teaching music
APRIL 2019 VOLUME 26, NUMBER 4

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April 2019

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PROMOTING THE UNDERSTANDING AND MAKING OF MUSIC BY ALL

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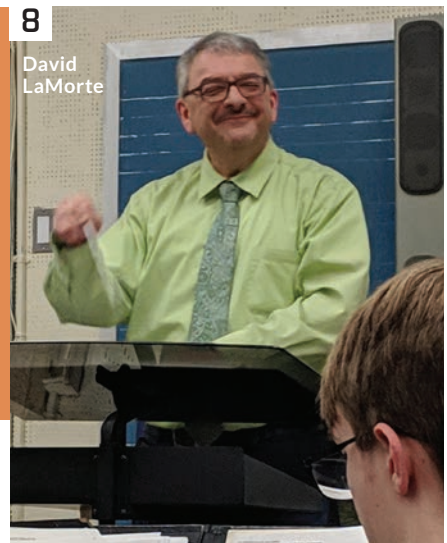

8 David LaMorte

Photos clockwise from top left by Ashlee Wilcox Photography, courtesy of Michael Sekelsky, by Laurie D'Amico.

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MUSIC
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Teaching Music to Students with Special Needs: A Label-Free Approach — **Alice Hammel (July 1-5)**
Popular Music Lab — **Jesse Rathgeber (July 1-5)**
Rhythmic Development through Drumming and Dance — **Anthony DeQuattro (July 8-12)**
Chromebooks in the Elementary General Music Classroom — **Amy Burns (July 8-12)**
Movement in the Elementary Classroom — **Missy Strong (July 8-12)**
Bringing Cuban and African Music Into Your Classroom — **Jeremy Cohen (July 22-26)**
Passport to World Music — **Colleen Casey-Nelson (July 22-26)**

CHORAL MUSIC

The Changing Voice: Delivering Excellence in the Choral Music Classroom — **Alan McClung (July 1-5)**
Your Voice and You — **Adele Paxton (July 15-19)**
Choral Conducting and Repertoire — **Jennifer Sengin (July 15-19)**

INSTRUMENTAL MUSIC

Elementary/Middle School Band Workshop — **Scott Watson (July 8-12)**
Rehearsal Pedagogy: Effective and Affective! — **Shelley Jagow (July 15-19)**
The Art of Conducting: Creating Music Beyond the Score — **Robert Schwartz (July 15-19)**

MUSIC TECHNOLOGY

Chromebooks in the Elementary General Music Classroom — **Amy Burns (July 8-12)**
Ableton Live: An Introduction for Music Educators — **Stefani Langol (July 15-19)**

ONLINE COURSES:

Creativity – Composition – Collaboration! Online Music Creation Using Soundtrap — **Stefani Langol (July 1-26)**
Teaching Music with GarageBand — **Barbara Freedman (July 1-26)**

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Teaching Music is created for NAfME by In Tune Partners, LLC.
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pro•files

Featuring NAfME education professionals

CONSTANCE L. McKOY By Lisa Ferber

"If people are thinking about teaching music, they should consider what it is they have a passion about in relation to music." —Constance L. McKoy

The Work of Culturally Responsive Teaching

Constance L. McKoy reflects on passion and the process.

"ACCORDING TO MY MOTHER, I could sing before I could talk," says Connie McKoy, professor of music education and director of undergraduate studies in music at the University of North Carolina at Greensboro. The Fayetteville, North Carolina, native started exploring music by playing her great aunt's piano. "When I was eight, I expressed the desire to learn piano, and my mother got me a piano and I started studying," says McKoy. Her classroom-teacher mother encouraged her, too. "When my mother started teaching, classroom teachers were expected to provide music to their students, so she taught me a lot."

While McKoy was at Oberlin, a friend marched her over to the conservatory and she got a teacher. "I thought, 'If I'm good enough to get a teacher, maybe this teacher would help me audition for the conservatory,'" notes McKoy. "I kind of wanted to be the next Patricia Shehan Campbell or Luvenia A. George. Their work focused on teaching music of world cultures."

Culturally Responsive Teaching focuses on how culture influences how people learn. McKoy currently teaches courses in general music methods and multicultural issues in music education; she makes a point to talk with teachers about looking at their students as people who have musical information, and getting to know these students musically so they can take this information and use it in their own teaching. "Ask what students' musical goals are and what they want to do with music," says McKoy. "Some children want to be able to play and sing in their communities or take their experiences and share them in their classroom."

CONSTANCE L. McKOY
Professor of music education, director of undergraduate studies in music, University of North Carolina at Greensboro

McKoy agrees with Paolo Freire who, in his book *Pedagogy of the Oppressed*, spoke of our "banking system" approach to teaching where educators "pour" knowledge into students as though they have no information unless we give it to them; instead, we should

Photo top by Stephen Burian. Headshot by Katie Lloyd.

"mine" students for the information they already possess. "If people are thinking about teaching music, they should consider what it is they have a passion about in relation to music," remarks McKoy. "And it has to involve working with people. Culturally Responsive Teaching is not something where someone can take a workshop on and say, 'I know this.' It is a disposition, and there are strategies you can apply. The book Vicki Lind and I wrote, *Culturally Responsive Teaching in Music Education*, has a lot of strategies. So, I would suggest people attend workshops, but they must understand this is not something you get a certification in; it's ongoing, and people who want to teach in a culturally responsive way must constantly seek to do it."

"People who want to teach in a culturally responsive way must constantly seek to do it."

ROB DEEMER By Lori Schwartz Reichl

A Resource for Diversity

Rob Deemer wins the 2018 ASCAP Foundation Deems Taylor/Virgil Thomson Award.

THE AMERICAN SOCIETY of Composers, Authors and Publishers (ASCAP) has bestowed the ASCAP Foundation Deems Taylor/Virgil Thomson Media/Internet Award on Rob Deemer, an associate professor of music composition and the director of the Institute of Composer Diversity at the State University of New York (SUNY) at Fredonia, as well as creator of The Composer Diversity Database. The award was presented to Deemer because of the positive impact of this diverse resource on musical programming.

In the summer of 2016, "I began a spreadsheet of women composers as a resource for my composition studio, but it soon grew into something that I thought would be useful for everyone. It just blossomed from there, first as a database of women composers and now one that includes composers of color and non-binary composers as well," notes Deemer. "Last year, several of my students signed up for independent studies to help with the database, and several more are still helping us. It took a while to figure out what data points would be most useful. Currently, the main Composer Diversity Database allows folks to search by gender identity, living or deceased, racial, ethnic, cultural background, and location, as well as the genres and subgenres of music they've composed."

ROB DEEMER
Associate professor of music composition, director of the Institute of Composer Diversity, State University of New York at Fredonia

Deemer proudly proclaims that he and his colleagues have not stopped adding to the database. "We usually add names every week or two." The second version of the website, which launched on January 28, 2019, includes wind band music compiled by South Carolina music educator Christian Michael Folk. "So, not only are we looking at expanding the Composer Diversity Database, but we're going to be regularly adding new websites for different genres over the next year." Deemer and his colleagues are also excited to announce that they have "started an Institute for Composer Diversity at SUNY Fredonia, which will work on many initiatives beyond our databases toward the goal of greater diversity in concert programming and curriculum development at the K–12, higher education, and professional levels. I also now have a volunteer staff of seven colleagues in Fredonia and around the country to help me with the database, the newly-formed Institute, and the website."

NAfME is grateful for this resource, because it is dedicated to the celebration, teaching, and advocacy of music created by composers from historically underrepresented groups. It ties into Standards-based learning, and it emphasizes inclusion. Deemer, who also serves as the Composition Council Chair for NAfME, notes, "The Council is hoping to organize a composition committee in every state, which will help more students of every gender and racial/ethnic background to have more opportunities to compose." He hopes that

Photo top by Stephen Burian. Photos bottom by Lori Deemer.

"I began a spreadsheet of women composers as a resource for my composition studio, but it soon grew into something that I thought would be useful for everyone."

the Council can be a greater voice in programming diversity throughout NAfME.

Deemer, who is an active member of the New York State School Music Association, shares, "While I can't talk about any specific initiatives at the moment, we do hope to diversify the solo and ensemble lists as well as publisher and distributor catalogues across the United States over the next few years."

COMPOSER DIVERSITY DATABASE

THE INSTITUTE FOR COMPOSER DIVERSITY (*composerdiversity.com*) at the State University of New York at Fredonia is "dedicated to the celebration, education, and advocacy of music created by composers from historically underrepresented groups through online tools, research-based resources, and sponsored initiatives."

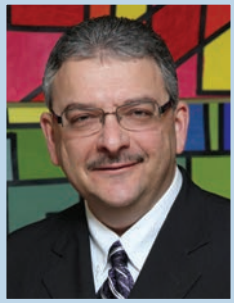
Visit this user-friendly resource at *composerdiversity.com/composer-diversity-database* to access a wealth of information about composers in demographic categories such as American Indian/Alaska Native, Black, Latino(x)/Latin American, Women, Non-Binary, and more. Searches can also be made by geographic area. The composer pages include photos of the creators and list their works in all genres.

DAVID LaMORTE By Lisa Ferber

"Being Brave, Being Bold, Being Kind, Being Just, Being Loved"

A music educator in New York is the winner of the 2018 George N. Parks Award for Leadership in Music Education.

DAVID LaMORTE, assistant principal of visual, performing, and career arts at Tottenville High School, Staten Island, New York—and winner of the 2018 George N. Parks Award for Leadership in Music Education from NAfME and Music for All—says that his days go well every day.



DAVID LaMORTE
Assistant principal of visual, performing, and career arts, Tottenville High School, Staten Island, New York

"If middle school kids like you and you can motivate them, they will do anything to succeed," says LaMorte. He tells of a student who asked how he could get a metronome. "I took it out of my bag and I said, 'I'm gonna give this to you. Can you get some triple-A batteries?' And he said 'Yeah.' The smile on his face … I said, 'Remember this when you get older so you can do the same for someone else.'"

LaMorte—who was born in Chicago and raised on Staten Island—supervises culinary arts, ROTC, architecture, and automotive courses and teaches marching band and symphonic band. "As an AP [assistant principal] of a comprehensive high school, you have to be a jack of all trades."

He credits his high school teacher Laurence Laurenzano as the reason he became a music educator. "How he treated everybody … everybody was special for him, and you wanted to please him," recalls LaMorte. "Everybody knew he did all he could for his students."

After earning undergraduate degrees in music education and performance at the State University of New York at Buffalo, LaMorte went on to teach junior high. He earned his graduate degree in music education at Montclair State University in New Jersey, and states, "I've never had a break from school." He has run the New York State School Music Association Adjudications and Major Solo Festivals for 25 years at Tottenville High School.

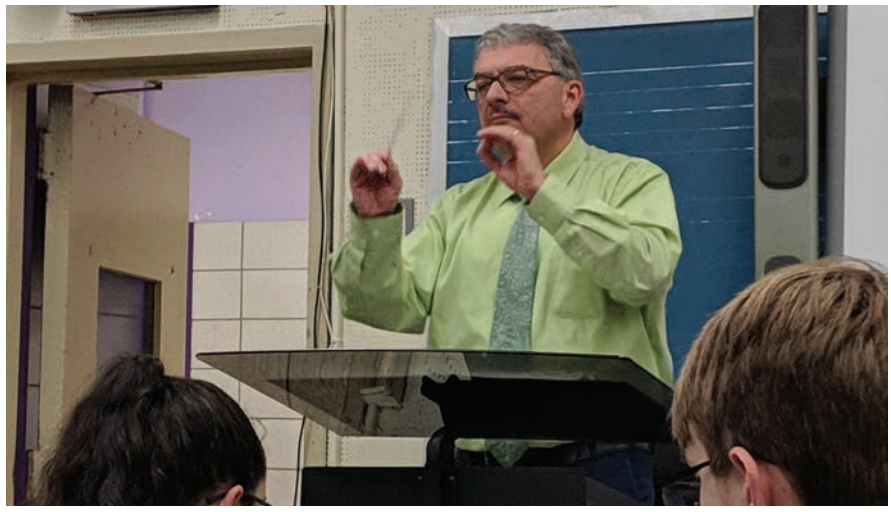
"The best part of my day is being in the classroom with my students," remarks LaMorte. "I would tell new teachers you have to know your minor instruments, because you'll be teaching nine instruments at once in some cases. You have to be around to tutor your kids and be around

"The best part of my day is being in the classroom with my students."

Photo top by Lori Deemer. Headshot by Paul Tighe.

if the principal asks, and that becomes your life; you live it day by day, and it becomes part of you."

LaMorte cites the importance of the Bs: "Being Brave, Being Bold, Being Kind, Being Just, Being Loved." As an example, he recalls, "This one kid was struggling and he wasn't doing the right thing, and I gave him a sticker with the Bs on it and I said 'Put it in your wallet." The student later told him, "'Mr. LaMorte, every time I go into my wallet, and I see that sticker of the Bs, it reminds me to do the right thing.' It's a challenge, but if we get these kids to be successful, then we get to be successful."



IN MEMORIAM CHRIS VADALA

By Peter J. Perry

ON JANUARY 17, 2019, an important voice in music education was silenced. Chris Vadala, director of jazz studies at the University of Maryland, College Park, and one of the country's foremost woodwind artists and educators, passed away after a 10-year battle with cancer. His work on saxophones, flutes, and clarinets appeared on more than 100 recordings, as well as numerous jingle sessions, and film and television scores.

Vadala first gained prominence at the Eastman School of Music of the University of Rochester in New York, and was then quickly picked up by Chuck Mangione. With Mangione, Vadala recorded and performed around the world, earning GRAMMY®, Golden Globe, and Academy Awards. From there, he went on to perform and record with artists such as Dizzy Gillespie, Quincy Jones, B.B. King, Chick Corea, Ella Fitzgerald, Aretha Franklin, Placido Domingo, Sarah Vaughn, Natalie Cole, Herbie Hancock, Ray Charles, Stevie Wonder, Henry Mancini, Doc Severinsen, New York Voices, Frankie Valli, and many others.

As one of Conn-Selmer's most requested Artist clinicians, Vadala traveled worldwide, performing with and conducting student and professional jazz ensembles, symphonic bands, and orchestras. He was actively involved in the International Association of Jazz Educators (IAJE, and later the Jazz Education Network), serving on the Maryland state board, including as state president for two terms. He also served as jazz director at Montgomery College in Rockville, Maryland, and as a faculty member of the Maryland Summer Jazz Consortium, the state's longest-running jazz enrichment program. He was a regular contributor to educational periodicals such as *Saxophone Journal* and *DownBeat* magazine, authored the book *Improve Your Doubling*, and contributed to the *Approaching the Standards* series and *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide*. His playing can be heard on the soundtracks to the films and television shows *Criminal Minds*, *Zombieland*, *Avalon*, *Anchorman 2: The Legend Continues*, *Intolerable Cruelty*, *Let's Go to Prison*, and *The Cannonball Run*, among others.

As director of jazz studies at the University of Maryland for 25 years, Chris Vadala built up a nationally-recognized jazz program—from one that initially contained only two small jazz ensembles and one jazz undergraduate major to one that currently includes three jazz ensembles, multiple combos, improvisation courses, and both undergraduate and graduate degrees. Additionally, Vadala maintained an in-demand saxophone studio that drew students to the university from around the world. "Chris brought tremendous devotion, passion and artistry to his work at UMD, along with an unfailing generosity of spirit as a teacher, mentor, colleague, and friend," says Jason Geary, director of the School of Music. "Under his leadership, the jazz program rose to new heights and gained the national reputation that it enjoys today."

Photo top by Laurie D'Amico. Photos bottom by Erik Sharar.

UCM chapter president Jenae Maley won grant funding for a "traveling ukuleles" project that offered members welcome relief from the grind of books and rehearsals.

Recruitment: Upgraded

A NAfME Collegiate chapter in Missouri earns an award for their recruitment strategies.

TAKING INITIATIVE is but one step toward engaging in meaningful, effective leadership. NAfME Collegiate Chapter President at the University of Central Missouri (UCM) in Warrensburg, Jenae Maley earned the 2018 Professional Achievement Award and has been part of a winning strategy that earned her chapter the 2018 Chapter of Excellence Award for Recruitment. Her particular brand of leadership is part military recruitment, part millennial marketing.

In four short years, the undergraduate senior and vocalist has helped create an exciting and attractive environment for both members and prospectives, one launch at a time. After learning that UCM offers grant funding for student outreach programs that serve the community, Maley jumped at the chance to incorporate "traveling ukuleles."

"I had never really heard of anybody who had done that before," says Maley, who conducted brief but rewarding research, learning about a woman who'd travel from one local bar to another, teaching simple chords and progressions. "I thought, 'That would be so fun,' because even a second- or first-grader can play the ukulele. And college kids would really like it because the ukulele is such a 'thing' right now." She went to work writing up a grant proposal for which she received matching funds from the student organization and the music department. "We purchased 20 ukuleles, and we've been rockin' and rollin' ever since."

The secret of Maley's success is choosing initiatives that generate excitement among members and potential members. Getting to know their interests and needs helps her source accordingly. "We try to make the stuff that we do either beneficial for their career or something that they're just going to enjoy doing."

Catering to needs and interests has proven an effective method for recruitment and retention. Since Maley joined the chapter as a freshman, it has grown from an estimated 30 students to more than 70. Her recruitment approach was to deploy the kitchen-sink method: "I thought, 'Let's just throw everything at the wall, and see what sticks.'" She oversaw the development and launch of her chapter's website, which allowed the chapter to email incoming university students directly. When students arrived on campus, members pulled out all the retain-and-recruit stops. Like any savvy full-service marketing agency, they succeeded in branding their chapter and growing its awareness. A sprawling "Welcome Back!" banner and recruitment meetings lit up dormitory common areas while "door decs" splashed across hallways.

On the classroom front, members deployed an equally effective recruitment effort. "We designated ensemble reps," says Maley. "So we had one person in every ensemble who would make an announcement before the next meeting and really try to reach out to people." ▮

> *"We purchased 20 ukuleles, and we've been rockin' and rollin' ever since."*

THE 2019 NAfME COLLEGIATE ADVOCACY SUMMIT

Thinking of participating in the 2019 NAfME Collegiate Advocacy Summit? NAfME Professional Development and Collegiate Programs Manager JJ Norman sums up the importance of attending this action-driven event in a few words: "The Collegiate Advocacy Summit is a place where 125 future music educators from across the country come together to advocate for the future of music education. There is power and passion that these collegiate students bring when telling their personal stories: 'This is how music has changed my life and, therefore, I am dedicating my career, and all of my efforts moving forward, to advancing the field of music education so my students can have similar opportunities.' The opportunity to put a face with a name for our legislators is what makes all the difference when pushing our policy agenda forward."
The 2019 Summit takes place June 17–19 at the Washington Hilton in Washington, D.C. For more information, visit *cas.nafme.org.*

Photo by Alicia Brown.

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Connecticut Arts Institute
Dee Hansen

Making Music with Adolescent Boys and their Changing Voices
Patrick Freer

Teaching Improvisation to People of all Ages
Javon Jackson

The Alexander Technique for Performing Artists and Teachers
2 credits, Half-day, *Annmarie Davis*

Is Your Method Book Working? A New Approach to Instrumental Literacy
2 credits, Half-day, *Nate Strick*

SESSION 1 JULY 1–5
(no classes July 4)
8 a.m.–5 p.m.

Blending Pedagogy: Incorporating General Music Methods in Children's Choir
Vanessa Bond—
2 credits, half-day, 12–5 p.m.

Hartt School Guitar Festival
Christopher Ladd, Richard Provost, Scott Tennant

Percussion Know-How for the Music Educator
Ben Toth

Teaching Improvisation to People of all Ages—NEW
Javon Jackson

SESSION 2 JULY 8–12
8:30 a.m.–4:30 p.m.

Connecticut Arts Institute—NEW
Dee Hansen
July 8–11, 9 a.m.–3 p.m.

Guitar Basics for the Music Teacher
Christopher Ladd

Piano Tuning I & II
Kenneth Lawhorn

A General Music Ukulele Curriculum
Ken Trapp

Movement-Based Active Learning through Orff Schulwerk: A Process Developed by Phyllis Weikart
Penny Mahoney

Flute, Clarinet, and Saxophone Refresher
Andrew Studenski
2 credits, half-day, 8 a.m.–noon

Double Reeds Refresher
Scott Switzer
2 credits, half-day, 1–5 p.m.

SESSION 3 JULY 15–19
8:30 a.m.–4:30 p.m.

Guitar Basics for the Music Teacher
Christopher Ladd

The Alexander Technique for Performing Artists and Teachers —NEW, *Annmarie Davis*
2 credits, half-day, 8 a.m.–noon

SESSION 4 JULY 22–26
8:30 a.m.–4:30 p.m.

Rehearsal Techniques and Score Preparation
Glen Adsit and Edward Cumming

Cello Technique Refresher
Carlynn Savot
2 credits, half-day, 1–5 p.m.

Best Practices in Upper Strings Teaching
Winifred Crock
2 credits, half-day, 8 a.m.–noon

School String Fleet Maintenance
Glen Grigel

Technologies for the Music Classroom
Miriam Schreiber and Leslie Cohen

Making Music with Adolescent Boys and their Changing Voices—NEW
Patrick Freer

SESSIONS 4–5 JULY 22–AUG. 2

THE HARTT KODÁLY CERTIFICATION PROGRAM
John Feierabend, Edward Bolkovac, Connie Greenwood, Jeff Rhone, Gabor Viragh

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John Feierabend

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John Feierabend

SESSION 5 JULY 29–AUG. 2
8:30 a.m.–4:30 p.m.

Instrumental Conducting Clinic
Glen Adsit and Edward Cumming

Is Your Method Book Working? A New Approach to Instrumental Literacy—NEW
Nate Strick
2 credits, half-day, 8 a.m.–noon

Band Instrument Maintenance
Glen Grigel

Diverse Learners in the Music Classroom
Heather Wagner

Low Brass Refresher
Haim Avitsur
2 credits, half-day, 1–5 p.m.

High Brass Refresher
Phil Snedecor
2 credits, half-day, 8 a.m.–noon

Around the World in Song and Dance
Lillie Feierabend

K–12 Choral Music Teaching
Edward Bolkovac and Julie Hagen

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New York delegates in the Hart Senate Office Building

Looking Ahead to Hill Day 2019!

By advocating at the federal level, NAfME leaders support music programs nationwide.

THE ART OF ADVOCATING for music education is a learned one. Each year, NAfME welcomes a group of exceptional college students, state Music Education Association (MEA) officers, and NAfME division leaders to Washington, D.C., for Hill Day, which will be held in 2019 on Wednesday, June 19. The main goal of the event is to advocate for congressional support of music in federal education policies.

Some 300 delegates are expected this year, including 125 student leaders from across the country. The effort seeks to encourage members of Congress to support and prioritize education policies and funding that foster music and arts study nationwide. Those who attend describe how moving it is to meet with congressional decisionmakers.

According to Tooshar Swain, a NAfME public policy advisor, Hill Day is preceded by an orientation to review logistics, meeting tips, and featured public policy requests. "There are some advocates doing this for the first time who might be nervous, so we go through what a Hill meeting might look like and what might be asked of them. They also learn how to navigate the local Metro [subway] system to get to and from Capitol Hill."

Participants at this annual event visit congressional offices to promote the most important items on the NAfME legislative agenda. This year, focus will be on opportunities for federal support of music education created under the Every Student Succeeds Act (ESSA), the Guarantee Access to Arts and Music Education (GAAME) Act, and reauthorization of the Higher Education Act. Swain adds, "I think there is a very good chance the Higher Education Act might be reauthorized this year. Ultimately, we want to make legislators aware of the importance of music education. We have a slew of new legislators who might not be familiar with why music and arts education are important to educating the whole child."

Last year's event featured a morning rally on Capitol Hill and, in 2017, NAfME leaders held a sing-along next to the Russell Senate Office Building across from the Capitol. In 2018, NAfME met with more than 300 legislative offices during Hill Day. These meetings produced results, with dozens of representatives signing on as cosponsors of the GAAME Act and a GAAME Act companion bill being introduced in the Senate.

After their visits this coming June, attendees will enjoy a Hill Day reception and dinner during which NAfME Collegiate awards will be presented. The winner of the Excellence in Advocacy Award, which recognizes one state MEA for outstanding accomplishments in advocacy, will also be revealed. In addition, a number of state MEAs will receive state advocacy grants from the Country Music Association Foundation to support music education advocacy at the state level. ▮

> *"We want to make legislators aware of the importance of music education."*

NAfME AND THE HIGHER EDUCATION ACT RE-UP

The Higher Education Act (HEA), signed in 1965 by President Lyndon Johnson and reauthorized nine times since, is the federal law that strengthens education resources for colleges and universities. It is the origin of student aid such as Pell Grants and the Federal Perkins Loan Program, as well as teacher preparation grants to institutions of higher learning. Because of NAfME advocacy efforts, music and the arts were declared part of a "well-rounded education" under ESSA. NAfME now seeks to align HEA language with this new ESSA content by helping all those involved recognize that grants and, under certain conditions, loan forgiveness should be available to music and arts teachers as well as those educators in the sciences, technology, math, and engineering. We need more "well-rounded teachers"—and that includes music educators—who can make a difference in their communities. To learn more about NAfME advocacy activities, visit *nafme.org/advocacy/*, or contact Tooshar Swain at *ToosharS@nafme.org*.

Photo by Ashlee Wilcox Photography / ashleewilcoxphotography.com.

Both groups of students gained improved social skills.

The Benefits of Interaction

Students with and without disabilities benefit from working together.

A LARGE MAJORITY of students with disabilities are now in regular classes, including regular music classes with typically developing peers; both groups can benefit from interacting with each other. "Research shows that social interactions are necessary for overall cognitive development and that communication among peers is a way for children to acquire skills and knowledge valued by a culture. Early, positive interactions are the best way for typically-developing students to develop positive attitudes about people with disabilities over time," say the authors of an article recently published in *Update: Applications of Research in Music Education:* Ellary Draper, assistant professor at the University of Alabama in Tuscaloosa; Laura Brown, assistant professor at Ohio University in Athens; and Judith Jellison, the Mary D. Bold Regents professor in music and human learning at the University of Texas at Austin.

The authors undertook a study that focused on peer interactions among students with disabilities and those who are typically-developing. "Participants included 36 students in two sections of first-grade inclusive general music classes. Of the 36, six students (all male) had severe disabilities," note the authors. "The preintervention activities were primarily singing and playing classroom instruments, such as xylophones and small percussion, to prepare for the students' upcoming play. The activities during the interventions included traditional music activities such as singing, reading rhythm patterns, and playing classroom instruments. The students also played a few musical games and performed some dances. Partners were instructed to help each other and work together throughout all partner and small-group activities—there were even instances of the students with disabilities helping typically-developing students start and stop on-cue during instrument activities." Both groups of students benefitted.

For those music educators who would like to implement peer-assisted learning among their own students, the *Update* article "describes how to introduce to children the concepts of working together and helping each; establishing rules and routines are necessary components to structuring peer interaction activities where all students can be successful," note the authors. "The article also describes how to plan and choose peer interaction activities and vary the length of activities so that all children in small groups and partners can be successful. Teachers will find that the interventions described in this article will be easy and quick to implement. Because of our individual and collective interests, this study was based on many of the ideas and values found in a book by one of our authors, *Including Everyone: Creating Music Classrooms Where All Children Learn* by Judith Jellison, and ideas about peer-assisted learning that we have published in the *Music Educators Journal* and *General Music Today*." ▮

> *"Both students with and without disabilities gain improved social skills and understanding from working together."*

AIDING STUDENTS BY AVOIDING LABELS

Music educators can perhaps best serve all of their students by focusing on the individual, and not on the characteristics implied by a label—for instance, those labels attached to students with disabilities. "We humans naturally tend to put things into categories, but children who share the same categorical label that we define (e.g., intellectual disability) are each unique," note Draper, Brown, and Jellison. "There is a danger of missing unique qualities and characteristics of a child when we focus on labels first. Special education labels are required for children to receive services under the Individuals with Disabilities Education Act (IDEA), but beyond that, curricular and instructional decisions are best made by focusing on the needs of an individual child. Many children will display strengths in music that they may not display in other settings, and those strengths will vary with each child. Look beyond labels to see children's unique abilities in music that may not be demonstrated in other educational settings."

Photo from iStock.com/ FatCamera. Source: Draper, Ellary A., Laura S. Brown, and Judith A. Jellison. "Peer-Interaction Strategies: Fostering Positive Experiences for Students with Severe Disabilities in Inclusive Music Classes." *Update: Applications of Research in Music Education* (January 2019). doi:10.1177/8755123318820401. (See doi.org/10.1177/8755123318820401).

"I Can't Live Without My Playlist"

An Interdisciplinary Approach to Teaching Hip Hop and Technology

André Sirois believes that an interdisciplinary teaching approach can be a gateway for students to deep-dive into the roots of the lineage.

DECADES AGO, hip hop culture introduced an inextricable link between music and technology, and shifted the trajectory of live and recorded music going forward. "Hip hop comes out of the exploration of technology," says William E. Smith, assistant professor in the Music Technology Program within the Department of Fine and Performing Arts at Bowie State University in Maryland. In recent years, this practitioner, producer, and NAfME member has witnessed another shift—basement setups and mixtapes giving way to SoundCloud streams and playlists—but maintains that the relationships among the music and the technology, as well as its origins, remain unchanged.

"A lot of the youth that created hip hop didn't have access to the music department, music programs, instruments. They took what they had, which were the records and the sound system, and they invented things. They were the technology creators that set this whole thing in motion. Now what people use to create music is basically the concepts of what the hip hop generation created."

"So Wat Cha Sayin'"

In 2019, those concepts include the very recent move from software installation to software as a service (SaaS), which allows for greater inclusion and autonomy among burgeoning beat-makers. Apps such as Incredibox and Chrome Music Lab, and other online programs such as Little Kids Rock and Grid Club, offer screen-age students a creative way to start producing unique sounds inspired by music from their favorite artists.

Older students who have access to more advanced programs, such as Reason and ProTools, are benefiting from the digital beat-making revolution, as well. André Sirois, who serves as instructor and multimedia supervisor in the Department of Cinema Studies at the University of Oregon in Eugene, plans to integrate a new player into his production software plugin suite. "I have not gotten to teach a class in sample-based music, or where my students are hands-on making beats yet," says the DJ and NAfME member, "but I'm leaning towards Serato Sample, which is a plugin for Logic or any DAW."

André Sirois poses with hero Jazzy Jeff to show off some hardware.

"The Bridge Wars"

Sirois's core philosophy emphasizes the value of students beginning their interdisciplinary studies on hardware versus software—records and instruments before apps and plugins—but he believes that the ensuing transition into digital production is relatively seamless: "You can make that digital bridge super-easy to a DJ controller or to some software plugin where you're just downloading sound packs."

According to Smith, cloud-based technology and digital production also

Photo top by Joshua Rainey. Photo bottom by DJ Zimmie.

RESOURCES FOR MUSIC EDUCATORS

Check out Columbia College Chicago's "Rap and Hip Hop Resources" at *bit.ly/RapHipHopResources*.

The Ohio State University Library's "Hip Hop Culture: A Guide to Hip Hop Culture Resources" lists numerous database sources at *bit.ly/HipHopResources*.

Per music educator Noah Karvelis, #HipHopMusicEd is an oft-visited hashtag, as is #HipHopEd, which includes a wide range of hip hop topics on Twitter and other social media relevant to music education.

The following articles and others can be found in *Music Educators Journal*, which is free online to NAfME members at *nafme.org*.

- **Noah Karvelis, "Idea Bank: Reapproaching Hip-Hop" (vol. 102, no. 3, pgs. 13–14)**
- **Adam Kruse, "Featherless Dinosaurs and the Hip-Hop Simulacrum: Reconsidering Hip-Hop's Appropriateness for the Music Classroom," (vol. 102, no. 4, pgs. 13–31)**
- **Noah Karvelis, "Race, Gender, and Rhymes: Hip-Hop as Critical Pedagogy" (vol. 104, no. 1, pgs. 46–50)**

has ushered in a new era of collaboration for hip hop—a tradition that historically has embraced that approach.

"There are now different websites where people can collaborate from totally different locations," he says. "So you have all these different people creating music [together] that aren't even in the same studio. And you have the proliferation of independent distribution sites like SoundCloud. [With] CD Baby, you can create your own page—but SoundCloud is this curated spot where people are listening to you, and artists are actually getting deals by being on SoundCloud, just like they were by being on YouTube."

The impact of these online distribution services is resonating. One of Smith's students who interns at Universal revealed the major label recently signed an artist based primarily on SoundCloud content.

"Ain't No Half-Steppin'"

But before they plunge headphones-first into the online distribution game, students may benefit from focusing solely on sounds. Apps and beat-makers present young students with what Smith considers the "tactile experience of music," rather than hipping them to the music-technology relationship as part of a pervasive hip hop culture. "They learn it's not just sound out in the air," he says, "it's produced by people, and you can be one of those people."

But the tactile fascination—and skillset—seems only to evolve as students mature. Smith's students, who produce high-level music with such cutting-edge resources as Logic Pro, ProTools and Reason, are working toward gainful employment as beat-makers, producers, artists, and studio engineers. "I'm teaching them how to get a job using the software that's out there," he says. "The apps they use, GarageBand for example, would be for coming up with a musical idea, but a professional producer would flesh out that idea on more advanced programs like Logic Pro and ProTools."

Smith grew up during a time when young people were mixing technology with music, helping to create an entire culture that resonates today.

"Don't Believe the Hype"

Even with the real-world, career-enhancing impact of integrating apps and streaming services, Sirois considers the interdisciplinary approach a gateway strategy. He hopes students experimenting with cloud-based beat-making techniques will be motivated enough by the possibilities to seek out the roots of the music—get inside the hardware and equip themselves with knowledge of the lineage.

"Digital technology presents us with great democratization," says Sirois. "Anybody with a computer has a chance. For younger kids, you can't just put them in front of a record and say, 'Sample that.' But they do understand screens. They learn software and apps really quickly, so just put them on any beat-making app. Get them hooked with the concepts: 'This is what you can do with technology; this is what sequencing is; this is how you build a song; this is how you program drums.' Once you get them hooked, put them in front of the hardware so they have a sense of how the app is a mimic of that process."

While cloud technology arguably has ensured more equitable access to music creation and production, many students of lower socioeconomic status (SES) or from lower-income districts are left out of the game simply because they have fewer opportunities to adopt new technology. "That's the challenge," says Smith, offering a final note for consideration: "Schools need to have the resources to make these [programs] available and show their students what's possible." ▮

Photo courtesy of William E. Smith.

A Jazz Ensemble Warm-Up for Inexperienced Players

In a few minutes each rehearsal, your students can master some jazz fundamentals in a fun and interactive way.

Music educators can use a jazz band's warm-up time to sneak in valuable instruction on fundamentals.

JASON P. BARR *is an assistant professor of music at Glenville State College in Glenville, West Virginia. He can be contacted at* Jason.Barr@glenville.edu.

JAZZ ENSEMBLE DIRECTORS devote so much time to preparing for performances that in-depth learning about style, interpretation, and improvisation is sometimes overlooked. Reinforcing techniques that are fundamental to various jazz styles is, like scales and arpeggios, a necessary routine that belongs in every jazz band rehearsal. Attention to fundamentals is especially important in small music departments where many students may be participating in a jazz ensemble for the first time.

In this article, I offer a simple warm-up exercise designed to introduce, enhance, and reinforce the fundamentals of jazz style in a way that is approachable to students and involves minimal time during rehearsal. While this exercise was created to serve as a means of introducing students with no jazz experience to concepts such as swing style, articulation, interpretation, and improvisation, it can also be used and expanded upon to reinforce these concepts in ensembles comprised of more experienced players.

I've been teaching jazz at Glenville State College for five years. This institution is in the center of West Virginia, about three hours south of Pittsburgh. Because the school is situated in the heart of Appalachia, its student population is reflective of the surrounding area of Gilmer County. Pell Grant recipients—an indicator of the percentage of low-income students at a postsecondary institution—make up 70 percent of the student population (compared to the national average of 38 percent). Most of our students come from very small, rural band programs with high director turnover. These schools are often lucky to have enough students with functional instruments to perform "The Star-Spangled Banner" at football games. In these music programs, jazz instruction is a luxury.

Consequently, our course Music 13 (Jazz Band) is often the first jazz instruction my undergraduate music majors experience. Nothing can be assumed—not "do-dahts," not swing style, and certainly not improvisation instruction! So, how can we as instructors sneak in some quick fundamentals and techniques to help improve the overall performing and learning outcomes for our students? Collegiate jazz bands are often restricted to minimal rehearsal times during the week, and concert preparation almost always wins out over basic pedagogy. I have found that consistently using the first five or 10 minutes of rehearsal to teach jazz fundamentals is most effective.

I start by passing out a very basic blues scale pattern that serves as an introduction (see Figure 1). I use this simple pattern not only as a means of introducing students to the scale itself, but also as a catalyst for explaining swing style. Your students should understand that the default setting for

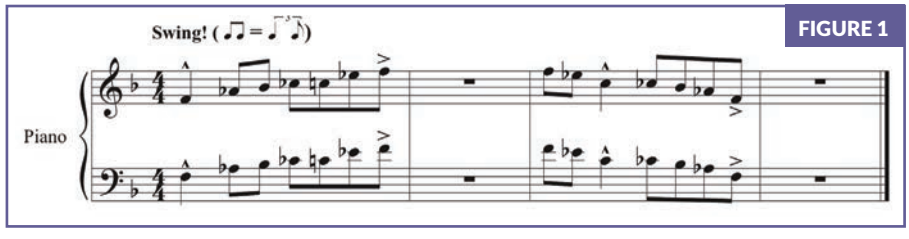


FIGURE 1

Photos by Dustin Crutchfield.

swing articulation should be legato, with a slight accent on the offbeat. If this is not addressed, you'll end up with very choppy-sounding eighths that don't swing at all—what I call "middle school swing." The pattern in Figure 1 can help to reinforce what swing should sound like. Additionally, since this is a unison pattern, emphasis should be placed on which player the students should listen to. In situations such as this—where everybody is playing the same thing—all ears should be on the lead trumpet. As the students get comfortable with this warm-up, have your lead trumpet player experiment slightly with different interpretations of this lick to test how tight your band is.

I then follow up with the rhythm section playing a very simple 12-bar blues. The first time around the changes, I have the students listen to just the progression as the rhythm section goes around. The second time around, I have them sing as a group—typically on "doo" or "la"—the root of each chord as it is played, After explaining what is meant by "chorus" (or "head," "ride," etc.—this is a great opportunity to teach the lingo!), I then have the rhythm section play two more choruses. The entire band—at the same time—is then encouraged to scat a solo over the last two choruses. In my experience, having the students vocalize a solo engages them more in the creative aspect of improvisation (which is fun) rather than the technical aspects, such as following chord changes (which can be intimidating). Since the entire class is scatting, it is also more encouraging for your students who are less outgoing and might be willing to learn about improvisation, but not in front of everybody.

As the semester continues, this warm-up is altered slightly. After four weeks of scatting, the band is able to improvise solos with the same 12-bar blues changes, but each on their own instrument—and, again, all at the same time. Not only does this allow students to jump the ever-present "fear of making up my own solo" hurdle, as they can create their own ideas without being the center of musical attention, but this exercise also creates a very social learning environment where musical dialogue—the very heart of improvisation—is nurtured.

This exercise lasts four weeks before I ask each section to solo. All five saxophones, four trumpets, etc., blow to the same blues changes, one section at a time instead of the entire band. After four weeks of soloing within the students' own sections, each rehearsal starts with five to 10 minutes of 12-bar blues from the rhythm section with a "dealer's choice" of soloists at around the 12th week. (I chunk this into four-week pieces because, at my institution, we rehearse once a week. The amount of time spent singing, improvising as a huge group, etc., can be altered to fit individual rehearsal schedules.) It is usually at about this point in the semester that we have the last rehearsals before the semester concert. It is also at this point that students begin asking whether they can solo on "Night Train," "Things Ain't What They Used to Be," "Blues in the Night"—whatever 12-bar blues tune I pulled at the beginning of the semester, thus putting preparation into practice.

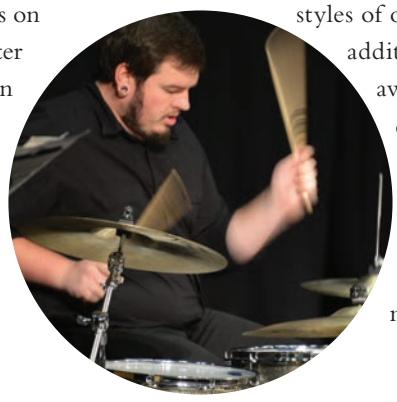
In addition, any number of fundamental techniques can be taught in this manner. I have used this warm-up to teach ii–V–I patterns, modes, and pentatonic scales. The important part of your planning requires putting tunes in your jazz bands' folders so they can apply what they have been learning. If you are teaching modes, play "Maiden Voyage" that semester. If you would like to teach rhythm changes during your warm up, pass out "Cottontail" as well. While you might not be able to teach a 45-minute master class in jazz during every rehearsal, five or ten minutes in each can ultimately result in a sizeable improvement in your group's knowledge of the fundamentals.

Including the Music of Your Students in Your Curriculum

Every child has a song to sing.
Is your bias silencing your classroom?

JOHNATHAN M. HAMIEL *is the multicultural awareness chair of the North Carolina Music Educators Association, and the director of bands at R. J. Reynolds High School in Winston-Salem, North Carolina. He can be contacted at* jmhamiel@wsfcs.k12.nc.us.

BEING ABLE TO IDENTIFY and perform songs that are present in your students' communities means that you, the music teacher, need to familiarize yourself with the cultures of your students. Who are your students' friends and families? Who are the individuals whom your students admire? What music are these people listening to? The benefits of a culturally diverse music education are greater than we may know. Your classroom can offer your students windows on many worlds and greater enjoyment of their own cultural treasures as well.



I do my best to make every musical experience in every classroom an opportunity to expose students to rich and enlightening music with cultural and educational substance. In high school, I played classic band literature; I enjoyed and respected that music, but I wanted more. I was eager to perform music by artists who had a background similar to mine (I am an African American male who was raised in a rural town). Many times, I wanted to study the music with which I was raised—the music my parents, family, and community listened to. Since early in my career, I have noticed that, as music educators, we all have preferences as to the music we most enjoy listening to. Our job as professionals is to notice our preferences and step outside our comfort zones to learn about the diverse musical genres and styles of others' cultures. In addition, we need to be aware of the fact that every student has a story to tell and a point of view that could help to make our classrooms, meetings, and conferences more inviting and welcoming of all genres of music and all people.

While teaching elementary school, I observed the motivation and excitement that all of the students possessed during music class. Now, as I teach high school, I see those once-excited students not enrolled or even interested in something that used to bring them so much joy. I'm aware that this situation may be the result of the demographics and socioeconomic status of students in different schools, but I cannot help but wonder what happened to all of the passion and joy of my younger students. What experiences did they go through from kindergarten to high school that changed their outlook on music, and how can we help to change it back?

I used to struggle with teaching Irish music in my classroom. It was simply a style of music that did not appeal to me at the time. It wasn't until a coworker suggested that I use it as an example to help teach students about the 6/8 time signature and simple duple meter by allowing them to hear, see, and practice some of what Irish music offered that I began to appreciate the style. Implement-

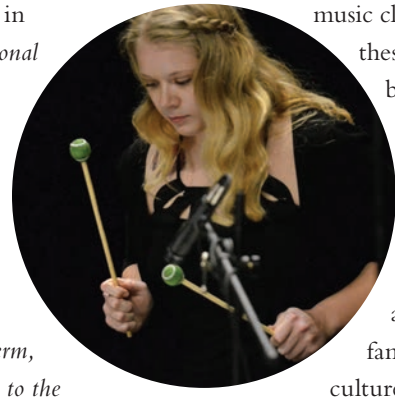
Photos from left by istock.com/123foto, istock.com/Wavebreakmedia.

"I believe it is my responsibility to retain in the music program every child with whom I come in contact." —*Johnathan M. Hamiel*

ing my colleague's suggestion helped strengthen my students' fluidity and musical competency. My classroom became more culturally diverse. Relating duple meter to something as common as marching or walking allowed the students to internalize the beat of music using these meters/time signatures. As I viewed the joy that the students experienced when we performed Irish music, I came to the realization that I was the one who was holding us back! I had to learn to embrace a style of music not in my comfort zone—an art form that was not a preference of mine. Now, anytime I approach a unit of teaching 6/8 time and simple duple meter, I always use Irish music to enhance the lesson.

I believe it is my responsibility to retain in the music program every child with whom I come in contact, and to make every single kid feel as welcome and involved as possible in my classroom. By the way, I'm not referring to the clichéd performances of a spiritual during Black History Month, "Danny Boy" for St. Patrick's Day, "La cucaracha" during Cinco de Mayo, and Jewish songs at Hanukkah. The question is simply: "Am I really being as authentic and genuine as possible while giving these different cultures the respect and care they deserve?"

The following quote is an excerpt from David J. Elliott's article "Key Concepts in Multicultural Music Education," published in the May 1989 *International Journal of Music Education*. It may give a better understanding of what to look for when addressing multicultural issues and awareness.



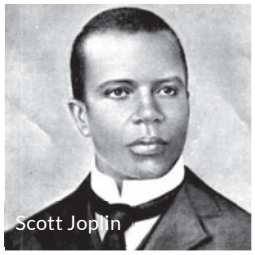
As a descriptive term, "multicultural" refers to the coexistence of unlike groups in a common social system (Pratte, 1979, p. 6). In this sense, "multicultural" means "culturally diverse." But the term "multicultural" is also used in an evaluative sense. It connotes a social ideal: a policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each. Thus a country can be culturally diverse, but it may not uphold the ideals of multiculturalism or pluralism. That is, it may not support equal legal, educational and economic opportunity for all groups. For example, although South Africa is culturally diverse, it is seldom considered a "multicultural" society. Pratte (1979) argues that the designation "multicultural" is only applicable to a society that meets three criteria: (1) cultural diversity, in the form of a number of groups—be they political, racial, ethnic, religious, economic, or age—is exhibited in a society; (2) the coexisting groups approximate equal political, economic and educational opportunity; and (3) there is a behavioral commitment to the values of CP [Cultural Pluralism] as a basis for a viable system of social organization. (p. 141) To earn the designation "multicultural," then, a society must evidence a shared belief in freedom of association, competing ways of life, and the preservation of differences ... (p. 14)

As a music educator, one of the most detrimental things I hear students say is that he or she loves music but hates music class. Have we done these students a disservice by not accepting their music as art forms worthy of study? Rejecting your students' music, to them, can mean not accepting them, their family history, or the culture and community of which they are a part. I challenge you to reflect on the practices that you use and to ask yourself whether they welcome and include each of your students in all of the demographic areas that your school serves. Are the art forms they cherish authentic to the culture represented? Is there evidence of cultural pluralism and different musical points of view? I challenge you to listen to the ideas and the musics of your students!

A JAZZ PRIMER

Want to bring jazz into your classroom, but don't know where to begin? Here's a crash course on a sampling of the major eras and players, and how to introduce your students to this wonderful world.

BY PETER J. PERRY


Scott Joplin

Jazz is America's classical music. In April, we celebrate Jazz Appreciation Month, focusing on jazz education in our schools. With this said, if you have limited or no experience with jazz, or know little about teaching it, you might not know where to begin in terms of introducing it into your classroom or curriculum. If you want to bring America's music to your students, the information below can be a good starting point.

JAZZ CONTEXT AND HISTORY

The origins of jazz are in post–Civil War New Orleans, Louisiana. Many types of music influenced what would become jazz. The strong Western musical traditions brought to the United States by the European settlers were well-established (New Orleans housed one of the first opera houses in the country, two symphony orchestras, and several military bands); the city's location as a port city on the Mississippi made it a natural place for people to congregate, and to import and export culture. Slavery brought the influence of African music to the country; once it was abolished, the classically-trained Creole musicians of New Orleans began to perform with the descendants of enslaved people, who brought their own soulful songs and syncopated rhythms. This combination began to impact and influence the more classically-trained musicians. At the turn of the 19th century, ragtime—made popular by pianists such as Scott Joplin—was an initial melding of these traditions, using written music but highlighting syncopated rhythms.

Small instrumental ensembles began to form and bring together brass band, ragtime, and the blues to form a new type of music, Dixieland, of which two styles emerged: the earlier New Orleans style and a later Chicago style. Both used polyphonic, collective improvisation performed over a two-beat feel. The New Orleans style used a banjo and a tuba. Initially, a drum section comprised of snare, cymbals, and bass (as in a brass band) was used, but was later consolidated into a drumset. The Chicago style replaced the banjo and tuba with a guitar and bass; together with the drum set, this was the beginnings of the traditional rhythm section. A Chicago style added the saxophone as a melody instrument. Musicians such as Louis Armstrong (trumpet), Bix Beiderbecke (cornet), Jelly Roll Morton (piano/composer), and Fletcher Henderson (piano/bandleader) pioneered this music.

Moving further into the 20th century, swing or big band grew out of the combo-style ensembles of Dixieland. The instrumentation consisted of larger sections (reminiscent of brass and wind bands)—saxophones, trumpets, trombones, and rhythm (guitar, piano, bass, drums). The rhythmic feel changed as well: Rather than the two-beat feel of Dixieland, a four-beat feel was employed with emphasis on beats two and four (usually with the hi-hat from the drums) and a walking bass line. While solo improvisation was an important part of this music, the written arrangements positioned these solos within the compositional structure. Contrasting tutti (termed "shout") sections and soli sections were used as well as repeated rhythmic figures called riffs. Duke Ellington (piano/composer), Count Basie (piano/bandleader), Glenn Miller (trombone/bandleader), and Benny Goodman (clarinet/bandleader) are important names in this movement—as is Mary Lou Williams (pianist/composer/arranger), the self-taught First Lady of the Keyboard whose career lasted through multiple eras of jazz.

In the 1940s and 1950s, new forms of jazz developed, this time on opposite coasts of the country. In New York City, bebop returned the focus to

smaller ensemble and improvisation, rather than on complex big band arrangements. While big band was meant for dancing, bebop was meant for listening, and was performed in small club settings. The tempos were quicker and the music contained complex melodies, harmonies, and rhythms. There was a heavier reliance on and use of dissonance, and the drummer was more interactive with the soloists. Dizzy Gillespie (trumpet), Charlie Parker (alto saxophone),

JAZZ RESOURCES FOR MUSIC EDUCATORS

- **NAfME has a number of free resources about jazz, including how to teach it and why. Visit *bit.ly/NAfMEJazzArticles*.**
- **The members of the NAfME Council for Jazz Education can be contacted by email. See *bit.ly/CouncilforJazzEducation*.**
- **Check out the Jazz Academy videos from Jazz at Lincoln Center at *bit.ly/JALCExploringJazz*.**
- **NAfME copublisher Rowman & Littlefield has a wide selection of books for sale on jazz and jazz education. See *bit.ly/NAfMERLEJazzBooks*.**
- **Visit *s.si.edu/2DU5Gaa* to see what the Smithsonian Institution offers in the way of jazz history, images, and other resources.**
- **The U.S. Library of Congress maintains the National Jukebox, which includes numerous recordings in many genres, including jazz. Learn more at *loc.gov/jukebox*.**
- **Do you have students who excel at jazz performance? Encourage them to apply for the NAfME All-National Honor Jazz Ensemble. Information is available at *nafme.org/ANHE*. Questions can be directed to *HonorEnsembles@nafme.org*.**

Duke Ellington

Photos by William P. Gottlieb/Library of Congress.

Dizzy Gillespie

Thelonious Monk (piano/composer), Bud Powell (piano), Max Roach (drums), Dexter Gordon (tenor saxophone), and J.J. Johnson (trombone) spearheaded bebop. In Los Angeles, cool jazz took shape. Musicians such as Miles Davis (trumpet), Dave Brubeck (piano/composer), Paul Desmond (alto saxophone), Chet Baker (trumpet/vocals), Gerry Mulligan (baritone saxophone/composer), and Stan Getz (tenor saxophone) wrote and performed music that was softer and lighter. The solo improvisations were shorter, melodies and rhythms where simpler, modal harmonies were explored. Composers such as Gil Evans wrote intricate arrangements using classical instruments including the flute, French horn, and bass clarinet.

In the middle of the 20th century, bebop influenced the creation of hard bop, which was populated by musicians

"We can show [students] the overlaps and the links between jazz and the music they listen to, providing them with a tangible connection to where their music has come from." —James Moore

Louis Armstrong

Benny Goodman

SUGGESTIONS FOR LISTENING AND LEARNING

RAGTIME
Scott Joplin—*Scott Joplin: The Complete Rags, Waltzes and Marches* (Joshua Rifkin)
- "The Entertainer"
- "Maple Leaf Rag"

DIXIELAND
Louis Armstrong
- "Muskrat Ramble" (1926)
- "St. James Infirmary" (1928)
- "Stardust" (1931)

BIG BAND
Duke Ellington
- "It Don't Mean a Thing (If It Ain't Got That Swing)"
- "Caravan"
- "In a Sentimental Mood"
- "Take the 'A' Train"

Count Basie
- "Jumpin' at the Woodside"
- "April in Paris"
- "Moten Swing"

BEBOP
Charlie Parker
- "Ornithology"
- "Yardbird Suite"
- "Now's the Time"

COOL JAZZ
Miles Davis—*Kind of Blue*
- "So What"
- "All Blues"
- "Freddie Freeloader"

HARD BOP
John Coltrane—*Giant Steps*
- "Giant Steps"
- "Naima"
- "Mr. P.C."

FREE JAZZ
Ornette Coleman—*The Shape of Jazz to Come*
- "Lonely Woman"
- "Peace"

FUSION JAZZ
Herbie Hancock—*The Essential Herbie Hancock*
- "Watermelon Man"
- "Cantaloupe Island"
- "Maiden Voyage"

ECLECTICISM
Wynton Marsalis—*Blood on the Fields*
- "Work Song (Blood on the Fields)"
- "Soul for Sale"


Thelonious Monk

such as John Coltrane (saxophones), Clifford Brown (trumpet), Sonny Rollins (tenor saxophone), and Charles Mingus (string bass). Hard bop consisted of smaller ensembles made up of tenor sax, trumpet, piano, bass, and drums. The melodies were simpler and tempos generally slower than in bebop, and it featured an extensive use of both blues and gospel music. It also brought in "non-swung" music forms such as Latin and funk.

The free jazz movement of the 1960s used open and free forms, where pieces were sometimes completely improvised. There were few predetermined harmonies, a heavy use of dissonance, and experimentation with new textures and colors, such as having instruments produce squeaks and screams. There was also an interest in visual effects, as well as non-Western musical models and electronic music. Major names in this movement include Ornette Coleman (alto saxophone/composer), Cecil Taylor (piano/composer), Sun Ra (keyboards/band leader), and Don Cherry (trumpet).

Interest in electronic music increased further with fusion jazz during the 1970s, with its heavy use of instruments such as synthesizers, electric organs, electric guitar, and electric bass, and an emphasis on studio recording techniques and effects. The forms moved to straight-eighth rock feels; harmonies were more modal, and bass lines were repetitive. Miles Davis experimented with this style, as did Herbie Hancock (piano), and Chick Corea (piano).

No single, dominant stylistic trend emerged in the 1980s and 1990s. Eclecticism or main stream jazz has been described as a continuation of previous styles and movements. There were some notable aspects within this style, such as a return to older jazz traditions, continued interest in electronic music techniques, and renewed use of arranged compositions. Wynton Marsalis (trumpet), Pat Metheny (guitar), and Cassandra Wilson (voice), are all representative of this type of jazz.

Currently, this trend continues. As Todd Stoll, vice president of education

Photos by William P. Gottlieb/Library of Congress.

Charlie Parker

Mary Lou Williams

at Jazz at Lincoln Center in New York City, says "In 2019, we have the entire spectrum of jazz being performed." With the above context in mind, the jazz continuum can be brought to your classroom in a variety of ways.

WHERE TO BEGIN?

As with other musical endeavors, establishing a basic concept of the music in your classroom begins by listening to it. "Treat it seriously," says Craig Skeffington, band director at South Portland High School in South Portland, Maine. Exposure to the important recordings of jazz is an important first step. In a classroom setting, Skeffington suggests using a resource like the Ken Burns' *Jazz* series, which is a 10-part documentary series about the history of jazz that aired on PBS in 2001, and is available on DVD and streaming platforms. "Get the sound of that [jazz] in your head," says Stoll. He recommends not overwhelming yourself, but instead focusing on the

Wynton Marsalis

Photo of Marsalis by Clay McBride.

standard repertoire and listening to quality literature. "Don't try to learn everything at once. Immerse yourself in jazz: Louis Armstrong, Benny Goodman (from the 1930s), Ella Fitzgerald, Dizzy Gillespie, Charlie Parker, Miles Davis (from the 1950s and 1960s), John Coltrane, Woody Herman, Art Blakey, Count Basie, and Duke Ellington (from the 1930s)." Skeffington, too, suggests listening to Louis Armstrong, "a musician to which a variety of jazz genres can be traced back."

Mike Kamuf—an author for Alfred Music Publishing, and co-director of instrumental music ensembles at John T. Baker Middle School in Damascus, Maryland—underlines the importance of knowing the key players on each instrument and in each genre (e.g., Dizzy Gillespie on bebop trumpet). It is also important to understand that some musicians transcend genres—for example, Miles Davis, whose music evolved over time (from cool jazz to fusion) and defies characterization. James Moore, dean of the

Count Basie

Ella Fitzgerald

faculty and former director of jazz ensembles at West Virginia Wesleyan College in Buckhannon, suggests a slightly different approach. "It does not have to happen chronologically. It is not a linear process. Let them come into it where it feels right." In ensemble settings, Skeffington notes that educators should "start by listening to the publisher's demonstration recordings of the ensemble pieces—listen to 'how it should sound.' Overall, with the available technology, there is no excuse not to listen." YouTube, streaming music services, and the jazz-specific streaming app Jazz on the Tube (*jazzonthetube.com*) are great resources for this. It is particularly important for students to listen to jazz to hear and begin to understand key concepts. "Use the recordings in your teaching as models," says Moore. These listening sessions can also serve as examples for class activities such as writing prompts and discussions about history. They can provide a background and context to studies of how jazz evolved, or how its harmonic and rhythmic characteristics influenced classical composers such as George Gershwin and Maurice Ravel.

CLASSROOM APPLICATIONS AND RESOURCES

In a general music classroom setting, Kamuf suggests, "introducing students to key historical players and styles of jazz via YouTube and performance videos. It's our job as music educators to help students make these connections, and technology has made this incredibly easy to do." Skeffington suggests that music educators use YouTube to bring jazz to students. "There are literally thousands upon thousands of videos out there dealing with jazz education." Online resources such as Jazz in America by The Thelonious Monk Institute of Jazz (*jazzinamerica.org*), as

Photos by William P. Gottlieb/Library of Congress.

"It's our job as music educators to help students make these connections, and technology has made this incredibly easy to do." —*Mike Kamuf*

well as Smithsonian Jazz at the National Museum of American History (*americanhistory.si.edu/smithsonian-jazz/education*) pair online media content and grade-specific lesson plans to present jazz material to students of different grades. "Use a text like *Discover Jazz* by John Hasse and Tad Lathrop or *Concise Guide to Jazz* by Mark Gridley that teaches jazz appreciation through listening," suggests Stoll. "Or, better yet, have a swing dance class … and introduce kids to music through dance! That makes it authentic and social!"

WHAT ABOUT IMPROVISATION?

Improvisation is an integral part of jazz and can be particularly challenging to teach if you do not have a jazz background. As a start, explore this through listening examples. One approach could include compiling a Spotify playlist of different versions of a jazz standard such as Billy Strayhorn's "Take the A-Train," and have students compare how different musicians solo over the same tune (e.g., the Cootie Williams trumpet solo on *The Popular Duke Ellington*, and Clifford Brown's trumpet solo on *Study in Brown*) and begin to expand students' understanding of how different musicians respond to the same chord changes. It can also be a participatory activity for classes on, for instance, guitar or piano performance, and theory. A live or recorded rhythm section can be used to work on this. Play-along recordings such as the Jamey Aebersold series, or those produced by other music publishers are great resources for this. Additionally, mobile apps such as iReal Pro or software like Band-in-a-Box can provide a technological solution. In teaching improvisation, Kamuf says that the approach you use "depends on the level/age of the group. If the group is young, start with simple, one-note patterns. Get everyone involved. Get the kids latched on first, and then they will get into it." Moore says that there are two challenges: Individual learning experience and getting comfortable with improvising. He suggests that students learn from listening to solos and recreating them on their own instruments. After seven days, sing along with the solo on the recording. With this process, once the student starts playing, he/she has internalized and vocalized the information. Moore notes that adding the theoretical components are important. "We have to do better at teaching the rules about how to apply the theory and harmonic aspects. Connect the theoretical and organic sides of the brain. Give both types of students' [learning styles] access to the other side."

MAKE CONNECTIONS

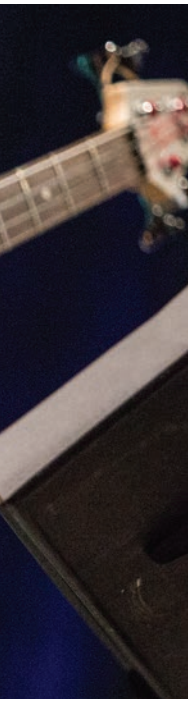
Making connections to what students are currently experiencing and listening to is important for effectively teaching jazz. Moore says that as students are searching for relevance for what they are studying, "we can show them the overlaps and the links between jazz and the music they listen to, providing them with a tangible connection to where their music has come from." This personal relevance can enhance students' understanding of jazz (and music in general) but, more important, as Stoll says, it will help make them a "cultural and literate populace."

Get Your Free Jazz Poster!

The Smithsonian Institution in Washington, D.C., has published a Jazz Appreciation Month poster for teachers and other enthusiasts of one of America's best-loved music genres.

This year's poster shows the third panel of LeRoy Neiman's painting *Big Band*, and features artists Gene Krupa, Dizzy Gillespie, Wynton Marsalis, Miles Davis, J. J. Johnson, Tommy Dorsey, and Glenn Miller.

You'll find a copy of the 2019 poster in this issue of *Teaching Music*, and teachers can order an additional copy at no charge from the Smithsonian at *smithsonianjazz.org*.



Photos clockwise from top by Ashlee Wilcox Photography/Documentary Associates LLC (2), and Matt Janson Photography.

OPENING DOORS FOR ALL STUDENTS

The upcoming 2019 NAfME National Conference will explore more ways to bring all students to music education!

BY LORI SCHWARTZ REICHL

THE THEME FOR the 2018 NAfME National Conference, held in Dallas, Texas, was "Amplify: Lead. Engage. Inspire," and it drew an overwhelmingly positive response from its organizers, presenters, and attendees.

Anne Marie Fennell—NAfME Innovations Council Chair and General Music Council Member, and also as a music educator and creative arts department chair at Mission Vista High School in Oceanside, California—led the Innovations strand of the conference. In an effort to promote student engagement in music-making, she says, "Presenters were asked to address character dispositions that support student-centered learning and music-making, and to also address the 'how' of teaching in order to encourage deep connections to music as students interact with their knowledge." Fennell most enjoyed and was inspired by "the powerful and open conversations, honest dialogue, and individuals sharing their stories, ideas, as well as needs for support. It was such a collaborative environment that was empowered by the ideas and dialogue of so many amazing music educators. Our room became a safe space where people were willing to discuss and connect, as well as push back a bit."

Alice Hammel, music education faculty member at James Madison University in Harrisonburg, Virginia, mentions that she was "delighted that NAfME is now purposefully including Culturally Relevant Pedagogy and issues of diversity and equity in our conferences." Hammel, who led the 2018 conference strand, "Amplify: Involvement,"

says that its purpose "was to create a greater awareness of students who are African American in our public schools and to talk about students who live in poverty." She recalls the poignant moment in the conference when Jeffrey Murdock from the University of Arkansas in Fayetteville discussed the struggles he had growing up in poverty as a young African American man, and the barriers he experienced before becoming a college professor. Hammel shares, "It was moving to see participants begin to cry as they realized ways they could change who they are in the future for their students. I appreciated being reminded that there is an element of racism in all of us and an element of classism in all of us. We need to work against that to make sure we can see our students for who they really are!"

As if on cue, the theme for the 2019 National Conference is "Amplify the Future of Music: Opening Doors for All Students." It will be held November 6–10, 2019, at the Gaylord Palms Resort and Convention Center in Orlando, Florida. Music educators, higher education researchers, music teacher educators, state leadership, preservice music educators, and others from across the country will gather to learn, network, converse, and collaborate.

According to Lynn M. Tuttle, NAfME Director of Public Policy, Research, and Professional Development, there are many pieces of the upcoming conference that she is excited to share with members. Similar to the 2018 event, Tuttle mentions, "the sessions offered at the 2019 conference will focus on themed content, allowing attendees to go more in-depth and deepen their understanding around big content areas in music education—everything from creativity (what is it and how do we allow for it in our performance-based classrooms?) to student engagement (how do we best engage students in our Standards-based learning environments?)." Tuttle announces that these content strands, which will be two days in length, will include the following themes to guide practice and collaboration:

• **Amplify: Creativity—**How do we create a learning environment that supports student voice, creativity, collaboration, and choice, whether via composition, improvisation, in current ensembles, or other pathways for creative musical endeavors?

• **Amplify: Student Engagement—**How do we engage all students daily

Top and right photos by Matt Janson Photography. Left photo by Anne Fennell.

LOOKING FORWARD TO THE 2019 ALL-NATIONAL HONOR ENSEMBLES

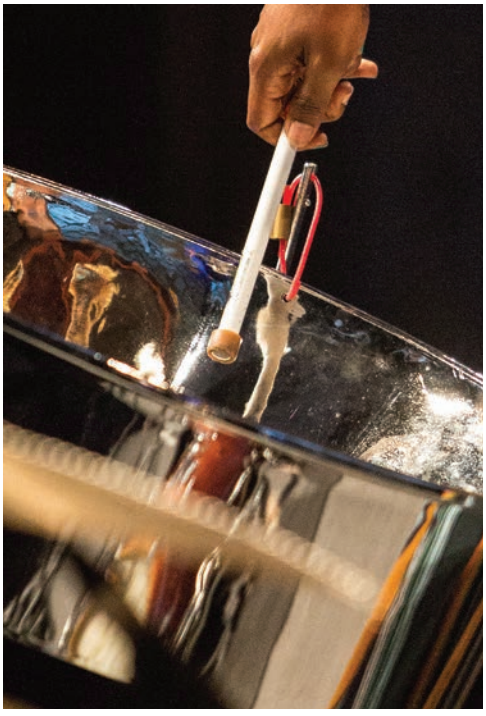
"The All-National Honor Ensembles performers represent collaboration and creativity in its highest musical form," says Bianca Roberts, Manager of Member and Student Programs for NAfME. "These exceptional musicians have the unique opportunity to learn from top conductors in the field." Students will be selected in June and then notified regarding their acceptance status by the end of the same month. Roberts also mentions, "We're excited to announce the first-ever All-National Modern Band. Students from across the United States will come together to play and sing the modern music they know and love on a variety of instruments: electric guitar, bass guitar, keyboards, drum-set, and more. The ensemble will be a chance for students to show their love and talent for performing pop, rock, hip-hop, R&B, and other modern musical genres. We're amped to expand our musical offerings to get more students involved in learning and performing music!"

within our classrooms and throughout our schools as they create, perform, respond, and connect to music?

- **Amplify: Instruction—**How do we expand instructional practices to support student ownership, voice, choice, and assessment in Standards-based, high-quality music education?
- **Amplify: Access—**How do we guarantee and expand access to music education for every student in our school sites and classrooms; this could involve parents, administration, and other outside connections.
- **Amplify: Community—**How do we successfully create a musical community within our schools and/or beyond school walls in urban, rural, or suburban settings?

Tuttle affirms that the layout for the upcoming conference will resemble that of 2018. "A major highlight for me was how successful this conference design proved to be. Many participants loved that the strands were in place, as it allowed for a more thorough discussion and more thoughtful outcomes, including practical ones for the classroom, as well as planning time to discuss what to do next."

Tuttle notes that there will be day-long experience tracks. She poses these questions to members: "Have you ever wondered about social-emotional learning, or how to incorporate songwriting into your classes, or how to start a ukulele program? Or a digital or hybrid music-performing class? Or perhaps a hip hop class or ensemble? These nine, day-long experience tracks will allow a teacher to dig in and learn a new instrument and how to administer a new program, or give a deeper understanding of a relevant topic. You'll learn how to build out a curriculum for this new program in your school, with information on logistics, resources, and the necessary tech. And, finally, several of these tracks will allow you to showcase your new learning in a



brief informance on the big stage at the end of the day."

JJ Norman, Professional Development & Collegiate Programs Manager for NAfME, enthusiastically shares the nine, day-long tracks.

- Gospel Choir
- Hip Hop
- Steel Drum
- Ukulele
- Composition in Traditional Ensembles
- Digital and Hybrid Music
- Liberation World Drumming
- Social-Emotional Learning
- Songwriting

"All nine will be offered in the course of the conference, with the first four tracks culminating in an informance at the end of the day," notes Norman.

Poster sessions are also a highlight of the conference as an "Amplify: Inspiration Showcase." "While poster sessions are well-known for our colleagues in higher education, we will have, for the second time, a poster session for K–12 educators to share what they know and what's going well in their classrooms," says Tuttle. Music educators are invited to showcase knowledge and research on three feet of table space, and the poster session will be paired with an afternoon reception.

"Combining again with our National Conference are our All-National Honor Ensembles (ANHE), which will include more than 600 of the top high school musicians from across the country," says Kristen Rencher, Director of Development, Strategic Initiatives, and Student Programs for NAfME. This year's ANHE conductors include Emily Threinen from the University of Minnesota in Minneapolis-Saint Paul (Concert Band); Soo Han from the Baldwin Conservatory of Music in Berea, Ohio (Symphony Orchestra); Tesfa Wondemagegnehu from St. Olaf College in Northfield, Minnesota (Mixed Choir); Bill Swick from the Las Vegas Academy of the Arts in Nevada (Guitar Ensemble); and Todd Stoll from Jazz at Lincoln Center in New York City (Jazz Ensemble). Scott Burstein of Little Kids Rock in Los Angeles, California, is scheduled to lead a new edition to the ensemble line-up: Modern Band.

Rencher notes that the conference week's events "will conclude with the All-National Honor Ensembles concerts, both Saturday evening and Sunday morning. Both events will

Photos by Ashlee Wilcox Photography/ Documentary Associates LLC.

Photos counterclockwise from top by Matt Janson Photography, courtesy of Anne Fennell, Ashlee Wilcox Photography.

take place in the same convention space within the Gaylord Palms Resort, and students, parents, and directors will have easy access to our exhibit hall, which will include our third annual ANHE College Fair. Over the past two years, NAfME has been pleased to welcome more than 75 of the top colleges, universities, and conservatories to discuss how their institutions could be part of these elite students' futures."

In looking ahead to the 2019 conference, Tuttle says, "As a music educator, I think in terms of not only what I'll see, but what I'll hear." At this year's conference she promises that members will "hear colleagues learning new instruments and new teaching techniques to better reach today's students; meaningful discussions about how we best engage our students and create better learning experiences in our classrooms; student compositions and how and why they compose; and performances from the All-National Honor Ensembles," as we celebrate student artistry under the leadership of outstanding guest conductors.

Attendance at the conference will allow participants to join in profound conversations and musical experiences with colleagues from across the country. It will be organized to allow attendees to dive deeply into the themes, and attend day-long experience tracks to immerse themselves in new musical programs to bring back to their schools. Tuttle notes that this type of learning "is what many administrators are asking for from their teachers." In addition, there are receptions planned throughout the conference period, allowing ample time for networking, music-making, and collaborating with colleagues. "These range from a jam session to a drum circle to the less formal performances that are part of the day-long experience tracks," remarks Tuttle.

Fennell is also helping plan and build the 2019 conference as a member of the Professional Development Committee. She looks forward to this year's conference and shares, "I believe growth and expansion occurs in individuals when people can find a glimpse of themselves within new possibilities, while they reflect on their current processes and practice. In education, change is the only constant, and as music educators we get to be a part of this expansive growth to engage all learners in music. How fortunate we are to be a part of this through music!"

For more information on the 2019 NAfME National Conference, visit *bit.ly/AmplifyTheFutureOfMusic.*

HARD WORK, BIG REWARDS

Darryl Taylor and the Weequahic High School Marching Band have overcome underfunding—and playing in sweat suits—to achieve greatness.

BY ANDREW S. BERMAN

The Weequahic High School Marching Band

DARRYL TAYLOR, head marching band director at Weequahic High School in Newark, New Jersey, knows the importance of band in his students' lives. With it, in addition to learning the value of hard work and commitment, "they will develop self-confidence, independence, and a sense of belonging," he says. Taylor believes in the power of band not only because he sees his students acquiring new skills on a daily basis, but also because he was a Weequahic Marching Band kid himself.

Taylor was a member of the school's band in the 1980s when he attended Weequahic High School. After graduating in 1987, he continued to play and work with the band as a mentor to the younger musicians, and studied privately with Otis Brown, Jr., one of his predecessors in the role of head marching band director there. "Under his mentorship, I received training in all woodwind, brass, and percussion instruments," Taylor remembers. After 31 years as assistant director of the Weequahic Marching Band, Taylor became head director last year. He says his passion for music has kept him with the band, "but, more importantly, I do it for the students."

These students are not just the students of Weequahic: Taylor's marching band includes members from other schools in Newark, as well as from nearby Irvington and Union, all in New Jersey. The band admits students as young as fifth grade. With such a broad membership, one would expect opportunities for funding to be expansive as well, but the Weequahic Marching Band has met with financial

Photo courtesy of Darryl Taylor.

struggles consistently. "The cost to purchase and repair instruments and equipment, as well as maintain uniforms for our kids, has always been an issue for our program," Taylor reports. When the band's uniforms deteriorated to the point that they could no longer be used, Weequahic went without them for three years. "The band members were wearing sweat suits and hoodies to their performances," recalls Taylor. It was then that the community got involved.

"Enough was enough," says Taylor, articulating the attitude that sparked a $30,000 campaign to outfit the marching band with fresh, new uniforms and replace their old and broken equipment, some of which was being held together with duct tape. The Weequahic High School Alumni Association spearheaded the effort with support from the Newark Police Department and the Newark Fire Department. The campaign soon went viral and caught the attention of NBC's *The Meredith Vieira Show*, which profiled Taylor and the Weequahic Marching Band in a December 2015 "Secret Santa" segment. In this segment, it was revealed that the Life Is Good Kids Foundation was making a gift of $15,000 to the marching band. "It was an honor and a privilege to be recognized on *The Meredith Vieira Show*," says Taylor. "The exposure from her show allowed the band to receive publicity and interest in our program, which in turn generated several donations as well as numerous opportunities for the band." The campaign is ongoing, but Taylor is proud to

announce that it has already yielded funds to purchase 60 new uniforms and several woodwind, brass, and percussion instruments. Success begets success, and Taylor shares that "as a result of our new look, the band has doubled in size."

A good program is often an indication of a good support system. In October 2017, Weequahic High School got a new principal in Newark native Andre Hollis, whom Taylor says has been integral to the success of the marching band. Just as the band's membership reaches outside the walls of the school, so does administrative support reach in. Taylor is proud to recognize the assistance of his district's superintendent Roger León, and school board member Kim Gaddy.

New uniforms are not the only thing that has students flocking to join the Weequahic Marching Band. Despite its financial hardships, Weequahic has always set a standard of excellence for its band, and it has the awards to show for it. Taylor reports that the band holds five national marching band championships, most recently from OrlandoFest in 2017. "Our marching band has consistently been known as one of the elite marching bands in our area," Taylor affirms.

"Every child who becomes a member of our program gains an extended family."

He knows that prestige attracts a fair number of students, but he believes there are other reasons kids join and stay. "The students continue to be a part of the band because our band is more like a family," he explains. "Every child who becomes a member of our program gains an extended family."

This sense of community that Taylor has fostered in his students is perhaps his greatest success. He recognizes the need in these kids' lives for guidance and positive reinforcement, and he's made the Weequahic Marching Band a place where students can go to get that support. They know that Taylor, having directed them on a volunteer basis for so many years, is there for them. He was an officer with the Newark Police Department before leaving the force to devote his time fully to teaching. He decided that the best way he could have an impact on

Photos courtesy of Darryl Taylor.

Darryl Taylor in rehearsal with the band.

children's lives was through his work with the marching band. Taylor recalls a time when his work shifts with the police department conflicted with marching band rehearsals; in his absence from band, attendance dropped, and he found out that one of his former students had joined a gang. Later, Taylor was called to the scene of a shooting and, when he arrived there, found that the former student was the victim. It was then that Taylor realized he could save more lives as a teacher than as a police officer.

Taylor's choice to devote himself to teaching marching band has certainly made a difference in the lives of his students. What he has helped create in the Weequahic Marching Band is a vital experience for a wide range of kids, the value of which can be seen beyond the walls of the school and past the cheering crowds on the parade route and the football field. The members of the band know they are involved in something special, and the influx of support validates their involvement even further. For many of them, this is the first time they're getting to wear a marching band uniform (that is not a hoodie and sweatpants). Quality matters, and having new instruments to play and looking their best while they do it is enhancing something that is already productive for them.

To learn more about the Weequahic Marching Band, visit Weequahic High School's website at *nps.k12.nj.us/weq*, as well as the site for the Weequahic High School Alumni Association, which can be found at at *weequahicalumni.org*. You can find Darryl Taylor's segment on *The Meredith Vieira Show* by searching for "Meredith Vieira Darryl Taylor" on YouTube. ▮

"I do it for the students."

Q&A

WITH DARRYL TAYLOR

Q What do you know to be true about teaching music that you didn't know when you started?
I initially thought, by becoming a band director, I would just be teaching music. However, I learned that teaching involves so much more. I teach music, create dance and flag routines, select uniforms and other attire, and more. Also, I must be able to teach and adapt to diverse personalities and various age groups, as our program involves youth ages 5–19. In addition, I learned that I teach not just music, but life skills as well, such as the value of hard work, self-discipline, time management and independence, among other things.

Q What do you think you'd be doing if you hadn't gone into music education? I was a police officer for the Newark Police Department until I retired a few years ago. I honestly can't say what I would do if I weren't teaching music; I am so passionate about what I do. However, if I were to do something else, I know it would be something that includes working with the youth and our community.

Q What's the biggest lesson you want your students to learn while in your program? While in my program, I want my students to learn self-confidence and responsibility. They should also learn that to be successful you must have an outstanding work ethic.

Q The music education profession would be better if ... We would all support our music programs with the same intensity that we use to back our athletic programs.

Q What have you learned about students and parents through your work? I have learned that the students are excited about being a part of our program, and because of their desire, it's easy for them to sacrifice and be dedicated. Unfortunately, I have learned that not enough parents are involved in their children's extracurricular activities. Some have conflicting work schedules, some have smaller children to attend to that prevent them from coming; however, there are a lot who just aren't interested in what their children are doing.

Q What advice would you give to a teacher trying to start a program similar to yours? I would tell them the same thing I tell my students: The work is hard, but the reward is massive.

RESOURCE DIRECTORY

2019 SUMMER STUDY

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

Music: Designed by Kjpargeter/Freepik. Burst: Designed by Freepik.

RESOURCE DIRECTORY

2019 SUMMER STUDY

CERTIFICATION PROGRAMS

The Kodály Institute of Kentucky

Contact: Dr. Michele Paynter Paise
Address: Morehead State University, 106 Baird Hall, Morehead, Kentucky 40351 U.S.A.
Phone: 606-783-2470
Email: *m.paise@moreheadstate.edu*
Website: *moreheadstate.edu/mtd*

Kodály levels I and II can be taken for graduate credit or for professional development. June 24–July 5, 2019.

Wichita State University Summer Kodály Program

Contact: Dr. Steve Oare
Address: 1845 N Fairmount, Box 53, Wichita, Kansas, 67260 U.S.A.
Phone: 316-978-6434
Email: *Kodaly@wichita.edu*
Website: *wichita.edu/Kodaly*

The two-week WSU Kodály Program provides three levels of training in the Kodály methodology. This year, we've added a track for secondary level teachers.

CONTINUING EDUCATION

The University of the Arts—Summer Music Studies

Contact: Dr. Jenny L. Neff
Address: 320 South Broad Street, Philadelphia, Pennsylvania, 19102, U.S.A.
Phone: 215-717-6006
Email: *Jeneff@uarts.edu*
Website: *uarts.edu/sms*

Join 300+ music educators enriched annually by graduate coursework in the UArts Summer Music Studies program. Expand your pedagogical, technological, musical, and instructional skills.

University of Bridgeport Summer Conducting Intensive

Contact: Frank Martignetti
Address: 126 Park Avenue, Bridgeport, Connecticut 06604 U.S.A.
Phone: 203-576-4407
Email: *fmartign@bridgeport.edu*
Website: *bridgeport.edu/music*

Deepen and refine conducting technique, rehearsal technique, and score study, primarily through choral music. July 8–12.

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

DePauw University

Contact: Steven Linville
Address: 605 S. College Avenue, Greencastle, Indiana 46135 U.S.A.
Phone: 765-658-6737
Email: *slinville@depauw.edu*
Website: *music.depauw.edu/vocalarts*

Vocal Arts is an intensive, one-week camp for vocalists featuring musical theatre, classical, and music education tracks. A prime opportunity to explore music as a collegiate major. This year's camp will feature Broadway star Christy Altomare, star of *Anastasia*, as a master clinician.

Southern Maine Music Academy

Contact: Ben Potvin
Address: University of Southern Maine, 37 College Avenue, Gorham, Maine 04038 U.S.A.
Phone: 207-450-3871
Email: *potvin.benjamin@gmail.com*
Website: *usm.maine.edu/music/southern-maine-music-academy*

This exciting, yet demanding, nine-day program gives high school musicians the opportunity for musical development through intensive group and individualized instruction provided by qualified staff and professional musicians. All academy members will participate in concert band, instrument sectionals, and small ensembles daily. Students may also audition for jazz band. Academy members will enjoy free concerts and nonmusical recreational activities.

GRADUATE MUSIC SCHOOLS

American Band College of Central Washington University

Contact: Scott McKee
Address: 407 Terrace Street, Ashland, Oregon 97520 U.S.A.
Phone: 541-778-4880
Email: *scottmckee@bandworld.org*
Website: *bandworld.org/abc*

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GENERAL MUSIC

Teaching Students with Dyslexia in the General Music Classroom

Extra processing time is needed for students with dyslexia.

"Not all children with dyslexia experience music the same way. Some will have one of several challenges," says Kimberly McCord, professor emeritus of music education at Illinois State University in Normal. She has chaired the International Society of Music Education's Commission on Music in Special Education, Music Therapy, and Music Medicine, and was the founder and first chair of the NAfME Special Research Group on Children with Exceptionalities.

According to McCord, "Many children with dyslexia have difficulty reading music." In the general music classroom, this can be applied to singing and/or the beginning use of instruments. This can be a teaching challenge, she explains, since "our music classes tend to be heavily focused on reading music." Often, music appears blurry to students with dyslexia. She reminds educators that "music is hard to look at because the contrast of black notation on a white background is too bright. Individual notes seem to jump around the staff, or parts of the staff are not visible at all." She suggests that teachers use colored plastic overlays to reduce eye fatigue and instruct students to highlight each space on the music staff in different colors. Students with dyslexia may also struggle to look ahead to the next measure when reading notation. In this case, McCord recommends teachers "have an aid use a small device that looks like a window that fits the size of one measure of music. This aid must read music well, because he/she will move the window forward while covering the measure just performed."

Matching pitch can be challenging to a student with dyslexia. McCord says, "If the teacher is assessing kindergarten students on matching pitch by asking them to sing independently, the child with the learning disability may need a longer processing time to sing the pitch back correctly. Often, the first pitch the child sings is incorrect. The teacher should understand that this particular child may require additional processing time to match pitch to that of the teacher's." Suggested strategies to help students match pitch are for a teacher to "scoop" their voice or point in the appropriate direction, up or down.

McCord also mentions that steady beat is a large focus of early childhood curriculum. McCord says, "Because of the slower processing time, students with a learning disability often cannot achieve the concept of steady beat."

Photo courtesy of Kimberly McCord.

Some students with dyslexia cannot spatially visualize their instrument to look like the fingering chart of their recorder, guitar, or ukulele. McCord shares that students may "reverse their instrument to look like the fingering chart, because the chart does not resemble what the instrument looks like in their hands." There are dyslexia-friendly fingering charts available for students on instruments such as recorder, ukulele, and guitar. She also remarks, "Students are terrified of singing and/or playing by themselves. If you know they struggle, don't embarrass them in front of their peers by making them sing or play alone."

McCord reminds us that students with dyslexia "cannot process so many different things in a piece of music, such as key signatures, time signatures, dynamics, tempo markings, and, of course, pitch and rhythm." She finds that students look at the contour of the melodic line and use that to help them with pitch. "They look at rhythm as slow and fast notes. For example, a group of 16th notes means 'play as fast as you can' or 'hold the note for a while.'" McCord recommends using alternative notation, and with software such as Figurenotes or Dorico, "you can create several versions of the notation within the software. Both include colors and symbols, and are much easier to understand than traditional notation. Another option is to let students play by ear by providing recordings for them to listen to and sing/play along. Extra processing time will be needed for these students, too."

The most important tip McCord shares with music educators is to discuss with each individual student, the student's parent(s), and other teachers about how best to assist the child: "Do this away from the group so as not to embarrass the student in front of their peers." In addition, she recommends asking the special educator to include the necessary music conversion notation software programs in the student's plan in order to make the curriculum accessible. "If it is written in the IEP [individualized education program]," notes McCord, "it should be provided out of federal funding for special education."

—Lori Schwartz Reichl

Braces needn't force a student to take significant time off from playing a brass instrument.

Photo from iStock.com/xavigm.

BRASS AND WOODWINDS

Brasses and Braces

Students face many challenges as they learn an instrument. As their bodies grow and develop, the attendant physical changes can create challenges—and for brass players, orthodontics can be particularly troublesome. The mechanical straightening of teeth and other aspects of the mouth and jaw can severely affect the development of brass performance skills, especially as the related muscles are developing. More important, braces can cause physical pain, bleeding, and emotional anxiety in the student. "I wouldn't practice. It was a lot of pain," recalls Mike Conerty, a trumpet player and band director at Hartford Memorial Middle School in White River Junction, Vermont. His experiences as a trumpet player dealing with braces inspired him to provide his students with encouraging ways to work around this challenge.

"The pain caused by the braces is actually caused by pressure the student uses," Conerty explains. To address this, he recommends returning to and working on the fundamentals of brass playing—specifically, tone production and air support—and suggests focusing on producing the best quality, "sweetest" sound possible. This result involves a focus on better air support, as well as better use of air, allowing the student to rely less on physical pressure to play the instrument, and therefore diminishes the negative effects the braces cause.

As with other medical therapies, braces work over time and with periodic adjustments that affect the dental structure incrementally. When students first get braces, Conerty says that the second day is the most painful day, as the teeth start to move. The second through fourth days are the most sensitive days for the student. On the first day after the braces are installed, he suggests that the student take it easy and not play. With the braces on, the student can lose half an octave and their tone can be adversely affected. Therefore, Conerty suggests that the new-to-braces brass player, "Save their emotions, and just finger along." When it is time to start playing again, Teflon tape on the brackets can help protect the inner mouth tissue; this works better than wax. As a reintroduction to the instrument, he suggests working on scale patterns that utilize

the first five notes of the B-flat major scale. As the teeth-straightening process progresses, the braces are often tightened, causing more pain which can, in turn, lead to using more pressure. Once again, Conerty suggests laying off the instrument for a day or so after tightening. When the braces finally come off, he notes, "They will find that their accuracy went away." To readjust to this reality, and to change muscle memory, he suggests lip slurs. "Spend some time to get used to what it feels like again."—*Peter J. Perry*

STRINGS

The Habits of a Successful High School String Ensemble

There's no doubt that all of us, from the newly-minted director to the veteran orchestral conductor, can benefit from the knowledge of great educators. For Chris Selby—NAfME member and orchestra director at the School of the Arts High School in Charleston, South Carolina—developing and fostering young string musicians and their directors is his passion. In addition to being a highly sought-after clinician, Selby is the co-author of *Habits of a Successful String Musician* and *Habits of a Successful Orchestra Director.*

"The most important information a teacher can give to beginning students is a vast and memorable collection of aural and visual examples of good string-playing." Since most educators have spent years watching and listening to their peers, private teachers, conductors, and accomplished performers, we should already possess a developed visual and aural image of the skills needed to be proficient in playing, teaching, and conducting. Because of our depth of knowledge, it is incumbent upon us to regularly model concepts to our students. "A young string student has none of this imagery guiding them. They must rely entirely upon the sounds and images they learn from their first teachers." Selby goes on to mention the importance of cultivating the aural image through listening to outstanding school and professional orchestras. This also serves to solidify the primary recording as the goal toward which the orchestra and the director should strive.

In addition to listening, Selby encourages students to internalize the music through singing. This offers the added benefit of imparting to students the tools they need to critique their own performance as well. For this, Selby asks students to write down performance goals and to share with the ensemble areas where they feel they've shown improvement and where they might be struggling. "Students learn and remember skills best when they teach these skills to someone else." Selby accomplishes this by pairing up stand partners and instructing them to listen to and watch each other, all the while paying attention to elements of bowing, intonation, fingering, and musicality, among others, and to provide feedback on these elements. "I have students tell each other all the positive things they heard in their partner's performance and one thing to work on." —*Stephen Holley*

"The most important information a teacher can give to beginning students is a vast and memorable collection of aural and visual examples of good string-playing." —Chris Selby

Photo from iStock.com/Furtseff.

PERCUSSION

Teaching Drummers How to Interpret Jazz Drumset Charts

Percussionists who have a background in primarily snare drum, mallets, and timpani often find it a challenge to read and interpret jazz drumset charts. Since there isn't a standardized method that arrangers or publishers use when writing these parts, it is up to the players to determine what is musically appropriate for the given situation.

"A drumset chart is like a GPS guidance system that tells a driver when to begin, the length of the trip, when to make turns, and when the driver has arrived at the destination," states Michael Sekelsky, retired dean of the College of Arts, Humanities, and Social Sciences, as well as professor of music and assistant director of bands at the University of Central Missouri in Warrensburg. "The GPS doesn't tell the driver how fast to drive, when to

Michael Sekelsky teaches a young drummer.

Photo courtesy of Michael Sekelsky.

speed up or slow down, when to yield, or when to come to a complete stop. The comparison is that a drumset chart simply indicates a beginning, middle, and end. The chart usually includes the style of the piece. Sometimes, but not always, information like cues, rests, fills, form, and dynamics are included."

It is important for drummers to develop the confidence to "look away" from the part and listen to the rhythm section and horns. "Many big band drummers employ the technique of listening before reacting," continues Sekelsky. For example, the music may be best served with the drummer playing through the entire jazz drumset chart and doing nothing more than keeping time.

Sekelsky recommends that drummers who are approaching jazz drumset charts should bear in mind the following:

• Style: Does the style marking appear to be correct? Is there a written timekeeping pattern on the part? Is your timekeeping pattern lining up with the bass player's part and rhythms?

• Form: Many jazz charts follow standard jazz forms such as AABA. Other forms may be more like commercial music: intro, verse, verse, chorus, verse, solos, and a chorus at the end. A musical drummer will understand the form of the chart and, like other musicians in the ensemble, repeat sections according to the form.

• Dynamics: Where are the high points of the chart? Where is the drum part simply accompaniment? Does your groove and choice of playing surfaces fit the texture of the band, section, or soloist?

• Accents and cues: What are the other instruments doing throughout the chart? Are there accents or cues marked that the drummer should just ignore? Are there accents that you hear that are not marked in the chart?

Sekelsky notes, "It may take several times through a chart before there is a clear understanding of what to play and what to ignore. Listening carefully and progressing through the chart with purpose will go a long way in determining the best drum part to create for each piece of music."

For additional information about the various notations used for beginning, intermediate, and advanced drumset charts, as well as suggestions for setting up or kicking the band, see Sekelsky's PDF "Decoding the Jazz Band Drum Chart" at *sekelsky.com/Decoding.pdf.* —*Steve Fidyk*

CHORAL AND VOCAL

Vocal Improvisation Games

Improvisation, while a valuable skill for a student to master, can be intimidating for those singers who are new to it. One way to help them along is to use vocal improvisation games in your choral classroom. "Because improvisation games ask students to produce vocal sounds that are not rule-bound in the traditional sense of notation, they learn that there can be freedom in the ways they express themselves vocally and musically—vocally in terms of the myriad ways that a voice can be used expressively, and musically in terms of pitches and rhythms that may be chosen based on a given context," notes Patrice Madura (Ward-Steinman), professor of music education at the Jacobs School of Music at Indiana University in Bloomington. "Vocal improvisation games also help students learn to listen to the sounds around them more carefully, and develop deeper aural understandings of how music works."

The games themselves can range from the simple to the complex, and therefore can be used with any level of student. "It's important to match the game's musical requirements to the students' skill level," says Madura. "Students with little musical knowledge or experience can improvise with vocal sound effects to enhance a story, while sophisticated musicians can play with a variety of vocal ornaments to embellish a musical phrase, or with the use of different jazz scales over the 12-bar blues progression." In terms of group size for this activity, that depends on its goal. "Small group games are best when the goal is to give each individual the opportunity to improvise a short solo, while large group games can make students feel 'safer,' contributing to a mass or wall of improvised sound."

Madura notes that some students may be inclined to feel self-conscious, "however, if the teacher keeps the game focused and interesting, the students will find themselves intrigued and having fun. One strategy I discovered through trial and error was that having singers improvise a melody while using lyrics about a recent vacation or upcoming holiday helps take their attention off their fear

of singing the 'right' notes. The result is a more natural vocal improvisation that encourages humor, relaxation, and better communication among the improvising singers."

Here are just a couple of games that Madura recommends:

• "Echo Me: In a circle, one student sings a short, four-beat musical pattern on 'doo' or solfège, and the next student imitates it. Each student in the circle imitates the previous student's pattern without losing a beat. When successful, ask students to repeat the game, but instead of imitating exactly, change the dynamic level of the previous person's melody. Repeat again, asking students to change the articulation of the previous person's melody (i.e., from legato to staccato). Variation: Repeat the game in triple meter and/or minor tonality."

• "Circle Song: Stand in a circle, eyes closed. Anyone may start a vocal ostinato. Anyone may join in at any time, layering melodic or rhythmic patterns over the ostinato. Text may include scat syllables, humming, or lyrics made up on the spot. Variation: Layer the ostinatos from the highest range to the lowest range."

For other games and more information on this topic, see Madura's two books: *Vocal Improvisation Games for Singers and Choral Groups*, co-written with Jeffrey Agrell; and *Getting Started with Vocal Improvisation*. —*Susan Poliniak*

ALTERNATIVES

Teaching Jazz Composition

Teaching jazz composition to middle or high school students can be a daunting task. "The most important thing is to listen to jazz," explains Barry Milner of the Eureka Springs Public Schools in Eureka Springs, Arkansas. "Folksongs of the African American tradition, ragtime, New Orleans–style, blues, big band of the early 20th century (both Chicago and New York), bebop, cool jazz, and acid jazz," is just one sample list for listening . "Listening to jazz from early elementary through high school helps to provide a background to this genre and style."

Jazz performance is, clearly, the goal of jazz composition, and the core of every great jazz performance is improvisation—but this can be a subject that is difficult to teach and unnerving for a student to approach. "There are several excellent method books about how to get started performing jazz if the student is an absolute beginner," continues Milner. "The first is *Essential Elements for Jazz Ensemble* by Mike Steinel, and the second is *First Place for Jazz* by Dean Sorenson. Both books are excellent methods into performing jazz style, and start at the absolute beginning. They are also excellent for students who are new to the concept of improvisation."

There are also many exercises and classroom group activities that an educator can explore when teaching jazz composition. "As a class, you can take any jazz tune and alter the rhythm of the melody forward and/or back by a half beat in places," states Milner. "The main beat emphasis in jazz, rock, and pop is on beats two and four in 4/4 time. So, a potential exercise could be: Take a familiar piece and play around with the rhythm of the melody by shifting it forward or back by a half beat. This would be a good exercise for a middle school student to do and play on their instrument. Scales are also important source material for melodies and improvisation. Those who know major, minor, pentatonic, blues, whole tone and symmetrical scales, and modes will have an easier time coming up with material for melodies, countermelodies, and improvisations."

Here is just one method that Milner recommends for taking a basic idea

IS THERE A COMPOSER IN YOUR CLASSROOM?

The NAfME Student Composers Competition, sponsored annually by the European American Musical Alliance, invites young people from elementary through graduate school to submit a composition they have created to be considered for performance and monetary awards.

One of the 2018 winners, Helen Lyons, called her participation an "incredible experience" and was inspired by the opportunity to have her string work "Midnight Traveler" performed.

Learn more, including how a student can enter the 2020 competition, at *bit.ly/NAfMEStudentComposers*.

Enjoy the entire November 2018 Young Composers Concert, which took place in Dallas, Texas, at *bit.ly/2018YoungComposersConcert*.

"Vocal improvisation games also help students learn to listen to the sounds around them more carefully." —Patrice Madura (Ward-Steinman)

Photo by Alain Barker, Indiana University Jacobs School of Music.

Listening is very important when first learning jazz composition.

and developing it to create a new musical composition:

1. Decide on the time and key signature.
2. Create a one- to two-measure rhythm.
3. Write the harmony for that one- to two-measure rhythm. Always start with the I chord of the key.
4. Improvise over the I chord using the major and minor pentatonic scales, and the Mixolydian and Lydian modes. —*Steve Fidyk*

ORCHESTRA

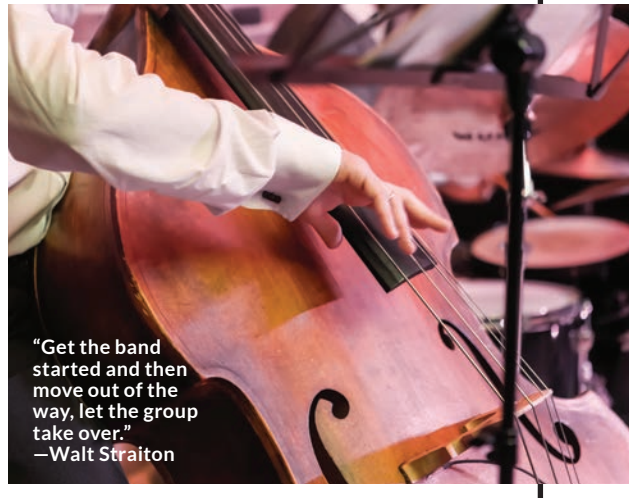
Preparing Your Orchestra to Play Jazz

Even with a roomful of skilled instrumentalists, orchestra directors may find that there are challenges to bringing together classical musicians and jazz for the first time. How can you ease that transition and give your students a valuable and educative experience with this most American of musical art forms?

In terms of prerequisite knowledge required in your student musicians, it is quite modest: "Know the major/minor scales of the key that you're working in. I always start from a minor," recommends Walt Straiton, educational support manager for the Conn-Selmer Division of Education, former director of orchestras at Williamsport Area High School in Williamsport, Pennsylvania, former string chairman of the International Association for Jazz Education (IAJE), and professional pops conductor. As for that first repertoire, he recommends beginning with "an original head chart, no notation, taught by rote—a simple four-measure melody that works over a 12-bar blues pattern (three times a four-bar melody) to build upon the aural tradition of jazz." This beginning strategy helps to ease the fears that your otherwise-classical orchestral musicians may experience. "I've always endeavored to eliminate the 'fear factor'—unison performance tends to raise everyone's comfort level more rapidly. Kids are quick to get traction," notes Straiton, who otherwise emphasizes that most important of practices for all musicians: listening. "I start by having the kids briefly 'listen' to capture the 'aural essence,' and then jump into the tune." Beyond actual playing in the rehearsal, listening to recordings by jazz greats is, of course, also a good idea so that students can get that "feel" into their ears and minds. "Find and share relevant recordings that feature jazz in a string context." Of particular relevance to your string players are examples by jazz violinists. "Reference the recordings of Stéphane Grappelli, Noel Pointer, and Regina Carter," advises Straiton.

In terms of your own conducting of your budding jazz orchestral musicians, the advice is to keep things minimalist. "Just watch a great jazz ensemble director," notes Straiton. "Get the band started and then move out of the way, let the group take over—kind of like a conductor-less Brandenburg Concerto."

Eventually, you may wish to allow students to improvise—jazz is all about improvisation, after all. This can greatly intimidate many classical musicians, and not just those who are young students, so some encouragement may be required to get your orchestra at even a minimal level of comfort. "Stress that in jazz, in many ways, there is no such thing as a 'wrong' note," advises Straiton. "Some notes are better than others, and they should trust their ears—and instincts—to know the difference. Trial and error, for sure." —*Susan Poliniak*



"Get the band started and then move out of the way, let the group take over."
—Walt Straiton

BAND

Planning the Best-Ever Band Camp

According to Tremon Kizer, associate director of bands and director of athletic bands at the University of Central Florida in Orlando, the most essential element of a successful preseason marching band camp is a great staff. This includes experts to instruct or coach the drum majors,

Photos from top: iStock.com/DragonImages; iStock.com/nsergeyn.

guard, dance team, majorettes, woodwind and brass sections, drumline, and section leaders. Kizer also notes, "A logistical support team is necessary to set up and tear down the field and sectional rooms, fill water coolers, provide snacks, and so forth. You also need people who know CPR and first aid." Kizer's collegiate marching band program has two doctors on staff.

Regarding the facilities, he mentions that "sectional rooms and marching band practice field(s) and/or parking lot(s) that are accurately painted" are also crucial. Equipment needs, Kizer says, include "a good microphone system for the field and a tower that has enough height where the instructor can see the whole field." In addition to having selected music and drill ready to be taught by the start of camp, he recommends that directors prepare a daily breakdown of what needs to be accomplished. "This should include only the things that your students will need to know for the marching band season." He further notes that directors often teach things that the students will not instantly need, simply out of tradition.

"The more things you complete early on, the easier band camp will be." —Tremon Kizer

Kizer often begins planning his marching band camp in February: "The more things you complete early on, the easier band camp will be." In regards to planning the show selection and design, he insists that this should be started immediately and finalized by early spring. "The music should be arranged by June so the drumline and guard coaches can begin writing."

Effective communication with students, parents, arrangers, drill designers, staff, and administrators is also required. Kizer notes that this communication includes "everything from what types of forms need to be completed, to the band camp schedule." In addition, staff need to know what time to report each day, their teaching content and location, when they will be compensated for their time and expertise, and so forth.

Kizer highlights a few additional tips for running a successful marching band camp:

- Always have a plan.
- Remain encouraging, especially to your students.
- Go slow to go pro. Have your students learn at a pace at which they will absorb everything you need them to learn.
- Treat your staff well. They will treat your students well in return.
- Always put your students and staff in a position to be successful.
- Don't use exercise as a form of punishment, especially in the heat.

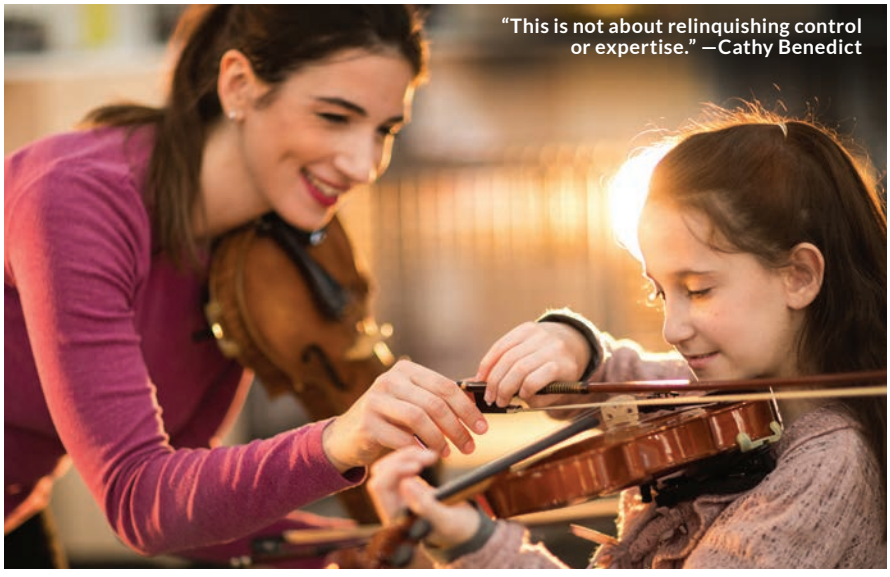
"You will need to plan with the end in mind" Kizer recommends. "For instance, if your goal is to go to Nationals for Bands of America, then everything you do throughout band camp should help you prepare for those performances." Not to be forgotten, he adds, is "support from family and friends. This is one of the most intense times of the year and you, the director, need someone or a set of people to go to so you can recharge your battery for the next day." —*Lori Schwartz Reichl*

Photo by Mike Kitaif.

BY STEPHEN HOLLEY

Thinking through Classroom Management

How can music educators best invite their students into the learning experience?



"This is not about relinquishing control or expertise." —Cathy Benedict

"THESE ARE HUMANS not just in front of us, but with us, and as such we shouldn't be 'managing' them. We want to create, as a class community, a space in which all feel comfortable participating and creating; a space in which control doesn't govern every decision we make as teachers." For Cathy Benedict, NAfME member and associate professor of music education at Western University in London, Ontario, Canada, "classroom management" is both a phrase and a mindset that is as antiquated as it is oppressive. Benedict chooses to invite her students—no matter the age—into the learning experience and to respect their position as learners. "This is not about relinquishing control or expertise; it is about honoring what it means to teach and learn—to be human."

To achieve this manner of symbiosis in her classroom, Benedict notes the importance of flow and a well-thought-out lesson plan. "What helps me when I work with young students, even university students, is the importance of flow. And by that I don't necessarily mean having a lesson that jumps from activity to activity to activity, quickly paced. I mean a lesson plan that has been thoughtfully imagined where each engagement is connected musically." Benedict also values the power of silence and uses it often. "It may seem counterintuitive to leave places of silence with students … we ruin it all of the time by immediately giving a direction after something has come to an end—which only serves to model to the students that reflection isn't important or necessary." Reflecting on and sharing in the learning experience is key to building a learning environment that is both thoughtful and respectful.

"It is about honoring what it means to teach and learn."

Benedict acknowledges that this skill might not come about as planned the first time, but she encourages teachers to push past these awkward moments. "I always tell teachers with whom I am working not to give something up just because it didn't go the way you wanted it to go the first time." Benedict suggests the learning curve is applicable to teachers as well, and that we should consider this and share with our students. "The most powerful step we can take is to share with the students why we are engaging differently and to model to them our willingness to think out loud about our own decision-making processes."

As an educator who is deeply invested in teacher education, Benedict believes that teachers want more from professional development than a simple "what's going to work for me on Monday." One of her tweets from this past year reads, "The more I work w/ teachers I recognize they want to think critically about what they do; they long for a space to think through w/ others. Workshops that only present 'activities to take back that 'work'' deny/suppress inherent transformative capacities." Indeed, she has faith in teachers and their ability to act and be treated as musician scholars in their own right.

Redefining classroom management requires a reconceptualization of how we act toward and with the young humans under our tutelage. You can learn more about Benedict's philosophies and teaching strategies by visiting her website at *cathybenedict.com*.

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BY STEPHANIE JONES

Risk Assessment

Music students are at greater risk for being bullied.

FOR YEARS, educators have been well versed in anti-bullying awareness, rhetoric, and strategizing. But many music teachers have little concept of bullying's growing prevalence among music students themselves, with much of the aggression taking place inside the music room. Quantitative analyst and NAfME member Kenneth Elpus teamed up with colleague Bruce Carter to share with music educators the alarming data collected in their chorus rooms.

Music educators can help by teaching their students bullying-response communication strategies for both victims and witnesses.

"The biggest revelation from our research is that music and theatre students are more likely than kids who are not music and theatre students to report that they have suffered some sort of bullying aggression," says Elpus, who works as associate professor of music education at the University of Maryland School of Music in College Park. Elpus and Carter's findings suggest that more than one in three music and theatre students experience bullying, with those numbers peaking in middle school.

Elpus and other experts agree: For music teachers to have a chance at reducing and eliminating bullying, awareness is critical. The report identifies two models of adolescent bullying infecting the music room: victimization through physical aggression and victimization through social-relational aggression. Elpus argues that these models developed out of what he considers "somewhat outdated gender roles in adolescent culture," but are nonetheless helpful in distinguishing two distinct categories of bullying, both of which affect music students.

"A lot of the bullying research looks at these two kinds," says Elpus, "one as being more prevalent in 'girl culture'—and that's bullying by social exclusion, rumor-spreading, or secret-sharing, versus physical aggression, which tends to be more associated with adolescent masculine culture. One uses friendships as a weapon; the other uses threat of violence."

> "You really need to have a handle on the social climate in your rehearsal room."

Female music and theatre students reported the highest incidence of social-relational victimization than any other group of adolescents, according to the study. Perhaps the most chilling aspect of this type of bullying is its inherent detection resistance. "Social-relational aggression can happen in a choir room in two glances," says Elpus. "You can have a kid make eye contact with a kid who's a victim and then make eye contact with a kid who's an ally-perpetrator … and that [action] can be almost invisible, even to a really good music teacher."

Fortunately, music educators have an edge: "Music teachers often serve as an influential nonparental adult," says Elpus. "If you're serving this mentorship role for your students, you really need to have a handle on the social climate in your rehearsal room—or in and around your rehearsal room."

Elpus and his colleagues recommend music teachers and their students engage in classroom-level supports, which may include using instructional time to discuss bullying, developing social and emotional competencies among students, helping students improve peer-to-peer communication, and teaching bullying-response communication strategies for both victims and witnesses.

Photo from istock.com/Steve Debenport.

collegiate

BY ANDREW S. BERMAN

Working with Administrators

A good relationship can save time, frustration, and your program.

THE RAPPORT YOU HAVE with your principal and other school and district leaders makes a difference. Mark Lane, NAfME member and emeritus professor of music at Central Washington University in Ellensburg, says that a good relationship with your principal can make them a partner in building your program.

Fostering connections with your administrators takes time and effort. "Take the time to come in to the office on occasion to just talk," advises Lane. Beyond casual conversation, He suggests educating the principal about your program and its value to your students whenever you can. "Advocacy should be part of everything you do and a part of all communications with administrators, parents, and students," says Lane. In these face-to-face interactions, let the administrator get to know the real you, and let them see your passion for your subject. Take care not to complain, and don't be afraid to ask questions. "The administrators will appreciate the fact that you are trying to learn school and district procedures, which ultimately makes their jobs easier," Lane adds. Later, when you forward them short emails with the latest research findings, the principal will remember the pleasant conversation the two of you had about music.

Take the time to create an effective communications style to foster positive rapport with your administrators.

"Advocacy should be part of everything you do."

In addition to one-on-one conversations, your administrator's perception of you is shaped by how you manage your classroom. Administrators are busy, so Lane counsels that involving them should be a last resort. "If you are unsure whether you should seek administrative support, you definitely should ask your immediate supervisor," advises Lane. If you know a problem is making its way to your principal's desk (say, via an angry parent), try to beat it there. "Administrators hate surprises.

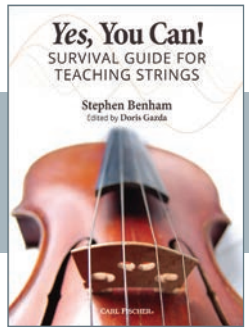
Remember that administrators are on your side. Interactions should start from that place of common interest. Lane offers the perspective that "principals want all their teachers to succeed so students succeed." A policy of open communication is always best. "Own your mistakes." Your principal's impression of what went on may be inaccurate, and perception matters, so clear it up. Your principal may not have a background in music, and that's not their fault. You can be the person who educates them, and who better?

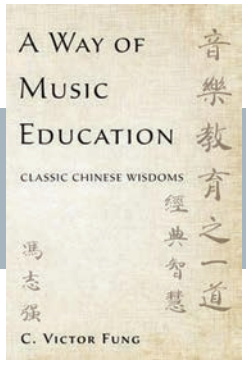
Principals respect professionalism, so embody it in your work life, and understand their point of view when you've crossed the line. Lane recalls an incident early in his career when he spoke out of turn to a parent about his principal. The principal found out about it, and reacted sternly. Lane says he'll never forget what that principal said to him: "Either we are going to build this program together, or it will never be built!" That moment was formative for Lane, and he recalls it as a turning point. He repaired the relationship, and from then on they worked together. "It totally changed the way I operated, and we went on to build a band program from 40 kids to over 250 kids."

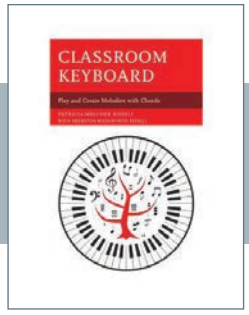
"Ultimately, the relationship you have with your principal can save you time and frustration," summarizes Lane. "This will give you more time to spend on what we all love: making music!"

Photo from iStock.com/Yakobchuk Olena.

resources







BOOKS ▶

Music Education in the Caribbean and Latin America:
A Comprehensive Guide

Edited by Raymond Torres-Santos (2017, 282 pgs., hardcover $90.00, paperback $45.00, eBook $42.50) This textbook discusses music education from 20 Latin American countries and Caribbean islands, including Costa Rica, El Salvador, Guatemala, Mexico, Peru, Venezuela, Cuba, Puerto Rico, and others. As regards the music of each, it addresses the early days, music education in Roman Catholic education/convents, Protestant education, public school/music in the schools, cultural life, music in the community, teacher training, music in university/higher education, development, and more. **NAfME/ Rowman & Littlefield,** *rowman.com*

INSTRUMENTS ▶

Komplete Kontrol M32

By Native Instruments ($129.00) This portable, USB 2.0-bus–powered keyboard and MIDI controller is designed to provide hands-on workflow and comprehensive digital audio workstation capabilities with a small footprint and less than 3 pounds of weight. Thirty-two synth-action keys work alongside eight touch-sensitive control knobs, two touch strips, and a four-directional push encoder to help you with all of your playing and inputting needs. **Native Instruments GmbH,** *native-instruments.com*

Yes, You Can!
Survival Guide for Teaching Strings

Text by Stephen Benham, Edited by Doris Gazda (2018, 132 pgs., spiral-bound $45.00) This practical guide for teaching the essential techniques of orchestral string instruments may prove useful for those coming into this from another discipline, such as band or choir. It describes techniques and compares them to knowledge music educators already possess. Topics covered include tone production, bowing, string crossing, markings, left-hand technique, tuning, aural skills, rehearsal preparation and routines, adaptations, string program organization, and more. **Carl Fischer Music**, *carlfischer.com*

A Way of Music Education:
Classic Chinese Wisdoms

By C. Victor Fung (2018, 240 pgs., hardcover $99.00, paperback $27.95, eBook price varies) *A Way of Music Education* integrates ancient Chinese thought into the canon of music education in a structured, systematized, and philosophical way. The book's three central sources—the *Yijing* (*The Book of Changes*), Confucianism, and Daoism—inform author Fung's argument that the human being exists as an entity at the center of an organismic world in which all things and events, including music and music education, are connected. **Oxford University Press**, *oup.com*

Classroom Keyboard:
Play and Create Melodies with Chords

By Patricia Melcher Bissell with Brereton Wadsworth Bissell (2017, 128 pgs., hardcover $45.00, paperback $22.00, eBook $20.50) This book—which includes 100 musical elements and 300 activities—has modular content that can be taught in several flexible formats. Melodic repetition and gradually more demanding accompaniments help students play successfully. Those with prior experience will find that this course introduces them to aspects of musicianship that can enhance future efforts. **NAfME/ Rowman & Littlefield,** *rowman.com*

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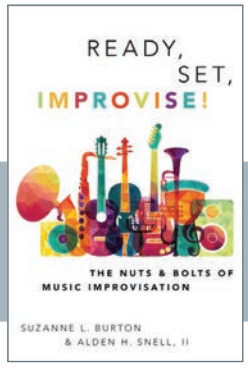

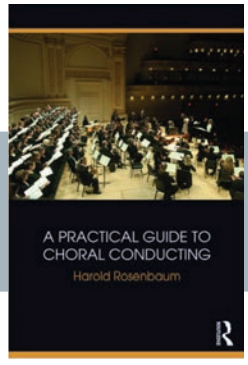

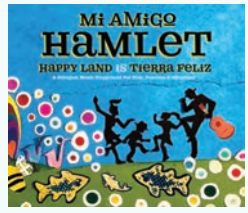

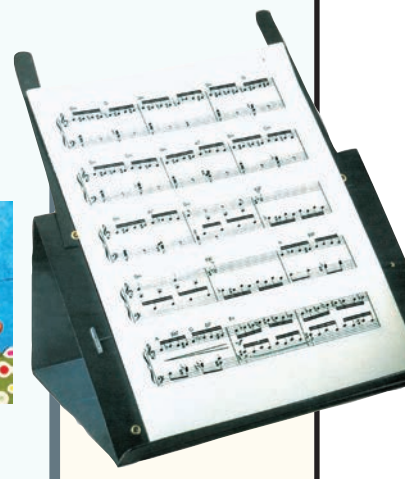

Ready, Set, Improvise!

The Nuts and Bolts of Music Improvisation

By Suzanne Burton and Alden Snell (2019, 112 pgs., hardcover $99.00, paperback $19.95, eBook price varies) *Ready, Set, Improvise!* addresses improvisation in a cogent, practical, and sequential manner. This book provides an easy-to-follow sequence for guiding improvisation instruction and gives techniques for assessment of students' skill and conceptual development. Burton and Snell explore lessons in singing, rhythmic chanting, moving, and playing instrument exercises that prepare students to improvise. **Oxford University Press**, *oup.com*

A Practical Guide to Choral Conducting

By Harold Rosenbaum (2018, 236 pgs., hardcover $155.00, paperback $51.95, eBook price varies) Rooted in the experience of a professional choral conductor, this book provides a guide to practical issues facing conductors of choral ensembles at all levels, from youth choruses to university ensembles, church and community choirs, and professional vocal groups. Paired with the discussion of practical challenges is a discussion of over 50 key works from the choral literature, with performance suggestions to aid the choral conductor in directing each piece. **Routledge Taylor & Francis Group**, *routledge.com*

AUDIO RECORDINGS ▶

LIGHTSPEED!

By The Shazzbots (2019, 12 tracks, CD $12.99, digital download $9.99, vinyl $24.99) The Shazzbots have launched their third album. *LIGHTSPEED!* blasts off with songs such as the "On the Playground," which captures the fun of a playground scene, "Beauregard Ogilby Balderdash" a Bo Diddley–rhythm tune about an eight-year-old with a handlebar mustache that matches the length of his name, the rollicking country number "If You Knew Yuri Like I Know Yuri" performed at warp speed with vocal patter, the story-song "I Think I Lost My Dinosaur," the novelty song "Something's Stuck In My Kazoo," and others. **The Shazzbots, LLC**, *theshazzbots.com*

Happy Land Is Tierra Feliz

By Mi Amigo Hamlet (2018, 16 tracks, CD $14.99, digital download $9.99) In this album, the inspiring artist Mi Amigo Hamlet brings merengue, salsa, rumba flamenco, bossa nova, and more into the mix, while combining Spanish and English in ways that help expand young listeners' second-language skills. Several of the tunes cover items such as colors, modes of transportation, and months of the year, but in a very personal way. Songs include merengue/ska-inflected "Happy Land," the outdoor song "Pajarito," rumba flamenco–flavored "Laila," and more. **Hamlet Meneses Music**, *miamigohamlet.com*

ACCESSORIES ▶

PROP-IT Portable Tabletop Music Stand

By S.A. Richards, Inc. ($14.99) This lightweight, compact, portable stand—which is only 8" x 11" when collapsed, making it easy to tote along in an instrument case, gig bag, or backpack—can be a tabletop option wherever floor-model music stands are either unavailable or impractical. Made of sturdy, lightweight, black plastic, it can be set up almost instantly to 11" wide by 6" high by 8" front-to-back to hold sheet music, books, smartphones, and tablet computers at a helpful angle. "Flip-up" extensions on the front can support oversized items such as fully-opened sheet music and other large papers, and an elastic page holder can help to keep books open and loose material secure. S.A. Richards, Inc., *sarichards1@nj.rr.com, musicarts.com*

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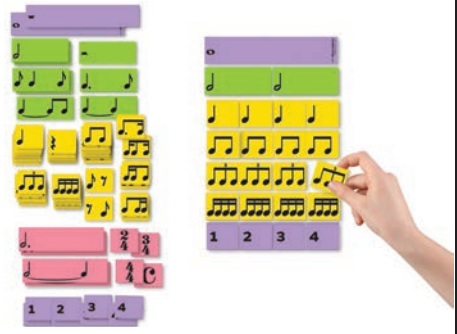
TEACHING AIDS ▶



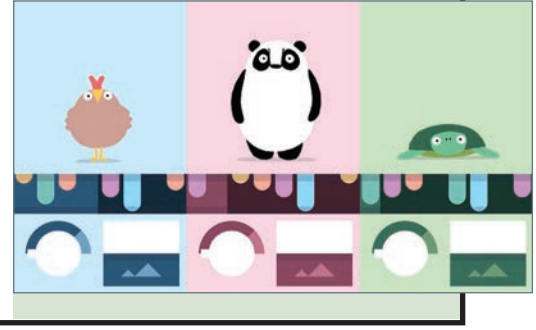
Music-Go-Rounds:
Mini Rhythm N'Counters Set

By Music In Motion ($49.00) This 64-piece kit of highly visible, durable, and non-fading 2.5" tall silicone strips made of soft, flexible, washable food-grade silicone can cling to whiteboards, laminate, or any smooth surface to help teach the concepts of note values and relationships, counting, meter, and time signatures. With them, students can visualize durations of rhythms by the relative lengths of the pieces, and music educators can arrange and play rhythms, as well as build rhythm towers. A link to activities and games for the whiteboard and floor is included. **Music In Motion,** *musicmotion.com*

APPS ▶

Bandimal

By YATATOY (iOS $3.99) This intuitive composition app for iPhones and iPads—full of engaging animations and sounds—brings the fun of making music to little hands and musical minds. Kids can create their own music by choosing from a variety of instruments and beats, and then see them played out by a playful group of creatures grooving to their own tunes and loops. All of the material includes only white-key pitches, so there are no "right" or "wrong" possibilities; the littlest composers can create music using a frustration-free process. **YATATOY,** *yatatoy.com*



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bravo!

TONY KADLECK

TRUMPETER Tony Kadleck has been praised as a highly effective sideman who has lent his hand to numerous musical activities. He is currently one of the most sought-after trumpet players in the New York area. While attending the New England Conservatory in Boston, Massachusetts, and the Manhattan School of Music in New York City, Kadleck studied both classical and jazz music, which would later benefit him, as he went on to perform and record with the Boston Pops Orchestra. In 1986, Kadleck was asked to join the trumpet section of the Buddy Rich Band. He has recorded with artists including Luther Vandross, Michael Jackson, Elton John, Celine Dion, and Tony Bennett, and has performed live with Frank Sinatra, Ella Fitzgerald, Stevie Wonder, and Steely Dan. He is currently a member of many ensembles, including the Maria Schneider Orchestra, the New York Pops, the John Fedchock NY Big Band, and John Pizzarelli's "Swing Seven." He is on the faculty of Purchase College in Purchase, New York, the Manhattan School of Music, and Montclair State University in Montclair, New Jersey. His recent CD *Around The Horn* is available at *tonykadleck.com* and on iTunes.

What is your earliest musical memory? We went to church each week, and I vividly remember hearing the organist play. I couldn't read music at that time, but I tried to follow along in the hymnal. I suppose that was my first real introduction to live music.

You've had an incredible career. What has been your favorite accomplishment so far? Just pondering this question makes me realize how lucky I've been. There have been several "goose-bump moments," as I like to call them. I suppose that it would be a tie between Frank Sinatra's final European tour and Michael Jackson at Madison Square Garden. And seeing one of my former students sitting next to me on a gig also qualifies as one of my favorite things!

What's on the horizon for you? I'm looking to do more teaching in addition to performing. I also have a new big band recording coming out within the next few months, which I'm very excited about.

What advice do you have for the kids who want to follow in your footsteps, and for the teachers who want to help them? While it used to be the case that just playing great would guarantee you a certain amount of success, that's not the way it is today. I tell my students to also learn Pro Tools or Logic, learn Finale or Sibelius, learn how to compose and arrange, be able to teach lessons, play a church gig, play in a wedding band, play some jazz, play some classical music, have your music business chops together, etc. Obviously, we can't be amazing at everything, but being versatile can sometimes create hidden opportunities. Because you never know what you'll have to fall back on when it's slow out there.

> "Being versatile can sometimes create hidden opportunities."

Why do you think music education is important for kids today? The importance of the formal training we receive from our teachers cannot be overstated. Whether it's private lessons, playing in ensembles, music theory, ear training, or studies in composition, our teachers have the enormous task of guiding students, and more important, inspiring them!

Do you have any words of encouragement for music educators? Keep doing what you are doing, and thank you for doing it! My music teachers are/were some of the best people on earth, and I think of them every time I pick up my horn. Your ability to inspire these students is such a powerful thing, and you often work tirelessly to do so—thank you!

Photo courtesy of Tony Kadleck.

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