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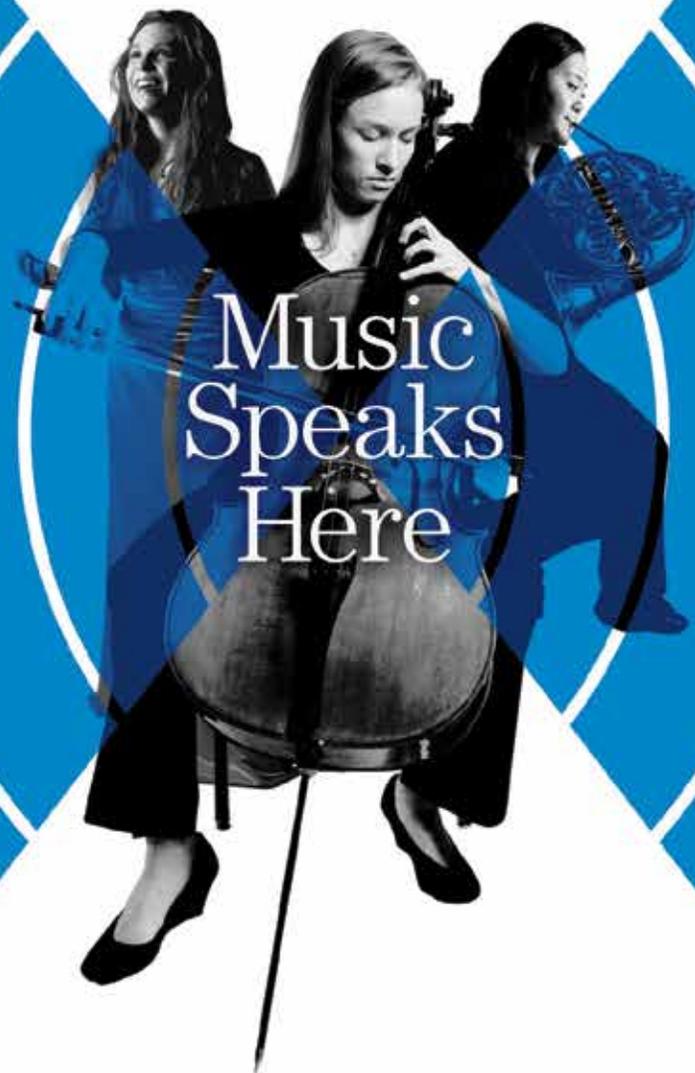
THE OFFICIAL PUBLICATION OF THE ARKANSAS MUSIC EDUCATORS ASSOCIATION
A FEDERATED STATE ASSOCIATION OF THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

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Front Cover:

Students at Centerton-Gamble Elementary, Centerton, Arkansas.
Jennifer Teague, Teacher; Nathan Cunningham, Intern.

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President's Note

By Vicki Lind

Teacher leadership for me refers to the teachers who are leading their students to a better understanding of music every day. Our fall professional development conference is designed with this definition of leadership in mind. We have outstanding clinicians and conductors with sessions designed specifically for choral, band, orchestra, and general music teachers. We want every music teacher to walk away from the conference with renewed energy and a fresh idea or two to take back to the classroom.

I am so excited about the ArkMEA Fall Professional Development Conference, Nov. 5 & 6 at the Hot Springs Conference Center. The theme for the conference this year, *Legendary Leadership*, was selected for two reasons. First, I really believe in teacher leadership. Teachers are the ones who make daily decisions about what to teach and how to teach it, and it is the teacher who is best situated to create an educational environment that supports learning for all students. It is most often the music teacher who encourages young musicians to pursue their dreams; many of you do that every day in your classrooms and we want to support and honor your efforts.

Teacher leadership often refers to specific positions within a school or district such as someone who serves as the department chair or team leader. For me, however, teacher leadership refers to the actions of those teachers who consistently work to provide the best education possible for their students. Teacher leaders are those who consistently reflect on their practice, work to learn more about their field, and strive to develop teaching strategies that best serve the needs of an ever-changing student population.

The second reason this theme resonated with us this year is because we have a true legend, Victor Wooten, joining us for the conference. Wooten is a five-time Grammy winner who was voted bassist of the year by *Bass Player Magazine's* reader poll three times (the only player to receive that honor more than once.) He was also recognized by *Rolling Stones Magazine* as one of the top ten bass players of all times. He is recognized internationally as an outstanding speaker and teacher, and he is the author of *The Music Lesson: A Spiritual Search for Growth Through Music*. Victor will be joined by university professor, author, and bassist Rod Taylor and acclaimed drummer, J. D. Blair. Be sure to read the article by Rod Taylor in this issue to learn more about what Victor, Rod, and J. D. have planned for us.

We are looking forward to the conference; please join us as we celebrate the best of what our profession has to offer (our strong teaching force), and as we work together to strengthen music education in Arkansas.

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Victor Wooten



Rod Taylor



J.D. Blair





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Editors Notes Dale Misenhelter



The questioning buzz about common core and testing grows louder, and eyebrow-raising opinions on new standards are not in short supply, either. It is good to note the increase of fingers being pointed at the absurdity of music teachers being “rated” by math test results. There are even accounts of places boycotting the testing mania – in a community near Utica, NY, 74% of students eligible to take the tests opted out. How ever did we get here?

It’s no secret that educational “news” and knee-jerk responses have historically been a complicated mix of real needs, media speculation, and political desires. A brief look back a few years offers a little perspective on the current climate and how, in fact, we got here.

The US Department of Education that we might assume to be behind many mandates has existed since just 1979 when it was established by President Jimmy Carter. In only its’ second year of existence, a report that would later come to be widely known as *A Nation at Risk* was commissioned, and strangely, one of the (political) outcomes of the study hoped for by the new administration at the time was that the department be diminished in influence (the word “abolished” was in fact optimistically used by President Reagan). But instead, the report spoke of a “rising tide of mediocrity” and framed the problem in terms of schools themselves being the cause of a somewhat questionable crisis (rather than reflecting many societal changes). In education, we’ve been living with the “schools as scapegoat” fallout ever since.

Significantly, the issues cited in *A Nation at Risk* were cast in economic terms. A primary need to train students to be more competitive as workers (education as “trade school”) was emphasized, a throwback to a utilitarian focus of the early 20th century. Among

the proposed solutions was to hold schools more accountable via a rigid core curriculum, connecting teacher pay to performance, and more student testing. Starting to sound familiar?

Much interest came from media, all too happy to publicize that the report was at odds with administration hopes for a decrease in the federal role in education. So “news” had a political ruckus to sell, with the bonus of an alleged national crisis in the quality of education.

Whatever problems that legitimately existed weren’t limited to (or likely stemming from) the perceived problems of public schools. SAT scores, for example, were depicted as having plunged; in fact they were rebounding. Dramatic demographic changes were reshaping US society. International comparisons ignored how selective most other countries were regarding which students were even permitted to take tests. Disparities between schools systems had seen unprecedented widening as a result of the population shifts to the suburbs in decades preceding the report, and combining all test results from urban, suburban, and rural districts contributed to the image of losing ground. And the seeds of today’s distraction culture were being sown, with American homes in the years immediately preceding the report subject to 24/7 television for the first time - the early era of MTV and worse. Clearly, the schools were not solely to blame, but were both an easy target and ostensibly a simplistic, one size fits all solution.

The historical ethos of education has long been to form a core for enlightened citizenship, and for other seemingly intangible outcomes such as enhanced creativity. Today’s current testing mania reflects the economic “rate of return” vagueness first cast upon teachers and third graders, some thirty years ago.

Even then, not everybody accepted that the sky was falling. Real needs of so many children beyond their daily school experience were recognized by teachers. Kids with special needs and language issues needed greater support, but those budgets were being seriously threatened at the time. The climate, then as now, was a mix of the informed realities borne of daily experiences of teachers, and strident political posturing claiming common

sense as their imperative to train kids for jobs. Considering how the curriculum du jour continues to be rationalized via economic arguments, it’s not difficult to recognize how influential those calls for reform were. The wide publicity that the infamous *rising tide of mediocrity* received after the unstable ground of the 60’s and 70’s caused one academic scold to comment that what they were in fact experiencing was a rising tide of school reports.

What so much of the discussion seemed to be missing were the more sophisticated, larger goals of thoughtful schooling — broad socialization, critical and creative endeavors, the arts. It would be almost ten years before the National Standards in the Arts were offered as a response. That they were indeed a response is indicative of so much of what has occurred in the ensuing years, as accommodations in curricula and accountability have been ... *reactionary*.

The tone of the original report, however objectively one might try to represent it, is hard to ignore even from our informed historical context all these years later/ It is often best remembered for this statement: “If an unfriendly foreign power had attempted to impose on America the mediocre educational performance that exists today, we might well have viewed it as an act of war.”

Such hyperbole suggest that reports yet to come will reflect an agenda, may not be inclusive of the arts, and will make headlines. All too predictably, they could be something akin to *Half of All Students Score Below Average*. We know most teachers (and many parents, too) know better, and this time, and next time, and the time after that, perhaps we ought not stand quietly by while others clambor aboard the latest Truth train (beware the capital T) for schools.

For a more complete analysis of the impact of A Nation At Risk, see “Escaping the Shadow” by Jal Mehta in American Educator, Summer 2015.

I am an elementary school principal, and I've been thinking about how things change and continue to evolve. The students in my school have just completed this round of PARCC testing, and without taking any stance one way or another on PARCC, I can tell you without hesitation that it consumed a significant amount of time and energy, both for our staff and for me personally. The tests may not have been the way any of us (students included) would have chosen to allocate instructional time, but our students mostly sailed through without incident, despite some technical glitches. The real burden fell, as it often does, to staff and administration. I was physically and mentally exhausted after this week, and I know that our teachers were feeling much the same.

After a bit of time to reflect, it struck me that while there are many things that are "new" about PARCC, from an administration and student impact standpoint, the tangible toll it took was not dissimilar to other new tests during the first years of administering those assessments. I say that not to dismiss any of the conversation or concern about common core and this assessment, but to remark on the way we currently experience change as a society. New initiatives are announced much more loudly and common experiences are felt much more strongly than was true even twenty five years ago. Social media and media in general connects us in a way that brings a new gravity to every change and every event. Think of the way we anticipate and brace for weather systems we wouldn't have even been able to see coming 15 years ago!

At times that connection helps us to recognize the impending reality of change and react to it with appropriate levels of concern; other times that instant delivery of information can bring an intensity that might cause us to react too quickly, without fully understanding the deeper implications of a new situation. How have we reacted to PERA (Phonics and Early Reading Assessments)? Or to the

Danielson frameworks, and having to interpret them ourselves? To having learners with exceptionalities included in our classrooms without specified training and development? To the ever-changing landscape of technology? To the impending measurements of student growth as part of our evaluations?

The inevitability of change alongside the reliability of new state mandates demands a teacher who is responsive and flexible in virtually every situation (domain 3c for those Danielson-ites keeping score at home). However, I believe the skill we

... no one will argue with you that music isn't important.

What we have to show is that music is relevant.

should seek isn't the ability to transform immediately; rather, it's the adaptability of quality instruction. The basic truth held in common by everything in the previous paragraph is simple: if we strive for truly excellent instruction, we will meet the need of every mandate, so long as we are willing to adapt our language a bit to reach the ears of our evaluators.

In considering this, I am reminded that no one will argue with you that music isn't important. What we have to show that is that music is relevant. Every teacher in your building is being asked to provide quality instruction, to differentiate, to assess with integrity and fidelity, and to provide students with experiences that will allow them to grow as learners and as citizens — we are no different as music teachers. We are also (all) asked to reflect, and discover the areas that we can all grow as educators — because even though it may be true that "music teachers naturally and inherently already do all of those things" (as we often say), it is also true that not one of us still drawing breath is done growing as an educator. It is our responsibility to engage — not necessarily in creating something to "fit" the next mandate, but in self-reflection

and honest self-assessment that will help us ensure that the instruction we provide is consistently meaningful, consistently of the highest quality, and consistently relevant.

How will you do this? Perhaps you carve out time for daily or at least weekly reflection about your own teaching — if not, try it! Perhaps you will pull out a handout from a workshop or conference session and take the time you promised yourself to think about how you can really apply this to your classroom. Perhaps you can commit a day to sharing and reflecting with some colleagues, or connect with a friend over a cup of coffee and "talk shop" for a few minutes — it may inspire you both! Whenever the time, whatever the process for that reflection, make the commitment to capture it (and then document it, because that's domain 4a behavior you just demonstrated!). While we may sometimes need to adapt a bit, we ARE relevant, and we don't need to "change" to prove it.

Justin Sisul is Principal at Pierce Downer Elementary School in Downers Grove, Illionois. He began his career as a music teacher. Reprinted with permission.



Reciprocal Teaching in the Music Classroom

Daniel Abrahams Guest Article



Have you ever been in a faculty meeting or a professional development session where the school administration mandates that all teachers, regardless of subject matter, must incorporate what seems like the teaching strategy of the month? That is exactly what happened to me in my last public school teaching position.

Employed as an instrumental music teacher in a large urban school district, I sat with my fellow music colleagues at the annual music in-service meeting. The supervisor of music informed us that all teachers (including music) must include reciprocal teaching, a reading comprehension strategy, in every lesson. You can imagine the apprehension of the music faculty. “We teach music—not reading” rumbled throughout the room. What I soon discovered was that I could not have been more wrong. Reciprocal teaching turned my rehearsals from conductor centered to student centered; soon collaboration, communication, creativity, and critical thinking (the 21st-century skills) became normal practice. Best of all, the abilities of students to create, perform, respond, and connect—the pillars of the new Core Music Standards, were strengthened.

Reciprocal teaching is based on strategies developed to help students in language arts classes by predicting, questioning, clarifying, and summarizing. The intent is for teachers and students to work together, searching for meaning in the (reading) materials while taking turns in the role of teacher and student. Reciprocal teaching empowers students and, in the process, brings understanding and meaning to the learning experience. Students demonstrate their understanding through formative, summative, and integrative assessments.

The evidence seems clear on using reciprocal teaching in language arts and to some extent special education

classrooms, but at the time we were told to integrate it, there was nothing available for music teachers. The question was, “How could we use reciprocal teaching in the rehearsal to help students understand the music they are studying and performing in ways that would be meaningful, significant, and authentic?”

Summarizing is a high-level thinking skill. It provides an opportunity for students to identify and integrate the information they find in the music and apply it to their playing or singing. When students first begin the process of reciprocal teaching, their efforts generally focus on broad sweeping ideas, which they refine throughout the rehearsal process. In other words, they begin with the whole and move to the parts. An example of summarizing might be a student’s realization that certain elements of music, such as texture, meter, or a style of bowing, are the main challenges to performing a particular piece of orchestral music. Singers might find that their French diction affects intonation in subtle yet critical ways. Younger children may find that their ability to master a particular rhythmic challenge serves them well as they find that same pattern repeating throughout the piece.

Questioning reinforces the summarizing strategy and is a catalyst for deep understanding. When using this strategy, teacher and student question each other. Often it is the teacher that poses a problem that causes students to think about what they know, what they do not know, and what they would like to know. Questioning fosters the ability of students to infer new information from the music and apply it to other music, either in the same piece or other pieces. Posing questions provides teachers with a window to

assess understanding and comprehension. For the teacher, being sensitive to the types of questions students ask contributes to formative and integrative assessment, as the teacher reflects on whether students learned what was intended. Students in the orchestra might ask questions about different ways of bowing a particular passage in their music. Choir students creating an a cappella arrangement of a familiar pop song might ask questions about how closely they need to follow the original composition. Younger children might be asked questions about how a particular piece of music makes them feel.

Clarifying poses opportunities for students to identify context and meaning. Students often believe that the sole purpose of learning is the memorization of facts. When

Reciprocal teaching empowers students and, in the process, brings understanding and meaning to the learning experience.

asked to clarify, students must consider the reasons why the music, or a particular part of the music, may seem difficult to understand. Clarifying assists students in learning how to overcome roadblocks and to take the necessary measures to restore meaning. Most important, students learn that there are multiple “correct” interpretations of every piece of music.

Predicting provides opportunities for students and conductor to search out the musical and technical issues that may cause a problem. This is particularly helpful when sight-reading. It also provides opportunities for students to hypothesize about the intentions of the artist or composer. Students use clues such as cadences, motives, and musical ideas to formulate predictions. The rehearsal process provides opportunities for students to constantly check their hypotheses. This activity helps link new knowledge with what they have learned in prior rehearsals and performances. Knowing what comes next is a step toward empowered understanding. For example, before sight-reading a new composition, students in band, orchestra, and choir might search through their music using a STARS map (Sharps & flats; Time signature & tempo; Accidentals; Rhythms; and Signs & symbols) to make predictions about performance and technical challenges they might encounter. While singing a song in general music class, younger students might sing only a segment of the song and be asked to predict the resolution. Watching students predict also contributes to formative assessment.

To apply reciprocal teaching to the music ensemble, I add the strategy of *connecting*, because the four strategies seem to overlap during the rehearsal process. Sometimes, students see these connections and other times, the conductor serves as the guide and catalyst. Through reflection, students create meaningful connections among newly acquired musical skills and understanding, and connecting ensures students are using high-level thinking and understanding the musical concepts presented in the rehearsal. In addition, connecting serves as a strategy for assessment, as students demonstrate their ability to connect when I ask them to play in a formal test or hearing. I analyze their success connecting when I do my own reflective thinking after the rehearsal or after a performance to assess whether the ensemble members learned what I intended. This is called integrative assessment.

I am suggesting that with some consideration for reciprocal teaching, the new National Standards encourage students to create or develop strategies that demonstrate their mastery of ensemble repertoire. They are asked to respond to music by describing characteristics in music that connect personal interests with context. They are asked to

perform and connect by preparing performances that reflect an understanding of content, context, style, and genre. They are provided opportunities to create, respond, and connect, and that pays dividends in performance. I advocate reciprocal teaching as a best practice to help teachers ensure that their students meet the benchmarks of the Core Standards.

When I sat in that first in-service music department meeting, I was initially concerned that including strategies from reciprocal teaching would take precious time away from preparing for performances. But I found just the opposite happened. My high school students mastered their parts more efficiently and played more musically. Because this strategy was a district-and school-wide initiative, students saw connections with their other academic subjects. Rehearsals became times for exploration and imagination and provided rich opportunities for students to become the musical people they wanted to be.

It includes teachers and students summarizing, questioning, clarifying, and predicting ...

Dr. Daniel Abrahams is a Visiting Assistant Professor in Music Education at the University of Arkansas in Fayetteville.



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Can't You Just Have Them Sing a Song or Something?

Marcia Brown Guest Article



The familiar request comes at anytime, and sometimes as early as the second or third week of school:

"Can't you just have them sing a song or something?"

Are you panicking? Feeling frustrated? Your fellow music teachers and perhaps your sympathetic spouse get why this seems like a ridiculous request. It took me about 10 years of teaching before I realized I needed to actually plan for the unexpected. I hated the feeling of being caught off guard and stressed out. So I've compiled a list of some sanity saving tips to be prepared for the inevitable unexpected events that will arise during the school year.

#1 Start the year teaching the National Anthem.

One of the hardest parts of preparing for a special event is deciding what the students will perform. The National Anthem is appropriate for just about any event. Make note of students that know the song well and can sing it *a capella*. I say *a capella* because you never know when you are going to have to perform somewhere that might not have a piano or sound system available. Get together to rehearse a few times throughout the year and plan to have them perform for a few events like assemblies and graduation ceremonies in addition to the unexpected ones.

#2 Haul out the holly a little early!

Christmas is the busiest time of year for a musician. Musical performances are in high demand during the month of December and often times these events are last minute. It only takes one attempt to have a group of students "just sing Jingle Bells or something" without the music teacher for others to realize just how valuable we are. Things like a starting pitch and someone to keep the students together really are vital to avoiding a performance disaster. To help prepare students, I have an accompaniment CD with a few standard carols that I pull out in November. Kids don't mind. Much like the stores, they are ready for Christmas as soon as Halloween is over. Having a few carols ready by the first of December really does help ease the hustle and bustle. My students are prepared for any last

Maybe it's my southern accent, but when I say "no" it sounds like I'm saying, "Sure, no problem!"

minute caroling or sing along events that may arise.

#3 Do the "or something."

At the beginning of last school year, I was asked to put together some performances for a parent night that was to happen by the 3rd week of September. The wise leadership team knew that in order to get parents to attend, they needed the students to perform. I had only seen my students twice so far when this happened. I knew that teaching each grade level to sing a song and get on and off risers was not going to happen especially for my sweet kindergarten students, bless them, that couldn't even successfully stand in a line yet. The "or something" was my only option. I decided to do simple folk dances with my kindergarten and first graders. For second through fifth grade, I used

one of my all time favorite resources: "Parachutes, Ribbons, and Scarves Oh, My!" by Artie Almeida. If you don't have this, you need it! I used the "Stars and Stripes Forever" flag routine, "The Syncopated Clock" scarf routine, and the "El Capitan" cup routine. The students loved these activities. I could easily teach them in just a class period or two, and the parents were entertained and impressed with what their students had already learned in just a few weeks of school.

Sometimes, I do have to say no. The problem is when I try, I happen to pronounce it differently than most. Maybe it's my southern accent, I don't know, but when I say no it sounds like I'm saying, "Sure, no problem." I'm working on it. In reality, I only see my students once a week for 40 minutes. I certainly am not capable of meeting every single request, but if I can, I do! I believe that having parents and community members in our school is important in building relationships. I want my students to have as many performance opportunities as possible during the school year. My students need to show off and I get to add

one more thing to that distinguished "evidence" file. A little planning for the unexpected really can turn a potentially stressful situation into a successful one. My hope is that by incorporating these helpful hints throughout the school year those of you with accents that won't let you properly say no will be able to breathe easy after you've just heard yourself say, "Sure, no problem." There's no need to panic. Of course you can just have them sing or song or something!



*****Student Registration Invoice*****

2015 ArkMEA Festival Children's Chorus
Sponsored by Arkansas Music Educators Association (ArkMEA)
Hot Springs Convention Center ~ Friday, November 6, 2015

Please print this form. Each school may bring eight students (grades 4-6).

Students should be divided evenly between voice parts 1 and 2.

Registration will be closed when the chorus reaches 200 students.

The students' director must be a member of the National Association for Music Education.

Student Name <i>(Please print)</i>	Grade	Voice Part <i>(1 or 2)</i>	Fee \$20 ea.
	XXXXXXXXXXXX	Total	

Character Recommendation: These students have demonstrated outstanding musical ability, the attention span and exemplary behavior needed to represent his/her school in the 2015 ArkMEA Festival Chorus.

Teacher's Signature _____

Present this invoice to your school for pre-payment if you use a purchase order.
A copy of the PO must accompany this registration.

Do NOT send TEACHER registration with this invoice. A separate invoice is available online at ArkMEA.org.

Name of School _____

Director's/Teacher's Name _____ Mbr. # _____

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Please return this invoice and your check payable to **ArkMEA** to the address listed below:

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The **DEADLINE** for getting names on the program is **OCTOBER 13, 2015**. For additional information contact Elaine Bartee.
Phone: (home) 870-935-1244 (cell) 870-243-0343; Email: enbartee@suddenlink.net

PLEASE NOTE: Student performance will be **MEMORIZED**. Students should bring their music to rehearsals but will NOT be allowed to use it during the performance. Please prepare your students ahead of time to perform from memory.



Are you teaching young woodwind players? Do you have a woodwind student having embouchure difficulty? Are your woodwind kids having difficulty with a passage or scale, possibly due to incorrect hand position? Here are some tips that might help!

EMBOUCHURE

Flute: Start with headjoints only. Place the lip plate against your 'nook' (the place between your bottom lip and chin). Take your right hand and cover the opening of the head joint. Now simply think 'Winnie the.....' and blow your lips apart! If you have a student who doesn't have instant success, make sure they have their tongue down (I demonstrate saying 'Winnie the Peew' with my tongue up) so that the air can travel out. You might also make sure that the angle of the air is correct; it's not blowing up or down, it should be closer to the middle. If there are still tone production problems, it's usually caused from them moving off the 'nook,' in which case you could provide a mirror, or they could be changing the lips as they exhale like 'Winnie the.....???' (Insert your own imitation here). At the point where each student has a basic understanding, we begin measured tone with the metronome and I always stress breath support and steady sound beginning to end. Once breath support begins being established, I make a game to see which flute can hold concert pitch A steady on the tuner for the longest! (I usually project my tuner through the ELMO onto a big screen that the whole class can see, or use Air Server through my iPad/iPhone tuner apps to project!)

Clarinets: Start with mouthpiece and barrels only. This is an easy 3-step process. 1. Rest the reed on your bottom chapstick lip (shouldn't be mushy, or you would make a mess of the chapstick) 2. Rest your top teeth on top, no biting down (lunch is served daily in the cafeteria if you're hungry) 3. Close up your corners as you exhale and think "Wheeeeeee.....this is fun!" **Don't forget to remind clarinets about the 45 degree angle (not a slip-n slide, not a water chute, but a water slide). If their tongue stays in the eeeee position, this helps them visualize the air traveling down into the clarinet! **If your clarinets sound like "Happy New Year" party blowers, it's because they are saying "aaaaaaa" when they blow; the back of the tongue has to be up like they are saying the letter E. The clarinets play the same game with the tuner, except we are after a nice, steady concert F#.

Saxophones: Start with mouthpiece and necks only. This is an easy 3-step process. 1. Rest the reed on your bottom chapstick lip (shouldn't be mushy, or you would make a mess of the chapstick) 2. Rest your top teeth on top, no biting down (lunch is served daily in the cafeteria if you're hungry) 3. Close up your corners as you exhale and think "aaaaaaah.....this is great!" **If you have students who squeak, they are biting down. and the reed is barking back from too much pressure. Relax, and

start step one over again. If they sound like a goose honking, it's probably because they lost their chapstick lip as soon as they exhaled. Equal pressure around the entire mouthpiece must be achieved for the embouchure to produce a good sound and be comfortable when the student plays. When they are ready for the tuning game, the altos must hold a concert G# (Ab) and tenors must hold a concert E.

HAND POSITION

Let's face facts....woodwind players are button pushers! We cannot resist walking through a toy aisle without pushing all things that say Try Me, Push Here! Your woodwinds want to know what the buttons do and how to use them! Beginning flute players seem to have difficulty remembering which keys they use and don't use. I have a trick for that! Someone once suggested that I have students place the page reinforcement stickers (office supplies aisle) on the keys they use, however I've had much more success placing these stickers on the keys they do NOT use! Of course, once they have established muscle memory, they can remove them. Should you be worried about residue being left behind, I have not had any students with this issue, but do have them run over the keys well with their polishing cloth after removal. Beginning clarinet players generally don't have the same problem as flutes, but if they squeeze the instrument or forget to use their thumb rest, they end up opening a random assortment of side keys and making strange barnyard animal noises instead of notes! The main idea for hand position here is to "hover" over the keys at all times. I even tell my students to "look like you are pushing all of the keys, even when you are not." This is also encouraging them to play relaxed. Students must use flat fingers when they play, or air will leak out. When using the 'A' key, encourage students to use the side of the finger to roll up to this key (while all other fingers are as close to "hover" mode as can be). This will help them play across the break when they are ready, as well as get them quickly back down to F# or E if they need to! Beginning saxophone players are very similar to the hand position of the clarinet. You want to make sure they don't squeeze and open up extra side keys. The saxophone students will also want to somewhat hover over the keys but will mainly stay close or rest on the pearls. Keep the left thumb constantly on the thumb rest, slightly touching the octave key, to where they can roll the tip of the thumb (I say "point the thumb to 1:00") when using the octave key.

I hope there are some tips here that you can find of use in your band room. While everyone tends to do it their own way, perhaps some of these ideas may have helped you with a new technique or to revive an old one. Please feel free to contact me for any further woodwind success tips!

April Shelby is in her tenth year of teaching. She teaches band in Springdale, Arkansas, and is a National Board Certified Teacher in the areas of Early Adolescence through Young Adulthood Music.

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Program Planning And Measurement:

Deliberate Sequential Development

Eric Smedsrud Guest Article

Regardless of what our version of success is, we can all agree that success is a moving target that requires regular checkups and redirects to stay on track.

It seems the path of most music teachers follows a very similar route. Most of us began our tenure in public school music as the sole center of our musical community. We were the governing body of all that employed musical artistry. We were the primary musical curriculum officer, program coordinator, trip adviser, parent booster recruiter, assessment specialist, fundraising guru, communication specialist and, of course, conductor of no less than a half-dozen performing ensembles, often with little to no experience in most, if not all, our assigned areas. We employed loosely sketched “plans” saturated with high levels of anticipation, enthusiasm and energy. Our plans were sure to revolutionize the education industry. We would be tearing down the walls obstructing student learning and single-handedly bridging the achievement gap. “OUR” students would surely achieve all the things that we were never adequately exposed to when we were in school. We had developed lesson plans to teach all 12 major scales and all 16thnote rhythmic permutations to our middle school bands by week 12. Our instruction model would inspire students to develop not only a deep technical facility but a long-lasting love for music making as well. Our students were destined to become ambassadors of the highest caliber for our new society of public school music students. I look back at the early days with a great deal of admiration. Our dreams/goals as music teachers are key components to the successes of our students. Now, however, I have a better understanding of the challenges associated with achieving these dreams and a greater appreciation for the master teacher who seems to be able to simply erase these limiting factors. How do they do what they do?

The HOW and WHAT really are the critical questions for our work with our students and often serve as both the beginning and the end of our best

intentions. Chasing an answer to these questions has led to many hundreds of hours of conversation with colleagues and mentors about what a successful music program even looks like. What defines the success of a program, and how do we create it? Is it a well-crafted musical performance at a prestigious music event? Is it a trophy...or even all the trophies? Is it a certain percentage of student-body participation? Is it attrition rates? Is success measured by the musical participation beyond grade 12? How do you recreate the success of the previous year? What made last year such a hit? What were the key components?

Of course, we all know that there is more than one version of what a successful program may look like. Factors such as teacher experience, program details/program size, student age group, geographic location, prior experience, etc.; all are critical factors for determining the appropriate measure for success of both the teacher and the programs they serve. One could argue that success is determined by our ability to provide meaningful experiences for the students we serve. Regardless of what our version of success is, we can all agree that success is a moving target that requires regular checkups and redirects to stay on track.

Creating A Plan for Success

This statement is simply intended to provide a glimpse into a structure that has helped us to track, maintain and recreate some of the “successes” we have had with our students. The approach outlined below focuses on efforts in three separate categories: *Student Engagement, Group Achievement and Individual Achievement*. Each category includes strategies for both tracking and modifying (interventions) program elements. While all three categories are critical to the success of the program, we have found the order of delivery to be the most important factor to consider.

Student Engagement

Students initially choose to participate in our programs for a wide variety of reasons. Ultimately, we are tasked with creating a meaningful, joyful experience

for every student. Evaluation within this category must be connected solely to student participation. Identifying, tracking and developing ways for students to participate in our programs is at the heart of student engagement. It is safe to assume that if students are choosing to participate in the program, then students are enjoying their experience. While lack of participation can be for a number of reasons: scheduling, school transitions etc. Participation remains the primary measurable factor for this level of program development/ measurement.

This process begins by taking inventory of the opportunities available to our students. What outlets exist for our students who love participating in chamber ensembles (select performance groups like jazz band/chamber choir/chamber orchestra/wind ensemble), solo and ensemble, marching band, student leadership or still other musical outlets? The program inventory allows us to identify the strengths/ weaknesses of our course/activity offerings and often leads to modifications to program offerings as well as the saturation or intensity of these key activities. Obviously, not all interests can be fully developed, but we can and should regularly reflect on the available offerings of our program to determine if we are meeting the needs of our students.

Tracking student participation is the next critical step. Begin by simply tracking participation in the areas identified in your program inventory. This includes tracking enrollment in curricular groups as well as volunteer opportunities like booster fund raising events/ activities and volunteer performance ensembles, like caroling groups or community chamber performances. By recording this material, we are able to track participation from year to year and compare the results. Changes to the event calendar, community demographics, modifications to curricular emphasis (tests, practice records, sectionals etc.) and even modifications to the way we interact with students in the rehearsal setting can be indicated in our records and tracked to determine the impact of the modifications. Student surveys, student interviews, and conversations with students and parents

may also be used to provide insight into the health and wellness of our program. In the end, getting and keeping students involved is the single most critical component to program development.

Group Achievement

We've all experienced visiting a high school graduation and having the unfortunate pleasure of hearing *Pomp and Circumstance* performed over and over while 300+ high school seniors process at a never-ending pace. In that moment the pedigree of the performance ensemble is of no consequence. Every person in attendance is making full, unfair judgment of the ensemble, its students, the director and the school they represent. It doesn't matter if the program has grown by 200% in the last three years; or if the group recently performed at a Grand National event or even if the ensemble minus the graduating seniors is simply not as strong as it needs to be. The graduation performance represents the only performance most of the audience will ever hear. This is as true for ensembles at graduation as it is for the national anthem at home football or basketball games, jazz festival performances, student body pep assemblies, home concerts or even our regional concert ensemble festivals. Every performance matters and must be prepared with appropriate detail and care.

The tracking and interventions attached to this category are focused on the impact we as educators have on the performance quality of our student groups. Tracking this material requires a slightly different focus. While Student Engagement is measuring participation, retention and growth (student activity), the Group Achievement category is measuring the impact directors are having on the ensemble (director activity). We begin again by taking inventory of those areas that will be tracked as appropriate measurement tools for group achievement. Tracking festival performances and ratings, merit-based invitations and other special performance events are great indicators of ensemble achievement and also serve as a means to identify the number and type of peak performances attached to a given student group. Peak events provide indicators of the emphasis built into the program calendar and may be used to impact areas of concern discovered through the tracking process (more or fewer performances/peak events).

Other non-rating-based items to track could include private lesson participation, program instrumentation, and number and type of student clinic events.

The interventions created in response to the tracking process can include any number of unique and innovative ideas. The first place to consider interventions is with our performance calendar and our peak performance events. Initiating peak events for each performance ensemble will provide student groups with a focal point and a vehicle for increased preparation in that area. Other interventions in this category may range from initiating private lesson programs, designing special student clinic events, developing an artist residency program or even perhaps simply adding additional rehearsals or retreat activities to increase contact time with a particular section or ensemble. Our role in this category is to provide a balanced effort to our program and design ways to remedy imbalances and weaknesses exposed through the tracking process.

The student engagement and group achievement categories are only two of three segments of a comprehensive music program. The third and final area is solely focused on the measurement and interventions of the individual achievement skills of our students. While each level is addressed simultaneously, the order of introduction and level of saturation must be carefully monitored and delivered for optimum student growth. Student enjoyment is as critical as ensemble quality and must be established before individual student achievement becomes important. Without steps 1 and 2, step 3 is meaningless.

Individual Achievement

It is our responsibility to provide resources that enable our students to develop as literate, functioning, independent musicians. We have all had the cold flash when a very nice, well-intentioned senior band student of average ability informs us that he/she is going to audition in three days to become a college music major. What elements exist within our curriculum that can help our students to determine if they are ready for this step? How do we communicate their strengths and weaknesses as individual musicians? It is our responsibility to create an environment that will allow appropriate growth for each student at every level. This is as true for our future college

music majors as it is for those interested in becoming community musicians who simply enjoy performing. How do we prepare them for this step?

This process begins again by creating an inventory of elements to measure. Regional solo and ensemble participation/ratings, private lesson participation, honor ensemble auditions and invitations, state solo and ensemble performances/ratings/placings: all are examples of items to be added to the tracking spreadsheet as indicators of individual achievement. As in earlier segments, interventions are created to address specific weaknesses exposed through the tracking process. Interventions may include increased recruitment for participation at regional solo and ensemble contests, the development of specific performance clinic events or even the creation and implementation of performance routines to develop individual technique within the full ensemble. Keep in mind that interventions are long-term projects that require significant time and deliberate repetition to net positive results.

As mentioned earlier, individual achievement is introduced as step three for very specific reasons. The quality of student experience takes precedence over all other aspects of program development. That is not to say that students must LIKE every exercise, assignment or task, but that the student connection to the program occupies the requisite attention and energy to ensure that the experience and personal sacrifices are meaningful and appropriately rewarding. While there is no silver bullet when it comes to program development, creating a sequential plan will net much greater results and direction than a series of chance encounters. The processes outlined above have helped to define my goals and enabled the design of meaningful events for our students. Stay on course. Set meaningful goals for yourself as well as for your program, and growth will follow. I hope this information can help you to better define your vision for developing your successful music program.

Eric Smedsrud, teaches high school band at Mountain View High School in Vancouver WA. Reprint by permission.

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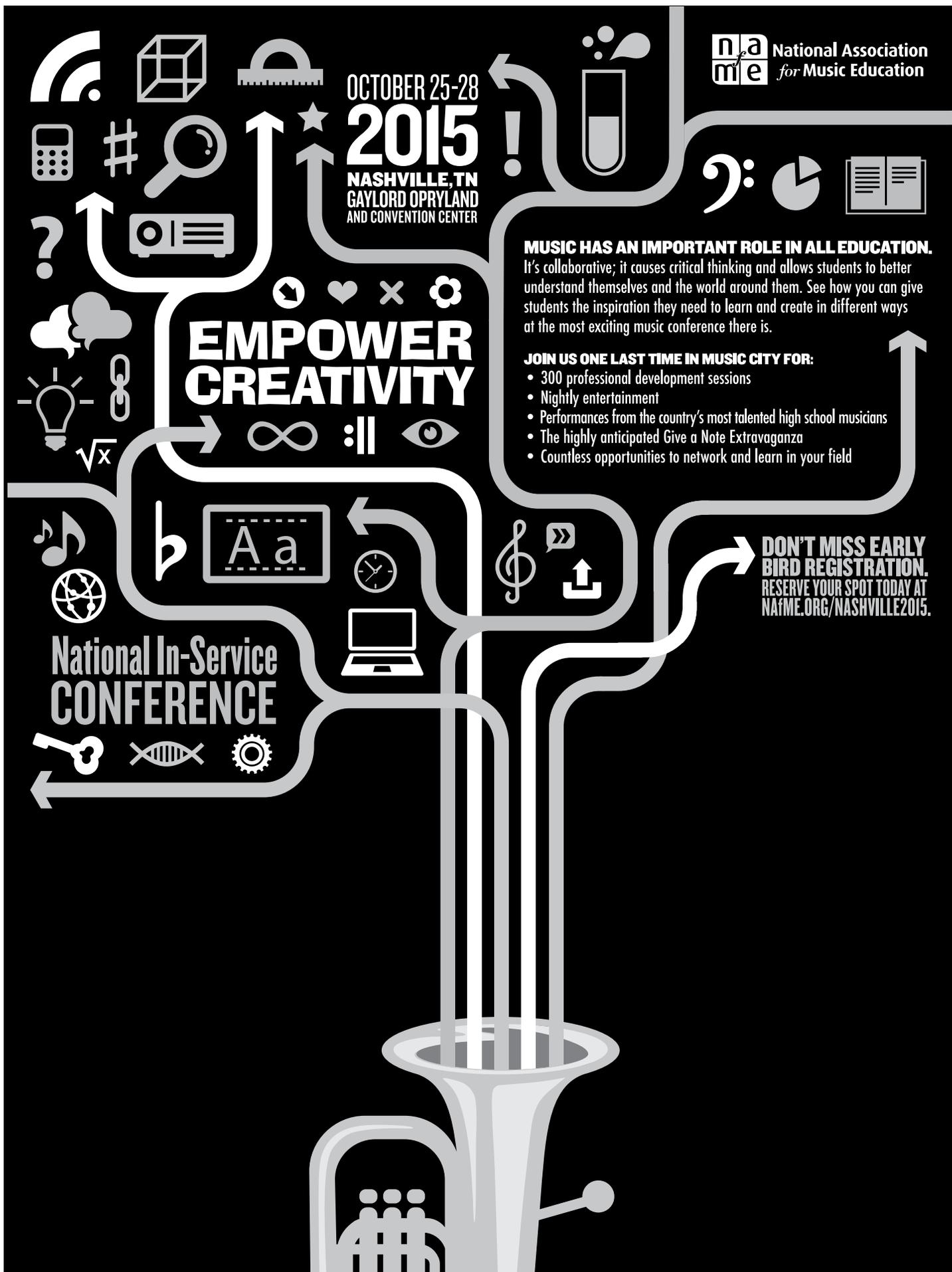
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Thursday Nov. 5th- **Keynote Speaker**

Victor Wooten is an American bass player, composer, author, producer, and recipient of five Grammy Awards. His work in the music business is unparalleled. His sessions include:

- Interactive Workshop: “Creative Approaches to Teaching Music”
- Q&A: Open Forum for College and High School Students
- Jam Session with Victor Wooten, Rod, and JD Blair

Friday Nov. 6th- **Keynote Speaker**



Glenn E. Nierman, NAFME President for 2014-2016, is currently a member of the University of Nebraska-Lincoln School of Music faculty. He teaches graduate classes in research

and curriculum development, as well as a non-major popular music guitar class. His public school teaching experience includes work with middle school general music and choir, as well as high school band and orchestra.



JD Blair has been playing with Victor Wooten for over twenty years, but his work reaches across many musical genres. Known in music circles as “The Groove Regulator,” he

has played with some of the biggest names in country music. J. D. has received Dove and Grammy awards, as well as Drum! Magazine’s 2000 Country Drummer of the Year Award.



Founded in 2001, Little Rock bluegrass band Runaway Planet evolved out of a long-time friendship between members and a mutual love for traditional string-band music. Their music is a mix of hard-driving bluegrass, three-part harmonies, complex arrangements and original songs. They have been featured on AETN’s “On the Front Row.”

UALR Concert Choir The University of Arkansas at Little Rock Concert Choir

This 32-voice SATB ensemble performs a wide range of distinctive choral literature chosen from all periods of music history, both a cappella and accompanied. The UALR Concert Choir often performs major works with the UALR Community Chorus and members of the Arkansas Symphony Orchestra. Other collaborations have included performances of Purcell’s opera Dido and Aeneas with the Arkansas Festival Ballet and Arkansas’s newest performing arts company, Praeclara.



Canadian conductor Dr. Bevan Keating heads the Conducting and Choral Studies program at the University of Arkansas at Little Rock. He conducts the thirty-two

UALR Concert Choir, UALR Chamber Ensemble comprised of the university’s most advanced vocal students, and the eighty voice UALR Community Chorus. In addition to his duties at UALR, Dr. Keating serves as the Director of Music and the Arts at Second Presbyterian Church in Little Rock, Arkansas. As the Director of Vocal Arts for the Wildwood Academy of Music and the Arts Dr. Keating oversees WAMA (Wildwood Arts and Music Academy) summer program. In the spring, he is the stage director for Wildwood’s Arts to Go! educational outreach program.

Southside Band - Fort Smith, Arkansas



The Southside Band was honored in 2014-15 as the National Band Association National Blue Ribbon Band of the Year. Also, Southside was chosen as one

of the Top 100 Schools in America for Music Education. Sean Carrier, Director of the Southside Band Program, is in his 14th year at Southside. He directs the wind symphony and assists with the Rebel Marching Band. He also assists at Ramsey and Chaffin Junior Highs. Prior to teaching at Southside, he taught at Magnolia Junior High School and Cabot Junior High South.

University of Central Arkansas - Opera Theatre



Robert Holden is professor of voice and opera, coordinator of the voice area, and co-director of the UCA Opera Theater. Dr. Holden has been a member of the UCA music

faculty since 1996.

Honor Choir



Honor Choir Conductor Stephen Roddy is the Founder & Director of the 200-voice Houston Children's Chorus. An accomplished pianist, organist and conductor,

Mr. Roddy has conducted state honor choir festivals in Georgia, Louisiana, Mississippi, Florida, Arkansas, Alabama, North Carolina, South Carolina, Virginia, West Virginia, and Texas. He is in demand as a children's music recording specialist and has directed or produced recordings for Silver-Burdett Ginn Music textbooks, Shawnee Press, Lifeway, Fred Bock Music Company, and Warner Bros. Music.

Advanced Orchestra

Conductor Ms. Jessica Morel currently serves as the Director of Orchestral Activities at the University of Evansville and Conductor of the Evansville Philharmonic Youth Orchestra. Previous



positions include Assistant Conductor for the 2015 Hot Springs Music Festival, Assistant Conductor with the Lewisville Lake Symphony Orchestra, and Apprentice

Conductor with the Plano and Irving

Symphony Orchestras in Texas. Ms. Morel holds degrees from Indiana University (BME), the University of Nevada Las Vegas (MM), and she is currently completing her Doctorate in Orchestral Conducting from the University of North Texas.

Intermediate Orchestra



Curtis Hansen, a native of Edmond, Oklahoma, is the head Orchestra Director at Kimmons Junior High in Fort Smith, Arkansas. Curtis holds a bachelor's in music education and a master's in music performance

from the University of Central Oklahoma. During his educational career, he has taught in Oklahoma, Texas, and Arkansas. While serving as the head Orchestra Director at Kimmons, Curtis created an extra-curricular, enrichment program for highly motivated string students. The "Kimmons Chamber Orchestra" has already performed at many venues in the Fort Smith Community and plans to expand and continue next school year. For the 2014-2015 school year, Curtis was named "Rookie Teacher of the Year." He will begin his 9th season with the with the Fort Smith Symphony in October.

Elementary Interest Sessions:



Cynthia Taggart is Professor of Music Education at Michigan State University College of Music. She received her B.M. and M.M. in Music Education from University of Michigan and her

Ph.D. in Music Education from Temple University. Taggart directs and teaches in the Early Childhood Music Program of the MSU Community Music School. Prior to teaching at MSU, she taught for four years at Case Western Reserve University, where

she won the Undergraduate Teaching Excellence Award for the Humanities and Social Sciences. She also has extensive elementary and preschool teaching experience in Wisconsin, Michigan, and Pennsylvania. Her sessions will include:

Using Assessment to Improve Music Teaching and Learning:

High stakes testing has resulted in the demonization of assessment in many educational settings. Yet, incorporating assessment into our classrooms can help us teach better and meet our students' needs more effectively; it is impossible to know what our students need instructionally unless we know what they already know and can do. This session will provide strategies for and examples of assessment that can be used to improve teaching and learning. It will focus how to develop activities that can be used to learn more about our students musically. In addition, participants will learn how to develop rating scales that can be used in conjunction with those activities to collect data and demonstrate evidence of student learning.

Developing Part-Singing Skills in Elementary Students:

By the time they leave elementary school, all children should have developed the ability to sing successfully in parts. Yet, children need to develop audiation skills in order to learn to sing in parts successfully. They need to be musically solid enough so that they can listen to the performances of others and simultaneously sing, all while making musical sense of how the different parts fit together musically. In this session participants will engage in activities that will help students develop audiation skills, musical independence, and in-tune singing so that they will be successful singing in parts. These activities that can be used from early in elementary school through upper grade levels and will focus on how to help students hear the harmonic structures of songs that they sing.

Beyond Rote Learning: Encouraging our Students to Take the Next Step:

Most music teachers want their students to develop musical independence so that they can continue to be lifelong music makers and learners once they leave our classrooms. Yet, too often we rely too heavily and rote learning and struggle with helping our students learn

to think for themselves musically. This session will engage participants in music learning activities that encourage musical independence. These activities will include ideas for helping students draw musical inferences, listen for musical understanding, arrange, create, and improvise. Most of these activities will require students to work alone or in small groups to problem solve and use what they learned by rote to develop their own musical ideas.

Developing Critical Thinkers in Elementary General Music:

Much of what students do outside of music class does not involve performance. It involves listening to and talking about music with others. Yet, in music class, what we do most often is to prepare our students to perform. This session is designed to help teachers develop strategies for getting their students to think more critically and deeply about music and to express their ideas about music more eloquently. Teachers will explore ways to get students thinking, speaking, and writing about the music that they perform, compose, improvise, and hear.



Sharon Burch is a National Board Certified Teacher in Early and Middle Childhood Music, a certified teacher with the International Piano Teaching Foundation, and

holds a master’s degree as a Professional Educator. She authored the national best-selling interactive Freddie the Frog Book series, teaching resources, musicals, Making Sense of the Common Core in K-5 Music, and jazz education teaching strategies for the classroom setting. Sharon chairs the Jazz Education Network (JEN) Education Committee, recently receiving the JEN President’s Service Award, and serves as an elementary education consultant for Jazz At Lincoln Center.

“Salsa for Kids!” Introduce kids to salsa through an interactive story, movement, body percussion, and classroom instruments through student-centered learning by doing. Sharon Burch, music

specialist and creator of the Freddie the Frog® books, will share Freddie’s newest adventure, opening the door to Latin jazz with salsa rhythm patterns, kid-friendly salsa dance steps, and the help of Spanish-speaking coquí. Wepa!

“Jazz for Young People” A K-5 introduction to the “big four” and “collective improvisation” of New Orleans jazz. Play along with jazz standards of New Orleans via video clips of Jazz at Lincoln Center (JALC) artists using classroom instruments. Sharon Burch, an education consultant for JALC, shares newly developed interactive lessons from Wynton Marsalis’s Jazz for Young People Curriculum. Interactive jazz using 21st Century Skills. Designed for teachers who may or may not be trained in America’s art form.

Steve Campbell is a drummer, educator and musical director of Dancing Drum. His extensive travels to study percussion traditions of the world have provided Steve with a strong foundation in the art of drumming. Since 2002, he has conducted drumming programs in hundreds of schools across the country. His 20 years of drumming experience combined with his education degree led him to develop a highly effective approach to successfully integrate drumming programs into K-12 music classrooms. Steve has presented



highly successful interactive clinic sessions at state music education conferences in Texas, Florida,

Ohio, Illinois, Indiana, Wisconsin, North Carolina, Georgia and the 2013 and 2014 NAfME In-Service Conference.

Drumbeat for Success: Teaching Good character through rhythm, song and dance: Enrich your school’s character education initiative through rhythm, song, and dance! This highly interactive session will show how to make character education fun, engaging and successful with your music students. Participants will learn several character arrangements featuring hip drum rhythms, character

rap songs, and exciting dance routines for elementary and middle school grades. Join in the rhythm and gain skills to lead your students in musical, cross-curricular character lessons you can use directly in your classroom. Resource materials provided. (Grades K-8)

Listen to the Teamwork! Rhythms of Cooperation for Elementary Music Classrooms: Enhance the cooperative skills of your students through engaging, grade level rhythm chants and drum breaks that promote teamwork and focus in the music classroom. In this interactive session, participants will learn how to lead several original drum arrangements for Kindergarten through 6th grade students. Each grade level has a unique rhythm chant and drum break that’s designed for students to play and perform successfully. Use these exciting, fun and effective drumming activities to encourage teamwork, cooperation and grade level pride in your music classroom. (Grades K-6)

The Rhythm is Here! A World Music Journey in Rhythm and Song: Travel the world to learn rhythms and songs from West Africa, South America, the Caribbean and the USA! In this interactive session, participants play arrangements for drums and xylophones that showcase some of the signature styles and sounds of these four geographic and cultural regions of the globe. An all-encompassing finale piece brings these regions together with a choral arrangement accompanied by drums, xylophones and movement. Enhance the multi-cultural offerings in your music classroom to show your students that the rhythm is here, the rhythm is there, the rhythm of the world is everywhere! (Grades K-8)

Chris Murphy (Quaver) has performed on stage and screen as a singer/songwriter and actor for over 20 years. With a degree in Theatre from Los Angeles’ EL Camino College he continued his studies in improvisation with the Groundling and other comedic troops in LA and Nashville. Join Chris as he shares his love for music and this exciting general music program.

Come learn how Seriously Fun Teaching and Learning can be! This fast-paced tour of the Quaver K-5 and the new Quaver



6-8 programs will provide a quick overview, new updates, sample lessons, and technology tips for auto-assessments, mobile devices and more! You'll

leave with access to online lessons for your class and other goodies!

Dr. Becky Morrison is Assistant Professor of Music at Ouachita Baptist University in Arkadelphia, Arkansas. Her teaching responsibilities include courses with an emphasis on choral music teacher preparation, supervising student teachers, teaching applied voice, and conducting the Women's Chorus. She has taught 10 years in public schools of Missouri and Oklahoma.

Kodály, Orff, and Feierabend: Leading the way in musical literacy: This session will show how using the methodologies of Orff, Kodály, and Feierabend in the classroom can bring about the musical



literacy that we desire, and that our standards demand. I will demonstrate lessons that incorporate the aspects and components of each methodology

whether you see your students every day, or once a week. The lessons will show creative ways to teach musical concepts, improve the child singing voice, and assess the progress of music learning. Included will be singing games, movement to classical music, and other techniques to keep learning fun, energetic, and meaningful. Using the concepts from all three methods give music classroom teachers the tools to lead their schools in music literacy.

Choral interest sessions:

Sarah Burns is currently a doctoral candidate for the Doctorate of Musical Arts in Music Education degree at Shenandoah University (VA). In her Segue: Sept 2015

twenty-five years as a music educator Burns has been a music professor and program coordinator at the university level in Tennessee as well as a teacher for pre-K-12 general and vocal music in Illinois. She has completed the requirements for Kodály certification from Capital University and Orff-Schulwerk certification from University of Memphis. An active member and presenter of professional organizations she is interested



in general music strategies, folk song analysis, curriculum writing, assessment strategies, and world music.

Rhythmic Harmony: Extreme Body

Percussion for Rhythmic Activities: Rhythmic harmony is achieved when students collaborate with others in rhythmic activities. It becomes increasingly difficult to find challenging physical representations for classroom rhythm activities as students advance in rhythmic and physical development. Through the use of handclapping games, step routines, and other innovative movements upper level students are able to internalize the pulse and solidify rhythms physically, visually, and aurally by successfully demonstrating musical elements in a fun, energetic way. These activities can be used in the classroom as extensions of rhythmic studies in a variety of ways: performance, notation and dictation exercises, composition/arranging, and form realization. These activities have been used successfully in general music and choral classroom settings. Alignment to the Core Art Standards for Music (creating, performing, presenting, producing, responding, and connecting) and assessment strategies will be suggested.

Kyla Bailey is a graduate of the University of Central Arkansas with a degree in Elementary Music Education. Ms. Bailey is in her eighth year of teaching and is currently the Elementary Music Teacher at Kimbell Elementary School in Tampa, FL. She is also Conductor for Lumina Aurora, the children's choir of Lumina Youth Choirs, Youth Choir in Residence

at the University of South Florida. Ms. Bailey conducts 4 performance groups at Kimbell including Chorus, Orff Ensemble, World Drumming, and a Little Kids Rock



Guitar Ensemble. She has twice been a guest conductor at the Hillsborough County Fine Arts Festival and now frequently appears as a district trainer for Florida Standards, HOT

Music, and Portfolios the POP! In 2012, Ms. Bailey was voted Lanier Elementary's Teacher of the Year and was then named a Hillsborough County Teacher of the Year Finalist in 2013. As an undergraduate, Ms. Bailey was the winner of the 2007 Concerto Aria Competition and performed her winning selections with the Conway Symphony Orchestra. She was then invited to represent UCA as a guest soloist with the Fujian Symphony Orchestra in Fuzhou, China during the Christmas Season of that year. Ms. Bailey believes in the talent of every child and that an arts education not only enhances student achievement in core subjects, but allows a child to be a well-rounded, creative, and cultured adult.

Singing our way to Success! Building a Vibrant Elementary Choral Program Why is elementary chorus important? What are my kids really getting out of "just singing" in chorus? How do I create a chorus that my students want to join?

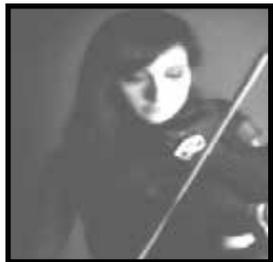
I'm not a singer, do I really have to teach chorus? These questions may run through our minds whether we are a first year teacher or a seasoned veteran; building a brand new program or reflecting on the one we already have. This session will focus on how to get the most out of your elementary chorus and the positive effects it will have on your entire music program! Let's tackle these questions with our enthusiasm, creativity, and a love for music education.

(continues)

General Interest Sessions

Brittany Osman
Teaching Toward Fluency in Music

This presentation will explore the difference between music literacy (the ability to read and perform written music) and music fluency (the ability to interpret meaning in performed music and to convey original thoughts through the creation of music). Teaching toward music fluency has a profound impact on both the performance of students within the musical ensemble as well as their academic performance across



curricula. We will examine various teaching strategies, lessons, and unit plans which emphasize the importance of composition

and improvisation in achieving the goal of total musical fluency in the classroom. Examples from the experience of the clinician, Brittany Osman (orchestra director and performer), as well as Dan Deutsch (Music Theory teacher and founder of Young Composers program in New York) and Diane Downs (Founder and Director, Louisville Leopards Percussionists) will be shared. Attendees are encouraged to share any experiences with composition and improvisation in their own classrooms as well.

Conducting

Dr. Neale Bartee:

Laban Movement Research Applied to Conducting

Neale Bartee is the founder and conductor of the Delta Symphony Orchestra based in Jonesboro, Arkansas and emeritus professor of music at Arkansas State University, where he teaches conducting using Laban Movement Analysis. Dr. Bartee has served as music director of the Delta Symphony for 41 years. His dissertation on expressive movement in conducting is being used in several American colleges for research in teaching the art. Dr. Bartee and his wife, Elaine, were named to the Arkansas Music Educators Hall of Fame in 2004. Both have served as officers in the Arkansas

Music Educators Association, and in 2010, both were awarded the Governor's Award for Arts in Education by the Arkansas Arts Council.



The session will apply movement theory of Rudolf Laban to conducting of ensembles. All conductors

are welcome—choir, band, orchestra, and elementary. There will be discussion and practical application of movement techniques to traditional gestures in conducting.

Band Interest Sessions:

Scott Rush is currently the Director of Fine and Performing Arts for the Dorchester Two School District in South Carolina. He is a graduate of the New England Conservatory of Music in Boston, Massachusetts, where he received a



Master of Music

degree in French Horn Performance and studied with Boston Symphony principal hornist, Charles Kavalovski. While at NEC, Mr. Rush studied conducting under Frank Battisti and Pascal Verrot. He was a Concerto Competition winner and member of the Boston Philharmonic under Benjamin Zander. As director of bands at Wando High School, Mr. Rush's bands performed at the 2007 Midwest International Band and Orchestra Clinic and were the 2007 recipients of the Sudler Flag of Honor, was named a finalist at the Bands of America Grand National Championships in 2009 and 2011, and were also SC State 5A marching band champions from 2005 - 2013.

Mr. Rush is active as a clinician and adjudicator throughout the United States. He has presented clinic sessions at major conferences in fifteen states, including the 2006 and 2013 Midwest International Band and Orchestra Clinic,

and has presented workshops for several universities and school districts. He is the author of two highly touted books, *Habits of A Successful Band Director* and *The Evolution of A Successful Band Director* for GIA Publications.

Sessions include:

Habits of a Successful Band Director

Habits of a Successful Wind Ensemble

Quality of Life: Habits for the Modern Band Director

Dr. C. Michael Palmer is an Assistant Professor of Music Education at Ball State University (Indiana). Prior to this position,



he taught middle and high school instrumental music and has presented clinics at state music education conferences in California, Indiana, and Michigan, as well as national conferences. His

scholarly work has appeared in *College Music Symposium*, the *Journal for Music Teacher Education*, *Music Education Research*, and *UPDATE – Applications of Research in Music Education*. He holds degrees from the University of Michigan (Ph.D.), Valparaiso University (M.Ed.), Rice University (M.M.), and Oberlin College-Conservatory (B.A./B.M.).

Dr. Sean Reed is an Assistant Professor of Music (Trombone/Jazz Ensemble) at Arkansas Tech University. Dr. Reed has held positions in the Thailand Philharmonic, Israeli Symphony Orchestra – Rishon LeZion, the East Texas Symphony Orchestra, and Austic Lyric Opera, and has performed with the Houston Symphony, Bangkok Symphony, and Buffalo Philharmonic. As an educator, he has served on the faculties of Mahidol University (Thailand) and New York University. He holds degrees from the Eastman School of Music (D.M.A.), Rice University (M.M.), and the University of Texas (B.M.).



Developing Jazz Improvisation

Expertise: Approaches to Teaching Novice, Intermediate, and Advanced Improvisers Are you looking for strategies to help your students become better improvisers? Do you wish you had a better understanding of how to assess your students' jazz improvisation achievement? This session will provide answers to these questions based on research and practical experience. Participants in this session

will learn about the developmental process of improvisation achievement, strategies for evaluating and assessing improvisation achievement, as well as approaches for developing improvisation expertise. A demonstration ensemble featuring jazz musicians from Arkansas Tech University will be featured. Julie Duty, Richard Saucedo



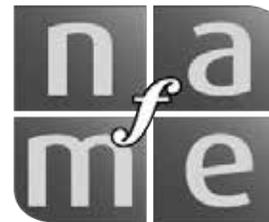
Mike Steinel is an internationally recognized jazz educator who has served as Professor of Jazz Studies at the University of North Texas since 1987. He is the author the highly acclaimed Essential Elements for Jazz Ensemble and Building a Jazz Vocabulary; and has performed throughout the US, Canada and in Europe. He has recorded with the Frank Mantooth Orchestra, the Chicago Jazz Quintet and performed with Ella Fitzgerald, Clark Terry, Don Ellis, Bill Evans, Zoot Sims, Jerry Bergonzi, and others. He is a featured soloist on recent release by the Mike Waldrop Big Band (2015).

Ten Lessons In Jazz Improvisation: The session will present a natural approach to teaching improvisation to young musicians, and provide tools and techniques for educators with little or no experience in jazz. Effective strategies and clear "step by step" approaches will be demonstrated, with the main focus being: beginners.



The Missing Peace: Inclusive Music Education that Works: This session will discuss United Sound, a program that

supports music educators in providing musical performance experiences for students with special needs in a nontraditional way. Topics for discussion will include specialized band and orchestra curriculum and format, research-based effects of both musical and social experiences for the special needs child, and the effects this initiative is having on music programs and their communities at various demographic and socioeconomic levels. United Sound builds relationships that allow children (with and without disabilities) the opportunity to demonstrate leadership and build self-esteem, self-confidence, friendships, and a sense of belonging through music.



Rethinking Music Education in the 21st Century

Victor Wooten and I are excited to be part of the 2015 ARKMEA Conference, “Legendary Leaders,” and we look forward to working, learning (and playing) with other educators as we all strive to grow as teachers and as musicians. I’ve been asked to provide a little background on who we are and discuss our presentations and workshops. Allow me to begin with a little biographical information that explains how Victor and I came to work together almost twenty years ago.

From the beginning of my academic career, three distinct fields have shaped my scholastic, authorial, and pedagogical endeavors—literature, teaching, and music. I graduated with a BS in English Education at Missouri State University in December 1994. I had decided my freshman year that I wanted to teach at the university level, but I chose education as a major once I learned that my doctoral path offered little or no formal training in pedagogy. I had long desired to learn more about the art and science of teaching, so I choose a degree that would offer me a deeper understanding of educational theories, while also providing me an opportunity to try out that knowledge for a few years in the public school system before going back to school.

My student teaching, which began in the fall of that same year, involved eight weeks at a middle school and eight at a high school, and it ultimately led to a full time mid-year offer in the same school district just as I graduated. That same semester, I was also contemplating an offer to join a rock band that was signing a seven-year contract with a record label out of Nashville, TN. As a young bass guitarist, I had longed dreamed of playing professionally, and choosing between a professional career in education or one in music performance weighed heavily on me. At the time, I remember thinking that if I passed on this music opportunity I would be forever choosing education over music performance, and I was worried that I might regret that. At the same time, I loved teaching and was eager to try my hand at it in the “real world,” and I also looked forward to the further study of pedagogical and epistemological theories

that graduate school promised.

So, while contemplating that decision, I simultaneously continued my student teaching by day and rehearsed with the band at night. When graduation rolled around, however, I chose the teaching opportunity over the music one. My reasons were multiple, but the foremost was my desire to learn more about epistemology and pedagogy. Far from excluding music from my life, however, the decision to stay focused on my schooling at the time set me on a path that has led to a life wonderfully filled with both education and music performance. That, in turn, has provided musical opportunities that likely would not have been possible had I joined that band (which broke up after one year). One such benefit is the friendship and partnership I have with Victor Wooten.

While I was busy deciding between music and education that winter of 1994, Victor Wooten was in the middle of his sixth year of touring with the widely celebrated jazz band, Bela Fleck and the Flecktones. Although it would still be three years before the band would win the first of its five Grammys, they were already shaking up the music world with their blend of bluegrass, jazz, rock, R&B, and funk. In that same year, Victor began recording his first solo bass album. The youngest of five boys, Victor was literally born to be a bass player. His older brothers had guitar, keyboard, saxophone, and drums covered in their band when Victor was born, so they put a bass in his hands when he was two and the Wooten Brothers band were formed. By the time Victor was six, he and his brothers were opening for Curtis Mayfield. Between then and 1988 (when the Flecktones were formed), he toured heavily with his brothers, developing high-level skills on his instrument that were previously unheard of, and definitely unconventional.

In 1996, he released *A Show of Hands*, which demonstrated those very techniques. The album featured nine solo bass compositions, with Victor playing one four-string bass, on one track, with no overdubs. No bass player had ever done that before, but then Victor was used to paying little attention to precedence. At the

time, he hoped the album would open up more musical performance opportunities for him, allowing him and drummer J.D. Blair to tour with just drums and bass. It did that, but, more importantly, *A Show of Hands* set Victor on a path that has since led to a life that, at times, seems to focus on education as much as performance.

It was in the context of these pivotal moments in our lives that Victor and I first met in February 1996—just as he was releasing his solo album and I was finishing up my third year of secondary teaching and was headed to grad school. At the time, I was studying jazz privately with a well-known, respected teacher in the field, but I struggled with his authoritative, top down, traditional pedagogy and his apparent disdain for all music that didn’t conform to his sophisticated pallet. Simultaneously, I juggled a secondary teaching schedule and my own private bass lessons for 10-15 students each week. My approach to teaching my music (and English) students differed drastically from that which I experienced at the hands of my own jazz instructor, especially as I sought to employ the philosophical and pedagogical practices of various theorists and teachers who had inspired me in my training as an undergrad.

As a young teacher, the writings of Paulo Freire, Jane Tompkins, Lee Odell and others encouraged me to approach teaching reflectively and to view the classroom as a cooperative environment, and in my Language Arts classroom I was putting that to practice. My experience with musical training as student, however, couldn’t have been more opposite. I was told exactly what was right and what was wrong, how I should or shouldn’t play, and was often reminded that I knew so much less than my teachers. At one point, one teacher told to me quit all the bands I was in and just practice. I didn’t like learning music the way it was being taught to me, but everything pointed to that being “normal,” especially if you wanted to play a sophisticated genre like jazz. Everyone I talked to had similar experiences. Still, I kept thinking there had to be a better way. When I saw Victor play with the Flecktones at that concert,

however, I not only began to look at my instrument differently, I began to look at music differently. I remember sitting in the concert hall afterwards, thinking, “Surely someone who plays the bass that way thinks differently about music and music education, too.” An after concert conversation with Victor about that very topic led to an exchange of phone numbers and, within a year, the first of many educational events in which we would collaborate. In connection to that first clinic, we spent three days together, most of time talking about education and philosophy more than bass, and thus began a friendship that to this day has education at its center.

From the beginning of our friendship, Victor and I have moved in and out of each other’s professional worlds, with him visiting my university classrooms and me getting a taste of his life on the road. I would invite him to speak to my classes or lead a new student orientation with me, and he would invite me up on stage to play or to talk about my perspective as an educator and musician at one of his camps or clinics. Through graduate school, I continued to study pedagogy, focusing my doctoral thesis on early twentieth century literary modernists’ critiques of education, and during that same time Victor began to be asked more and more to teach what he knew about music. Through it all we continued to talk about pedagogy and how we might better teach our students. For me, my testing ground was largely the university classroom; for Vic, it was his clinics and camps.

Along the way, Vic decided to write a book, but not a normal “method” book. Rather, he wanted to write a novel about a struggling musician so that he could tell a story and let readers arrive at the “truth” on their own. As a Virginia Woolf scholar, I was thrilled by this approach. After all, in her most famous book, *A Room of One’s Own*, Woolf famously chose to tell a story instead of offer a lecture, arguing that “fiction...is likely to contain more truth than fact.” Working together on his book, *The Music Lesson*, confirmed for us that, by virtue of very different paths, Vic and I were never less headed in the same direction. As much as we both appreciated the content of formal music training—and much of what has been traditionally taught—we both felt there was still much missing and that the methods of music instruction needed to be revisited, reflected

upon, and adjusted accordingly. For the last fifteen years, we’ve been testing out some of our ideas, activities, and teaching strategies in various settings of music education—both formal and informal. We feel strongly that students benefit the most when certain key principles are put into practice by those teaching music—principles that are in many ways connected to pedagogical methods and philosophies previously espoused by some of our most revolutionary thinkers and teachers. What we’ve discovered as a result is surely imperfect and incomplete, but we see it as a starting place to rethink the way music is taught, or to at least start a conversation that moves us in that direction. We want to be clear, however, that while our presentation (and this essay) focuses on new ways of teaching music, our goal is not to throw out the tried and true methods that many teachers have been using for years. In our ideal world, the best of the traditional pedagogy merges with the best of the new and innovative. Below, I offer just a few of the principles that Vic and I put into practice at music camps, clinics, and seminars across the country, but we feel they are some of the most important.

In music, there are no beginners.

As multiple neurological studies have shown, most people begin their appreciation of music while still in the womb. After we are born, our lives are filled with the sounds of music in numerous environments, from home to school to work. Thanks to technological advances over the years, music is a ubiquitous part of our culture. When people decide to pursue music education, though, as teachers we often tend to think of them as “beginners,” and we do worse when we treat them as such. Rather, we should point out that they are quite experienced in music; they’re just beginning to express it in a way or on a particular instrument that may be new to them. Such an approach works to instill confidence in the student, rather than trepidation and timidity that so often accompanies a new exploration. The result is that a student is more likely to tap into what they’ve already “learned” about music up to that point, albeit informally, and the benefits of that inclusion can be heard in the music.

Students should actively participate in their own instruction

This principle is related to the one mentioned above. Students have something valuable to contribute to their own education in music; it is our job to help them discover what that is. Our students bring with them to the classroom a specific and personal experience with music that existed long before they began formal instruction. As such, we should find out more about that experience as we teach them, and we should allow them to bring what they’ve learned from that experience to bear on what they are learning with us. For example, when I began to study jazz, my instructor told me to forget all that I had learned from playing pop, rock, and R&B. I didn’t like that idea then, and I don’t like it now. All three of those genres can inform one’s understanding of jazz on some level, and my affinity (and skill) with them could have contributed to my understanding of traditional jazz. When students are taught to dismiss certain genres of music, especially in learning a more sophisticated one like jazz, they miss learning how each can inform the other. My traditional study of jazz significantly informed my approach to rock, pop, and R&B later in life, and made me a much better musician, but that was something I had to discover on my own. As teachers, we can help students make those connections.

Music education should privilege playing, not just practicing.

I still remember my first public school “in-service day” as a first year teacher; I sat and listened to a three-hour lecture on group discussion. The irony wasn’t lost on me—we listened to someone talk about discussion, but we never actually had any discussion. It is similarly surprising at how often music instruction doesn’t involve much playing. From clinics to the classroom, it’s common to see music instructors lecture on or demonstrate various aspects of music, and perhaps they have their students practice new information, but such instruction rarely (or marginally) involves having students play in a non-regimented fashion; this is especially true as our students get older. Despite a great amount of research over the years that demonstrates that students learn best through activity and interaction,

as educators we still struggle with creating too many highly structure, content driven lessons, allowing little room for true “play.” Music is dynamic, and our lessons about it should be too. It is indeed harder to prepare a lesson on music theory that is interactive, but, in the end, the students are more likely to retain what they’ve learned if we do. Furthermore, we should encourage our students to play as much as they practice, something we can also model in the classroom and in our own lives.

Above all, listen.

The ability to listen to others is perhaps the most defining characteristic among successful musicians. As such, it should be both modeled and privileged in teaching by instructors of music. We often teach ear training to our students, which focuses on their ability to hear a certain pitch and understand its relationship to another pitch, but what about teaching students how to listen well to what others in the band are playing? So much of music instruction—especially for soloists—focuses on the individual musician’s performance, even when playing in a band. We emphasize correct technique and proper note selection, but many successful musicians credit their ability to listen to their band mates (on and off the stage) as a defining factor in getting—and keeping—a gig. In a band setting, we should be able to play our part well while also attending and responding to what others are doing at the same time. A soloist sounds much better when responding directly to the dynamics of her band, and the reverse of that is true as well. There are many ways to practice “listening” in this way, but it takes a focused effort on our part to demonstrate its value to our students. It’s a social skill, just like conversation, and its value on the bandstand is often underrated in the classroom.

Music is emotion.

Because playing well depends on so much more than just one’s technical skills, as educators we should spend significant time exploring the psychological and emotional aspects of music with our students. Music is a sound first, one that can transform an

audience through emotional and psychological connections. As teachers and students, we all have baggage that we bring to our instruments and to the stage, and it’s important to explore the role our own emotional and psychological realities play in affecting how and why we play music. This is not to say music classrooms should become psychology classrooms, but rather that the role of emotion (good and bad) should be discussed in connection with music performance in ways that lead to healthy reflections on the part of our students.

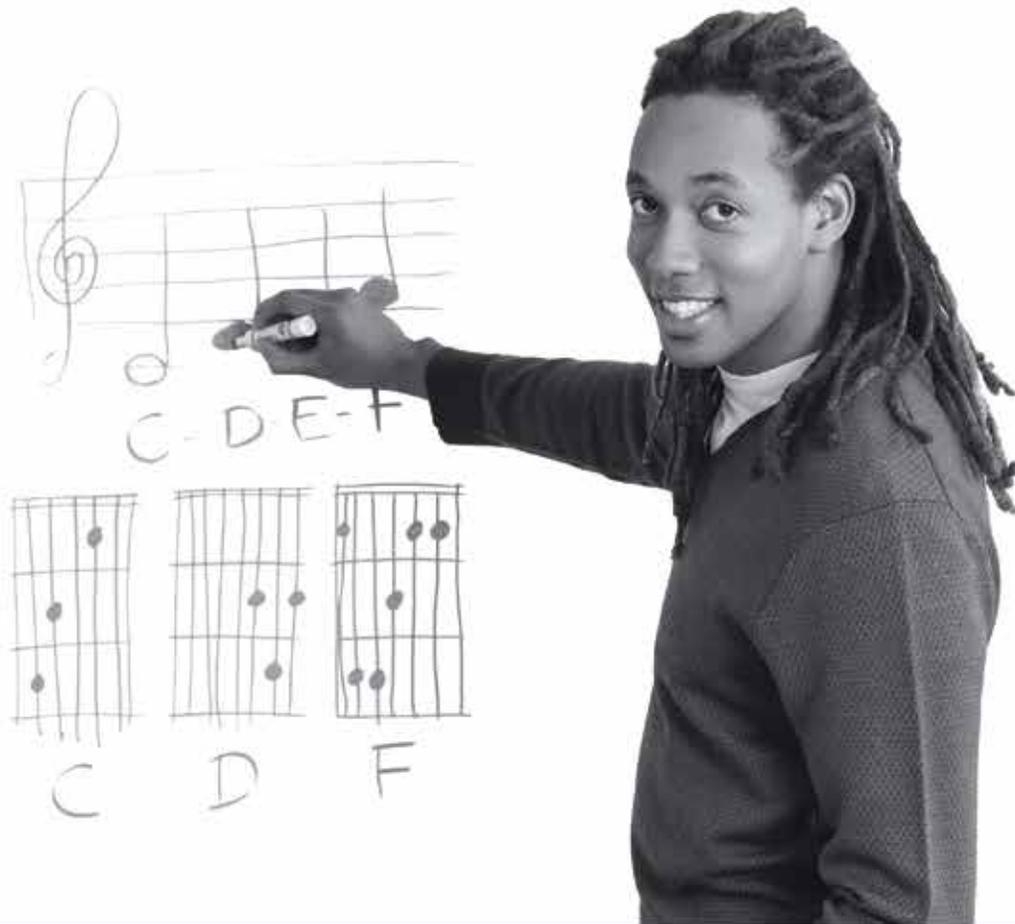
Becoming Leaders in Education

As I mentioned above, this is just a brief description of a few topics that Victor and I plan to explore at the 2015 ARKMEA conference through a number of interactive activities that we hope everyone will find helpful and engaging. Our goal is to contribute to an ongoing conversation about how we can all improve as teachers. Music is powerful, and as such any of us who seek to communicate through it or teach others to create with it must be constantly willing to revisit how and why we do what we do. When we take ownership of the privileged responsibility that we have as teachers to help shape the lives of our students in a positive way, then we begin to realize that the passing on the knowledge of music—or anything else, for that matter—is just one of our goals. As Victor’s mom use to say to him, “What does the world need with just another good musician; the world needs good people.” In the end, honest reflection is the key to pedagogical improvement as we all seek to become “legendary leaders” in education. We’ve heard wonderful things about the educators in Arkansas, and we look forward to learning and growing with you soon!

Rod Taylor is currently Associate Professor of Arts and Humanities with Minerva Schools at KGI, specializing in literature, writing, musicology, and multi-modal communication

Notes

- For just two great studies on music and the brain, see Daniel Levitin’s *This is Your Brain On Music* (2006) or Oliver Sacks’ *Musicophilia: Tales of Music and the Brain* (2007).
- For a great example of how modern music can be used in the music classroom, see Matthew D. Thibeault’s essay, “Hip-Hop, Digital Media, and the Changing Face of Music Education.” *General Music Today* 24 (2010): 46–49.
- See Paulo Freire’s *Pedagogy of the Oppressed* (1970), Jane Tomkins’ *A Life In School: What The Teacher Learned* (1996), and Lee Odell’s *Theory and Practice in the Teaching of Writing: Rethinking the Discipline* (1993).
- Woolf, Virginia. *A Room of One’s Own* (1929), p. 4. Mariner Books, 2005.



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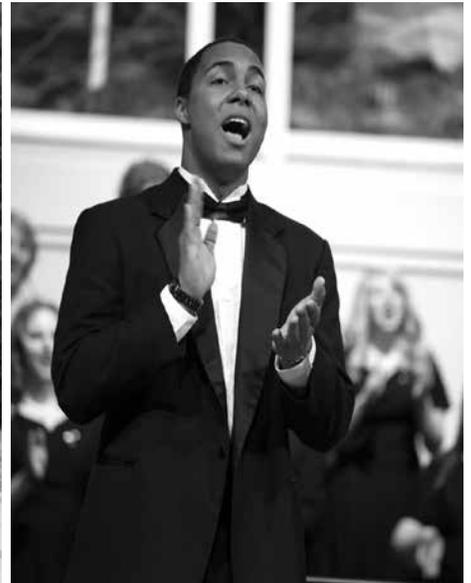


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2015–16 AUDITION DATES

Dec. 4, 2015 • Jan. 15, 2016 • Feb. 12, 2016
March 11, 2016 • April 1, 2016

ENSEMBLES

Athletic Band
Brass
Flute
Guitar
Jazz Band
Jazz Catz (vocal jazz)
Percussion

Symphonic Band
University Chorale
Opera and Musical
Theatre Workshop
Women's Chorus
Woodwind

DEGREES

Bachelor of Arts in Music
Bachelor of Music Education (Vocal, Instrumental)

Scholarships are available for music majors and non-music majors

FOR MORE INFORMATION

479-788-7530 • 788-7598
Email: music@uafs.edu
Visit our website: uafs.edu/music

The University of Arkansas - Fort Smith is an accredited institutional member of the National Association of Schools of Music.

UAFS

UNIVERSITY OF ARKANSAS - FORT SMITH

Department of Music and Theatre



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Faulkner Performing Arts Center

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