teaching music
OCTOBER 2018 VOLUME 26, NUMBER 2

The NAfME CIVIC ACTION FIELD GUIDE

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October 2018

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Volume 26, Number 2

PROMOTING THE UNDERSTANDING AND MAKING OF MUSIC BY ALL

Music students learn cooperation, discipline, and teamwork.

From left: Theresa Hulihan (standing), Patricia Ritchie, Jenny Neff, Amanda Tierson, Susan Davis, Rebecca Holmes, Armalyn De La O, Jesse D. Espinosa (standing), Beth Fortune, Laura Smith, and Johanna Siebert, Library of Congress Unit writing team

FEATURES

COVER: A saxophone chamber group performs on Cross Campus at Yale University during the 2016 Morse Summer Music Academy, an intensive program offered by the Yale Music in Schools Initiative.

Cover photo by Matt Fried. Photo this page by Lynn M. Tuttle.

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Sara T. Womack works with kindergarten students.

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Kathleen D. Sanz with Harlow Alexander

Photos clockwise from top left by Brooke Battersby, by Denise Karis, by Ashlee Wilcox Photography.

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National Association for Music Education

Water Key Redux

I am writing to you in response to the article "Expectations for Expectorations: Teaching Spit-Valve Etiquette," that appeared on page 47 in the April 2018 *Teaching Music*.

As a 40+ year career music educator with multiple degrees in horn performance, music education, and school district administration, I was appalled and quite dismayed by this article. At first, I thought that perhaps this was an April Fool's Day joke. However, after reading the article and hearing from a number of music educator colleagues and professional brass players who saw the article, there was quite a negative response to this young teacher's suggestions regarding the proper use of the brass instrument "water key" (no horn player I know calls this a spit valve around New York, either in schools or in professional circles—sorry).

Just getting our beginning brass players off the ground is enough; we do not need additional "rules" for the water key. In fact, I encourage every band director to have their students routinely empty their horn of water right on the floor in front of them. I've never had a safety issue in 40 years with a whole brass section's worth of water on the floor and don't know anyone who has. There is absolutely nothing worse than a student whose horn "gurgles and flutters" when playing. The suggestion that players carry their own makeshift sponge inside a container in their case is truly disgusting, as kids will be incubating bacterial growth on that sponge in a closed/air-tight environment. How do I know this? To prove why it's bad to eat or chew gum when playing, we actually took sample swabs from the inside of tuning slides and mouth pipes and incubated them. The results were awful! If we were to follow the writer's suggestion about carrying around a container for water, just imagine fourth- and

fifth-graders who would easily forget to empty these containers daily. These kids would be growing "science experiments" in their instrument cases; this would be far worse than any droplets of water from a brass instrument on the band room or stage floor.

It would be quite a sight to see entire brass sections running to empty their horns into a band-room sink (I wonder how many band directors out there even have a band-room sink available), or worse, jumping up to empty water in trash cans set up in strategic locations. Please—this is silliness. This practice would only interrupt the flow of a rehearsal and surely would be unintentionally comical during a concert.

It may be interesting (and maybe even shocking) to the author to know that there is now a water key on the market that allows for a continual evacuation of accumulated water from a brass instrument while the horn is being played! Yes, the water goes directly onto the floor. By the way, so does rosin dust, spilled cups of water used for soaking reeds, accidentally–knocked-over bottles of key-valve-slide lubricants, and other things that we use when we play our instruments.

I am all for good sanitary practice, and I do very ardently support the idea of emptying every brass instrument of moisture before the instrument is put away properly in its case. A better suggestion for young band directors is to focus on teaching students how to properly empty water from their water key and to also instruct them on the proper way of emptying water from their horns (including tuning and valve slides). Teaching good, basic maintenance habits with kids is vital. While you're at it, bring students' parents into the discussion as well. Knowing how to properly care for a horn (emptying moisture, keeping valves and slides lubricated) will help to stretch instrument-repair budgets and keep instruments in the hands of our students and out of the repair shop.

I hope that band directors will use common sense approaches to teaching and stop trying to invent "new rules" when we've had a perfectly good approach for years. Got Water? Empty it right now on the floor and let's play!

—TOM GELLERT, *freelance hornist, studio teacher, and retired music educator/administrator, Northport, New York; tgellnysmn@aol.com*

WRITE TO US!

Send your thoughts to *CarolineA@nafme.org* or fax a letter to 888-275-6362. Please include your full name, job title, school name, and the city and state where you teach.

Photo by Melissa Nielsen.

Photo Credit: Rob Davidson

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pro•files

Featuring NAfME education professionals

HARLOW ALEXANDER By Lisa Ferber

Harlow Alexander at the NAfME Collegiate Advocacy Summit in Washington, D.C.

A Love of Music from the Very Beginning

Harlow Alexander is this year's Shannon Kelly Kane scholarship recipient.

FOR HARLOW ALEXANDER, music is definitely in her genes. The Pennsylvania native, Marywood University senior, and this year's Shannon Kelly Kane scholarship recipient grew up attending concerts with her father, Bret Alexander, a founding member of the rock band The Badlees. "My love of music started from the beginning," she said. "Going to gigs with my dad and traveling with him, and I'd help on the road, and he's teaching me to unwrap wires. Seeing live music and just going with him to other performances made me feel like I wanted to play music. When I was in fourth grade, I thought, 'I'm joining the school band.'"

Alexander—who is currently president of the Pennsylvania Collegiate Music Educators Association—plays in a sax quartet at her Scranton-based school, as well as in the university's jazz band, wind ensemble, and wind symphony. Unlike her dad, however, this music education major found her soul in classical music. She's currently enjoying works by the composer David Maslanka. "The colors he creates with his works—I don't think I've experienced it playing anything else. Listening to the other people playing around me, you're just emotionally overwhelmed." And Alexander knows a thing or two about color: This NAfME member paints and draws, and she had been on the path to teach art, but when she was in her senior year of high school, she knew that this wasn't right for her. "It comes down to what you're passionate about. My marching band had very long rehearsals, and I was so dedicated, and when I tried to work as hard on art as I did on music, I thought, 'I can't see myself trying to teach this.'" Alexander notes that, when she told her English teacher that she didn't see herself teaching art and being happy, the teacher responded, "You'll know, and you'll feel right." Alexander says, "I remember the exact moment when I thought, 'Oh, my goodness, I need to go teach music.'" She was in a senior seminar for marching band and band camp was over and summer was over. "And I thought, 'This is the last year that I'm going to get

HARLOW ALEXANDER
Senior,
Marywood University,
Scranton, Pennsylvania

Photos by Ashlee Wilcox Photography, ashleewilcoxphotography.com.

to do this.' There was a poster for Bloomsburg University, and it said, 'Come down for performing arts day,' and there was a lightbulb moment. I thought, 'I could do this for a living.'"

Alexander would like to work as a band director in a school district. "From high school to college, I think it was the atmosphere that got me into music education. That atmosphere was created at marching band. The team work and the discipline and working toward one's goals. Doing what you love with the people that you love is an amazing thing."

"It comes down to what you're passionate about."

Left: NAfME President Kathleen D. Sanz presents Harlow Alexander the 2018 Shannon Kelly Kane scholarship award. Right: Harlow Alexander, Shannon Would, and Quinn Roberts (l to r) on NAfME Hill Day in Washington, D.C.

2018 NAfME COLLEGIATE RECOGNITION AWARDS

COLLEGIATE PROFESSIONAL ACHIEVEMENT AWARD RECIPIENTS

- Jenae Maley, University of Central Missouri, Warrensburg, Missouri
- Lindsey Streeter, Western Michigan University, Kalamazoo, Michigan
- Harlow Alexander, Marywood University, Scranton, Pennsylvania

CHAPTER OF EXCELLENCE AWARD RECIPIENTS

Recruitment: University of Central Missouri, Warrensburg, Missouri

Service: Lynchburg College, Lynchburg, Virginia

Professional Development: Indiana University, Bloomington, Indiana

Advocacy: University of Miami, Miami, Florida

Music Program: Marywood University, Scranton, Pennsylvania

SHANNON KELLY KANE SCHOLARSHIP RECIPIENT

- Harlow Alexander, Marywood University, Scranton, Pennsylvania

Photo top left by Ashlee Wilcox Photography, ashleewilcoxphotography.com. Photo top right by Clarissa Budd. Photo bottom left by Marc Stockhausen. Headshot (Wood) by Romaguera Photography.

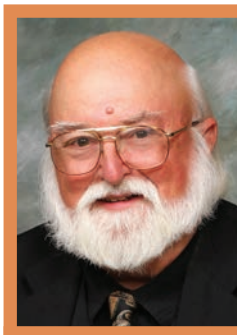
GUY C. WOOD By Lisa Ferber

Over a Half-Century of Music Education

A teacher in Louisiana looks back and continues to forge ahead.

NEW ORLEANS NATIVE Guy C. Wood is starting his 51st year in music education. The director of bands and fine arts department head at Archbishop Shaw High School in Marrero, Louisiana, he joined NAfME (then MENC) in 1968, the same year he started teaching. "My membership number only has four digits!" he remarks.

Wood notes that his grandfather and uncle both practiced music recreationally, and that he started trumpet lessons in fourth grade because his friends did. "They all quit very soon after they started. I loved it, and still do." Inspiration came to him via his high school band director, Peter Dombourian, at the former Alcee Fortier High School in New Orleans. "'Prof' looked like he was having as much fun as we were. I figured it was a pretty enjoyable way to make a living."



GUY C. WOOD
Director of bands and fine arts department head, Archbishop Shaw High School, Marrero, Louisiana

Wood's longevity in the field provides him with perspective on how music education has changed over the years, including how technology affects the field. He calls it both a blessing and a curse. On the plus side: "Professional musicians have put [up] videos of themselves performing All-State audition music, and students can find most of the music we're playing to play along with. It's like having a private tutor 24/7." His band even uses a drone at marching rehearsals to ensure that the forms are accurate. But he notes that the downside is that there are no shortcuts to improve one's skills in playing. "You still have to practice like you've had to for the past 50 years. This is where today's kids have problems. They're so used to instant gratification from video games

and computers that they expect to instantly perform like a professional. Not as many kids want to pay their dues like those did years ago. It's a shame, really, because they're missing so much."

Wood recommends that new teachers take a moment to decide if this is truly their path. After the first year or so, he notes that they should get a sense of whether this is what they want to do with their life. "If it's not, you owe it to yourself and your students to find another occupation."

"This is still so much fun!"

While there are many joys that come with music education, Wood says that what he loves most about being a band director is the look on the students' faces when they know they've just made beautiful music. "I love a quote by Albert Einstein: 'It is the supreme art of the teacher to awaken joy in creative expression and knowledge.' I love to see that joy in their eyes and know I helped put it there." And he says that the joy keeps coming. "I recently started year 51 as a Band Director. We were rehearsing the new music at band camp last week. I was teaching the kids a difficult rhythmic passage, they were getting it, and I thought to myself, 'This is still so much fun!'"

DAVID BYRD By Lori Schwartz Reichl

Making a School Whole Again

David Byrd revived a long-gone high school music program in Oakland, California.

DAVID BYRD IS CAPTIVATED by schools close to his heart. He began his teaching career in California in 2002. "I got a teaching placement at a really nice school with a full band program, but I heard another high school in my hometown needed a teacher, so I went there." After building that school's program, Byrd was excited when Oakland Senior High School required a music teacher. "I went there because the school was closer to my home, and my two children and I could walk to school." However, he notes, "I was shocked. The school wasn't whole. There hadn't been music for years. In 1989, Oakland had budget problems, fired every music teacher, and threw away the marching uniforms." Many middle-class families left the district or fled to private schools, and low-income families couldn't afford instruments. The school was struggling academically, with lower than average test scores and graduation rates. For years, the music room was used as a holding pen for tardy sweeps rather than a musical learning space. Decades later, the program has been a rebuilding challenge for the whole school.

"A comprehensive high school is not truly comprehensive unless it has all of the infrastructure, opportunities, and collaboration."

DAVID BYRD
Director of instrumental Music ,Oakland Senior High School, Oakland, California

Thanks to Byrd's efforts over the past six years, there is now an orchestra with over 50 members and a jazz band. "This year, for the first time in the history of Oakland Senior High, we will have full instrumentation for a jazz band!" How has Byrd been able to uplift the entire school? "I'm a hardcore recruiter" he says. "I show up at as many of the five middle school's concerts as I can and show students the medium G.P.A. of my orchestra members." He wants his school to be the highest quality, not just for his children and musicians, but for all students.

"Making the school whole again is having a whole arts program" Byrd says. "A comprehensive high school is not truly comprehensive unless it has all of the infrastructure, opportunities, and collaboration." The school has a dance program and, as of this year, a drama program. The fine arts department is excited to collaborate on the musical, *Grease*, with a student cast, crew, and orchestra. "As a parent, it's nice to have all offerings for students," says Byrd. "I

Photo top by Marc Stockhausen. Photo bottom courtesy of David Byrd.

know my kid is not going to dance, but I want that option to be there."

As Byrd continues to revive music with his passion and persistence, students are performing at a high caliber and earning recognition. While the quantity of musicians is rising, the quality of instrument storage is concerning. There are no instrument lockers nor is there proper storage for large string instruments. Nevertheless, Byrd has inspired the community to support arts—for instance, a GoFundMe account has been established to raise necessary funds. "We are an underfunded district, and it is super-expensive to live in California," remarks Byrd. "We are the lowest paid teachers and a strike is near. I want teachers to get a livable wage, students to have certified music teachers, and schools to be whole."

Photo top courtesy of David Byrd. Photo bottom courtesy of the National Association for Music Education.

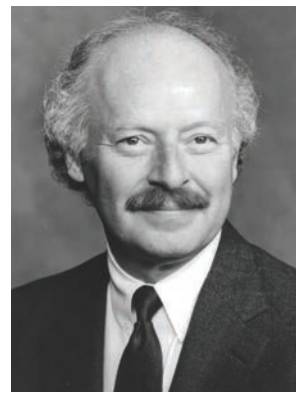
IN MEMORY OF WILL SCHMID, NAfME PAST-PRESIDENT

WILLIAM ROGER SCHMID, a NAfME Past President (1994–1996) and 2002 Lowell Mason Fellow, passed away peacefully in Milwaukee, Wisconsin, on July 1, 2018. He held a B.A. from Luther College in Decorah, Iowa, and a Ph.D. from the Eastman School of Music at the University of Rochester in New York.

As a teacher in public schools, Schmid's subjects included general music, choral music, and band. Additionally, he taught at Winona State University in Winona, Minnesota, the University of Kansas in Lawrence, and the University of Wisconsin–Milwaukee. A longtime music professor and chair at UWM, he retired 17 years ago.

A passionate advocate for music and music education, Schmid was the Director of World Music Drumming, *worldmusicdrumming.org*, whose site notes that "after a two-year $140,000 national pilot project in 20 schools nationwide, Schmid launched the World Music Drumming curriculum (included in Drumming Units of Making Music grades 6–8) which brings the excitement of African and Latin drumming and singing to schools throughout the United States. This curriculum is now in over 20,000 schools worldwide." According to an online tribute on *remo.com* by Remo, Inc., a company with which he had a relationship for over 20 years, "His accomplishments are many, but perhaps his most lasting impact is on the tens of thousands of students who have taken part in one of his many programs, and the trainers and teachers that carry on his legacy with that same passion and commitment."

A prolific writer, Schmid was the author of over 100 books, folios, CDs, and DVDs in the areas of drumming, guitar, banjo, strings, and choral music for Hal Leonard and other publishers. These include *New Ensembles and Songs*, *More New Ensembles and Songs*, *Peanut Butter Jam*, *BeatBox*, *Global Grooves*, and compositions and arrangements in the *World Music Drumming Choral Series*. He was the principal author/editor of an eight-volume high school choral textbook, *Something New to Sing About* (Glencoe/G. Schirmer), as well as a program author for Pearson Education's *Silver Burdett Making Music* series (2008). Schmid presented numerous workshops throughout the United States, as well as Canada, Europe, Japan, and elsewhere.



His accolades include the Weston H. Noble Award at Luther College, the DeLucia Prize for Innovation in Music Education by the Mockingbird Foundation (inaugural winner), the Distinguished Service Award from the Music Industry Conference, and the Distinguished Alumnus Award from the Eastman School of Music

He is survived by his sons, Schuyler and Thacher, two grandchildren, and many friends. He was preceded in death by his son Kyle, and his wife Ann Schmid, who passed away just 44 days earlier in May 2018.

Learning Music Theory & Loving It... *Imagine that!*

As a new teacher, and new to W.F. George Middle School, choir director Hannah Espinoza was given a challenge to grow the music program and have them competing at UIL (University Interscholastic League).

Hannah needed a way to get her younger students up to speed in one short year. The students entering the sixth grade had absolutely no music background, but by seventh grade they were expected to enter UIL musical competitions.

Enter Breezin' Thru! Hannah liked that the program was online and could be accessed through the students' Chromebooks—and any other device for that matter!

Breezin' Thru puts accountability in the kids' hands. Every Monday is "Music Theory Monday." Hannah walks them through the lesson and answers any questions the students may have, and then the kids are off and running with their drills, which need to be completed at the end of the week.

"Their goal is to get 100%," she notes. "They can do their drills on their own (at school or home), and practice until they get it right. And I can build on the lesson throughout the week."

Hannah uses Breezin' Thru Theory across all grades, and takes full advantage of all the fun activities and friendly competition, like the dashboard tracking of Student of the Month. "I reward the student with a Sonic drink – and they get to drink it in class!" Hannah laughs.

Hannah says, "This is the second year we've been using Breezin' Thru Theory and my kids are so much better at sight reading and understanding musical concepts. Even at competitions their scores are improving. Last year my students were Level 4 in sight reading, we've already increased to Level 3 this year, and by next year we expect to be at Level 2."

And, it's incredible what Hannah has achieved so quickly. The Grade 6-7-8 music program has grown from 50 students two years ago to 200 kids today.

Well done, Hannah! At Breezin' Thru we're so proud of all of the amazing music teachers that help their students reach new musical heights!

"I love Breezin' Thru Theory Next Gen! Other kids are seeing how fun learning music theory can be and they want to be a part of it.

I even had a band student come up to me asking how he could do it too! Things are everything I hoped and dreamed they would be! The program has **helped tremendously**."

— Hannah Espinoza, Choir Director

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"We want to invite the community members to see the work unpolished." —Bridget James

Visible Learning

The new format for MIOSM® includes a focus on the learning process.

THIS YEAR'S FORMAT for Music In Our Schools Month® (MIOSM®) offers teachers an opportunity to show music as an academically valuable subject. Previously only a March event, it now has an October component. MIOSM festivities can involve performances, informances, and having students reflect on their musical learning experiences.

Bridget James, Immediate Past Chair of the NAfME Council for General Music Education, says, "We want to invite the community members to see the work unpolished. To see the process of learning that students go through. These 'a-ha' moments. To see the social and emotional moments. How music can connect people in unique ways."

James says that informances, where community members witness learning in action, can encourage a deeper understanding of how students use their metacognitive, cognitive, and kinesthetic skills. "They bounce a ball to a beat, bouncing it on the strong beat and catching it on the weak beat." She explains that as students listen to the music and demonstrate how they analyze it through an activity, community members can be invited to join in the learning process.

Rob Lyda, Chair of the NAfME Council for General Music Education, was the team leader for the lesson launching point committee for the new format. He says, "In October, the teachers begin planting the seeds of learning that will bloom in March, and March will always be the official Music In Our Schools Month." Lyda notes that the Council wants "people to see the lifespan of teaching and learning, not just the performance. There is great satisfaction in watching something grow—plants, building houses, watching children grow—watching change and growth is invigorating"

The Council found that MIOSM wasn't being fully realized due to spring holidays, concert assessments, and standardized testing, so it hopes that the new format will get the community involved in appreciating the learning process. Lyda says, "MIOSM should be an opportunity to make learning visible." The Council would like to show school board members, parents, and the larger community that music education is part of a well-rounded education. "Yes, music provides entertainment, but there are many other benefits," remarks Lyda.

James notes that the Council would like to hear from members of the music education community, and encourages general music teachers to join Amplify, which is the NAfME online community platform for music teachers to exchange ideas specific to our academic content area. "We want to serve our members. We want to stoke the fire."

This year, the Council will focus on creating lesson-plan launching points for multiple grades. Lyda says, "We provide the lesson plan launching points to meet specific standards. Each launching point has an objective and assessment ideas, but the teaching procedures are fluid enough for teachers to adapt to their individual situations."

> *"In October, the teachers begin planting the seeds of learning that will bloom in March."*
> —ROB LYDA

2019 MIOSM IS ALL-INCLUSIVE

"All Music. All People." is the theme for next year's Music In Our Schools Month (MIOSM). In an age when so many people and groups find themselves at odds with others, the value of music is something on which most of us can agree. And music unites us regardless of our origins, backgrounds, or aspirations.

Your school can be part of the MIOSM celebration, which has taken place since 1985 and highlights music and music programs in all schools and communities. For more information, visit *nafme.org/MIOSM*.

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Each year, leaders from state music education associations (MEAs) visit elected officials on Capitol Hill to advocate for music education.

Information for Informed Choices

The upcoming NAfME Civic Action Field Guide can help members to become stronger advocates for music education.

TEACHER ACTIONS this past spring in Oklahoma, West Virginia, and Arizona are evidence that teachers and communities are becoming more engaged in their education systems. Of course, music educators have long been active in supporting and defending music programs—and have been growing more effective in this area—but the most recent challenges have involved defensive action for public education as a whole.

Better understanding and support are needed on both the state and local levels where much of the policy and budgetary decisions are made as well. "Finding information about local candidates and/or educational issues can be difficult," states Andi Hasley, president of the West Virginia Music Educators Association. "As the majority of education-related decisions occur at the local level, it is important for music educators to have the resources to make informed choices. Oftentimes, just knowing what question to ask, and to whom we should direct said question, is the most valuable tool any voter can have."

That's why, this fall, before voters go to the polls, NAfME will make a Civic Action Field Guide accessible to its members and music advocates to help them make informed decisions before casting their votes. Lynn Tuttle, the NAfME Director of Public Policy, Research, & Professional Development, says this Civic Action Field Guide will make certain that NAfME members and music education advocates know how to participate in the decision-making process that happens at the state and local levels in support of high-quality music education. Mid-September is the target date for the first guide, which will then be *(continued on p. 18)*

Collegiate NAfME members and leaders from the Maryland MEA with NAfME President Kathleen D. Sanz and Executive Director/CEO Mike Blakeslee in the office of Senator Chris Van Hollen

> *"We are not going to tell you who to vote for or what to vote for, but we are going to help you find good information."*
> *—Lynn Tuttle*

2018 MIDTERM ELECTIONS WEBINAR

Join us for our fall advocacy webinar on Wednesday, October 10th, at 7:00 p.m. EDT. We will focus on the upcoming 2018 Midterm Elections, and review the Civic Action Field Guide for Music Education. Visit *bit.ly/NAfME AdvocacyWebinars* to register. Receive free professional development recognition valued at one contact hour after viewing the webinar and taking a brief online quiz.

Photos by Ashlee Wilcox Photography.

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(continued from p. 16)

updated in the winter, Tuttle says.

Questions to be answered in the guide will be things such as: Where do I find out information on how schools are funded? How do I register to vote, and where is my polling location? How do I know who is running for state and local offices? How do I know who I get to vote for—how do I find out my legislative and school districts? How do I ask information of candidates? How do I reach candidates if I want to ask questions? What are some of the questions I might want to ask a candidate for public office? How do I go into the polls as an informed voter/educator?

"We are not going to tell you who to vote for or what to vote for, but we are going to help you find good information," Tuttle says.

While NAfME has always shared information with local advocates, they are trying to think long term. Often with local advocacy, information is shared about who is in state government and how things are set up, but "we have to get people to vote. We have to get people in office who support public education. We need to know who our politicians are and how to engage with them over time. We need to understand how to participate in the long term in the process." Tuttle says.

Hawaii MEA President-Elect Janice Okimoto and NAfME Western Division President Samuel Tsugawa meet with a member of Representative Tulsi Gabbard's staff.

"I have been working in the arts education field for quarter of a century and I have never seen this level of teacher activism—not only teachers but other advocates supporting public education and wanting it to be well-funded. That's all for the good, but where do we take it from here?"

Educators need to know how their local school system operates, and how the policies that state and school board members are making are impacting their classroom. "We emphasize that, as a citizen and an educator, you have a right to engage in those conversations," Tuttle explains.

In the guide, NAfME will urge educators to be aware of how their district views engagement. As important as it is to be engaged as an advocate, you also need to be respectful. Tuttle offers an example: Some districts, for example, may encourage teachers to be active, but discourage teachers' use of social media to broadcast their civic action. "Don't broadcast positions or activities that could be construed as different than what the official district is saying. You need to figure out how to navigate that. There is no reason to create an adversarial relationship because that is not going to help."

Does the thought of a Civic Guide make you apprehensive? Tuttle says not to worry, as it will be readable and digestible. "We are working with our communications team to create discrete, digestible bites of information. And we'll keep it brief—this should be accomplished with 10–15 pages." A webinar is also planned for October 10 which will walk members through the guide and answer questions in preparation for the 2018 Midterm Elections. ▮

New York State School Music Association leaders with collegiate NAfME members and NAfME President-Elect Mackie Spradley in the office of Senator Chuck Schumer; NAfME Assistant Director of Public Policy Ronny Lau is at far right.

Photos by Ashlee Wilcox Photography.

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> *A huge part of voice change is psychological and emotional.*

"Our female voices should be nurtured, encouraged, and fostered." —*Bridget Sweet*

Facing the Changes

How can voice change affect female adolescents' views on choral singing?

ARE CHORAL DIRECTORS aware of—and sensitive to—voice change in their adolescent female singers? And can a lack of awareness or sensitivity to this cause negative emotions in these students towards singing that last for years?

Bridget Sweet, associate professor of music education at the University of Illinois at Urbana-Champaign, has addressed the subject of adolescent female voice change before. During her first study, "The Adolescent Female Changing Voice: A Phenomenological Investigation," (*Journal of Research in Music Education*, April 2015), she notes that she "ran across a comment in a research article that stated that the low number of males in choral music programs indicated that males' needs were not being met. It caused me to think, 'Well, just because we have lots of females in choir, does that mean their needs are being met?'"

To explore this further, Sweet conducted a study of two university women's choirs "to identify women who experienced many changes in their voice during adolescence and into present day," she says. "I don't think that everyone realized that they were experiencing symptoms of voice change, but they knew that something had been happening with their voices … Everyone with whom I spoke had stories to tell and the majority recognized in hindsight that they had experienced some sort of voice change." She confirmed the physical and emotional challenges that female singers face due to voice change. Sweet documented "how hard they were (and continue to be) on themselves and how they berate and blame themselves for not being able to do something specific with their voice—even if it is a result of a physiological change completely out of their control."

Sweet's other findings were not necessarily positive for the choral profession. "As a result of physiological changes during their voice change, some of them were unable to sing high or sing low and, instead of working through those issues, they were assigned to (and generally only sang) the voice parts most accessible to them at that time. In addition, the women did not speak up if singing was difficult or physically painful, for 1) they did not want to go against the choir teacher, as they trusted that person who knew what was best for them; 2) they did not want to hurt the larger choir." This sense of self-sacrifice led to singers "not fully developing their voices as changing voice singers, which led them to believing they could only sing high or low … which led to feelings of fear or anxiety or feelings of inadequacy as adults with regard to singing anything outside of their comfort zone."

This is, clearly, a situation that choral directors should be prepared to address. "A huge part of voice change is psychological and emotional," notes Sweet, "and if we aren't helping students to feel good about themselves in all ways, they won't hang around in choir waiting until the physiological stuff is settled; they will just choose another class to take where they will feel better about themselves."

HOW CAN CHORAL DIRECTORS SUPPORT THEIR FEMALE SINGERS?

"I encourage choral teachers to think of all of their students and proceed similarly with female changing voices as with male. Probably most important is including and acknowledging females in discussions on voice change as much as males," recommends Sweet. "Acknowledgment that females can experience a voice change, and all that encompasses, will validate voice change experiences and vocal difficulties that females go through … Second, the advocacy part should be something for *all* students in choir, not just the female singers. If something hurts, kids should feel comfortable speaking up; if they want to try something new, they should feel comfortable asking to do so. Third, large numbers of female choristers cannot be taken for granted. Our female voices should be nurtured, encouraged, and fostered in as many ways as possible, which includes singing across all ranges and experiencing different vocal parts all the time across a school year.

I believe that classification systems can be a helpful tool when working with changing voices, but students should not be assigned a voice part during voice change. I advocate for, 'You are singing alto on this song' or 'You are singing soprano on this song' rather than 'You are an alto' or 'You are a soprano.' Locking into a voice-part identity before physiological growth is complete can result in female adolescents experiencing psychological and emotional limitations as musicians and singers."

Photo courtesy of Bridget Sweet. Source: "Voice Change and Singing Experiences of Adolescent Females," *Journal of Research in Music Education*, July 2018, Volume 66, Issue 2, pgs. 133–149 (See *doi.org/10.1177/0022429418763790*).

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

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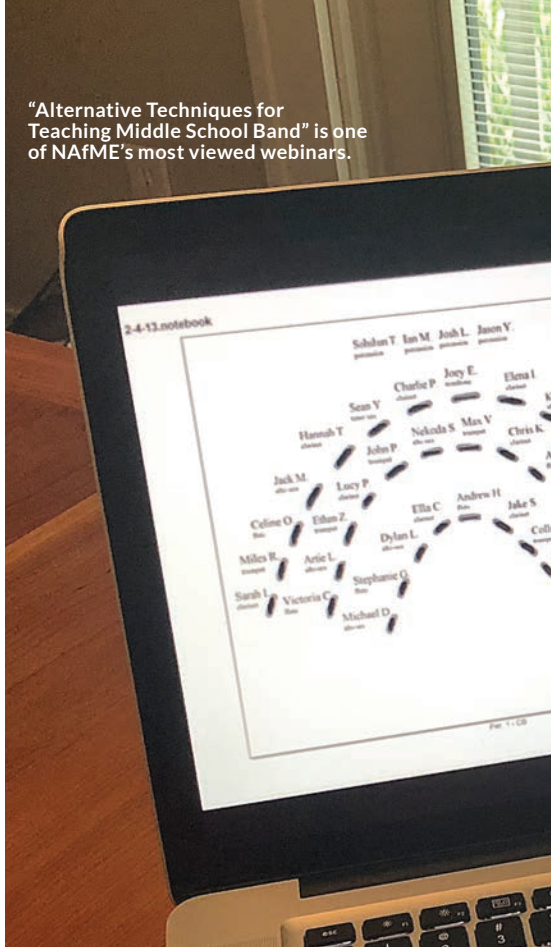


"Alternative Techniques for Teaching Middle School Band" is one of NAfME's most viewed webinars.

Best in Show!

Here's just some of the products available from a sampling of the 2018 NAfME Conference Sponsors.

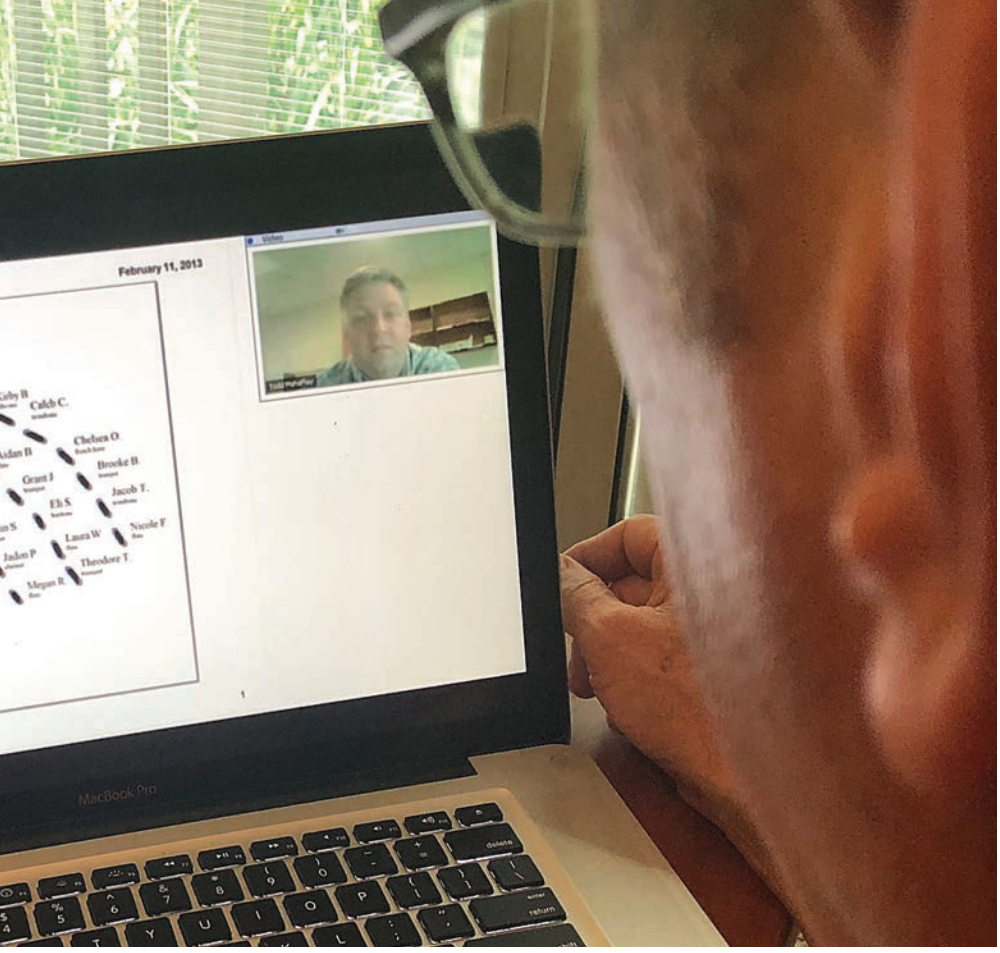
THIS YEAR, NAfME is privileged to have some wonderful, technology-based sponsors supporting music education at this year's National Conference. Online, on-demand, interactive musical content is becoming more common in the music classroom (and in education in general), and t hese companies provide great products for music teachers to use with their students. Moreover, each of these sponsors will be engaging with educators at this year's NAfME National Conference.

Tonara (*tonara.com*) is a practice platform for mobile devices; the app is equally usable on different platforms (iOS and Android; smartphones and tablets). Tonara takes traditional teaching—access to a real music teacher—and blends it with technology. Teachers can create goal-oriented assignments, give rewards, manage student information, and utilize different aids to create a fun and efficient teaching and learning environment. With Tonara's technology—which listens, understands, and reacts to the music played—students receive instant feedback either from the system or from their teachers every time they play. Tonara has also partnered with leading publishers (including Disney, Sony, Universal, Alfred, and Schott) to offer a wide variety of popular content for purchase to use with the app. Ohad Golan, CEO of Tonara states, "We at Tonara strongly believe that the key to learning music lies in the teacher-student relationship. Yet most of the time the student practices alone at home. Tonara's ability to hear and react to the music played, together with cutting-edge communications tools, ensures the student is no longer alone, even in-between lessons. With Tonara, practice becomes addictive and student practice time increases immensely" Golan looks forward to Tonara's participation in this year's Conference. "We hope that the 2018 NAfME Conference will allow us to introduce music teachers to our technological solutions, get their feedback, and come up with ways to make music and technology benefit from each other."

eNovativePiano (*enovativepiano.com*) is a multimedia online curriculum for group piano instruction. Authored by Chan Kiat Lim and Susanna Garcia, its over 500 lessons cover the beginning through late-intermediate levels of piano study using multimedia—audio, video, and animations—as well as printables to keep students engaged. Among its resources are a curriculum customization tool and course-management system that can help teachers plan their curriculum and manage multiple levels within a classroom. This is eNovativePiano's first time participating at a NAfME Conference. "In the past two years, we have seen an increased interest from K–12 teachers and we branched out to reach this audience." Lim looks to engage music educators at the Conference and introduce them to the benefits that eNovativePiano can bring to their teaching. You can learn more about eNovativePiano at their Conference session or by visiting their booth to receive complimentary access.

Musician's Toolkit (*musicianstoolkit.com*) is an online music education website designed to supplement the efforts of music educators, music-learners, and music-makers of all types. It contains video courses, taught by nationally recognized teachers and industry professionals. Musician's Toolkit courses cover all aspects of music education including instrument maintenance and fundamentals, vocal fundamentals, music theory, songwriting and composition, music business, recording, and composition. B.J. Bedont, vice president of marketing, says that Musician's Toolkit will "aid anybody on that path to musical discovery." He believes it can help "remove pain points for teachers," such as knowledge about

Photo by Jackie Jordan.



secondary instruments, as well as increase student knowledge and engagement." One stand-out component is the internal Learning Management System. It connects to pre-assessments, and a teacher can set up an option where students can record practice sessions as part of the practice log. NAfME members are on Musician's Toolkit's advisory board, and the company will be actively participating in this year's Conference.

Prodigies Music Lessons (*preschoolprodigies.com*) is a colorful music curriculum that combines videos, books, and bells. Host and creator Mr. Rob describes it as "Netflix for music lessons." Prodigies combines 300 videos with workbooks and a mobile app to teach theory and performance to children ages 2–12. In the music classroom, the videos can be used with Orff instruments, Curwen hand signs, boomwhackers, bells, recorders, and percussion. Teachers can choose from six different series (Playtime, Preschool, Primary, Holiday, Melodies, and Recorder) to guide their instruction. Parents and students can even practice the videos at home in the app, giving teachers the opportunity to focus on performance and more advanced concepts in the classroom. The Prodigies Team is excited about their first NAfME Conference. "It's our breakout year, and we're looking forward to connecting, building excitement, and hosting some curriculum giveaways."

TECHNOLOGY WEBINARS INCLUDED IN NAfME ACADEMY

"ALTERNATIVE TECHNIQUES FOR TEACHING MIDDLE SCHOOL BAND"
By Todd Mahaffey
Some specific teaching strategies will be shared that are proven effective for middle school band. Additionally, technology resources will be discussed that aid in the implementation of these strategies. Discussion includes but is not be limited to non-traditional seating charts, strategies for developing well-rounded percussionists, using drones to help with playing in tune, and incorporating chamber music into your curriculum.

"LIGHTS, CAMERA, CREATE: USING TECHNOLOGY FOR INNOVATIVE CROSS-CURRICULAR PROJECTS"
By Rochelle Wagner
Participants will learn through a hands-on approach how to use accessible classroom technology to create multi-disciplinary, student-driven projects. Learn how to create fun and innovative short films for all ages using green-screen technology, music composition, and student writing projects. The software used in this session will include Windows Movie Maker, Songwriter Pad, Procreate, and GarageBand.

"NO EXPERIENCE NECESSARY: HOMEMADE ELECTRIC INSTRUMENTS IN GENERAL MUSIC CLASSROOM"
By Ryan Bledsoe
Using technology is an important experience for our students, but it can be costly and intimidating. Explore various simple, homemade electronic devices that allow students to explore electronic sound without the expense of computers or software. Learn how to build the devices, and see how they can and have been used in the classroom.

"TECHNOLOGY IN THE ELEMENTARY GENERAL MUSIC SETTING"
By Catherine Dwinal
Learn about available music technology resources for use in the elementary general music classroom. Discover how to integrate iPads, netbooks, websites, and apps into your lessons and how social media can be used to create your own Personal Learning Network.

"R.A.M.P UP! REMOTE ACCESS MUSIC PARTNERSHIP"
By Deb Confredo
This webinar focuses on distance school–university partnerships that couple composition creativity of elementary and secondary school students, preservice and in-service teachers, and university instructors in collaboration through technology. Learn to efficiently facilitate similar partnerships and projects. Participants share processes and expectations based on their experiences and outcomes. This type of partnering can expand your access to teaching and learning resources to promote greater development of creativity among students. See a demonstration of how physical distances are minimized and collaboration is maximized.

In addition to receiving access to the webinars listed above, a one-year NAfME Academy subscription ($20/year for NAfME members, $100/year for nonmembers) grants you access to dozens of other presentations on various music teaching topics. Please visit *bit.ly/NAfMEAcademy* to learn more, or email *nafmeacademy@nafme.org* with any questions.

A Report from the Field

NAfME Academy has greatly helped the Atlanta Public Schools—and it can help you, too!

Womack brushes up on her guitar skills at Sutton Middle School in Atlanta, Georgia.

NAfME ACADEMY is providing music educators with a variety of helpful classroom tools. The platform, launched in November 2016, gives teachers access to a variety of webinar offerings such as "Fixing the Front Row: Troubleshooting Your Flute Section," "The Art of Questioning," and "Listening Fun with Scarves and Tennis Balls," to name just a few.

A one-year subscription costs $20 for NAfME members and $100 for nonmembers. Additionally, a district arts coordinator would pay only $20 per participant, regardless of their member status, when purchasing subscriptions for all of the music educators in the district. The webinars run between 45 and 60 minutes, and afterward, music educators can complete a quiz in order to receive a certificate worth one contact hour of professional development.

JJ Norman, NAfME Professional Development and Collegiate Program Manager, says that the response has been overwhelmingly positive because participants love having access to professional development that is applicable to their particular classrooms. "So many people have reported to me that they've gone to their principal requesting that rather than going to a schoolwide professional session; they could watch three hours of NAfME content and have something useful." Norman further remarks that the music education field has been very receptive and glad to have a resource that is approachable, reasonably priced, and provides content that people can access on their own time.

Womack works with kindergarten students at Burgess-Peterson Elementary School in Atlanta, Georgia.

So far, approximately 20 districts of varying sizes have seized the opportunity to increase their music educators' learning experiences. Norman reports that New York City's Department of Education purchased 450 subscriptions last fall, and Atlanta Public Schools purchased 100.

One of these happy campers in Atlanta, Georgia, is Sara T. Womack, the fine and performing arts coordinator for Atlanta Public Schools and NAfME Southern Division Immediate Past President. Womack's district started using the Academy in 2017. She says, "It was an extremely reasonable

Photos by Brooke Battersby (3).

price for the amount of learning that teachers receive. For $20, a teacher could go on the Academy and say, 'This is what I need to work on to impact my classroom,' and they could find what is specific to their needs." Womack said that to provide professional learning for all 100 music teachers can be daunting, and the Academy makes things significantly easier. For example, she relates the story of a band director whose new assignment was to teach orchestra as well. This particular teacher had never taught orchestra or even played a string instrument before. Womack says, "She watched a webinar on teaching strings for teachers who don't play strings and learned how teaching orchestras is different than bands. She was able to get some tips on how to start as an orchestra director. Now, she teaches both band and orchestra!"

"We have asked them if they find it valuable, and they have said, 'Absolutely, yes,' and they want to make sure they have access again next year." —SARA T. WOMACK

Womack states that the webinars are engaging, relevant, and showcase the best and brightest in music education. She says that the teachers have come together to discuss what they have viewed. "We have asked them if they find it valuable, and they have said, 'Absolutely, yes,' and they want to make sure they have access again next year," notes Womack.

In terms of content development, Norman reports that there has been a great deal of it, with educators saying, "We need this" and "We are lacking this resource." He says, "There is an evergreen call for proposals. On a monthly basis, completed proposals are sent to the NAfME Professional Development Committee for review. Over time, we have experienced about a 50 percent acceptance rate." Norman further notes that NAfME Academy started with 50 courses, but it currently has around 85, and he expects that number to rise to about 100 for the platform's second anniversary in November.

Norman remarks that the organization seeks to add more classes over time and to make usage as easy as possible. "As soon as we come up on a barrier, I begin working immediately to tear that down."

You can explore NAfME Academy's offerings at *bit.ly/NAfMEAcademy* and submit any questions you may have to *nafmeacademy@nafme.org*. ▮

"As soon as we come up on a barrier, I begin working immediately to tear that down." —JJ NORMAN

THE MOST POPULAR NAfME WEBINARS TO DATE

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- **"Set Up for Success: Keys to a Well-Run Classroom" by Jenny Nichols**
- **"Teaching Lessons to Special Learners" by Brian Wagner**
- **"The 7 Business Skills Every Music Teacher Needs to Create and Grow a Thriving Music Program" by Elisa Jones**
- **"Top Ten Tips to Energize Your Rehearsal" by Angela Ammerman**

Headshot (Norman) by Mark Finkenstaedt/mfpix.com.

We Are What We Wear

Inclusion and Diversity in Concert Attire

Does your concert dress code welcome all students?

STACY DZIUK *is the director of instrumental activities and an assistant professor of music at Monmouth College in Monmouth, Illinois. A NAfME member, she can be reached at sdziuk@monmouthcollege.edu.*

MUSIC EDUCATORS often emphasize diversity and inclusion in their teaching. From curriculum choices pertaining to Western and non-Western cultures, to the inclusion of peoples and topics of diverse backgrounds in ensemble programming, to the types of music courses that are offered in K–12 and collegiate music settings, educators frequently consider how to create a musical culture that is inclusive and representative of all students, and rightly so. Yet, what members of an ensemble wear when they perform is not often discussed.

The following guidelines have graced many ensemble handbooks and course syllabi:

MEN: *Tuxedo, black socks, black dress shoes*
WOMEN: *Concert gown, black dress shoes*

Have ensemble directors considered the implications of their choices for concert attire? While it is assumed that there are no purposeful negative intentions, these simple descriptors can often alienate, disengage, or restrict ensembles members. With the diversity of students participating in ensembles today, and in these ensembles many students finding a place of belonging and acceptance, why is the prospect of concert attire still locked into specific gender and cultural norms as well as stereotyped gender appearance?

Clothes are an outward extension of a person's inner conception of self. Especially during the adolescent years, the way a person dresses can bring a degree of joy and means for creative expression. This means that ensemble directors and music educators are tasked with deciding how to create a standard for concert attire that is inclusive for all students and continues to build on this place of acceptance for all members.

The Issues

In today's diverse society, the traditional notion of tuxes/gowns as standard concert attire for a performing ensemble does present some issues. Whether speaking about gender, culture, or socioeconomic status, the issues with traditional concert attire are very present and can place students in uncomfortable positions to the point at which they may no longer feel comfortable participating. This is unfortunate, as many students believe that the music classroom is one of the most welcoming and inclusive classrooms in their school setting.

Most noticeably, traditional tux/gown concert attire divides students into two gender groups—male and female—positioned by birth gender, with no regard for how a student presents in daily life. How does a director approach attire for a student who is gender-fluid or nonbinary? What about a student who is transgender or transitioning? By designating this gender divide in attire, directors ask students to assume an identity that they may not fully embrace publicly. Conversely, directors may also be asking students to continue to present as a gender that does not feel fully accepting to them. By dividing attire by gender, one is also asking students who identify as one gender but present as another to

Headshot courtesy of Stacy Dziuk. Photos from left by istock.com/123foto, istock.com/Wavebreakmedia.

What can you do to make your concert-attire requirements inclusive for every one of your musicians?

forgo their presentation in favor of gender-expected clothing. If a student identifies as female but presents as male, what is the purpose of expecting that individual to wear a concert gown? Is there a need to keep the traditional divisions of gender in concert attire?

The use of traditional concert attire can also place an undue financial burden on students of low socioeconomic status (SES) or who attend schools located in under-resourced areas. The cost of performing in an instrumental ensemble can already create a tenuous situation for some students, due to the price of the instrument, instrument upkeep, reeds, supplies, etc. However, many schools whose population includes students of low SES have bridged this divide through lending students school-owned instruments, offering financial support for supplies, and granting money for private lessons. None of this, however, addresses the cost of concert attire.

Beyond the initial cost of traditional concert attire, there is the regular maintenance cost of the attire or the cost to replace it as students grow or if garments are damaged. While the average girl is often adult-size by age 14, the average boy will not have stopped growing until age 21. This means that a boy might have to replace concert attire two or three times during his high school career. Another consideration is the care and laundering of this attire. Much traditional concert clothing (especially men's suits and dresses with velvet) must be sent to a dry cleaner. Cleaning costs can quickly add up, which, for a student of low SES, can become a hindrance to performance.

The concern of appearance with concert attire may seem superficial; however, issues of body image with adolescent students is a very real concern. One may assume that this is a concern only to female students, but in a study by Hannah Frith, principal lecturer in critical psychology at the University of Brighton, and Kate Gleeson, research director at the University of Surrey, male students also expressed concern about body image, although many of them noted that society made them feel as though they must act as though they are not interested in such concerns. Ideas of body image may stem from the notion of a "universal" definition of the body. These concerns also manifest themselves when students are confronted with the construct of traditional concert attire.

Many of the mass-produced concert gowns from suppliers lack elements to allow for proper fit and appearance. Often, these garments are made of a light- to medium-weight polyester knit or rayon-type fabric. While durable and washable, these gowns may cling to many curvatures of the body (hips, chest, etc.) and accentuate those areas unflatteringly. This means that, unless a student purchases additional items such as a slip or camisole, the outlines of undergarments may be visible. Also, although the weight and weave of the fabric can appear opaque under normal conditions, the bright lighting of many stages can cause it to become translucent, creating a less-than-desirable effect.

With the traditional white tux shirt, issues of body image are also revealed. Inexpensive white tux shirts are often made of lightweight cotton, which, depending on the skin tone of the wearer, can appear more translucent than desired. Perspiration can also be a concern with a white shirt, as it often appears easily on this fabric and, over time, can discolor it, even with regular washing. These visual concerns can cause discomfort and self-consciousness for a performer, which can be heightened during adolescence.

While examining the issues with traditional concert attire within the areas of gender identity, SES, and body images, directors must not discard the issues regarding religious accommodations. Although public schools do not subscribe to the promotion of any religious affiliation, accommodations are often required for students who wear certain attire. Girls may need to cover their head and hair in public. Other religious groups and affiliations require a certain type of dress or accessories. Is the attire an ensemble is asked to wear conducive to dressing modestly? This can be a problem when considering necklines, if a garment is sleeveless, or even if slacks are required, as some religious organizations do not permit girls and women to wear pants. Consideration needs to be given to students who may wear additional religious attire under their clothing or need to wear a specific head covering outside the home or place of worship.

The Solutions

How do directors and music educators deal with issues relating to how an ensemble is clothed for a performance?

There are many ways to examine and potentially solve the problems that arise. However, it may require creative thinking, research, discussion, and shopping by a director to make attire choices that will work for all members.

No matter what clothing is chosen for an ensemble, the performance could and should be framed as an important event, and thus be presented as that. Attire for an ensemble can still present a sense of uniformity and provide a divide between the performer and the audience, but it does not need to rely on the traditional tux/gown. Also, directors can choose to dress in the way that feels the most comfortable and professional for them, even if it is in stark contrast to the students' attire.

RESOURCES FOR UNDERSTANDING CONCERT ATTIRE ISSUES

- **Bergonzi, Louis. "Sexual Orientation and Music Education: Continuing a Tradition." *Music Educators Journal*, 96, no. 2 (December 2009).**
- **Frith, Hannah, and Kate Gleeson. "Clothing and Embodiment: Men Managing Body Image and Appearance," *Psychology of Men and Masculinity*, 5, no. 1 (2004) 40–48.**
- **Goff, Sarah G. and Jason M. Silveira. "Music Teachers' Attitudes Toward Transgender Students and Supportive School Practices," *Journal of Research in Music Education*, 64, no. 2 (2016) 138–58.**
- **Griffiths, Noola K. "Posh Music Should Equal Posh Dress: An Investigation into the Concert Dress and Physical Appearance of Female Soloists," *Psychology of Music*. 38, no. 2 (2009) 159–72.**
- **Hoskins, Tansy E. *Stitched Up: The Anti-Capitalist View of Fashion*. London, England: Pluto Press, 2014.**
- **Kinley, Tammy R. "The Effects of Clothing Size on Self-Esteem and Body Image," *researchgate.net/publication/229950354*. 2010.**
- **Palkki, Joshua. "Inclusivity in Action: Transgender Students in the Choral Classroom," *ACDA Choral Journal*, 57, no. 11 (June–July 2017) 20–34.**
- **Tomes, Susan. *Sleeping in Temples*. Suffolk, UK: Boydell Press, 2014.**
- **Wakin, Daniel J. "Cracking the Secret Orchestral Codes." *The New York Times*, Feb. 13, 2005.**
- **Weidner, Brian. "Welcoming a Jehovah's Witness into the Band Room," National Association for Music Education, August 2017. *nafme.org/welcoming-a-jehovahs-witness-into-the-bandroom/***

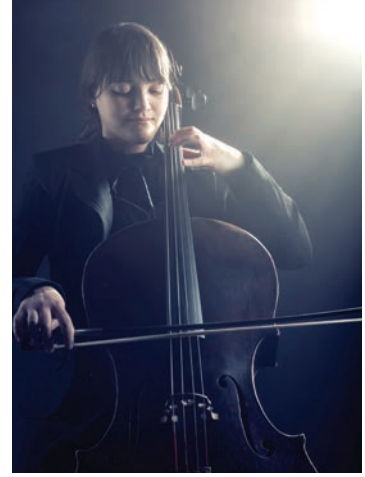
When choosing attire, directors can provide a detailed framework for clothing choices that best fits the situation. For example, using the phrase "all black" when describing attire does not give students (or parents) specifics for what is acceptable in the director's mind. Detailing the type of garments desired, and not just the color, will help students and parents choose clothing that fits the purpose. For example:

Concert attire must be all black (solid black). Appropriate clothing for a concert includes the following:

- *Black dress pants (no jeans, sweats, or leggings)*
- *Black dress shirt with collar (polo shirt is okay)*
- *Black top (with shoulders covered, no deep necklines)*
- *Black skirt (must extend past the knee when seated)*
- *Black dress (must fit rules for top and skirt)*
- *Black socks, tights, or nylons*
- *All black dress shoes (no sneakers)*

This example illustrates to performers what is acceptable for a concert, and highlights clothing styles and details that are not acceptable. Notice that the concert attire described in the list does not specify what gender is required to wear what article of clothing. For those students who are transgender, transitioning, or gender-fluid, providing inclusive options that are not delineated by gender allows them to present in a concert as they do in everyday life. It also eliminates the need for exceptions or alterations to a dress code, which could leave a student feeling singled out or uncomfortable.

This model also allows students to dress in a way that feels most comfortable to their body type. A particularly tall student can wear clothing from places where they frequently shop, so as to avoid clothing appearing too short or not cut proportionally for them. Students of less common sizes can wear clothing that best suits their body type and, while still maintaining a specific outline of what needs to be worn, can choose clothes that fit them appropriately. This can promote both a healthy body image and performer confidence that can aid their desire to make music with an ensemble.



When accommodating the religious needs of students within the framework of concert attire, keeping the options detailed but open-ended is an appropriate solution. If a student is concerned about an attire choice or needs further clarification, directors need to be open to that conversation and creative in their problem-solving. However, if a director senses a need for additional attire options for religious reasons and is uncertain what to specify, speaking to the student (if older) or parent can help everyone involved to gain a clearer understanding of what is required to make the performing experience a positive one.

While the issues and complexities surrounding concert attire choices might seem daunting and disconnected from ensemble music-making, they are important elements in constructing and perpetuating an inclusive environment for all students. Directors need to understand that these choices can greatly affect the comfort and acceptance levels felt by students of all backgrounds. Creating this positive environment can not only promote strong music-making, but also support a strong program. A movement of inclusion in the music classroom by way of concert attire can begin to spark the conversation in the larger school community.

Photo by istock.com/Artem Furman.

ENGAGING DIVERSITY

The 2018 NAfME National Conference will include new presentation formats and a focus on poverty, racial literacy, equity, access, and culturally responsive pedagogy.

BY LORI SCHWARTZ REICHL

"PERHAPS THE MOST exciting aspects of this year's conference are the brand-new presentation formats," says JJ Norman, Professional Development and Collegiate Program Manager for NAfME. The Conference begins with a choice of three two-day forums: Collegiate, Emerging Leaders, and Music Program Leaders. For the final two Conference days, Norman says, "Rather than picking 10 or so sessions to attend over two days, this year attendees will choose an 'Opus' in which they will participate for two full days. By experiencing the content in this way, we feel attendees will receive a much broader and deeper understanding on the topic covered in an Opus." The five Opus tracks are:

- **AMPLIFY: LEARNING*:** Teaching Music as a Well-Rounded Subject.
- **AMPLIFY: INNOVATION:** Cultivating Innovative Music-Making.
- **AMPLIFY: INVOLVEMENT:** Engaging Diversity in Music-Making and Teaching.
- **AMPLIFY: INSPIRATION*:** Inspiring Students through Music Creativity.
- **AMPLIFY: TECHNOLOGY*:** Teaching the Tech-Savvy Generation.

The Opus tracks designated with an asterisk (*) offer micro-credentials. Lynn Tuttle, NAfME Director of Public Policy, Research, & Professional Development, says, "A micro- credential is offered in recognition of attending the Opus throughout the two days, engaging in some prereads and/or webinars ahead of the conference, and writing an action plan for how you will implement what you have learned from the Opus into your classroom. Schools are starting to recognize micro-credentials as evidence of deeper learning in a particular topic area." Norman adds, "On the last day of the conference, a traditional docket of best practice sessions will be offered. This year, sessions will be available in 15-, 30- and 60-minute timeframes. We did this to ensure you can access as much content as possible in just under three hours." In addition to an exhibit hall, there will be a poster session with over 70 participating educators, where attendees can browse ideas from colleagues in an informal setting.

Photos by istock.com/A-Digit.

2018 Young Composers Concert

The following pieces will be performed at the Young Composers' Concert on Tuesday, November 13, at the NAfME National Conference.

- **Helen Lyons (New York, New York),** "Midnight Traveler"
- **David Jung (East Northport, New York),** "Seafoam Green"
- **Kalysha Chandler (Provo, Utah),** "Uncommon Aberrance"
- **Winston Schneider (Omaha, Nebraska),** "Scherzo of the Feather Stars"
- **Josh Conklin (Basking Ridge, New Jersey),** "Rekindling Phoenix"

Learn about all of the winners of the 2018 Student Composers Competition at *bit.ly/NAfMEStudentComposers.*

In preparation for each Opus track, NAfME selected prominent music educators to serve as facilitators. Alice Hammel—a music educator, author, and clinician who 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—serves as the facilitator of Amplify: Involvement. She is known for researching the education of students with disabilities and differences and those who are at-risk and/or live in poverty. "This Opus will focus on examining African American students in public school systems and students who live in poverty," she notes. The Opus will begin with a session on poverty: "How does our own knowledge of equity, access, and diversity affect the way we teach, and how can we identify and assist students in need?" Darrin Thornton, an associate professor of music education at Penn State University in State College, Pennsylvania, and Nicole Becker, community choir director at Teachers College, Columbia University, and executive director of Every Voice Choirs, both in New York City, will facilitate a discussion on racial literacy and music education. Andrew McGuire, a music educator for the Chicago Public Schools, will present on restorative justice and share stories of students whose musical projects align with the 2014 Music Standards and reflect their social-emotional learning.

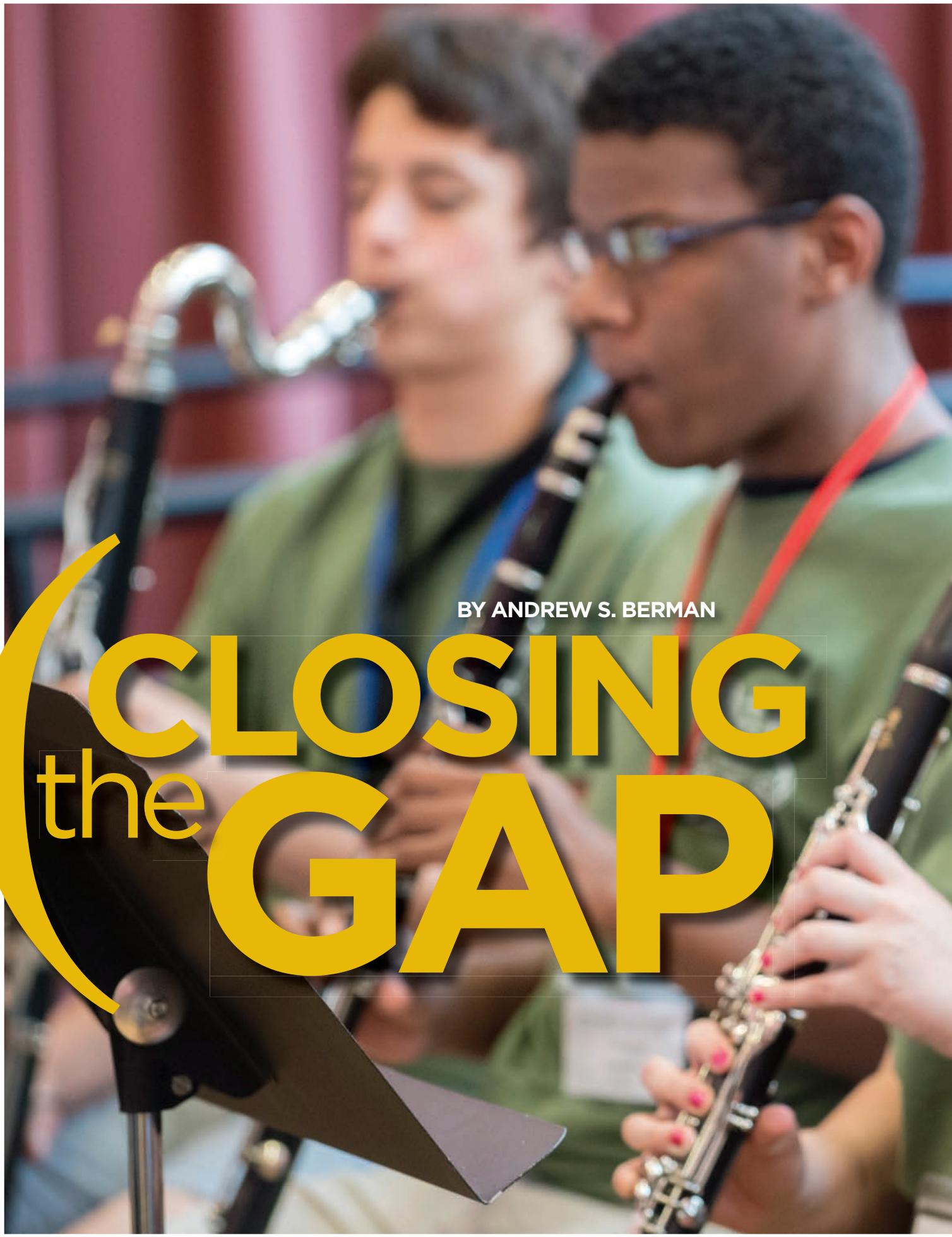
> "This Opus will focus on examining African American students in public school systems and students who live in poverty."
> —*Alice Hammel*

The second day of Hammel's Opus will start with a session on issues of social justice entitled "Whose Song Are We Singing?" to be presented by Karen Howard, assistant professor of music education at the University of St. Thomas in St. Paul, Minnesota, and J. Christopher Roberts, lecturer and coordinator of music teacher preparation at the University of Washington in Seattle. Jeffrey Murdoch, associate director of choral activities and assistant professor of music at the University of Arkansas in Fayetteville, will present a session on culturally responsive pedagogy to help music educators identify social and racial inequalities that exist in classrooms, while providing useful and practical methods of addressing these inequalities through instruction, programming, and administration. The creative facilitation of a poverty simulation will allow attendees to experience such a lifestyle. The final hour of this Opus, "So Where Are We? Lessons from Wakanda" will allow all Opus presenters to share thoughts as related to the phenomenon of the recent film *Black Panther.*

A Sampling of Sessions from the AMPLIFY: Involvement Opus Track

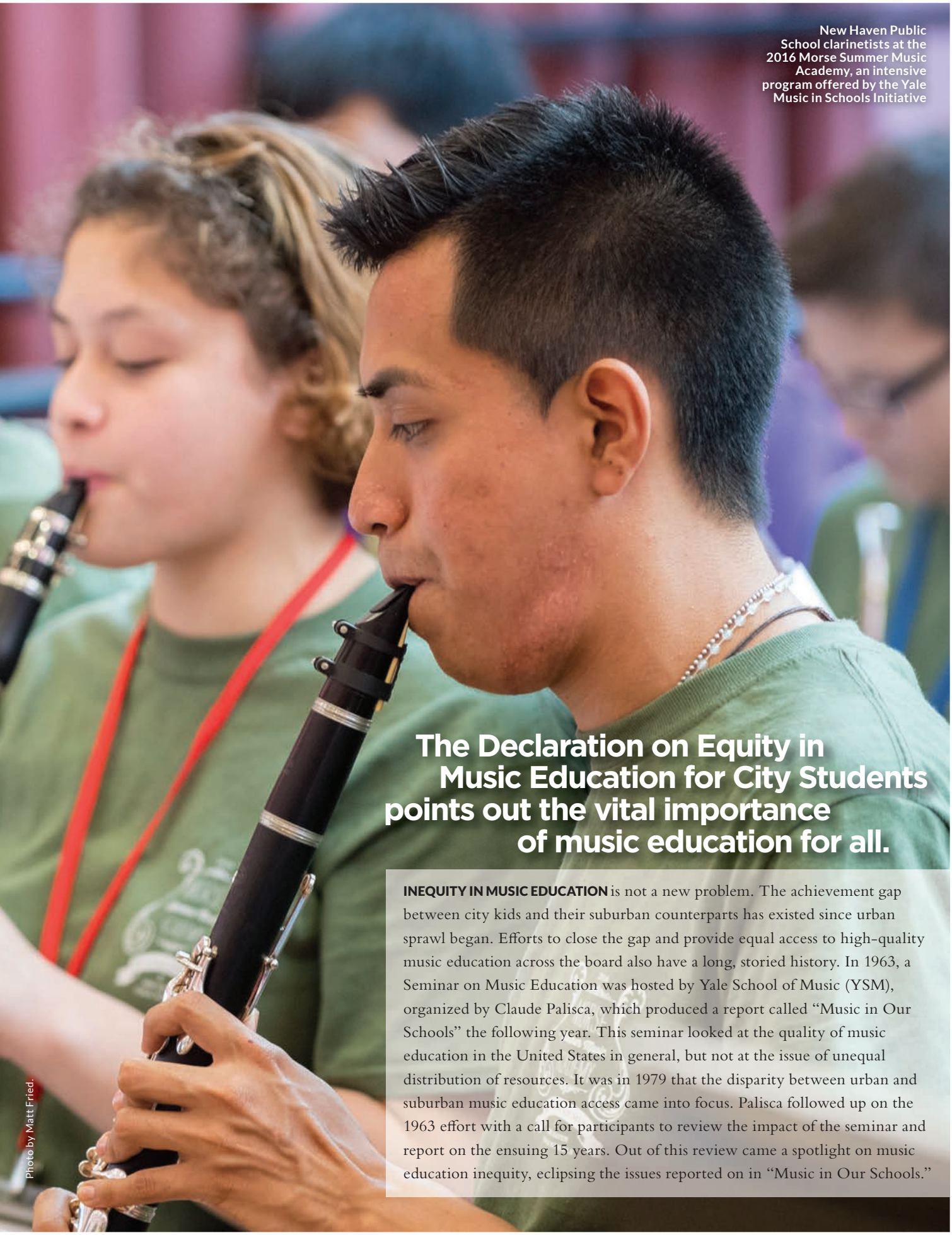
- **"Poverty—Equity, Access, and Inclusion: Is Fair Equal?" presented by Alice M. Hammel**
- **"Racial Literacy and Music Education" presented by Darrin Thornton and Nicole Becker**
- **"Restorative Justice" presented by Andy McGuire**
- **"African-American Diaspora Presented by Smithsonian Folkways" presented by Meredith Holmgren**
- **"Issues of Social Justice—Whose Song Are We Singing?" presented by Karen Howard and Christopher Roberts**
- **"Principles of Culturally Responsive Pedagogy" presented by Jeffrey Murdoch**
- **"So Where Are We? Lessons from Wakanda" by all Opus presenters**

This Opus will also include a Poverty Simulation session. Learn more about all Opus sessions at *bit.ly/2018NAfMEopuses.*



BY ANDREW S. BERMAN

CLOSING the GAP



New Haven Public School clarinetists at the 2016 Morse Summer Music Academy, an intensive program offered by the Yale Music in Schools Initiative

Photo by Matt Fried.

The Declaration on Equity in Music Education for City Students points out the vital importance of music education for all.

INEQUITY IN MUSIC EDUCATION is not a new problem. The achievement gap between city kids and their suburban counterparts has existed since urban sprawl began. Efforts to close the gap and provide equal access to high-quality music education across the board also have a long, storied history. In 1963, a Seminar on Music Education was hosted by Yale School of Music (YSM), organized by Claude Palisca, which produced a report called "Music in Our Schools" the following year. This seminar looked at the quality of music education in the United States in general, but not at the issue of unequal distribution of resources. It was in 1979 that the disparity between urban and suburban music education access came into focus. Palisca followed up on the 1963 effort with a call for participants to review the impact of the seminar and report on the ensuing 15 years. Out of this review came a spotlight on music education inequity, eclipsing the issues reported on in "Music in Our Schools."

A more recent milestone is last year's Symposium on Music in Schools, again hosted by YSM. Out of this symposium came the Declaration on Equity in Music for City Students, published in June 2018:

We call for every student in every city in America to have access to a robust and active music life.

This call is animated by the values of dignity and inclusion.

An active music life affirms the dignity of individuals and communities.

We decry the inequities that deny some city students access to an active music life.

City students' access to an active music life requires the ongoing development of robust music ecosystems.

We call for all city students to have access to in-school music education taught by certified music educators.

We call for strategic partnerships with local organizations to expand and enrich cities' music ecosystems.

We call for changes in the development, preparation, and support of music educators and teaching artists.

We call for a national mobilization in support of an active music life for all city students.

The 2018 Declaration is the product of a collaboration by policy makers, sociologists, urban studies scholars, historians, performers, city leaders, and, perhaps most notably, music educators. K–12 music educators were markedly underrepresented at the 1963 seminar that produced "Music in our Schools"—composers, performers, and musicologists made up the majority of the delegation. Carlos R. Abril, NAfME member and director of undergraduate studies in music education at the University of Miami's Frost School of Music in Coral Gables, Florida, sees the Declaration and the process to create it as a huge shift in perspective from and improvement over its predecessor. "That document from 1964 was quite controversial for its stingy criticism of music education in schools and the missing voices and perspectives of K–12 music educators and leaders." The 1963 seminar also suffered from a lack of geographical representation, an undue focus on "repertoire and aesthetics" at the expense of "complex social factors pertaining to the lives of students and their families," Abril adds.

Four recipients of the John Miller Instrument Award in 2014 in Sprague Hall at the Yale School of Music

The 2017 Symposium on Music in Schools was the sixth in a series of biennial gatherings hosted by YSM, funded by an endowment established by the Yale College Class of 2007. Next year's symposium will mark the 40th anniversary of Palisca's 1979 review, in which he reflected on the narrow scope of the 1963 seminar and made the "painful realization that many children in the cities and of the racial minorities were not enjoying even the quality of education that we were criticizing." The approach of this next advancing milestone, and the widening distance between that 1979 realization and the distressingly similar-looking present, provided an impetus for the 2017 symposium. As NAfME National Executive Board Immediate Past-President Denese Odegaard points out, several concrete things stand in the way of equity in music for city students. "Currently, large city school districts struggle with funding for … musical experiences that don't measure up to a concrete, sequential standards-based curriculum taught by highly qualified music educators," says Odegaard, who works in Fargo, North Dakota, as the performing arts curriculum specialist for Fargo Public Schools. "Site-based management, meaning the principal decides what is taught at his/her school, also adds to the crisis. We are seeing more and more administrators who have not experienced music in their education and, therefore, do not know the value of music education."

> "Equity in music is a brilliant rallying cry for each music teacher to support."
> —*Michael Yaffe*

Top photo by Matt Fried.

Access the Declaration online at *declaration.yale.edu.*

"We know that opportunities in music vary, in part, dependent upon school demographics and locality," says Tooshar Swain, Public Policy Advisor for NAfME. "This enticed the Yale School of Music to focus on cities for their Declaration." YSM has long been involved in the quest for improvement in music education. In addition to its graduate degree programs in composition and performance, YSM also has the Music in Schools Initiative which, as described by YSM associate dean Michael Yaffe, "partners with New Haven Public Schools to provide graduate teaching artists for in-school, after-school, and summer programs that complement the work of the district." Swain adds, "Through that partnership, Yale further understands the importance that music plays not just in a child's school experience, but also with families and communities." Beyond the Music in Schools Initiative, YSM has "produced important research and content on best practices to strengthen music education, as well as content on the need to strive for equity and access to a quality music education."

Yale School of Music associate dean Michael Yaffe at the opening event of the Symposium

Creating the Declaration

Yaffe, along with his assistant Rachel Glodo and Rubén Rodríguez, director of the Music in Schools Initiative in New Haven, created a starting point for the Declaration several months before the symposium. The idea of the Declaration had been on Yaffe's mind since he started in music education in the 1970s. "We saw Proposition 13 in California begin to erode music programs, particularly but not exclusively in city schools, and to move across the country as schools' leaders felt they could save money by eliminating music and other subjects." Yaffe, Glodo, and Rodríguez collaborated on a draft, Rodríguez articulating the philosophy that would drive the declaration and Glodo putting the philosophy to words. This draft was dissected by the delegation of experts at the symposium and pored over for two days, and by the end of the meeting there was a consensus on the direction in which the document should move. At several points between the symposium in June 2017 and the publication of the Declaration in 2018, symposium participants were invited to review and edit drafts. Yaffe adds, "We also worked closely with the leadership of NAfME and VH-1 Save the Music Foundation in creating both the model for the symposium and the finished Declaration."

Abril became involved in 2016 during a phone conversation with Yaffe and Glodo regarding research and issues surrounding inequality, access, and social justice in music education as well as the plans for the 2017 symposium. He says that being a part of the symposium "helped me to recognize how many diverse entities, organizations, and people are committed to the goal of ensuring music education for all children, regardless of background, geography, or socioeconomic circumstances." At the symposium and since, NAfME has been focused on working with other organizations to spread the word of the Declaration and its importance. "NAfME will continue to play a role in dissemination of the Declaration," says Swain, "as well in the planning of the 2019 Symposium," which will focus on the preparation and training of music educators and teaching artists (the eighth item of the Declaration).

Constance McKoy, NAfME member and director of undergraduate

Photos this page by Carlos R. Abril.

Dinner on the final night of the 2017 Symposium on Music in Schools at Yale School of Music. From left: NAfME Executive Director and CEO Michael Blakeslee; University of Miami professor and Society for Research in Music Education committee member Carlos Abril; NAfME president Denese Odegaard; University of North Carolina professor and Society for Music Teacher Education chair Constance McKoy; NAfME Director of Public Policy, Research, & Professional Development Lynn Tuttle

Resources from NAfME on Equity and Inclusion

NAfME has many resources that can help music educators work with diverse student populations and address inclusion for all students in music classrooms. These include Position and Policy Statements (statements on Equity and Access, and Diversity and Inclusion, as well as a statement on Engaging All Students). The Position Statements can be found at *bit.ly/NAfMEPositionStatements*. Engaging All Students can be found at *bit.ly/OnAffirmingAllStudents*.

Professional development and curriculum resources include several of the Library of Congress curriculum units, which help students study diverse American music and musical forms; the *Music Educators Journal*, which features articles focused on equity and diversity in each issue; and our National Conference, which has an entire Opus devoted to inclusion.

studies for the School of Music at the University of North Carolina at Greensboro was also invited to attend. According to McKoy, who at the time of the symposium was the chair of the Society for Music Teacher Education, the goal of the symposium was to "formulate a document outlining why an active music life in city schools and communities is vital in the context and social dynamics of American culture today." McKoy further describes the two-day process: "We discussed various facets of this topic … exploring how traditional perceptions and assumptions about music education might contribute to or detract from our understanding of equitable access." The symposium was city-focused and aimed to devise something that could be used as a template for any location. "Experts from across the country gathered to talk about music in large city schools, and to create a policy framework for each city to determine how best to provide a robust music program for its students," recalls Odegaard.

The Content of the Declaration

The Declaration was informed by its diverse collection of collaborating individuals and organizations, demonstrating an understanding of the multifaceted approach necessary to bring quality music education to the communities where it is currently unavailable. The sixth item in the Declaration acknowledges the importance of the public school system to this goal. Abril elaborates: "Schools are the ideal place for children to gain access to music instruction, and … children need qualified music specialists who can implement a sequential and meaningful music curriculum." This item also stresses the importance that teachers meet a level of expertise, echoed in the eighth item that calls for enhanced training of music educators and teaching artists.

> "Music education at school is an educative part of a multifaceted musical life at home and in the community."
> —Carlos R. Abril

The fact that only one item in the Declaration specifically mentions schools indicates that an active music life is experienced and nurtured both inside and outside of a child's formal education. Abril says the Declaration "recognizes the role of family, home, and community as places where meaningful and active music experiences occur. In other words, music education at school is an educative part of a multifaceted musical life at home and in the community."

A robust music education may go beyond the resources of the individual school and calls for what are highlighted in the Declaration's seventh item as "music ecosystems." This means schools need to forge partnerships with local institutions and community centers to enrich the music lives of all their students.

The common thread connecting every item in the Declaration is inclusiveness and access. Swain explains that, per the Declaration, "Education should be accessible regardless of socioeconomic status, racial or ethnic background, country of birth, or language spoken at home." We know that this is not the case, as Odegaard points out, "Music programs are often for the students who can afford instruments and supplies, and students who cannot afford these luxuries are not able to participate." The Declaration is rooted in music education access as a matter of social justice, as Swain continues: "Music intersects our social and educational rights, and is, thus, a cultural right for all people." The Declaration can be kept on hand for music education advocacy. McKoy says, "It can serve as a framework for policy discussions about music education in the context of city schools. It can be a reminder of the ideals and values that many stakeholders uphold regarding the role and significance of music education in modern life."

Just as the music ecosystem expands outside of the school to the home and

Photo by Matt Fried.

Singers in the Morse Chorale at the 2017 Morse Summer Music Academy

to the community, it also goes in the other direction, further into the education system, to the colleges, universities, and conservatories that are training our music educators and teaching artists. Abril says, "My hope was and continues to be that this will resonate with the higher education leaders in our conservatories and schools of music. Through their leadership, deans and directors are helping to shape the future of music in our society through the programs that they support and the values that they engender in their faculty and music students." The Declaration is a call to action to K–12 teachers and higher education professors alike.

Takeaways for Music Educators

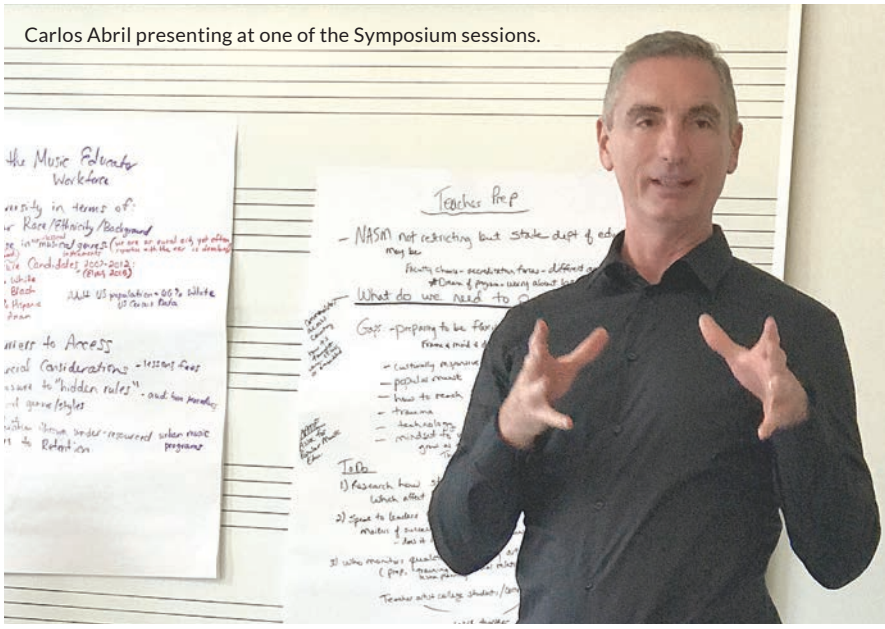
McKoy feels that the Declaration can serve as a beacon: "My hope is that the Declaration would draw attention to an area of music education that perhaps hasn't received as much attention as it could, and will cause music educators to think deeply about their work, even as many of them must navigate enormous challenges in order to do that work."

"Its argument in favor of music education has already been met with excitement in the field," says Yaffe, and the "music ecosystem" concept has already begun to take off in many cities. Yaffe advises that you don't need to be a teacher in an urban setting to have an impact on music education equity. "Many of the premises in the Declaration are valid for any school, regardless of location."

The Declaration embodies support for teachers. "It affirms the work they do within their classroom, day in and day out, to provide a quality music education for all of their students," says Swain. The fact that music education is so worthwhile is precisely the reason why effort should be made to ensure access to it for all. Swain continues, "The Declaration stands for equity because its contributors have seen the value music educators provide in positive outcomes for the future of a student in localities that have strong music programs." The Declaration embodies support and advocacy for students as well. "We shouldn't accept poorly funded music programs and, if we focus on students, it's glaringly evident that every student deserves the best music education we can offer," says Odegaard. "There are so many benefits to music education that we need to share with decision-makers and funders."

"Equity in music is a brilliant rallying cry for each music teacher to support," summarizes Yaffe. "We all know the value of music education, and we hope that every music teacher can see the importance of it being available to all students in every school in America!"

To read the Declaration online and for more details about it, visit *declaration.yale.edu*.



Carlos Abril presenting at one of the Symposium sessions.

Photo courtesy of Dr. Carlos R. Abril.

THE 5 VALUES OF NAfME

NAfME has five values listed in the Association's strategic plan. You can find the strategic plan at *bit.ly/NAfMEMissionGoals*.

THESE VALUES ARE:

- **Community:** Collaborating with our family of associations, members, and partners to carry out our mission.
- **Stewardship:** Empowering volunteerism and strategically developing leadership, fostering a spirit of accountability and a culture of giving of our time, talents, and resources.
- **Comprehensiveness:** Uplifting the human spirit and providing opportunities for all students to create, perform, respond, and connect to all styles of music.
- **Inclusion and Equity:** Building strength and promoting diversity in a profession representing the wide spectrum of people and cultures, abilities, economic backgrounds, and gender identities.
- **Innovation:** Enhancing music teaching and association program management through combining effective and dynamic new practices with proven strategies in the context of our changing global community.

Strike up the BAND—

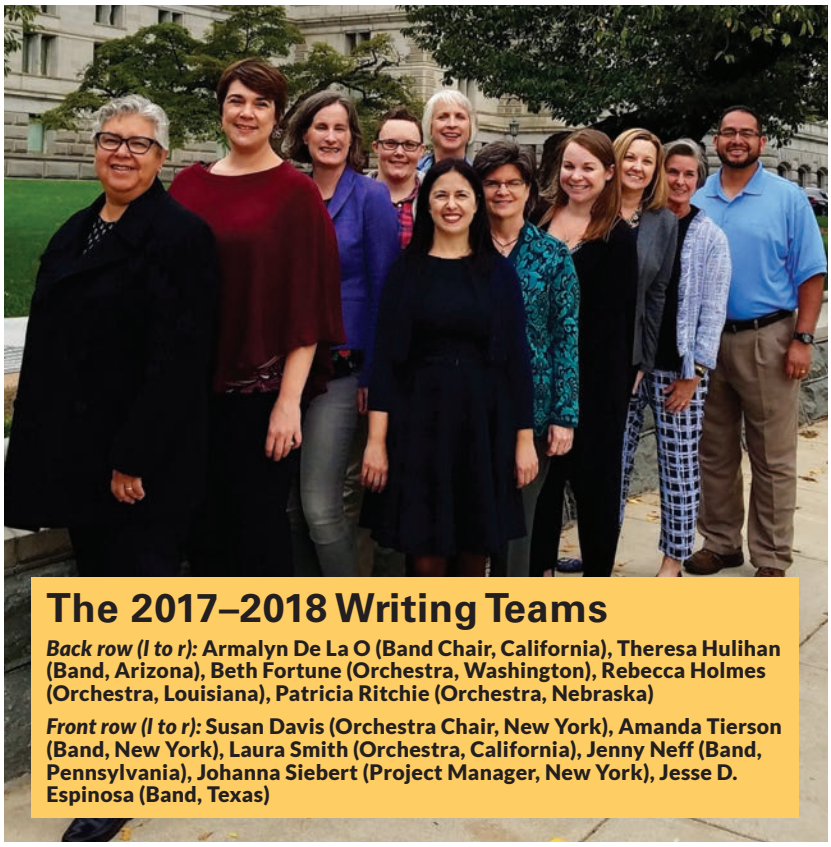
—and the Orchestra!

The Library of Congress Teaching with Primary Sources Units now include valuable resources for band and orchestra educators.

BY LISA FERBER

Photo by Howard Rockwin.

NAfME EDUCATORS are riding the wave of a three-year award from the Library of Congress to develop free instructional resources that focus on the Responding artistic process in the 2014 Music Standards. Each year's grant award is devoted to creating curricular units that use the Library's Teaching with Primary Sources program, which can be accessed via *bit.ly/LOCcurriculum*. Year one of the grant (2017) focused on General Music and Chorus resources, while this year's units are centered on lessons for Band and Orchestra; all use the Library's vast array of recordings, documents, and memorabilia. NAfME project director Johanna Siebert says, "The Library of Congress has such a depth of resources that are available to everyone. Through this grant we can tap into those to provide music teachers with original sources to supplement their instruction in all music areas."



The 2017–2018 Writing Teams

Back row (l to r): **Armalyn De La O (Band Chair, California), Theresa Hulihan (Band, Arizona), Beth Fortune (Orchestra, Washington), Rebecca Holmes (Orchestra, Louisiana), Patricia Ritchie (Orchestra, Nebraska)**

Front row (l to r): **Susan Davis (Orchestra Chair, New York), Amanda Tierson (Band, New York), Laura Smith (Orchestra, California), Jenny Neff (Band, Pennsylvania), Johanna Siebert (Project Manager, New York), Jesse D. Espinosa (Band, Texas)**

The units are designed to align with the 2014 Music Standards, about which Siebert says, "The Standards are based upon three distinct yet interdependent artistic processes: Creating, Performing, and Responding. Musically-literate people carry out all three of these processes. When we talk about responding, we engage students in investigating the music of others. It's how they listen to music and consider what composers intended, and eventually transfer to their personal creating and performing." Lynn Tuttle, NAfME's Director of Public Policy, Research, & Professional Development, notes that the strategies included in the units are developmentally appropriate for the given class, ensemble, or age span.

Inquiry strategies are at the heart of every unit, and are designed to encourage students to think, ask questions, and get interested enough in a topic so that they want to dig deeper, with the teacher serving more as a guide. Tuttle says, "We are trying to be mindful of how we engage students with primary sources. There aren't just text sources; there are sound sources. We want to engage students: What are they listening to, how do they connect to it, how does it inform their performance going forward?" Siebert adds, "They'll use the Library of Congress's resources to hear music and look at artifacts of the time and composers' biographies. All of this comes together when students consider why certain composers created the music that they did." Students can look at marching band music, for example, and carry out research about marching band composers and current events of that time.

Creating the Units

This successful grant project includes multiple steps. Siebert goes through an interview process with people to be writers, and after finding and designating teams of content-expert practitioners to create the various units, NAfME brings the writers to its headquarters near Washington, D.C., for face-to-face collaborations with other writing team members. While there, they also spend a day at the Library to meet with research personnel and to review and select specific materials to align with the chosen unit themes. Writers then go to work, drafting curricular lessons and assessments that address the Responding Standards. After the multiple units for different levels' music content are designed, it's time for step two.

Piloting the Units

In order to gauge the success of the curricular units in different district settings, NAfME has designated pilot districts in Kansas, Maryland, and South Carolina to teach the units. Site coordinators there assign the units to teachers at the appropriate levels to gain their insights into the practicality of the lessons. Tuttle says, "If I'm writing lesson plans for myself, that's one thing, but if I'm writing lessons for someone else to teach, that's a whole other matter." Over 20 piloting teachers in rural, suburban, and urban settings give helpful feedback through follow-up survey responses on what works well and what needs some tweaking. This past year, responses ranged from kudos for the instructional ideas

Orchestra Writing Team at NAfME headquarters in Reston, Virginia.

Top photo by Lynn Tuttle. Bottom photo by Johanna Siebert.

Top photo by Howard Rockwin. Photo of Johanna Siebert courtesy of NAfME.

to "Here's what I suggest changing" to "I didn't have time to teach the entire unit." All comments are reviewed by the project's Steering Committee (Siebert, Tom Dean, site coordinators Brian Schnekenburger and Christine Fisher), and general and individual recommendations made to the writers for the final renditions of the units (step three). Upon completion of the units, they are placed on NAfME's website for online access and downloading.

Band and Orchestra Units

This second year has focused on Band and Orchestra instruction and, just as for Chorus, the units are meant to be integrated into existing rehearsal structures. Siebert points out that the bulk of ensemble time is spent learning and polishing performances via rehearsals, so it can be difficult for an educator to devote time to developing responding skills. "We know music teachers need to continue to rehearse and hone the performance skills of their students, so these lessons are meant to be broken down over time. During a rehearsal, perhaps only 10 or 15 minutes can be spent on one section of these units, so we designed them to be embedded in the regular course of teaching."

It helps that these units are written by music practitioners who understand well the classroom routines, schedules, and instruction for ensembles. Siebert continues, "In these units, we look at how responding affects the performing process, and then maximize what students have learned through responding to apply to their playing together as a group." One of the current Band units focuses on the marches of the late 19th- and early 20th-century composer John Philip Sousa and accompanying primary sources related to the marches, such as writings by conductor Frederick Fennell; an Orchestra unit discusses how music tells a story by relating students' personal contemporary music choices to Dvoŕák's *New World Symphony* and his feelings of nationalism. In both examples, students can participate in varied group and individual activities that approach the composers' works to ask themselves how they make them feel, how composers make the music come alive, what are the structures of different forms, and so on. The units also include formative and summative assessments that, like the lessons, are developmentally appropriate to the level of the students in the ensembles.

Six band and five orchestra units now join the previously created General Music and Chorus units—and more are being added all the time. By reviewing these materials, teachers can find multiple suggestions in terms of musical themes, repertoire, composers, and accompanying resources at all performance levels. While the units are already on the

"The Library of Congress has such a depth of resources that are available to everyone. Through this grant we can tap into those to provide music teachers with original sources to supplement their instruction in all music areas." —*Johanna Siebert*

Band Writing Team at NAfME headquarters in Reston, Virginia

website at *bit.ly/LOCcurriculum*, they will have a formal premiere at NAfME's National Conference in November, where the Learning Opus: Teaching Music as a Well-Rounded Subject will include a section on the Responding units.

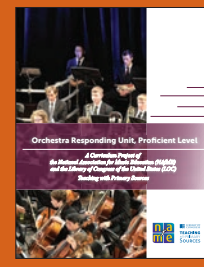
Next Steps

NAfME is just now beginning work on its newest focus area for the grant: Creating through Responding and Interacting with Primary Sources. Siebert says, "Year three sheds attention on some different instructional areas. The concentration is on how increased understandings in responding can impact students' individual Creating practices. We're looking to integrate the use of music technology in units for different levels of composition and theory and general music." Says Tuttle, "Responding to music can be through critique and analysis or understanding the piece's social and historical context. How do these understandings then influence how the music is interpreted and how I perform the piece I've been responding to—or create a new musical work by being inspired by it? This is at the heart of what we do as performers and creators of music." Additional elementary and secondary school teachers of general music and composition/theory who would like to pilot a unit are urged to contact Siebert (*johannajsiebert@gmail.com*) for more information. ▮

"When we talk about responding, we engage students in investigating the music of others. It's how they listen to music and consider what composers intended, and eventually transfer to their personal creating and performing." —*Lynn M. Tuttle*

SAMPLE LIBRARY OF CONGRESS CURRICULUM RESOURCES

ORCHESTRA RESPONDING UNIT, PROFICIENT LEVEL



All music tells a story, and music has always been part of the history of humanity and storytelling. The story can change depending on the listener, the performer, or the context of the piece. Throughout this unit, students will explore the ideas of how music can tell their own personal story, determine the story and intent a composer wants to convey through a piece of music, and decide how to express a story through their own ensemble performance using musical choice and the elements of music. Students will be challenged to continually ask the compelling question "What story are we telling?" Students will also explore the idea that a story can be programmatic and suggestive within particular music, or it can be completely subjective within other pieces of music. By the end of this unit, students will have a deep understanding of the richness that music brings to our lives through the varying stories it tells, how it influences their own musical choices and understandings, and how it influences the purpose of a performance of their own ensemble. Students will ultimately rediscover how music tells their own individual story, and that music is part of who they are.

This unit contains six lessons, varying in length from approximately 30 to 60 minutes each, that are designed to be embedded within a traditional ensemble rehearsal schedule. These lessons are flexible and can be broken up to be carried out over the course of several days as time allows within rehearsal. This unit includes optional extension opportunities to further student learning and opportunities to create, perform, connect, and explore. These lessons will enrich students' understanding of the role of music as their own story and inform their performance as an ensemble to tell a story to their audience.

BAND RESPONDING UNIT, INTERMEDIATE LEVEL

Music was a functional part of early military tactics and troop movements. As with so many other musical traditions, it evolved from the pragmatic to the popular. Marches were part of the actual military process up through the Civil War, being the primary way to move troops into and out of position. As the use of marches waned in the military, they continued to be used for ceremonies, parades, and entertainment. This tradition went from roughly the period of the American Civil War (mid–19th century) up until World War II (1940s) with the increased popularity of jazz. John Philip Sousa was a prominent figure in this movement. His marches followed what is now known as the American march form.

This unit focuses on the historical background of John Philip Sousa, the outline of American march form, and the application to the performance of popular marches and military- inspired music. The four lesson plans take approximately 10–20 minutes each, and include Library of Congress resources, formative, and summative assessments. While this unit focuses on the Responding Artistic Process, it is important to incorporate other music opportunities that include areas of Creating, Performing, and Connecting.

Photo of Lynn Tuttle by Mark Finkenstaedt/mfpix.com. Top left photo by Johanna Siebert.

"They need to be

In the wake of tragedy at Marjory Stoneman Douglas High School, Alex Kaminsky helped his student musicians begin the healing process.

BY STEPHEN HOLLEY

"All the instruments were left on the chairs and the sheet music was still on the stands when we evacuated the building after the shooting had taken place." The day after the tragedy at Marjory Stoneman Douglas High School in Parkland, Florida, band director Alex Kaminsky knew he had to find a way to support his students in the coming days, months, and years. At a prayer vigil held on the day of the shooting, Kaminsky asked the band students to arrive a half-hour early. He had a simple statement for the students, "I want you to know I love you guys and we're going to get through this." He recalls, "As I watched them I was thinking, 'They need to be together. They need to go through this and be together and strengthen each other.'" The school lost 17 members of their family that day, including two members of the band: ninth-graders Gina Montalto, a 14-year-old color guard member, and Alex Schachter, a 14-year-old trombone player. Kaminsky quickly came to the idea that the band's shared love of music might be the perfect vehicle to provide some measure of comfort to his students.

You'd be hard-pressed to find someone who was not aware of what happened that horrific day this past February. What you might not know is that this was not the first time the members of the school's award-winning marching band, the Eagle Regiment, had experienced loss. John Rusnak was named the first band director at the newly opened Stoneman Douglas High School in 1990. For the next 20-plus years, he developed a solid band program with a strong band parent organization. Under Rusnak's leadership, the band was invited to perform at the Tournament of Roses Parade in Pasadena, California, the Fiesta Bowl Parade in Phoenix, Arizona, the Peach

The Marjory Stoneman Douglas High School Wind Symphony at Carnegie Hall on March 6, 2018

together *and...* PLAY.”

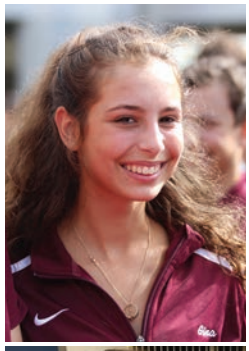
Bowl Parade in Atlanta, Georgia, and the Philadelphia Thanksgiving Day Parade in Pennsylvania. He was considered a “pillar of the community” and a “second father” to his band kids. After the second day of band camp in early August 2014, Rusnak passed away in his sleep from a heart attack.

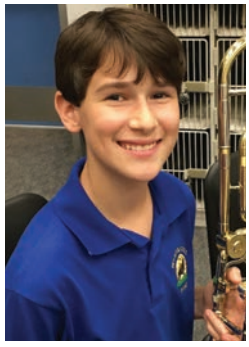
That year, the school, the band members, and an interim director did what they could to maintain the program Rusnak had established. Kaminsky was teaching at another school at the time, but he remembers the year going well at Stoneman Douglas (SD) and notes, “that spoke to me about the type of student at SD—there are a lot of band programs that would fall apart, but it didn’t. There’s really something special about the kids at that school.” The following year, Kaminsky took over the position as band director. “The foundation for a strong program was already there. My philosophy was to take what’s there, try to empower the students, and provide the guidance necessary to allow them to reach their potential, and that certainly has happened here.” Little did Kaminsky know that he would have a role in empowering and guiding the students to take on the world after the most unspeakable of events touched their school.

The week of the tragedy, the owner of a local restaurant contacted Kaminsky and offered his restaurant to the band that evening, serving free food to the beleaguered students. The band

Photo by Keith Wechsler.

members knew the restaurant well, as they would often gather there after competitions. It was an environment where they felt safe. And they were together. Kaminsky recalls that evening, "Before we left, my son pulled out his trumpet and began playing. My wife and I looked at each other, and it was the first time she and I had smiled since Wednesday. Right then, that's when I knew I had to get these kids playing on their instruments again. When my son began playing, it lifted our spirits. I said to my wife 'they need to be together and play.'"





Gina Montalto and Alex Schachter lost their lives in the tragedy at Stoneman Douglas.

The previous summer, the Wind Symphony had been selected to perform at Carnegie Hall in New York City. That performance was fast approaching and Kaminsky needed to decide whether or not they could perform, given the circumstances. He contacted his principal and asked how they might be able to gain entry to the school, as it had been closed since the incident. After conferring with law enforcement, it was agreed that he, along with a handful of band parents, would be allowed back into the school for 30 minutes to get the student's instruments. Kaminsky had arranged space at the local middle school to rehearse the three concert bands, all in an effort to get the students back together to play. "As soon as we started playing I saw it in their eyes—this is what they need, they need to play. That's when I was determined to go on with the Carnegie Hall trip. That gave them a focus and a way to express and emote themselves, otherwise, they'd be stifled inside; they needed to do that and, honestly, I needed to be in front of them, creating the music with them." Just three weeks after the worst high school shooting in American history, the students of Marjory Stoneman Douglas High School performed on one of the most acclaimed stages in the world. "That was the beginning of the healing process. To this day, that's what has been getting us through. That's where a lot of the strength and resilience has come—through their music-making."

"I want you to know I love you guys and we're going to get through this."

Kaminsky remembers, "After the tragedy, as the kids hunkered down and focused on making music, something had changed in their approach. Maybe [it was] the reference from which they were drawing their expressive and emotional qualities in their music-making, but there was something deeper in their music-making. They were pursuing it in a more intense way. They were communicating things through the music that they weren't communicating before." That intensity continued through to the final concerts of the year.

At the end of May, the Stoneman Douglas jazz bands presented a concert featuring some of the biggest names in jazz, including 14-time GRAMMY® Award–winning pianist Herbie Hancock, Jazz at Lincoln Center trombonist Wycliffe Gordon, and 14-time GRAMMY® Award–winning saxophonist/clarinetist Paquito D'Rivera. The guest artists contacted the school and donated their time; it was their gift to the kids, with proceeds from the event benefitting the Alex Schachter Scholarship Foundation. At the final concert band performance in early June, the students were joined on stage by principal trombonist of the New York Philharmonic Joe Alessi, retired director of bands at the University

The MSD Eagle Regiment wins the Florida Marching Band Championships State Marching Band Championship on November 18, 2017.

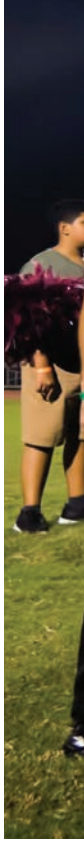


Photo bottom by Keith Wechsler. Photo of Alex Schachter by Max Schachter. Photo of Gina Montalto by Keith Wechsler.

The MSD Eagle Regiment wins the Grand Championship at the Florida Marching Band Championships Regional Competition on November 4, 2017.

of Miami Gary Green, and award-winning conductor/composer Johan de Meij. A portion of the proceeds from that event benefited the Gina Rose Montalto Memorial Foundation. "The end of last year was a whirlwind," notes Kaminsky. But with the students playing at their highest levels, he did remember to record the bands. He submitted those recordings to the Midwest Clinic and, come this December, these musicians will travel to Chicago to perform at the annual gathering.

Over the summer, Kaminsky gathered his staff to decide the theme of this year's marching band, and they settled on "Beyond." "It's not really about any of the things that happened. It's more about looking at what's beyond us—the stars, the universe, and what lies beyond our lives." The show begins with "Dies Irae" from Verdi's *Requiem* and, after journeying through areas of introspection, contemplation, and anger, the performance ends with the triumphant finale from Beethoven's Symphony No. 9, mirroring the journey of the community over the past several months. "'Beyond' can speak to an individual in a way that they want it to speak to them, whether it's beyond in a spiritual sense, what's beyond what's going to happen today or tomorrow, what's beyond the universe, is there more to this life? That's probably a question people have on their minds when tragedies happen."

The students and faculty of Marjory Stoneman Douglas High School continue to wrestle with the burden of lost friends and loved ones, and Kaminsky acknowledges that the beginning of the school year has been more of an adjustment then anyone realized. With that, it's clear that the students have decided to take actions into their own hands, as demonstrated by their civic actions in the months following the shooting. "The movement has coalesced the entire school community together. What it's done is given us a stronger identity. There are a lot of people who have come behind us—we're with you, we support you, and something needs to change. It's emboldened the school community, especially the kids. We're MSD Strong." The friends and families of those killed that day will continue to honor their memory by fighting for what's just and devoting their lives to ensure that this type of tragedy doesn't happen again. They are the embodiment of the words of Leonard Bernstein, "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before." ▮

"That's where a lot of the strength and resilience has come—through their music-making."

Photos by Keith Wechsler.

Q&A WITH ALEX KAMINSKY

Q What do you know to be true about teaching music that you didn't know when you started? The world is a very different place than it was 30 years ago. Students and teachers have to deal with much more because of how society has changed, and those changes have a direct impact on the school environment.

Q If I weren't a music teacher ... I would have been a military band musician and conductor. I have tremendous respect for our military bands with regard to their discipline and level of musical excellence—traits that characterize the top band programs in the country.

Q What's the biggest lesson you want your students to learn while in your program? That excellence is not a mistake—rather, an intentional effort. When they experience music-making at the highest level, it changes them forever, and it is that experience of excellence that I want to see them pursue and enjoy.

Q The music education profession would be better if ... It was valued the way it should be. The impact of music on the whole person is inestimable and life-changing.

Q What have you learned about students and parents through your work? That they all want to be a part of something special. When they are exposed to excellence, it is a standard they want to maintain and protect.

Q What advice would you give to a teacher trying to start a program similar to yours? Take it a step at a time, establishing procedures and fundamentals from the very beginning. Planning is more than half the battle!

workshop

Arranging for strings, drum circles, composing for video games, and more.

GENERAL MUSIC

Cultural Connections through South Asian Folksongs, Games, and Dances

When students see their cultural lineage reflected in classroom activities, that inclusion leads to empowerment. A steady increase in students emigrating from South Asia spotlights the growing need for lessons that include repertoire from Sri Lanka and India, according to Oshadhee Satarasinghe, music instructor at Texas A&M University in Commerce.

"It's important to see something from your country represented, and to be able to speak or sing in that language," says Satarasinghe, a NAfME member who immigrated to the U.S. from Sri Lanka in 2010 to earn her undergraduate and graduate degrees in music with an elementary education specialization from Texas A&M. "We have a lot of Latin American music included in U.S. curriculums, but it's also important, since there's such a big population of South Asian immigrants, that their culture be incorporated in music programs."

Bringing music from a variety of cultures into the curriculum allows students to observe similarities among musical styles and cultural practices that have developed thousands of miles from one another. One of Satarasinghe's lessons encourages students to compare Diwali, the Hindu Festival of Lights, with corresponding holiday practices in other cultures. "[Students explore] how they have lights incorporated in their [holidays], for example, Christmas. So, they're seeing similarities in our cultures that we can share." These similarities also emerge when students compare specific musical characteristics and aesthetics, and she uses South Asian folksongs to teach transferable skills, such as rhythmic tendencies.

Students incorporate poses from South Asian dances into dances they already know.

"There's syncopation we can teach using an American folksong, but then there's syncopation in Indian and Sri Lankan folksongs," she says. "We can use those songs to derive the rhythm and, at the same time, transition into an American folksong and say, 'Look, these are exactly the same.'"

Beyond just rhythmic figures, Satarasinghe posits that students can explore varied and abundant techniques for ear-training and harmonic development through exposure to South Asian folk music, whose repertoire long has used ornamentation as a "color" technique similar to those used by composers and artists from Bach to Charlie Parker to Beyoncé. In South Asian music, practitioners tend to express ornamentation in a unique way. "In Western culture, ornamentation is written down; it's specified," says Satarasinghe. "In South Asian music, it's used to beautify the piece and it's not written down. The theory is so complicated that there is no written theory; it comes from hearing. It's passed down orally—and aurally. So, you'll find a lot of South Asian

Photo courtesy of Oshadhee Satarasinghe.

musicians have incredibly trained ears. By bringing [that ear-training] into American culture, you can teach students these possibilities."

Another benefit of introducing South Asian folksongs into the curriculum is the music's inherent and robust interval-training content. Many selections from Indian and Sri Lankan folk canons have melodies that rely on repetition. Students have the opportunity to internalize what a second or third sounds like, and how those intervals feel to sing and play. "Through repetition," she says, "you can train their ears to a certain interval, pattern, or scale. Modal scales, that you don't always get from American culture, you can learn from South Asian music."

Satarasinghe recently completed a book she hopes to publish regarding Orff- and Kodály-incorporated lessons for grades 3–6 that would allow teachers to integrate South Asian folk music into their curriculums. Each lesson features a selected folksong for study, and many lessons include instrumentation, games, and even dances. "The way I incorporated folk dances was to have students begin by creating their own dance from what they know—circle right, circle left, do-si-do. I show them certain poses of South Asian dances, and their challenge is to incorporate some of those poses into what they already know."

To date, Sweet Pipes Recorders has included two of Satarasinghe's folksong lessons, one from Sri Lanka and one from India, in Darla Meek's *Journey Around the Globe with Recorder* for upper elementary grades. She also has had an additional Sri Lankan folksong lesson published in *Journey Around the Globe Book 1*. For teachers seeking immediate resources, these three lessons offer authentic representation of South Asian folk music and its relevant content. —*Stephanie Jones*

BRASS & WOODWINDS

Strategies for Teaching Brass and Woodwinds in Under-Resourced Communities

Band programs are expensive to run and maintain. In schools where the Free and Reduced-Priced Meals (FARMS) rate is high, successfully teaching brass and woodwinds can be challenging. "A lot of us need to rethink our model—no matter where we are," says Chandran Daniel, music director for Hinsdale Adventist Academy in Hinsdale, Illinois. Daniel has strategies for dealing with these challenges.


"A lot of us need to rethink our model—no matter where we are." —*Chandran Daniel*

How do you teach brass and woodwinds in this situation? Daniel says that in order to recruit students to play these instruments, it is important to be their advocate. "You cannot teach an empty chair. 'I want you in this room.' The greatest resources in the music room are the people—not the stuff." Often, the music teacher does not reflect the community (race, gender, socioeconomic level, etc.) that they teach. "Accept and acknowledge that. Be honest about yourself—it is not wrong to acknowledge that."

Daniel suggests using this truth to foster a personal connection and relationship with every student, working to better understand their experiences and worldviews.

"Instrumental music gets the shortest end of the stick," Instructional time is squelched because other academic subjects are scheduled against music. Daniel has a suggestion for dealing with this. "One way that I met the needs of all the beginning students in the same room was by limiting my instrument offerings for beginning band. I would only offer flute, clarinet, trumpet, and trombone for my beginning band class." Daniel also found a lot of success moving students to another instrument in their second year. "Many of my flute students could easily transition to saxophone (so I often told students if they were interested in saxophone, take up flute in beginning band). Moving trombones to baritone and/or eventually tuba in their second year has also worked well."

Instrument acquisition is challenging in these communities. "Equip every child with an instrument that is in good condition, and enough of them to outfit every student." Daniel views it as a personal responsibility. Multi-year lease agreements can make large acquisitions such as tubas, baritones, bass clarinets, and baritone saxophones more palatable to administrators, as many instruments can be acquired immediately and paid off over time. He also uses direct fundraising—asking for donations of small cash amounts, skills or services—to help with the program. Grants, corporate donations, crowd sourcing (e.g., Donors Choose) can be used to fund items such as a year's worth of valve oil and reeds, or regular instrument maintenance.

Photo by istock.com/Umkehrer.

"Teaching students how to create their own music is a highly valuable and radically freeing act."— *Taylor Morris*

Regarding brass and woodwind repertoire, Daniel suggests using flexible band instrumentation, or arranging music oneself. Popular music arrangements can "hook" the kids, and the director can then "find pieces that can bridge to other genres. Sixteenth notes on clarinet are the same in a pop tune and in a standard piece of band repertoire." Use the music that is most effective to teach that skill.

—*Peter J. Perry*

STRINGS

Teaching String Students How to Arrange from Scratch

Composing and arranging are some of the more creative aspects of music-making, but how many of us truly take the time to make these a segment of our classes, much less the core of it? Taylor Morris, a freelance violinist, fiddler, and educator based outside Phoenix, Arizona, has spent the past several years developing approaches to arranging through his extracurricular high school fiddle group and summer camps. Morris notes, "If music is a form of self-expression, then teaching students how to create their own music is a highly valuable and radically freeing act."

He approaches the subject by employing folk and pop tunes as the source material for the arrangements, often with songs chosen by his students. While Morris doesn't have a strong opinion on the style of song his students choose, he does note that many contemporary tunes have melodies that are both approachable and easy to work with. He also notes the added benefits of string players working with styles outside the classical genre. "I think many students start to feel a sense of restraint when playing around with classical music, because it's typically presented and taught in a regimented way. If they're playing around with music they don't normally play, there's a sense of freedom from expectation that promotes their musical exploration."

This concept of collaboration weaves itself throughout the process, as he urges educators and students alike to abandon the notion that arranging music is a concrete process. After first guiding his musicians through learning the melody of a song by ear, the group then focuses on the chord structure. When possible, Morris suggests young string players play double stops, focusing first on the root and fifth of the chord, and then substituting the third later. From there, students collaborate in groups to decide the form, structure, and who plays what and when. Some of the roles in the ensemble might include playing the melody, harmony to the melody, countermelody, drone note, double stops, and chopping (a rhythmic technique often used in bluegrass music).

Morris will often provide feedback or assistance, but he strives to give the budding arrangers as much freedom as possible to explore the music. "It's incredibly important to not overcomplicate the process; it doesn't have to require a deep understanding of music theory or standard notation."

By way of his collaborative teaching style, Morris is ultimately on a serious mission to keep music as fun as possible, working with students and educators to explore the incredible variety of ways to make music with string instruments. He offers these words of wisdom for the educator unsure of where to begin: "In the words of tennis legend Arthur Ashe, 'Start where you are, use what you have, do what you can.'"

If you'd like to learn more about arranging with your string students, visit Morris's website, *TaylorMorrisMusic.com*.

—*Stephen Holley*

PERCUSSION

Creativity through Drum Circle Facilitation

How can drum circles help your young musicians? "Drum circles allow the student to explore rhythms while playing with others in a non-threatening environment," says K. Michelle Lewis, music specialist at Bloom Elementary School, and percussion specialist for DrumSmart LLC, both in Louisville, Kentucky, and an adjunct professor at Indiana University Southeast in New Albany. "When students are allowed to improvise a rhythmic ostinato that they created, it builds their confidence. Once a student is accustomed to exploring and improvising rhythms in a drum circle, the facilitator can scaffold composition activities for small groups of students that include student choice. Student choice involves students choosing the time signature, the form, the instrumentation, and

Photo by Denise Karis.

more. The techniques used in the drum circle for rhythm can then be transferred to pitch so that students will be able to build their rhythmic composition into a melody."

Drum circles can also facilitate cross-curricular learning. "Drum circle games use counting, which in the earlier grades is called numeracy in math. This is a concept that I teach to students as young as age five. Rhyming word games and drumming in a drum circle is a lot of fun, as well as literacy games that facilitate concepts such as syllables in words."

A drum circle activity can work with students as young as age five, and "with groups as small as five all the way up to 100. I believe an ideal range of participants is dependent upon a facilitator's comfort level." Larger groups are Lewis's personal favorites: "When you have many people grooving to rhythms that connect to the beat of the large drum circle, it creates this synergy that is remarkable."

Although these ensembles can include a variety of purchased percussion instruments—"djembes, tubanos, congas, bongos, hand drums and accessory percussion like tambourines, maracas, shakers, woodblocks, and cowbells are perfect," notes Lewis—the activity can also be surprisingly budget-friendly. "If I didn't have instruments, I would create a lesson on using recycled containers and create homemade instruments for my drum circle. Buckets, milk jugs, coffee cans, soda cans, bottle tops, etc. can create cool sounds that would be appropriate."

For those music educators who are not strictly percussionists, a drum circle can still be a very beneficial teaching and learning experience. "I believe that drum circle facilitation is for anyone who desires to learn about it," remarks Lewis. "Arthur Hull and the Village Music Circles, Remo, Inc., and the Drum Circle Facilitators Guild are great organizations that provide excellent resources and training." —*Susan Poliniak*

Drum circles allow the student to explore rhythms.

Bottom photo from istock.com/Illya_Vinogradov. Top photo by Bob O'Lary.

"Regularly teach, show, and practice proper breathing." —*Michael Sandvik*

CHORAL AND VOCAL

Avoiding Vocal Tension with Your High School Choir

Vocal tension is the bane of any singer's existence, but it's particularly unwanted in the ranks of the high school choir. How can a choral director help their students to sing freely and with tension-free technique?

First off, it's important to recognize the signs of vocal tension. Michael Sandvik, director of choirs at Great Lakes Adventist Academy in Cedar Lake, Michigan—notes that you'll see in your singers a "raised jaw, furrowed brow, visibly tight neck muscles, raised or depressed larynx." In terms of the sound, he notes that it may be "pinched," and that a student may lose their voice, develop a raspy sound during rehearsal, or feel pain.

The causes, according to Sandvik, include poor placement and poor support. "The vocal mechanism will compensate for poor air support with muscular tension elsewhere." Other causes can include poor posture, and forcing an unnatural sound. "Some students try to force an over-mature sound, often with a contrived vibrato. Other students will try to imitate pop sounds or something similar that they are not ready for vocally and quickly form habits that are deleterious to their vocal health."

Choral conductors are not off the hook in this regard either. "In the general sense, tension in conducting seems to transfer to tension in vocal sound," remarks Sandvik. "If the conductor is so tense that every muscle is tightened up after conducting a concert, the chances are high that the conductor's singers are receiving a visual message of unhealthy tension." In addition to paying attention to one's own conducting gestures, choral directors can go a step further and "train their singers to respond to certain gestures of release that, when seen, remind them to release tension, support well, and relax problematic areas prone to vocal tension."

Teaching and encouraging proper breath support and posture are well worth the time spent in rehearsal. "Everything starts with the air. If the breath is shallow, tension is much more likely to result. Many conductors will remind singers to breathe properly, but don't teach them how.

Regularly teach, show, and practice proper breathing, says Sandvik. As for poor posture, "support is affected, the airways may be pinched, and the body will compensate with engagement elsewhere, which nearly always manifests itself as tension. I would say, however, after sitting at desks, carrying backpacks, etc., students' bodies are often rounded into poor posture. Stretching arms, back, and shoulder muscles prior to singing can really help in making good posture more comfortable for the singers."

Vocal techniques that can help the director to banish tension from the choral ranks include the ever-important messa di voce, which "can help train the voice to sing any dynamic without tension. Likewise, portamento exercises can help train the voice to sing any pitch within their voice range without tension," recommends Sandvik. However, he notes, "The very best tension buster I have seen and used is the start-and-stop technique. This requires significant self-awareness. I encourage my singers to be aware of feelings of tension, particularly in the three most notorious areas that the affect the voice: the neck, the tongue, and the jaw (the absolute greatest offender is the jaw). I teach and encourage them that, whenever they feel tension, they stop for a microsecond, relax the area and then restart singing. If it returns, stop and restart again, as often as needed. What happens is that, over time, they train their vocal mechanism that only freedom is acceptable. It builds a muscle memory of release that is opposed to tension. The key is each singer faithfully adhering to this principle. If coupled with quality instruction on placement and support, healthy vocal production is a nearly sure result."

—*Susan Poliniak*

ALTERNATIVES

Video Game Composition in the Classroom

One of many developing areas in music education, not to mention real-world employment opportunities, is composing for video games. Increasingly, colleges are offering courses and degrees in this area. This, coupled with conferences and books devoted to the discipline, has established composing for video games as a viable form of music composition.

Brian Meyers, assistant professor of music education at Miami University in Ohio, developed a module that creates a project-based learning environment for budding composers. He integrates this module into the structure of an existing class. He notes, "Bringing video games into the classroom is a way of helping students connect the out-of-school world with what they are doing in the classroom."

"Composing for a video game, as a class, can be done at almost any level.— *Brian Meyers*

Meyers notes that his students have very little, if any, composition experience when they enter the class. "Composing for a video game, as a class, can be done at almost any level. The important thing to remember when working with different levels is understanding the type of help and guidance you will need to provide." He even goes so far as to shy away from using the word "composition," and instead opts for alternatives such as "collective creation" or "conception."

Students gain a better understanding of industry terminology including "cue sheets" (a timeline of gaming events that could be enhanced with music), "stems" (short, repeatable sections of music), and "linear vs. nonlinear" (a game where the player can only proceed in one direction vs. a game where the player can choose various paths). From there, students can utilize their newfound skills, combined with their existing musical knowledge, to decide how to best represent the storyline. "In the end, they walk away with a better understanding of how music can impact emotion because they have thought through and considered how they would do it themselves."

Meyers notes an important point: "This isn't an individual project; it is a group project. There is safety in numbers, and allowing students to interact and trade ideas about composing to a video game breaks down some of those composing walls." Often, when students have had success after composing with others, they'll then move on to individual composition. He explains the overarching goal of the class is to help students interact with music in a new way. "After years of watching movies, students have picked up, either consciously or unconsciously, on moments of tension, excitement, sadness, and many other emotions, and how music can be used to heighten those moments. Composing for video games brings all of this together and allows students to interact with music in a way that is significantly different than performing or listening to it. That is the power of composition."

If you'd like to learn more about composing for video games in a classroom setting, check out Meyers's upcoming presentation at the NAfME conference, November 11–14, in Dallas, Texas. —*Stephen Holley*

Photo from istock.com/sezer66.

In Tune Monthly
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While subscriptions to the printed edition of In Tune Monthly are available for sale at intunemonthly.com, this school year, all NAfME member middle and high school music teachers can receive the digital versions of In Tune Monthly magazine's teachers and student editions without cost. **These digital versions of In Tune are identical to the printed versions of the magazine and links to them are:**

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The link to the student edition of In Tune can be freely shared with your classes. In Tune teacher's edition comes with activity plans and assessment materials in addition to multimedia resources on intunemonthly.com. There are no accounts to set up, no apps to download and no email addresses are collected. All that's required is Internet access via any computer or mobile device, and the click of a link.

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BY STEPHANIE JONES

A Springboard to Understanding

Culturally responsive teaching is vital to today's general music classrooms.

"If you're presenting a piece of multicultural music, you're teaching it with an understanding of the cultures from which it comes."— Jacqueline Kelly-McHale

ACCORDING TO Jacqueline Kelly-McHale, associate professor of music education at DePaul University in Chicago, Illinois, adopting strategies for culturally responsive teaching is critical in today's education landscape. "It's extremely important for all students to be able to see not only themselves, but to see others, so they can develop a better understanding of the role diversity plays in society," she says.

Once teachers assume the responsibility of presenting a range of different cultural and experiential perspectives within their curriculum, they must find the most viable, beneficial ways for wielding that responsibility. Because classrooms often reflect populations who identify with multiple cultures, a great place for teachers to start, according to Kelly-McHale, is lineage and derivation. "In many ways, the idea of lineages and derivations is what brought me to become interested in culturally responsive teaching," Deep-diving into implications of authentic experience as it relates to culturally responsive teaching, she began teaching a piece of music as a living, breathing thing. "Every time you perform a piece of music, you are creating a new, authentic version of it because it's the version that is authentic to your understanding. That's why being culturally responsive becomes so important. If you're presenting a piece of multicultural music, you're teaching it with an understanding of the cultures from which it comes; that way, you present it is as authentic as it can be for your context and your students."

> "We all belong to multiple cultures."

Prescribed lesson-planning can have a reductive effect on this teaching method, according to Kelly-McHale. Because the cultural makeup of classrooms can differ dramatically, she recommends adopting a culturally responsive mindset, rather than searching for specific lessons, and finding ways of promoting the kind of self-awareness that translates to teaching and learning; so, students in turn have incentive and support to adopt their own culturally responsive mindset.

A more concrete representation of culturally responsive teaching uses what Kelly-McHale and her colleague Carlos Abril (Frost School of Music, University of Miami) call the "springboard" approach. "It gives you a place to start," says Kelly-McHale, who offers the example of using a folk story from Ghana to bring in Ghanaian folk songs whose content reflects relevant material. "But it can't stop there. Sometimes we boil it down to food and costume, but culture is about identity, and we all belong to multiple cultures. We might start with a story from Ghana, then take the lessons learned from that folktale and spin that out from the social-emotional learning perspective. Then we can start making greater cultural connections by bringing in other music written by people from Ghana, or people whose ancestors are from Ghana. We can start bringing in African American composers. So that folktale can be taught as the springboard into the music of William Grant Still and the music of Earth, Wind & Fire. It just becomes so important that we dive into all the different manifestations of people who might be members of that culture."

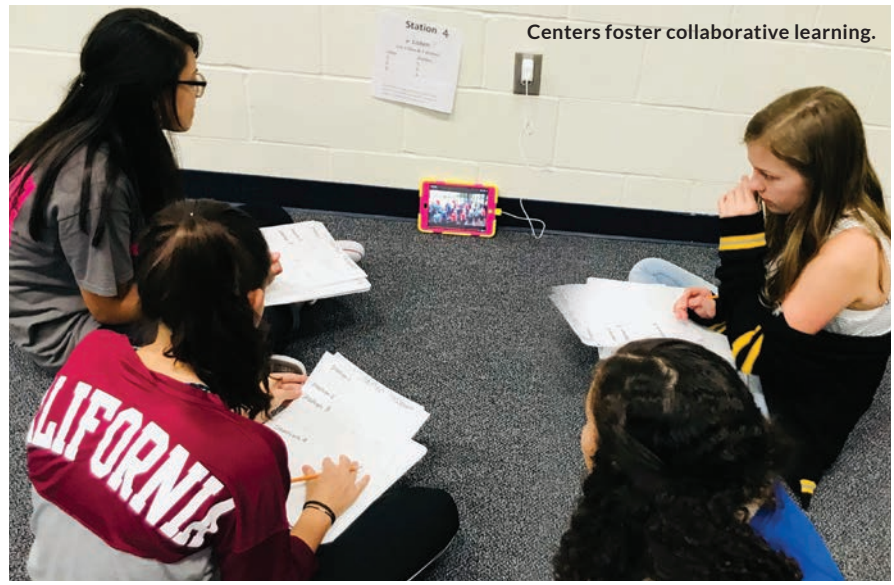
Photo courtesy of Ravinia's Professional Development Institute.

BY SUSAN POLINIAK

Centers of Excellence

What can learning centers do in the context of your ensemble rehearsals?

WHY WOULD A SECONDARY school music director want to use learning centers in their rehearsals? According to Heather E. Bolin—satellite supervisor for Music Education Student Teachers at Texas Tech University, and a vocal music private contractor in Lubbock, Texas—the reasons are myriad. "To differentiate instruction, reach multiple learning styles, assess differing ability groups, foster collaborative learning, incorporate other curriculum crossover, showcase student work, build community and teach interpersonal skills—and students really enjoy it!"



Centers foster collaborative learning.

All music subjects make good candidates. "Any curricular, social, musical, procedural goal can be presented with centers. Some use centers for concrete procedural topics like the choir handbook, class norms, or concert etiquette," notes Bolin. "An overarching frame for centers is to incorporate the nine multiple intelligences. From visual to interpersonal, students shine in different ways and deserve to be allowed the avenue to do so in the music classroom."

> "Students shine in different ways and deserve to be allowed the avenue to do so."

A strength of learning centers is that they can be tied to the ensemble's repertoire. "One of my favorite ways to achieve this is to springboard off a fundamental sheet," remarks Bolin. "These teacher-created sheets extract the rhythmic, melodic, textual, historical, theoretical, and/or contextual elements of a piece that would traditionally be presented on the board. These elements are then divided into centers for discovery, review, introduction, or assessment. For example, I might take the rhythmic elements for 'I've Been to Haarlem' by Ken Berg, review the basic rhythms on the board in a whole-group presentation, then release groups to centers. Some centers might include: listening for rhythmic errors from a recording, composing similar/different patterns, playing popsicle stick rhythmic draw, or poison with the known elements."

Here are just a few of Bolin's own ideas for learning centers.

- **"THE REST OF THE STORY:** Students collaborate to write a next verse/paragraph to the song's story."
- **"SHOOT A COMMERCIAL:** Students take one element (rhythmic, melodic, textual, or historical) and video a one-minute commercial explaining it."
- **"TEACHER AS THE CENTER:** One of my favorites; I wish I had this tool as a young teacher! Set up yourself at the piano or other area to best help you assess or reteach the concept. This works especially well for ability groups."

For secondary ensemble directors who have never before employed learning centers in their rehearsals, Bolin advises, "Preparation is key, but allow yourself the freedom to err and learn. Large student-to-teacher ratios can still use centers by rehearsing one voice part while the others complete the center rotation. Use centers as a reward, but have an alternate assignment planned just in case. Invite your administration to come watch you and your students shine through highly engaged learning and differentiated instruction!"

Photo by Heather E. Bolin.

BY ANDREW S. BERMAN

Professionalism for New Music Educators

Your clothing, your social media presence, your attitude—it all matters.

MUSIC EDUCATORS are unique in that their audience is not only their students but also the students' parents, the faculty and administration of the school, and the community at large. The way a music teacher behaves in the classroom and at performances is seen and judged by a wide range of people. "You have chosen a profession with a pretty strict moral code," says Tina Krawcyk, NAfME member and middle school and high school music teacher in the Delaware Valley School District in Milford, Pennsylvania, "and that code needs to be enforced at all times, even when you are not at work."

How you dress in the classroom affects how your students see you.

How you dress in the classroom affects how the students see you and how you see yourself. Krawcyk advises that dressing professionally will "keep you energetic, motivated, and organized, and help remind you to keep boundaries with your students." The opposite is also true: "When we start relaxing in our dress, we start relaxing in our actions, too, which can lead to unprofessional conduct." Your students should be focusing on the content of your lesson, not the fact that you have a stain on your shirt.

Perception is also about how you act. Krawcyk says that keeping a professional distance is key. "Remember that you are their teacher, not their parent, and certainly not their friend." This may be hard advice to follow, but it is crucial not to blur the lines. "It is important to care about your students and be friendly with them, but remember that they are your students," cautions Krawcyk. "Teachers are teachers all the time, whether they are in school or out in public."

When starting at a new position, it's always important to project positivity and not engage in disparaging talk about any teacher, student, or parent. "Become familiar with the culture and do not say or share too much." Once you've said something about someone, there's no stopping it from getting back to them, in whatever mangled and embellished form they find it. One way to avoid this negative talk is to avoid negative people.

> "Teachers are teachers all the time, whether they are in school or out in public."

A good rule of thumb is to keep a protective layer of separation between your work life and your personal life. Don't use work email for personal business, as the district can access it. Tighten your social media accounts' security settings, "and you must still be vigilant about what you (and other people) post," warns Krawcyk. For communication with parents or student groups, she recommends Remind (*remind.com*) or other third-party apps in lieu of sharing your personal phone number.

It is important to remain within your persona of professionalism at all times, but if you slip up, address it right away. If something happens, Krawcyk says, "Report it immediately to your mentor or a union rep. Document everything!"

For more from Krawcyk, see her webinar, "Professionalism in the Education Workplace," at *bit.ly/NAfME Academy*, and read its companion blog post at *nafme.org/professionalism-education-workplace*. For career coaching and help with finding and applying for jobs, check out *careers.nafme.org*.

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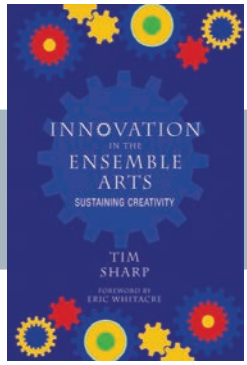

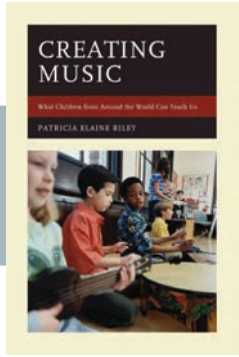

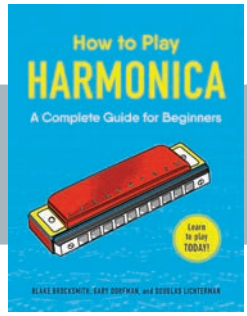

BOOKS ▶

Frankie Finds the Blues

By Joel Harper, illustrated by Gary Kelley (2018, 40 pgs., hardcover $17.99) Melodiously mingling artistic inheritance, perseverance, and creativity, this picture book introduces readers ages 3–9 to the heart of American popular music. When Frankie's grandmother invites him to a blues concert, he can't help but feel skeptical—after all, he loves hip-hop! All the same, he can't resist her invitation, especially after she mentions that "Hip-hop came from the blues." At the show, Frankie is instantly mesmerized by the music he hears, igniting his desire to play it. As his quest for self-expression takes him from his couch to music lessons to an unlikely encounter in the park, Frankie unearths the origins of the blues and learns how it developed. **Hal Leonard Corporation,** *halleonard.com*

ACCESSORIES ▶

BT-1 BandTool

By Legend Musical Instruments ($175.00) Just a few of the everyday emergency band repairs that can be done in the field with this tool include: trueing bent shanks on brass mouthpieces, adjusting keys on woodwind instruments, pushing or pulling woodwind springs back into place, filing sharp edges, and tuning or tightening drum heads. Features include a pad iron and leveling tool, screwdrivers and bits for any sideline percussion or cart repair, jaw pliers, a rawhide mallet to loosen stuck mouthpieces, and more. **Legend Musical Instruments,** *legendmusicalinstruments.com*

Innovation in the Ensemble Arts: Sustaining Creativity

By Tim Sharp (2017, 176 pgs., hardcover $22.95) *Innovation in the Ensemble Arts* lays out the techniques of transformative renewal that enable music educators to lead individual ensemble members in the personal growth that fuels the ensemble's contributions to the community. The author establishes a mindset that can lead to ongoing relevancy and create public value for today's ensembles, and illustrates how to generate momentum that can propel music ensembles forward in the pursuit of musical excellence. **GIA Publications, Inc.,** *giamusic.com*

Creating Music: What Children from Around the World Can Teach Us

By Patricia Elaine Riley (2016, 312 pgs., hardcover $70.00, paperback $37.00, eBook $35.00) Each creating process component stated in the 2014 Music Standards is explored in this text using children's creations from China, India, Ireland, Mexico, and the U.S. as examples. Readers will become acquainted with the children, their original music, and what the children say about their music and its creation. What we learn from this exploration leads to teaching strategies, projects, lesson plans, and mentoring recommendations. **NAfME/Rowman & Littlefield,** *rowman.com*

How to Play Harmonica: A Complete Guide for Beginners

By Blake Brocksmith, Gary Dorfman, and Douglas Lichterman (2018, 176 pgs., paperback $13.99, eBook $10.99) This step-by-step beginner's guide provides an introduction to playing the harmonica and includes information about basic techniques, tools, and music knowledge. With this book and your harmonica in hand, you can learn basic music skills, discover how and why your harmonica works, play some simple tunes, and start to improvise your own music. Techniques covered include bent notes, blue notes, trills, slurs, and more. **Adams Media,** *simonandschuster.com*

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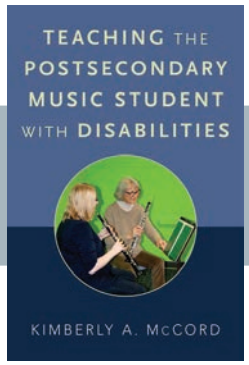
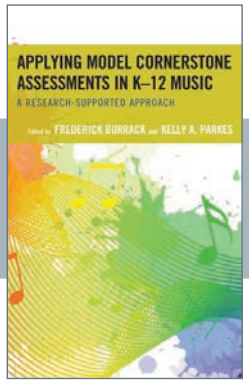


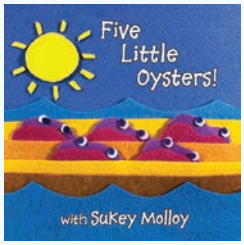


Teaching the Postsecondary Music Student with Disabilities

By Kimberly A. McCord (2017, 240 pgs., hardcover $105.00, paperback $24.95, eBook price varies) This text provides information and strategies for teaching the college music student. With rising numbers of students with disabilities in university music schools, professors are being asked to accommodate students in their studios, classes, and ensembles. Most professors have little training or experience in teaching students with disabilities. This book provides a resource for creating an inclusive music education for students who audition and enter music school. **Oxford University Press,** *oup.com*

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

Edited by Frederick Burrack and Kelly A. Parkes (2018, 228 pgs., hardcover $60.00, paperback $28.00, eBook $26.50) The intent of each MCA is to provide research-based assessment tasks that are specifically focused on the expected learning for the performance standards, with rubrics tested for scoring consistency. This book provides a thorough background of the MCAs and the confidence measures administered to guide implementation by teachers, administrators, and the educational community. **NAfME/ Rowman & Littlefield,** *rowman.com*



AUDIO RECORDINGS ▶

Five Little Oysters!

By Sukey Molloy (2018, 13 tracks, CD or digital download $9.99) Sukey Molloy's fifth album turns tradition upside down, shining a new light of fun on classic repertoire. It kicks off with "It's Raining, It's Pouring" set to a calypso beat. "Do Your Ears Hang Low" presents all the little-known original verses frolicking in a carnival atmosphere. The melody to "The Ants Go Marching" dates from the Civil War as "When Johnny Comes Marching Home." Other highlights include "She'll Be Coming 'Round the Mountain," "I've Been Working on the Railroad," "This Old Man," and "Simple Gifts." **PlayMove&Sing Inc.,** *sukeymolloy.com*

Happy Haunted Halloween

By Mr. Singer & the Sharp Cookies (2018, 14 tracks, CD or digital download $10.00) *Happy Haunted Halloween* offers spooky songs about haunted houses, ghost towns, crawl spaces, and monster hunters; sweet songs about gathering with friends, dressing up as a cuddly bunny, and counting trick-or-treat loot; and even an historical song about Mary Shelley plus a dance number inspired by her novel *Frankenstein*. Tracks include "Happy Halloween," "Grandpa's Ghost," "Dream of the Bonfire," and "How Many Pieces of Candy?" **Crumby Records,** *mrsingerandthesharpcookies.com*

ACCESSORIES ▶

CloseUp® System

By Your Heaven ($499.99–$649.00) Available for guitar (steel-string acoustic and classical), mandolin, violin, viola, and cello, the CloseUp System records instruments with high-quality audio while isolating background noises, even in noisy rooms or outside. The patented system captures rich, accurate sound in any environment. Installation is quick and safe, with no instrument modification required. Practical applications include performing and recording live in both indoor and outdoor venues of various sizes. Your Heaven, *yourheaven.net*

The Declaration on Equity in Music Education for City Students

See *music.yale.edu/declaration* and page 32 for more information.

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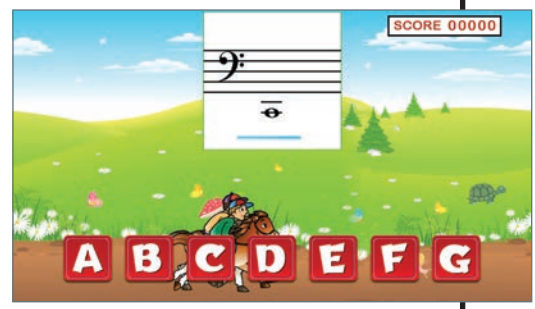
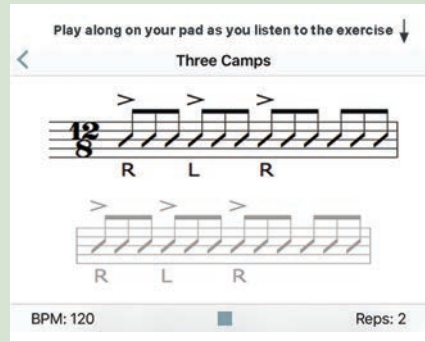


Flashnote Derby

By Luke Bartolomeo (iOS $4.99, Android $2.99, Kindle Fire $2.99) Flashnote Derby is an app that takes the drudgery of memorizing the notes of the music staff and turns it into a fun and challenging game. Simply select the notes you wish to practice, and it's off to the races. Identifying notes correctly urges your horse on to the finish line, while incorrect answers cause you to fall behind. Increase the difficulty by adding more notes and speeding up the race. Students can be taught the notes on not just the treble clef, but the bass, alto, and tenor clefs as well. Education pricing is available via Apple's app store. **Luke Bartolomeo,** *flashnotederby.com*

Diddles

By Paul Wochnick (Free for iOS) Diddles lets you feel what it is like to practice with a drumline. This app gives you the ability to play along in a sectional or a full drumline, view the music as you listen to the exercise, set the number of times that you want to play an exercise, choose the beats-per-minute setting to the level you want to play, auto-increment the beats per minute, and exercise fine control over the volume of each instrument. **Paul Wochnick,** *wochnick.info/diddles.html*



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+ BY SUSAN POLINIAK

bravi!

BLACK VIOLIN

VIOLIN DUO Kev Marcus and Wil Baptiste first met in high school orchestra class and, after attending college on full music scholarships, formed Black Violin and started covering their favorite hip-hop songs. Known for their distinctive sound, just a few of the duo's accomplishments include winning on Showtime at the Apollo, and many prestigious performances—including at three Super Bowls, the U.S. Open, and President Obama's official Inaugural Ball. They also have a strong dedication to working with students and schools. Their current Classical Boom Tour—which has included back-to-back sellout shows at the Kennedy Center in Washington, D.C.—will continue this fall with over 40 dates on the schedule.

INTERVIEW WITH WIL B. FROM BLACK VIOLIN

Can you tell us how you started on your instruments? Kev started on violin. He went to a summer Saturday class, and violin was the only thing they had. I wanted to study saxophone, and they put me in the wrong class. The string teacher and the band teacher had a bet on a golf game, and the winner would get me in their class. The string teacher won.

How would you describe your musical style? It's hard-hitting hip-hop with beautiful strings. We have a lot of different influences—jazz, funk, blues—and particularly for me, anything that was in the '70s, like Marvin Gaye, Al Green, and Curtis Mayfield. I love hip-hop that tells a story like Nas or Tupac. Because of all our influences, we'll do a show and there will be all kinds of different people in the room.

One of your goals as a duo is to help people see things from a different perspective. We're like a walking broken stereotype. We don't look like your typical violinist and violist. We love to challenge our listeners to hear and see different—to think outside the box.

What's on the horizon for you two? Right now, we have a new album with a lot of great music coming out in the first half of next year.

Why do you think music education is important for kids today? It's an outlet to express themselves and figure out themselves, and it gives them confidence. In this day and age, it's more crucial now than it was when I was growing up. It's important for communities as well—when we have vibrant kids, then we have a vibrant community. I think educators and parents need to understand how crucial this is—it can literally save a kid's life. Music is something that is universal—it touches and transforms people.

> "We love to challenge our listeners to hear and see different—to think outside the box."

Do you have any words of encouragement for music educators? For you guys who are the soldiers of this—stay in the good fight. It's important. The kids may not see it now, but later they'll come back and say, "Thank you so much for fighting for us."

Do you have any recommendations for music teachers who are trying to get their students to stick with it? Don't be afraid to think outside the box and do things a little differently. The string instruments, out of all the instruments in the world, have gone through the least transformation in the way they look and sound. I think we're so used to something that's been around for hundreds of years, and looks and sounds a certain way—we're afraid to offend it! We need little kids who are energetic about it—but to do that we need them to try different things. Have them create their own music.

Wil B. (left) and Kev Marcus

Photo by Colin Brennan.

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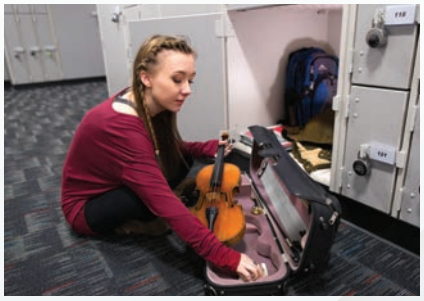

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