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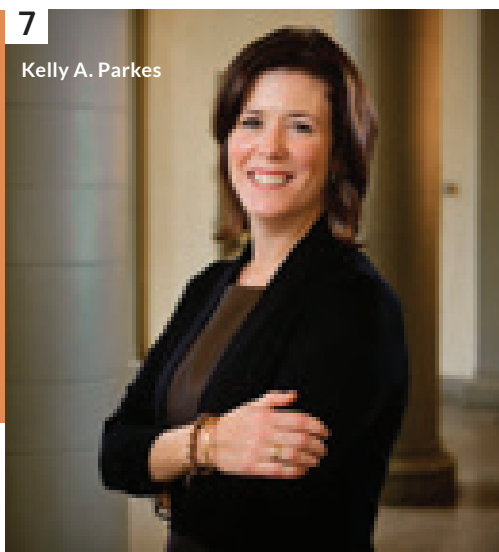
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I certify that the statements made by me above are correct
and complete.—Lynn M. Tuttle, Director of Public Policy,
Research, and Professional Development



Letters

Water Key

I'm writing in response to the "Water Key Redux" letter from the [October 2018 issue of *Teaching Music*, pg. 6]. I am currently director of bands at Lakota Plains Junior School in Liberty Township, Ohio (northern suburb of Cincinnati). I've been teaching Junior and Senior High school since 1977.

I have a suggestion for my colleagues out there. My band room has carpeting. Dumping water from brass instruments onto the carpet presents some issues. All of that bacterially infected "water" that comes out of the instruments goes into the carpet and just sits there. Not only does the carpet begin to stink after a short time, I can't even imagine the amount of bacteria being held by the carpet. And when the carpet gets shampooed, my custodians complain that it take 3-4 times to adequately clean the carpet because there is so much crud in the rug. Here's what I've done to counter this problem. I purchased a large box of rags from my local hardware store. I cut the rags into about 1-foot-square pieces and put them all in a box in a corner in the band room. Each day, the brass students grab a rag and bring it to their seat. When they need to dump their water, it goes into/onto the rag. At the end of class, I have one of those round, collapsible laundry hampers near the rag box. The students toss their soiled rags into the hamper. As the rag box gets near empty, a custodian takes the hamper over to the washing machine, washes and dries the rags, and they're back in my rag box the next day. This has cut down on the abuse the carpet has taken. It takes much longer for it to start smelling bad, there has to be much less bacteria in the carpet, and the custodians tell me it's cut down on the number of times they have to



shampoo it to get it clean. Now, this requires a small expense and a cooperative custodial staff and, of course, you have to train your brass players to do this, but it's really not all that challenging.

I hope this helps and gives some folks an alternative to water puddles on their band room floors.

—Phil Chumley, Director of Bands,
Lakota Plains Junior School,
Liberty Township, Ohio

Closing the Gap

As a participant in the Yale Music Curriculum Project, I read with great interest Claude Palisca's 1979 reflection on the narrow scope of the 1963 seminar in "Closing the Gap," by Andrew S. Berman [October 2018 issue of *Teaching Music*, pgs. 32-37].

This held true when the Yale Curriculum was tested during the 1967-68 school year. Neither I nor my 12 colleagues who taught the curriculum were located in large urban school districts and, therefore, did not deliver this quality music education curriculum to large populations of minority students.

Music education programs in major urban centers across the nation began to decline in the late 1960s. Perhaps this was one reason Palisca and project director Kenneth Wendrich used to justify the narrow scope of exposure for testing the curriculum.

—Richard A. Disharoon
Past President, Eastern Division, NAfME

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pro·files

Featuring NAFME education professionals

FREDERICK BURRACK AND KELLY A. PARKES

By Lori Schwartz Reichl



Frederick Burrack

Recognizing Excellence in Collaboration

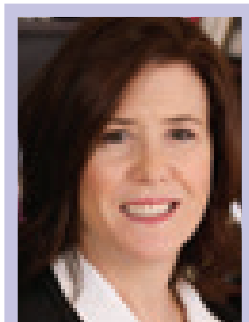
Frederick Burrack and Kelly A. Parkes are recipients of the Lowell Mason Award.

EACH YEAR, NAFME designates Lowell Mason Fellows to recognize exemplary dedication to music education. This prestigious award—which is named for Lowell Mason, who is considered to be the father of public school music education in

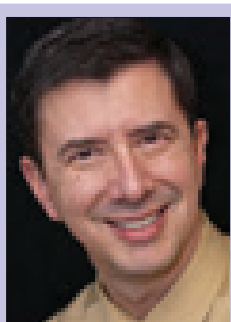
the U.S.—can be bestowed on music educators, music education advocates, political leaders, industry professionals, and others who have contributed to music education in their unique way.

Frederick Burrack and Kelly A. Parkes are recipients of the 2017 Lowell Mason Award. Burrack is director of assessment for Kansas State University in Manhattan, where he also serves as chair of the graduate music program and professor of music education. Parkes is program director and associate professor, music and music education, at Teachers College, Columbia University in New York, New York. They were honored in March at the 2018 NAFME Music Research and Teacher Education National Conference in Atlanta, Georgia.

Both Burrack and Parkes were unaware that they were nominated for the award. Says Burrack, “I was totally shocked. I found out I was a recipient of the award one week before the research conference. Someone had called and congratulated me, and I didn’t know what they were congratulating me for!” Parkes says, “I was thrilled when I found out! It was wonderful to be co-nominated because we both worked very hard on the Model Cornerstone Assessments Research Project together.” Both recipients agree that this recognition is significant. Burrack notes, “It’s a very high honor. It’s humbling by looking at all the other people who have received this award in the past and in the profession I look up to.” James L. Byo, professor and chair of music education at Louisiana State University in Baton Rouge, and



KELLY A. PARKES
Associate professor and program director, music and music education, Teachers College, Columbia University, New York, New York



FREDERICK BURRACK
Director of assessment, professor of music education, chair of graduate studies in music Kansas State University, Manhattan, Kansas

Photos top and bottom right courtesy of Frederick Burrack. Photo bottom left courtesy of Kelly A. Parkes.

Scott C. Shuler, Past President of NAFME and retired arts education specialist with the Connecticut State Department of Education, nominated Burrack and Parkes.

Burrack is “most passionate about the quality of student learning and experiences in school music programs. Part of that is improving the quality of teaching through assessing the experience of learning.” Parkes says, “I believe that everyone should make music that is meaningful to them. I also believe that teachers need support in their classrooms when policy and legislation require new or challenging elements that impact their pedagogies. Assessment is one of these areas.”

As Lowell Mason Fellows, Burrack and Parkes will continue to individually and collaboratively contribute to music education. Parkes says, “I currently prepare teachers who will work in K–12 settings by mentoring them both during and after their studies with me. I also



Kelly A. Parkes (right)

“I believe that everyone should make music that is meaningful to them.” —KELLY A. PARKES

prepare doctoral students who conduct relevant research into music education issues.” Burrack shares, “We just recently published the book, *Applying Model Cornerstone Assessments in K–12 Music: A Research-Supported Approach...* We are currently working on another book which is a text for collegiate music education courses, to be used for teaching students

how to assess when they become teachers.” In May 2018, Burrack was invited to several universities in China to share the model cornerstone assessments and provide strategies to implement them there. Both Burrack and Parkes are very willing to visit schools nationwide to collaborate similarly with music educators to improve their assessment processes.

CAROLYN BENNETT

By Lisa Ferber

“A Music Teacher is All I’ve Ever Wanted to Be.”

Carolyn Bennett is the first music educator Teacher-in-Residence at the Library of Congress.

CAROLYN BENNETT of North Stonington, Connecticut, fell in love with music from the start. Her grandfather, a professional pianist, gave her a piano when she was about four years old. “One of my earliest memories is sitting in my car seat, moving my fingers in a particular pattern and trying to predict what that would sound like on the piano. I couldn’t wait to unbuckle my car seat and try it out,” she says.

Bennett, a NAFME member, teaches grades 6–12 at Wheeler High School/Middle School in North Stonington. She says, “A music teacher is all I’ve ever wanted to be.” She got her bachelor’s degree in music education with a concentration in piano at Messiah College in Pennsylvania, and her master’s degree in music education at The Hartt School of the University of Hartford in Connecticut. She says, “The moment that makes

my heart swell with pride is when we’re in a concert and I can walk off the stage and go have a seat. I love when my students have learned something so thoroughly that they are ready to take full responsibility for their performance and they don’t need me to remind them, or encourage them, or be a safety blanket.”

Her work with the Library of Congress began in August for the 2018–2019 school year. She says, “My responsibility toward my fellow music educators is to draw them toward these resources and help us achieve our National Standards. The resources at the Library show how embedded music is in people’s lives. In addition to historically and culturally



CAROLYN BENNETT
Vocal and general music teacher, Wheeler High School/Wheeler Middle School, North Stonington, Connecticut

significant scores and audio recordings, we have images of people singing at marches, in their living rooms; we have letters from composers.”

Lee Ann Potter, director of the office of learning and innovation at the Library of Congress, says, “In the district where Carolyn teaches, she’s the superwoman. On any given day she could be teaching choir or guitar or music theory to

kids of any age.” Potter hopes that Bennett’s involvement will encourage music teachers to incorporate the Library’s resources into the classroom. She notes that the Library holds rough drafts of songs we all know, as well as correspondence by and about familiar

“In the district where Bennett teaches, she’s the superwoman.”—LEE ANN POTTER

musicians. She cites a letter Leonard Bernstein’s mom wrote to him after he moved away. “It’s such a mom letter: ‘I hope you’re eating well and I hope your allergies aren’t bothering you,’ and she says this heartbreaking line, ‘After you

left, the piano is just a bunch of sticks I have to dust.’ Even though she and I will never meet, it’s a shared feeling and connects us. I believe sharing such letters with students helps them understand powerful human connections, too.”



Carolyn Bennett checking out the Gershwin piano at the Library of Congress.

IN MEMORIAM MICHELE HOLT

Executive Director of the Massachusetts Music Educators Association **BY LORI SCHWARTZ REICHL**

ON JULY 6, 2018, the music education profession suffered a profound loss in the passing of Michele Holt, who had battled brain cancer since her diagnosis in 2015. In addition to her position with Massachusetts Music Educators Association (MMEA), Holt served in leadership roles in Connecticut and Rhode Island, as Eastern Division and National president for the American Choral Directors Association, as professor and coordinator of music education at the University of Rhode Island in Kingston (her alma mater), and as a member of the graduate choral conducting and music education faculty at Gordon College in Wenham, Massachusetts. Encouraging, loving, mentoring, and nurturing others were of utmost importance to Holt, and she did all of these through music education. The recipient of many accolades, she developed a

deep and lasting passion for music in all of its forms at a very early age.

Faith Lueth, active MMEA member as both the collegiate coordinator and past president, professor of music education at Berklee College of Music in Boston, Massachusetts, and conductor of the Gordon College Women’s Choir, was a friend and colleague of Holt. Lueth says, “When I was president-elect of MMEA, we hired Michele to become the executive director. She made a huge contribution by streamlining all of our processes. She brought us to a healthy financial point and made sure all proper reports were filed. Most importantly, she brought us to a new professional standard.” In addition to her organizational skills, “Michelle was first of all a teacher,” Lueth says. “She was very passionate about teaching and invested in our organization’s collegiate members. She

made sure we found a way each year to help preservice teachers attend NAFME’s Collegiate Advocacy Summit in Washington, DC.”

Thomas Stefaniak, the NAFME Constituency Engagement and Organizational Development Specialist, engaged with Michele while promoting NAFME activities and initiatives through governance with state music education associations. Stefaniak says, “Michele was a great person. She was multifaceted. She was an extremely well-regarded music educator. She received the highest NAFME honor a year before her passing, as a Lowell Mason Fellow.” As a member of the Council of State Executives for NAFME, Holt was a very well-respected member. “She had a strong voice and people would learn from her. When she would mention something in a meeting, we listened, and we miss learning from her,” notes Stefaniak.

Lueth recalls, “Michele was very

optimistic, concerned about doing the right thing, and always doing things with integrity.” She was passionate about volunteerism and committed to developing volunteers to serve as the lifeblood of the organizations she led. Says Lueth, “Michele’s vision was never filled with herself. It was about the music and others. If you needed something done, Michele would say, ‘I’m there.’ She worked right up to the end of her illness.” Holt resigned as executive director on June 30, only six days before she passed away. In honor of her legacy, Holt’s family has split a donation for two awards: one through the MMEA to help collegiate members attend the Collegiate Advocacy Summit and a second at Gordon College to fund individuals studying choral conducting at the graduate level.

“Michele’s vision was never filled with herself. It was about the music and others. If you needed something done, Michele would say, ‘I’m there.’” —FAITH LUETH





Members present "kindness rocks" for distribution among the Herricks Middle School faculty.

Making Tri-M® History

A district in New York takes the Tri-M Chapter of the Year award in both Senior and Junior divisions.

ON A COOL November evening, Anissa Arnold surveyed particulars of the Herricks Music Program’s 75th Anniversary Gala: remnants of more than 1,200 attendees, 100-or-so tables, and scattered chairs. As director of music and performing arts for the Herricks Union Free School District in Nassau County, New York, Arnold assumed she’d be rolling up her sleeves and getting down to work.

But then, she didn’t.

Roughly 50 student members of Herricks High School’s Tri-M® Senior chapter leapt into action, taking care of every detail from clearing away furniture to ushering young children from one area to another. Arnold wasn’t surprised by her students’ behavior that night.

Serving as Tri-M advisor for the past 17 years, she guides members toward becoming

strong, capable leaders. This year, she and fellow NAFME member and Herricks Middle School Junior Chapter Tri-M Advisor, Alicia Brown, became the first two advisors in a single district to lead their students to winning the Chapter of the Year Scholarship Award for the Junior and Senior divisions. Their winning formula? A commitment to cultivating leadership attributes among student members.

The advisors’ approach to leadership education works as a self-perpetuating model. “I kind of develop their leadership skills in middle school first,” says Brown, who also serves as Herricks sixth- and seventh-grade band director. By the time the students get to high school, they have a solid foundation for what they’ll be learning and gaining under Arnold’s advisement. And while both educators embrace

the critical role they play as advisors, they encourage the peer-to-peer connection among student members in both divisions. “Every year, it gets better and better because the younger kids see the older kids as a model,” says Arnold.

As burgeoning community leaders, Arnold’s student members both take part in and host a number of competitions, festivals, and events such as the long-running NYSSMA Festival and an Applebee’s Music Boosters Breakfast for which Tri-M members volunteered and waited tables. Her board members also dream up and launch leadership-driven initiatives themselves.

But if Tri-M members are honing sophisticated leadership skills at the high school level, the leadership skills they gain in middle school are foundational. While her colleague champions taking initiative and exercising personal agency, Brown encourages leadership through selfless, cooperative practices. For example, she tasked her members with collecting and painting “kindness rocks,” each offering its own inspirational message, which they then delivered to the main office for faculty distribution.

“First and foremost,” says Brown, “being a leader, you have to be gracious to other people.” Once students feel comfortable displaying and receiving kindness, she posits they’ll feel empowered to take greater initiative. ■

“Every year, it gets better and better because the younger kids see the older kids as a model.”

APPLY FOR THE 2018-2019 TRI-M® CHAPTER OF THE YEAR SCHOLARSHIP AWARD

Every year, Tri-M® Music Honor Society awards a scholarship to outstanding chapters in both Junior (middle/junior high school) and Senior (high school) divisions. A component of the National Chapter of the Year Program, the Scholarship Award recognizes chapters across the country whose memberships embody the following three principles:

- Performing service projects that positively impact their school and surrounding communities.
- Encouraging chapter officers to perform their duties efficiently and effectively.
- Increasing awareness of and interest in what other Tri-M chapters are creating and deploying.

For the Senior division winner, the award is \$1,000; for the Junior division, \$800. All scholarships are intended to be put toward professional development opportunities for the chapter.

For more information on applying for the 2018-2019 Tri-M Chapter of the Year Scholarship Award, visit music honors.com.

Photo by Alicia Brown.



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

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

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

FOR 16 YEARS, In Tune has been a reading resource used by educators to bring a wide variety of musical subjects into their classrooms. In Tune provides carefully curated stories about today's music world, theory and technique, instruments and equipment, music technology, higher music education, music from a diverse array of genres and so much more.

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Director Adam Boyce with the Haslett High School Men's Choir at Music Education Advocacy Day

The Michigan MEA was the winner of the NAFME 2018 State Advocacy Award.

Persistence and Perseverance

The Michigan MEA leads the state in music education advocacy.

IN A PLACE where arts education is not mandated by the government—a distinction Michigan shares with only four other states and the District of Columbia—the Michigan Music Education Association (MMEA) has its work cut out for it.¹ With the support of MMEA, Michigan music teachers rise to the challenge. “We encourage our members and constituents to be an active part of the process,” says Cory Mays, MMEA’s executive director.

Michigan music teachers have access to advocacy resources on the MMEA site: mmeamichigan.org/advocacy. Members can download sample letters and a support statement, read talking points and tips on how to get parents involved, study and share various position statements, and follow links to information about the Every Student Succeeds Act (ESSA) and other policies. The website is a portal to the websites of similar Michigan organiza-

tions, such as local certification associations (Orff, Kodály, Gordon, etc.) and specialization-specific groups.

The annual Music Education Advocacy Day, held every March in Michigan’s capital city of Lansing, is one of MMEA’s major advocacy projects. “We spend the day visiting lawmakers and speaking before the state board of education,” explains Mays, “asking for increased contact time for students in music classes and increased funding for music education programming.” The event is attended by MMEA delegates from all over the state, plus representatives from the state vocal music organization and band and orchestra associations. Three months after pounding the pavement in Lansing, MMEA takes the effort to our nation’s capital, joining NAFME for the annual Hill Day in June.

“MMEA has a rich history of advocating for access to quality music education programming for all Michigan

students PreK through 12th grade,” shares Mays. Their efforts are constant, ensuring their members hear from MMEA at least once a month via emailed advocacy and policy updates. Michigan state lawmakers hear from MMEA as well. In addition to frequent attendance at public meetings, hearings, and town halls, MMEA writes an annual letter to all members of the Michigan Legislature asking for their support of music education.

One main effort of the past few years is the statewide campaign to require music instruction for K–5 elementary students. A recent success in this area has been the removal of a certification loophole that allowed music to be taught in schools by elementary classroom teachers (not music teachers). “That is a huge win for Michigan students!” proclaims Mays proudly. ■

1. Aragon, Stephanie, (2016), “State of the States 2016: Arts Education State Policy Summary.” Education Commission of the States, Arts Education Partnership, 2016, files.eric.ed.gov/fulltext/ED564947.pdf.

VOTE IN YOUR NAFME ELECTION!

In January 2019, NAFME members in the Eastern, Northwest, and Southwestern Divisions of the organization will vote for their Division Presidents-Elect, who will become part of the National Executive Board.

HOW DOES IT WORK?

All eligible members of a NAFME Division can weigh in on the choices. The voting process is completely electronic. Eligible member voters will receive an e-mail with a link to vote on January 8, and will receive two e-mail reminders. Members have 30 days to respond before voting closes on February 6.

YOUR CHOICE IS YOUR VOICE.

Make sure your NAFME membership is up-to-date so you can vote! Contact NAFME Membership at 800-336-3768, and dial “0” to check on your status.

Note: All members will be voting on a bylaw change to have nominees for National President-Elect chosen by the delegates to the National Assembly.

If you have any questions about the process, please contact [Patricia Sweeney at PatriciaS@nafme.org](mailto:PatriciaS@nafme.org).

Photo by Cory Mays.

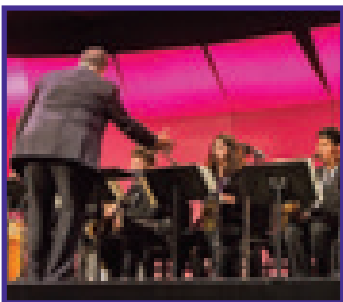


**All-National
Honor Ensembles**



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2019 NAfME All-National Honor Ensembles
Orlando, Florida

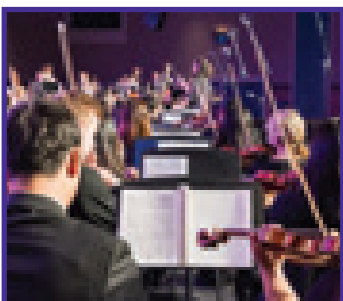
November 7–10, 2019



The All-National Honor Ensembles represent the top performing high school musicians in each state across the country.

Students may audition for the following ensembles:

- Concert Band
- Jazz Ensemble
- Symphony Orchestra
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- Guitar Ensemble



Participants will learn from renowned conductors and showcase their musicianship in a final gala concert.

Audition Deadline: May 3, 2019, 11:59 P.M. EDT

Learn more: nafme.org/ANHE



The goal was to give examples of how music programs are created and conducted in different environments.

Andrew Lardner at Allen-Field Elementary School in Milwaukee, Wisconsin, working with a fifth-grade class.



Every Child's Right

The Urban Music Leadership Conference seeks to improve programs in urban areas.

THE URBAN MUSIC LEADERSHIP CONFERENCE (UMLC) was founded in 1995 by Judith Svengalis, retired music supervisor for the Des Moines Public Schools in Iowa. “At that time, there was little, if any, attention given to diversity/equity at state, regional, or national conferences,” says Arthur Broadbent III, national chair for the UMLC. “Judy wanted to see how systems across the country with high diversity, poverty, and the related issues of those characteristics were working to address the needs of music education and their students.”

The UMLC meets annually to improve the teaching, learning, and management of music and arts programs in urban areas. “Our vision statement is ‘Every Child’s Right: Opportunities for Learning Through the Arts,’

Broadbent shares. Participants find great value in sharing successes and challenges through formal presentations, informal conversations, and workshops. In addition, each conference includes visits to schools in the host district. “To our knowledge, we are the only national conference that focuses on observing instructional best practice in real-world settings ranging from elementary music classes held on the stage of a 70-year-old building, to bands/choruses in converted basements, to 21st-century renovations and new construction,” says Broadbent.

The most recent UMLC took place in Milwaukee, Wisconsin, October 11–13, 2018. Tooshar Swain, NAFME Public Policy Advisor, says, “This year’s focus was on Milwaukee’s music programs within their

public school system. Participants toured five different schools, including elementary schools, high schools, gifted schools, and Spanish-speaking schools. The goal was to give examples of how music programs are created and conducted in different environments.” Swain shares, “Participants of the conference came to observe the music programs being taught in Milwaukee while gaining ideas on how to better teach and administer their own music programs. The conference also included valuable networking for educators to help each other on the unique and complicated issues that arise in music education in urban environments.”

Swain mentions, “The keynote speaker was Michael Yaffe, associate dean of the School of Music at Yale University in New Haven, Connecticut, who created the Declaration on Equity in Music for City Students.” This declaration calls for every student in every city of America to have access to a robust and active music life. Such access should not be dependent on a student’s zip code, socioeconomic status, racial or ethnic background, country of birth, or language spoken at home. “The declaration also states that city students deserve the right to the same music education and music-making that their suburban and more affluent counterparts enjoy.” ■

EXPERIENTIAL ENSEMBLES

NAfME has received a professional development grant from the National Endowment for the Arts to support a pilot program called *Experiential Ensembles*. The project delivers pedagogical content to band, choir, and orchestra music educators using accessible, web-based technology. Sixteen pilot teachers, representing a wide array of schools, were nominated by state music education associations and VH1 Save the Music Foundation to participate in the project, and presented at the 2018 NAFME Conference.

Experiential Ensembles is led by four music educators—Thomas Dean, T. André Feagin, Cynthia Johnston Turner, and Jung-Ho Pak. These clinicians focus on rehearsal practices that deepen student engagement by regarding student players as active decision-makers in the ensemble.

Lynn M. Tuttle, Director of Public Policy, Research, and Professional Development for NAFME, says, “The greatest benefit from this program will be to share the myriad ways music teachers are working to improve student engagement in ensembles. The participating teachers have great ideas that they have been sharing with each other, and learning about from the clinicians. We are now working with them to capture their ideas to share with all of our members through NAFME Academy and other learning platforms, including sessions at state conferences.”



Celebrating 20 Years of Commitment to Music Education

The NAMM Foundation's Best Communities for Music Education (BCME) national recognition program is in its 20th year of honoring schools and districts that demonstrate a strong commitment to continuing and growing their music education programs.

Get The National Recognition Your Music Program Deserves!
Apply by January 31, 2019 at NAMMFoundation.org/BCME

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As a distance learner, I chose UWG's online master's degree in music because of its high accreditation, flexible schedule, and affordable tuition. The professors, who represent the highest quality musicians and educators, created a dynamic distance learning environment. I felt challenged on an individual level by my professors and I grew with a community of accomplished professionals.

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uwgonline.westga.edu

– Jessica Wiese



“Calling out racism became a regular occurrence during the project.”



One of the musical cultures explored was Jamaican steel pan music.

Toward a Greater Understanding

Immersive study of a musical culture can increase more than a student’s knowledge.

A CURRICULUM that includes instruction on a specific musical culture can, of course, prove fruitful in terms of expanding a student’s knowledge of music in general. However, immersive study of interrelated musical cultures, as well as relevant history, can also foster a higher level of multicultural sensitivity. “My sense was that there was great potential in intentional curricular design focused on deep immersion in performance practice along with sociocultural and sociohistorical context of less familiar yet vital music cultures,” notes Karen Howard, Assistant Professor of Music at the University of St. Thomas, in St. Paul, Minnesota, who undertook a related study that involved five musical cultures of the African-American diaspora.

Howard remarks that

choosing interrelated musical cultures “introduced the children to the migratory flows of people and their cultural expressions as a result of slavery from West Africa to the Caribbean and the United States.” According to Howard, three major themes emerged from children’s responses in this study: “cultural authenticity in music performance; social bias, including sub-themes of cultural appropriation, racism, music as identity, and discrimination; and multicultural sensitivity.” It became apparent that children could, indeed, develop multicultural sensitivity to cultural authenticity in performance through this immersive instruction. “As they worked toward an authentic performance, the context of the school music setting was considered, as well as important aspects of the

original culture such as language, instruments or close substitutes, culture-bearer input, rhythmic groove and melodic interpretation, and performance practice,” says Howard. “Through performance and discussion, the children demonstrated that they were attuned to the feel, groove, and flavor of what constitutes the essence of the particular music being performed.”

But the children’s increased understanding did not confine itself to music: They also became more keenly aware of social bias, including the concept of cultural appropriation. Howard remarks, “They puzzled out the differences between blatant discriminatory practices and the nuanced socio-musical processes involving competent imitation and global musical-cultural flow. They grappled with questions of ownership, and they showed a growing awareness of aspects associated with the sociocultural and sociocultural features of the music culture. Calling out racism became a regular occurrence during the project. They reacted strongly, and they demonstrated a range of cultural sensitivity ranging from a basic awareness of cultural difference to empathy. The quality of their social inferences was heightened throughout the study as they stretched their abilities to call out discrimination while growing their musical skills.”

RESOURCES FOR THE MUSICAL CULTURES OF AFRICA AND THE AFRICAN DIASPORA

For those music educators who would like to incorporate this material into their curricula, there is a wide range of resources available. A list of recommendations from Howard, as well as her sample lesson on teaching the Liberian song “Ngoo Ngoo Ngo Loso Le,” can be found at bit.ly/TeachingGlobalMusic.

She further notes that teachers would do well to keep in mind the following:

When thinking of delving into a music culture that may be less familiar to a teacher:

- Communicate with musicians in your community, including the online community.
- Do not worry about “mastering” everything.
- Challenge/engage the curriculum.
- Address the diversity of teaching and learning styles.
- Avoid essentializing a culture. “Africa” is too broad to get at the individuality of each country, its people, and their artistic practices. Be specific—is it from Ghana? Cuba? Jamaica?
- Include sociocultural and sociohistorical information relevant to the music.

Ask yourself the following questions:

- Did you model for your students that you understand and respect the culture of origin?
- How can you measure what they understand about the culture of origin and the process of cultural traffic?
- Were the people of the culture represented in connection with the music of the culture?
- Along the way through history, was consent given to perform/teach the music?



Want to share your unique music lessons and program ideas with fellow educators?

Present a NAFME Academy webinar today!

Examples of currently available webinars include:

- "Alternative Techniques for Teaching Middle School Band"
- "The All-Inclusive String Ensemble"
- "Fostering Independent Musicianship in the Choral Classroom"
- "Help with Handheld Percussion"
- "Improvisation in the General Music Classroom"

Have a great idea to add? Submit your proposal today:
bit.ly/NAfME-PD-Webinars

Questions? Email JJ Norman at johnn@nafme.org



Gear, Apps, and More for the Best Piano Lab Ever

From room construction to hardware and software, here are recommendations to create a long-lasting lab for your students.

SCHOOL PIANO LABS have evolved significantly as technology and software tools have continued to improve. Smaller, more efficient lab controllers and better, more realistic and durable keyboards have changed the ways in which labs are designed and used. A well-planned piano lab set within a school's music curriculum can open new doors to students from all walks of life, many of whom would otherwise never set foot in a music classroom.

RECOMMENDED LAB PIANOS AND EQUIPMENT

KEYBOARDS

- **Casio CTK-6250** (61-key portable keyboard)
- **Casio CT-X3000** (76-key portable keyboard)
- **Casio Privia PX-160** (slab/desktop digital piano)
- **Casio Privia PX-770** (console digital piano)
- **Casio GP-300 Celviano Grand Hybrid** (digital piano)

VISUALIZER SOFTWARE

- **Classroom Maestro** by TimeWarp Technologies
- **SuperScore Music** by TimeWarp Technologies

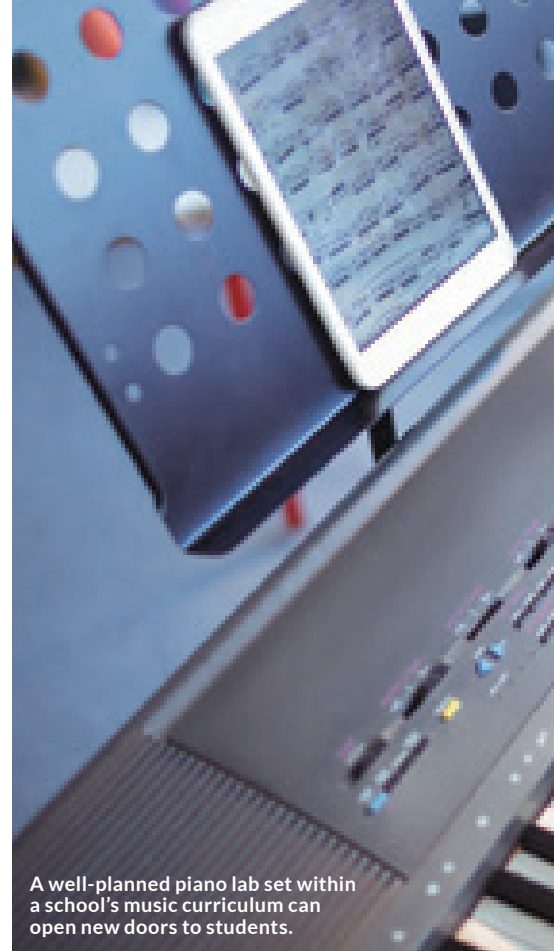
MUSIC THEORY AND COMPOSITION SOFTWARE

- **Finale** (music notation)
- **Sibelius** (music notation)
- **Musition** (music theory)
- **Soundation** (digital audio composition)
- **Groovy Music** (elementary general music concepts)

Planning a Piano Lab for the Future

What goes into building a piano lab that functions as an effective teaching space for hundreds of students each year? According to Deborah Moore, a 47-year veteran of the piano industry and institutional director at Steinway Piano Gallery in San Antonio and Austin, Texas, the planning of a piano lab should begin long before any physical equipment is purchased. “The first thing you need to do when you go into a project is determine what kind of room the lab is going to be placed in,” says Moore. “You need to know whether it is new construction or an existing classroom that is being turned into a lab. Proper planning is necessary in either situation.”

Without proper planning, school architects and project managers may overlook the necessarily unique aspects of the room's design. Designing a usable piano lab is much more involved than just deciding what pianos to buy: The infrastructure to support the equipment must be in place first. Without guidance, a piano lab can end up wired the same way as any other classroom, but piano labs tend to differ from, say, computer labs in terms of the layout, orientation, and spacing of each station. “You have to make sure that they lay the proper conduit under the floors and in the proper locations so that you don't have wires going all over the place,”



A well-planned piano lab set within a school's music curriculum can open new doors to students.

says Moore. Not doing so can result in tripping hazards, increased wear and tear on the equipment, and a general look of inconsistency in the classroom.

Moore continues, “Regardless of whether it is an old room or new construction, before you buy anything, make sure you know what you want the layout of the room to be. Will the pianos all be facing forward or should they be side-to-side? It needs to be laid out in the most efficient way to maximize the space and limit the cables and wiring. In a new space, conduit should be run under the floor during the construction process. If you are putting a lab into an existing room, then you often have no choice but to find a way to accommodate the wiring on the floor.”

Selecting Hardware

For Moore, the choice of digital piano model depends on the goals of the lab. “You need to know if the lab is going to be used primarily for composition and theory work or if it will be used to



“My personal mandate for a lab is that whatever we plan to put into it should last at least 10 years.”
—DEBORAH MOORE

move the piano around the building for concerts or other special events.

One of the most important aspects of any piano lab is the controller system. “The new norm seems to be replacing hardware-based controllers with wireless ones,” notes Moore. “Korg now has their GEC5 system where the teacher can take an iPad with them as they walk around observing student’s technique, allowing them to work with individual students in a more personal way. The GEC5 is a full-blown communications system. It lets the teacher see the names of each student, allows them to communicate with any or all of them at once, and can control who hears what. If the teacher wants the class to all hear the student on Piano Number Four, then with the touch of a button they can put that student’s audio on all of the classroom’s headsets. You can also group students together for small-group activities.”

Visualizers

Teachers also need some way to help students see and understand the instruction they are trying to provide. In decades past, large physical keyboard visualizer devices dominated the front of the more advanced labs. Today, with video projectors being commonplace in almost every classroom, getting the point across is much easier. Software tools such as Time Warp Technology’s Classroom Maestro (PC and Mac) or SuperScore Music (iOS/iPad) can be loaded onto a PC or tablet and used to show notes and keyboard fingerings on the wall of the room with far more flexibility. Users of Finale and Sibelius can use the visual keyboards provided in those products to much the same ends. ■

teach proper piano technique. If the usage of the lab is going to be less about technique and more about theory, then you might be able to go with a slab unit that sits on a computer desk or on a stand of some kind. If you want to teach keyboarding skills, then it is best to buy an 88-note digital piano with weighted action.”

Beyond those basic features, Moore suggests that buyers be conservative when looking at pianos with lots of bells and whistles. “I’ve advised many people against getting the flagship model of a keyboard, or one that is all tricked out with extra features. You can have too much at the student’s fingertips to the point that they lose focus on what they are doing. I’ve noticed that schools that went for all the bells and whistles when they first built a lab wind up buying much more basic pianos when the time comes to refresh the equipment.”

As for pricing and budget considerations, Moore recommends budgeting for the long term. “A lot of manufacturers have five-year warranties on parts

and labor for cabinet-style digital pianos, where the more portable units will have a relatively short warranty—sometimes 90 days, up to a year at most.” Because of this, it often makes sense to spend a bit more up front and buy keyboards that will last longer. “My personal mandate for a lab is that whatever we plan to put into it should last at least 10 years.”

When it comes to the model of keyboard to use, Casio has become a major player in piano labs. Mark Amentt, director of sales for Casio America, says that the Casio PX-770 console piano and PX-160 slab-style are two of the most popular keyboards in their lineup, but for those who want the most accurate recreation of an acoustic grand, buyers should take a look at the Casio GP-300 Hybrid Grand model. Moore concurs with this for the most part, but prefers the GP-300 for the student pianos with a GP-400 for use as the teacher’s piano. She also recommends adding the digital dolly to the teacher unit, which provides wheels to



Editors at the National Assembly in June

Amplify Your Connections

Both the NAFME Federated Associations' State Editors and Amplify provide connections and valuable information.

THE NAFME FEDERATED Music Education Associations' Editors work hard to bring relevant news to NAFME members.

Thomas Stefaniak, NAFME Constituency Engagement and Organizational Development Specialist, says that about 90% of all affiliate organizations publish a journal or a magazine, while many others send out newsletters, emails, and other correspondence. It is the role of State Editors to put together those publications; this involves drafting and editing articles, and ensuring that content is in alignment with the missions of the Federated Music Education Associations (MEAs).

One example of what the MEA State Editors do in terms of content is devote stories to what NAFME delegations will discuss on Hill Days, where members set up meetings with

Congressional representatives. The presenters convey the value of music education and ask for funding from their legislators; many states hold musical performances at the end. He says, "We value the contributions of our State Editors very much."

Stefaniak further notes that the state publications highlight music conferences and activities, while also publishing articles related to NAFME's advocacy presence, and issues essential to the Association and the field. He uses as an example the rich discussions around the NAFME inclusivity and diversity position statement, which encourages teachers and students to explore and incorporate a variety of musical styles and cultural music traditions. You can review the position statement at

nafme.org/about/position-statements/inclusivity-diversity.

Another way for NAFME members to connect is on the Amplify online platform, a chatroom for NAFME members. Amplify was developed to create an engine to activate peer-to-peer learning. It can also be used to share stories, challenges, or questions. Stefaniak says, "We see members sharing wonderful best practices they utilize, and members also use the platform to engage conversation around difficult topics." He says that Amplify has held lively discussions on how educators can encourage independent practice time, and how they deal with student attrition within music programs. "As a national organization, we have members all over, including some in very remote, rural communities. In some cases, they may be the only music educator serving a very large area. Amplify provides a vehicle where any member can engage with other music educators, share ideas, and learn."

Stefaniak says that music educators lead by creating opportunities for music-making by all, regardless of race, ethnicity, disability, economic status, religious background, sexual orientation and identity, socioeconomic status, academic standing, exceptionalities, or musical abilities. He notes, "Music classrooms in schools are places of joy, sharing, and togetherness." ■

Amplify provides a vehicle where any member can engage with other music educators, share ideas, and learn. —THOMAS STEFANIAK

THREE WAYS TO CONTACT YOUR STATE EDITOR

Most of the 53 Federated Music Education Associations (MCAs) that are part of NAFME have a publication that is available online and/or in print. The State Editors of each Association are always looking for helpful information to share with their member music educators—and you may just be the perfect contributor.

There are several ways to get in touch with the editor of the publication for your MEA. NAFME maintains a list on its website at bit.ly/NAfMEFederatedAssociations. On the page, select your state, district, country, or region to see information on officers, contacts, and events for your MEA.

You can also get in touch with these Associations and their State Editors through Amplify, the NAFME community platform, at community.nafme.org.

If you would like the email or mailing address for a State Editor, please contact Betty Cook at BettyC@nafme.org, and allow at least a week to receive your information.



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BE A FORCE FOR YOUR STUDENTS AND YOUR CAREER!

Building on successes from the 2015 passage of the Every Student Succeeds Act (ESSA), the National Association for Music Education (NAfME) continues to advocate for the full funding of federal law that supports music education. There's much more work to do!

Join us in Washington, D.C., for networking and professional development that will empower you to be the advocate you need to be—for yourself and your future students. Help lead the movement as we take our next steps in a new era for music education.

- Go “behind the scenes” as we meet face-to-face with U.S. legislators and their staffs on Capitol Hill.
- Enjoy a wonderful evening networking event and awards dinner with NAfME state and national leaders.
- Participate in leadership and advocacy training that you can share with your chapter and use in your career.

NAfME is the established national voice for music education, and we want YOU to be in Washington, D.C., in June for this exciting event. It's the chance of a lifetime to carry your passion for music education to Capitol Hill. **Reserve your spot today!**

Learn more at: CAS.nafme.org. Questions? Email collegiate@nafme.org or call **1-800-336-3768**.





Rebuilding after THE STORM

Mr. Holland's Opus Foundation works to help music programs in Houston after the devastation of Hurricane Harvey. **BY LISA FERBER**

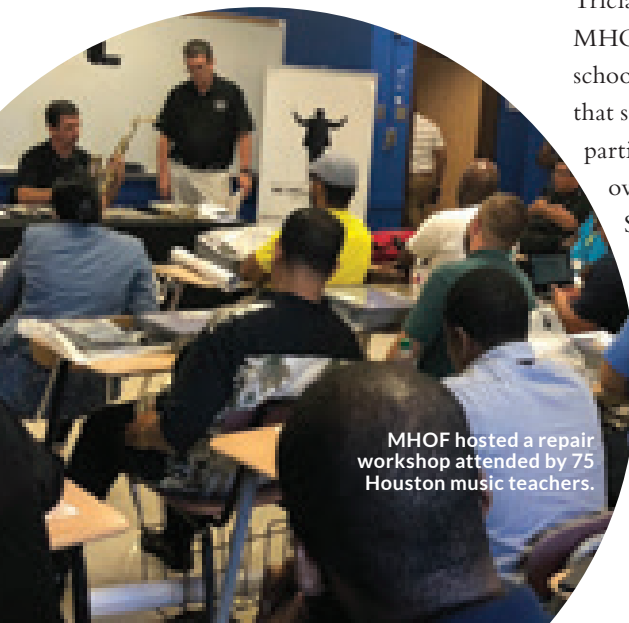
MR. HOLLAND'S OPUS FOUNDATION—which was created in 1996 by Michael Kamen, the late composer for the 1995 film *Mr. Holland's Opus*—donates musical instruments to school music programs and children in need. Since its founding, Mr. Holland's Opus Foundation (MHOF) has helped 1,479 schools in 772 districts survive in challenging times. Recently, the foundation provided much-needed aid

in Houston after the devastation from 2017's Hurricane Harvey.

Lynn Tuttle, NAFME's Director of Public Policy, Research, and Professional Development, says that the then-superintendent of the Houston Independent School District, Richard A. Carranza (currently New York City Schools chancellor) built out a multi-year plan for the school music programs working in collaboration with MHOF. Tricia Steel, program director for MHOF, remarks that, in working with schools and school districts, she noticed that some music classes had low participation and high teacher turnover. It seemed to be systematic, so Steel started researching how districts were operating, and MHOF launched Music Education District Support Services® (MEDSS) in the spring of 2017, beginning with the Houston ISD. The MEDSS program announced its strategic plan for

the Houston ISD, including how to build back music programs throughout the entire district (with strong support from Carranza), and then the hurricane hit. Tuttle says, "And when you think of the devastation that would have hit the schools, equipment, facilities—it truly impacted the district's budget. Even with emergency funds coming from the state and federal, it doesn't cover the holes."

Steel, who has worked for MHOF for 19 years, says that when instrument inventory in a school or district is insufficient, learning time is shortened. "The schools we help tend to have an annual budget of \$3,000 or less for transportation, uniforms, supplies, festival and contest fees—and schools often share instruments as well as mouthpieces." She notes that in Houston, where mouthpieces had to be shared before and after the hurricane, it led to a loss of 10 or 15 minutes per class for cleaning time. She says, "If students are sharing an instrument, they



MHOF hosted a repair workshop attended by 75 Houston music teachers.



Country artist Luke Combs with students at a donation event at Whittier Elementary

can't bring it home and practice. In group rehearsals, the teacher has to have the group perform twice." The MEDSS program, in part, looks to help rebuild and stabilize music programs—which includes enough instruments to allow students to practice at home and make the best use of rehearsal time at school.

Another sector of MHOF is the Music Rising Fund, through which the organization responds to natural disasters. It was started after Hurricane Katrina by U2's The Edge and producer Bob Ezrin. Steel says that, before MHOF steps in, "We make sure there isn't an insurance policy or a FEMA fund, and that we are the last resort. In Houston, there were about a dozen schools directly affected through flooding and wind damage." She says that MHOF works with HISD to ensure that the district has adequate insurance to cover the investment after the storm, in case this sort of thing happens again. And she cites that the Country Music Association was tremendously helpful: "They were our funding partner, they provided substantial funding for MEDSS and the

musical instruments. [Country star] Luke Combs visited Whittier Elementary School and presented a donation. That school was at the heart of the community that was impacted by the storm." She says MHOF is in the process of finalizing its grant to the last Harvey school that was impacted. "We

"We have to make sure that everything is in place."

—TRICIA STEEL

have to make sure everything is in place going forward: the music room, storage, scheduling, and making sure what we donate is what is truly needed when student participation may have changed in response to the storm." This means waiting for things to settle before the organization knows what to donate, as there might be five tuba players but three of them lost their homes and won't return.

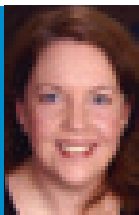
Tuttle says that, after Harvey, the district cut back on administrative positions because of the enormous financial pressures of bringing back schools that had been damaged due to the storm. Because of its partnership with Mr. Holland's Opus Foundation, the district did not cut back on music education and continues to fund district music program leaders to support the program. "[MHOF] just kept talking about how they were working with the district, and the district said, 'You're right, this is a good investment,' and they continued to invest more in music for our students. Tricia really stayed the course. It's a beautiful model of how to support music and arts education." Tuttle says the combination of planning, funding, strategic guiding, and professional development have all helped rebuild music education in Houston ISD.

Steel says that any schools seeking help with equipment should reach out to Mr. Holland's Opus Foundation at info@mhopus.org or call 818-762-4328. To learn more about the foundation, visit mhopus.org. ■



What Employers Want, Musicians Have

Students can learn 21st-century job skills in the music classroom.



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EMPLOYERS IN THE U.S. in the 21st century have many expectations when it comes to their employees. According to Alan Hall, an investment and entrepreneurial growth contributor for *Forbes* online, “Leaders view new employees as an investment and anticipate an excellent financial return over time.”¹ Indeed, even a cursory internet search produces myriad articles that describe the traits of ideal employees, as well as how to find and hire them. These traits range from passion and content knowledge, to people skills and leadership experience.

Life Skills from Music Study

How are students in schools prepared to meet these workforce demands? What do school music classrooms have to do

with teaching future job skills? What follows is a list of seven valuable, lifelong skills that students learn in music classrooms—skills that can apply to jobs beyond those related to music.

Musicians learn how to be responsible and dependable. Today’s employers place a premium on showing up, being on time, and “doing the thing” [as they should]. Musicians do this well.² They are systematically taught to be responsible and dependable—two skills that are taught early and reinforced often, mainly because school music environments necessitate structure to avoid chaos and function efficiently. Music students are required to keep up with items such as instruments, music, and rehearsal and performance dates and times. Thus, there are many opportunities to practice and become adept at being consistently responsible and dependable in school music environments. Children who are taught to be respon-

sible and dependable often become adults who are the same, because they know others are counting on them.

Musicians learn how to be persistent.

Employers regularly seek out employees who display the ability to persist at a task. Musicians learn this ability in their studies. Indeed, the very nature of playing a musical instrument or singing well embodies persistence. Musicians generally have the ability to work both independently, in small or large groups, and for long periods of time toward a common, group-oriented goal. For example, the arc of music student preparing for a performance begins with sight-reading new music, learning it systematically, and then performing the polished music at a concert. This process often takes place across many weeks or months, and involves daily effort to learn music well enough to perform it for others. Because student



Musicians are problem-solvers.



musicians were taught how to take feedback, whether positive or negative in nature, in stride. For musicians, feedback is commonplace, and most have grown used to receiving information in the form of directives (e.g., “do this,” “fix that”) or feedback (e.g., “that sounded great” versus “that could use some work”). Student musicians are taught what to do with that information and how not to be offended by it. Musicians are taught how to take in feedback, apply their problem-solving skills, and try again—which are skills and dispositions that 21st-century employers want to see in their employees.

Musicians learn how to be collaborative.

Collaboration can be complex, frustrating, and even costly at times, but it is critical to today’s work environment. Musicians are taught how to collaborate within their school music environments each and every day, regardless of their musical ability. They can practice collaboration as each person plays his or her individual part in order to create desired large-ensemble results. One emphasis in music is that one should be a good individual musician while also having a strong sense of the goals of the group and contributing positively to

musicians learn how to work toward short- and long-term goals in this manner, they make ideal—and very persistent—employees.

Musicians learn how to be problem-solvers.

Musicians learn how to think creatively in order to solve problems in music and everyday life. Over time, they can become very adept at breaking down musical and nonmusical problems into smaller pieces in order to find solutions to the larger issues. In addition, musicians are often able to separate conceptual problems from practical ones and proceed accordingly. They know how to exercise patience to solve problems independently, and in consultation with teachers and peers. Musicians are systematically taught skills that include carefully attending to detail, having a willing spirit, being reflective learners, and taking risks. These skills are highly desired by 21st-century employers

because they contribute to an employee’s overall ability to take a problem, examine it analytically and creatively, and come up with a plan to implement a possible solution.

Musicians learn how to be receptive to feedback. Job-seekers who were school

Musicians are receptive to feedback.





Musicians are collaborative.

group outcomes. For employers, this skill can translate into having the ability to work well both as team members and group leaders. In turn, these same skills mean that employees can likely work well with others by fostering both independence and interdependence in the workplace.³

Musicians learn coping skills. Music is a universal form of self-expression that is enjoyable and can be experienced in many ways, including through playing instruments, singing, listening, and moving. Music provides 21st-century employees with a therapeutic outlet that can help them deal with the ups and downs of daily life.⁴ Student musicians develop ways to cope with the joys and pitfalls of life by participating in music. This can foster a sense of well-being in

happy times, and create a lifelong, positive habit of using music to self-soothe when problems or concerns arise.

Musicians learn how to overcome failure, recognize achievement, and strive for success. Student musicians fail regularly. Playing an instrument, singing, and other musical skills can be difficult to learn, and they nearly always involve some amount of failure on the part of students. Dealing with failure and overcoming it to achieve success are systematic themes in typical school music classrooms. Employers today are looking for employees who can cope with failure, problem-solve, and eventually achieve success. Musicians learn how to break down tasks into smaller parts to obtain mastery, work together toward a common goal, and

help those around them to achieve success; this can result in an inclusive community. The journey from failure to accomplishment involves overcoming adversity to achieve success.

Fostering Significant Skills

Music educators work hard to teach their students how to become good musicians. In doing so, these educators foster a number of significant life skills, such as overcoming failure, developing persistence, and problem-solving. Students in school music classrooms are taught how to become responsible and dependable, receptive to feedback, and collaborative. These skill sets and dispositions taught to students in school music classrooms are valued by 21st-century employers, can contribute positively to an employee's overall success, and are lifelong skills that can apply to jobs in any industry. Music study promotes qualities that can help young people become more competent, reliable, and, ultimately, successful adults in a challenging world. ■

Notes

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CIVIC ACTION FIELD GUIDE FOR MUSIC EDUCATION



Representing music educators, students, and advocates, NAFME is dedicated to ensuring the accessibility, presence, and perseverance of quality music programs taught by certified music educators, for all students across the nation, regardless of circumstance. Through active advocacy and collaboration, we are changing the national conversation about music's role in delivering a well-rounded education to all students.

NAfME designed the Civic Action Field Guide to help music educators and education stakeholders better understand the processes behind how public education is governed and funded, with an eye toward supporting high-quality music education in districts and at the state level across the nation. **With this Guide, you will be able to:**

- Understand how public education is governed and funded
- Identify key elected officials in public education and their election cycles
- Identify candidates and their stances on education issues
- Register to vote
- Understand the well-rounded education programs found in Title I, Title II, and Title IV, and learn how to advocate for the availability of these funding streams to your music program under ESSA (the Every Student Succeeds Act)
- Contact your elected officials and advocate for music education

Download your copy today at bit.ly/NAfMECivicActionFieldGuide.
Questions? Email advocacy@nafme.org or call 1-800-336-3768.

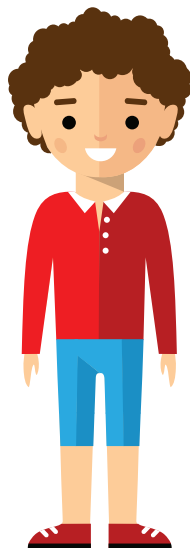
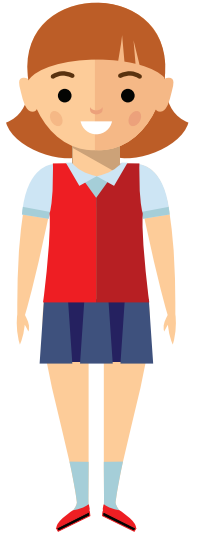
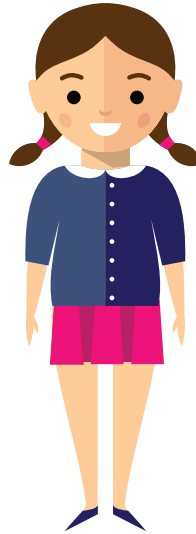
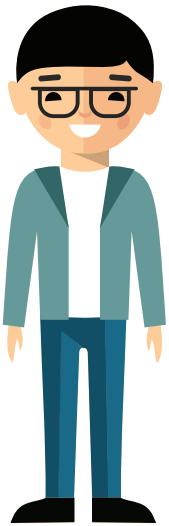
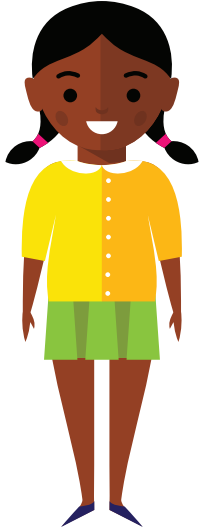
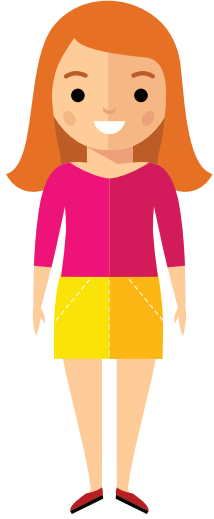




Illustration from istock.com/Annasunny

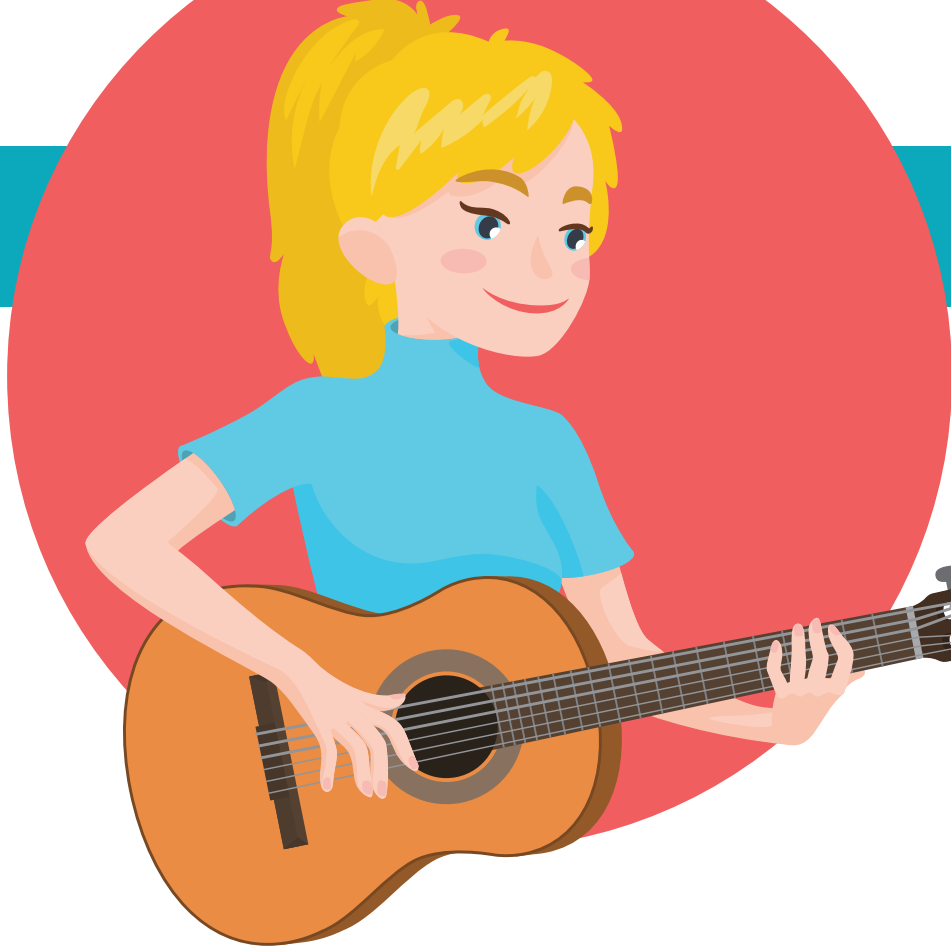
ALL MUSIC ALL PEOPLE

Music In Our Schools Month® 

There is a new, diverse focus for 2018–2019. **BY LISA FERBER**

MUSIC IN OUR SCHOOLS MONTH® has a new look this year. Not only has it expanded, but this year's focus on creating diverse lesson launching points adds a more inclusive and enriching element by celebrating music from a variety of cultures.

The event, which offers an opportunity for schools to share the fruits of their music programs with the larger community, was previously only held in March, but this year there is an October element. The series began in 1973 as a single-day event and grew into a monthlong celebration by 1985. With the addition of October, parents and community members can now enjoy not just performances but informances where they



African piece, a Puerto Rican game song, a Spanish lullaby from Cuba, and a ‘Culture Bearers’ lesson. The pieces are selected to facilitate Standards-based learning experiences. Teachers can use the lesson launching points to design their own Standards-based lesson plans within their individual curriculum and to support their students in the learning process.”

James says that each educational community can do different things, and that the program invites the students to become culture-bearers themselves. “We invite students to bring their culture. What are the games they play, for example. In one lesson plan, there’s a video example from South Africa where students observe a dance performed by women and girls, and they reflect on the instruments they hear and the movements in the dance. The lesson plan launching points are about much more

see learning in action. NAFME calls this approach “Process into Product,” where viewers can learn about the various aspects of facilitating music learning: Everything from composing to rehearsing to the special happy accidents that occur along the creative process. With an informance, the setting is casual and has the musicians and teachers sharing and demonstrating the learning process. Observers are encouraged to ask questions and engage in a dialogue with those presenting the informance. Ideas offered for planning and staging an informance include:

- 1.** Create a short handout with possible guiding questions to support the interactions.
- 2.** Provide opportunities for students to teach. Students can teach the parents and also guide and lead the lesson, while facilitating questions from those observing.
- 3.** Provide organic and authentic learning experiences to truly reflect the process of learning in the moment,

with self-reflection, correction, and analysis of the work.

Bridget James, immediate past Chair of the NAFME Council for General Music Education and Member-at-Large, says, “The pieces we have include American folk songs, an African-American song, a South



“We have a diverse population, a diverse community of learners, and we must use differentiated instruction to meet the needs of our students to properly support the learning process.” —*Bridget James*



than just each piece used to address the National Core Music Standards. We have a diverse population, a diverse community of learners, and we must use differentiated instruction to meet the needs of our students to properly support the learning process.”

Rob Lyda, Chair of NAFME Council for General Music, says that

within these launching points there are points of departure. “They are all Standards-based. In essence, each one is grouped by the individual launching points we have available.” While this year’s lesson plans are targeted toward first grade National Core Music Standards, they can be adapted to any age and situation. Lyda says, “With the

‘Culture Bearers’ lesson, students are invited to take on the role of an ethnomusicologist. This launching point has the students interviewing their parents and others about songs they learned as a child. Students can interview adults about songs for holidays and family celebrations. They get to work in groups using technology to record and document various people sharing their music.” Lyda says he got the idea because he teaches at a diverse school, and there was a little girl who wanted to teach him a song from the Philippines, from which her family hails. He says, “She taught me a lullaby her mother sings to her in her

FEATURED LESSON LAUNCHING POINTS

Below is a listing of the free featured lesson launching points for Music In Our Schools Month® 2018–2019. To access PDFs with information on each, visit bit.ly/MIOSM2019lessons.

“All Around the Green Apple Tree”
(Lesson by Sara Allen)

“All the Pretty Little Horses”
(Lesson by Ashley Peek)

“Children as Culture Bearers”
(Lesson by Rob Lyda)

“Duérmete mi niña”
(Lesson by Rob Lyda)

“Exploring Music and Movement of South Africa—The Tshigombela Dance”
(Lesson by Sarah Watts)

“Here Comes Uncle Jesse”
(Lesson by Val Ellett)

“John the Rabbit”
(Lesson by Ashley Peek)

“Macalililion” (Lesson by Val Ellett)

“Mata Rile” (Lesson by Sarah Watts)

For further information on the various components of the new “Process into Product” format for this year, visit bit.ly/MIOSMProcessIntoProduct.



native language. Children come to school every day with cultural heritage, and it's important that students know their voices can be heard."

One lesson plan revolves around the Cuban lullaby "Duérmeme mi niña" ("Sleep, My Child"). In this lesson, the instructional goals/objectives offer these launching points:

1. "I can compare and contrast lullabies from around the world and describe how they are used in daily life."
2. "I can compare and contrast, with guidance, the meter of two lullabies."
3. "I can notate or record my musical ideas, with help."

Another lesson involves a song called "Macalililililion" (a series of nonsense syllables) with a recording made in Texas in 1939, from the Library of Congress archives. The goals for this particular lesson plan launching points include:

1. "I can identify the melodic contour and rhythm of the song."

"We need to let people see the nitty gritty, and it will help the music program in so many ways."

— Rob Lyda



2. "I can work together with others to create new English (or other language) lyrics that work well with the cultural intent of the original song."

3. "I can use the new English lyrics to play a singing game from another part of the world."

Lyda notes that, in years past, the resources for Music In Our Schools Month were available only for a short time prior to the month of March, and then not available after that month. The organizers' intention is to make the resources available so that people can refer back to them on the NAFME site. Lyda notes that some lesson plans in the lesson plan bank are almost 20 years old. "A lot has changed in 20 years, and we hope the resources of lesson plans will continue to evolve and grow."

With the additional month this year and the focus being process-based, the opportunity exists to promote even further music education as an academic area. Says James, "We have Creating, Performing, and Responding Standards.

As we teach music, we embed the process of connecting music to personal experiences. The lesson launching points highlight the academic learning required to achieve mastery of the Standards."

Lyda speaks further about revealing the details of process, saying, "One thing that stuck with me was years ago at a meeting:

Someone said that we are very good at showing the final product, but we need to

“You are part of our beautiful world, and we honor you as a learner, and we honor the fact that we can learn from you.”

—*Bridget James*

make the invisible visible. We need to let people see the nitty gritty, and it will help the music program in so many ways. It’s not just karaoke where the kids sing along. There is real learning.”

James says that the program asks parents to be involved in the lesson, and a student can teach a song to a teacher; when parents are in class they might laugh and realize that they know a specific song, or remember their time in the elementary music classroom with a certain piece or activity. “We bring people together in a unique way, and this creates a special format by which to share the beginning of making music and then the final product,” says James.

Diversity is clearly an important topic across many industries. Lyda says that discussions in music education involve robust conversations about various kinds of diversity including racial, cultural, gender, and sexual preference. “It’s hard to pin down one definition of diversity, and as we move forward, I want to see us invite as many voices as possible to the table in



authentic ways,” says Lyda. He notes that it can be challenging to get some parents and students to share at school because they don’t want their culture and music presented inauthentically. Inviting parents into the learning environment, letting them have a voice, and opening up a dialogue of trust and acceptance can be very powerful. These are just some of the ways in which parents and students can feel their voice is valued.

In reference to a student in Lyda’s classroom who shared a part of her heritage through song, “This is one example of thousands of examples in our beautiful world,” says James, who

notes that this program teaches students, “You are part of our beautiful world, and we honor you as a learner, and we honor the fact that we can learn from you.” She says that one of the pieces in the program is not a song: It is a piece that includes instrumentation and dancing. “The Music In Our Schools Month events can highlight informances and performances that aren’t all singing but could be dancing or playing an instrument. Lyda clarifies that while the focus of his committee is general music, Music In Our Schools Month is not limited to general music, and that all facets of music education can participate in the program. ■

Guiding and Learning from THE PROCESS



DAYLIGHT WANES in Brunswick, Maine, as afternoon slips into evening. Ashley Albert locks eyes with her student for a moment, and together they begin recording the final take. For weeks, the Brunswick High School choral director has been burning the 3 p.m. oil straight through to 5 p.m., making sure each of her students applying for a place in the All-National Honor Ensembles (ANHE) Mixed Choir has everything they need to feel thoroughly prepared with their submissions.

“It’s kind of a long process,” she says, “but I really enjoy doing it.” For Albert, a NAFME member who has been teaching for eight years, the opportunities that each NAFME Ensemble provides outweigh the discomfort of overextending herself across early mornings and into late afternoons.

ANHE—whose mission is, in part, to provide high

quality music education for every student—offers young musicians across the country a chance to perform live in one of five ensembles: Concert Band, Guitar Ensemble, Symphony Orchestra, Jazz Ensemble, and Mixed Choir. The 2019 performance destination is the Gaylord Palms Resort & Convention Center in Orlando, Florida.

When her students have the chance to perform in the Mixed Choir Ensemble, Albert strongly believes the impact of that experience has the potential to resonate with them for the rest of their lives. To help them get the gig, her approach is clear: Ensure students have what they need to succeed, every step of the way.

“If they made it into All-State, I put a packet together for them with all the application info,” she says. “I have my

Educators use a variety of strategies to **guide students** through the application process for the NAFME All-National Honor Ensembles—and **pick up new strategies** for themselves along the way.



2017 ANHE musicians

students who have attended the All-National festival in the past tell them a little bit about their experience and what they found to be positive.”

In the spring, Albert sets aside afterschool hours for what she calls “help sessions,” in which she assists her hopefuls in learning the audition material. “We’ll end up doing a couple of days after school where we’ll all learn the parts together; we’ll take one afternoon where I’ll have them fill out their online application—I’ll help them put in all the info and make sure it’s correct.” But the most laborious component of the Albert’s joint teacher–student application process, by far, is the recording sessions. She and her students typically wind up spending several days preparing and selecting the best take to send with their applications.

“I’ll book them in time slots after school, and I’ll spend two hours with a student until they feel like they have the best snapshot of their capabilities.”

In the fall, Albert schedules morning sessions with those students who have been accepted, so she can help them feel prepared with their repertoire. Ensuring that her students have the tools they need to succeed on their own is a commitment close to Albert’s heart. “When I was growing up, I really loved these festival opportunities,” she says, “but if there wasn’t an opportunity for me to meet with my teacher to have them help me prepare, I felt like it was a little bit outside my realm of capabilities to prepare on my own. So, it is time-consuming, but I find [the application process] to be so rewarding for those kids who get chosen.”

And according to Albert, the payoff for even applying to participate in ANHE has rippling effects—but the process isn't only for the kids. After attending the event every year for the past six years, Albert has found that the professional development she has received to be life-altering. "In my eight years of teaching, the best professional development I've experienced has been to go watch these conductors work," she says. "To be able to go and share that experience together, and for me to spend three days just watching them work, has been invaluable. Every time I come back, I'm so energized. It's changed my teaching and my whole program."

This year, ANHE's collateral professional development offers a new layer for visiting educators: Rehearsing with the Standards. According to NAFME member and ANHE Program Chair Scott Sheehan, integrating the Standards into the rehearsal environment is a natural part of the learning—and teaching—process. "We asked all the conductors to incorporate aspects of the National Standards in their rehearsals, purposefully," he says. "And we're going to [record] and archive some of this work so we'll be able to produce a webinar for directors across the country to be able to see the Standards come alive within a large ensemble setting. We're really targeting that with the conductors, and they're really excited. We're making sure

that the process is meaningful and purposeful—and that's what the Standards do for us."

One educator sure to pick up on every nuance of this new integration is Lauren McCombe, a NAFME member who serves as co-director of orchestras at North Gwinnett High School in Suwanee, Georgia. In 2018, she marked her fourth year attending ANHE with her orchestra students, and she admits their fervor accounts for most—but not all—of her interest in attending year after year. "[Professional development] is a huge reason I love to go," says McCombe, "and I'm sorry to say I haven't been to the Directors' Academies because I'm learning so much just sitting in the rehearsals." She laughs, remembering her personal professional development quest that routed her through every ensemble during last year's event. "I love listening to all of them and getting all their techniques to address rhythm, pitch, balance, blend—and thinking about ways I can adjust what the choir director is talking about to fit strings."

McCombe takes a different approach than Albert when guiding students through the application process. Each ensemble has its own unique application criteria, and McCombe appreciates the cushioned timetable ANHE offers, so her orchestra students have a chance to review excerpts for the following year's event almost immediately after the current year's has ended—with

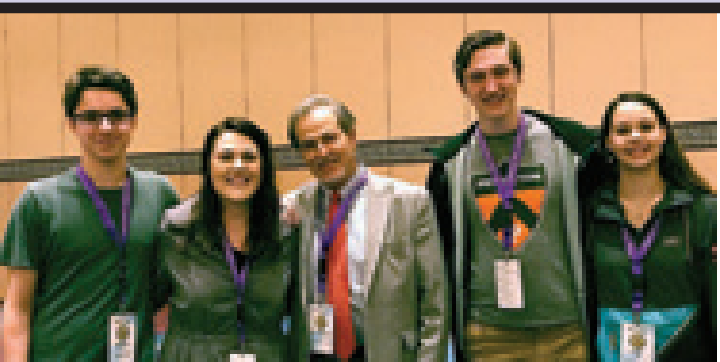


"We're making sure that the process is meaningful and purposeful—and that's what the Standards do for us."

—SCOTT SHEEHAN



Photos top by Ashlee Wilcox Photography | Documentary Associates, LLC. Photo bottom by Bob O'Leary.



Ashley Albert's choir students enjoy a step-by-step ANHE application process she facilitates for them.



Choir students from Brunswick High School in Maine made lasting memories at last year's ANHE event.

ample time to hone their selections before sending in their applications. "It's great for my students because they can record at home and send it in as soon as they feel like it's ready," she says.

While McCombe allows her students to handle recording themselves on their own, she makes herself available to any students who desire an expert opinion. "Every once in a while, they have questions, especially my violinists. Sometimes they'll have two or three recordings with different things that they like, and they'll ask, 'What do you think is more important?'"

McCombe's students are not only talented—they're driven. Gwinnett County is a highly competitive district, and her students' fire is formidable. "This is a very competitive area, so they're used to some serious competition and to 'get up and try again.'" And though her students' drive to compete at the national level fuels their audition fire, McCombe maintains it's the experience of the event, not the competition, that leads her students to apply year after year.

"If they didn't have such a good time, and their friends didn't have such a good time, then they would be deterred from going again," she says. "They've loved all the locations and the conductors—so they would be disappointed if they didn't make it, but I don't think it would stop them from trying out again."

Chris Earl, NAFME member and director of bands at South Davis Junior High School in Bountiful, Utah, had three students apply for spots in the All-National Concert Band. One was chosen. Earl reflects on the application process as whole.

"It's exciting for them. They were kind of like three peas in a pod. I let them prepare their audition and said, 'When you feel like you're ready, come to me and I'll give you some

feedback.'" His students rose to the challenge, but sometimes a high level of self-discipline isn't enough to combat the emotional hit of not placing. "One of the students was pretty let down that he didn't make it," he says. "He kind of ran dry, and actually he's decided to give up the tuba."

Earl typically opts for singling out those students whom he feels demonstrate passion for the music and motivation to audition. This past year was a bit different. "I thought, 'Well, I'll try what some of the other directors are doing,' and I opened it up to everybody. And I see with the kids who didn't make, they're just not as resilient as kids used to be."

To guard against competition burnout, Earl does his best to position students toward what's attainable for them as individuals so they can feel good about their accomplishments.

For every educator leading students through navigating their ANHE applications, and those educators fortunate enough to attend the annual event, strategies vary and approaches evolve. But one lesson persists: The process is its own reward.

Albert packs up her bag to leave the recording session as the sun begins to set. "It's really an informative process for the kids, even if they don't get chosen," she says, "especially for later on in life. My students are thinking more analytically instead of just singing through their pieces. It's informative for all of us." ■

COMPOSING BY THE STANDARDS

NAFME All-National Honor Ensembles Program Chair Scott Sheehan believes in music education that is process-driven by the National Standards. This year, he and his colleagues are deploying a new, compelling vehicle for integration: Rehearsals that offer elite student composers an unusual opportunity.

"Each year, a different Honor Ensemble gets to premiere a select composition by one of the students that's submitted through the Composers Competition program," says Sheehan, who also serves as music department chair at Hollidaysburg Area Senior High School in Pennsylvania.

"We are using the National Standards as a guideline to show what students are able to do," he says. "That's really the bridge between the two [programs]. Creating, Performing, Responding—those artistic processes are found in both the Honor Ensembles and the Composition program."

Because a major focus this year is "Rehearsing to the Standards," the Composers Competition winner receives a unique opportunity to approach the Creating Standard.

"The composer's parents surprised him in 2018 by going to Disney to hear his piece, 'Reverence,' being worked on," says Sheehan. "The students talk with the conductors ahead of time, as the conductors are preparing the score, to go over any of the composers' ideas. [The conductors] also offer suggestions, whether that be with instrumentation, something specific to an instrument's range, or articulation."

"It's the process that drives the development of new ideas. Students learn how certain chords work, a major versus a minor tonality, use of tension and release, and other various compositional techniques. But ultimately it's their original thought that can put all that together to create meaning."





MUSIC

FROM THE GROUND

A music educator in Georgia has built a collaborative program—and a blog to share it with the world.

BY ANDREW S. BERMAN

THIS YEAR, NAFME member Clare Eggleston celebrates her 10th anniversary as the music teacher at High Shoals Elementary School (HSES) in Bishop, Georgia. The school itself is also celebrating that milestone, as Eggleston is a founding member of the faculty there. “I can’t believe I’ve had the privilege of being the music teacher here for this long,” she says. “I am so lucky to work in a school district and at a school where the arts are valued and music instruction is supported.” Over the past ten years, Eggleston has built a successful, collaborative music program with parental and administrative support.

Building the HSES Music Room

When Eggleston helped open HSES, she had the task of creating a music program where there was none before. This came with the freedom to design the program she wanted to teach, but also the burden of starting from nothing. “When I started at High Shoals, supplying my classroom was overwhelming,” she recalls. Eggleston had experience working in districts with established music programs and stocked classrooms, so this was new ground. “One of the first things I bought for my new classroom was a handful of mallet instruments,” remembers

Eggleston, “but I knew that I was going to have to be patient in adding to my collection.” Her patience paid off, as her program now offers an “Orffestra” ensemble.

The experience of building her “instrumentarium” taught Eggleston valuable lessons about frugality and creativity. “Since I was used to teaching lessons with a full set of mallet instruments, I had to be creative at first in how I taught,” she says. “I worked on adding some of the more budget-friendly items such as boomwhackers, hand-held percussion, and props.” Eggleston found a treasure chest of musical instrument possibilities in her local dollar store, turning the challenge of supplying her classroom into a windfall of found instruments and manipulatives. She discovered “how easy it was for me to create my own resources instead of purchasing everything.”

Collaborative Learning

One of the keys to the success of Eggleston’s music program is a focus on collaborative methods. “I am constantly thinking about how I can make music more personal and engaging to students through partners, group work, or project-based learning,” she says. One example of this is a group project inspired by the innovative



percussion group and touring show, *Stomp*. Students create instruments out of recycled materials, and then compose rhythmic patterns. The students must work in groups to ensure their individual patterns coalesce to form a complex piece of music. “This teamwork and use of novelty creates an engaging experience and helps students take ownership of their music making,” she explains.

“Collaborative learning is an important part of my classroom,” Eggleston states, “and I feel like I successfully incorporate this into a majority of my lessons.” In addition to the *Stomp*-inspired example above, she employs bucket-drumming, recorders, and ukuleles in her group activities. Music is often a collaborative art, so it lends itself to being taught in a collaborative way. “Group work is a great way to allow students to synthesize the music concepts I am teaching, while also teaching students to make music together,” she summarizes.

Gaining Support Through Performances

“I am very fortunate to work in a school where the parents are very supportive and involved,” says Eggleston, although that support is more than good fortune. Parental support is earned through prolific presentation of the music program’s output. “I try to provide as many

opportunities as possible for parents to see their students in action.” These opportunities include three musical theater productions: two grade-level musicals and a school-wide “Broadway Junior” musical. Students also perform at the school’s Veterans Day assembly, Christmas sing-along, and barn dance, and there is a recorder concert.

Support for the music program also comes from within HSES. “I have been so lucky at High Shoals to have a

“Group work is a great way to allow students to synthesize the music concepts I am teaching.”

principal who is a former band director and fine arts coordinator,” says Eggleston. Having music education in common with her principal lightens the burden of having to advocate for the program. “Music programs are often not state-mandated,” she advises, “and many music teachers find themselves constantly trying to convince principals and school boards why students should have access to music classes.” Eggleston also knows she can count on mutual

understanding of how assessment works in a music classroom. “When he comes to observe my lessons, he knows that I am constantly assessing while I am teaching, she notes. “He also understands that my assessments look different from those in a regular classroom, which is often hard to explain to an administrator who has not had experience teaching the arts.”

Outside of the school day, HSES offers an “Orffestra” instrument ensemble and Chorus Club, and there is a district-wide honors chorus. Frequent performances are great for presenting the quality of the music program—but not if no one comes, so Eggleston ensures her students’ parents know about music program happenings through the ClassDojo app, HSES’s Twitter account, and her blog.

HSES Music Room Blog

In 2012, Eggleston started a blog for her music program: The HSES Music Room Blog. Her colleague in the art department used a blog to share her students’ artwork, and Eggleston realized that she could do something similar for her program. A blog could be a convenient and inviting way to show parents what their children are learning about in music class—plus, it’s fun!

Months into blogging, Eggleston discovered that the audience for her blog stretched beyond the parents of her



WITH CLARE EGGLESTON

Q What do you know to be true about teaching music that you didn't know when you started?

I didn't realize how all-encompassing this job would be. It is so much more than just teaching music lessons to classes once a week. Music teachers are often involved in many after school activities such as chorus rehearsals, musicals, band, and various performances. Preparing for all of the clubs, rehearsals, and activities on top of your regular teaching duties takes so much time and energy.

Q If I weren't a music teacher ...

I've honestly never considered another career besides music education. However, if I had to choose, I think I could probably be a professional organizer. I love to declutter and organize anything and everything! This skill comes in very handy in the music classroom when trying to utilize so many materials and instruments on a daily basis.

Q What's the biggest lesson you want your students to learn while in your program?

I aim to enrich students' lives and create lifelong music appreciators. I want to encourage my students to become music participants instead of just music consumers. Whether or not they choose a career as a musician, I want them to value the arts and be touched by music throughout their lives. Although the fundamentals of music are important, my job is mainly to expose students to a variety of quality musical experiences.

Q The music education profession would be better if ...

music programs were mandated and fully funded. If music programs were a required part of the curriculum, then music teachers wouldn't have to spend so much of their time and energy trying to justify their work. Equitable music programs would send the message that music is just as important as math and science, and music could be taught for music's sake.

Q What have you learned about students and parents through your work?

Music is such a powerful subject to teach. It can give students a voice who didn't have one before. It can uncover gifts and talents that students didn't know they had. It can provide confidence to students who might be struggling in reading or math. It can help students express emotions that they are struggling with like pain and grief. I've had so many instances throughout my career of students who just needed a little encouragement and the right opportunity, and their musicianship blossomed right in front of my eyes. It is incredibly rewarding to see former students continue on to play band, sing in chorus, or perform musical theater in middle and high school.

students: It was being shared and reaching fellow music educators across the country. Pinterest was one of the main vehicles, as readers of Eggleston's blog would pin her blog posts for other music educators to find and share. When she realized this shift in her readership, Eggleston began including content directed at music teachers in addition to her parent-focused posts. "I love sharing and collaborating with other music teachers," she says, "so this was a small way that I could inspire other music teachers looking for creative lesson ideas."

The HSES Music Room Blog has six years of music classroom ideas in over 70 posts, including rhythm activities, notation games, and more. View it at highshoalsmusic.blogspot.com.

Finding Success in Certification

Eggleston employs the Orff-Schulwerk method in her classroom. "Getting my Orff-Schulwerk certification was by far the most valuable thing I have done as a music educator," she reflects. The method's focus on child-centered learning—which manifests itself in activities that children naturally enjoy such as singing, dancing, and playing instruments—informs many aspects of Eggleston's teaching style and music program. For her, it is the key that unlocks student engagement. "It gave

me hands-on experience that I could immediately implement in my classroom," she notes, "and a specific lens through which I could design each lesson and my program as a whole."

Orff is what works for Eggleston, but she encourages all new and aspiring music teachers to look into the wide landscape of music teacher certifications, such as the Kodály method, the Gordon Music Learning Theory, the Feierabend Association for Music Education (FAME) curricula, Dalcroze eurythmics, and others.

As the child of a community leader and an educator—both of them musicians—Eggleston was destined for a career in music education. "Throughout my childhood, I was surrounded by quality musical experiences," she recalls. "This made me a more well-rounded student and was a huge reason why I became a music teacher." Her upbringing may have predisposed her to her career, but her successes are all her own. A solid philosophy, a focus on collaborative learning, innovative ideas, and the drive to implement and share them have enabled Eggleston to build a thriving music program from the ground up. "I had a passion for music and couldn't wait to share it with others," she remembers. "I knew that I could make learning music fun for young children and inspire them to be passionate about music as well." ■

workshop



Polynesian percussion, choral independence, band balance, and more.



Handheld Percussion Hints

Handheld percussion instruments may look “easy” to many music educators. However, as any serious percussionist can attest, playing techniques for seemingly simple instruments such as the triangle and guiro are critical to obtaining the optimal, desired sound. When using these instruments with your young general music students, it is particularly important to set them on the right path from the very beginning—and that begins with you as a music educator knowing these instruments well yourself.

“I think the biggest mistake educators make is not taking the time to learn about percussion instruments and correct playing technique. It only takes a few minutes to check out a YouTube video or email someone a question,” says Kelly Mraz, Music Specialist at R.D. Head Elementary in Lilburn, Georgia. “Another common mistake is thinking it doesn’t matter how you play these small percussion instruments. It matters because you’re teaching tone quality, fine motor skills, respect for instruments, and overall good musicianship by taking



“Your students’ musicality will benefit greatly from your time and effort to educate yourself about handheld percussion.”—Kelly Mraz

the time to teach proper care and technique on handheld percussion instruments.”

Part of this teaching should include using the correct names for the instruments. “While it might seem cute to use ‘easy’ names, this doesn’t teach the students about the nationality of the instrument. Using names like guiro, cabasa, caxixi, shekere, etc., opens up a dialogue about the ethnic background of an instrument and how it contributes to that culture’s musical identity.”

So, what are the must-haves in terms of handheld percussion for the general music room? Mraz notes that it is important to include instruments with a variety of timbres that can provide both staccato and sustained sounds. She cautions educators to include more than “sticks and drums,” however. “Claves, cabasas, cowbells, caxixi—the list goes on and on of the wonderful instruments your students can and should play. Playing percussion instruments is such an important part of the general music classroom, and your students’ musicality will benefit greatly from your time and effort to educate

yourself about handheld percussion.”

In terms of playing techniques, here are her recommendations for several instruments.

- Frame drums: “I use the tips of my fingers on the edge of the drum to get the best vibration. This works for my students, from kindergarten to fifth grade. They can balance the drum on their leg if they can’t hold it up with one hand. The main thing to avoid is slapping the drum in the middle of the head with your whole hand (unless you’re going

for a sharp attack sound).”

• Tick-tock blocks, tone blocks, or wood blocks: “The trick is to find the sweet spot where the wood will vibrate the best. If you’ve never experimented with this, grab a wood block out of your drawer and try playing different places on it. You will be amazed how the sound can change. If the sweet spot isn’t marked, go ahead and mark it with something. It will really help your students get the best sound out of your wood instruments.”

• Triangle: “You want to make sure you’re striking the outside of the triangle on a complete side (the side without a gap). Also, be careful you’re suspending the triangle with thin elastic cord or thin string. Shoelaces and rubber bands are not the best option because they dampen the vibration of the instrument.”

—Susan Poliniak



BRASS AND WOODWINDS

Ensuring Success for New French Horn Players

The French horn can be a challenging instrument for beginners, but learning how to play it doesn’t have to be a painful, frustrating experience for the student (or teacher). We asked Rachel Hockenberry, assistant professor of horn at Illinois State University in Normal for her insights on how to better ensure success for new horn players.

Aside from commonly-accepted physical characteristics associated with brass playing, Hockenberry says that the potential to be a good horn player includes one important prerequisite: “Before I put them on a horn I want to make sure they have some ability to carry a tune. I want to know they are able to sing a common melody like ‘Happy Birthday’ or ‘Twinkle’ while matching pitch and

staying relatively in tune.”

From the beginning, ear training is of great importance. “I do a lot of call-and-response exercises during lessons,” says Hockenberry. “Once they can play two of the three open notes, I have them slur from E to C or G to E. These exercises help them recognize how those pitches sound and feel different from each other. I will also play one of those notes and have them guess which one it is. It’s important to give them several different ways to hold onto those pitches in their ear.”

Likewise, it is important to stress the basics of tone production, embouchure, and breath support. “Every time I see a student, I make sure to focus on their embouchure, the corners of their mouth, keeping a flat chin, and hand position,” notes Hockenberry. “Only with very small students do I let them rest their palm against the bell.”

While all of these are vital, embouchure formation is the most important of all. “It’s important that the embouchure is formed correctly from the beginning, in as simple a way as possible,” stresses Hockenberry. “Make sure they know what the corner muscles are, that they can feel them activate, and that they understand how to change aperture size. Some people use coffee stirrers as a tool to help students get a feel for approximate aperture size.”

Once a student is getting a good tone on the horn, Hockenberry recommends sticking with middle C,



E, and G until the student builds confidence and the ability to play those pitches accurately. D and F can be added in easily. “The number-one mistake band directors often make is forcing hornists to play too high, too soon. Doing so creates problems with embouchure and pitch accuracy. Start with middle C to G, and realize they might be there for a while before they can expand higher. Trumpet players often stay on C–G for a long time and horn players should be no different.”—Chad Criswell



STRINGS

The Importance of Strength and Dexterity Training for Strings

Daily hand strength and dexterity training is often left out of young students’ lessons, but at the beginning of their strings education, this is precisely where this instruction is most needed. “Leaving these issues unaddressed can increase tension in both hands and limit mobility, which restricts technical development,” says Vivian Gonzalez, NAFME member and orchestra magnet teacher at

Miami Arts Studio 6–12 at Zelda Glazer, a Miami-Dade County Public School. She presented on this topic at NAFME’s 2018 National Conference in a session called “The All-Inclusive String Ensemble: Activities and Exercises to Make Every Student Succeed in Strings.”

Starting early is the key. “I feel strongly that early exposure to muscle strengthening and correct motion helps to build a strong foundation for advanced technique with minimal tension,” says Gonzalez. When unaddressed, the problems compound themselves. “If a child does not have the strength, flexibility, and dexterity to do the technique,” she says, “then they will compensate with tension, which leads to injury and frustration.”

Gonzalez stresses the importance of consistency. Strength and dexterity exercises should be done every day, regardless of whether the student appears to “need” it. The need is daily training to develop fine motor skills. It’s also important not to overdo it. “Hand muscles are very small, and can quickly be overused,” advises Gonzalez. “I always caution that any hand exercises should only be done until the student’s hand feels a little tired. At that point the exercise should stop, and they should stretch out their hand or arms.” She counsels

against the use of weights and weighted grip devices in younger students, and only uses one- or two-pound weights in high school students who show good upper-body strength.

Gonzalez advises both her students and other teachers employing these exercises to “have faith in the process.” It can be difficult to see progress day to day, but if the students work at it for a few minutes each day, they and their teachers will see the difference. “You won’t know why, or how, or when exactly it happened, but one day you’ll just be able to do it,” Gonzalez tells her students.

—Andrew S. Berman

 **PERCUSSION**
**Polynesian
 Percussion
 Instruments
 and Techniques**

Samoan music is rich with percussion instruments that are well worth knowing and incorporating into your student ensembles. “My Samoan heritage is what drew me to learning about music of Polynesia, especially Samoa,” says Jeremy Kirk, assistant professor of music and chair of the music department at Southwestern



The most common percussion instrument in Hawaii is the ipu heke.

College in Winfield, Kansas.

Kirk notes that the percussion instruments vary by region. “One of the most common across the islands of Polynesia is a form of a log drum, created by carving a slit or trough through a tree log. In Tonga, it is known as the lali; in Samoa, the pate; in Tahiti, it is the to’ere.”

The most common percussion instrument in Hawaii is the ipu heke, a double gourd used to accompany hula dancing. “The hand holding the neck lifts the gourd vertically to strike the bottom of the gourd on the pale (a padded mat) to create a bass tone. The hand positioned on the side of the gourd uses slaps for accented tones and a rotation stroke using the thumb and ring and pinky fingers for more subtle rhythms.”

The instruments found in Samoan fireknife drumming are the tini, pate, and bass drum. “The tini is a large tin can (usually square) and is the lead instrument. It is played on top of the can using dowels or sticks, with the

Muscles in hands can be quickly overused.

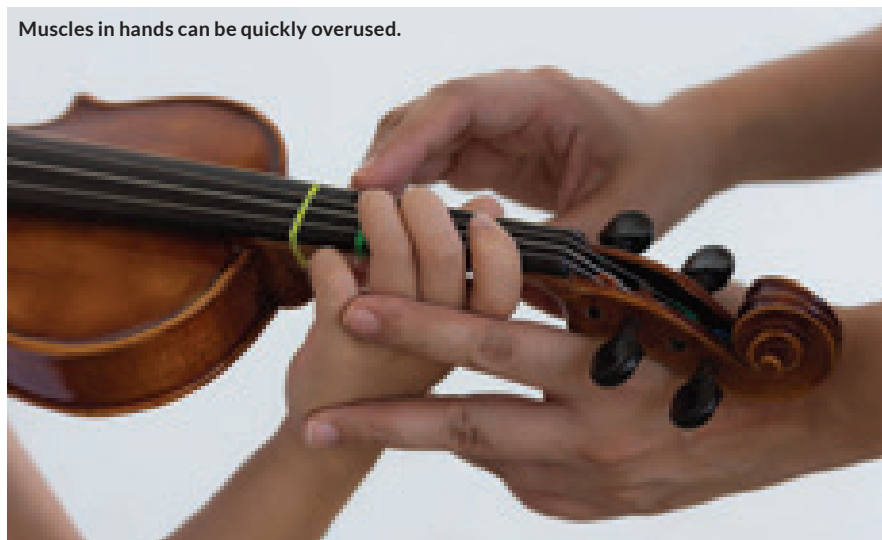


Photo bottom from iStock.com/ fon_thachakul. Photo top courtesy of Jeremy Kirk.

mouth of the can facing the audience,” says Kirk. “The pate (log drum) supplements the tini, underscoring the tini part. The tini and pate were the original instruments in fireknife performance, but the bass drum has become an integral part of the ensemble. The bass drum provides the pulse and more energy to the dance.” Samoan fireknife dancing itself comes from the ancient ‘ailao afi dance, which is a warrior’s victory celebration performed after battle. “The drumming helps establish the intense mood, set the pace, and support various dance movements and patterns. The dancer is the lead and the drumming follows the dancer in performance.”

Can Western or other percussion ensembles use these instruments and techniques? Absolutely. “With the exception of the ipu heke, skills are easily transferrable to most instruments

using matched grip,” advises Kirk. “Samoan fireknife drumming can be incorporated into programs using instruments that are readily available or easily located.” He recommends the following substitutions:

- Tini—a large, square metal can that provides a bright, shimmery tone. Substitute: A piece of sheet metal with similar tone.
- Pate—a large, single-slit log drum. Substitute: Large/low woodblock.
- Bass drum—a marching bass drum of 22", 24", or 26" played horizontally on an X-stand.

For more information, he also recommends the following books:

- Letuli, F., & Letuli, P. (2004). *Flaming Sword of Samoa: The Story of the Fire Knife Dance*. Watermark Pub.
- McLean, Mervyn. (1999). *Weavers of Song: Polynesian Music and Dance*. Auckland University Press.
- Moyle, Richard. (1987). *Tongan*

Music. Auckland University Press.

- Moyle, Richard. (1998). *Traditional Samoan Music*. Auckland University Press.

“My biggest advice to educators is to not get caught in a ‘purist approach,’” cautions Kirk. “Of course, it is best to have authentic instruments, but don’t let the lack of authentic instruments keep you and/or your students from learning the music and culture. The music and culture should be the main focus, so don’t be afraid to use the substitutions mentioned above.” —Susan Poliniak



CHORAL AND VOCAL

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self-reliant singers and all-around musicians. But what knowledge and skills does this independence require? For Karla McClain, who teaches choral and general music at Irving A. Robbins Middle School and East Farms School in Farmington, Connecticut, level-appropriate musical literacy sums it up. “The student knows the steps to take when sight-reading an excerpt that is at their level. It also means a student who can analyze and evaluate music. If we are looking at a new piece, they can identify problem spots or transfer information from previous pieces to the new one. They also are able to give feedback to peers and to themselves about a performance, and then use the feedback to improve. I guide them, but they own the process this way,” she notes.

With the goal of becoming independent musicians, students in McClain’s classroom work on music literacy every day. “There are so many components that go into this:

One key recommendation for music educators who want to instill in their students the skills that create independence? “Ask questions,” says McClain. “The biggest shift in my teaching and my students’ learning began when I stopped saying ‘you need to’ and started asking, ‘what do you think we need to do?’ It is hard! Most of us grew up where the director told you what to do, and we did it, so it is a shift in rehearsal style. However, the students learn more when they are talking to each other and thinking about strategies themselves. We might get to the same result, but the students have ownership and they have actually learned something.”

Student investment in and ownership of their work process is helped by one particularly important action on the choral educator’s part: “Value your students’ voices,” says McClain. “They know so much more than what people give them credit for. I am

Pattern) that a lot of teachers use, but Dale Duncan has made it pretty famous in his S-Cubed curriculum,” notes McClain. “I also love the Opposite Echo Game. Students stand to play it. If I clap a rhythm the students talk it (either solfège rhythm syllables or counting), and if I talk it, they clap it. If they do the same as me instead of opposite, they sit down. They still have to be engaged in the rhythm work when they are ‘out.’” She also remarks that music technology has applications here. “My favorites are ones where students can do different levels so they can choose where they are and progress. The kids love seeing that immediate feedback—it is part of the gaming culture they are so accustomed to. Plus, it is a super-efficient way to assess students!” Some of McClain’s favorite quiz sites include *quizizz.com*, *kahoot.com*, *peardeck.com*, *musictheory.net*, and *therhythmtrainer.com*; useful apps include Staff Wars, DoSolFa-Lite, Rhythm Cat, and Rhythm Dictation.

—Susan Poliniak

 **ALTERNATIVES**
Accommodations and Modifications for Ukulele Players

“I think it’s our job as music educators to teach music for life, not just for school, and to me the ukulele was very compatible, versatile, and relevant in all the ways that would support music-making beyond school,” says Philip Tamberino, music teacher at Fire Island School District, in Ocean Beach, New York, who started his current school’s classroom ukulele program in 2006.

Tamberino remarks that the greatest challenge he had when he began his ukulele program 12 years ago was “coming up with the materials to give students enough opportunities to



“I truly make my classroom a partnership.”
 —Karla McClain

rhythm reading, solfège, absolute note reading, aural skills, decoding, understanding music terminology, analysis. I teach these skills separately, but also through the repertoire we work on. I also find fun ways to work on these skills through games and technology. In addition, I think composing is another important component of being an independent student musician.”

always amazed when I try something that might be risky, and the kids go for it with me. I truly make my classroom a partnership where we work together to reach our goals.”

In terms of the musical skillset required, a number of classroom games can help with student music literacy, particularly in terms of solfège and rhythm work. “Of course, there is Poison Pattern (or Forbidden

Photo courtesy of Karla McClain.



Sequencing is very important.

practice new skills before moving on. There were literally no classroom ukulele method books in print at first, so I had to create my own materials. Even after some books started coming out, they still didn't really meet the needs of my program. So, I just decided to hunker down and put together a beginner method book of my own. I selected the songs, wrote the exercises, and created the graphic design." Tamberino is the author of the student method book, *Uke Can Do It 2!*, and its teacher guide, *Uke Can Do It!: Developing Your School Ukulele Program*.

Tamberino insists, "Every teacher needs to be able to support students appropriately, so teaching ukulele is no different. Especially if you're working in a situation where the ukuleles are staying in the school and your students are only getting one period a week to play them, it's hard for many kids to retain what they've learned. Then there are cases where the student may have special needs, in which case making accommodations or modifications may not even be an option but a requirement."

Tamberino recommends the following accommodations when teaching ukulele to any group of beginners:

- Pre-teaching vocabulary, including the instrument part names and terms related to the basic technique.

- Aural supports, such as play-along tracks or beats, make it easier to follow the beat, whether performing by ear or reading.

- Visual supports that can resize, animate, highlight, or otherwise illustrate content in a way that helps communicate the desired learning and limits the distraction of extraneous content.

He cautions that certain accommodations may be temporarily appropriate in the learning process, but if allowed to persist, can alter the learning outcome and therefore represent a modification—likely restricting many students from developing greater independence. For instance, using dots to mark finger positions on the fretboard may be helpful—however, if they're not removed, the student cannot learn how to play an unmarked ukulele. Labeling note names in sheet music can be a guide, but if that is not curtailed, the student cannot learn how

to decode music notation.

The widespread adoption of ukulele into music programs, particularly over the last five years, has made it a very exciting time in the general music classroom. If Tamberino has any advice, that would be: "It's to take it one step at a time and keep it simple for the introduction. There are many things that need to happen before the point of handing out instruments to beginning students, especially if it's a new program—but even in an existing program. Sequencing is very important. The instrument is so versatile and there's so much music in the world, that there are many ways to keep the learning curve nice and gentle, but still hold students' interest."

—Lori Schwartz Reichl

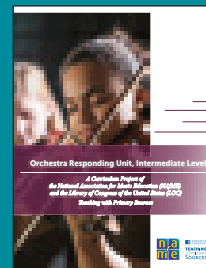
ORCHESTRA Student-Run Chamber Music Projects

Orchestra instruction can be heavily reliant on rehearsals, performances, and other very conductor-centered activities. One way to move the attention off the conductor is to use more student-centered activities. Chamber music is a great way to achieve this. Moreover, it reinforces both the ensemble and musical skills taught in orchestra class. Eugenia Goldman, orchestra director for Montgomery Township School District in New Jersey, uses chamber music effectively with her students as part of

FREE ORCHESTRA CURRICULUM RESOURCES

A new orchestra unit has been added to the Library of Congress curriculum units available free online to all via the NAFME website at nafme.org. The Intermediate Orchestra Responding Unit offers curriculum materials to teach about fiddle tunes, sonata form, musical influences, and the Library of Congress "Jukebox" of recordings.

To see all Library of Congress/NAFME units, go to bit.ly/LOCcurriculum, where you will find materials for Band, Chorus, General Music, and Orchestra for download.





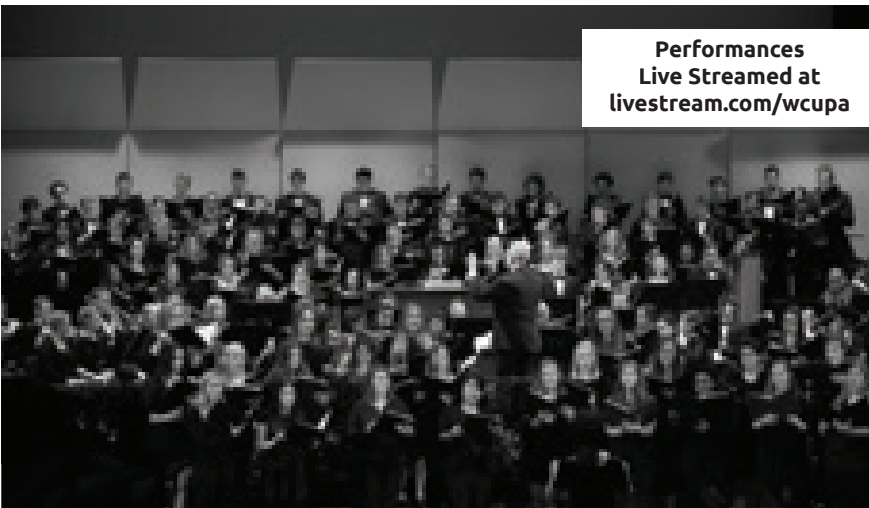
The repertoire should fit the ensemble's needs.

her orchestra curriculum.

As part of the orchestra curriculum, Goldman stresses the importance of teacher feedback for this individualized instruction. “By definition, playing in a chamber ensemble is an individual activity. But that does not mean that the students do not need coaching.” She emphasizes maintaining a delicate balance between providing teacher guidance and allowing students to make their own musical decisions. This creates an environment with many unique instructional benefits that are different from the typical orchestra class. Some important differences include: the facts that chamber music is an independent endeavor with minimal feedback from the teacher, the majority of work is done by the students themselves, and it promotes self-expression. Students can work on ensemble skills, but in a smaller, more intimate setting. Finally, Goldman stresses that chamber music projects promote music literacy by exposing students to small ensemble literature as well as providing them more personalized emphasis for executing skills.

Is chamber music right for your program? Goldman says that, “Every situation is unique.” The first thing the teacher needs to do is assess the playing skills of her students. Additionally, to make the chamber music projects work, the teacher needs to find rehearsal time, space, repertoire, and performance opportunities. To do this inside an orchestra class, some creativity is involved. Goldman says that the students don’t mind putting in the extra time for the projects. One incentive she uses is an option to do a chamber music project rather than take a performance assessment. In her experience, more students have opted for the chamber ensemble. Additionally, the kids liked the control they had over the ensemble experience.

Regarding repertoire, Goldman



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points to the masters. “The greatest composers wrote for this genre. This needs to be a resource.” She suggests, however, not doing this immediately. Rather than forcing classical music on students right away, the same techniques can be taught using other genres. “The repertoire needs to fit the ensemble’s needs.” She uses student compositions and arrangements to meet this requirement. “Students are very enthusiastic and resourceful.”

Goldman says the greatest challenge is to find time and space for these projects. Students need to be monitored. Using a large space like an auditorium helps. Additionally, more advanced students can help coach during this time. During orchestra class, she designates one day a week for chamber music. —*Peter J. Perry*

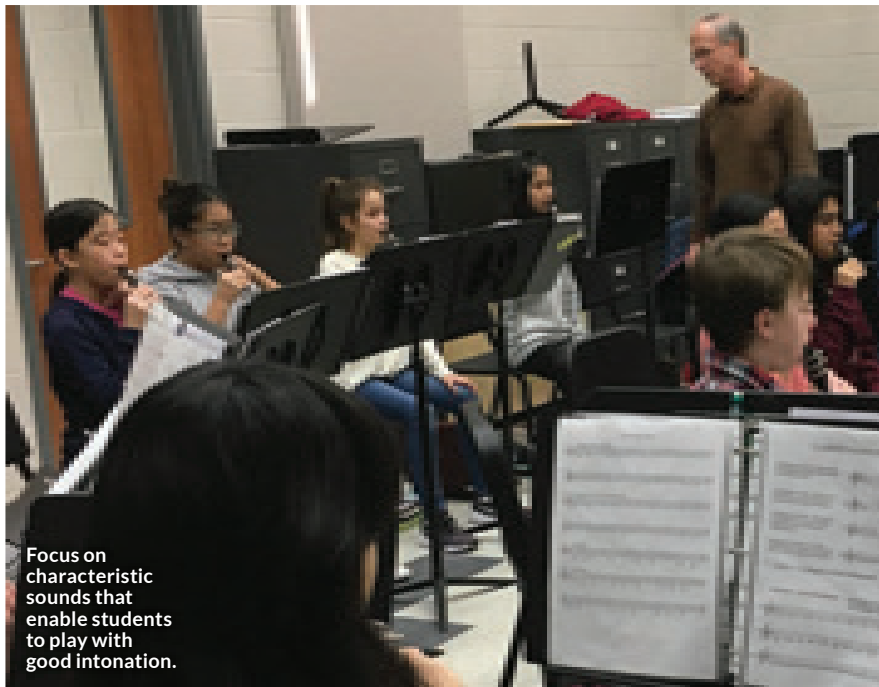


Ensuring Balance and Blend

Greg Countryman, director of bands at Fort Settlement Middle School in Sugar Land, Texas, is passionate about developing a balanced and unified sound in the ensemble setting. This past president of Texas Music Adjudicators, current executive secretary for the Texas Music Adjudicators Association, and middle school band facilitator for his district leads ensembles that have earned statewide and national reputations for musical accomplishments. Countryman believes if ensemble balance is addressed in daily rehearsal drills and warm-ups, then it will not need to be addressed often while learning repertoire.

When discussing the basics of balance, Countryman acknowledges three distinct levels of listening.

- Individual—The creation of a characteristic and individual best



sound in all registers.

- Section—The ability to match tone quality within an instrumental section.

- Ensemble—The ability to match tone quality section-to-section or across the ensemble.

“The concept of balance is similar at the elementary and high school levels,” Countryman says. He insists that the crucial foundation for young musicians must be to develop characteristic tone quality on their instruments. “We aren’t concerned about how far the students get in their method book. Instead, we focus on characteristic sounds that enable students to play with good intonation.” Beginner instrumentalists must be taught to recognize characteristic and uncharacteristic sounds for their instrument. Modeling is essential toward development of tone quality.

“The next thing we talk about is matching person-to-person.” Countryman suggests that musicians match body of sound, tonal energy, volume, and resonance. Individual musicians should not play louder or softer than those sitting immediately next to them. “If you can only hear yourself in the

trio, that means you are playing louder than the other two people. If you only hear the other two people, then you are playing softer than they. But if you can hear yourself and the other two, then you are matching tone quality.” A unified sound is desired—not multiple, individual sounds.

This matching concept can be taught within each section using a four-count concert F. “The first chair plays, then the next player, and so forth. Then do overlapping concert Fs down the row with two different musicians playing every four counts. The goal, as we move down the row, is to sound like the same person is playing a whole note over and over—not different individuals.” He then suggests balancing the ensemble to specific instruments. When performing literature, Countryman suggests establishing specific balancing guidelines for instruments. For instance, flutes should balance to the trumpets when they have unison melodies. “Just as a painter mixes colors to create certain visual effects, we combine instrumental tone colors to create a variety of sounds and textures.”

—*Lori Schwartz Reichl*



Curriculum Units for the 2014 Music Responding Standards

Created through the Teaching with Primary Sources program of the Library of Congress

Focused on helping educators connect to the Library of Congress's digitized archives, and helping teachers learn how to incorporate primary sources into the classroom, NAFME has created curriculum units connected to the Library's vast resources in music, including audio, video, still images, and sheet music files.

Each unit contains multiple lesson plans based on an inquiry model of teaching, and with many opportunities to incorporate primary sources from the Library of Congress's online collections, including the National Jukebox, featuring archival recordings. The units are based on the 2014 Music Standards, featuring the Responding Artistic Process, where students are engaged in listening to, analyzing, and responding via written work, dialogue, research, composition, and performance to music.

- Band: middle and high school
- Orchestra: middle and high school
- Chorus: middle and high school
- General Music: elementary

The Band, Orchestra, and Chorus units are arranged by each level in the Performing Ensembles standards – Novice, Intermediate, Proficient, Accomplished, Advanced. The General Music units are available at the 2nd, 5th, and 8th grade levels.

Download the newest curriculum units at bit.ly/LOCcurriculum.



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Fostering Modes of Communication

How can working with speech-language pathologists help your shared students?



SLPs have specialized training in oral and pharyngeal structures, which include the articulators and facial musculature.

SPEECH-LANGUAGE PATHOLOGISTS

(SLPs) and elementary music educators each work for similar goals involving expression and communication. As such, a joining-of-forces can prove not only beneficial for the students they share, but for the general aims of each. “SLPs seek to see the student’s communication skills generalize to contexts outside the speech/language room and will likely be happy to have additional allies and learn/develop new ways to assist students,” say Mara E. Culp, assistant professor of music education at the Eastman School of Music in Rochester, New York, and Barbara A. Roberts, assistant teaching professor in the Department of Communication Sciences and Disorders at Penn State University in University Park.

Music educators may believe that, if they are not working on strictly vocal music, teaming up with a student’s SLP would not be helpful. However, “there

are potential benefits for collaborating to assist students in all grade levels and by all music teachers,” note Culp and Roberts. “We would venture that an orchestra teacher who collaborates with an SLP could learn strategies to effectively communicate with a student in their space and how to support that student toward their communication goals. Along these lines, SLPs could support the language (comprehension) and overall communication by ‘pushing in’ to these settings or co-teaching.” For those students who play wind instruments, Culp and Roberts remark that “SLPs have specialized training in oral and pharyngeal structures, which include the articulators and facial musculature.

Hence, we believe there is a possibility that consulting with an SLP could help the music teacher gain knowledge that could be of assistance for students who

play wind instruments and are having difficulty appropriately moving/adjusting their lips, jaw, or tongue. In such a scenario, the music teacher could provide the knowledge of proper playing technique and the SLP could provide ways to help the student achieve the appropriate movements.”

Culp and Roberts note that some of the relevant exercises that a music educator may encounter or wish to incorporate include the following:

- Singing “fill-in-the-blank” songs that contain targets.
- Creating and singing songs and chants that tell stories or provide information (e.g., how to put an instrument together, how to identify notes on the musical staff).

• Playing kazoos with relaxed vocal production and proper breath support to achieve various dynamic levels.

• Answering and formulating “wh-” questions when discussing music.

For elementary music educators who are new to a partnership, Culp

and Roberts have the following recommendations: “Face your students when you are modeling or giving directions; don’t turn your back to them.”

and Roberts have the following recommendations: “Face your students when you are modeling or giving directions; don’t turn your back to them.”

Provide multiple ways of delivering information to or receiving information from students (e.g., oral, printed text, and icons; picture-based visual supports; voice output devices).

Encourage and allow students to stay appropriately hydrated.” ■

secondary

BY PETER J. PERRY

One, Big, Happy Family (Rehearsal)

Informances can benefit, students, parents, and educators alike.

HIGH SCHOOL ENSEMBLE teaching can become very performance-focused. For good or bad, traditional performance models reinforce this focus as well as the unintended consequence of centering on the end product rather than on the entire learning process. A good strategy to remedy this is the use of an informance—an open rehearsal for family members to attend, sit along with their child, and even perform the ensemble music with them. Sarah Fischer-Croneis, an instrumental music teacher for Brighton Central Schools in Rochester, New York, has used this strategy. She describes it as “a way for students to perform for family, but also have families learn more about the process of making music and what the students are learning.”

At Fischer-Croneis’ school, the informance is actually called “Family Music Night,” and has become a traditional part of the year, and of instructional preparations. “Anytime you can get family involvement, the better off everyone is.” Scheduled approximately one month prior to the first formal concert, parents R.S.V.P. to attend the open rehearsal. Family members are woven into the ensemble sections. If the parents or siblings play an instrument, they play along with the ensemble; if not, they still sit next to and experience the rehearsal with their children. Following the rehearsal, everyone is invited to a

“Anytime you can get family involvement, the better off everyone is.”



In an informance, students' families can learn about the music-making process.

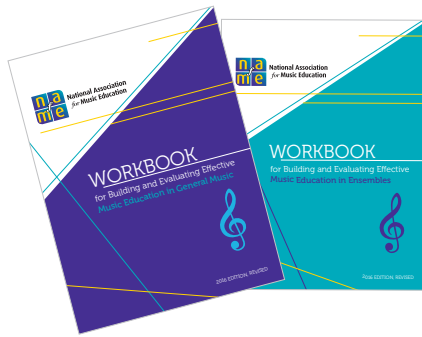
reception to further the community experience. Fischer-Croneis believes it is important to use the actual rehearsal space—rather than the stage or other performance space—if possible. This breaks down the barriers between audience and performers to facilitate a more communal and less formal experience.

The idea for an informance or Family Music Night came from observing a similar activity done in an elementary general music class where parents learned the skills students were taught through active participation in the class exercises. She adapted the activity for band and let it evolve into its current version.

Fischer-Croneis believes the success of the informance is built on both the emphasis on process-over-product, and on family involvement. “Being there,

parents see the rehearsal environment first-hand.” With parental involvement, students witness the impact of life-long learning and life-long participation in music (not just something to do in school). Students, in turn, have an opportunity to show their development by performing in a stress-free environment. “They can be themselves in a low-stakes environment by making music with their family.” Fischer-Croneis states that this helps students deal with performance anxiety, eases them into performing, and helps them view music as something to do long-term.

As a teacher, she finds this activity provides a motivation to self-evaluate the tasks she does in class and her overall instructional preparation. Since the parents are there as well, “It makes me think more critically about how I plan rehearsals.” ■



Workbooks for Building and Evaluating Effective Music Education

The NAfME *Workbooks for Building and Evaluating Effective Music Education* include materials to help music educators evaluate the quality of their program, as well as tools to help music educators discuss teacher evaluation within the context of their music classroom with school administrators. Available in hard copy and digital, fillable PDF files, these workbooks also include materials to help assess student growth and to help identify specific music classroom practices that exemplify appropriate music teaching strategies.

Detailed sections include:

- An **overview** on how to use the workbook
- How to evaluate the **Opportunities to Learn** in your program
- Guidance on **measuring student achievement**
- A series of **evaluation worksheets** that provide teacher evaluation rubrics related to the frameworks of Danielson, Marzano, Marshall, and McREL. These worksheets provide administrator-based language for evaluation as well as concrete music classroom examples which relate directly to what an administrator is looking for during teacher observations.
- An extensive series of **appendices**, including additional resources in teacher evaluation and student assessment

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BY ANDREW S. BERMAN

From Advocacy to Leadership

NAfME's Collegiate Advocacy Summit provides networking, training, and more.



Attendees at the 2018 NAfME Collegiate Advocacy Summit

“ADVOCACY IS an unwritten part of every music teacher’s job description,” says NAfME Policy and Content Coordinator Rob Edwards. The need for music educators to advocate effectively for their programs, and for music education in general, gave rise to the NAfME Collegiate Advocacy Summit, now in its sixth year.

The 2019 Summit will take place June 17–19 and will be located entirely in Washington, DC, at the Washington Hilton. Besides offering convenience, the single location centers the Summit in the beating heart of national policy. Collegiate NAfME–member attendance reached 109 last year, and NAfME Professional Development and Collegiate Program Manager JJ Norman hopes to see that number climb even higher this year. “Since the inception of this event, more than 500 future music educators have learned both advocacy and leadership skills, developed relationships with

“Collegiate attendees get to interact with each other as future leaders of the profession.”
—ROB EDWARDS

their peers from across the country, and networked with the Association’s current leadership,” Norman reports. “Moving forward, we plan to build momentum as well as honor traditions that have developed over the years.”

Year after year, the focus of this event is to help aspiring music educators hone their leadership skills for use both in and out of the classroom. Current and former NAfME National Executive Board members, such as past National President and Board Chair Nancy Ditmer and Western Division Immediate Past-President Russ Sperling, lead sessions on advocacy, leadership, and career development.

After a day of training, attendees will head to Capitol Hill for some hands-on experience applying those newly honed advocacy and leadership skills. Attendees meet directly with lawmakers to make their case for music education. Last year’s Hill Day included attendees from 31 states and more than 200

meetings with federal legislators and staff. Norman feels that the impact these collegiate leaders in music education have on members of Congress is the most vital aspect of the Summit: “The stories they tell and the passion they bring make all the difference when connecting a face to a name and cause for our representatives on Capitol Hill.”

Beyond the unique advocacy training tailored specifically for music educators by music educators, this event is a prime networking opportunity. “Collegiate attendees interact with each other as future leaders of the profession,” Edwards notes. “Many alumni go on to serve in leadership positions back home and have articles and blogs published about their experiences.” Norman adds that participating may inspire an interest in local government. “The experiences on Capitol Hill often lead these young leaders and future music educators to report envisioning themselves as leaders and decision-makers—not only for the arts and arts education, but for our country and our world.”

For more details, see cas.nafme.org. ■



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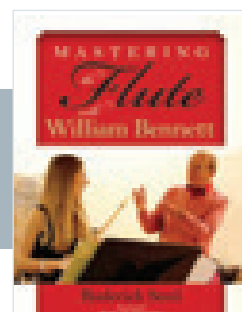
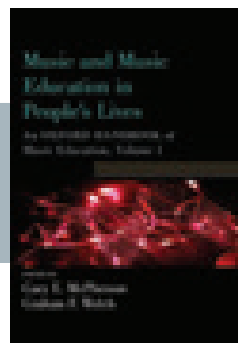
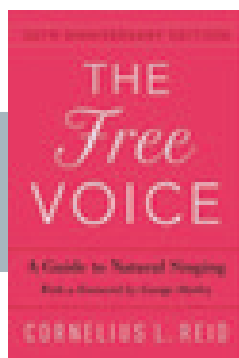
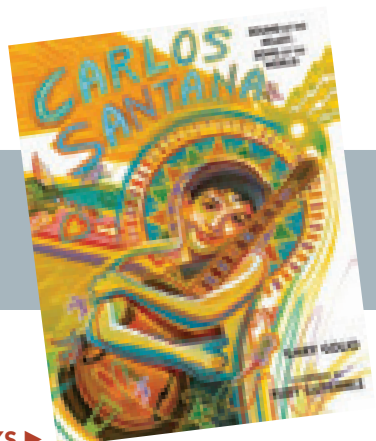
—Tonya, 7-year music educator from North Carolina

"I am a veteran teacher and learned something from every single NAFME Academy webinar I watched. There are so many new ideas that music teachers can learn!"

—Lisa, 16-year music educator from Pennsylvania

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resources



BOOKS ▶

Carlos Santana: Sound of the Heart, Song of the World

By Gary Golio with illustrations by Rudy Gutierrez (2018, 40 pgs., hardcover \$18.99) Carlos Santana grew up surrounded by music. His father, a mariachi performer, teaches his son how to play the violin when he is six years old. But when Carlos discovers American blues, he is captivated by the music. Unable to think of anything else, he loses interest in the violin. When he receives his first guitar, his whole life begins to change. From his early exposure to mariachi to his successful fusing of rock, blues, jazz, and Latin influences, here is the childhood story of a legendary musician.

Henry Holt & Co., us.macmillan.com/henryholt

The Free Voice: A Guide to Natural Singing

By Cornelius L. Reid (2018, 232 pgs., hardcover \$99.00, paperback \$27.95, eBook price varies) In this 50th-anniversary edition, Reid articulates the teaching principles of his school of vocal training, grounded in the old principles while remaining in line with a modern understanding of the vocal instrument. The vocal folds and the muscles that move them are involuntary; the singing voice is not an instrument that can be manipulated directly. Reid's approach is one of indirect control, stemming from an understanding of the vocal registers and how specific patterns of pitch and more affect the vocal folds.

Oxford University Press, oup.com

Music and Music Education in People's Lives: An Oxford Handbook of Music Education, Volume 1

Edited by Gary E. McPherson and Graham F. Welch (2018, 384 pgs., paperback \$29.95, eBook price varies) This first in a five-book set derived from the *Oxford Handbook of Music Education* provides a framework for understanding the content and context of music education, and for future action within the profession. This examination of the issues that underpin a variety of teaching environments or individual attributes is paired with commentaries.

Oxford University Press, oup.com

Mastering the Flute with William Bennett

By Roderick Seed (2017, 100 pgs., paperback \$20.00, eBook \$19.99) For the first time, the exercises and teaching methods of the world-renowned flutist William Bennett are featured in one workbook. After more than a decade of study with Bennett and many of his students, Roderick Seed has documented the tools that have made Bennett known for his ability to give the flute the depth, dignity, and grandeur of the voice or a stringed instrument. Topics range from how to overcome basic technical difficulties, to the tools for phrasing, prosody, tone, and more.

Indiana University Press, iupress.indiana.edu

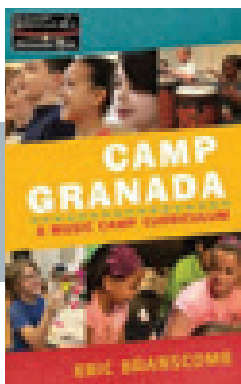
ACCESSORIES ▶

PROP-IT 5-in-1 Music Educator's Teaching Tool

By S.A. Richards, Inc. (\$42.99) The "5-in-1" refers to its use as a presentation easel, magnetic/dry-erase board with staff lines, music staff pad holder, music storage rack, and music stand. It includes "flip-up" extensions to allow it to hold oversized materials. The package includes a pre-printed, magnetic, dry-erase staff board; 30 magnetic letter notes (14 naturals, 7 flats, and 7 sharps); a dry-erase board marker; a felt eraser; a storage bag; and an elastic book "rack" on its back to hold large books, staff pads, and posters. S.A. Richards, Inc., sarichards1@nj.rr.com, musicarts.com



Please send all media for consideration with photos to "Resources," 582 North Broadway, White Plains, New York 10603 U.S.A.

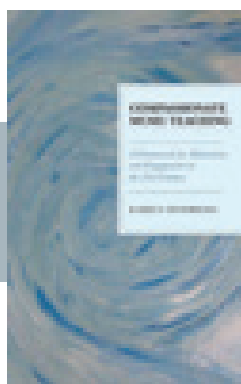


Camp Granada:

A Music Camp Curriculum

By Eric Branscome

(2016, 166 pgs., hardcover \$63.00, paperback \$32.00, eBook \$30.00) The purpose of this guide is to organize a music camp in a school, church, community center, or elsewhere. Its theme-based lessons blend the instructional rigor of formal music learning with the fun, excitement, and life-changing atmosphere of summer camp, and integrate arts and classroom objectives into a music curriculum that fosters creativity and musical exploration. Activities include singing, playing instruments, movement, and more. **NAfME/Rowman & Littlefield**, rowman.com



Compassionate Music Teaching:

A Framework for Motivation and Engagement in the 21st Century

By Karin S. Hendricks

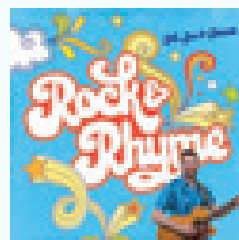
(2018, 210 pgs., hardcover \$65.00, paperback \$32.00, eBook \$30.00) *Compassionate Music Teaching* provides a framework for music teaching in the 21st century by outlining qualities, skills, and approaches to meet the needs of a unique and increasingly diverse generation of students. The text, which bridges the worlds of research and practice, focuses on how qualities of compassion might relate to the practices of caring and committed music teachers. **NAfME/Rowman & Littlefield**, rowman.com



AUDIO RECORDINGS ►

Fireflies

By Mister G (2018, 10 tracks, CD \$14.99, digital download \$9.99) *Fireflies*—the ninth album from Mister G (Ben Gundersheimer)—draws from a rich tapestry of roots influences including folk, bluegrass, soul and vintage country, and recalls a simpler, more optimistic era when children spent hours of unstructured time playing outside. The music—co-produced, recorded, and mixed with Dean Jones—reflects the freedom and excitement of exploring the outdoors in summer, celebrating such iconic pleasures as eating s'mores by the campfire, fourth of July fireworks, paddling a canoe, and family cookouts. **Coil Records**, mistersongs.com



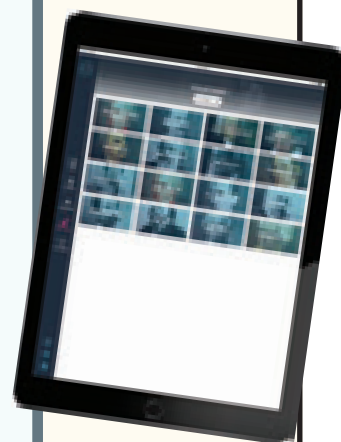
Rock & Rhyme

By Mr. Jon & Friends (2018, 20 tracks, CD or digital download \$15.00) *Rock & Rhyme*, the third album of Mr. Jon & Friends—powered by the husband-and-wife duo of Jon and Carrie Lewis—presents listeners with Raffi-inspired sounds. Songs include the title track—a “howdy do” that harkens back to Jerry Lee Lewis—as well as get-up-and-dance number “Dance Party,” story-song renditions of “Tortoise and the Hare” and “Going on a Bear Hunt,” the activity songs “Let’s Move to Some Music” and “Animal Parade,” and the winding-down-to-bed-time songs “Summer Rain” and “My Little One.” **Mr. Jon & Friends**, mrjonmusic.com

APPS ►

Popscored

By Popscored (iOS, free with in-app purchases) This online digital music publishing application is dedicated to instrumentalists ranging from beginners to advanced. Choose a musical score from the catalogue, read it, customize it by adding or deleting annotations, select which graphical options to be shown, and then play with a real, studio-recorded audio accompaniment. Each piece of music in the catalogue has been produced and checked in-house by engravers with the concern of adapting the layout and the comfort of reading to digital tablets. The application allows users to choose their own graphic layers, as well as fingerings, dynamics, phrasings, and bowings. Audio options include a single metronome or straight accompaniment, count-off, and practice bars in a loop. **Popscored**, popscored.com



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ACCESSORIES ▶

AirTurn BT200S Controllers

By AirTurn (\$69.00–\$99.00)

The AirTurn is a wireless, customizable MIDI controller, page turner, media controller, and more for creating commands to control your tablet, computer, phone, or other Bluetooth device.

Keyboard and MIDI messages can be customized with multiple items per switch. The BT200S-2 unit (shown) includes two switches; the BT200s-4 includes four. **AirTurn, Inc.**, airturn.com



Jameasy Plus for Violin

By Jameasy (\$69.00 for tuner; free app for iOS and Android, with in-app purchases) This battery-operated violin tuner features easy tuning with ± 1 cent accuracy, a variable A4 frequency of 420–460 Hz for pitch calibration, a metronome, and settings for speed control and repeating sections of music. Pitches are detected through the vibration of the instrument, not the sound. Jameasy provides real-time feedback on pitch, and with its related app can function similar to a game. The unit is easy to attach to and remove from a violin. **Jameasy Inc.**, jameasy.com





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bravi!

OK GO

GROUNDBREAKING ROCK BAND OK Go—Damian Kulash, Jr. (vocals, guitar), Timothy Nordwind (bass, vocals), Andrew Ross (guitar, vocals), and Dan Konopka (drums)—has become known as much for their, wildly creative videos as for their music. The band's accomplishments range well beyond their GRAMMY®: They've penned op-eds for *The New York Times*, testified before Congress on net neutrality, collaborated with The Muppets, and worked with biochemists to encode their work in strands of DNA. Their current, family-friendly Live Video Tour includes a song performed on handbells, another on homemade instruments, and an interactive number where the audience becomes an orchestra of smartphones.

INTERVIEW WITH DAMIAN KULASH, JR.

What is your earliest musical memory? Singing with my parents, or listening to music with my parents on long car rides. I also remember my dad singing “Lucy in the Sky with Diamonds” to me in the bathtub.

Some of you guys have known each other for a long time, and the formation of the band almost seems to have been a foregone conclusion. As friends we were making stuff together all the time. Tim and I met in Interlochen: I went there to play violin, but I was very bad, so I went for visual art instead, and he went for theatre. We just liked making things. For the promotion for our first album, we thought “We should make a series of weird little films for our music.” That was the “Truth in Music” series—12 scenes of absurdist, everyday life with music. We did not know that that was a horrible way to promote music, but we had a ton of fun making them. Whenever we found a canvas we could play upon, we played.

Teachers have been known to use your videos in their classrooms. You recently created materials for educators to use with some of your songs. Can you tell us about OKGoSandbox.org? We have a project with the Playful Learning Lab at the University of St. Thomas in St. Paul, Minnesota. We are so smitten with teachers for doing what they do—it’s a job that doesn’t get enough credit, pay, or respect. The thing that I think teachers find in our videos that is so useful is that we don’t treat math, science, engineering, or music like separate letters in “STEAM.” To me, it’s about kids and their curiosity; none of this has to be forced on them. If they want to make stuff, have fun, and express themselves, then everything is a means of expression.

Why do you think music education is important for kids today? Because music is important, and it is intuitive. I took AP Calculus my junior year so I could get out of math my senior year, but I had an epiphany that math is super-beautiful; there is something so glorious about it. Those same relationships were clear to me from day one of picking up the guitar—the way that harmony works and melody works, the way that our brains do instant math and we call it music.

Do you have any words of encouragement for music educators? As much as adults may devalue you, the kids do not. We are living proof of the products of good music education. We had access to handbells when we were little kids, and we play them for thousands of people now. If we didn’t have this in our lives, we would not be as happy as we are now, and that is all due to you.

We are living proof of the products of good music education.



Photo by Colin Brennan.

ALL 
MUSIC 
ALL 
PEOPLE 
Music In Our Schools Month® 

2018-2019

Music In Our Schools Month®

Learn about the new direction for **Music In Our Schools Month®** this school year, as we focus on lessons for first-graders that help them learn elements of music through some classic children's songs in English and Spanish. While designed for first grade, the lessons and songs can be shared at many levels. All are available without charge to teachers for their use during Music In Our Schools Month and beyond.

Read about this year's theme and the direction for Music In Our Schools Month in years to come; obtain lesson plans and other resources; and take part in the Biggest School Chorus in the World with American Young Voices by visiting nafme.org/MIOSM.

Follow the hashtags **#MusicInOurSchoolsMonth** and **#AllMusicAllPeople** on Twitter and Instagram.

Questions? Call 1-800-336-3768 or email memberservices@nafme.org.

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