes a little longer, but the students

learn how to support their ideas, grasp how to be open-minded to others’ ideas, and are not afraid to try new things. They are always thinking about how it could be better.”

In addition to the aforementioned string groups, the Lakewood High School music program is home to upwards of 15 ensembles, including band, jazz, and choral groups. The efforts of Hankins and her colleagues have not gone unnoticed. Lakewood High School has been recognized by NAMM as a Best Community for Music Education both in 2017 and



*“The Lakewood Project was formed as a response to my students’ desire to play ‘their music’ on the instruments they love.”*

2018. Individually, Hankins was named the Ohio String Teacher of the Year in 2003, and has been nominated for a GRAMMY® Music Educator Award three times. In 2016, she was recognized as a quarterfinalist, and in 2017 she was named one of the 10 finalists for that honor.

Hankins hopes that her students will “learn how to create their own musical opportunities that will last a lifetime.” Over the years, her educational philosophy has changed, in part due to her efforts with both traditional and nontraditional ensembles, which then led to her pursuit a PhD beginning in 2010. Her doctoral research focused on



WITH BETH HANKINS

**Q What do you know to be true about teaching music that you didn't know when you started?** Music provides hope, healing, and a safe place for all people. All music impacts humans and should be treasured and taught.

**Q If I weren't a music teacher I would ...** probably be either in the field of law or a performing music professionally.

**Q What's the biggest lesson you want your students to learn while in your program?** Do your best at all times. You do not have to know everything. Surround yourself with people who can help you find answers so that you can attain your goal.

**Q The music education profession would be better if ...** more music professionals would give back to youth by being present and providing educators and students the bridge that connects the classroom to their real world.

**Q What have you learned about students and parents through your work?** Parents want their children to be happy, and students want to be able to experiment and be accepted. Allowing students to explore music and develop their musical voice gives them a chance to grow.

**Q What advice would you give to a teacher trying to start a program similar to yours?** I would suggest that they not start a program like mine. Instead, see what type of ensemble their students would like to experience and go from there. Each corner of the country has their own unique vibe. Capture it.

*“I scheduled our first concert before we could play a song, and that motivated us to push through obstacles, find solutions, and adjust as we moved forward.”*

the learning outcomes of students involved in the Lakewood Project and how those students kept music in their lives once they left her tutelage. As part of her research, Hankins sent out surveys to every graduate of the Lakewood Project. Of those who responded, 90 percent continue to be involved in music as a hobby or career. “I now view music as a language to be taught so that people can create, read,

share, listen, respond, analyze, and enjoy instead of a series of skills that need to be acquired in order to perform a piece. This may seem simple, but it has changed how I teach. Instead of striving to get ratings, I strive to bring longevity, joy, and independence.”

You can learn more about the Lakewood Project and Hankins by visiting their website at [LakewoodProject.com](http://LakewoodProject.com). ■



# In Tune Monthly Is NOW FREE To NAFME Members *And Their Students!*

NAfME member middle and high school music teachers can now receive 30 monthly copies of In Tune Monthly magazine's digital edition simply by going online to [intunemonthly.com/nafme-free-subscriptions](https://intunemonthly.com/nafme-free-subscriptions).

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*“I enjoy traveling across the country, getting to know those in the profession, and collaborating with people who are in the field each day.”*

—MATTHEW H. SPIEKER

## *Learning from*

# THE BEST!

## Renowned Clinicians to Lead the 2018 NAFME Directors' Academies

**IN** CONJUNCTION WITH the 2018 All-National Honor Ensembles held in November at Disney's Coronado Springs Resort in Orlando, Florida, NAFME members will have the unique professional development opportunity to participate in academies designed for band, chorus, and orchestra directors. Three renowned clinicians will lead each Academy, sharing their own musical experiences as well as drawing upon the participants' expertise. Attendees will engage in in-depth study, discussions, and hands-on experiences aimed at developing and enhancing their skills and understanding as ensemble directors. Register and attend this phenomenal learning experience!

**PAULA A. CRIDER**, professor emerita of the University of Texas at Austin, will serve as leader of the Band Directors' Academy. Following a distinguished 33-year teaching career at all levels, Crider continues to share her passion for making music as a guest conductor, lecturer, clinician, and adjudicator both nationally and abroad. She serves as coordinator for the National Band Association Young Conductor/Mentor Program, is a senior educational consultant for Conn-Selmer, Inc., and serves on the Midwest Clinic Board of Directors. She is a past president of both the National Band Association and the American Bandmasters Association. During the Academy, Crider will concentrate on pedagogy

Photos courtesy of the respective directors.





and musical artistry with a particular focus on creativity. Her goal is for attendees to see the world through new eyes. Crider states, “With over 50 years of teaching at all levels, I will share knowledge acquired from inspiring mentors and through lifelong study at the school of trial-and-error!” During the Academy, she looks forward to interacting with and learning from dedicated music educators throughout the nation. “I would like for participants to leave with a renewed sense of the importance of music education. The Academy should serve as a reminder that, through music, teachers have a profound and lasting effect upon their students. Dedicated teachers of music create the world as it ought to be.”

**MATTHEW H. SPIEKER** will serve as leader of the Orchestra Directors’ Academy. Spieker has been a music educator for nearly 30 years, having taught all levels of orchestra and general music in South Carolina and Colorado schools, and also at the John F. Kennedy Schule in Berlin, Germany. Currently, he teaches at Ball State University in Muncie, Indiana, as an assistant professor of music education with an emphasis on string/orchestral education. He also serves as conductor of the Youth Symphony Orchestras of East Central Indiana and is the Chair of NAFME’s Orchestra Education Council. “I enjoy traveling across the country, getting to know those in the profession, and collaborating with people who are in the field each

day,” says Spieker. Within the Academy, he will focus on string pedagogy and practical ways of including music learning theory in the classroom. There will be a strong concentration on the importance of a warm-ups, intonation strategies, and pet peeves of string adjudicators. Through a

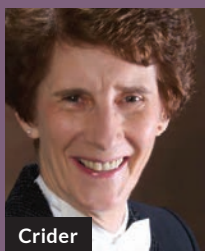
## BY LORI SCHWARTZ REICHL

session he calls “The Heart of a Music Teacher,” Spieker will touch on the art form of music, and how it inspires us to enrich the lives of children. He notes that his Academy will be “interactive, with lots of instruments and playing.” For younger teachers, Spieker hopes they will walk away with many ideas for their bag of tricks. For seasoned teachers, he would be thrilled if they could leave encouraged with “one or two concepts that are new and perhaps a little bit different.”

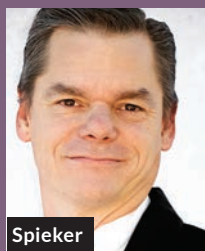
**VICTOR C. JOHNSON** will serve as leader of the Choral Directors’ Academy. Johnson is in his 17th year of teaching at the Ft. Worth Academy of Fine Arts in Texas where he serves as director of the Academy Singers and Academy Men’s Choir, and is the artistic director of the Singing Girls of Texas. As an accomplished organist, he also serves as minister of worship and arts at Shiloh Baptist Church in Plano, Texas. As a composer and arranger, his first piece was published when he was only a sophomore in high school. To date, he has had over 300 octavos published, has won numerous composition contests, and has received ASCAP Awards. His choral works include artistic and accessible compositions for the choral classroom, heartfelt anthems for use in worship services, and exuberant and festive chorales for use in concert settings. His organ arrangements are set for various levels of skill and ability. As a conductor, Victor has led reading sessions and choral workshops in numerous states and has conducted All-State and Regional Honor Choirs in California, Georgia, Louisiana, Kansas, Kentucky, Missouri, Oklahoma, Oregon, and Texas. His own choirs have performed at the Texas Music Educators Association Convention in 2011 and 2014, as well as the American Choral Directors Association/Southwest Division Conference in 2016. Victor looks forward to leading a brilliant Academy experience for all participants. ■

## 2018 All-National Honor Ensembles Directors’ Academies

Orlando, Florida, November 26 & 27



Crider



Spieker



Johnson

NAFME members will have the unique professional development opportunity to engage in two days of in-depth study, discussion, and hands-on experiences aimed to develop and enhance the participants’ skills and understanding as an ensemble director at the 2018 Directors’ Academies. Each academy—one each in band, orchestra, and choral directing—will be facilitated by a renowned conductor-clinician who will share his/her experiences as well as draw on participant expertise.

### CLINICIANS:

- Band Directors’ Academy: Paula Crider
- Orchestra Directors’ Academy: Matt Spieker
- Choral Directors’ Academy: Victor Johnson

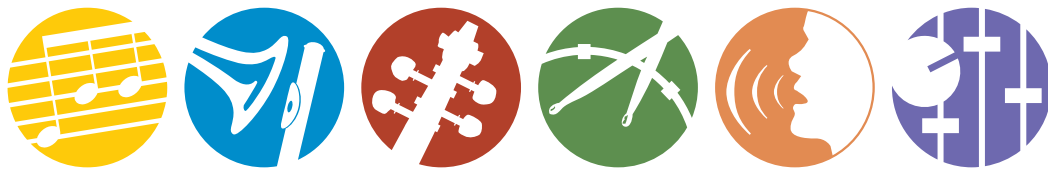
LOCATION: Disney’s Coronado Springs Resort

COST: \$99

DEADLINE TO REGISTER: Friday, November 9, 2018

Register at [nafme.org/ANHE](http://nafme.org/ANHE).

# workshop



Singing phones, samba percussion, straw phonation, and more.



## Ring, Ring—Singing Phones Calling!

What are singing phones and what can they do for the students in your general music classroom? “Singing phones are made from PVC pipe and elbow joints, which are then cut and assembled to mimic the look of a phone,” says Jennifer Hibbard—a NAFME-member music educator, author, and blogger at [yellowbrickroadblog.com](http://yellowbrickroadblog.com). “Originally, they were called ‘whisper phones,’ which are tools used in English-language classes to help students with sentence fluency, enunciation, and volume. In the elementary music classroom, they can be used to help students with dynamic control, pitch, and diction.” She further notes that the activities with singing phones would work best with lower elementary students who are still learning to match pitch, as the phones allow students to hear themselves clearly.

One of the big pluses of singing phones is that they can be made relatively easily by music educators; instructions may be found at Hibbard’s blog post on these phones at [bit.ly/SingingPhones](http://bit.ly/SingingPhones). She remarks that

your older students can be enlisted to help with assembly and decoration, the latter of which can involve the application of colorful duct tape. “I think your middle school choir or band students might enjoy helping you with this task in exchange for some pizza or doughnuts after rehearsal.”

Note that, once these phones are in use, they do need to be cleaned regularly. “Singing phones can be



cleaned and sanitized using the same methods you would use with plastic recorders,” says Hibbard. “You could also save yourself time and ask the cafeteria staff if they’d be willing to run your phones through the dishwasher.” If they are decorated with duct tape, however, you may want to do a test run with one phone to ensure that the embellishment will survive a cycle in the dishwasher.

In terms of activities in the classroom, Hibbard recommends that singing phones can be used with

students to assess pitch-matching skills. “Have your students sit in a circle and sing a call-and-response song using their phones. ‘The Telephone Song’ would be a good option since it requires a soloist. This way, you’ll be able to assess their skills as each student takes their turn as the soloist.”

Partner songs also make for effective exercises with the phones.

“Try pairing ‘Frère Jacques’ with ‘Three Blind Mice’ for a fun and easy partner song,” remarks Hibbard, who further notes that rounds such as “Scotland’s Burning” and “Music Alone Shall Live” are good options as well. Additionally, the phones can be used as

extra incentives during whole-class instruction. “For example, you could start by passing phones out to students who are displaying good singing posture,” says Hibbard. “This is an easy and quick way to encourage other students to follow suit.”

Speaking of encouragement, Hibbard notes that shy students in particular can benefit from activities with singing phones. “Consider giving these to your shy students to inspire confidence while singing alone or in small groups.” —Susan Poliniak



## Bassoon for Beginners

As a director, you know that balancing instrumentation in your school band program is an important responsibility.

Depending on your background (both musically and educationally), switching students to needed instruments such as bassoon, oboe, or tuba can be an exercise fraught with fundamental questions and gaps in technical understanding. Of these instruments, the bassoon can be one of the most intimidating on which to start a beginner. Elizabeth Feters, director at Southhampton Middle School in Bel Air, Maryland—a professional bassoonist and private teacher with a master’s degree in bassoon performance—has suggestions for starting beginning bassoonists on the path to overall success on the instrument.

“We have this tendency to follow these ‘rudimentary rules’ about who to start on bassoon. Sometimes we need to throw them away,” says Feters. Rather than following prescriptions such as, “clarinet players make good bassoonists,” she suggests using your personal connections with the students in the band to find individuals that love the bassoon; this high interest level can help students to overcome the adversities that beginners may encounter. Generally, Feters says that the physical size of the student can affect their success. It is possible to start bassoon in elementary school (e.g., fourth grade), but hand size and reach are an issue. Starting students this young on the instrument can prevent young bassoonists from falling behind their classmates in learning musical and ensemble

fundamentals such as note and rhythm reading, articulation, and balance. Middle school students are usually of a better physical size for the instrument, but starting students at this later age runs the risk that they will fall behind their classmates in the previously-mentioned musical areas. If you provide modifications for your beginning bassoonist—for example, re-writing parts, allowing them to play their band parts down an octave (i.e., to stay in the fundamental range of the instrument), and beginning the student in F major rather than B flat major (which is a horrible key for beginning bassoon)—Feters assures that, “They will catch up quickly!” Additionally, one-on-one attention focused on putting the instrument together and allowing students to pack up early at the end of class so that the instrument can be put away correctly can also help set up a successful foundation.

Important to any bassoonist is their reed situation, and this is true with beginners as well. Here, Feters advises finding a bassoon resource (for example, a professional player or bassoon teacher in the area) who can make reeds for your beginners. These hand-made reeds, as compared to other commercially-available options, should be softer and more conducive to developing good bassoon fundamentals such as sound and articulation. The manufactured reeds available at music stores tend to be thick and rigid, making them especially difficult for beginners to manage.



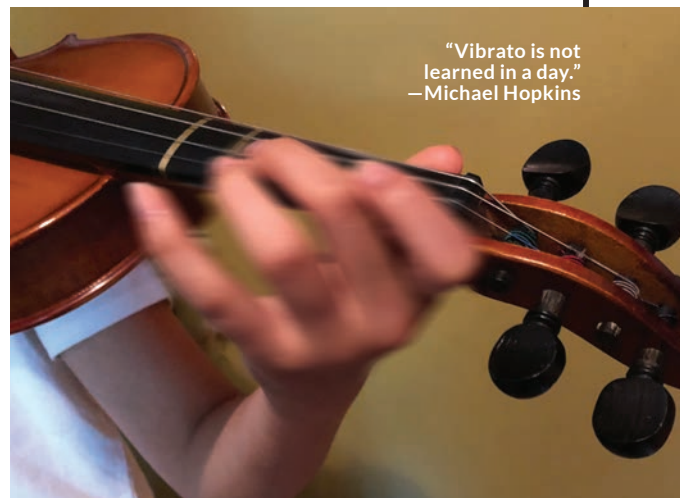
The fingering chart used is also important. Many charts currently available in many instructional publications omit the whisper key. Feters recommends using the fingering chart included with *Let’s Play Bassoon*, a publication distributed by the Fox Bassoon Manufacturing Company and available at [foxproducts.com](http://foxproducts.com). The site also contains informational guides on bocals, modifications for small hands, bassoon care, and even a contrabassoon fingering chart. —Peter Perry



## Teaching Vibrato Fundamentals

“Learning to play with vibrato is essential for students at the intermediate level,” says NAFME member and frequent presenter Michael Hopkins, associate professor and chair of music education at the University of Michigan School of Music, Theatre & Dance in Ann Arbor. Hopkins is a double bassist, composer and conductor who teaches string techniques and orchestra methods.

“However,” he cautions, “vibrato is not learned in a day. It is a multistage process, and it is important that teachers plan for this process to take place over several months.” When should this process begin? “There are



“Vibrato is not learned in a day.”  
—Michael Hopkins

three prerequisites to consider: The student should be able to play for at least two minutes without fatigue, be able to demonstrate independence of hands (for example, by playing four-note slurs), and have well-developed aural skills. Students can demonstrate their aural skills by playing several songs by ear or by tuning their own instruments.

Before learning vibrato on the instrument, students can learn what Hopkins calls precursor exercises. “Vibrato motions are similar to common everyday motions that people make with their wrist and arm,” he points out. “Simulating the vibrato motion away from the instrument can help prepare students for vibrating on the instrument.”

Cellists and double bassists can practice by reaching across the chest with their right arm and placing their right hand on the left shoulder. They then make a “C” shape with their left hand, place it on their right arm and practice the vibrato motion.

Violinists and violists can hold a small, egg-shaped shaker in their palm. “Hold the left arm in a position similar to playing the instrument and shake in a rhythm,” suggests Hopkins. A second exercise for them is “knock on the door.” As Hopkins explains, “Holding the left arm rotated in playing position, pretend you are standing in front of a door and knocking on it with the base of the knuckles on the back of your hand. This motion can be done with either the arm or the wrist.” Finally, they can wave goodbye to themselves. “This game is somewhat similar to the knock on the door: Hold the left arm rotated in playing position with the palm toward your face, and wave goodbye to yourself.”

This information and more will appear in Hopkins’s forthcoming book, *The Art of String Teaching* (GIA

Publications). In the meantime, his own site ([stringtechnique.com](http://stringtechnique.com)) and YouTube channel ([youtube.com/user/stringtechnique/](https://www.youtube.com/user/stringtechnique/)) contain a wealth of ideas and demonstration videos.

In addition, Hopkins points to other sources. “I highly recommend Gerald Fischbach and Robert Frost’s book *Viva Vibrato!* (Kjos), *The Art of Vibrato* DVD (available from [stringwizards.com](http://stringwizards.com)), Joseph Kaminsky’s *Vibrato from the Ground Up* DVD (available from [suzukiassociation.org/store/](http://suzukiassociation.org/store/)), Rolland and Mutschler’s classic text, *The Teaching of Action in String Playing: Developmental and Remedial Techniques* (second edition) (Alfred Music Publishing), Simon Fischer’s violin pedagogy texts from 1997, 2004, and 2013 (Edition Peters), and Mimi Zweig’s excellent string pedagogy website ([stringpedagogy.com](http://stringpedagogy.com)).”

—Michael Adelson



## Introducing Samba Percussion

Samba is a musical genre that first originated in Rio de Janeiro, Brazil, in the early part of the 20th century. An icon of national pride and identity, it is widely recognized as quintessentially Brazilian. “Africa has a close connection with South America in its forms of musical traditions and rhythms. For example, African slaves brought to work in the plantations in the early 16th and 17th centuries. The musical style they brought into Brazil is what

became samba,” states Joe Agu, a percussion educator, clinician, and instrument-designer in Santa Clara, California. “Samba evolved in Rio de Janeiro to become a perfect embodiment of musical expression and dance style associated with Rio’s Carnival culture.”

Samba is firmly rooted in oral tradition and improvisation. African polyrhythms are present in all popular styles that evolved in the Americas, and they can be felt and heard in samba, jazz, and other popular musical forms. “Samba owes its roots to Bantu linguistic groups originating in places such as the Congo, Angola, and West Africa,” continues Agu. “Additionally, African spiritualism brought to Brazil formed the basis for various chants, vocalizations songs, and the drumming rhythms for the gods. Listen closely and you will hear the invocation of African deities throughout samba music. Names such as Yemanjá, Oshun, Olowu are often captured in songs sung in the Yoruba language to render emotions and desires through sound. In the favelas, families traditionally introduce music to their infants to encourage playing of instruments as a form of emotional expression.”

Modern samba playing is predominantly in a 2/4 or 2/2 time signature, coupled with vocal choruses sung to a specific batucada rhythm. Historically, samba was played by string instruments such as the cavaquinho (a small, four-stringed guitar that resembles a



Photo courtesy of Joe Agu.

ukulele and is popular in both Brazil and Portugal) and a variety of percussion. Thanks to influences by post-World War II American dance bands, samba instrumentation can also include woodwind and brass instruments. Agu notes that his method of teaching samba in the classroom includes the most popular and accessible instruments used in the style, which can include drums such as the surdo, repique, tarol, and tamborim, as well as the agogô bell and the chocalho shaker.

“When talking about samba as a musical genre, it is important the subject be discussed in a storytelling format—an African call-and-response musical tradition, which is the language passed down from generation to generation since time immemorial. I teach samba without music notation, relying on verbal communications, ear-tuning, tempo development, and hand-eye coordination. Our class commences with a live, 15-minute video show of a samba performance to verify individual roles in a group setting. This video is used to train the ear by watching how the striking of each drum with mallets produces rhythms, pitch, melody, harmony, and timing development. Skill levels are assessed before specific instruments are assigned to students. The next step is to hum the note using the instruments described below.”

To view Agu and his students in action, visit [youtu.be/sMnyRFFAe7Y](https://youtu.be/sMnyRFFAe7Y).  
—Steve Fidyk



CHORAL AND VOCAL

## Straw Phonation for High School Choirs

You may have seen a video on YouTube that is popular with singers, voice teachers, and others involved in vocal pedagogy—that of Ingo Titze describ-

ing and demonstrating the semi-occluded vocal tract exercise (SOVTE) known as straw phonation. This is, “simply put, singing or speaking into a straw or a tube that is in air or submerged in water,” says Jeremy Manternach, a NAFME member and assistant professor of vocal music education at the University of Iowa in Iowa City. “The vocal tract includes all the resonating space between the vocal folds (a.k.a. vocal cords) and where the sound exits (i.e., the mouth and/or nose). SOVTEs include a narrowing and/or lengthening of the vocal tract at some point above the vocal folds.”

The purpose of straw phonation, then, is for voices “to recover by stretching and un-pressing the vocal folds after long periods of speaking,” remarks Manternach. “Generally, singers report improved sound and less effort during voicing. Acoustic analyses have indicated increased acoustic energy and benefits to some measures of voice distress.” Although the technique can prove very beneficial for students with certain types of tension problems, he cautions that “It’s not a silver bullet, but it’s a research-based strategy for your tool bag that can help to entrain more efficient vocal production.”

Exercises that can be used with this technique should look familiar to singers and vocal educators, and include “tongue or lip trill, raspberry, sustained voiced fricatives, humming, or voicing with the lips pursed. Each of these exercises creates an impedance and a pressure in the vocal tract that assists vocal fold vibration. When the vocal folds are moving apart, the pressure pushes them open; when the vocal folds are moving toward one another, the pressure sucks them together. The result



Straw phonation can help singers with certain types of tension problems.

is a reduction in the phonation threshold pressure—the minimum amount of breath pressure needed to initiate and sustain vocal fold vibration. Many researchers have referred to this as increased ‘vocal efficiency’ or ‘vocal economy.’”

As for the straw used: The smaller the diameter, the greater the pressure. Coffee stirrers, with their tiny openings, create the most pressure, while Manternach observes that “Soda straws (around 6–7 mm opening) create a less dramatic pressure change. That said, some people have great difficulty using the small straws, especially at first. The narrow opening and pressure is sometimes uncomfortable and may lead to extra voicing effort. John Nix recommends starting with a larger straw (e.g., a soda straw) and working down to more narrow straws as the singer becomes more comfortable with the increased pressure. In the end, my own research has indicated that people have different preferences.” To create an additional increase in pressure, the opposite end of the straw may also be submerged in water. Regardless of the

straw used, Manternach cautions that “No air or sound should escape through the nose or the sides of the mouth during voicing” and that “students and teachers should simply monitor neck muscle activity, as with any singing exercises, as well as their overall effort when singing to make sure they aren’t overdoing it.”

As regards using the exercise with a choir—full of students, Manternach notes that he often includes the same patterns he uses on lip trills. “I also use as a guide a YouTube video by Titze and the National Center for Voice and Speech [see [youtu.be/0xYDvwmBIM](https://youtu.be/0xYDvwmBIM) or search for “Titze straw”]. Titze recommends varied glides throughout the range and singing the ‘Star Spangled Banner.’ But I’ve also used the straw in many other ways, including having all of my choristers sing their respective parts through the straw.”

—Susan Poliniak



## Nonstandard Additions to Classical Guitar Ensembles

As educators, we’re always looking for new and exciting ways to modify our curriculum to take advantage of our ever-changing environment. At Freedom High School in Orlando, Florida, director Christopher Perez has developed a means of including nontraditional instruments in a very traditional setting; the classical guitar ensemble. Over the years, the Guitar Program at Freedom has grown into a comprehensive, four-year program that includes three beginning classes, three audition-based ensembles, and a private study class that all meet during the school day. “I began teaching in the fall of 2007 with only

three Guitar I classes and about 70 students. Transitioning from teaching band to guitar took a few years to gain the proper knowledge and experience,” says Perez. “I chose the classical guitar as our primary instrument and basis for our ensembles. They are easier to keep in tune and easier on the fingers due to lower string tension, nylon strings last longer and do not break as easily, and there is a wide variety of music available today for the guitar ensemble using classical guitars.” He further notes that, “It’s gratifying for me to teach, and my students to perform, guitar ensemble music with expanded instrumentation. We are open to the variety of sounds that exists in guitar ensemble using different instrumentation.”

To supplement their ensembles, Perez found ways to involve a number of students and, at the same time, diversify the ensemble’s repertoire. “Coming from a band background, I

Photo by Christopher Perez.



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Freedom High School guitarists



was used to the wide range of tone colors and pitches. I brought the same mindset to the guitar ensemble.” Perez includes the requinto and acoustic bass guitars to enhance the overall sound of the ensembles. “For pop songs I will add acoustic, electric, and bass guitars, keyboards, drums, and even vocals. I try to be as authentic in instrumentation as I can while keeping the tone and volume balanced and well-blended.”

Perez also suggests that adding the complementary instruments helps to give the ensemble a “deeper palette with more colors and textures to work with.” He also encourages his musicians to try other instruments by rotating the instruments within the ensemble.

When asked about resources and acquiring instruments, Perez advises purchasing, as guitars cannot be rented. That said, the cost to purchase a

high-quality requinto can cost upwards of \$1,300 to \$2,500. “Less expensive, yet effective options, will cost \$250 to \$300. I recommend getting a four-string acoustic bass in the \$250–\$500 range. Most beginner-line guitars are made fairly well. I look at instrument reviews to check if they are highly rated.” If you’re unable to purchase multiple requinto guitars, Perez suggests placing a capo on the fifth fret of a classical guitar to mimic the tuning, but advises that this will limit the fretboard range. Another option is to restring a classical guitar to A–D–g–c–b–e–a, which is the same tuning as a requinto guitar.

In terms of literature, Perez recommends *guitarensemblemusic.com* and *forrestguitarensembles.co.uk* “From these sites, the FHS Guitar Program added several quality arranged and well-engraved songs to our library.”  
—Stephen Holley



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BY STEPHEN HOLLEY

## Building Better Human Beings through Music

Music classrooms can provide opportunities for character-building.



Elizabeth Caldwell teaching a song with accompanying motions to a second-grade class.

### BUILDING CHARACTER IN STUDENTS

requires fostering a strong student-teacher relationship and cultivating a safe environment in the classroom. For Elizabeth Caldwell, an elementary music educator at Helen Street School in Hamden, Connecticut, music is a tool to impart lessons in character. “Developing character permeates everything I do as a teacher. Encouraging students to explore their own strengths and weaknesses in music-making builds positive identity, courage, tenacity, confidence, perseverance, and more.”

Caldwell spent a good deal of her childhood living in a rural town in Japan. Her first teaching position was in an international elementary school in Seoul, South Korea. She notes that her experiences as a student in Japan helped her to empathize with her students who

struggled with cultural identity, language barriers, and high mobility rates. “This experience helped me to see early on in my career the importance of relationships to successful and meaningful teaching.” In her current position at a Title I school in Connecticut, Caldwell notes that her background in international culture is entirely transferable to a diversity of domestic cultures.

Over the years, Caldwell has implemented a number of strategies in an effort to support her student’s socioemotional needs. “We need to remind ourselves that we’re in the business of teaching humans first. No amount of sight-reading ability is going to help a child who cannot live positively in community with others.” She

understands that all students have areas—both in their musicianship and as young people—in which they thrive and others in which they may struggle. In getting to know a new class, she first identifies areas of both in each student, which enables her to celebrate and build on their areas of strength while, at the same time, developing their areas of weakness. “Creating a classroom where every student is able to explore areas of strength and weakness requires strong relationships. Fostering those strengths and weaknesses bleeds into every aspect of the human experience.” Caldwell notes that these areas of weakness are not something to fear, and she uses them to help her students understand that sharing flawed ideas often produces the most creative results, due in part to the struggles involved to achieve those results.

As for other methods Caldwell employs, she recommends circle

“Developing character permeates everything I do as a teacher.”

discussions to help students practice sharing their thoughts and ideas and listening respectfully to others. She has also added the jobs of “compliment” and “peacemaker” to the normal student jobs of line leader, clean up, and teacher-helper,

as these encourage the students to respect others in the classroom, and coach the students in how to resolve conflict. As for “classroom rules,” she has only three; Respect others, respect things, and respect yourself. ■



BY MICHAEL ADELSON

## Planning Effective Composition Projects

You provide the parameters—the students provide the creativity.

**“I WANT STUDENTS** to understand why a composer does something.” Joel Knecht, NAFME member and instrumental music teacher at Kennedy High School in Waterbury, Connecticut, passionately believes that students benefit from comprehending why the notes are on the page, rather than simply playing them. According to Knecht, “The best way to do that is to compose. It is the primary method of musical understanding.”

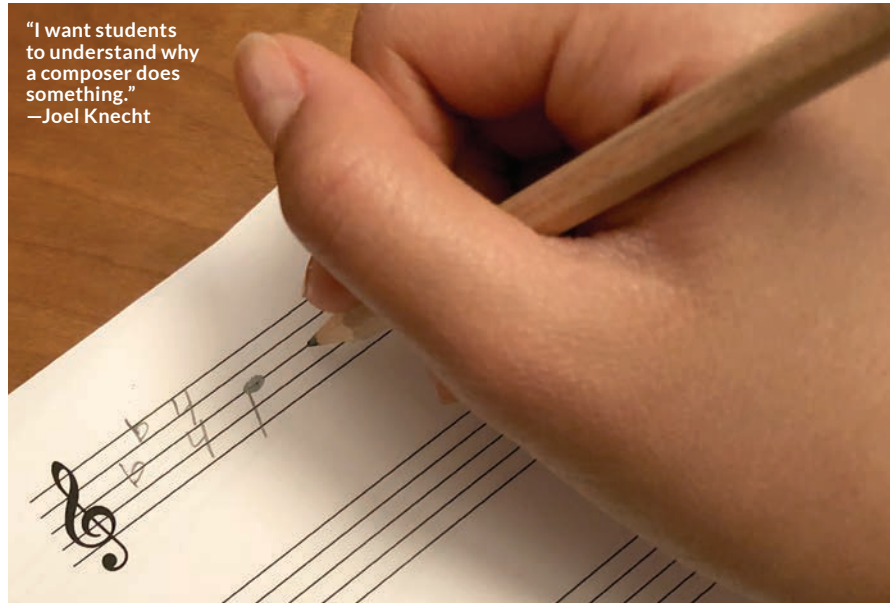
Knecht, in his 14th year of teaching public school, warns that, “In the early stages, it is important to avoid overwhelming the students. Take baby steps, and go slowly. The key is to get them to engage with the material.”

He explains the tonic and dominant, and then their

assignment is to write eight measures of notes from the concert B-flat scale with no harmonies—just melody. They must start on the tonic. The fourth measure must end on the dominant, and the eighth measure on the tonic. “That way they don’t have to deal with the composer’s hardest task—facing a blank page.” Later he adds requirements, such as “we need to hear dotted quarter notes at least twice.”

Often the students will jump in with their own ideas: “They will ask, ‘Can I repeat these two bars?’ The answer is ‘Yes!’ ‘Can I do something more?’ ‘Yes! Whatever you write is correct, unless you can’t tell me why

**“I tell them it’s about being proud of what you put together.”**



four or five things they must do. As long as those things are there, then the assignment is not about the grade, but about creativity. I want them to enjoy it. I tell them it’s about being proud of what you put together.”

How does one make time for this in class? “I give them 10 minutes to set up. They write during any extra time they have during those 10 minutes. That way, they can warm up by using their instruments to compose. Initially, they write by hand. Later, we go to the computer lab. We use free notation software available at [musescore.org](http://musescore.org). It’s useful, because during playback they can sometimes hear their mistakes.

it’s there.’ I don’t want to restrict their creativity,” says Knecht. “So, there is an actual checklist of

They have about two weeks to do the assignment. Then they have time to tinker with it, so they do one composition per 45-day marking period.”

“I’m open with the kids about my own compositional struggles,” says Knecht. “I explain why I do what I do; I tell them some of the parameters I use myself. They see me do this; they see me compose. So, they have to experiment. Try something! Try to be fearless!”

NAfME provides opportunities for young composers. Students from kindergarten to college age may want to enter their compositions in NAFME’s Student Composers Competition or Electronic Music Composition Competition. Information for the 2018–2019 competitions can be found at [bit.ly/StudentComposers](http://bit.ly/StudentComposers) and [bit.ly/ElectronicCompetition](http://bit.ly/ElectronicCompetition), respectively. ■



# GEORGE N. PARKS

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BY ANDREW S. BERMAN

## The First Three Years

What can music educators do to survive and thrive?

**“IF YOU CAN MAKE IT** through your first three [years],” says Elisa Jones, “you’ll hit the biggest milestone of all—that you finally feel like you can do it.” Jones, who teaches grades K–8 vocal and instrumental music at Holy Family Catholic School in Grand Junction, Colorado, likens the first three years of teaching to trying to build a boat from inside the water. The first year you’re just trying to stay afloat; the second year you have something resembling a boat. “By the end of your third year,” she envisions, “you hit your stride and you start to feel like you’re sailing.”

To get through those first years, Jones recommends a solid classroom management plan. “You teach students first and music second,” advises Jones. A set of guidelines for conduct in the classroom, and consequences for not following the guidelines, must be established before learning can take place. This sets the tone and creates the environment for learning.

Jones suggests a focus on depth of learning rather than breadth. “Really focus on the fundamentals of musicianship.” Foster a teaching model where you don’t move on to the next topic until the class has achieved some level of mastery of the current one.

When it comes to work–life balance, Jones reminds the new teacher that “This is your career, not your life.” It serves the students well to have teachers who take care of themselves and see to



“You teach students first and music second.” —Elisa Jones

their own personal needs and desires. “We are so impassioned,” Jones says of music teachers as a whole.

At the top of Jones’s list of pitfalls to avoid is ego. “All other problems stem from that root. You’re not gonna pick music that’s too hard unless you pick it based on your ego. You’re not gonna have problems with other staff members unless it’s about your ego.” Confidence is important, she points out, but “keep your heart open and your ego at the door.”

Reflecting on her own first three years in teaching, Jones discovered a need for business skills. She’d spent a few years working at a music store, so she was counting on that experience, but when she started her first teaching job, she recalls “there was a lot to learn.” To supplement her skills, she went back to school to get an MBA. “If you know how to run a business, you

can run a music program,” she says. “That’s why I got the MBA—so many places to apply those business skills.”

Jones provides milestones to track your progress in those first years. You’ll be able to hear your students’ progress in their musical achievements, and in responses from the school community. You’ll also see your progress as a teacher in the relationships you develop with your students. By the end of your third year, Jones forecasts, “you’ll have a core group of students that has grown over the time that they’ve had you.” The most palpable measure of your progress at the end of three years is your self-confidence. “You’ll hit your stride.”

Elisa Jones is the author of the “Music Ed Mentor Podcast” (distributed through SmartMusic at [smartmusic.com/blog](http://smartmusic.com/blog)) and *The Music Educator’s Guide to Thrive: The Practical Guide for Creating the Lifestyle You Want and the Career You Love* (available at [amazon.com](http://amazon.com)) ■

“Keep your heart open and your ego at the door.”

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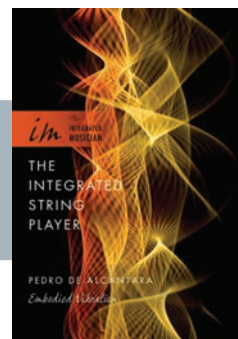
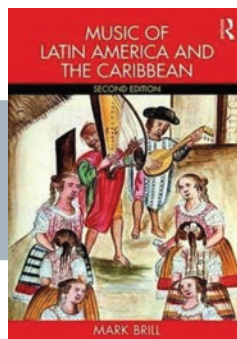
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## BOOKS ►

### Kat Writes a Song

By Greg Foley (2018, 40 pgs., hardcover \$14.99, eBook price varies) Kat the kitten has a song to share in this new picture book. It was a gray and rainy day, and Kat is stuck indoors, sad because she has no one to play with. She writes a song to make things better and, after perfecting her magic song, she sings it out loud—to her surprise, the rainy clouds go away! She is so pleased that she goes around her neighborhood singing her magic song. A read-aloud for educators, parents, and little ones, this story shows that music has the power to bring friends together and let the sun shine through. **Little Simon/Simon & Schuster, Inc., [simonandschuster.com](http://simonandschuster.com)**

## APPS ►

### Music Crab

By Eric Zorogniotti (Free, available for iOS devices via Apple's App Store and for Android devices via Google Play) Music Crab is a free music-tutor application with which students can learn music notes, understand sheet music, and improve sight-reading skills. The aquatic world of the app allows kids to work with animals such as the crab, tropical fish, hippopotamus, and jellyfish. Students can choose to work in French or English, and with the treble or bass clef, and then let the crab lead them to the first level to understand how to read notes. The levels become more difficult as the student progresses through the app. **Eric Zorogniotti, [music-crab.com](http://music-crab.com)**



### Growing Musicians—Teaching Music in Middle School and Beyond

By Bridget Sweet (2016, 206 pgs., hardcover \$105.00, paperback \$23.95, eBook price varies) *Growing Musicians* works from a positive, angle, focusing on the impact that music classes can have on adolescents during their transition from child to adult. Based on the experiences of music educators from a variety of teaching settings across the country, it offers a rich collection of resources drawn from professionals in music education, general education, health, child development, developmental psychology, counseling, and other areas. **Oxford University Press, [oup.com](http://oup.com)**

### Music of Latin America and the Caribbean, Second Edition

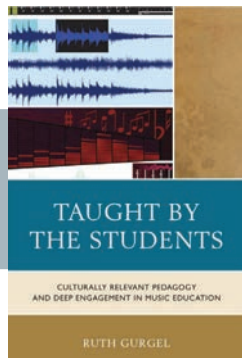
By Mark Brill (2018, 454 pgs., hardcover \$160.00, paperback \$74.95, eBook \$42.48) This comprehensive undergraduate textbook covers all major facets of Latin American music and provides a lively, challenging discussion couched in an appropriate cultural and historical context: The music is a specific response to the era from which it emerges, evolving from common roots to a wide variety of musical traditions. The companion website features over 50 tracks of streamed or linked audio, as well as student and instructor quizzes. **Routledge Taylor & Francis Group, [routledge.com](http://routledge.com)**

### The Integrated String Player:

*Embodied Vibration*  
By Pedro de Alcantara (2018, 272 pgs., hardcover \$99.00, paperback \$27.95, eBook price varies) This guide for players of all abilities and aesthetic backgrounds applies the Alexander Technique to the practice and performance of all string instruments, and offers a holistic approach to achieving technical and creative freedom. Dozens of exercises, supported by a dedicated website with 80 video clips, cover the basics of string playing, including left-hand articulation, vibrato, changes of position, and many other techniques. **Oxford University Press, [oup.com](http://oup.com)**



**Fine-Tuning the Clarinet Section: A Handbook for the Band Director**  
 By Brent Coppenbarger (2015, 124 pgs., hardcover \$52.00, paperback \$26.00, eBook \$24.50) Clarinets are prominent melody instruments, and a strong clarinet section can make the difference between a good band and a great band. In *Fine-Tuning the Clarinet Section: A Handbook for the Band Director*, Coppenbarger offers a range of strategies to assist the band director, the beginning clarinetist, and the advanced clarinetist in developing a strong clarinet section. Topics include embouchure, reeds, intonation, and more. **NAfME/Rowman & Littlefield**, [rowman.com](http://rowman.com)

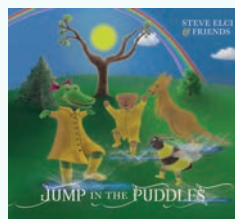


**Taught by the Students: Culturally Relevant Pedagogy and Deep Engagement in Music Education**  
 By Ruth Gurgel (2015, 188 pgs., hardcover \$65.00, paperback \$33.00, eBook \$31.00) Within public schools in the U.S., students of color are truncating their music education experiences at higher rates than their white counterparts. Gurgel presents and analyzes the perspectives of eight students and their teacher in a pluralistic seventh-grade choir classroom. Through the eyes of the students, music teachers gain insight into interventions that increase and maintain deep engagement. **NAfME/Rowman & Littlefield**, [rowman.com](http://rowman.com)



**AUDIO RECORDINGS ►**

**Sun Is a Star**  
 By Like Father Like Son (2018, 14 tracks, CD \$15.00, digital download \$10.00) Rolie Polie Guacamole's front man, Frank Gallo, and his father, veteran children's musician Lou Gallo, team up with Dean Jones to create a bonafide indie super-group. *Sun is a Star* includes several songs with a father-and-son theme: Some are of a general nature ("Like My Dad," "Like Father Like Son"), while others explore the Gallo family musical scrapbook, including "She's a Dog" and "Tennis Racket Song." Other highlights include the action song "Sharks and Dinosaurs," and a cover of "Handle with Care," written by George Harrison for the Traveling Wilburys. **L.F. Gallo Records**, *lfl.bandcamp.com*



**Jump in the Puddles**  
 By Steve Elci & Friends (2018, 10 tracks, CD \$10.00, digital download \$9.99) A celebration of the traditional sounds of American roots music—including '60s music, 12-bar blues, country, and more—*Jump in the Puddles* is filled with tunes that are bursting at the seams with joyful enthusiasm. This is an album to bring kids and families together for a bit of singing, dancing, clapping, and, of course, jumping. Songs include "Teddy Bear," a track that revels in the spirit of early rock, and "Supersonic," which can be described as an American roots tip-of-the-hat to Cole Porter's "You're the Top." **Imagination Nation Records**, [steveelciandfriends.com](http://steveelciandfriends.com)



**DVDS ►**

**Music Is My Passion**  
 Directed by Bert Shapiro (2018, 72 minutes, DVD \$25.00, digital purchase \$19.95, digital rental \$2.99) A collection of seven short documentary films published to support teachers and encourage parent and community involvement in music education at a critical time in our schools, this video has been created to help fill the gap caused by budget-cutting of music programs in schools, and the consequent loss of the many benefits in human development brought by music. Viewers can experience the sounds of rarely-seen medieval instruments up to the experimental music of the 21st century. Each film can be screened individually, and an average film runs 10 minutes with a total run time of over one hour. It is designed as an enriching experience for both adults and children in our world. **Pheasants Eye Productions**, [pheasantseye.com](http://pheasantseye.com)

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Roland Corporation, [roland.com](http://roland.com)

### FG-TA TransAcoustic Guitar

By Yamaha Corporation (\$939.00) The Yamaha TransAcoustic guitar requires no external amplification or effects, just the guitar itself. Features include built-in reverb and chorus, a traditional Western body, solid spruce top, mahogany back and sides, a newly-designed scalloped bracing pattern, three knobs to adjust effects and line-out volume level, and a battery box integrated into the end-pin jack (resulting in fewer holes in the body and a reduction in acoustic sound loss). The FG-TA can also be connected to a PA or amp for use as an acoustic electric guitar.

Yamaha Corporation,  
[usa.yamaha.com](http://usa.yamaha.com)





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## JEFF COFFIN

**SAXOPHONIST** Jeff Coffin is a globally-recognized musician, composer, educator, and author. A member of Dave Matthews Band, three-time GRAMMY® winner, and 14-year former member of Bela Fleck & the Flecktones, he has played on countless recordings, fronts his own group—Jeff Coffin & the Mu'tet—founded the Nashville Jazz Composers Collective and Ear Up Records, and is an avid photographer. Even with all of this, he still finds time to teach saxophone and improvisation at Vanderbilt University in Nashville, Tennessee, and has led more than 350 clinics around the world.

**You started playing alto sax in grade school. What drew you to music?** I always remember “feeling” music as a young kid when I would listen to the radio. I also remember that it didn’t matter the style of music—I was into most everything I heard. Music has always made me feel something that I never felt before. It connects me with something that is indescribable, and time seems to stop in the middle of gigs when the moment is just right.

**When did you decide to pursue a career in music?** I knew pretty early on, when I started to play with my band director’s trio the summer after my seventh-grade year. We moved a year after to New Hampshire and actually chose our school based on their music program: Spaulding High School in Rochester. When I was in high school, I went to the Summer Youth Music School at the University of New Hampshire for three years. It was there that I found my tribe. I’ll always be grateful for the friends and teachers who were part of these very important experiences.

**You’re touring with Dave Matthews Band through summer. What’s else is going on in your world?** With DMB, we have a new recording that came out June 8, 2018. It’s a killer group of tunes and we are currently on tour supporting it. I had a duet project, *Flight*, that came out in early May 2018 with a great Japanese drummer, Tatsuya Nakatani. I also have a standards recording coming out, *Shout It Out! Spirit Music ...* All my recordings are on my record label, Ear Up Records ([earuprecords.com](http://earuprecords.com)). I also work with other groups when not touring with DMB, and there are recordings of each available on Ear Up. I love playing with great musicians and I’m thrilled to get to do it as much as I do!

**You’re heavily involved in music education. Can you tell us more about that, and why you teach?** I teach because I adore teaching! Teaching is one of the most important things I will ever do. I have been at Vanderbilt since 2015 and it’s a joy to teach there. I love seeing my students, working with them, hearing them improve, and watching that lightbulb go off when we are working on something. I have given well over 300 clinics as well at this point in my career. My goal is to get the group to play at a level they didn’t realize was possible—and I usually succeed!

**Why do you feel that music education is important for kids today?** It gives students a place to feel accepted, a place that they feel they are relevant and a part of something important. There is teamwork and individuality at the same time. I think playing music should be a lifetime endeavor regardless of whether someone is a professional musician or not. Music brings us great joy, and that joy shouldn’t stop at graduation.

Music brings us great joy, and that joy shouldn’t stop at graduation.



Photo by Roxanne Haynes.



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