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*November 2023*

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# ARKMEA

*The ArkMEA journal is the official publication  
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# 2024 ArkMEA Capitol Concerts

Wednesday, March 13 & Thursday, March 14, 2024

[MIOSM Participation Application](#)

Please type or print all information legibly. Application deadline is **February 16, 2024**.

Please send your application to: Bart Dooley  
19 Deerwood Drive  
Conway, AR 72034  
dooleyb@conwayschools.info

Date \_\_\_\_\_

**Director's NAFME Member Number:** \_\_\_\_\_

School name \_\_\_\_\_ School address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_ Fax \_\_\_\_\_

Name of group(s) (for certificate):

\_\_\_\_\_  
\_\_\_\_\_

Type of ensemble(s)

(chorus, woodwinds, strings, Orff ensemble, etc.)

Grade Level(s) \_\_\_\_\_ Number of performers \_\_\_\_\_

Director's name \_\_\_\_\_ Home address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

(H) Phone \_\_\_\_\_ (W) Phone \_\_\_\_\_ (Cell) Phone \_\_\_\_\_

Email \_\_\_\_\_

Please circle which day you wish to attend: March 13th March 14th

Are you interested in your ensemble performing alone? Yes No

Has your school participated in the Capitol Concerts before? Yes No; When? \_\_\_\_\_

\_\_\_\_\_  
**Director's signature**

\_\_\_\_\_  
**Administrator's signature**

The following conditions apply:

1. The Director must be a member of NAFME/Arkansas Music Educators Association (ArkMEA).
2. The selection of participating ensembles will be the responsibility of the MIOSM committee. Priority will be given to schools that have not previously participated.
3. The repertoire will be selected by the state MIOSM chair.
4. Accompaniment for the mass chorus will be provided by the rehearsal tracks.
5. All travel expenses are the responsibility of the school.
6. Student behavior and discipline must be exemplary.
7. Due to volume restrictions by the Capitol staff, brass ensembles are discouraged.
8. A piano will be provided for accompanying featured ensembles. All other ensembles will need to send Mr. Dooley their accompanying tracks by March 8<sup>th</sup>, 2024.

# THE SECRET IN THE MIDDLE

## Sharing the Joy of Music by Teaching from the Inside-Out

*Jacob Lehman*

“We dance round in a ring and  
suppose, But the Secret sits in  
the middle and knows.

*—Robert Frost*

It's no surprise to me that the issue of teacher burnout has become so central to the cultural conversation about education, namely because it seems to be especially pressing in the subfield of music education (and even more pressing in my own field of band directing). It seems like teachers are subjected to higher scrutiny and held to higher standards than ever before, and across the nation teachers talk of issues regarding student readiness, school budgets, parent hostility, and, of course, teacher pay.

But at the same time, music teachers have always faced the threat of burning out of the profession. In any cultural climate, how can we continue to do the thing we love and continue to love it for a long time? It would be tempting to bring our teaching under the microscope to examine and dissect methods of effective teaching, but I would propose a different approach.

### Zooming Out

When attending music education conferences and clinics, one usually sees an abundance of presentations designed to give “tips and tricks” or “teaching hacks.” In my very early days of teaching, I could not get enough of these resources. For teachers of any level, they give a useful assortment of new techniques that can help a classroom run more efficiently. But those kinds of resources are like engine maintenance, oil changes, or flushing the transmission. In order to “fill up the tank” so to speak, we need to take a much bigger view of the calling and conviction of teaching music.

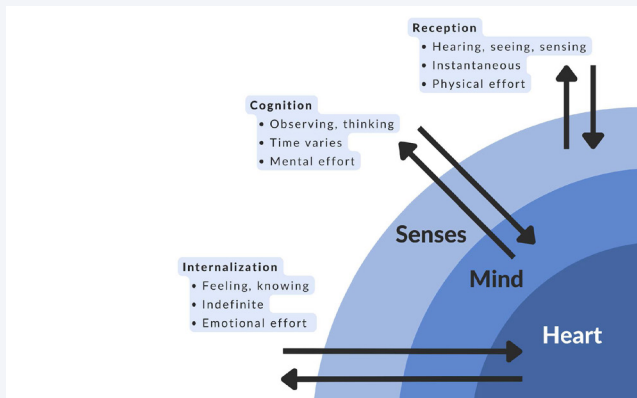
My goal is to give fellow teachers the tools to go even beyond examining their “why” and move into where our motivations and passions meet our personal capacities. To determine what kind of teacher we want to be, we must first learn more about who we are as people and musicians.

## Self-Knowledge

“When I do not know myself, I cannot know my subject—not at the deepest levels of embodied, personal meaning. I will know it only abstractly, from a distance, a congeries of concepts as far removed from the world as I am from personal truth.”

—Parker Palmer, *The Courage to Teach*

The first step to pursue teaching from the inside out is self-knowledge. Having a clear picture of who we are at our deepest level is crucial to knowing how we relate to and can meaningfully teach music. Self-knowledge for the music teacher can be explored through how we consume, interpret, and share music, both in and out of the classroom.



As music teachers, our first step to self-knowledge is taking stock of how we consume music. There is a hierarchy of listening in three parts: **reception** (simple hearing/sensation), **cognition** (thinking about music), and **internalization** (coming to grips with the emotional content of a piece). As music teachers, especially band, orchestra, or choir directors, we spend a vast majority of our time on the cognition level. But how would our relationship with music change if we made more of a priority to explore the emotional, feeling side of music.

Moving beyond how we consume music, we must next explore how we interpret music. More specifically, how do our core attributes affect our musical interpretation? In *Of Music and Music-Making*, Bruno Walter says the following about personal interpretation:

“...when the composer and his work have become the dominating factor in our inner life...will the voice of our soul then go from our music-making? The answer is an emphatic ‘no’... In bringing to life the fire, the grace, the melancholy, the passion of the composer’s work, what can [the musician] call upon but his own fire, his own grace, melancholy and passion?”

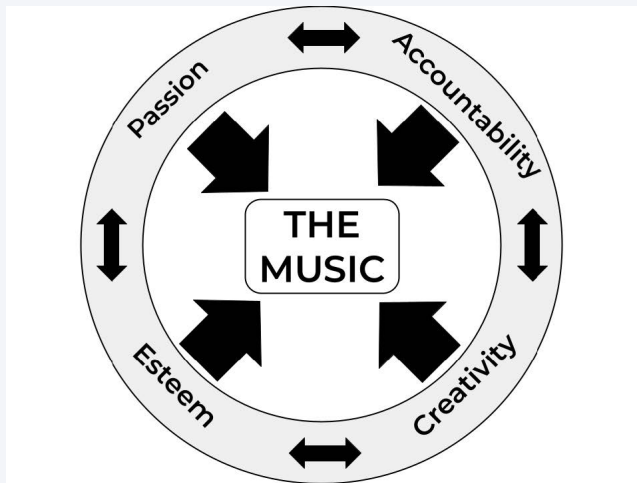
In short, our past experiences, our emotions, our preferences, what we love, what we hate, all of these things shape us and thereby contribute to how we interpret music. And not only should we be aware that this happens, we should encourage it within ourselves. We should not be scared to expose ourselves to the music we are attempting to connect with.

Lastly, self-knowledge for the musician comes through how we share music with others. Sharing music with students in a rehearsal or sharing music with an audience in a performance is an act of personal service and vulnerability. To learn about yourself, pay attention to the ways you are generous (or not generous).

## Inside-Out Teaching

When we can build a greater self-awareness, we can begin to explore the concept of Teaching from the Inside-Out. We have to know who we are in order to relate effectively to our subject, our students, and ourselves. Understanding the “inside” parts of our musicality is the first step to affecting the “outer” parts of our teaching.

**Teaching From the Inside-Out** means taking stock of what you love and value about your subject, understanding how it changes who you are, and letting those changes impress upon your everyday teaching. Inside-Out Teaching is best examined and refined through the four elements: **Passion**, **Accountability**, **Creativity**, and **Esteem**.



**Passion** is the combination of love, commitment, dedication, and enthusiasm for making beautiful music and sending it into the world. We cannot, I believe, create passion within other people. We can only cultivate passion within ourselves and share that passion with our students, our colleagues, and our audiences.

Two strategies for cultivating passion within ourselves are simply: learn something new every day, and find your “inner 6th grader.” We have to not only become lifelong learners, but also remember why we started in music to begin with.

**Accountability** is honesty with our students and ourselves. It can be easy to say that accountability is how we hold students responsible for their part preparation, but accountability also includes how we prepare for our rehearsals and how we know the score. Are we holding ourselves to the same expectations that we have of our students? Accountability is best expressed by the following quote by Nadia Boulanger: “Without discipline there can be no freedom.”

**Creativity** does not just mean creativity in how we interpret and perform music, but perhaps more importantly creativity in how we share music with our students. It means embracing teaching as an endless and ever-changing kaleidoscope of plans, problems, outcomes, and opportunities. Teachers always have to abandon our plans from either inspiration or desperation. Both of those are perfectly acceptable. It is the ultimate expression of creativity in teaching to pivot a lesson’s content when it becomes clear that it is not serving the needs of the students.

Lastly, teaching from the inside out means we examine our **Esteem**. Viewing others’ musicianship and humanity as something of value, and recognizing that true collaboration is rooted in trust. How often



are we involving students in our music-making? The following quote from *Calling: Essays on Teaching in the Mother Tongue* by Gail B. Griffin explains the relationship between teacher and student that spurs mutual respect and love of the subject:

*“The genuine respect that is worlds away from the inauthentic pretense that students know as much as you do or the false, condescending camaraderie that denies differences in age or experience. The equality that has to do not with degrees of learning or intelligence, but with the deeper integrity of selves and minds. The respect for another’s reality, the struggle to understand the point where someone else is standing in the world.”*

We cannot view students as our equals in knowledge of subject or teaching strategies, and certainly we cannot view them as knowing more than us, but we can value students for their individual human perspective.

Endeavoring to Teach from the Inside-Out is a worthy goal and, I believe, will transform the inner life of a teacher and their relationship with the students and their subject. But this process is not one that will happen overnight. To pursue Inside-Out Teaching, consider the following questions of self-reflection each day:

- 1 Passion:** Am I excited about making music every day? Do I communicate that to my students?
- 2 Accountability:** Am I sufficiently prepared for my rehearsals?
- 3 Creativity:** Do I allow student input? How can I teach students to make musical decisions?
- 4 Esteem:** Do my students come into class every day feeling loved and valued?

Teaching Music can feel at times like a dance (like the poem at the top of this article), but the most important part of teaching is keeping Music as our central focus. We cannot truly know Music; we can only “suppose” about music and its manifold mysteries. But engaging with our students and our community in the endless dance is itself the act of Inside-Out Teaching.

## RESOURCES

- Frost, R. (2013). *The collected poems*. Vintage Classics.
- Griffin, G. B. (1992). *Calling: Essays on teaching in the mother tongue*. Trilogy Books.
- Palmer, P. J. (2017). *The courage to teach* (20th ed.). Jossey-Bass.
- Walter, B. (1961). *Of Music and Music-Making* (P. Hamburger, Trans.). Faber and Faber.

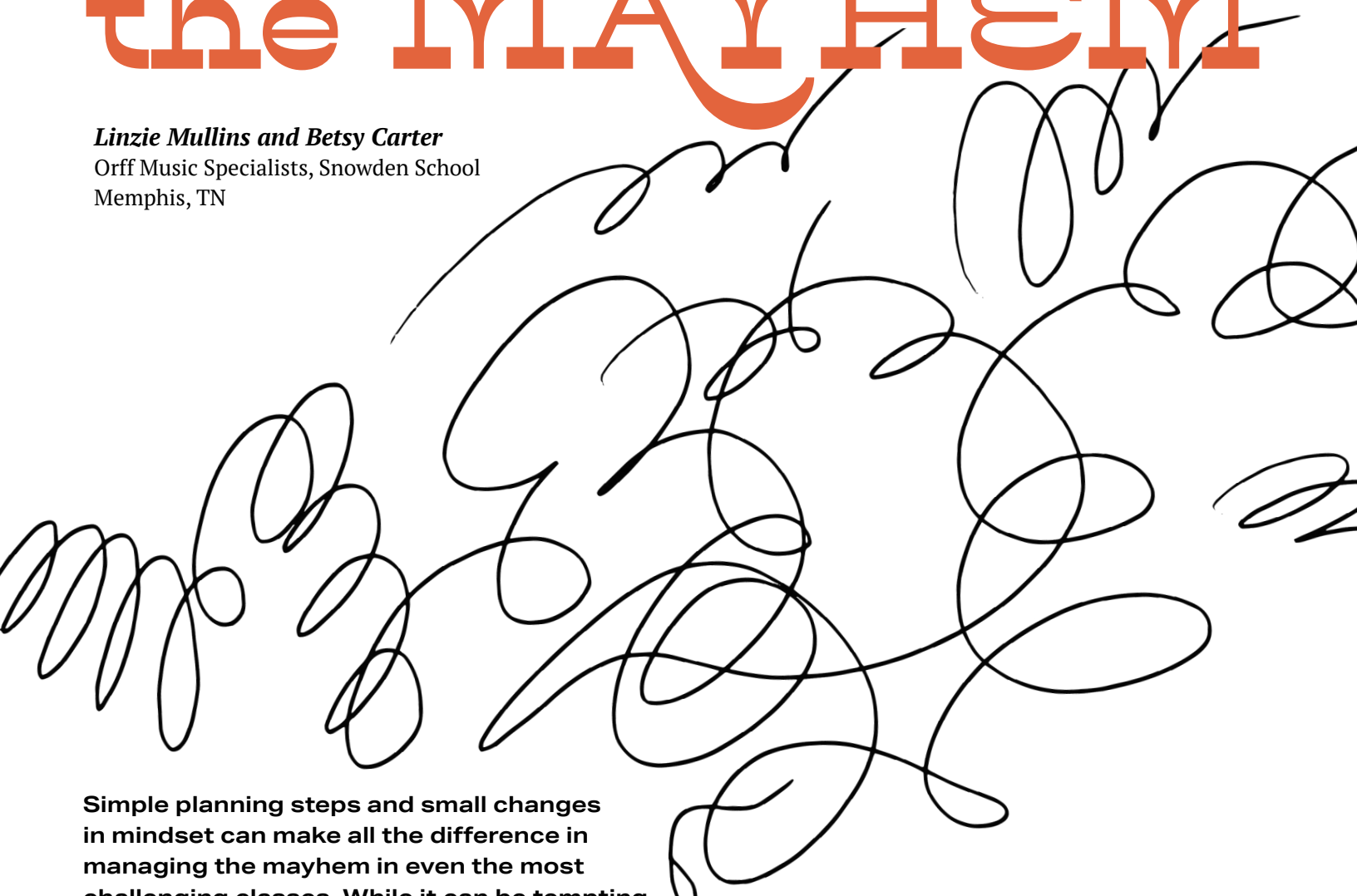


*Jacob Lehman is in his ninth year of teaching, and his fourth year as a band director in the Van Buren School District. His primary responsibilities include directing the 8th grade band at Butterfield Trail Middle School, teaching beginning flute and double reed classes, and co-directing the Van Buren High School Symphonic Winds. Jacob has had the privilege of serving as a guest clinician for various*

*band camps, region honor bands, and community ensembles in Arkansas. Having participated in many conducting symposia throughout his career, Jacob was selected as a fellow for the 2022 Reynolds Conducting Institute at the Midwest Clinic where he worked with distinguished clinicians H. Robert Reynolds and Michael Haithcock. He previously taught at Shiloh Christian School in Springdale where he was named Secondary Teacher of the Year in 2018. Jacob earned his Bachelor of Music Education from Arkansas Tech University in 2015, where he graduated Summa Cum Laude and was awarded the Alfred J. Crabaugh Outstanding Senior Award. While at Arkansas Tech, his primary teachers were Dr. Christopher Anderson (conducting) and Karen Futterer (flute). His wife of 8 years, Dr. Rachel Lehman, is in her second year of teaching mathematics at Van Buren High School. This past January, Jacob and Rachel were overjoyed to celebrate the birth of their daughter, Nora Joy Lehman.*

# MANAGING the MAYHEM

*Linzie Mullins and Betsy Carter*  
Orff Music Specialists, Snowden School  
Memphis, TN



**Simple planning steps and small changes in mindset can make all the difference in managing the mayhem in even the most challenging classes. While it can be tempting to give up, a high-energy, well-planned, and engaging lesson can create a classroom that both you and your students can't wait to be in each day. These strategies can help guide your efforts and add to the variety that you already bring to your classroom.**

## Monitor the energy in the room

If the action starts as students are entering the room, there is little time for them to become off-task. Consider having students enter as a recording of music for an opening dance or game is playing. As a mentor teacher once told me, “They can’t derail a recording!” Plan what the students will be doing at this moment. Will they be imitating you? Keeping a steady beat? Echoing rhythms? Will you be passing out recorders today? Should they travel straight to instruments? Maximize your time with your students!

Throughout the lesson, manage the energy level by changing activities, groupings, facings, and pacing in order to sustain attention and participation. Keep the students on their toes while still maintaining structure and order.

## Minimize teacher talk

Challenge yourself to see how much of a lesson activity can be taught **WITHOUT ANY WORDS AT ALL!** If you teach the same lesson to multiple classes over the course of the week, you can even record yourself and compare one day to the next. In your videos, how did the students’ attention span differ when there was no teacher talk (or very minimal teacher talk)? Were there fewer behavior issues and student disruptions? Another option would be to record yourself singing the song and create a lyric video. This ensures that the students hear it the same way every time and also gives you, the teacher, a vocal break or time to address the seating chart or behavioral concerns.



photo credit Yan Krukau

## Organization strategies

The Reggio Emilia philosophy states that the classroom is the “third teacher”. (The parent is the child’s first teacher, and the teacher is the second.) The physical environment is so important for facilitating interaction between students. Organizing your materials and classroom in a way that students can independently access them and teaching them to care for and maintain the instruments is game changing. Consider having a team of students who learn how to complete routine tasks such as distributing and collecting instruments, moving instruments and materials to your performing space, and even performing basic maintenance of instruments. We have two teams of “interns”, 4th and 5th grade students who apply for these jobs!



## Personal relationships

Performing ensembles are excellent advocacy for you as a teacher and for your program. This advocacy can create a certain type of respect for your position and your work. Clubs and ensembles are of course musically fulfilling, but they also help you develop personal relationships with students and their families. These bonds foster trust between teacher and student; students know that you care enough to spend extra time with them and that you want them to have meaningful experiences. These bonds also form between teachers and their students' parents as well as the community. Many times we have been able to call on parental help for different tasks because they see the value in our program and what it fosters in their child(ren).



photo credit Charles Deluvio

## Plan with the “big picture” in mind

When I was a younger teacher, I would see a fabulous activity at a workshop and immediately try it with my classes (in way too many grade levels). Now, I look at each activity for its potential to get students where I want them to be musically. It is fine to use an activity for more than one grade, but be sure to modify it and “right size” it for the grade level to ensure student growth and engagement. We are always instructed to “meet the students where they are,” and that is extremely valuable advice. The only way to get them to their full potential is to meet them where they are right now and grow from there.

## Embedded games and competition are always a win

Students learn best from their peers, and even better in the context of play and lighthearted competition. As an added bonus, stepping away to guide and facilitate student play gives the teacher the chance to assess.

## Cross-curricular connections

An often overlooked engagement strategy is pulling in other curricular connections. Students who are strong in different subjects or who have particular interests come alive in class when they realize how interwoven music is in every part of their world. And find ways to really pull the talent out of your

students. Maybe your student sitting in the back not participating has an extraordinary talent in lighting or sound, something behind the scenes. The internship program shared earlier is a great way to find these students!

In conclusion, you are an excellent teacher for investing time to read articles like this one in local publications. As teachers, we must continue to be learners. We don't always have all the right answers, but we can certainly seek and find them. Try one new strategy each week in a variety of settings. Then reflect on your day, note what went well and then what didn't, and dive into ways that could have made it better. Be sure to write this down somewhere so you can use it as a jumping off point in the future. And remember to smile! We consistently ask our students to smile in performances, but sometimes forget to model something so simple! Have fun with your students, and have fun being you! The only way to manage the mayhem in your classroom is to manage our own mayhem and be the best we can for our students.



*Linzie Mullins is an Orff Music Specialist at Snowden School, where she also currently serves as a Mentor Teacher with Shelby County Schools. She completed her apprenticeship to be a Movement Instructor for*

*Orff Levels in the summer of 2023. Mullins is a recent recipient of the CMA Teacher of Excellence Award (2019 & 2021) and the TnMEA Outstanding Young Music Educator of the Year (2019). She currently serves as the WTGMEA secretary and the Memphis Chapter of the American Orff Schulwerk Association (MCAOSA) vice president. In the past, she has served as the State General Music Chair of the Tennessee Music Education Association, treasurer of MCAOSA, and president of WTGMEA. She has presented several workshops including the First Timers Workshop at the AOSA Conference in Denver Colorado, TN Music Educators Association, and District Learning Days for Shelby County Schools. Linzie earned her undergraduate degree in K-12 Music Education from the University of Tennessee at Martin, a Master's degree in Instruction and Curriculum Leadership as well as her English as a Foreign Language Certificate from The University of Memphis, and her Administrator's Certification from Christian Brothers University. She also attained Orff Levels I, II, III, and Masterclass through the University of Memphis. She is a current foster mom, a mom of two sons, Jesse and Bentley, and the wife of Ray Mullins, who is also an Orff music specialist.*



*Betsy Carter is an Orff Music specialist at Snowden School in Memphis, TN, where she teaches grades K-5. She has taught Level I Basic Pedagogy at Lee University, and The University of Memphis and has presented at the AOSA National Conference. She has served as an Orff Mentor teacher and curriculum writer for Memphis Shelby County Schools for 9 years and currently serves as an AOSA President. A graduate of the Eastman School of Music, Betsy completed her Orff Levels at the University of Memphis, masterclasses at Trinity University and Anderson University, and her apprenticeship at Anderson University. Betsy is a National Board Certified Teacher in Early and Middle Childhood Music and has written several articles for the Orff Echo. Her specialties are curriculum development, grant writing, and community*

# How to Combat the Overwhelm in Lesson Planning

*Jessica Peresta*

## WHAT CAUSES STRESS AND OVERWHELM WHEN LESSON PLANNING?

When we sit down to lesson plan, it's easy to feel stuck. There's so much to do, it's sometimes hard just knowing where to start. This, in my opinion, is where a lot of the overwhelm from lesson planning comes from.

But, there is good news. It doesn't have to stay hard. No, it's not an overnight fix, but with the right puzzle pieces in place, you can plan a full month's worth of lesson plans in just a few hours. How is this possible? Long range planning is the missing piece. Once that is prepared and executed, short range planning becomes a lot simpler and smoother.



## LONG AND SHORT RANGE PLANNING

Long range planning is when you look at your entire school year and decide what concepts and standards you'll be teaching to your students and when. This is also known as backwards planning. You'll use or create your own curriculum map and scope and sequence.

Short range planning is the weekly lesson plans that you create based upon what your curriculum map and/or scope and sequence say. You'll let the bigger pieces guide you as you plan and then you'll choose the songs and activities you'd like to use to teach towards those concepts and standards.

# 5 WAYS TO SIMPLIFY LESSON PLANNING

**Along with considering both long and short range planning, there are 5 ways to help you simplify lesson planning.**

## **1** Focus on the Teaching Concepts and Standards

- Think about the bigger picture and Start with backwards planning first
- Look at your year, quarter, month, week, days, and then class periods
- Know what standards you'll be following (national, state, district)
- Are these standards already divided into 9 week chunks or do you need to map out your own scope and sequence?

## **2** Think About the Resources You'll Use

- Focus on what you already have available to use first
- Then, begin focusing on what you need and how you'll go about purchasing it
- When purchasing new resources, focus on no more than 5 at a time

## **3** Organize Your Plans and Resources

- Create an organizational system that works for you
- Make a songs and activities list and identify which standards and concepts they'll cover
- Have sheets or docs that track what you've taught and what you want to teach

## 4 Know How You'll Structure Your Class Periods

- Identify how often and for how long you see your students
- Have a plan for what you'll do for the entire class period
- Consider warm-ups, transitions, technology integration, whole and small group instruction, assessment pieces, exit tickets, and more

## 5 Stay Flexible in Your Planning

- Know that interruptions will happen and that's normal
- Keep track of where you left off in your lessons for next time
- Have a backup plan so you can use it if needed

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### FOR MORE SUPPORT, CHECK OUT THESE RESOURCES:

- [Deconstructing K-5 Music Standards on The Domestic Musician blog](#)
- [6 Ways to Make Lesson Planning Easier on The Domestic Musician blog](#)



### *About Jessica Peresta*

*Upon starting her first teaching position in the middle of the school year at a low income elementary school in Tulsa, OK, Jessica was asked to restart the music program which had been non-existent for 7 years. Over the next several years, Jessica created her own curriculum map and developed lesson plans that met her students where they were at. During her second year of teaching, she won the Teacher of the Year and Teacher of Today awards.*

*Now, Jessica is the founder and CEO of The Domestic Musician, LLC, and her products include the Curriculum Design Roadmap course, the HARMONY membership site, and the Elementary Music Teacher Blueprint course. While Jessica loves working with teachers, she still loves teaching music and is the K-4 music teacher at Pathways Virtual Academy.*

*She's also the host of The Elementary Music Teacher podcast, the author of the book "Make A Note: What You Really Need To Know About Teaching Elementary Music", on the Teacher Advisory Board at Teacher Vision, and the professional development coordinator for F-flat Books. Jessica is passionate about curriculum design, mentoring and coaching music educators, and providing ongoing professional development for music teachers around the world. She holds a Bachelors of Music Education degree from Oral Roberts University and a Masters in Educational Technology degree from the University of Arkansas.*

*Jessica built a music program from scratch at a low income school right out of college. She has used her expertise to found The Domestic Musician, LLC where she mentors elementary music teachers.*



# Homegrown Classical!

## Florence Price and William Grant Still

Dr. Linda Holzer



American composer Florence Price (1887 - 1955), pictured 1933. George Nelidoff.

American composer William Grant Still (1895-1978), pictured in 1949. Carl Van Vechten.

If you search on the phrase “What is Arkansas known for?” you’ll find that diamonds are one of the top things that come up. As a musician, I want everyone to know that Arkansas gave the world two of America’s finest classical composers. Florence Price and William Grant Still are musical diamonds. Vienna has Haydn and Mozart; New York has George Gershwin and Aaron Copland; Little Rock has Florence Price and William Grant Still!

Florence Price was born in Little Rock, AR in 1887. She grew up in Little Rock, and was a child prodigy in music, a talented pianist, organist, and composer. She went on to earn two music degrees from the New England Conservatory of Music, and became the first African American woman to have a symphony performed by a major American orchestra, when the Chicago Symphony under the baton of Fredrick Stock gave the premiere of her Symphony No. 1 in 1933.

At the turn of the 20th century, Little Rock was the home of not one, but TWO tremendously gifted musicians. Eight years younger, William Grant Still also grew up in Little Rock. In 1931, he became the first African American composer to have a symphony performed by an American orchestra, when the Rochester Philharmonic under the baton of Howard Hanson gave the premiere of his first symphony, the Afro-American Symphony.

In 1900, Little Rock was a small southern city, with a population of 38,000 people, according to census data. It’s profoundly moving and impressive that two distinguished American composers of national and international significance grew up here. This is an important part of Arkansas cultural heritage. We in music education now have the opportunity, with more resources than ever before, to share about the lives and music of these gifted Arkansas composers with our students. You may find the resources located at the end

of this article about Florence Price and William Grant Still useful tools for engagement.

The first five chapters of Dr. Brown’s biography of Florence Price are richly detailed about Little Rock, and Arkansas. Where did Florence Price and William Grant Still used to live? The neighborhood their families resided in was the vicinity of what is now the Dunbar Historic Neighborhood in Little Rock. This is the area that includes Chester, and Wright Ave. They were members of Alison Presbyterian Church. In 2022, Gov. Hutchinson issued a proclamation, April 9, 2022 was declared Florence Price Day. As part of that, students at two elementary schools and one middle school in the Dunbar neighborhood received copies of the book *Who is Florence Price?*, and participated in art projects and an essay contest honoring the composer. With the abundance of wonderful recordings available now, you could plan a listening party for your students. February is Black History month. March is “Music in our Schools” month and Women’s History month. April is Florence Price’s birth month; May is William Grant Still’s birth month, and happens to also be Arkansas Heritage month. Opportunities abound to tie in study of composers Florence Price and William Grant Still during the academic year.

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***We in music education now have the opportunity, with more resources than ever before, to share about the lives and music of these gifted Arkansas composers with our students. ”***

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Listening parties. Performances. Reading, art, essays. Both composers worked with choreographers in their lifetimes, so if your school offers dance, you may find it interesting to explore that option, identifying some recordings that a student group could dance to. There is so much great material available to us now; so many interesting lesson plans waiting to be developed! In learning about Arkansas cultural heritage through studying music of Florence Price and William Grant Still, it gives our students the opportunity to consider their own creative potential, and see themselves as the next generation of creative voices in the state.

Music was at the center of the lives of Florence Price and William Grant Still from childhood through the ends of their lives. They both grew up in families that valued the arts and literature. It's a wonderful thing that Little Rock gave the world these two magnificent composers who accomplished so many historic firsts between them, and lived a few blocks from each other as children. Proudly celebrate homegrown classical!

#### References:

Dr. Vicki Lind is co-author, with Dr. Constance McKoy, of *Culturally Responsive Teaching in Music Education*, now in its second edition. <https://shorturl.at/fjpsM>



*Pianist Linda Holzer is University Professor of Music at the University of Arkansas at Little Rock. She was featured at PriceFest in August 2021 for a panel discussion, "Roots and Wings: the Role of Florence Price's Arkansas Heritage," and was involved in April 2022 events at Mosaic Templars for Florence Price Day. She has given the Arkansas premieres of several works by Price and*

*Still, including Price's Piano Quintet in A Minor on the ASO's River Rhapsodies series, and Still's concerto Kaintuck with Little Rock Winds. An active soloist and chamber musician, Dr. Holzer has been heard in concert in 30 states, including at the John F. Kennedy Center for the Performing Arts, the New Orleans Center for Creative Arts, and New York Public Radio Station WNYC-FM, as well as abroad in Melbourne, Australia, at Qingdao University in mainland China, the Chinese University of Hong Kong, and the Palfy Palace in Bratislava, Slovakia. She performed "Masterpieces by American Women Composers" at Amerika Haus in Vienna, Austria, and at the Maribor Conservatory for Music & Ballet in Maribor, Slovenia under the sponsorship of the US Embassy in 2018.*

*A native of Chicago, she holds degrees in piano performance from Northwestern University (Evanston, IL), the University of North Carolina at Chapel Hill, and Florida State University (Tallahassee, FL). She has presented at national conferences for MTNA, and the College Music Society. She served as chair of the Committee on the Pedagogy Student for the 2007 and 2009 National Conference on Keyboard Pedagogy in Chicago, and is a member of the Network of Music Career Development Officers (NETMCDO). She is a founding member of the duo Mariposa with violinist Sandra McDonald. She also enjoys writing, and is the author of articles published in Piano & Keyboard, Clavier, American Music Teacher, and Piano Pedagogy Forum. Her article on composer Florence Price, "This is What Diversity Sounds Like," was published in the Nov./Dec. 2018 issue of Clavier Companion magazine.*

\*  
*Resources Mentioned in  
Article on Next Pages*

# Resources

## Lesson Plans

Lesson Plans on Florence Price and William Grant Still. Prepared by Linda Holzer with assistance from Vicki Lind<sup>1</sup>

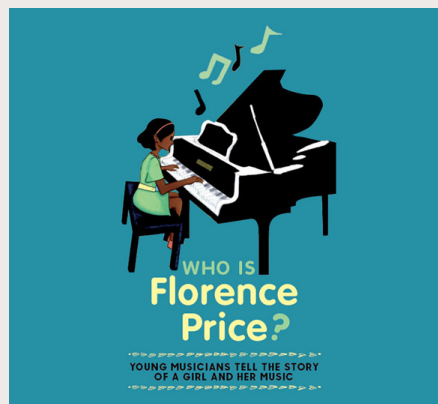
### For 5th grade students

[https://drive.google.com/drive/folders/1TiEnu-wZZ4tdPtvSNKrkCRAMXe1VjTMau?usp=share\\_link](https://drive.google.com/drive/folders/1TiEnu-wZZ4tdPtvSNKrkCRAMXe1VjTMau?usp=share_link)

### For high school students

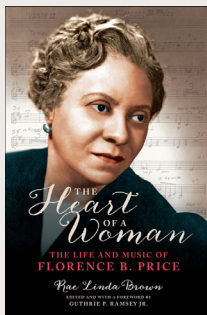
[https://drive.google.com/drive/folders/1t5Gm-Mj5jRgmsNOU2Wg7gfoT8BzIXzrfH?usp=share\\_link](https://drive.google.com/drive/folders/1t5Gm-Mj5jRgmsNOU2Wg7gfoT8BzIXzrfH?usp=share_link)

## Children's Book

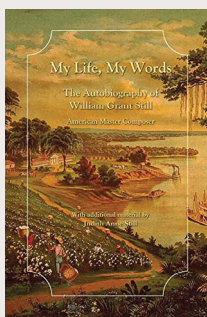


*Who is Florence Price?* Schirmer Trade Books, 2021. <https://www.wisemusicclassical.com/news/4295/New-Childrens-Book-Tells-the-Story-of-Florence-Price/> Written and illustrated by students of the Special Music School at Kaufman Music Center, NYC.

## Biography



Brown, Rae Linda. *The Heart of a Woman: the Life and Music of Florence B. Price*. University of Illinois Press, 2020. <https://www.press.uillinois.edu/books/?id=p085109>



Still, William Grant and Judith Anne Still. *My Life, My Words: The Autobiography of William Grant Still, American Master Composer, Master-Player Library*, 2011. <https://www.abebooks.com/9781877873270/Life-Words-Autobiography-William-Grant-1877873276/plp>

## Encyclopedia Arkansas

Distinguished Little Rock musicians and educators, partial list

- \* [Florence Beatrice Smith Price \(1887 – 1953\)](#)
- \* [Hazel Shanks Hynson \(1903 – 2005\)](#)
- \* [William Grant Still \(1895 – 1978\)](#)
- \* [Carrie Lena Fambro Still Shepperson \(1872 – 1927\)](#)
- \* [Charlotte Andrews Stephens \(1854 – 1951\)](#)

## Published Scores

If you are interested in exploring published scores for performance by your students, these resources will be helpful:

### Band

William Grant Still has a long list of works included in the Wind Repertory Project

[https://www.windrep.org/William\\_Grant\\_Still](https://www.windrep.org/William_Grant_Still)

Florence Price has several arrangements included in the Wind Repertory Project, including *The Old Boatman*, *Dances in the Canebrakes* (which was arr. by William Grant Still), *Juba Dance*, and *Adoration*

- \* [https://www.windrep.org/Old\\_Boatman\\_The](https://www.windrep.org/Old_Boatman_The)
- \* [https://www.windrep.org/Dances\\_in\\_the\\_Canebrakes](https://www.windrep.org/Dances_in_the_Canebrakes)
- \* [https://www.windrep.org/Juba\\_Dance](https://www.windrep.org/Juba_Dance)
- \* [https://www.windrep.org/Adoration\\_flex](https://www.windrep.org/Adoration_flex)

### Choral

Florence Price has a long list of choral works now published by G. Schirmer

[https://www.wisemusicclassical.com/catalogue/works/?composer=\[%22Florence+Price%22\]&category=\[%22Chorus+a+cappella+%2f+%2b+1+instrument%22\]&yearComposed=\[0,2024\]](https://www.wisemusicclassical.com/catalogue/works/?composer=[%22Florence+Price%22]&category=[%22Chorus+a+cappella+%2f+%2b+1+instrument%22]&yearComposed=[0,2024])

See the article on Choral Music of Florence Price in the ACDA Journal

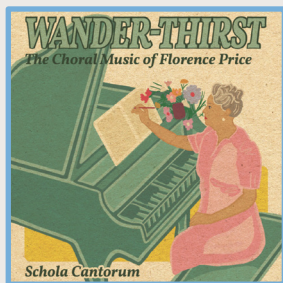
<https://choralnet.org/archives/654215>

William Grant Still has several choral works, published by William Grant Still Music

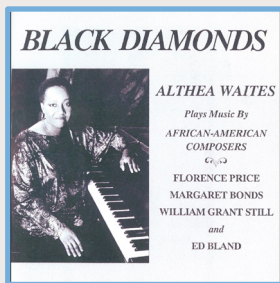
<http://williamgrantstillmusic.com/WorksforVocalVoicesandPiano.htm#Steal%20Away%20to%20Jesus>

# Resources Continued

## Recordings



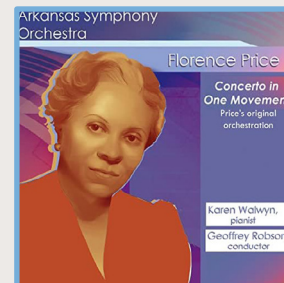
The University of Arkansas at Fayetteville released a recording *Wander-Thirst: the Choral Music of Florence Price*



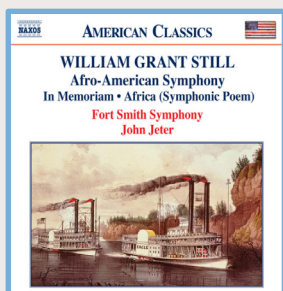
Pianist Althea Waites has recorded works by both composers



Grammy award-winning recordings from 2022 and 2023 include: *Florence Price: Symphonies Nos. 1 & 3*. Yannick Nézet-Séguin, conductor and The Philadelphia Orchestra



The Arkansas Symphony released a recording of *Price's Piano Concerto* in 2022. Geoffrey Robson, conductor with Karen Walwyn, piano



The Ft. Smith Symphony has released multiple recordings of works by both composers



Violinist Randall Goosby has recorded works by both composers



New York Youth Symphony plays *Florence Price, Valerie Coleman, Jessie Montgomery*. Michael Repper, conductor with Michelle Cann, piano on the *Price Piano Concerto*.



Oregon Festival of American Music has recorded chamber music by Still

## Videos



Gustavo Dudamel, conductor, Los Angeles Philharmonic. William Grant Still, *Afro-American Symphony*, 2nd movement, "Sorrow." LA Phil Sound/Stage



Riccardo Muti, conductor, Chicago Symphony. Florence Price, an orchestral adaptation of *Andante moderato*, a movement from her *String Quartet* in G Major

# EVERYONE CAN CREATE!

*Delynne West, NBCT // Apple Learning Coach and ArkMEA Mentorship Chair*



*Photo Credit: Tim Mossholder*

Everyone Can Create! As music educators, we know this is true. Technology has made creation possible through many formats and has given us access to resources from all over the world. The catch is having the time to spend analyzing which technology tool would be best for your students to achieve a goal in a time efficient manner. In 2018, Apple released a series of

e-books to help us conquer these challenges, “Everyone Can Create.” These free e-books focus on music, video, drawing, and photo skills, with the addition of teacher guides for early learners and secondary students, as well as a downloadable design workbook for older students.

I love learning to use new technology. I firmly believe technology isn't hard, it's just new. When I began using Mac products with students, I loved seeing their excitement as they realized they could create in so many different ways. Their confidence grew and they took risks, eventually sharing their work with others, which in turn inspired other students to take risks and share. After many successful and problem-ridden lessons, I began my journey as an Apple Learning Coach to help other teachers optimize their time, as well as their students.

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***To create a successful project for your students, first plan your learning goal and assess what learning strategies will help your students achieve that goal.***

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The first step in tackling a new technology project is understanding what kind of technology consumer you are. Are you an Explorer—you jump in with both feet and go down whatever rabbit hole appears? Maybe you are a Travel Guide—you want to see all your options first and then plan your trip so you don't miss something worthwhile. Staycationers are those who are most comfortable using what they already know, but are open to new ways of using it. Or you may be in Lockdown—you can't process one more thing! Truthfully, I have been all of these in my career. It depends on

the time of year and the students I have. I am more likely to be in lockdown during the holidays, but I love to explore in the summer! Then in the fall I'm ready to be a travel guide.

Once you know your comfort zone, you may need to spend some time self-evaluating your knowledge and skills. I was surprised to find some tools that would be highly engaging for student learning such as using memojis in Clips. For a short self-analysis, download my [ArkMEA presentation](#) and skip to slides 7 - 11. You will also find several choice boards to help you quickly dive into both Apple apps and Google equivalents. Once you know your areas of need, you can go to the Everyone Can Create series and learn a few new tricks if you have the time. If you are a planner who would benefit from a notebook, please download the Apple Design Workbook. It will help you formulate a plan based on all the aspects I've already mentioned.

To create a successful project for your students, first plan your learning goal and assess what learning strategies will help your students achieve that goal. Developing a timeline is also crucial before deciding what technology tool to use. Do



photo credit rfstudio

you have to learn anything new? What about your students? Once I have an idea of what tool students will be using, I give students one lesson just to explore the technology. This helps me fine-tune the project based on what they already know and what questions they have.

One more aspect of planning involves how students will share their projects. Will they share face-to-face or online? Be sure to know how they will share their project with you before you begin. I had a great composition project planned with Garageband. However, with our new district sharing policies, getting the student projects to me took a lot of time and expertise that most of my students didn't possess.

Once you have a plan, you can build the project based on how much exposure your program needs. This is where the Everyone Can Create series comes in. There are a multitude of projects, complete with rubrics and step-by-step instructions for you and your students, saving you precious time.

Your timeline is so important in planning. Once you have designed the project, be sure to practice your skills so you can teach your students. Develop those rubrics (or use the ones in the Everyone Can Create series) and plan how you will share your success. Be sure to let your students explore in the app before tackling the project. You will refine your teaching based on what they already know and what questions they ask as they explore. I always have a student who shows me something they found and it can impact your whole project. Be sure to allot more time than you think is necessary so you can troubleshoot if needed. Then you are on to gathering their projects and celebrating their success!

Video resources can be found in my presentation on fun ways to integrate Freeform, Clips, Sketches, iMovie, and Garageband. If you are a Chromebook school, look for Jamboard, Canva, Google Drawings, and Edu.Bandlab.

If this information gets you excited about technology, you may want to look into gaining certification as an Apple Teacher, Apple Learning Coach, or Apple Distinguished Educator. Google Certifications are available as Level 1, Level 2, Certified Coach, and Certified Innovator. All of these certifications are available online and most of them allow you to work at your own pace. The links for these certifications are in my presentation.

Good luck and please contact me if you have any questions: [delynne23@gmail.com](mailto:delynne23@gmail.com)



*Delynne West has been an educator with Bryant Public Schools since 1992, including grades K-7. She achieved National Board Certification in 2005 and continues to mentor teachers through the process. As an adjunct instructor at Ouachita Baptist University she*

*teaches Elementary Music Education and is a cooperating teacher for student interns.*

*She received her BME from the University of Central Arkansas and has certifications in Orff (levels I, II, III, and Masterclass), World Music Drumming, First Steps, and Conversational Solfege. In 2023 she earned Apple Learning Coach Certification and re-certified as a Google Level 1 and Level 2 Educator.*