

teaching

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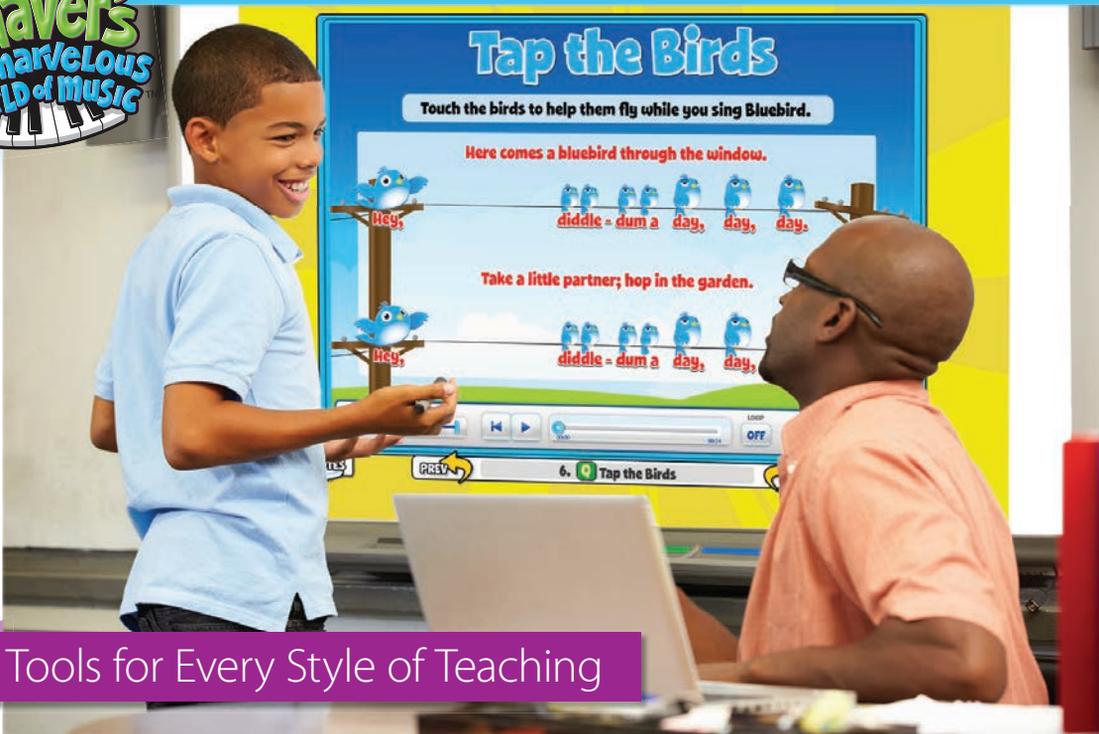
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# pro·files

Featuring NAFME's education professionals

**MARISA WEINSTEIN** By Lisa Ferber



"Receiving the award was really wonderful and humbling." — Marisa Weinstein

## Respect, Responsibility, Commitment to Quality, and Perseverance

Marisa Weinstein wins the 2017 George N. Parks Leadership in Music Education Award.

**MARISA WEINSTEIN**, recipient of the 2017 George N. Parks Leadership in Music Education Award, dedicates a heap of gratitude to the man for whom this honor is named. A NAFME member who has been teaching for 35 years, she credits George N. Parks for enabling her to enter the field of music education.

Weinstein met Parks when she was an undecided freshman at the University of Massachusetts Amherst, where he was the marching band director and she was a snare drummer in the drumline. When she first met him, she wasn't able to read music and therefore wasn't accepted into the music department. She recalls him saying, "Do you want to be a teacher or

not?" to which she answered, "Yes!" Parks responded, "I will help you find a teacher."

Parks recruited Weinstein to be the band's librarian and equipment manager, among other roles. And then there was the time Parks said, "Bonnie Raitt's bass player needs a sousaphone. Are you interested in taking it to him?" Weinstein said she walked it down to the stadium for a hundred bucks. "They tried to arrest me; they thought I was just some crazy kid."

Weinstein notes that, "Receiving the award was really wonderful and humbling: I'm surrounded by wonderful music educators, including my partner, the PreK-4 music educator for our district, Marilyn Buzy."

Though Weinstein originally thought she would be a lawyer, her love of music started early. "I fell in love with music as a kid. My mom was Cuban and listened to a lot of loud, fast Cuban music. I heard lots of salsa and merengue while she was cleaning the house." Weinstein currently



**MARISA WEINSTEIN**  
Director of Bands,  
Warsaw Middle School,  
Pittsfield, Maine

*“It’s a small town and a very small school. Anything having to do with music—that’s my job.”*

teaches three bands, chorus, classroom music, two jazz bands, and a show choir, in addition to coaching three sports after school. “It’s a small town and a very small school. Anything having to do with

music—that’s my job.” She shares that having been a music educator for so long brings special rewards. “Some of the teachers in the building are former students. I have many kids in band/

chorus whose parents I’ve also taught.” She has created a memorial to her past eighth graders by using the music publishers’ promotional CDs: She gives the CDs out to the students, has them design and sign the flip sides, and then hangs them up around the music room. Weinstein remarks that kids see the CDs and say, “Do you have my mom up there?” and “Is that our teacher, Miss Kennedy?”

Weinstein notes that teaching music is, “fun and rewarding, but what I think we all find difficult is the other stuff: Respect, responsibility, commitment to quality, and perseverance. It’s the same in athletics. I can teach a kid how to do a layup, but it’s the discipline that’s the hard stuff. It’s the same in anything: You take a risk, you commit to it, you persevere, and hopefully you have success.”



**ANNETTE LAMBRECHT** By Lisa Ferber

## In Praise of Happy Accidents

Annette Lambrecht is the winner of the 2017 NAFME/Sweet Adelines International Music Educator Award.

**ANNETTE LAMBRECHT** fell into music through a happy accident.

“I was about four-and-a-half years old, the summer before kindergarten,” says the winner of the 2017 NAFME/Sweet Adelines International Music Educator Award. “I fell and broke my arm, and part of the physical therapy so I could write was taking piano lessons. And that’s how I got started in music: I loved the piano and I loved my music teacher.”

From there, her love of teaching came quickly. “I knew pretty early on. I was fortunate enough that all of my music teachers have been incredible, and I just knew that this is what I wanted.”

Lambrecht was born and raised in Sterling, Colorado, and now teaches at Sterling High School, which is also where she went to school. She graduated from Northeastern Junior College in Sterling, majoring in music education; went on to finish her Bachelor’s degree at Colorado

Mesa University in Grand Junction in K–12 music education with choir, band, and orchestra endorsements; and then achieved her Master’s degree in educational leadership at Adams State College in Alamosa, Colorado.

She has maintained her 13-year career in the RE-1 Valley School District, where she teaches choir and theater (presentation and musical theater), as well as guitar. Lambrecht has a men’s choir, a women’s choir, a jazz choir, two theater classes, and a guitar class—and she has had many of the same students for years. “I started at the elementary level, and I moved up with them to middle school and then moved up to high school. A lot of my students I have followed since they were

kindergarteners.” She also has an afterschool children’s chorale group of third-, fourth- and fifth-graders. “I keep them because I love teaching them,” she says. Lambrecht is the oldest of three siblings and she says both of her sisters are music teachers as well.

The Sweet Adelines award is given to a music teacher within the organization who exemplifies teaching the art of barbershop not only to the chorus but the surrounding community as well. Lambrecht, who notes that her students range in age from 12 to 82, got hooked on the sound of barbershop when a teacher

invited her to a local rehearsal. “There is no accompaniment, there is no instrument—it’s simply voices that come together to create harmony,” she says. As for working with students for such a long time, Lambrecht remarks, “It’s nice because you get to know both them and their families long term, and you get to build a relationship



**ANNETTE LAMBRECHT**  
Music Teacher,  
Sterling High School,  
Sterling, Colorado

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Annette Lambrecht with students at the Region 8 Sweet Adelines Convention in Cheyenne, Wyoming, in May 2017

*“Make sure you are always prepared for every scenario.”*

with them. When you have them over the course of time, you get to know their strengths and you can help them all out.”

Lambrecht, who has been a NAFME member for about 15 years, says, “Whenever I am asked about the

relationship between Sweet Adelines Chorus and my students, I think of it as an inspiring community partnership. They support each other, they go to each other’s events, and they want to give memorable performances.”

One tip Lambrecht shares for others in the profession: “Just make sure you are always prepared for every scenario: Put every scenario in your head, and things seem to work out.

**ALICE HAMMEL**

By Lori Schwartz Reichl

# Music Is for All of Us

Alice Hammel is devoted to teaching students who learn differently.

**ALICE HAMMEL** is a music educator, author, and clinician who is widely known for her enthusiasm and knowledge of teaching diverse students and children with disabilities. Having spent many years teaching both instrumental and choral music in public and private schools, she currently teaches music education at James Madison University in Harrisonburg, Virginia, aural skills at Virginia Commonwealth University in Richmond, and online courses through the University of Arkansas.

Hammel is the product of two pediatricians who she insists “did not believe in childcare.” From infancy, Hammel was immersed in her parents’ medical world and traveled everywhere with them. She often slept in a crib at their private practice and was an attendee at numerous medical conferences before entering grade school.

Hammel’s curiosity was heightened when she observed the diverse children her parents treated and asked to learn about their differences. Her parents also encouraged her love of music. In seventh



“How can we do a better job as music teachers to teach these students?”  
— Alice Hammel

grade, while playing the flute, Hammel decided that she wanted to be a middle school band director. She spent a summer shadowing a music therapist, but eventually realized her true interest was “to teach musical skills to students who learned differently.”

Alice Hammel loves things, people, and experiences that are different. This inquisitiveness has sparked her interest in topics such as diversity, ADHD, autism, and children who are nonverbal or living in poverty. She understands the tremendous value music provides for all children and has set an educational goal “to make sure every child, even those who are unintentionally forgotten, have access to music education.”

In addition, she believes all students would successfully learn each day if they felt supported and challenged by each of their teachers. She is frequently invited to speak at various universities, profes-

sional development sessions, and conferences regarding diverse students, students with disabilities, and students who learn differently. Her message to her audience is simple: “How can we do a better job as music teachers to teach these students?”

In looking ahead to 2018, Alice Hammel is most excited about several professional projects. She, along with two other colleagues, is starting a new Kodály Program at Nazareth College in Rochester, New York. She is also teaching a new course in Boston in July, completing a book chapter on “how students with disabilities can interface with tablets in a music class,” and researching the topic of students who live in poverty in rural areas and discovering how best to teach them. As a proud parent, she is personally looking forward to watching one of her daughters, also a music educator, conduct her first program in Nashville, Tennessee, and her other daughter perform with the Knoxville, New York Philharmonic, and Pittsburgh Symphony Orchestras as a flutist. ■



**ALICE HAMMEL**  
Instructor,  
Music Education  
James Madison University  
Harrisonburg, Virginia

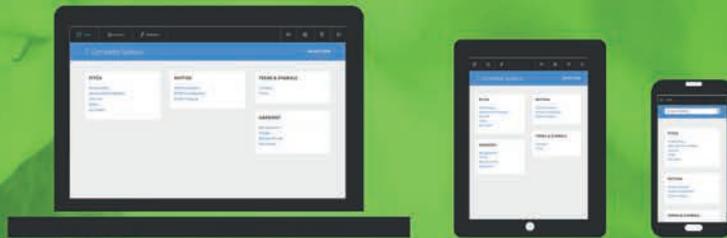
Photos from top: MaryAnn Anderson; courtesy of Alice Hammel (2).



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## Managing a Well-Funded Program

John Burn's band in Cupertino, California, shows what can be done with generous funding and community support.

**THE TENS OF MILLIONS** of people who tuned in to watch this year's Rose Parade glimpsed a performance from one of the most well-endowed high school marching bands in the country. The Homestead High School ensemble represented their Cupertino, California-based school for the first time ever at the event, a dream come true for John Burn, the school's director of bands.

Preparation for the five-mile parade included 10-hour practices to nail down elements including endurance, performance and a particular hairpin 110-degree right turn onto Colorado Boulevard in the middle of what Burn says is known as "TV Corner"—"because that's where every network broadcasts from." Not to mention the months of

work by Burn's right-hand man, associate band director Eric Weingartner, who oversaw the band's application, and mountains of support from parents, alumni, and community members in a range of capacities.

The pomp and circumstance is a long way from the days when Burn himself was a member of the Homestead band. When he returned 27 years ago to take the reins of the band program at the school situated in what's now a haven for seven-figure homes, "I simply wanted the marching band to sound good and have the same expectations for excellence," he says. "We started getting competitive success, and success breeds success. The music boosters were excited about it, and wanted to do more for the program"—so

much more, in fact, that the program's annual budget has swelled to \$400,000, with the vast majority of those funds coming from donors. The boosters' money primarily covers travel, equipment, and instructors. The school district funds one half-time and two full-time staffers for the school's entire music department, and Burn's troupe has a total of 20 instructors working with them in some capacity.

What else does \$400,000 buy? "What I need to be cognizant of is, either implicitly or not, I show my values of what I think the music program should be. I need to be aware as I'm spending tons of money on busses or on costumes that that's what I think is important. As I look back I think, 'Should I be spending more of this money on getting kids private-lesson type instruction, or commissioning new music instead of buying more sousaphones?' and so on," Burn says.

"So in terms of what it buys or doesn't buy, it's up to you, the director of the program, and your values. It's something I need to continually look at. I look at what kinds of marching band shows are winning the Bands of America competitions and I want to move in that direction, but I need to temper that with 'what about the total music program?' What is the right amount of money to use on truly nonmusical things like costumes and props?" ■

*"I simply wanted the marching band to sound good and have the same expectations for excellence."*

### NO STRINGS ATTACHED: Keeping Your Program's Autonomy When Boosters Want a Say

Simply put, "You nip it in the bud early on," Burn says of how he ensures Homestead's donors, large and small, know they are donating with no strings attached.

"Even if they're doing something as harmless as recommending a piece of music they like, I say, 'Thank you for that. I'll always be interested to know what your input is.' But then I follow up with, 'You know, I have a lot of considerations when you choose what we do, and it's my decision to make.' I say it very politely, but I am clear."

Burn says that potential overstepping also has cropped up over the selection of where and when the band travels to perform and compete. "They might ask, 'Why don't we do this or that performance?' Or, we went there last year, why aren't we going back this year?' And again, I just say, 'Thank you for your input, it's a really good idea. We may go there again in the future. I'll do what I think is best.'"



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Twenty percent of state plans talk about music and arts education as being something available for either Title I schools or schools that are urban.

## An ESSA Update

As implementation moves forward, there is still much work to be done.

**ALL STATE ESSA PLANS** have been submitted. The first 13 plans submitted in April had a lot of strong language for music and arts education. The second wave of plans offer language that supports music and arts education, “but it is more distributed,” according to Lynn M. Tuttle, NAFME’s Director of Public Policy and Professional Development.

Every state is different, and Tuttle is energized by having several different models to learn from and share; for example, in Georgia, assessments of what the students are learning is built into the accountability portion of the plan. Over one-third of the state plans call out arts education in Title IV funding. Twenty percent talk about music and arts education as being something available for Title I schools. Eighteen percent call out the importance of music and arts in after-school programs. “What’s really

interesting is how many of the state plans incorporate art education into programs dealing with specific populations—for example, music and arts activities for homeless children in Rhode Island, New Hampshire, and Missouri. New York and California talk about the importance of migrant children having access to music and arts education.”

Advocacy beyond the educational community is also important, as can be seen in Minnesota. Mary Schaeffe, executive director of the Minnesota Music Educators Association (MMEA) says that “when the Minnesota state plan draft was proposed, we noticed that although there was some overall language about well-rounded education, there was language in other parts of the plan that was unintentionally negative. The specific kinds of language were things like ‘the arts are an enrichment

in the section about school quality and student success.”

The MMEA has a state advocacy leadership team that collaborates with four other arts education organizations that are interested in well-rounded education and the arts community as a whole. The MMEA asked each of these organizations to contact their membership, and linked to a space for public comment about ESSA. “Sixty percent of the comments in one section were related to the arts being necessary—not something ‘extra.’ I think the reasons our outreach was so successful were because we included all arts areas, and we reached out beyond the arts education community.”

What happens with ESSA implementation now? “At the federal level, we are trying to make sure that the highest level of funding is available for all of these Titles: To make sure that Congress will stay true to what they promised in the law,” says Tuttle. “Congress promised a level of funding that would allow schools and districts the flexibility to provide additional support for music as part of a well-rounded education. In order to make that section of the law work (Title IV, Part A), Congress needs to keep its promised funding level. So far, Congress has failed to do so. Representatives and Senators need to be reminded of their promises and asked for full funding of ESSA, in particular Title IV, Part A.” ■

“Representatives and Senators need to be reminded of their promises.”  
—LYNN TUTTLE

### THE NAFME ADVOCACY BULLETIN

Found at [bit.ly/NAfMEAdvocacyBlog](http://bit.ly/NAfMEAdvocacyBlog), the Advocacy Bulletin is a blog about state and national advocacy issues relating to music education. Updated around the clock by our advocacy and public policy staff, here you will find commentary and news on:

- Legislative developments in congress
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# Amplify Your Involvement!

NAfME's new online community helps members to network, trade tips, and more.

**AMPLIFY**, NAfME's new online community, is giving music education pros a fresh space to chat. Launched in November of 2017, Amplify replaces the former subject-specific forum with one that is designed to form potential work groups and includes other new options.

Denese Odegaard, NAfME President (2016–2018), says, "We have been piloting Amplify for our leadership, national board, six divisions, and Societies and Councils prior to releasing it for our whole membership. Communities will be organically created as time passes." Odegaard notes that NAfME's 65,000 members were instantly shifted from the old forum site to the new Amplify platform—and within the first few weeks, 2,400 members were fully

engaged.

Music educators are talking about a wide array of topics so far, including how to utilize the National Standards, as well as a broad set of issues that can be new to a given school, but are essential to a teacher's ongoing success. For example, there are discussions about religious exemptions for kids who might not be permitted to participate in music. "Muslim students may or may not be permitted to participate in music instruction based on their religious beliefs," says Odegaard. "Some parents are more lenient about participation, and some fully follow the guidance of the Holy Qur'an and sacred texts." She notes that transgender issues comprise a buzzing discussion on the site, especially concerning topics related to housing,

student attire, and vocal health. "We are seeing many 'Women's' choirs renamed to 'Treble' choirs. It used to be that girls wore dresses and guys tuxes, but attire is changing to black and white or just black, or choirs wearing choir robes." Odegaard says that choral directors need to encourage each student to use their most organic voice. "They have to sing what's best for them vocally. We want to make the best situation for the students."

Ukuleles are a big topic now, too, and teachers are talking about which kinds to buy and how to teach the instrument in their classes. "They are making a comeback from the 1970s and are very popular," remarks Odegaard. Other topics getting a lot of traffic are teaching popular music, whole-brain teaching, and SLOs (i.e., Student Learning Outcomes).

Odegaard summarizes, "NAfME is working to engage our members and to amplify important education conversations—hence the name of this exciting new space. With Facebook, you can have a conversation, but here you can upload resources, build communities, and connect with people by searching their name. It's taking what we have and increasing engagement."

Mentoring is also an important focus for NAfME. "We will eventually have subject-matter-expert mentoring, so people can connect with a member who is an expert on a particular topic," she says. ■

*It's taking what we have and increasing engagement.*

## HOW TO ACCESS AND USE AMPLIFY

To access Amplify, go to [community.nafme.org](http://community.nafme.org). If you are a NAfME member, you will instantly be able to access it. Here are some ways to use the system productively.

- Is something on your mind? Post a question on the Discussion board to get quick answers from your peers.
- Try sharing resources under the "Library" tab to help others in the community gain access to valuable information.
- In your profile under "My Account," you can set your email preferences so you will receive alerts each time you have a new message, or even a daily digest of activity from all of your communities.
- Search for other members with whom to connect by using the member Directory at the top of the page.
- You can even publish a blog by clicking on "Community Blogs."



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*“We hope to see you in Atlanta!”* —GLENN E. NIERMAN



The MRTE brings together music educators for forums, presentations, and more.

# The 2018 MRTE National Conference

The focus this year will be on diversity, inclusion, equity, and access.

**THE NEXT NAFME** Music Research and Teacher Education (MRTE) National Conference will take place March 22–24, 2018, in Atlanta, Georgia. “NAfME’s Society for Research in Music Education (SRME) and the Society for Music Teacher Education (SMTE), along with the Council of Music Program Leaders (CMPL; formerly the Council of Music Supervisors) have worked together diligently to bring attendees opportunities to encounter the latest research findings in sessions that include not only traditional research spoken presentations, but in a series of open forums, symposia, and presentations by key national music education luminaries, as well as research poster sessions and planning sessions,”

remarks Glenn E. Nierman, Immediate Past President of NAfME. Concerning the upcoming MRTE’s focus on diversity, Nierman states that, “For quite some time now, NAfME’s National Executive Board (NEB) has been aware that the organization needs to do more to promote inclusion, diversity, equity, and access in all its aspects—from promoting diversity in our leadership to increasing diversity within our Honors Ensembles. Consequently, our NEB pledged to look at all decisions we face as a Board through an ‘inclusion, diversity, equity, and access lens.’ So, when our Planning Committee reported to the NEB that we envisioned a Diversity, Inclusion, Equity, and Access focus for the

conference, headed by Patricia Sheehan Campbell and Judith Jellison, both past recipients of NAfME’s Senior Researcher Award and leaders in this area of research, they were most pleased. Judith and Pat will set the stage for the diversity focus at a plenary session in which they are the featured speakers early in the conference. In addition, they have solicited a ‘diversity of voices’ (meaning professionals speaking about different aspects of diversity/equity and representing professionals at various stages in their careers) for four panel sessions at the conference that might help attendees leave with enhanced knowledge and perspective, an openness to ideas and a penchant for self-reflection, research questions to be pursued, and good models of diversity, inclusivity, equity, and access. The sessions, under the broad theme of ‘Diversity and Inclusion in American Music Education: Inroads, Blockades, Redesigns and Deliveries,’ are sure to be a highlight of the conference.”

Nierman continues, “On behalf of NAfME’s Professional Development Committee and with respect and gratitude to the leadership of our NAfME Societies and Councils who spent countless hours planning the content of the events at this conference, we hope to see you in Atlanta!”

For more information, including dates and deadlines, visit [research.nafme.org](http://research.nafme.org). ■

## NAfME’S NEW MUSIC EDUCATOR CERTIFICATION TABLE

At the 2016 MRTE Conference, a group of researchers from Brigham Young University shared their study on music teacher certification throughout the U.S. The results of this can be seen on the Music Educator Certification Table, which can be found online at [nafme.org/my-classroom/certification](http://nafme.org/my-classroom/certification).

Lynn Tuttle, NAfME’s Director of Public Policy and Professional Development, recommends that, “While looking at your own state may be of interest, understanding the trends behind certification gives a lens on educational reform and practices across the nation.” Several noteworthy points, according to Tuttle, include the following:

- Testing requirements have increased for music educators, including 12 states requiring a teacher performance assessment such as edTPA.
- The majority of states issue “general” music education certificates, for all levels, all specialty areas—a K–12 teaching license, for example, instead of an elementary music teacher license or band teacher license.
- All 50 states have alternative certification pathways available for music educators who didn’t follow traditional pre-service pathways.

“NAfME is grateful to the researchers who collected this information and are allowing us to share it with the field,” says Tuttle. “We will continue to update this on an annual basis, and welcome feedback if you know of updates that need to be made to your state’s information!” To share those updates, please contact **Lynn Tuttle** at [lynnt@nafme.org](mailto:lynnt@nafme.org).

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# Starting a Flute Chamber Ensemble

Give your flutists a chance to grow and learn challenging repertoire.



**STELLA CHANG** is a music teacher at the Taipei American School in Taiwan. A NAFME member, she can be contacted at [stellachang@hotmail.com](mailto:stellachang@hotmail.com).

**ONE CHALLENGE** facing many music educators is that they have numerous flute players with relatively high skill levels, but not enough opportunities for these musicians to participate fully in the bands, orchestras, or other ensembles in school. To help these young flutists develop as musicians, start a program revolving specifically around the many pieces composed for chamber groups of flute players. Such a program has been created at Taipei American School in Taiwan, and has now been operating successfully for several years. Here are some suggestions for music directors who may be interested in creating such an ensemble.

**Keep numbers small at first, and insist on auditions.** Any new program is more likely to succeed if there are solid ground rules. It's better to have a half-dozen committed, enthusiastic participants the first year than 15–20 who are not prepared to put in the time and effort to succeed. Most young players have little experience playing in a chamber-music setting, so it's important to ensure that they have the necessary level of technical skill and

general musicianship to shine in such an environment. For the audition, you can expect a player to perform a short étude, to play some scales, and to sight-read an easy piece at moderate tempo. A player with these abilities should be able to handle the easier pieces in the chamber flute repertoire, and gradually move up to more challenging works.

**Set expectations early, emphasizing that successful chamber playing requires both individual effort and group commitment.** Any group of young flute players is likely to have musicians with widely varying levels of skill and confidence, particularly if the group spans several different school grades. Young players who are accustomed to working in conductor-led large ensembles may initially struggle to understand the different qualities required to play in a chamber setting, where musicians have to listen intensively to each other to align tempo, dynamics, and phrasing. It is important to emphasize that all players will have the opportunity to participate in performances, and that being chosen to play a particular piece implies that the player will commit to mastering that part before the group rehearsal begins. Students are also expected to work on specific études to improve their technique.

**Careful focus on tuning and technique in the early stages can pay dividends later.**

One challenge for creating a successful flute chamber ensemble is to ensure that all players have a shared understanding of tuning. To this end, I require each of my students to have their own tuner and a contact microphone that clips onto the instrument; the tuner will pick up only the sounds each individual makes. With these simple tools, students can readily be persuaded to spend five or ten minutes in the early classes to work on the tuning of unison notes and simple triads. These basic preparations can be enormously beneficial later in the semester, as they compel students to focus on listening to themselves and each other. Similarly, asking students to play simple passages solo and then asking others to provide comments and feedback will encourage them to listen critically to each other, which will carry over into their playing in duets, trios, and larger groups.

**Start with easy pieces to build confidence, and gradually work up to more challenging material.** Begin with music that is relatively easy in terms of technique, such as duets by the Baroque composers Devienne, Quantz, and Telemann. These pieces usually have clear musical lines, relatively modest tessituras, and interesting lines for both the first and second players. To increase



It is important to emphasize that all players will have the opportunity to participate in performances.

the musical interest, and to develop an early sense of musical leadership, consider having one player take the first flute part during the first passage, and the other player take over the first flute part during the repetition. When the students are comfortable with these easier pieces, there are numerous attractive 19th-century pieces for flute duet, trio, or quartet by composers such as Boismortier, Kuhlau, and Joachim Andersen. When these have been mastered, there is a rich repertoire of more advanced 20th-century material, including excellent flute trios and quartets by Bozza, Castèrède, Dubois, and Tcherèpnin. There are also many good arrangements of works originally written for other instruments, but be wary of those written by nonflutists that make extensive use of the range below the staff, as these generally are more difficult to play loudly or quickly. Depending on the level of student interest and preparation, you can also encourage students to compose or arrange pieces for flute ensemble, as this can provide a sense of personal ownership of their music.

**Seek out performance opportunities, and strongly encourage all members of the class to attend each performance, even if they are not playing.** Some

*“Any new program is more likely to succeed if there are solid ground rules.”*

students may get ample stimulation from weekly practice and rehearsal, but middle and high school musicians are more likely to take a class seriously if they know that there will be several opportunities to perform in public. Local hospitals, nursing homes, and lower and middle schools often welcome visits by high school students, even for concerts lasting 10–15 minutes. In the first weeks of a new semester, it is likely that not all students will have sufficient confidence or technique to be prepared for public performance. However, all class members should go along to these mini-concerts, as this can create a stronger sense of class spirit when less-experienced participants get to have their moment in the sun.

**Introduce loaner harmony flutes only after a few weeks, and consider using them as “prizes” for students who have shown the greatest commitment to self-improvement.** For many students, one of the ancillary attractions of a chamber flute ensemble may be the opportunity to play alto or bass flute, which look and sound quite different from the concert flutes on which



students have most of their prior experience. Most of the 18th- and 19th-century repertoire for flute ensembles only needs concert flutes, but many contemporary arrangements and most of the 20th-century literature require harmony flutes. Alto and bass flutes are bigger and heavier than concert flutes, and require proportion-

ally more air support together with a more relaxed embouchure, but they also offer a darker and more mysterious tonality than concert flutes. Consider delaying the introduction of harmony flutes until a couple of months into the course, as this will create a new source of challenge for participants. Even flute specialists may not have their own harmony flutes, and to have a successful flute chamber ensemble class, a school district may need to purchase a couple of these. Instruments of acceptable quality are available at a relatively modest cost, and an instrument costing \$2,000–3,000 should have a useful life of 10–15 years if carefully treated. If cost is not a concern, then there are harmony flutes from excellent European and Japanese manufacturers that are substantially better. Harmony flute parts typically require fewer notes and less technical prowess than the other components of a flute quartet or quintet, and can be played easily by students who may have less technique than their more experienced peers.

**Change repertoire from year to year to encourage students to take the class**

**more than once.** For every level of technical ability and experience, there are dozens of suitable pieces. If the repertoire varies from year to year, then there will always be new challenges for students, even if they have taken the class previously. Students who repeat the class can help provide continuity in

your program and be excellent models for appropriate classroom behavior, effective musical leadership, and sensitive approaches to small-group playing. I’ve discovered that it can be exciting for a high-schooler to progress from participating in a class at a basic level as a freshman to becoming a mentor just a year or two later. ■



# ¡El Mundo Hace Música! (The World Makes Music!)

## Recruiting and Retaining English Language Learners



**ANGELA D. AMMERMAN** is the director of music education at the University of Tennessee at Martin and was previously the director of orchestras at Annandale High School in Fairfax County, Virginia. Ammerman hosts the #MusicEdLove podcast and is a NAFME member. She can be contacted at [aammern1@utm.edu](mailto:aammern1@utm.edu).

**ABOUT 4.6 MILLION** public school students in the United States were enrolled in English Language Learner (ELL) courses in 2014, and it is probable that this number will continue to grow as time progresses (National Center for Education Statistics, 2017, [nces.ed.gov/programs/coe/indicator\\_cgf.asp](https://nces.ed.gov/programs/coe/indicator_cgf.asp)). In spite of a wealth of research boasting the immense benefits of music participation for ELLs, this is a long-neglected population within musical ensembles.<sup>1</sup> While the challenges of working with ELL students may seem overwhelming, the benefits by far outweigh the difficulties.

### El Mundo Hace Música

An underserved population of students, ELLs are more likely to drop out of high school and score lower than their peers on standardized tests, and are much less likely to participate in musical ensembles.<sup>2</sup> Recruiting ELL students

into your program will lead to a stronger and more vibrant program and an empowered community of musicians. Here are just a few ways you can invite and encourage students from ELL communities to join your program.

● **DROP A LANGUAGE BOMB OR TWO.**

During recruiting concerts, encourage students from diverse backgrounds to join by having one of your musicians say a phrase or two in the primary ELL language. Sprinkle a dash of the prevalent ELL languages in your fliers, brochures, and social media postings. (Be sure to check these words and phrases with a second native speaker to ensure correct spellings and usage.)

● **DIVERSIFY YOUR PROGRAM.**

Maintain a culturally inclusive musical program. Do you have a primarily Hispanic ELL population? Bust out some Shakira songs, or try to use Latino instruments!



Recruiting ELL students will lead to a stronger and more vibrant music program and an empowered community of musicians.

● **TEAM UP WITH ELL TEACHERS.**

Keep ELL teachers in the loop on the myriad benefits of music participation (cognitive, social, and lingual) and enlist their help with recruiting efforts. The word will spread quickly that you are not only accepting of ELL students, but that you *want* them in your program.

### “Chào méng, musicians!”

Sabine Trepte of Germany’s University of Hamburg suggests that our sense of belonging and acceptance in social groups is an essential part of our social identities.<sup>3</sup> Student perception of musical ability and social identity is directly affected by the feedback we as teachers express to them.<sup>4</sup>

Photo by Bob O’Lary. Headshot courtesy of Angela D. Ammerman.



*“While the challenges of working with ELL students may seem overwhelming, the benefits by far outweigh the difficulties.”*

of your ELL students holding and playing their instruments is a great way to encourage identity development and family support. Students will show their families these images that say, “Look! I am doing something that I enjoy! I am in a special group, and I have been successful today.”

### **3. REFER TO STUDENTS AS “MUSICIANS.”**

When I began saying “Good morning, musicians,” instead of greeting students with “Good morning, class,” I immediately noticed a positive change in posture and student ownership. I even noticed a change in conversations outside of my classroom: “Yeah, man, I have to practice, because I am a violinist.” Note that they did not say “I have to practice because I play the violin.” They began to identify not only with the music, but also as musicians themselves.

## **Upgrade Your Teaching**

Part of the magic of music is the power to captivate an entire audience and to convey love, pride, sadness, and joy without the use of the spoken word. Try the strategies below to bridge the communication gap with fewer words (and less time) to build an even stronger program.

### **1. VISUAL**

- a. Gain mastery over nonverbal cues (NVC) to optimize learning in your

Finding a place for every child in the program is of the utmost importance, and fostering a positive musical social identity will do just that.

### **1. RESPECT EACH STUDENT’S EXPERTISE, AND FIND A ROLE FOR EACH CHILD TO PLAY IN YOUR CLASS.**

- a. Do you have students from Vietnam? Ask them how to say “Welcome!” in Vietnamese, then practice on all your students: “Chào мэng, musicians!”
- b. Does your instrumental ensemble include flutists from El Salvador? Study Salvadoran composers in class.
- c. Have Composer Heritage Days where each musician brings in a

recording from his or her own culture to share with your class.

### **2. ¿TELÉFONO?**

Consider your profile picture on Facebook, Snapchat, or Instagram. Are you holding a baton or an instrument, a child, or a family member? The images we each share with others reveal pieces of our identity. The customary method for sharing school events and successes with families may not be ideal for ELL students. Parents of ELL students may not understand the language used on homework assignments, and some students’ parents may be living outside the country. Taking pictures and videos

ELL-friendly class.

- b. Demonstrate inappropriate behaviors first and shake your head to indicate a negative response. Then, demonstrate the appropriate behavior and give a smile and a nod to indicate desirability. For instance, for posture issues:
  - Slouch in your chair.
  - Let your head loll to the side.
  - Very clearly shake your head “no.”
  - Sit up straight, give a big smile, and nod your head “yes.”
- c. Use relevant visual aids:
  - Posture posters featuring your own musicians.
  - Comics, cartoons, and pictures that use as few words as possible.
  - NVCs in the chart below.

Consistently use the same phrases and words as in the chart.

## 2. AURAL

- a. Engage in call-and-response: You play, the students play, repeat.
- b. Provide recordings of the pieces you are working on.



- Allow students to record parts of class so they can go home and continue to practice.
- Make your own tutorials and upload them to your class website/YouTube page. Better yet, have your advanced players make the tutorials.

## 3. WRITTEN

- a. Always use concise and simple vocabulary.
- b. Write keywords on the board clearly. Practice reading and speaking keywords multiple times in a rehearsal, and review the following day.
- c. Send short, simple letters home with your students.

## Nonverbal Cues (NVC) Chart

DESIRED BEHAVIOR	CUE 1	CUE 2	SPEAK
UNPACK	Hands pulling imaginary zipper in a horizontal circle	Hands opening imaginary case	“Unpack”
GET BOOKS OUT	Hands together vertically	Hands open	“Books”
INSTRUMENTS UP	Palms facing ground	Palms move outward, then face up as if wrapping an imaginary loaf of bread	“Instruments up”
REST POSITION	Palms facing ceiling	Palms move outward, then face down as if kneading dough	“Rest position”
MEASURE X	Both hands up—palms facing each other, fingers straight and out	Hands move down in a chopping motion	“Measure X”
DO IT AGAIN	Index finger pointing to back of room	Turn index finger in circular, clockwise motion	“Repeat”
ONE INSTRUMENT ALONE	Both hands up—palms facing each other, fingers straight and out	Hands focus on the section you want to hear—e.g., Violin 1: Center of hands will land on the violin section as if you are cutting everyone else out	“Violins only,” “Flutes only,” etc.
PACK UP	Hands out—palms facing in, fingers straight	Move hands in until they touch	“Pack up”

## Make Connections

Last year, I taught in a school that boasted nearly every ethnicity found in a major metropolitan area. My musicians were vastly diverse and ran the gamut from those who were brand-new to our culture to those who have been in the U.S. since the third grade. One of my beginner ELL musicians was Grace, a shy junior violinist in my orchestra program. Grace moved here from South Korea in 2015 and could barely speak a word of English, but she knew that she wanted to play the violin. Through a lengthy process of trial-and-error and, finally, the strategies above, I was amazed at how quickly she learned the violin. Within just two years of her arrival in the U.S., she had already successfully auditioned for an interme-

Photos courtesy of Angela D. Ammerman.

diate orchestra, and her English-speaking skills had skyrocketed. Toward the end of the year, I asked Grace why she loved orchestra so much, and she said, “For me, music is confidence. I hear what we play, and I listen. It helps me to listen to words, too.” At this point, she looked right at me and said, “I hear what people say, and I listen and understand, too. Before orchestra, I had no friends. Now when I have a bad day, I play music with friends, and they listen, and it’s like we are friends because of music.”

Last year, I took all of my musicians to our State Assessment, also known as “State Festival.” My beginners—including my ELL beginners—played along with my intermediate musicians on simplified parts. Despite a significant language barrier and an enormous gap in ability, my musicians received straight superior scores from the stage judges. After Assessment, I interviewed Grace again and asked how she felt after the performance. Beaming with joy and brimming with tears, she said,

*When we get the first time the first music, we are very not together. So, it sounds very weird, but we are trying to match each other’s sound. And finally, after the concert, I am feeling ... how could I explain it, but I feel so ... like, impressed. Yeah, I am just thinking, “We did it! We did it! I can do anything!”*

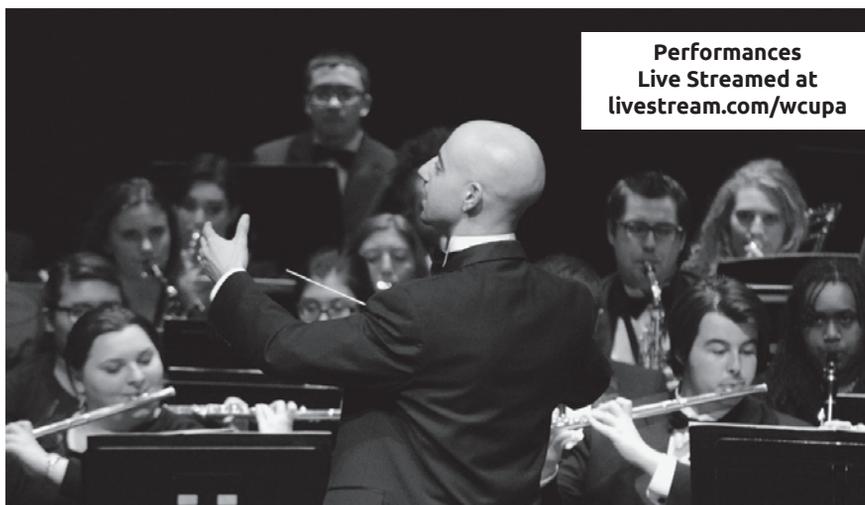


It is this beautiful tapestry of harmonies, simultaneously simple and complex, that my English Language Learners painted across my orchestra program. Fostering an inclusive

program sprinkled with visual tools to augment learning objectives, and building identities as musicians are just a few strategies we can use to help the world make music. ■

### Notes

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2. Ken Elpus and Carlos R. Abril, “High School Music Ensemble Students in the United States: A Demographic Profile,” *Journal of Research in Music Education*, 59, no. 2 (2011), 128–45.
3. Sabine Trepte, “Social Identity Theory,” in J. Bryant and P. Verderer, Eds. *Psychology of Entertainment* (Lawrence Erlbaum Associates Publishers, Mahwah, NJ, 2006), 255–71.
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GET READY FOR  
**MUSIC  
IN OUR  
SCHOOLS  
MONTH!**

# MUSIC CONNECTS US!

BY CATHY  
APPLEFELD  
OLSON

**NOW MORE THAN EVER**, there's no denying the collective, connective power of music. The theme for this year's Music In Our Schools Month®, which takes place in March, is "Music Connects Us."

Kristen Rencher, NAFME's Director of Member and Student Programs, notes that "NAFME adheres closely to the ideal of fostering inclusion, diversity, and equity. Our stated mission is 'to advance music education by promoting the understanding and making of music by all'—with an emphasis on 'all.'"

According to Rencher, "Inclusion and Equity" are among NAFME's core values, "which we define as: Building strength and promoting diversity in a profession representing the wide spectrum of people and cultures, abilities, economic backgrounds, and gender identities. The 2018 MIOSM® theme is meant to support our mission, and we look forward to seeing on social media how our members capture how music connects their students, school, and community."

Elementary and secondary music educators celebrate the month in myriad ways. "While in previous MIOSM years members would perform just the repertoire provided by NAFME, we have seen an expansion beyond the K–5 engagement to both middle and high school music programs that incorporate the theme into their classrooms and share their photos with us on social media," says Rencher. "We really enjoy sharing their videos and photos, which help show how unique each music classroom is, and how important music is in our schools." When sharing their MIOSM-related



social media, NAFME asks participants to use the hashtags #MIOSM and #MusicConnectsUs.

Among the elements of the program that are widely embraced by music educators are special performances, lessons, sing-alongs, and activities aimed at shining a light on their music programs for administrators, parents, and the community at large. But how else can you get your students fired up to celebrate music education in a big way in March?

- Invite parents in for a sneak peek—a chance to attend their child's rehearsals, not just the concerts.
- Take students to a local retirement center and invite residents to join in a sing-along.
- Invite your administration, school board, and/or other community members in for class.
- Create a video for local advocacy. Record your students performing and include an introduction from your principal, mayor, or another leader demonstrating their support for music education, and use the video for outreach on local television.





## AMERICAN YOUNG VOICES CONCERT

Think of the ascending power of a concert. Now, imagine that experience multiplied exponentially. For 20 years, American Young Voices has brought together a total of more than a million students around the globe to participate in mass-scale music education experiences, including staging the largest school choir concerts in the world.

This year, NAFME is again partnering with American Young Voices in conjunction with Music In Our Schools Month for five concerts in early summer. This year's events are centered around the Mid-Atlantic region. Locations and dates are:

- June 4: Tsongas Center in Lowell, Massachusetts
- June 5: Liacouras Center in Philadelphia, Pennsylvania
- June 6: EagleBank Arena in Fairfax, Virginia
- June 7: Times Union Center in Albany, New York
- June 8: Prudential Center in Newark, New Jersey

Teachers can prepare the music in their classes—thus, the MIOSM tie-in—before their students come together for the concerts at the arenas. The cost is \$95 per school for those that will have a choir participating on-site. Teachers who are unable to bring students to the concerts can still participate in the fun and the learning by downloading the free sheet music for “Singing Together” by Craig McLeish as well as a lesson plan, teaching aims and objectives that align with the 2014 Music Standards, and conductor notes. The curriculum is designed to strengthen students’ skill sets in the areas of vocal range, diction, and music literacy.

For more information, visit: [bit.ly/AYVMIOSM](http://bit.ly/AYVMIOSM).

**“WE LOOK FORWARD TO SEEING ON SOCIAL MEDIA HOW OUR MEMBERS CAPTURE HOW MUSIC CONNECTS THEIR STUDENTS, SCHOOL, AND COMMUNITY.”**

—KRISTEN RENCHER

■ Make a “Music Month” calendar, and suggest that students dress for different musical eras. Play appropriate music as students arrive in the morning and at lunchtime.

■ Add a musical touch to the morning announcements. Try having a “mystery tune” each day, or a music trivia question, with MIOSM prizes for the winner.

■ Sponsor a poster, poetry, or other fine arts contest. Entries should support Music In Our Schools Month and revolve around this year’s theme of “Music Connects Us.”

■ Ask students to draw their favorite musical instrument, design an instrument of the future, or bring in homemade instruments for “show and tell.”

■ Ask students to cut out pictures of music and musicians from magazines and create a musical wall collage for your classroom.

■ Collaborate with your school’s history or social studies departments to create cross-curricular activities based on the theme of the concert or the pieces being performed.

■ Take a field trip to hear a local college group, community chorus, or orchestra, or invite a group to perform at your school.

■ Collaborate with the art teacher and have students design posters, banners, and buttons featuring the MIOSM theme of “Music Connects Us.”

■ Ask the students to list the ways in which music is a part of their everyday lives, and then compare lists with friends and family members.

As you begin prepping for MIOSM, consider inviting local Tri-M® or Collegiate NAFME members to participate in plans for the month through performing, teaching, games, and discussions. Another way to get students engaged is for teachers to share their own stories: Let students know what inspired you and why you chose to pursue music.

NAFME will again be offering MIOSM merchandise for purchase, this year with an expanded selection. New for 2018 are MIOSM-themed buttons, pencils, stickers, and posters. “In addition, we will also be sharing new repertoire and educational resources that will be available after the new year,” Rencher adds. There are tons of NAFME resources available for teachers and schools to use in their concerts, including free sheet music downloads, lesson plans, teaching aims, and objectives that align with the new 2014 Music Standards, and conductor notes. More information can be found at [nafme.org/MIOSM](http://nafme.org/MIOSM). ■



# tech is elementary!

Here's how just a few elementary music educators are using technology to teach improvisation, composition, instrument sounds, and more. BY CHAD CRISWELL

The variety of technology-based tools to use in the elementary music classroom seems to grow larger and more robust with each passing school year. The use of new hardware and software technologies to help us teach the skills of composition, music theory, and music-making in general is becoming more and more the norm in classrooms all over the country. However, despite this huge influx of tech into our programs, there are still many caveats to consider. For example, what is the best way to incorporate music-centered apps and software into our existing lessons?

## GarageBand as a Gateway to Improvisation

Richard Moon, music teacher at Goodwin Elementary School in Charleston, South Carolina, puts a strong emphasis on improvisation and creativity in his classroom. As a result, he works GarageBand into almost all of his fourth- and fifth-grade classes as a means of teaching improvisation in a fun, easy way. Says Moon, “The whole thing starts out as a game, and I never call it ‘improvisation’ (or, at least, not at first). In GarageBand, I can go in and turn off specific notes to limit what they can choose. It’s the same kind of thing you do when you remove keys from an Orff instrument. I’ll start by giving the students the specific key and scale format for each project. This limits the notes that they can

Photo from iStock.com/Nadezhda1906.



choose for their solos, so the students are really only dealing with one-dimensional creativity, the rhythm. In the game (which I call ‘Smack Down’), I give the students a few simple rules for what they can and can’t do as they play. The big rule is that you can’t skip notes. I tell them they can only repeat the note, or go from one key to its ‘next door neighbor’ (up or down). The game initially to them is just to not skip, but the key moment is when somebody accidentally skips a note and I ‘let it slide’, and still reward that child. When that happens, the rest of the students go crazy in protest. I explain to them, you broke the rule, but it still sounded good. Their response is always ‘Can we break the rules too? My response is ‘Well yeah, if it sounds good.’ Their next question is critical: ‘How do we know what will sound good?’ and my response is always ‘I don’t know, I guess you have to figure that out for yourselves.’ From that time on, if a member breaks a rule in a solo, the class and I decide if it sounded good or not (and if he or she should be rewarded with a ‘Bach Buck’). If a member wants to give an opinion on a peer’s performance

## “The iPad can be used effectively to do almost the impossible.” – Cherie Herring

(positive or negative) he or she must verbally explain whether or not it ‘sounded good.’ At that point, it seems to become a moral imperative for each child to get away with breaking the rules. The degree of focus I observe as they perform and listen to their peers perform solos, increases exponentially—all of this in their quest to discover the secret to how their choice of rhythms and keys will sound good when they play an improvisation solo.”

These introductions into improvisation lead into more advanced, but informal, aural training lessons. Says Moon, “One of the best ways to develop the ear is what I call ‘playing with the pros.’ In our jam sessions, the students get to pick the sound of whatever instrument they want to use and I tell them if it will be all-black or all-white-key improv. It can’t be a drum kit, though: It has to be a tonal instrument. The students set their keyboards up and play along with either great jazz

musicians or some of their favorite music artists. Then I record the kids playing along with them, either on transposed electric keyboards or on iPads, after setting up the appropriate key and scale format in GarageBand. One time I had a student come up to me saying that she really loved the sound of the French horn and now she wanted to be a jazz French hornist! I didn’t have the heart to tell her that there is no such thing, but the point is, who am I to say what a child can or cannot accomplish in music and in life?”

Even though GarageBand is a great tool for teaching these skills, it is not without its limitations. Moon, however, has found ways to work around the issues he sees as the most pressing. “I find that the iPad can be a great prepiano instrument because, instead of having 12 notes to deal with, you can easily make the keyboard pentatonic or whatever you need, but the only thing that holds back GarageBand is that you can’t transpose the black and white piano keyboard—only the light and dark grey ones.” To get around this limitation, Moon uses various tactics in his jam sessions that involve both iPads and his set of electric keyboards. “In the fourth- and fifth-grade keyboard ensembles, I use normal electric keyboards and have them set to transpose so that, at the beginning, we only have to use the black keys. I’ll number the keys ‘1,’ ‘2,’ ‘3,’ etc. In GarageBand, it’s a little different. You can’t use normal notation for these things because of the fact that we are removing notes, so to work around this I use overlay sheets over the iPad keyboard to help students find specific keys (which are numbered) in order to follow a ‘key sequence keyboard map.’ I take the overlay sheets



Cherie Herring makes frequent use of iPads in her classroom.



Photos courtesy of Cherie Herring.



# Teaching With Games

Want to take your classroom up a notch? Try incorporating more tech-based games into your instruction. The gamification of education is a hot topic these days, as teachers increasingly use fun apps, software, and more to teach and assess student progress. Bergeron does this by using an iPad to make solo-singing and improvisation more fun—and less scary—with her younger students. “When doing vocal exploration or short improvisations, I’ll use an app like MadPad or Keezy and pass the iPad around for each student to record. Then, students take turns ‘playing’ the sound board created by their explorations or improvisations. I find that this really helps bring students out of their shell and takes their mind off the pressure of solo-singing.”

For other ideas on how to teach various skills with technology, check out the iOS apps below.



## NinGenius

A fun, competitive way to teach and assess student knowledge of note names and instrument fingerings. Faster answers earn higher scores, and the built-in leaderboard gets students working hard to improve their scores.



## Rhythm Cat Pro 2

Students can learn how to play rhythms in a fun, game-like interface with 60 progressive levels and thirty different songs. Practice as much as you want or adjust the tempo to match your needs.



## My Note Games

This app can help students to learn to read music notes on the staff while using a real instrument to play them. You can start the kids off by tapping the note names, and then take things up a notch by having the students play along.



away and make the students use regular-sized ‘keyboard maps.’ This is to develop the skill of eyes looking up and down at music, and then at the instrument keyboard or the teacher.

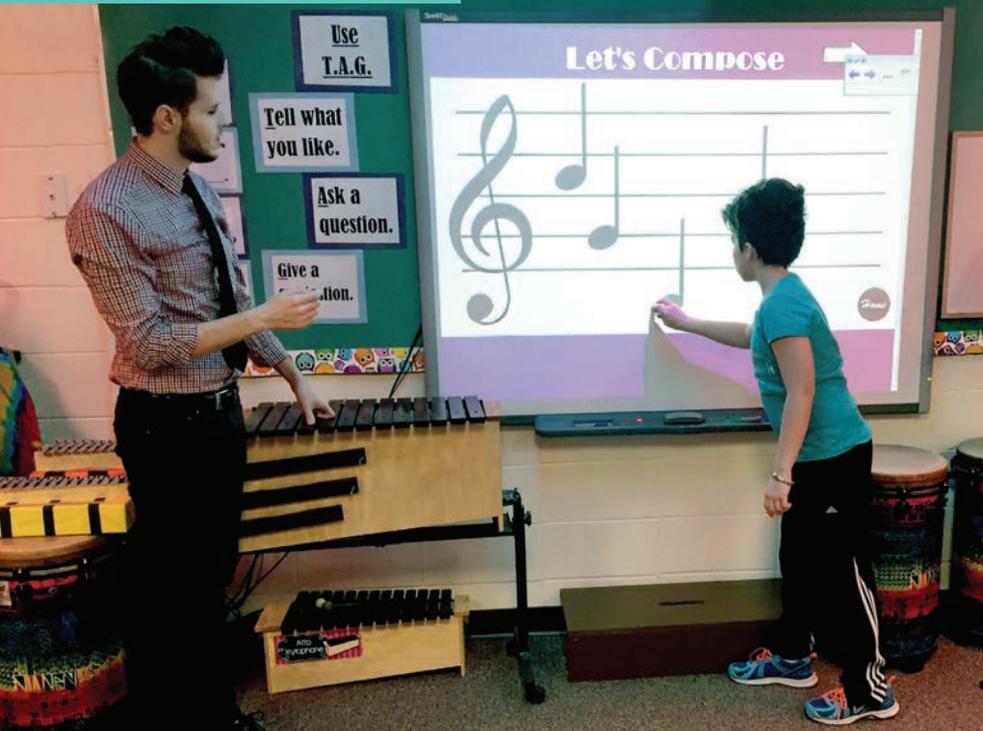
Moon is also developing his own curriculum based around his use of GarageBand. Information on this is available at [bit.ly/mrmoonmusic](http://bit.ly/mrmoonmusic); click the link for “GarageBand for Music Classes K–12.”

## Elementary iPad Ideas

Cherie Herring, music/technology Specialist at the Hammond School in Columbia, South Carolina, also makes heavy use of iPads in her classroom. “Our school makes a conscious effort to use iPads more for creating and explaining, and less for skill and drill,” says Herring. “That’s why we have purchased Book Creator, Explain Everything, and GoodNotes for every student. Using apps such as Book Creator and Explain Everything, I can create templates and deliver them to my students via AirDrop [a method for sending files from one iOS or macOS device to another]. Kindergarten, for

example, uses a template created in Book Creator to record their discoveries about how instruments make sound: scrape, hit, or shake. They may take a picture, record the sound of the instrument, and explain, ‘To play this instrument you ...’ The iPad can be used effectively to demonstrate understanding of other instruction.”

Herring’s ideas for using the iPad take many other forms as well. She and her students have used it along with Google Earth to locate Debussy’s home in France, and have also used Doodle Buddy to create an impressionistic painting in the style of Monet. “The iPad can be used effectively to do almost the impossible. For example, when learning about Debussy, the whole tone scale, and rubato, I was able to create a listening map for ‘Golliwog’s Cakewalk’ in which students moved a doll to the steady beat in the A section, but had to move the doll to demonstrate rubato in the B section. I can’t imagine another way of having 21 students experiencing and recording rubato movement at the same time in a feeling sort of way.”



## Smart Concepts for the SMART Board

Jacob Prosek, general music teacher at Westmore Elementary in Lombard, Illinois, is a little more hardware-oriented in what he uses to help teach and enrich his classroom lessons. His SMART Board system is an integral part of all of his classes. He uses it not only as a means of letting students be more hands-on in the lesson, but also as a major organization and time-saving tool. “Every day, we do a welcome song as the students enter the room,” says Prosek. “As they are coming in, I randomly select one student to come up front and compose on the board. The student will go up and press a button on the SMART Board for their grade

level. This brings up a set of notes and rhythms, and they can drag things around to create a two-measure improvised rhythm using note options that are appropriate to their grade level.”

This is just the first of many different examples of how Prosek uses the board. His ideas for ways in which to use the board creatively and logistically are often unique and off the beaten path. “The lessons I need for the entire day are all right there, and everything I need for each part of each class is already embedded inside the SMART Notebook file. All the music and audio can be brought up with a button in the Notebook, and I can quickly remove, customize, and reset things for each

class throughout the day. I also use the board to show visual cues for class formations when we are moving around between Orff activities. As an example, if I want the students to sit in a circle or some other formation, it can be tough with a group of kindergartners to get them to understand what I mean. So instead I’ll put up a photo of students sitting in a circle. Showing things like that visually helps a lot. Our school is also really big into using ‘I Can’ statements, so I’ll use the board to show those as well to each class.”

His use of technology goes beyond the SMART Board, however, and ranges into the growing world of producing his own video content. Says Prosek, “I’m always looking for more ways to connect with students and families, so I’ve also started video blogging and, honestly, the student response has been very enthusiastic. My students and other people can interact with me through the vlog but, more importantly, the posts are fast to make and easy for students and parents to digest. It’s a new way to interact with the community.”

He also uses these self-made videos in his classroom in a rather unique way. “As a specific example, I’ve been creating and making video content to prepare kids for our first-grade musical. I’ll make a video of myself doing the choreography for the show and then play it on the SMART Board as we rehearse. This way, the kids can watch and copy my movements without me having to physically be in front of the classroom. I can walk around and help students instead. It helps a lot with classroom management. Without the video, I can’t move around and help people; I’m stuck in one place at the front of the room. Plus, with a video I can make sure that what I am showing them is perfect, and there is no chance that I will mess up while demonstrating the movements. It’s also great for

**“I’m always looking for more ways to connect with students and families, so I’ve also started video blogging and, honestly, the student response has been very enthusiastic.” — Jacob Prosek**

things like preparing sub plans so that they can continue practicing even when I'm not there. It's almost like I have duplicated myself."

## Problem-Solving and Work-Arounds

For Megan Bergeron DiSciscio, K–5 music teacher for Waltham Public Schools (Massachusetts) and UMass Amherst doctoral student, technology is also an integral part of her overall curriculum. For her, "technology is a really important tool for encouraging autonomy and creativity. Typically, a unit will begin with direct instruction but then culminate with a technology-based project that allows students to demonstrate what they learned and also allow them more creative freedom. I like to make sure these projects are open-ended and culminate in feedback or a presentation rather than a grade. This way, students are less afraid of failure, which can be a stumbling block when working with technology."

# Helping to Meet the National Standards

For many teachers, one of the more difficult challenges regarding the new National Standards involves finding ways in which to meet those parts that deal with student creativity. The wonderful thing about technology is that it can make creating music on an individual level incredibly easy, and make recording and archiving those creations even easier. Here are just a couple of MusicFirst Classroom-connected apps that can help.

## O-Generator

This simple music sequencer lets students quickly create their own compositions by adding "pieces" to an overall rhythm. They can choose from dozens of sounds and save results within the MusicFirst Classroom.

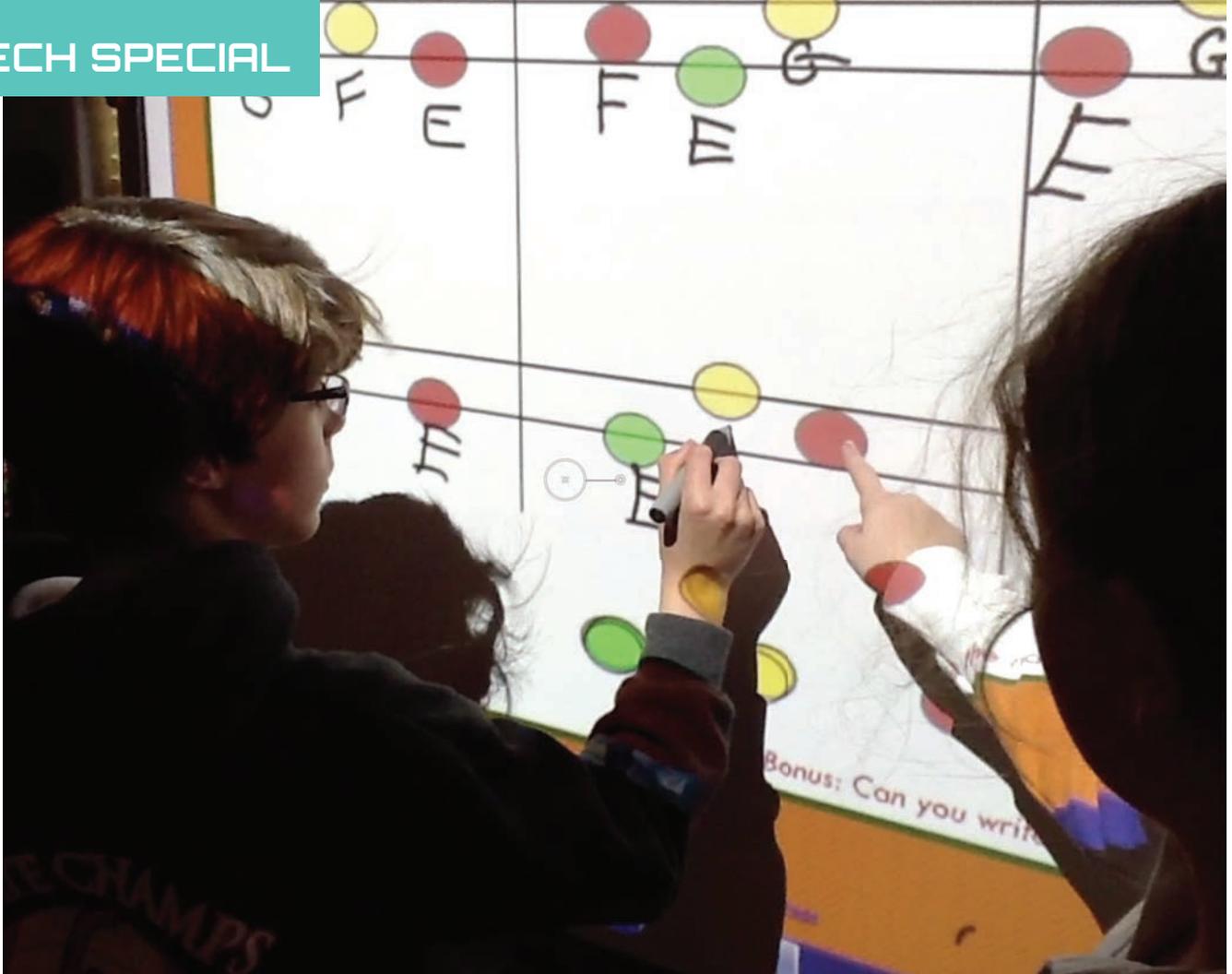
## Groovy Music

Kids can explore music in a fun, creative way by working with a sequencer that includes many different visual themes. Students can earn rewards for exploring new concepts, and teachers can create assignments and archive performances within the MusicFirst Classroom.

Just as a student can have issues with technology, so, too, can the teacher. Bergeron admits that there are pros and cons to using any kind of technology in the classroom, but she always plans ahead in case of problems. "Anytime I have a technology-heavy lesson, I also have a backup lesson plan. There are always days when the Wi-Fi doesn't work, the Chromebooks are dou-

ble-booked with another class, or any number of problems. But I think this can be a learning opportunity, too. If we as teachers are calm and flexible in the face of technical difficulties, our students will learn to be the same way. So much of teaching with technology is about teaching our students to be tech-positive! If they feel empowered to problem-solve and dig deeper on their





**“If they feel empowered to problem-solve and dig deeper on their own, that is a life skill that will serve them well beyond the music room.”**

—Megan Bergeron  
DiSciscio

own, that is a life skill that will serve them well beyond the music room.”

To reach this goal, Bergeron has utilized both iPads and now Chromebooks as the tools she uses most in her classroom. “Something I miss about the iPads is that they were essentially their own MIDI controllers. It was really easy for students to play and record all on one device. Soundtrap has a musical typing feature, but it is less user-friendly.



Now, however, our district is migrating from iPads to Chromebooks, so I’m currently trying to get caught up on Chrome-based apps to replace some of the iPad favorites. Right now, we are using WeVideo for our film-scoring and sound-effects project. We will be using Soundtrap later in the year for more composition-based activities. Both of these apps work seamlessly with Google Classroom and are cloud-based, so I can check on their progress from anywhere and keep the projects organized by class.”

Whether the goal is to open up new opportunities for creativity and learning in the classroom or to use technology simply as a means of grabbing and focusing a student’s attention, consider moving away from the usual methods of elementary-level teaching and incorporate more tech into your routine. You may be amazed at the results. ■



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# NAfME ACADEMY'S FIRST ANNIVERSARY

With over 80 hours of professional development—and growing!—NAfME Academy is a valuable and easily accessible resource for music educators.

By Andrew S. Berman



When a schedule change at Prince George's County Public Schools in Maryland resulted in less time for supervisors to meet with teachers, NAFME member and music supervisor Judith Hawkins was concerned that it would impact professional development. It was already difficult to schedule group sessions with a staggered bell schedule making everyone's school day end at a different time. The answer came in an email: NAFME Academy.

## What is NAFME Academy?

NAfME Academy is an online learning platform for music educators to access professional devel-

opment materials specific to their classrooms. "There is content in NAFME Academy for every music educator," assures JJ Norman, NAFME's Professional Development Manager. NAFME Academy consists of a series of detailed webinars, browsable by category. Registered members can look around for topics that interest them, or they can search for something specific.

Registration is a simple process that begins at [nafme.org](http://nafme.org) (under the "Programs" menu). After paying a subscription fee of \$20 (the NAFME member rate), you will have access to a growing library that totaled 82 hours of webinars as of December 2017. NAFME Academy is accessible





to you anywhere where you have an internet connection. “The feedback we’ve heard over and over again is that music educators love the asynchronous aspect of NAFME Academy,” says Norman. “They can use the Academy wherever they happen to be, and can apply what they learned in their classroom the very next day.”

Upon completion of a webinar, there is a brief assessment consisting of a few questions. Teachers who score 75% or higher on the assessment receive a certificate of completion valued at one contact hour. Avid learners can soon amass a repertoire of certificates, broadening their knowledge and ability to teach and lead. The Academy’s base of knowledge is growing too, with a plan to add 50 new webinars each year. New webinars are added as they are created, enabling a constant flow of new content into the library.

### Why NAFME Academy?

Hawkins says that NAFME Academy is a great avenue for teachers who need professional development credit to achieve tenure or renew their professional certification. Beyond fulfilling requirements, “It’s helping them be the best teachers they can be,” she observes. Hawkins also notes that it’s a valuable tool for her as a supervisor. She sees the certificates of completion rolling in from her teachers finishing the webinars and gains insight into their interests and the areas in which they feel they need reinforcement. “Surveys may not address those needs and likes,” she points out. She’s found that hip-hop and general music are of particular interest among music teachers in her district. “So far, I’ve

heard nothing but positive feedback,” she says.

Hawkins’ positive experience using NAFME Academy as a district administrator is a model of the Academy’s direction for its second year and beyond, shares Norman. “We hope to see the trend of district supervisors purchasing subscriptions for all those they oversee continue and grow,” he says. In addition to Hawkins’ home district of Prince George’s County, which has purchased 68 subscriptions, Atlanta Public Schools has provided 100 to its music faculty, and the New York City Department of Education recently purchased 450.

NAFME Academy grew out of an earlier professional development program and has greatly surpassed its predecessor. Norman reports that the first year of NAFME Academy has exceeded expectations with over 4,000 registered users. He attributes this success to ease of access, and adds that the need for a readily accessible, inexpensive program was the impetus for the creation of the Academy.

Unlimited access is important given the realities of a career in music education. A chorus teacher may be called upon to teach a guitar class. Any sort of shift in a school’s budget or circumstances can have the music teacher going where they’re most needed, which may not be their specialty. NAFME Academy may not get the chorus teacher 100% of the way to confidently instructing a class of students on guitar, but “Developing the Successful Guitar Class” by Michael Christiansen and “Finding the Right Music Literature for Your Guitar Program” by Christopher Perez are a great place to start and, once

## A SAMPLING OF WEBINARS

Looking for a place to start? Check out these webinars, which are the most popular among NAFME Academy users:

- Alternative Techniques for Teaching Middle School Band
- Essential Time Management Strategies for Teachers
- Fostering Independent Musicians in the Choral Classroom
- OMG Strings! Tips and Tools for the Non-Strings-Playing Strings Teacher
- Professionalism in the Education Workplace
- Set Up for Success: Keys to a Well-Run Classroom
- Teaching Lessons to Special Learners
- Top Ten Tips to Energize Your Rehearsal

you’re registered, they’re right there in NAFME Academy library.

### Testimonials from Webinar Presenters

NAFME Academy users who want to get further involved with the program can apply to become webinar presenters. The NAFME Professional Development Committee has an evergreen call for proposals. At any time, interested members can submit their proposals to present a NAFME Academy webinar at [bit.ly/NAFME-PD-Webinars](http://bit.ly/NAFME-PD-Webinars). All proposals are peer-reviewed. “NAFME Academy is by music educators, for music educators,” says Norman.

“I had this idea for a presentation called ‘Stop the Clock Gawk,’” recalls NAFME member Angela Ammerman, assistant professor and coordinator of music education at the University of Tennessee at Martin. “Music educators frequently comment on the lack of classroom management training in the typical undergraduate degree program.” Ammerman brought her proposal to the NAFME Professional

“NAFME ACADEMY IS BY MUSIC EDUCATORS, FOR MUSIC EDUCATORS.” —JJ NORMAN



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Development Committee, and it was approved. “When I received the acceptance email, I was thrilled to finally get a chance to share my message!” Ammerman then worked with Norman to create her webinar. He suggested a format in which both her PowerPoint slide deck and her face as she’s giving the presentation are visible to the user. “The process was way easier than I had expected,” she says. Ammerman was able to download an application and record her presentation right from her home.

Ammerman’s webinar is called “Top Ten Tips to Energize Your Rehearsal,” and it was inspired both by her time as a music educator and her experiences growing up as a music student. “As a music educator, I made it my goal to always keep my students engaged and excited to be in my classroom,” reflects Ammerman. “The minute I would see a student look at the clock, I knew I needed to step up my game.” The ultimate goal of her

webinar beyond energizing the children is meeting them where they are. “The thing we have to remember is that we want our students (all of our students) to be lifelong music lovers,” she says. “That means that we must find ways to reach each and every child, even the ones who can barely stay focused for ten minutes!”

NAfME member Missy Strong, music specialist at Fleetwood Elementary School in Mount Laurel, New Jersey, and adjunct professor of music education at Montclair State University, also in New Jersey, feels strongly that “music teachers, who can often feel quite isolated, thrive when they feel that they are a part of the broader music ed community.” Strong created the “What Is Conversational Solfege and How Can It Fit into My Elementary Music Classroom?” and “Folk Dancing in the General Music Classroom” webinars. Conversational Solfege (CS) is a notational literacy program developed by John Feier-

“IT’S HELPING THEM BE THE BEST TEACHERS THEY CAN BE.”

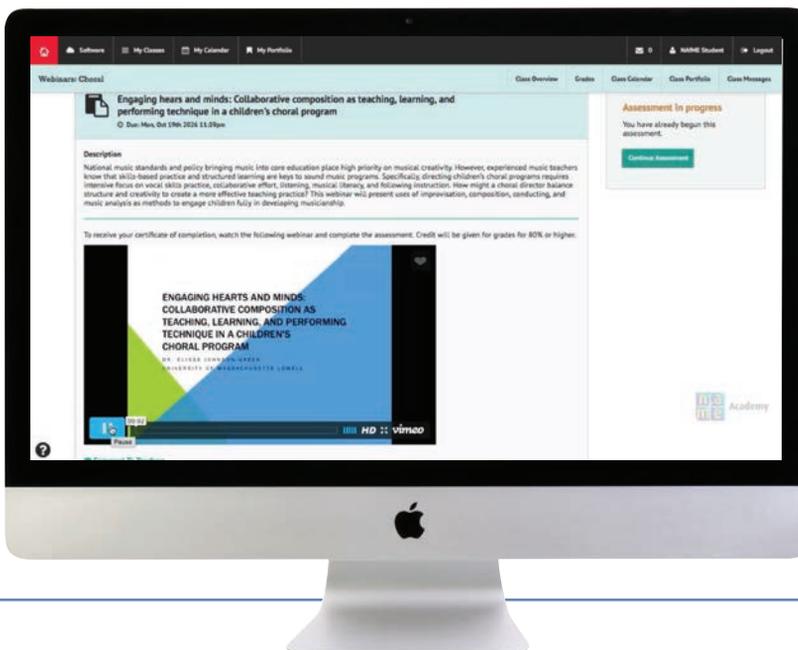
—JUDITH HAWKINS

bend. Since Strong is an endorsed teacher trainer in CS for the Feierabend Association for Music Education, she thought it was a great topic for a NAfME Academy webinar. “So many people are using Conversational Solfege or interested in finding out about it that doing a webinar with such a vast reach made a lot of sense,” Strong relates. “And the folkdance webinar was just plain fun, and something that people want to do but don’t necessarily know how to start in their classrooms!”

The experience of recording webinars reinforced Strong’s feeling that NAfME Academy is a “fantastic” way for teachers to develop their skills. She says the Academy “offers a plethora of PD [Professional Development] opportunities at the fingertips of music educators that otherwise might not be available. And of course, any PD that a music teacher experiences is bound to positively impact their students!”

To learn more about NAfME Academy, visit [bit.ly/NAfMEAcademy](http://bit.ly/NAfMEAcademy). There you will find a full list of useful webinars, plus a brief instructional video providing an inside look at the platform. You can also see the sidebar for a list of the most popular webinar topics currently available in the library. Sign up for a \$20 subscription or speak to your supervisor about subscriptions for you and your colleagues. The next new webinar could be the topic you’ve been waiting for, or it could already be waiting for you in the library. ■

“ANY PROFESSIONAL DEVELOPMENT THAT A MUSIC TEACHER EXPERIENCES IS BOUND TO POSITIVELY IMPACT THEIR STUDENTS!” —MISSY STRONG



# New Publications from NAFME



## **Songwriting: Strategies for Musical Self-Expression and Creativity**

**Christian V. Hauser, Daniel R. Tomal, and Rekha S. Rajan. Foreword by Jim Peterik. Preface by BJ Thomas**

A musical composer, guitar rocker, and lyric opera singer team up to write this sensational book on songwriting. This book includes everything you want to know about the core competencies of songwriting, elements of music, and lyrics. Features include writing song lyrics, crafting musical compositions, musical styles, getting a contract, sustaining a career, publishers and agents, recording, and even how to survive in the music industry. No matter what music genre you desire—blues, country, hip hop, gospel, punk, classical, alternative, jingles, or rock—this is the book for you. You will find this fascinating book filled with tips, quotes from famous songwriters and musicians, and numerous stories on songwriting that will keep you fully engaged.

Pages: 200 • Trim: 7 1/8 x 10 1/2

978-1-4758-2940-2 • Hardback • September 2017 • **\$70.00** • (£47.95)

978-1-4758-2941-9 • Paperback • September 2017 • **\$35.00** • (£23.95)

978-1-4758-2942-6 • eBook • September 2017 • **\$33.00** • (£22.95)

## **Classroom Keyboard: Play and Create Melodies with Chords**

**Patricia Melcher Bissell with Brereton Wadsworth Bissell**

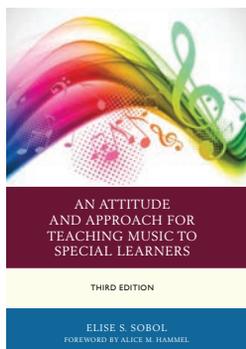
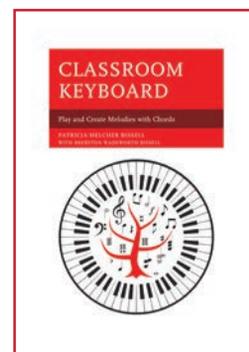
This book is concise, practical, and has modular content that can be taught in several flexible formats. The introduction of one hundred musical elements is supported by three hundred activities. Ten core melodies and seventeen other authentic pieces are carefully sequenced in mostly fixed hand positions. The intervallic reading of melodic notation is emphasized. Melodic repetition and gradually more demanding accompaniments help students with divergent abilities to play successfully. Students with prior musical experience will find that this course introduces them to aspects of musicianship that will enhance their future efforts. This book will facilitate meeting the Core Music Standards for grades 5–8, and the Novice/Intermediate Harmonizing Instruments Strand. It will help prepare students for the Novice/Intermediate Ensemble Strand, the Proficient Composition/Theory Strand, and the Proficient Technology Strand. It will also facilitate introductory college instruction.

Pages: 128 • Trim: 9 x 11 1/2

978-1-4758-3541-0 • Hardback • May 2017 • **\$45.00** • (£29.95)

978-1-4758-3542-7 • Paperback • May 2017 • **\$22.00** • (£14.95)

978-1-4758-3543-4 • eBook • May 2017 • **\$20.50** • (£13.95)



## **An Attitude and Approach for Teaching Music to Special Learners, 3rd Edition**

**Elise S. Sobol**

An international handbook of inspirational wisdom for teaching music universally to enhance the learning potential in children of all ages, backgrounds, and capabilities, **An Attitude and Approach for Teaching Music to Special Learners** is a most accessible relevant reference to facilitate lifelong student learning. It is equally useful for music educators and classroom teachers, administrators and curriculum designers, instructional leaders in higher education, and parents and caregivers. Backed by research and driven by author's passionate commitment to affect a better global future for our children, text revisions include updates in educational law, criteria for designating disability categories, accommodations, standards, definitions, trends, and notice of the significant societal strides made in the visibility and educational expectations of our students with developmental disabilities, including those with autism spectrum disorders. Classroom-tested inclusive music teaching and critical thinking strategies impact student success across the curriculum to help students meet grade-level expectations for English Language Arts, science, social studies, and mathematics.

Pages: 198 • Trim: 6 1/4 x 9 1/2

978-1-4758-2840-5 • Hardback • May 2017 • **\$60.00** • (£39.95)

978-1-4758-2841-2 • Paperback • April 2017 • **\$30.00** • (£19.95)

978-1-4758-2842-9 • eBook • April 2017 • **\$28.50** • (£18.95)

## **Playing the Soprano Recorder: For School, Community, and the Private Studio, 2nd Edition**

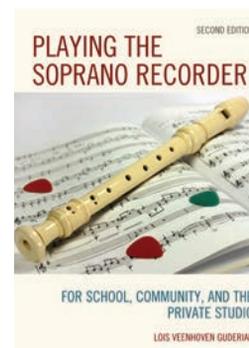
**Lois Veenhoven Guderian**

Written for general music classes, group and private instruction, and self-learners, **Playing the Soprano Recorder** provides teachers and students with a sequential and musical approach to learning Western music notation and soprano recorder playing. In addition, each lesson provides opportunities to apply, in creative ways, the notation and concepts they learn and also to support the development of creative thinking and the tools needed for composing music in Western notation.

Pages: 352 • Trim: 8 1/2 x 11

978-1-4758-3870-1 • Spiral-bound • October 2017 • **\$40.00** • (£24.95)

978-1-4758-3871-8 • eBook • October 2017 • **\$38.00** • (£24.95)



"We have the power  
to pave our own  
path to success."  
— Brian McDaniel



## WALKING IN STUDENTS' FOOTSTEPS,

# PAVING THE PATH

*Brian McDaniel, a California Teacher of the Year, builds strong relationships to ensure his students win at school and life.*

**BY STEPHEN HOLLEY**

"I walk from my students' houses to school so I know what their journey to school is like." Let that sink in for a moment.

While developing strong relationships is essential in music education, how many of us can we say we've gone

Photos (l to r) by Brittany Grey; courtesy of Brian McDaniel.



# TO SUCCESS

to this extreme? While we might have general knowledge of a student's life outside of school, and how that might affect their in-school performance, who among us has actually walked in the footsteps of our students?

Brian McDaniel was a long shot to

succeed in any profession, much less teaching. As a young boy growing up in the Coachella Valley of California, he endured more than his fair share of suffering and heartache. When he was

three years old, his mother was shot nine times in the front yard of their home, but survived. At 11, his father committed suicide. As a teenager, he and his brothers were placed into foster care due to an abusive stepfather. Upon returning to their home, there was another incident of gun violence, and McDaniel's family, minus the offending stepfather, found themselves homeless.

Although McDaniel found school to be difficult—often arriving dirty, hungry, and angry—he also found it to be a safe refuge from the streets. McDaniel credits several teachers with, quite literally, saving his life. Little did he know at the time that those experiences, as tragic as they were, would

help him connect and mentor students in his community. In the years to come, McDaniel would go on to teach in the community where he grew up, earn his Ed.D., be named one of five California Teachers of

the Year for 2018, and be California's 2018 National Teacher of the Year Nominee.

McDaniel's classroom at Painted Hills Middle School (PHMS) in Desert

Hot Springs, California, includes gifted and talented students, English Language Learners, students with special needs, students from socioeconomically disadvantaged families, and historically low achievers. Choosing to serve in a Title I school, he founded The Regiment music program, a student-led music organization that serves as a safety net for students, helping them to overcome the trials of school and life. Serving over a third of the student population, The Regiment strives to improve school climate and academic performance by living up to their motto of rising “Beyond All Expectations.”

When McDaniel arrived at PHMS in 2014, he had already been a member of the teaching community, having taught instrumental music at nearby Desert Hot Springs High School since 2006. PHMS had experienced several challenges over the years, including increased enrollment, on-campus violence, and bullying. McDaniel relates starting a new program as similar to “pushing a stalled car in the middle of an intersection during traffic: Many people will watch, but only a few will help.”



**“I TURNED TO GRANT WRITING WHEN I FELT THAT I EXHAUSTED ALL OTHER OPTIONS. IT WAS NOT DAUNTING AT ALL BECAUSE I KNEW MY KIDS NEEDED THIS. EVERY GRANT WAS A POSSIBILITY FOR A BETTER LEARNING ENVIRONMENT.”**

McDaniel states that his “goal has been, and will always be, to provide for my students” and that his “biggest gift to give them is hope.” With that in mind, and tasked with creating and equipping a program from the ground up and with a limited budget, McDaniel focused on securing funding through grant writing. “I turned to grant writing when I felt that I exhausted all other options. It was not daunting at all because I knew my kids needed this. Every grant was a possibility for a better learning environment.”

With his list of needs in hand, McDaniel focused both on how to raise the necessary funds and to make those funds stretch as far as possible. He went about this in a very strategic manner that would make anyone familiar with purchasing and negotiation tactics proud. He would first get multiple bids from retailers, and then use the high bids as targets for grants, scholarships, and fundraising. Once the funds were in hand, McDaniel would then contact the retailers to get the very best deal.

In his first success at grant writing, McDaniel secured \$35,000 for new tubas, euphoniums, and drum line equipment. “Today, grant writing, donations, fundraising, partnerships, and sponsorships are the lifeblood of my program.” With music program budgets being slashed, McDaniel wants to “change the notion that teachers are at the mercy of budgets. We have the power to pave our own path to success” beyond traditional fundraising means. Grant writing, donations, and partnerships with local organizations and national music manufacturers, coupled

with fundraising, helps put the power of the pocketbook back in the hands of all teachers regardless of their subject area. McDaniel has been wildly successful in this area, obtaining over \$1,000,000 in funding over the last 12 years, ensuring that every student in his program can participate at no added cost.

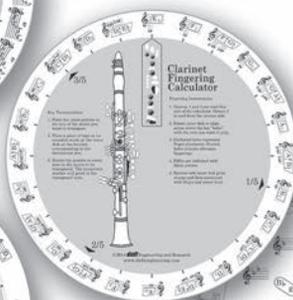
The sense of inclusivity at PHMS is palpable, and the school’s core values of responsibility, respect, safety, and cooperation are exemplified by McDaniel’s efforts. The Regiment is described as a “celebrated, award-winning, and respected organization throughout our school and community.” Students in The Regiment are held accountable for grades, behaviors, and attitudes both inside and outside the classroom. As a result, they tend to achieve growth in music as well as other academics. The music program also has the advantage of total faculty buy-in. Not only do faculty support fundraising efforts and regularly attend concerts, but every Thursday, faculty



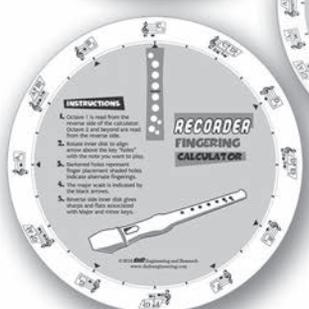
Photos courtesy of Brian McDaniel.

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wear their Regiment T-shirts and hoodies in a show of solidarity and support for the music program.

The school, in addition to utilizing aspects of the U.S. Department of

Education's Positive Behavioral Intervention and Support system, has spearheaded an anti-bullying program focusing on creating an inclusive and welcoming school community. This program works hand-in-hand with the music program, helping to nurture an environment where everyone is welcome and students who might not "fit in" can find friends with similar interests, foster a support network, and thrive in a school setting. McDaniel describes his role as a "constant supporter and advocate for my students. They know I am always on their team, even if they are in the wrong. I treat every student in my care as if they were my own child."

McDaniel's desire to help his students take on challenges supposedly beyond their level of ability, and thereby increase their feelings of self-confidence, came to the fore one evening during a musical performance. He relates the story, "I was conducting the musical *You're a Good Man Charlie Brown* to a full house. After the show, a drunk driver crippled my conducting arm when he rear-ended my car. The doctors warned I might never conduct again. Panic loomed. Upon hearing this, Phillip, a 12th-grade alto saxophonist, jumped into action so the show could go on. For the next three nights, Phillip became my arms, leading the band in his Sunday best while receiving verbal cues into his earpiece. Trusting a student to take on

**McDANIEL DESCRIBES HIS ROLE AS A "CONSTANT SUPPORTER AND ADVOCATE FOR MY STUDENTS. THEY KNOW I AM ALWAYS ON THEIR TEAM, EVEN IF THEY ARE IN THE WRONG. I TREAT EVERY STUDENT IN MY CARE AS IF THEY WERE MY OWN CHILD."**

my responsibilities challenged me, but Phillip rose to the occasion. Witnessing Phillip's transformation from student to maestro was one of the most visible manifestations of my impact on my students."

Through dynamic, engaging, and rigorous instruction, Brian McDaniel has brought about positive change to the community of Desert Hot Springs. Even with numerous stories of success from his students as they grow into confident adults, McDaniel recalls the greatest gift he received from teaching: Helping his mother realize her dream of attending college and becoming a nurse. Even though he lives in the desert, McDaniel's understands well the concept of a rising tide lifts all boats. "Every day, I tell my students, "Together we will rise, together we will win, and will forever be remembered." ■



**Q What do you know to be true about teaching music that you didn't know when you started?** That everyone has a place in the music room. Before, I thought music was for the most talented or dedicated students. However, after 12 years of teaching music I found the best impact was from students who might not have played the best, but had the biggest heart.

**Q If I weren't a music teacher I would ...** I can't imagine not being a music teacher. However, if I was not, I would probably be a Congressman fighting for the rights of constituents.

**Q What's the biggest lesson you want your students to learn while in your program?** Anything is possible if you are willing to fight for it.

**Q The music education profession would be better if ...** It was valued, assessed, and funded to the same standard as mathematics and English. Every child should have a holistic education with music being a foundational subject.

**Q What have you learned about students and parents through your work?** Many student and parents do not see their own value. All students have genius within them; it's our job as educators to allow that genius to grow.

**Q What advice would you give to a teacher trying to start a program similar to yours?** Fight for every inch. Hold onto your dream. Be bold, unapologetic, and rage against the forces that oppose your success. The wall will eventually crack, and opportunities will pour in.

## 2018 SUMMER WORKSHOPS

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Naples, FL

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**June 18-22**

Lincoln, NE

Memphis, TN

Slippery Rock, PA

**June 24-29**

Milwaukee, WI

**July 9-13**

Warrenton, VA

**July 16-20**

Coeur d'Alene, ID

Elizabethtown, PA

Houston (Katy), TX

Northport (L.I.), NY

**July 23-27**

Bothell, WA

**July 30-August 3**

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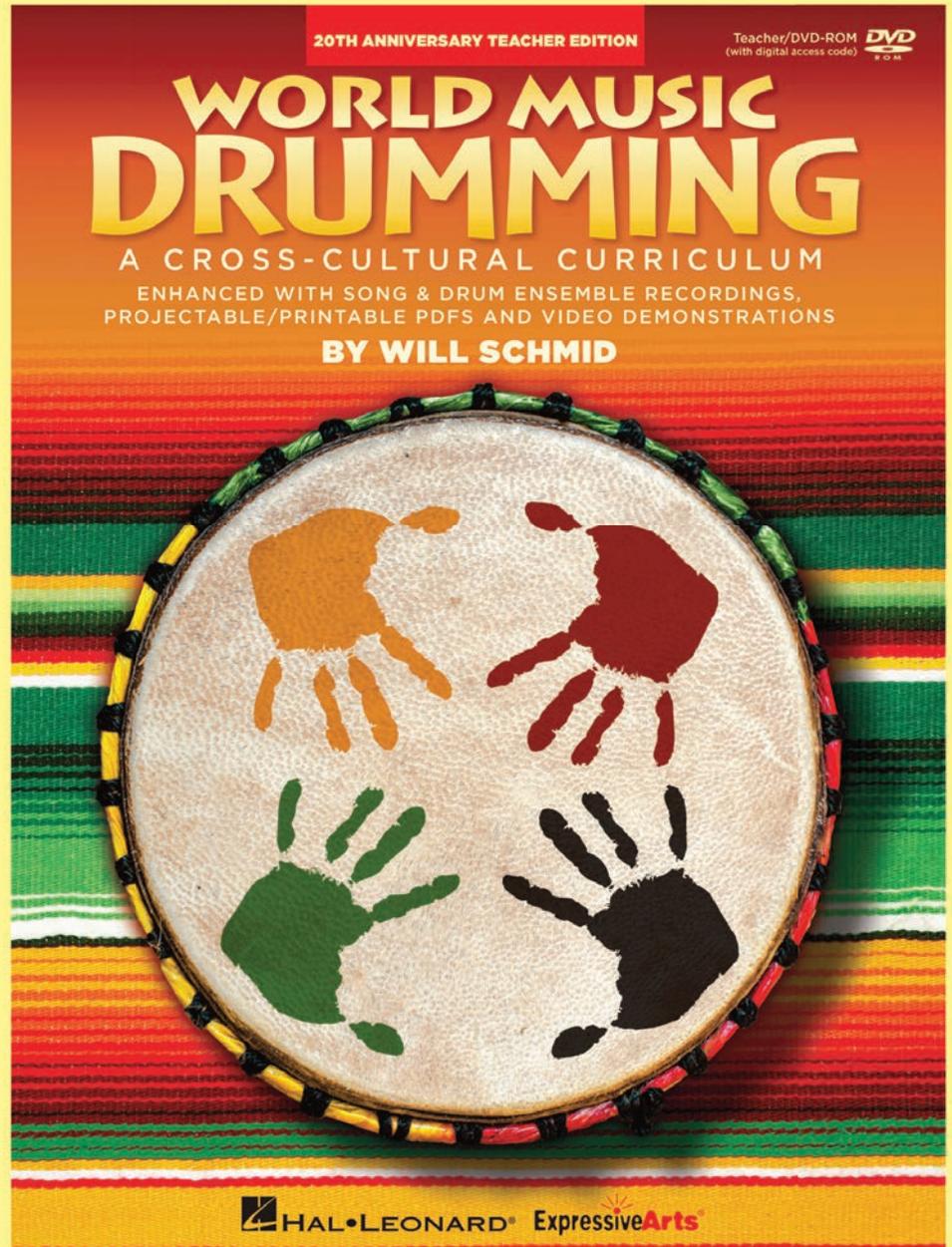
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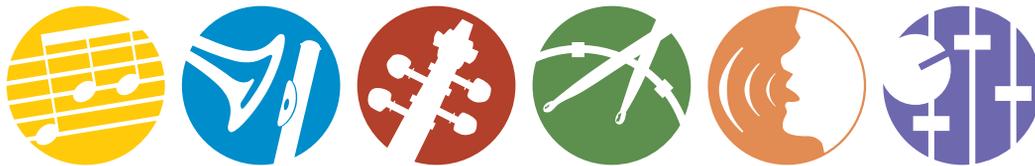


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# workshop



String practice journals, hip-hop in the classroom, and more.



GENERAL MUSIC

## Teaching the Musical Cultures of the Andes

The musically-rich cultures of the Andes Mountains can make for valuable additions to your general music classroom. For students whose families hail from the region, learning about this music can be of particular interest. “It only makes sense to expand the general music curriculum to include the music and culture of the many countries from which they came, including Mexico, Guatemala, Chile, Venezuela, Argentina, Peru, Bolivia, Ecuador, and many of the other countries of the Andes and South America,” says Kenneth G. Schleifer, a retired elementary instrumental music teacher who taught at Rehoboth Elementary School in Rehoboth Beach, Delaware. For other students, the knowledge can increase understanding and appreciation of the cultures of their classmates.

Rehoboth Elementary’s program—which was conducted after school—was open to students from grades three through five. “The curriculum worked well with all of the students, but was particularly suited for the fifth-grade students,” notes Schleifer. The musical



Panpipes and Andean flutes

styles with which these students became acquainted included “huayno, bailecito, and cueca rhythms and tunes,” says Schleifer. “My colleague, Marco Hernandez, is a master Andean musician who has spent much time in the Andes, and was able to share his personal observations and experiences of living, playing music with, and absorbing the rich music, comida, and sociological culture of the Quechua, Aymara, and Mestizo Andinos.”

There is a rich variety of recorded music that can be shared with students. In the Rehoboth program, “We introduced our students to the recorded music and concert videos of the original masters of Andean music including Los Kjarkas, Illapu, Bwiya Toli, Inti-Illimani, Quilapayún, and other influential individual artists,” says Schleifer.

Andean music encompasses a wide range of instruments. “We introduced

the children, and taught them to play antara, chuli, malta, and toyos zampoñas,” remarks Schleifer of the range of panpipes. The students also learned about Andean flutes—the quena and quenacho—as well as stringed instruments such as the charango, ronroco, Venezuelan cuatro, and guitar, and percussion instruments like the bombo, chajchas, and cajon. In addition

to learning about the instruments, students were able to create their own. “Part of our curriculum for the children to understand the construction of the instruments included building a five-tube, pentatonically-tuned antara, and in the second session a 13-note chromatic malta zampoña.”

And the students didn’t just learn about and build instruments—they performed with them as well. “We found that the third–fifth-grade students were very eager to learn to play their own constructed antaras and zampoñas,” remarks Schleifer, but were more successful on the other instruments that were purchased through a grant. “We performed five pieces in our program showcase evening, and then on the spring concert program for our school.” For Kenneth Schleifer’s list of helpful online resources, please visit [bit.ly/MusicoftheAndes](http://bit.ly/MusicoftheAndes). —Susan Poliniak



## BRASS & WOODWINDS

# Pairing Beginners with the Best Brass Instruments

Helping a student select the best brass instrument to play is often just as much a function of physical ability and aptitude as it is personal preference.

Dan Mullen, director of bands at Beverly Hills Intermediate School in Pasadena, Texas, says, “At any instrument fitting session, the first thing I do with every student is check his or her ability to match pitch with the voice. This is an essential skill if the student is going to be placed on horn or trombone. The next step in the process is to have the student blow air out of the center of the lips so we can work towards vibrating the mouthpiece. I tell them to say the word ‘sham’ and then blow air while thinking ‘poo.’ I model this first. The use of the word ‘shampoo’ helps shape the face correctly and shows the students how to blow the air. Ideally, I’m looking for a flat chin, a bottom lip that stays flat against the bottom teeth, corners that stay against the canine teeth, and air coming out of the center of the lips,” says Mullen.

“I rarely place the mouthpiece on the lips for the student because I want this to be a natural process. I tell the student to wet his/her lips, and that while they are blowing air to bring the top lip down slowly to just touch the bottom lip. I say that I want to hear air first, and then sound. I usually start with the trombone mouthpiece first, as I have found it is the easiest for most students to make a sound. The trumpet mouthpiece is usually more successful once the students have created sound on a larger mouthpiece and, in my experience, starting with the trumpet mouthpiece usually results in tension and other unwanted efforts to make a sound.”



Physical ability and aptitude can play as big a role in instrument choice as personal preference.

Mullen continues, “There are a number of physical characteristics I am looking at as well. Fuller lips are much more successful on low brass but a full bottom lip is often great on horn. Straight teeth are certainly a plus. Braces are much more difficult on upper brass. Body size certainly plays a role in the tuba selection, as the student must be physically able to handle the case and hold the instrument properly. Arm length is a factor for trombone as a student with very short arms will struggle with pitch accuracy in the longer positions.”

Despite our best efforts, at some point in the year a beginner may need to switch to a different instrument. Mullen says, “The most common example of this is when a child is struggling to be in the correct partial on the trumpet. If several months have gone by and a child is playing low C and below, trying him/her out on low brass is definitely a consideration. Sometimes, just a while on the large mouthpiece helps the child get the correct feeling, and they can return to the trumpet successfully. Many times, the child gets such a sense of relief that they are now on the right note and that it’s ‘easy’ that the change should be permanent.”

—Chad Criswell

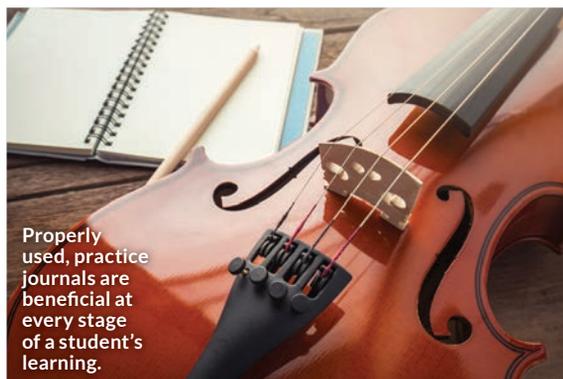


## STRINGS

# String Student Practice Journals

What can practice journals accomplish for string students? Quite a lot, according to Margretta Williams, instrumental music teacher at Apple Grove Elementary School in Fort Washington, Maryland. For practice journals to be of use, she says, “Students must connect with their purpose. Their use must be relevant to their work in the class.” Students should bring their journals to every class session. They should set up their journals as shown by the teacher. For example, seven days per page, noting each date of the month, with a weekly reflection at the bottom of the page.

Properly used, practice journals are beneficial at every stage of a student’s learning. “During lessons,” says Williams, “they can note which sections, measures, or fingerings they need to focus on in the week. To keep track of their work, students can use the



Properly used, practice journals are beneficial at every stage of a student’s learning.

“Before even playing a note, there are several details a student must do to set themselves up for success and achievement on the field.” — Jim Gist



journals to document assigned homework and to plan and log their daily practice.”

On a daily basis, “Students can learn how to use their practice time more efficiently by journaling. This helps them to listen more effectively during the lessons, as they also take notes during the lesson. They can refer to the notes later at home when practicing.”

At the end of each week, the journals provide an excellent opportunity for self-reflection of their practice. Even writing one or two sentences can be helpful. If the orchestra period is sufficient, this can be done as a class-time activity.

Finally, practice journals help give students a large-scale perspective. “At the end of the school year, students have a picture of themselves as they grew in understanding and their mastery deepened. They can review the feelings they experienced as they learned to play the instrument.” Indeed, this long view need not be limited to one year. As Williams relates, “Some of my students were with me from the fourth grade through the eighth grade. They marveled at how much that was academically meaningful in their lives was documented in their journals.”

Williams emphasizes that teachers can add to the relevance of journals by “being intentional about interacting with the journals as part of the instructional time.” For a five-minute activity, students can pair off and discuss their practice logs. It can be particularly useful to take ten minutes at the end of a lesson and discuss what is most important to practice based on the day’s lesson. “This really helps in sectional work,” observes Williams.

Indeed, practice journals can be quite versatile pedagogical tools: Teachers can use photos of sculpture, dance, and paintings as prompts for journaling. This can help students consider how the arts are all related to

one another. Select students can read exemplary writing from their journal entries at concerts. According to Williams, “The interactivity of the journaling builds a strong sense of self for most children. They are happy to share their journals.” —Michael Adelson



## Drumline: The Importance of the Warmup

Given the time constraints of a typical marching band rehearsal and performance season, it is essential for a director to maximize their rehearsal time as efficiently as possible. In addition, because of the amount of rehearsal/sectional time that the drumline typically puts forth—often double the number of rehearsals as compared to the woodwind and brass sections—it is critical for each student percussionist to “warm up,” and perform with the least amount of physical tension as possible. Doing so on a daily basis can help prevent overuse injuries like tendonitis and carpal tunnel syndrome.

“Before even playing a note, there are several details a student must do to set themselves up for success and achievement on the field,” states Jim Gist, assistant band director and percussion specialist at North Forney High School in Forney, Texas. “First, let’s discuss posture. It is important for all players to practice correct posture to not only define uniformity of the drumline, but also to maintain a

healthy spinal cord. If you were to look at yourself in a mirror from a side point of view, position your body so your ears are in line with your shoulders, your shoulders are in line with your hips, and your hips are in line with your ankles. Next, determine the proper drum height for each student (stand or carrier height must be the same). To determine the correct height of your drum, the slope of the angle from your upper arm to your forearm should be approximately 95 degrees. When playing a drum, you should feel as though the sticks or mallets are falling into the head, not crushing it. This analogy should help a student avoid a high-velocity, pounding stroke while warming up. Let the weight of your hands and sticks do most of the work as the student allows each stick to freely rebound back to their original starting position.”

*Stick Control: For the Snare Drummer* by George Lawrence Stone is a classic method that challenges players to perpetuate a consistent subdivision through a variety of sticking variations. The goal is to work together to maintain an even and consistent sound, hand to hand, regardless of the sticking changes. Below are three concepts that Gist recommends to his students as they warm-up and control various sticking combinations.

- Be very aware of the timing of each hand as it comes out of each sticking pattern.
- Individually isolate each hand to further your understanding of the concept of each exercise and focus on the sound that is being produced.

• Work exercises at a variety of stick heights and tempi. Notice the small changes that need to be made in order to maintain continuity. —*Steve Fidyk*

 **CHORAL AND VOCAL**

## Classroom Management in the Choral Rehearsal

“Be safe and Be respectful. I’ve found that these two rules cover everything I need to make for a safe and productive learning environment without micro-managing my students.” These ground rules make up part of the classroom management philosophy of Ann Harding, who teaches middle school vocal performing arts at P.K. Yonge Developmental Research School at the University of Florida in Gainesville.

Problems can often stem from the director being out of touch with the needs of the student in that moment. “Building relationships with students and allowing opportunities for students to tell you what they need to learn in that moment can help the rehearsal move forward,” remarks Harding. “If there is a behavior issue and you have built good relationships, students can honestly tell you they need a break or need to change seats. If students aren’t understanding what you are teaching, they can tell you instead of staring at you blankly.”

To set the tone for the rehearsal, Harding begins with sight-reading. “Before the bell even rings, students are

in their seats working on rhythm or solfège exercises independently,” she notes. “This sets the tone that we will be learning every minute of our time together and that they have the power to learn independently.”

Once the rehearsal is underway, Harding has noticed that one teaching strategy that can contribute to behavioral problems “is when the director monopolizes all of the decision-making and music-making. Students need opportuni-

ties to move and speak and react and process. When we stand at the front of the room and make all of the decisions, we are ignoring the fact that we have real human beings in front of us who also have valid ideas and opinions.” This approach can cause a power struggle between the choral director and students. “When we build relationships with students and create an environment that feels like a family, where everyone matters, we are more likely to have a

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classroom full of students that listen to us and trust us. I also give opportunities for my students to give me feedback on my classroom management and teaching so that I can always be sure that I am best serving them.”

Another rehearsal situation that has the potential for problems is when the director is working with only one section of the group. “I try very hard not to do this, and give students specific goals for work in quick sectionals instead,” Harding says. “But when I do have to work with one section, I try to have my other sections give most of the feedback, turning it into an opportunity for reflection and teaching students how to self-assess.”

Other classroom management strategies by Harding include the following:

- “Try to rehearse with everyone in the front row. We rehearse in an arc, standing up to allow for students to move and for me to see everyone. (No hiding!)”
- “Keep calm. Take a break before you speak. If something happens that you don’t know how to handle, stop teaching and stand perfectly still. Take the time to gather your thoughts before responding. This will help you avoid saying something that you regret or wielding empty threats that diminish your image as a fair and reasonable teacher who wants what’s best for their students.”
- “If you’re not having fun, neither are your students. Intentionally build in time to have fun with your students. Play music games, play team-building games. If your students don’t work well together, teach them how. If they derail every time you make a joke, tell them that you want to be able to make jokes, but that they have to be able to come back.”
- “Establish a respectful, non-verbal way to get students’ attention if they are talking. Learning is social and students

want to talk. It is developmentally inappropriate to expect them to be quiet for the entire length of class, so having a way to get their attention again respectfully honors their need to be social.”

—Susan Poliniak



ALTERNATIVES

## Hip-Hop: Creating in the Classroom

At the University of Illinois at Urbana-Champaign, Adam Kruse utilizes hip-hop music and culture to help his students understand the social, musical, and educational benefits of this wide-reaching genre.

Kruse employs hip-hop in the classroom in a variety of ways, including



“When learning to freestyle, we start with just improvising end rhymes at the end of a measure.” —Adam Kruse

creating verses, beats, and fostering a better understanding of hip-hop culture. “When learning to freestyle, we start with just improvising end rhymes at the end of a measure, then leading up to end rhymes with short phrases, then improvising entire lines and punchlines.”

In addition to his course entitled “Hip-Hop, Schooling, and Music Education,” Kruse has developed courses on music education technology, popular music pedagogy, songwriting, and teaching creative digital musicianship. “My hope is that these courses offer new perspectives for my students who are overwhelmingly school musicians versed in large performing ensemble traditions.” As we strive to develop new, relevant

methods to educate our young musicians, how do we include styles that many of our students engage in on a regular basis?

The history and culture of hip-hop is an outstanding point of conversation, particularly in regards to the crossroads of sampling and copyright, social justice, and the role hip-hop plays in marginalized communities, fashion, and entrepreneurialism, among others. Kruse often uses the style “as a lens in order to understand hip-hop in its sociocultural contexts.”

Insofar as how educators can grow in their knowledge of hip-hop, Kruse relates he has found that, “while many music educators feel intimidated by their lack of hip-hop knowledge, they can often make use of their own musicianship to at least have some success with hip-hop music.”

Developing greater inclusivity in music education and our pedagogies also lends the added benefit of stepping into the shoes of our students. “I hope that having at least a taste of success with hip-hop might make music educators hungry to keep trying and keep learning from and with their students.”

Kruse continues, “My hope is that by challenging themselves in this way, they will move into their teaching careers, open to ways of being musical that might be unfamiliar to them. If they can do this, and hopefully honor the many ways students in their communities are musical, I think they will have a better chance of being relevant, responsive, and respectful educators.”

Through the application of emergent technologies and divergent teaching styles, music educators will position themselves on the forefront of 21st-century education models. “I would hope that music teachers might take what they can learn from hip-hop and adapt it to their own settings in ways that are respectful to the culture, responsive to their communities, and relevant to their students.” —Stephen Holley



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BY DEBBIE GALANTE BLOCK

## Succeeding in the Urban Music Program

Kids, parents, and nonmusic faculty can be valuable advocates.



“Something magical happens in a music classroom that works well.”  
—Elizabeth Cooper

**SOMETIMES IT MAY SEEM** impossible to have a winning music program in an urban school where there can be many obstacles that go beyond the school environment, but Elizabeth Cooper, vocal music teacher at the School of Higher Expectations P.S. 66, Bronx, New York, says that if “you trust your music,” hurdles eventually become achievements.

Within school budgets, there is a lot of competition for money between fine arts and general education, and getting an administrator “on board” with music can be difficult. Cooper notes that a big problem in her school is the lack of consistency. “For instance, I taught a second-grade class until the last week of November, then inexplicably they were off my schedule. The kids and I were devastated.” How can a situation like that be changed? It’s all about exposing

the program to colleagues and parents.

When Cooper began teaching in P.S. 55, not only did she have no instruments, she had to share her classroom, and not just with other music teachers.

While trying not to infringe on a colleague’s space, Cooper thought it would be advantageous to ask key teachers to stay and see what her classes were doing. “When they did, their relationship with me changed entirely. They began to realize the kids are learning language and spatial openness, and they are given higher-order thinking questions. The music classroom requires vulnerability, teamwork, and discipline.”

However, if anything is going to change in a school, it is important to get the kids excited about the program. “If you sing the correct thing dully, you’re

not teaching the music, and you certainly won’t awaken joy in your students. Listen to your students in a way that you probably haven’t. Create space for the song to develop the way it wants to. It forces you to abandon the idea of a perfect performance and instead asks you to grant students ownership.”

Getting the children excited about music is how to get parental and community support for the program. “When I am walking to the subway at the end of the day, and I pass kids and parents, the kids are excited to see me. When the parent asks who I am, kids tell them about what they are excited about. Kids singing ‘Doggie Doggie’ at home is your best advocacy. That’s when parents will come to you and ask ‘What are you doing?’” says Cooper. “Part of you as a teacher wants to throw data at the parents, but to get support you just have

“Kids singing ‘Doggie Doggie’ at home is your best advocacy.”

to get them to experience it. Something magical happens in a music classroom that works well, and they have to see it for themselves. Invite parents

into the classroom for ‘informances.’ I started a choir this year, and it’s the first time the school has had one in 20 years. Parents are excited, so I am hoping to taxi an informance onto a choir performance.” Once parents are in the classroom, “go through the structure of the class. Have the parents play the games and do the dances. They realize it is more intense learning than they thought.” ■

# secondary

BY MICHAEL ADELSON

## Brundibár

A children's opera can help teach about the Holocaust and tolerance.

**WHAT IS THIS OPERA?** It is *Brundibár*, the final work of Czech composer Hans Krása before being captured by the Nazis and sent to the concentration camp at Terezín (German: Theresienstadt). He was eventually murdered at Auschwitz.

The opera tells the story of a brother and sister who need to buy milk for their sick mother. However, all of their money is stolen by Brundibár, the evil organ grinder. Finally, all the animals and children band together to get more money and to chase Brundibár away.

The allegory is so clear, it is astounding that the work was not censored by the Nazis. Indeed, it was performed 55 times in Theresienstadt.

However, Theresienstadt itself was an oddity, with a large number of musicians among the prisoners. Claiming it was a “model camp,” the Nazis allowed the Danish Red Cross to visit in 1944. In

preparation, the camp was beautified: Flowers were planted. Fake storefronts were created. To disguise overcrowding, thousands of Jews were deported to Auschwitz. Those remaining were part of a propaganda film to show what a good life they had. The little that remains of the film shows the finale of a production of *Brundibár*. In 2003, survivor Ela Weissberger, who played the cat, said, “Only a few of us survived. I lost many of my friends. But when we were performing

“My passion is bringing music history to students.”

— KELLEY POCHÉ-RODRIGUEZ



The cast of Texas Woman's University's production of *Brundibár* poses in front of a photo of the original cast of the opera at Theresienstadt.

*Brundibár*, we forgot where we were, we forgot all our troubles. Music was part of a resistance against the Nazis.

Music, art, good teachers, and friends mean survival.”

Here begins the long reach of the opera's influence. For me, conducting the Swedish premiere of the work in 1994 was life-changing, not least because it was one of the last opportunities for three

generations to come together: the survivors, myself and my colleagues, and the children of the cast.

NAfME member Kelley Poché-Rodriguez focuses on approaches to teaching the Holocaust, as well as how to encourage tolerance and combat bullying. An assistant visiting professor of music at Texas Woman's University in Denton, her interest in the subject began in 2001 with Murry Sidlin's article about the performance of Verdi's *Requiem* in Theresienstadt. “Through

this article and some research, I contacted Hans Krása's cousin, Edgar, who put me in touch with Ela Stein Weissberger.” Thus began an odyssey in which Poché-

Rodriguez visited the Czech Republic, befriended survivors, and began to incorporate the lessons of Theresienstadt in her own teaching of high school choirs, then at Texas Tech and Texas Woman's University.

Using *Brundibár* and the Holocaust as a springboard, she explores essential questions with students: What does bullying look like? How should we respond? What is the importance of courage, integrity, and teamwork? Says Poché-Rodriguez, “My passion is bringing music history to students. This actually makes performances more meaningful. You can hear the difference in the music making.”

For those who would like to explore further, Kelley Poché-Rodriguez can be contacted at [krodriguez7@twu.edu](mailto:krodriguez7@twu.edu). ■

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BY ANDREW S. BERMAN

## Teaching in a Small Rural School

Get to know the students, parents, and community—and get them involved.



“People will know a good thing when they see it.”  
—Stan Johnson

**A NEW MUSIC TEACHER'S** first year on the job is one of discovery and adjustment. A good music education program will have provided educators-to-be with lessons on pedagogy, lesson-planning, and classroom management, and possibly even practicalities such as budgeting and time management. But college may not prepare its charges for the experience of teaching in a small rural school, where resources may be scarce. NAFME member and 2017 In-Service Conference presenter Stan Johnson shares that numbers can be a challenge, but “success breeds success” for creative teachers and their students in smaller communities.

“You have to create the enthusiasm and recruit to get your program going,” advises Johnson, a retired public school music teacher with over 45 years of experience in Nebraska. “Sometimes school budgets aren’t written with music in mind.” He stresses the importance of presenting a positive attitude to students, faculty, and parents. Maureen Beck, an instrumental music teacher at Fairbury Junior and Senior High Schools in Fairbury,

Nebraska, says that “getting to know my students and their families on a more personal level,” is an advantage of the small-school environment. The music teacher can make the program about the community itself, getting parents and local businesses involved.

“I wish I could’ve been more prepared for the diversity, demographically, that I see in my school,” reflects Beck. “Many students fall below the poverty line, and are often discouraged by their parents/guardians when beginning band because purchasing an instrument is not feasible.” She has built her program around the needs of her students, providing school-owned instruments. Beck and her Nebraska colleague Alex Steinke agree that gradual growth is the right approach. “You should try to make the program your own, but it is very important to develop this over time,” says Steinke, instrumental music teacher at Central City Middle and High Schools in Central City, Nebraska.

Johnson cautions that a small talent

pool is not an excuse to lower standards. “Show them they can be successful,” he says. “There’s a lot of trial and error.” Try new things with your students, and nurture an environment where making mistakes is OK. Once the program is in its groove, support from the school and the community will follow. “People will know a good thing when they see it,” says Johnson.

“Show them they can be successful.”

—STAN JOHNSON

One quirk of a small school is that kids tend to be involved in many things. There’s a smaller pool of students to draw from, but the same calls on their time are there: arts, sports, and so forth. Build relationships with the coaches: “Remember, they are doing the same job you are,” Johnson counseled in his presentation at last year’s NAFME In-Service Conference. He encourages teachers to harness the power of small-group instruction to maximize the students’ time. Music programs at rural schools tend to have limited access to private instructors, so small groups can give students that intimate learning experience. ■



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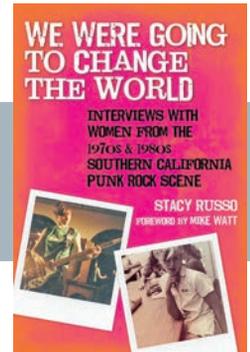
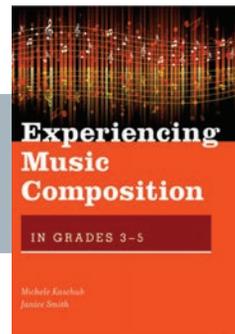
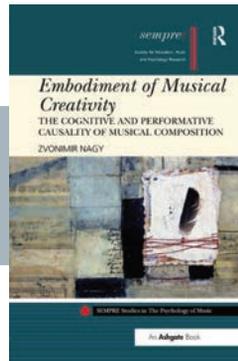
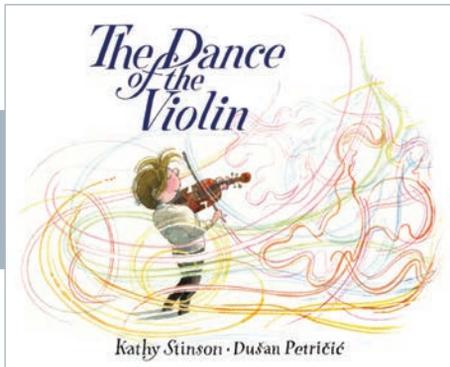
1. **Grades K-8**
2. **Grades 9-12**
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- Each entrant must be sponsored by a NAfME member teacher, or be a NAfME Collegiate member in good standing.
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# resources



## BOOKS ►

### Dance of the Violin

By Kathy Stinson, Illustrated by Dušan Petričić (2017, 32 pgs., hardcover \$18.95) Through this book, based on an actual story, students can learn that everyone deserves a second chance. As a young student of the violin, Joshua Bell finds out about an international competition. He chooses a piece of music that his teacher suggests may be too difficult, but Joshua is determined. At the competition, he experiences the usual jitters. Once his name is called, he strides to the stage and begins to play, but almost immediately, he makes a mistake. He asks if he can try again, and this time the playing is impeccable. **Annick Press**, [annickpress.com](http://annickpress.com)

### Embodiment of Musical Creativity: The Cognitive and Performative Causality of Musical Composition

By Zvonimir Nagy (2017, 228 pgs., hardcover \$152.00, paperback \$39.99, eBook \$35.99) This look at the interdisciplinary nature of creativity in composition includes examples from empirical and theoretical research in creativity studies, music theory and cognition, psychology, philosophy, and more to examine how the reciprocity of cognition and performativity contributes to our understanding of musical creativity in composition. **Routledge Taylor & Francis Group**, [routledge.com](http://routledge.com)

### Experiencing Music Composition

In Grades 3–5  
By Michele Kaschub and Janice Smith (2016, 152 pgs., hardcover \$105.00, paperback \$24.95, eBook price varies) Through this guide to composition techniques for young composers, the authors help teachers connect music education to students' everyday emotions and activities, provide a creative roadmap for instilling a sense of creative independence in children ages 8–11, and offer new ways to promote creative intuition and independent thought. The book includes Sketchpages for students to use as they develop their compositional ideas, lessons, and access to a companion website. **Oxford University Press**, [oup.com](http://oup.com)

### We Were Going to Change the World: Interviews with Women From the 1970s & 1980s Southern California Punk Rock Scene

Interviews with Women From the 1970s & 1980s Southern California Punk Rock Scene  
By Stacy Russo (2017, 312 pgs., paperback \$16.95) *We Were Going to Change the World* captures the stories of women who were active in the SoCal punk rock scene, adding an important voice to its cultural and musical record. Through interviews with musicians, journalists, photographers, and fans, Stacy Russo has captured the essence of why these women were drawn to punk rock and how their involvement in this scene influenced the rest of their lives. **Santa Monica Press**, [santamonicapress.com](http://santamonicapress.com)



## INSTRUMENTS ►

### MX88 Music Synthesizer

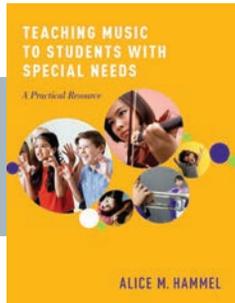
(\$1,299.00) The MX88 is a lightweight and portable music synthesizer with 88 full-sized, touch-sensitive keys and over 1,000 voices, including a full concert grand piano. Also included are authentic re-creations of classic tine and reed electric pianos and retro tonewheel organs with rotary speaker effect, punchy and percussive clav sounds, orchestral strings, woodwinds, pipe organs, brasses, acoustic and electric guitars, basses, drum kits, and more. The unit features a Graded Hammer Standard weighted action that provides realistic acoustic piano touch and response. Special matte black key tops absorb moisture and remain tactile after extended use. **Yamaha Corporation**, [usa.yamaha.com](http://usa.yamaha.com)

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## Gending Rare: Children's Songs & Games from Bali

By Brent C. Talbot in collaboration with Made Taro (2017, 16 pgs. [plus other materials], paperback \$34.95) This collection of children's folksongs and games from Bali includes 14 songs (10 with games and four without) in individual song booklets, a pedagogical guide, instructions for reading Balinese music notation, a shadow puppet kit, a map of Bali, and online access to illustrations and videos of Balinese children playing the games, singing the songs, and pronouncing the words, as well as audio recordings of gamelan. **GIA Publications, Inc., [giamusic.com](http://giamusic.com)**



## Teaching Music to Students with Special Needs: A Practical Resource

By Alice M. Hammel (2017, 216 pgs., paperback \$24.95, eBook price varies) This supplement to *Teaching Music to Students with Special Needs: A Label-free Approach, Second Edition* by Alice Hammel and Ryan Hourigan equips music educators with the understanding necessary to implement teaching ideas into the domains of cognition, communication, behavior, emotions, and physical and sensory needs. Lesson plans include guides for accommodation and modification needed for successful implementation. **Oxford University Press, [oup.com](http://oup.com)**



### AUDIO RECORDINGS ▶

## Beanstalk Jack

By Paper Canoe Company (2018, 16 tracks, CD \$14.00, digital download \$9.99) This modern opera for today's families references the American tradition of folk music that embraces a powerful message, and then shifts to include pop and rock of the 1960s, 1970s, and 1980s. *Beanstalk Jack* tells the familiar story with the addition of a girl-meets-boy twist, a tribute to the spirit of optimism, and more than a hint of youthful rebellion. Jack, armed with his guitar, climbs the beanstalk to its summit where he meets the giant's daughter. He steals her heart, and they run away to follow their dreams. **Paper Canoe Records, [papercanoecompany.com](http://papercanoecompany.com)**



## Just Dance

By Twinkle (2017, 9 tracks, CD or digital download \$10.00) This collection of dance hits for kids from the award-winning Peruvian-American indie music artist Twinkle sports a pop sound mixed with a touch of Broadway belt, a soupçon of hip-hop, and plenty of EDM. Album highlights include the original version of Twinkle's 2015 indie hit, "Kidz Rock," and other songs that riff on positive themes ranging from dancing through life and living in the moment to making math-time fun-time, sailing through the solar system, and her personal affirmation that good manners rock. A Spanish-language version of the album will be released in spring of 2018. **Twinkle Time Records, [twinkleandfriends.com](http://twinkleandfriends.com)**



### ACCESSORIES ▶

## NS Micro Universal Tuner

By D'Addario & Co. (\$23.22) The NS Micro Universal Tuner is a feature-packed item that is designed to be seen at any angle. It includes a reversible, multi-color backlit LCD display—which makes for ease of use in dark environments—and a visual metronome in a compact design. The dual-swivel clip-on mount allows for quick application and removal on any instrument, while the extendable arm provides clear, unobstructed views of the screen. This unit—which is best used with acoustic and electric guitars, basses, mandolins, banjos, ukulele, cellos, double basses, and other stringed instruments—includes a built-in piezo transducer that picks up an instrument's vibration rather than sound. Designed by musicians for musicians, this tuner has a wide calibration range (410Hz to 480Hz) for tuning accuracy. **D'Addario & Co., [planetwaves.com](http://planetwaves.com)**

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## ACCESSORIES ►



### Lung Trainer Magnet Stand Unit

By Lung Trainers LLC (\$385.00) This device helps wind musicians and singers to develop better breathing techniques for the sake of optimal performance. The mouthpiece has been designed so the user uses a very focused air stream. A system of changing air pressure and volume ensures that the user develops increased breath control. This version is crafted with high-intensity neodymium magnets for mounting on metal music stands. Lung Trainers LLC, [lungtrainers.com](http://lungtrainers.com)

### Snap Cards for Upper Voice Treble Clef, Lower Voice Clef, and Bass Clef

By Theresa Pritchard (\$19.99 each) This series of skill-building flashcards is a classroom tool that was designed to help students confidently learn to sight-read while having fun as a class. After years of learning which intervals and patterns are consistently challenging for emerging singers, Theresa Pritchard developed a reliable method for simplifying this typically intimidating subject. Educators will find suggestions for utilizing the cards in the classroom for both teaching and assessing reading skills. BriLee Music, [brileemusic.com](http://brileemusic.com)



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## THOMAS DOLBY

**MUSICIAN, PRODUCER, AND INNOVATOR** Thomas Dolby's 35-year career is a continuous list of breakthrough innovations. As an early MTV icon, he blazed a trail for electronic music with his imaginative videos. His synth playing and production have graced the recordings of Foreigner, Def Leppard, George Clinton, and Joni Mitchell, earning five GRAMMY® nominations. And his self-penned "She Blinded Me with Science" became a Top 5 *Billboard* hit, going on to become an evergreen geek anthem of the 1980s that has popped up in *Grand Theft Auto*, *The Big Bang Theory*, and *Breaking Bad*. Dolby will lead Peabody's Music for New Media program, slated to enroll its first cohort of students in the fall semester of 2018. Recently, he held the post of Homewood Professor of the Arts at Johns Hopkins University. Not long ago, he released his first book, *The Speed of Sound*, on Macmillan/Flatiron Books.

**You're largely self-taught in music—you didn't really have a mentor.** I sang in a choir for a couple of years, and had maybe six months of piano lessons that gave me the basics of music theory, but that's it.

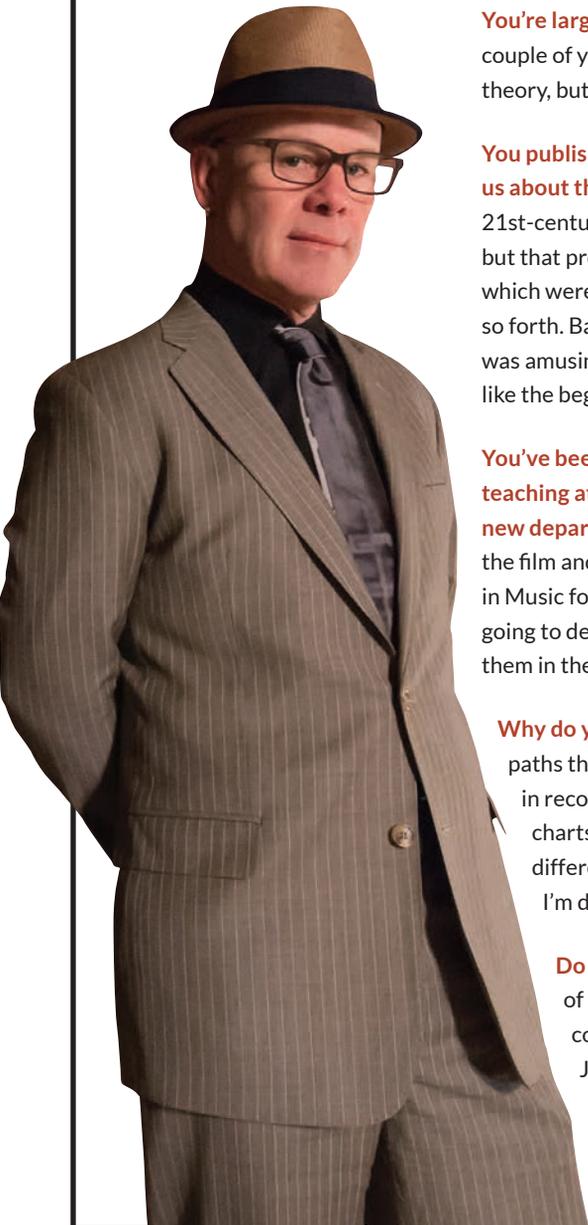
**You published your memoirs not long ago. Can you tell us about that?** I was approached by a publisher to write a 21st-century "guru" book, and that sounded dull to me, but that prompted me to go through my diaries and notes, which were scrolled into Filofaxes and Apple Newtons and so forth. Back then I had no look at the big picture, so it was amusing to see this person bumbling through things like the beginning of MTV.

**You've been involved in music education for while now, teaching at Johns Hopkins. Could you tell us about your new department at the Peabody Conservatory?** I have been teaching film music to students at the film and media center that I helped design, but as of next fall I will be teaching a new degree in Music for New Media for composers looking beyond film and TV music. The people who are going to define this area are in high school or college now. All I can do is mentor them and point them in the right direction and be the kind of inspiration I needed when I was their age.

**Why do you think music education is important today?** Because there are a variety of career paths that creative people would like to be able to follow, but there simply aren't enough jobs in recording studios, orchestras, and rock bands on tour. Supply and demand is way off the charts. To have a reasonable chance to make a living at what you love, you have to look at different angles. That goes past the orchestra, into genres of music and history, and what I'm doing with cutting-edge media.

**Do you have any words of encouragement for music educators?** It's a constant battle, of course. It's hard to persuade the people who control the budgets that music is a cornerstone rather than in the "nice path" column. That's the good part of me being at Johns Hopkins where clinical studies are being done on the effects of music education. Kids do better in all subjects if they have arts and music as part of the curriculum. It's been hard to quantify that, but there are studies being done now to look at the effects of music education.

All I can do is mentor them and point them in the right direction and be the kind of inspiration I needed when I was their age.



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