SEGUE

The Official Publication of the Arkansas Music Educators Association
A Federated State Association of the National Association for Music Education

Opus 35 Number 2 February 2014

INSIDE:

Focus on Pedagogy
plus
All State Schedule

Conference Photos and Awards

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Shaw Elementary (Springdale) students, Kaci Berry, Teacher
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Hunt Elementary (Springdale) students, Amber Jones, Teacher
Photos: Office of AR Secretary of State Mike Martin

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President's Note

By Paige Rose

Every New Year, they appear...the influences that direct us toward resolutions, renovations, and renewal. There are aisles full of weight loss products, TVs full of infomercials, and gyms offering membership discounts. We promise to spend more time with others, to work on our bucket list, and to finish that home improvement project. Whether or not we are caught in all of this rush, we may forget to spend some time with a person that is often neglected...our inner self.

As music teachers, we spend a lifetime in service to students, schools, and numerous other organizations. Combined with much-needed family time and the duties that keep a household running, there may be little time left for our own personal health, growth, and spirit. It can feel selfish to take time to recharge ourselves when there is so much to be done; however, as the real-life analogy goes, sometimes we have to put the oxygen masks on ourselves before we can help others. Otherwise, it can be counter-productive and unhealthy if we don't carve out some personal time. This can take many forms… from engaging in physical exercise to practicing our faith to sharpening our mental capacity with a book.

Even when we do feed our soul with physical, mental, and emotional sustenance, the challenge to feed our inner educator can still elude us. It's not that we are short on professional development hours or opportunities! It's that we often don't get to choose what type(s) of professional growth really interest, motivate, and nourish us. In speaking with college students a few years ago, composer and educator, Andrea Ramsey made a beautiful analogy...stating that we sometimes feel as though we are a sponge that has dried, but that learning can make us feel as though we are immersed back in water, soaking in the new knowledge we so desperately need. After all, we spend a lifetime doing what we love, and we work upwards of 60, 80, even 100 hours a week teaching and serving others. It is a gift to develop our inner educator and to make these hours and years more efficient, more fun, and more inspired.

The most obvious way to develop professionally is through conferences, and this February, All-State will once again bring about spring offerings of student performances and notable clinicians. The ArkMEA All-State sessions will feature composition topics, and this is the perfect opportunity to improve in an area that you may otherwise overlook. Having seen several interns and teachers delve into composition with their classes recently, I can honestly say the knowledge and performance of students has been greatly enriched by the process. The ArkMEA sessions will focus on a variety of ways that composition can be used for the individual, the class, and the rehearsal. You can see the All State schedule here in Segue, and Vicki Lind's article gives great insight and encouragement for beginning the process of composition.

Of course, personal growth does not have to be the result of on-site PD offerings. NAfME offers scores of free archived and discounted webinars on their Learning Network. https://musiced.nafme.org/learning-network/

In February alone, the following webinars are offered:

"Common Core Ensembles: Rehearsing through Listening, Speaking, Reading and Writing" by Richard Cangro

"'I can...': How Targeted Goals Can Enhance Music Education" by Amanda Freese and Sarah Jones

"Teacher Evaluation Workbook Review"

"Jump in the Rhythm: Successful Drumming the Elementary Music Classroom" by Steve Campbell

Reading continues to thrive as a popular pastime and a way to develop professionally, and there are many new and timeless publications that are worthy of "music book club" status. NAfME has recently completed the Teacher Evaluation Workbook. These two editions are targeted toward everyone involved in the music teacher evaluation process, and the workbooks give guidelines, rubrics, and examples to inform administrators and teachers who may want a resource for this task. These workbooks can be purchased through the NAfME Online Store, as a hard copy or fillable PDF version, and NAfME often gives publication discounts for members! Also of note is that the final public review of the National Coalition for Core Arts Standards will open February 14th and close February 28th. A draft copy of the revised standards will be available at http://nccas.wikispaces.com on January 30. This is exciting

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news, as the process has been a huge undertaking by music and arts educators from across the nation, and the national standards have not been altered since the early 1990s. Related to advocacy, the State Education Agency Directors of Arts Education, in partnership with 12 national arts and education organizations, has released "Arts Education for America's Students, a Shared Endeavor." This statement advocates the value of arts education in a balanced curriculum and as a core academic subject, and it details how our efforts are supported by national standards, sequential instruction, and assessments.

Of course, feeding our inner educator can also come from advocacy, performances, and other aesthetic moments that celebrate music education. What a thrill it was to see Arkansas students participate in the NAfME National Honor Ensembles held at the National In-Service Conference in Nashville in October. http://musiced.nafme.org/all-national-honor-ensembles/ We also had Arkansas representation in the U.S. Army All American Marching Band, which performed in the All-American Bowl during the holiday break. http://www.youtube.com/watch?v=kjzYgPnP26E I encourage you to nominate students for these wonderful opportunities! Closer to home, you can join us at the state capitol to celebrate Music in Our Schools Month. Bart Dooley does a terrific job coordinating many performing groups and speakers who advocate for music education. Nothing can raise your spirit like working together and advocating for the greater good of music education.

We will always have goals for our students, but hopefully, we will also have goals for our inner music educator. Those "inner" personal goals often have the biggest "outer" effect for everyone around us! I wish you a great year of resolutions, renovations, and renewal. May you learn new things that inspire you and make your job easier and more rewarding. And may we always ask our inner educator, "When is the last time you tried something for the first time?"

21 FEBRUARY 2014, ALL-STATE MUSIC CONFERENCE

8:30 **ArkMEA General Meeting and Coffee Talk**
Dr. Paige Rose, ArkMEA President

9:00 **IN-Ovations and Composition Announcements**
Dr. Vicki Lind – ArkMEA President-elect

Finding Your Voice: Composing Without Fear
Dr. Blake Tyson, UCA

10:30 **Composing in the General Music Classroom**
Jaree Hall, Nashville

11:30 **Lunch**

1:30 **Composition and More: What's New in Music Tech!**
Jared Jones, Bentonville

2:45 **Today's Tools for Composition and Advocacy**
ArkMEA Member Share Session featuring Patty Oeste

4:00 **Orchestration: How to Make Your March Sound Great!**
Mike Echols, Springdale

Instrumental Faculty

Susan Antonetti
Wind Ensemble, Flute

Michael Carenbauer
Guitar

Michael Clardy
Oboe

Victor Ellsworth
Strings, Community Orchestra

Meredith Maddox Hicks
Violin

Charles Law
Pep Band and Steel Drum Ensemble, Percussion

Darrel J. Smith
Wind Ensemble

Steve Struthers
Guitar

Joe Vick
String Bass, Electric Bass

Michael Underwood
Brass

Andy Wen
Woodwinds

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Editors Notes Dale Misenhelter

It seems an OK question for jump-starting classroom discussion, and meant to be a little provocative. Looking out over three dozen college sophomores in their first music education class, it comes out something like "raise your hand if you think what we do is creative."

The hands, of course, all go up.

Except all too often it's not – we're not - and it seems an opportune time to paraphrase Mark Twain again: "what gets us into trouble isn't what we don't know, it's what we know for certain…that just ain't so." The point being despite our hopes and beliefs, it's OK to wrestle with the notion that sitting in ensembles or cranking out technical studies isn't individually "creative." Someone else is making a few expressive suggestion, and we're indulging their perception of composer intent or common expectations. Maybe it's a semantics quandary - perhaps "artistic" (rather than creative) would be a better, if optimistic, descriptor.

Elementary music classrooms do spend a good deal more time than selective secondary groups in varied processes of music, exploring simple compositional possibilities as well as making some decisions (gasp!) about building ostinati, instrument timbre choices, etc. - guided creativity, you might say. But even there we chase more than our fair share of trying to match the recording performance expectations, and the more we let (make) it happen, the more it's expected. We do plenty in satisfying (cute?) expectations, which can be in a completely different zip code from creativity. Across most music programs, the worry is that we're becoming mostly satisfiers and spectators, rather than active participants in the creative process.

Those observations, which to the students credit do come out eventually in class discussions, avoid the thorniest point of all, which is that it's a messy process, and often means making mistakes along the way. Most of us aren't too keen on taking risks in front of peers and colleagues, and go out of our way to acquiesce to social or professional expectations rather than doing or offering something truly, creatively unique. Pressure to do as we're told - real or imagined - often finds us passing up opportunities to try a new approach or piece that might just turn out to really be interesting and effective. This hesitancy is no surprise, since there are powerful assumptions that we should conform (provide the right answer, blend in) or get out of the way and make room for those who are "properly" socialized.

Whatever risk taking we do engage connects us in a curious way to what we as music teacher often do become pretty good at, which is being independent, alone in our rooms, taking care of business. Curiously, it's when we suspect we're most alone and don't quite fit the standard mold that we might be at our most creative. It's a nice and appropriate thing to convey to kids – that exploring, doing things a bit differently, and experimenting with what works – is OK. Considering all the one size fits all testing pressures they are under, letting them know (and providing opportunities such) that they can indeed be creative individuals seems a worthwhile idea - a part of the daily lesson plan worth seriously considering.

***

Music education lost a giant recently. Few among us haven't learned the name Bennett Reimer in our studies. His philosophy of music education book has been a cornerstone of graduate work for decades. There was a wonderful moment when he was given a senior researcher award at a recent conference, as he told his story of arriving for the first time at his own graduate school as a young oboist, meeting his eventual mentor (Charles Leonard) for the first time, and colliding with the notion that *there were things called ideas in music education!* A standing room only audience laughed and cried. Bennett Reimer wrote that we represent the very apogee of what a multicultural society can be, and that there are complex musical, social, psychological, and even moral enigmas awaiting our attention if our programs are to be more relevant to the actual musical lives of the majority of our school-age students. He will be missed.

FINANCIAL STATEMENT

Arkansas Music Educators Association

Income/Expense by Category - 2013
1/1/2013 – 12/31/2013
Statement Date 20 January 2014

INCOME	
Uncategorized	350
In-service Income	14,487
Membership dues	4,550
Segue Income	7,990
Summit 2012	150
TOTAL INCOME	**27,526**
EXPENSES	
Uncategorized	43
ArkMEA Board expenses	699
Inservice Expenses	13,629
Membership dues - national	3,547
Postage	20
Segue Expenses	10,104
All State Workshop	116
Supplies	82
Technology	1,045
TOTAL EXPENSES	**29,286**
OVERALL TOTAL	**-1,759**

Haley Greer General Music Chair

Hello Fellow Music Educators! Welcome to a new year and the second half (downhill slide) of a school year. I start this article with my favorite new quote: "Music is not just a fluffy, fun subject. It is a discipline that has the added advantage of being fun-to those who accept its challenges" (Michael Blakeslee, COO-NAfME, Teaching Music, August 2013). Too often, this fact is not recognized by our colleagues, administrators, and parents. While writing lesson plans one day, after listing the frameworks the lesson addressed, I listed other "hidden" aspects of the lesson, such as perseverance, self-discipline, obedience, self-control, humility, self-awareness, joy, frustration, and tolerance. Music is such an important, necessary part of life, and I am so glad it is included in Arkansas' school programs!

With Fall in the past, we are reflecting and making notes for next year. With Spring stretching out in front of us, we are busily preparing for all that music has to offer: All-State Band & Choral try-outs and clinics, Choral Performance Assessments, Solo & Ensemble events, Music In Our Schools Month, State Festival, the list goes on and on! As we work like crazy providing music, scheduling rehearsals, registering groups, completing forms, checking uniforms, uploading rehearsal tracks, securing chaperones, etc., we must keep in mind that it's all for the betterment of our students. We are satisfied through their successes, or we wouldn't be doing it. Me? I'm implementing ukuleles in my general music classroom for the first time, as well as directing the Southeast Arkansas Children's Festival Chorus on March 15. I'll let you know how it all went in the next Segue.

But we aren't driven solely by student accomplishments; we matter, too. First, as musicians we must keep something for ourselves, so stay in that performing group, or go join one, no matter how busy your schedule is. I travel to Little Rock every Monday just so I can sing with the Arkansas Choral Society, and it's worth every mile and minute! I recently read an article that stated science has (finally) proven something that we musicians have known all along - singing with a group makes humans happy. (www.slate.com/articles/life/culturebox/2013/07/singing_in_a_choir_research_shows_it_increases_happiness.html)

The music perfectionist in me disagrees with the author on her point of it's ok to not be a great singer to reap the benefits of singing in a choir, but it's still a great article to read, and to share with your students.

Secondly, as music educators it's important for us to regularly participate in professional development in which music is the content. This may take the form of attending a conference (e.g. All-State February 19-22), a one-day workshop or webinar, or reading journal articles (you receive them when you join professional organizations such as Arkansas Music Educators' Association). Now is the time to log on to various music educator websites and find the perfect summer offerings. Me? I'm planning to attend Orff Level II in Fayetteville!

Best wishes with your spring semester, and remember:

"Young people can learn from my example that something can come from nothing. What I have become is the result of my hard efforts." – Franz Joseph Haydn

"Music can change the world because it can change people." – Bono

The Many Benefits of Music Education—Tips to Share with Your Principal

Here are some simple ways principals can assist their school's music educators:

CREATE AND FOSTER AN ENVIRONMENT OF SUPPORT:

- **Study** the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- **Provide** adequate funding for instruments and music education materials.

COMMUNICATE CONSTRUCTIVELY

- **Encourage** music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- **Share** your students' successes with district colleagues.

Visit www.nafme.org for more Principal Resources. name

Reflections from Retirement by Susan Shelton

"Call me Ishmael," or call me retired! After thirty-seven years (and five weeks) of teaching elementary music, I retired this past September. As anyone who does or has taught music surely understands, the joy, excitement and passion is central to one of the few careers where you're at the top of the ladder the instant you're hired. The only way to further climb the (career) ladder would be, ironically, to distance yourself from kids (go into administration), defeating the purpose and joy of teaching. The reason for getting that license to teach is to share and pass on your love and passion of music. In looking back, I tried to spend every moment of teaching doing just that, and spent a lot of time trying to eliminate, bypass, and minimize anything that took time away from exposing kids to the world of music.

When I started my first job in 1976, I wasn't aware of any music "objectives." I can remember having exactly one semester of a music education class. As an undergraduate, we had no requirements to go to a public school and observe anyone teaching, so I never really had those test the water moments. I went through five years of college to be a band director; then I was a student teacher for a total of eight weeks that covered K-12. I got my first job because I was in the right place at the right time - the college placement office. The phone rang, a superintendent was looking for an elementary music teacher, and all I had to do was drive to an interview for the job, and I had it! My annual salary was a whopping $8,000 -- I was rich!

Oh, dear - the music room was positively huge! What do I do now? There was a storage room with old instruments and record albums. I had 800+ first through fifth graders and two first grades together, meaning more than 60 kids at a time (there were no class size limits back then.) Maybe I wasn't prepared after all!

Being a joiner, I joined MENC and AEA instantly and have been a member of both organizations ever since. Both of those professional organizations sent information through the mail (no computers back then), and I picked up tidbits of advice here and there from classroom teachers. I quickly learned that first year that kids really paid attention when I brought any instrument out. "Play it! Play it!" In my early years, it was very important to me that students enjoyed and looked forward to my class. I quickly recognized that parents saw my class as "singing class," and

other teachers didn't often concern themselves with what I taught the kids, but I was the one who got parents to come to school by teaching the children their special songs.

Over the years, to find professional development that would help make me a better music teacher, I always had to do it myself which meant finding music workshops wherever I could. In my school district, we typically had English, Math, and Writing in-services. I spent *thousands* of hours over the years in professional development that did nothing to help me better my music teaching skills - a "one size fits all" patience and endurance test having little or nothing to do with music. In those early years, Ellis Melton at the U of A had some great summer workshops for music teachers. In recent years, we finally began having summer workshops again. Yippee! How else would we have chances to get better at our jobs?

I'd had several "Intro to Orff" workshops in my early years, so I began buying Orff instruments for the two schools I was assigned. In using the Orff process, you have it all; singing, playing, moving and creating. Over the years I completed Orff 1 and 2 - what a great choice I made in doing that! The Orff process applies to so many things in education besides music. I never hesitated to join the AOSA (the American Orff-Schulwerk Association). Their periodicals and the workshops are so valuable, and it addresses the current music frameworks as well as covering many other facets of general education. You don't have to have Orff instruments to use the process, but they definitely enhance the student participation.

Whenever I had a student teacher, I learned as much from them as they learned from the kids and me - everyone benefited from the experience. Noting that student teachers always moved through a lesson much faster than I did, I eventually figured out why. After so many years of teaching, you teach more than just the skeleton of the lesson plan. Teaching a song from Japan is illustrative, as it becomes a mix of teaching musical symbols (repeat signs, verses/chorus, 1st and 2nd endings), social studies (Where's Japan, and why do they sing about the moon so much?) pentatonic scales, (Why is it that song sounds like it's from Japan?), instrumentation, seeing their unique notation, etc. Many lessons over the years became longer and more engaging, as there were more resources to use and more to show, play, sing and tell as I learned more about the subject.

The big reason I always loved having

student teachers is that they brought fresh light to certain individual students. I was frustrated that having 600+ kids once a week meant some were going to slip through the cracks, as I was without a music aide, co-teacher, or instructional assistant. You can learn each students name, and let them all take a turn on the instruments or singing solos, but some kids just blend in so well they never get noticed for their "something special." After a lesson, when an intern would confide in me that they really liked little Tommy or Susie, they'd tell me why the child made them feel that way. Their reason was often something that would not have occurred to me - that student just got into their heart. Then I'd wonder why I never noticed that child before! It really helped me begin to see them with new eyes, and I couldn't get enough of that!

Showing them how to discipline when a problem arose was indeed a problem itself, as interns arrived with little knowledge and no experience in handling those sorts of problems. As a matter of fact, many discipline problems weren't even seen or noticed, and you can't deal with what you don't see. Discipline problems that go unnoticed could cause some serious responsibility issues in a New York minute (there's another reason for you to join AEA!). The intern's background seemed to influence how they viewed discipline. Those who had a band background seemed to better understand the need for students' self control, while interns with a choral background seemed not to see as many shenanigans.

For many years now, it's not uncommon for me to be at the store and an adult approaches me and asks "Do you still teach music?" or "I'll bet you don't remember me, do you?" I know it has to be a former student - what a royal treat! After we become reacquainted, it doesn't take much time before I'm asked "Do you still do that (fill in the blank) song?" If the former student is still in school, the accompanying parent likes to brag about how they're in choir now, or playing in the band. Now that I'm retired, those incidents will be treasured even more!

Reflecting on what parents value about music classes, it's important to keep in mind that almost none of them have ever attended a single music class. What they remember are the songs that their child came home singing (often over and over until bed time!). The parents remember "programs," since they have no idea that other objectives exist, or that their child is also learning music concepts. There's a big world of songs, dances, and activities out there to accomplish those objectives, and spending precious time preparing for programs and going over the same songs again and again was so unproductive in my eyes.

What did my teaching colleagues remember and value about music classes? Although most claimed to realize the importance of how learning music makes children smarter or more excited about school, most teachers value music time as much needed planning time. The fact that elementary music is all-encompassing and can't help but incorporate English and foreign languages, social studies, math, speech, good character traits, geography, history, and more goes with the territory. Yet, we are music teachers! The content of the elementary music frameworks is massive and we don't have a moment of class time to spare, but most teachers or administrators never know the extent of what we do. How the kids do in a performance can be all they see and know.

My own high school band director pointed out something important I still remember - we just went from performance to performance. There was no time to enjoy music for music's sake, and he didn't like that aspect very much, as we never got to really explore the larger world of music that's out there. It's the same with the adult community bands I'm in now. Those who view the purpose of music as solely for performance purposes make me wonder "Do you not understand the joy of making music when there's no one around to listen or watch?" After these many years, to my mind it's definitely about the means being greater than the end!

Thirty years ago, student teachers never arrived with much of an awareness about political processes in education. This subject still sorely needs to be addressed at the undergraduate level. Things that AEA/NEA have accomplished over the years (which young teachers take for granted) are planning times, lunch time every day (I literally ate in my car in between schools for eight years!), salary increases, fair dismissal, and more. Those organizations are working to make things better for you and kids every day - join your professional organizations! Belonging to NAfME means a lot of people advocate for you in many capacities. It's a huge group that's part of a massive music and arts education coalition. Speaking from the perspective of 37 years of experience - watching, learning, and listening with a total of fourteen principals and eight schools, I can attest that you can't afford not to belong. Together, we can achieve.

This story has a very bittersweet ending. If I could, I'd teach elementary music until my last dying breath. My passion for teaching music to groups of kids has only deepened over the years. Truthfully, it was too many poorly planned, generic professional development workshops that have taken their toll. I miss the kids, and I miss getting to share what I know about music. I miss working with the teachers who truly supported music education. But now I can go to the bathroom any time I want!

Susan Shelton, recently retired, lives and plays the bagpipes in Springdale.

The lesson is clear. The time is now.

Editorial by Mike White, State Executive

We must come together.

This (the title) quote from my article called "Our Goal: Unity of Action" in the May 2005 issue of Segue, and it seems as good a place to start as any. At that point in our history we were just coming off of a hard-fought fight to maintain the ground we had gained with the passage of Act 1506 of 2001 (Title 6-16-130) requiring music and visual art be taught by qualified educators using the state frameworks for a minimum amount of time per week. We lost a little ground, but we were able to keep the heart of the legislation.

The original act, flawed as it was, was still an important step for arts education in Arkansas. There were two other attempts to gut the law over the next seven years. I would have liked to see us come together after the law was passed in 2001 to talk about how the law could be improved. Every group had some specific ideas on how to achieve that goal. It just never really achieved priority status.

The sad fact is that Act 1506 came about through the efforts of the visual art educators. We music folks didn't even have any idea that there was a new arts education law being proposed. We found out about it when we were up on the hill during our annual MIOSM Day at the Capitol. We were told that the bill (already passed by the House) was being discussed in the Senate Education Committee, and there was a good chance that it would not pass. That's when government-level music education advocacy really got its beginning in Arkansas.

To me, that speaks a great deal about where the focus lies concerning arts education in this state. The fault isn't really with the visual arts people. It primarily lies with the rest of the

disciplines in arts education – those who are involved in "performing arts." Performance is not a dirty word. It's essential to our disciplines. It's just that it's become all-consuming, to the extent that there is no energy available from those involved in a heavy dose of performing to devote to the more central issues that arise affecting the whole of arts education.

Back in 1994, during my tenure as President of ArkMEA, a proposal was presented to the groups that run the Arkansas All-State Music Conference. The proposal was to allow ArkMEA to do the professional development at that event. The proposal was turned down.

Perhaps ArkMEA's split from the event in 1985 was still fresh in the minds of those who were in charge at the time. As Don Davis, President of ArkMEA at the time, stated in the February 1986 issue of Segue magazine:

"Many reasons exist for this profound change. One major reason…is AMEA's financial responsibility…."

AMEA (ArkMEA) was the contracted organization for the event, yet it had no access to the dollars that were being generated by registrations and exhibits. Therefore AMEA's leadership, doing the responsible thing, decided they could no longer guarantee to meet their financial responsibilities, and decided to disassociate the organization from that event. It's unfortunate that an impasse was all that came from any attempts to discuss the situation. This would have been the prime opportunity to focus on professional development.

In spite of all the folderol of the Fall of 1985, as well as who was at fault, the separation of music education associations happened. Nothing will change that fact. Financial and legal

responsibilities dictated ArkMEA at least quit signing the contract (see **Segue**, February 1986). The sad fact remains that this was the point in time when we all became much weaker.

I still think that ArkMEA being over the professional development at the state music conference makes sense – especially today. **Note: I didn't say in charge of the state music conference.** Unfortunately, a main focus of any discussion about this would center on how to finance the professional development.

ArkMEA has been instrumental in bringing a number of well-known clinicians to Arkansas year after year since 1985. The past three years have been excellent - really beyond compare. It has had a lot of experience finding alternate sources of financing big name clinicians.

Obviously, the Fall is not the best time to make these offerings. More and more school districts are not allowing music educators to attend the Fall conference for a multitude of reasons. ArkMEA's experience at organizing professional development conferences over the past nearly 30 years gives that association an edge in knowing how to pull it off successfully and effectively.

Perhaps when all of us old fogies are out of the picture and when institutional memory has dimmed, Arkansas' music educators will once again be wise enough to truly talk openly about unification and creating a strong voice for their profession. Hopefully any future discussions will be infused with reason and focused on what is best for the students and music education in Arkansas.

Here are a few more quotes from my article in 2005:

> Our legislative opponents perceived correctly that we would have difficulty formulating a unified message. Since we had never truly met together to talk over our needs as arts educators, we were unable to speak with authority and unity of purpose….
>
> How are we to be perceived in the future? We will be judged by the grassroots strength that we are able to bring together quickly the next time arts education is threatened. Our message must be clear and unambiguous. It must be student-centered and reach the right people, because we will also be judged by how well we communicate our message to the decision-makers….
>
> Philosophical differences aside, how do we come together to support arts education in the schools? We must make that determination as a unified coalition of arts education organizations and supporters….
>
> We will never have full control over the future of arts education in this state, but we should at least have a strong, united voice at the table when that future is being discussed. **The lesson is clear. The time is now. We must come together** with an unparalleled intensity and determination to keep arts education strong for ALL students. What will your response be?

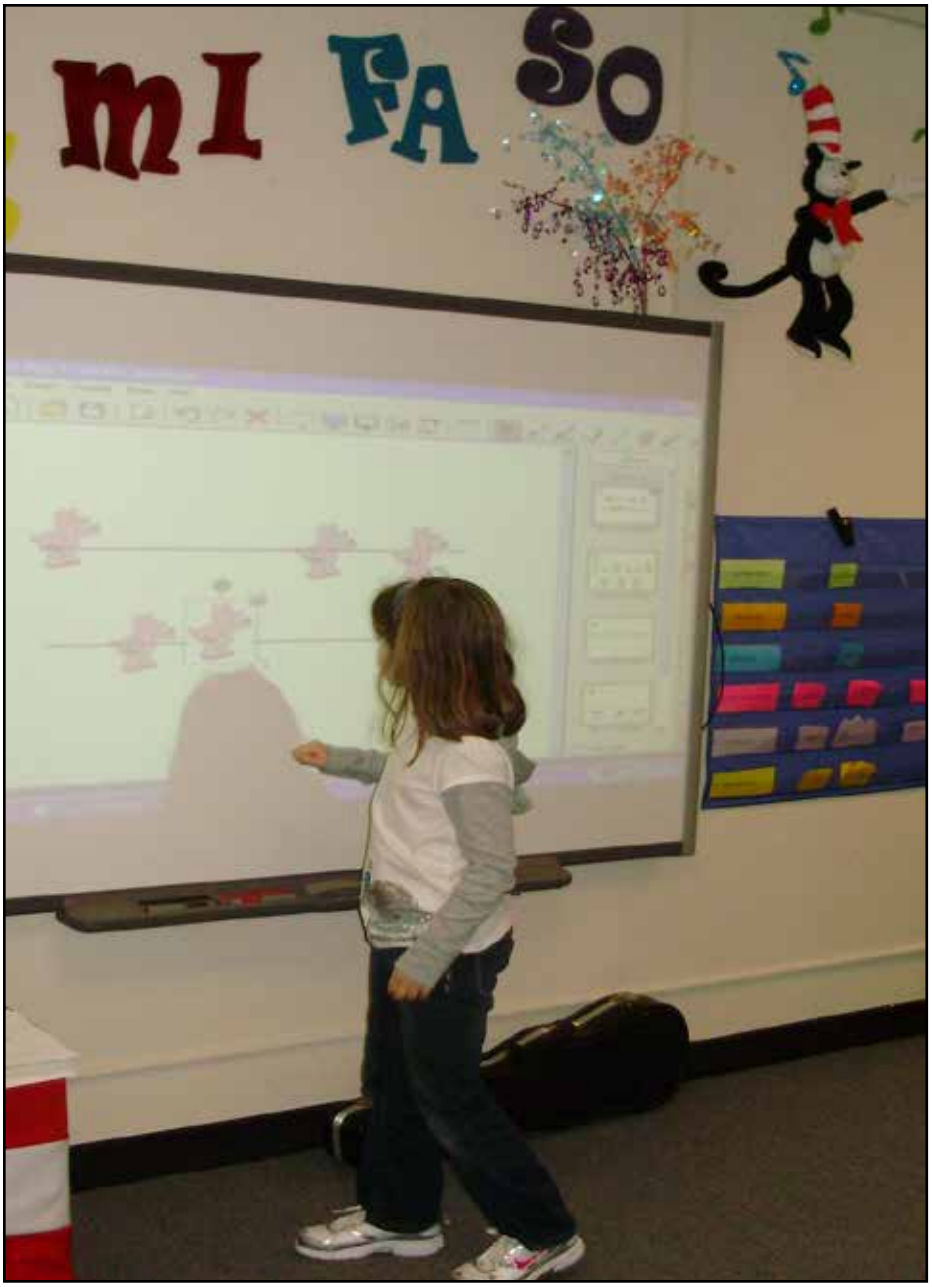
The Arkansas Arts Educatiors Consortium is a good starting point. I hope it will continue to function. However, the music discipline needs to come together as well in a healthy, caring and communicating way. Until then, best wishes to you all. I'll keep dreaming and hoping for a strong future. See y'all.

*****

Mike White is the former State Executive of the Arkansas Music Educators Association. He retired from that position on January 1, 2014.

Vicki Lind

Guest Composition Article



This year, the ArkMEA Sessions at the All-State Conference will focus on composition. Composing in the classroom can be transformative as it engages students in musical thinking and allows them to explore their creativity. Composition can bring new energy to choral and instrumental rehearsals and can help enliven the general music classroom (Ginocchio, 2003). "Because students have experimented with sounds, and because they have connected sound to meaning, they often become more thoughtful performers. Their work in the ensembles reflects a deeper understanding of music making" (Lind, 2007).

I remember my first attempt at composing with an 8th grade general music class. I assigned the students a 12 tone row and worked with them through the process of "composing" by manipulating the notes on the page. Although the students were able to complete the task, there was very little creative thinking involved. I was missing an important first step, connecting sound to meaning. (Lind, 2007). Daniel Deutsch, Chair of NAfME's Council for Music Composition, described the need to start with emotions, feelings, and ideas rather than starting with the grammar of music (2012). Working with a group of young instrumentalists, Deutsch demonstrated how certain feelings and emotions could be expressed musically, and then he allowed his students to create short phrases and melodies connecting the sounds to emotions or story ideas.

Deutsch asked students to give him words as he improvised on the piano; students listened while he provided musical examples reflecting their ideas. Thus, the students were given the opportunity to connect sound to meaning. I have likewise started with listening when working on composition in choral classrooms by comparing and contrasting different arrangements of the same song. Comparing different interpretations of a song allows students to think about and discuss musical decisions and meaning. Composer George Rochberg wrote: "In order to compose, to create aural fiction, sounds and their movement must be internalized. They must happen inside the composer's mind and take fire from the imagination …" (1988, pg. 18). Regardless of what we ask our students to listen to, it is important that we guide them through a discussion of the music and meaning.

Working with Sounds

In the Deutsch scenario, we see that students moved from listening to experimentation. Once the students' attention was drawn to sound and meaning, they were readily prepared

to begin creating. Regardless of classroom setting (general music, choir, band, or orchestra) students are able to experiment with music and meaning fairly quickly. I often ask my students to work in small groups to create music. I begin by providing a feeling or emotion (scared, angry, overjoyed) and asking students to either use their body or their instruments to create sounds reflecting that emotion.

I have to admit; allowing students to experiment with their instruments and voices can create a cacophony of classroom sounds; it can get a little crazy. I once attended a workshop given by Disney Imagineer, Karen Connolly Armitage. During her lecture, Ms. Armitage talked about the freedom the Imagineers had to explore and experiment with ideas. In writing about her work at Disney, Armitage stated, "in the beginning, in order for everyone to feel safe about contributing, what is needed is forward motion. And giggling! It doesn't matter in what direction things are moving, just so long as there is forward motion. No judgments allowed. Silly is good. It's a game! " (The Imagineers, 2003). I have likewise found "silly is good," but I have also found I need to provide parameters for the students. I always assign a time limit for experimentation and we agree as a class on a cue that will mark the end of that time frame.

Ideas and stories

My next step in composing involves a whole group activity. As a class, we agree on a single idea and create a storyline for our composition. I also work with the class to agree upon the form our piece will follow (AB, ABA, Rondo, etc.) Providing these parameters gives us a starting point and allows us to work collaboratively to create a "classroom" composition. I once had a first grade class compose a wonderful piece "Harry the Hippopotamus." During our music class, we brainstormed ideas and came up with the lyrics to our first verse.

Harry the Hippopotamus
Was floating in the noonday sun.
Laying on his back,
eating ice cream,
Gee, his life was fun.

Throughout the next few class periods, we expanded upon the ideas to create four verses, all using rhyming words. We created the music in much the same way; students voluntarily sang phrases and I notated their ideas. I then played their phrases using different tempos, articulations, and dynamics while guiding the class in a discussion about which sounds best reflected the story. Within four class periods, we had created our first version of Harry the Hippopotamus, (I can still sing the tune in my head.)

The hippopotamus was the theme for our first grade composition. Older students may be inspired by artwork, literary figures, or world events (Ginnochio, 2003). Tapping in to the interests of your students is an exciting way to start a composition and frequently allows you to make authentic cross-curricular connections. I have witnessed classrooms of middle school students completely engaged in musical decision making while working on compositions focusing on fictional literary characters. Starting with what students know and collaboratively working through the process allows students to develop new skills while focusing on music and meaning.

Conclusion

This article is written as a starting-point; hopefully it has given you some ideas for your own classroom. You might want to explore the NAfME website and the Music Educators Journal for ideas specific to your classroom scenario. Additionally, we encourage you to attend the workshops in February where you will hear great ideas from your colleagues.

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ArkMEA Special Awards

Advocacy, Honors, and Recognition

PAUL LEOPOULOS

ArkMEA celebrated many advocacy efforts this year and so it was only fitting to honor one of Arkansas major arts advocates, Paul Leopoulos, with a new Advocate of Note Award. Paul is the Co-founder and Executive Director of the Thea Foundation, a nonprofit organization whose mission is to advocate the importance of the arts in the development of our youth. Paul and his wife, Linda, co-founded the Thea Foundation in 2001, after the untimely death of their daughter, Thea Kay, a budding young artist, writer, dancer, and actor. Today, Paul carries forward Thea's legacy of the arts by spearheading arts-based initiatives throughout the state of Arkansas, including scholarships, Thea's Art Closet, Art Across Arkansas, Arkansas A+ Schools and more.

MARSHA JONES

Dr. Marsha Jones, of Springdale Public Schools was awarded the 2013 Administrator of the Year for ArkMEA and was nominated by Kaci Berry. Dr,. Jones currently serves the Springdale district as Associate Superintendent for Curriculum, Instruction, Accountability, and Education Innovation. Shaw Elementary music teacher Kaci Berry states that Jones is a firm supporter of music and the arts. "In a time where budgeted money for the arts is dwindling, Dr. Jones always includes music teachers in the yearly budget, both for professional development trips and literary resources." In the summer, she approved funds for teachers to receive Orff training. In the fall, she funded teachers to attend the American Orff Schulwerk Association Conference and the ArkMEA Conference. Jones provides in-service time for teachers to collaborate, and she regularly attends concerts and performances.

PATTY OESTE

Patty Oeste was presented with the ArkMEA Hall of Fame award, after being nominated by colleague Bart Dooley. The award is given to teachers who have at least 15 years of experience and who have made an impact in their classes and in service and advocacy for the music education profession.

Patty Oeste was born in Minneapolis, Minnesota and raised in Chicago, Illinois. She received two undergraduate degrees with high honors from the University of Illinois in Champaign-Urbana and then went on to pursue a professional performing career in Europe. She sang under such conductors as Leonard Bernstein and Paul Angerer, among many others. She sang over forty roles in opera houses throughout Europe, appearing in over 1,000 performances. Following that, she returned with her family to Evanston, IL where she received her Masters from Northwestern University.

Patty's husband Wolfgang obtained a job as Opera Director at the UCA, and they moved to Conway to begin a new phase in their lives. She started teaching at St. Joseph's School, and then was hired to teach music at Ida Burns Elementary School. She pursued her National Board Certification in 2002 and became the first teacher in Conway to obtain this distinction. She was asked by the National Board for Professional Teaching Standards to be a presenter at the national convention in Washington in 2003. Currently she serves as the leader of the National Board support group sponsored by UCA, mentoring other candidates through the process. In 2008 the support site she leads received a THNI grant from the government; one of 10 awarded in the United States.

Patty is currently the music specialist at Ruth Doyle Middle School in Conway where she teaches fifth, sixth, and seventh grade general music and choir. In 2003, she won the "Plan-a-Dream" award, one of three given in the United States from Creative Classroom Magazine and TIAA-CREF, honoring and supporting creative teaching practices. In 2009 Oeste was named a Yale Distinguished Music Educator. Also in 2009, she was the recipient of the National Symphony Orchestra/Kennedy Center Teacher Fellowship, enabling her to spend a month in Washington, D.C. working on several projects coordinated by the Kennedy Center and the NSO. She is a Past President of the Arkansas' Music Educator's Association and is the Director of Music for St. Peter's Episcopal Church in Conway where she plays the organ and directs the adult and handbell choirs. Patty continues to perform professionally and she and her husband have two children, Mica and Andy., both of whom, are deeply involved in music.

BARRY BATES

This past summer at the NAfME conference in Washington D.C., ArkMEA was presented with NAfME's State Advocacy Award for our role in legislative matters, the forming of a state arts consortium, and we received an American flag that flew over the U.S. Capitol for Music in Our Schools Month. Another big factor in receiving this award was the state's participation in NAfME's Share Your Story campaign, in which students of all ages were asked to describe what music education has meant in their lives. Marion Intermediate School's Barry Bates involved all of his students in the campaign, and they contributed 33 pages of entries in NAfME's 300 page publication. Presenting the Award to ArkMEA this past summer in Washington, D.C., NAfME's Shannon Kelly stated, "This kind of effort demonstrates what is possible when one individual is inspired—we can all make things happen for music education." To honor these efforts, ArkMEA President Paige Rose introduced the State Advocacy Award and NAfME President Nancy Dittmer presented for 2013 to Barry Bates and the students at Marion Intermediate School.

MIKE WHITE

Mike White retired from his position as State Executive of ArkMEA at the end of 2013. Mike started his career at Wynne Junior and Senior High, then went on to replace his own father at the Ole Main campus, now North Little Rock HS, where he taught band, choir, general music, and theory. When he noticed things wrong with the landscape of music education, Mike formulated the Arkansas Coalition for Music Education in the early 1990s. Much of how we are protected as music teachers is directly owed to his work and advocacy. Mike later taught kindergarten through fifth grade music, plus beginning band and choir at Seventh Street Fine Arts Academy. Mike was State Executive for several years, and was responsible for communications, the development and content of our web site, advocacy and political efforts, and the care of all financial matters. He has also served as president, treasurer, membership chair in the organization. Mike was inducted into ArkMEA's Hall of Fame a decade ago, but there was no existing award that could fully express gratitude for the depth and breadth of his contributions. Therefore, this fall, ArkMEA created an entirely new honor, entitled the ArkMEA Lifetime Achievement Award, presented to Mike White on November 7th, 2013.


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CONFERENCE !

Taking the Lead With Your Repertory

Guest Article by Stephen Caldwell

If you were to assemble a list of every piece you've ever programmed with your school chorus, what would that list look like? What would be the ratio of pop tunes to renaissance motets? Mozart and Haydn to Lauridsen and Whitacre? How often do you return to stalwart classics in place of pieces from the Glee choral series?

It is a vital tool to keep such a list. A simple spreadsheet broken into a few searchable terms (composer, genre, time period, etc) can provide an in depth history of your program. It can serve of a reminder of all the great pieces that you've done, and all the bad ones. We are all guilty of programming bad pieces. It is sometimes harder to determine why.

So what are the forces that so often compromise our choice of our repertoire? The performance of sacred music in public school is a constant struggle. Any concert in December requires the navigation of a minefield of political correctness. The further music strays from modern pop, the more difficult it is to get students excited about it. Music in foreign languages often takes far longer to learn than their translated counterparts, and is often less appreciated by our audiences. Television shows and movies, when they involve a choir, often grossly misrepresent what goes on in your classroom every day, but they influence the expectation of the students and parents, nonetheless. Even our own personal taste, whether conscious or unconscious, effects our programming at the expense of our student's education. We answer to administrators, to parents, and to students, all of whom have specific opinions about what you should be programming. Through all of that is a reality where every piece matters.

We are what we program, and each piece says a lot about us as individuals. Our students learn about music through our choices and therefore their future tastes and preferences are directly influenced by them. Our program at large can become all too quickly an extension of our personal taste. We must grapple with the weighty reality that the quality of the repertory that we choose has a direct and meaningful impact

on the quality of your program and reflects who you are as a teacher. With tens of thousands of pieces available to us, if the piece isn't excellent in every way, then why do it?

How would it reflect on your school's English department if they decided to forgo the reading of *To Kill a Mockingbird, A Separate Peace, Catcher in the Rye*, and *A Tale of Two Cities* and instead assigned *Twilight*, Harry Potter, *Goosebumps*, and articles from *Seventeen* magazine? The students would certainly prefer it, but what is the educational benefit? What would you think of your schools English department if they did this? How would administrators respond if a math teacher decided not to cover long division because they didn't like it, or a sports director ignored football in favor of track and field because he used to be a runner? This query is equally relevant in other subject areas of education - Science, Math, English. History teachers do not have a choice about what they teach, only how they teach it. They are given a complete curriculum, including textbooks, materials, and standardized tests designed to assess whether or not they have successfully taught the info.

Across the hall in the music department, however, we have a "framework" curriculum that has broad suggestions on what a student should be able to accomplish. We do not have a year end standardized test that easily quantifies how much we have taught. And there is no mention on what we should sing. Buried deep in the Arkansas Music Standards is only the suggestion that students "Perform music literature from a variety of styles, time periods, and culture using appropriate interpretation," and, "explore the genre, style, composer, and historical background of the repertoire being studied."

There isn't a list of composers, there isn't a list of styles, there isn't a list of time periods, there isn't a list of cultures. Our reality is that we have complete control. We can choose to never program Mozart without any repercussion. We can choose to ignore large swaths of music history. We can choose to never program music that we subjectively don't like despite its objective merit. With this choice comes great responsibility.

Our repertory is the largest of any instrument or genre. We have over 1000 years of music from which to choose, and we overlook so much of it. A ubiquitous piece, like Mozart's Ave verum corpus, is famous for many

reasons. The reason that you might not ever program it is because it is a sacred piece and your administrator has forbidden all sacred music. To stop there is a mistake. Mozart didn't write that piece because he was a devout Catholic (he wasn't) nor because he wanted to glorify God (he didn't). He wrote it because he was broke, sick, and hungry and was expecting his sixth child. He wrote it so the little money he received from its commission would sustain him long enough to finish his last opera and his Requiem which were sure to bring him a larger pay day. Exploring the historical background as required by our standards is our best argument for great music. Invite your administrator to hear it. Show them that the historical merit of the music far outweighs the controversy of it's religiousness. The historical merit of any great composer far outweighs the subject matter.

If your choir isn't ready for 4-part music, look back 1000 years instead of the myriad of lackluster Unison and 2-part arrangements available in publisher's catalogues. Chant is one of the most beneficial and overlooked mediums for developing singers; it is a cappella and unison! There is a chant for practically every occasion and poetic ideal. Chant helps develop tone and breath in a way that most modern pieces simply can not. While some of the obscure chants should remain in the church, many of Hildegard's chants are religiously ambiguous, referring to God as "the great wisdom" and other euphamisms or remain entirely secular. The range of poetic interpretation is huge, and the historical significance is poignant. Her music fits right into any curriculum that includes women's rights or women's issues. O virtus sapientiae is an excellent example of a chant you can program. They are transposable to fit the range of your group, they sound equally fine with mixed choruses as with single gender choruses, and they are in the public domain.

Don't have a lot of boys in your program? History has an answer for this as well. With every major war in Western Culture came shortly thereafter a shortage of male singers. Composers had to make adjustments to their output if they were to have their pieces performed. The Thirty Years War in the early 17th century was particularly brutal and left large regions of Europe with virtually no living men with

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Reading Music like a Language

Guest Article by Tomoko Kashiwagi

Many college students studying music express their concern about their sight-reading ability and hesitate to learn repertoire that is unfamiliar to them. In fact, many advanced players and singers are surprisingly incompetent at sight-reading music, even when the piece is significantly easier than the music they practice.

Like learning to read as a child, it takes a certain amount of effort before reading music becomes second nature. Most students' practice routine consists of exercises to develop their facility at singing or instrument of choice, along with few pieces that is appropriate for their level. Practicing singing and playing would be equivalent to practicing "reciting" or "speaking" in a language. Reading involves learning vocabularies and understanding sentences, which in music would be parallel to harmonies and phrases. Students studying music spend most of their time practicing, but neglect improving their reading abilities.

Reading music can include variety of activities. For elementary students, it could be as simple as tapping rhythms with flashcards. Listening to recordings while looking at the music will help grow association between how the music sounds with how it looks in notation. Even if the students may not read notes on staves, having them follow the contour of note heads with rise and fall of melodies will train them to follow music with their eyes. When listening to recordings, it is important to point out what the teacher wants the students to listen for as well as to discuss what the students heard after listening. Since listening to music would be comparable to listening to audio books, students may have heard the sound but it does not necessarily mean they grasped the content.

In classrooms and studios where teachers are pressed for time, we get into the habit of teaching how to play the music, but often fail to explain why it should be such a way or to give the students time to discover for themselves. "Reading" should also include reading into the music for its meanings and intentions. Every piece of music has a story of where and when it came from, from whom, and for what. Discussing the titles and composers, or genres and background of pieces with younger students should not be avoided. The students should be made aware of qualities that make the music unique or similar to other compositions. The understanding of different musical languages will allow the students to relate to new music quickly.

> Like many other skills, sight-reading gets easier the more you do it.

Once the students gain some fluency in singing or playing, reading can be done on their instrument or voice. Sight-reading music, or playing the music by reading scores without previously practicing the piece, is a great way to develop reading skills. In fact, it is just like reading a new book out loud. Enjoyable sight-reading sessions depend on the attitude. The mission when sight-reading is not to "nail all the notes," but to get the essence of the music. Most students get discouraged when sight-reading because of the pressure not to make mistakes. Rather than judging by the number of wrong notes, the focus should be on whether or not the student identified with the music. Few accidental notes are more pleasant than quitting in the middle or wrong musical ideas.

Like many other skills, sight-reading gets easier the more you do it. However, it requires a different kind of practice than what is usually considered practicing by musicians. During regular practice sessions we strive for consistency through repetition. We train our ears to remember how the music sounds, and we drill the movement into our muscles. Once we are fluent in the motion of playing, we pay attention to the dynamics, articulation, musical gestures, etc. We figure out the shaping of phrases and sections by trying out many possibilities. When sight-reading, we strive to do all of the above at the first attempt to play the piece.

The information we collect just from looking at the

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First Editor Reflects on Segue

by Ellis Melton

When I started teaching music in Arkansas in 1967, I of course joined ASBOA and AMEA. I regret that I haven't retained a copy, but recall that I received an associated magazine called *The Director*. As those of you over fifty years old may recall, the cover was a stylized black and white drawing of a male conductor wearing a tux and holding a baton.

Way back in 1967, a decade before Alan Alda and others taught me a few things about the evils of gender bias, I saw nothing wrong with having a man on the cover, year after year. Furthermore, the name *The Director* didn't bother me either, as I was proud to be the "director" of bands in Pocahontas, my first job out of Ouachita University. The fact that general music teachers were not represented didn't occur to me.

Fast forward to 19 years later and 1985. I was on the music faculty at the University of Arkansas in Fayetteville and was trying to be active in state organizations. My college friend from Ouachita, Don Davis of the Pulaski County Schools, was elected President of AMEA. One day he called and asked me to take over as editor of *The Director*. I recall that the AMEA Board of Directors suggested a new name, "Segue," suggesting a new direction. I took that as a challenge.

Our very first issue was in 1985, and it was rather nondescript. Of course it contained the All State schedule, a column by the president of each organization (Elementary, Choral and Band), and the usual ads by Selmer, and various colleges and universities. But except for the cover, which now had no art at all, the content was basically unchanged from the past decades.

Since I had gotten my feet wet, I felt I could focus on improving the publication for the next issue: February 1986. I decided to start by making up for the years of having a man's profile on the cover. I asked a local friend and art professor to paint a stylized female teaching music, and, with a nod to *The Director* suggested we have her holding a baton. It was a breathtaking cover. An unintended consequence was that the cover was perhaps too much of a change. In a music room a month later, the teacher chided me with "I haven't received my copy yet." I glanced over on their desk and there it was, unrecognized and unopened!

The AMEA Board suggested the new name *Segue*. I took that as a challenge.

With the cover done, I thought about a cover story. I wrote an article about the increasing number of women directing bands. Yes, even in 1986 we could all easily remember when only two or three women were represented in ASBOA 25 years earlier. My own junior high school band teacher in North Little Rock had been a woman, and she remembered being left behind when all "the guys" went to lunch after an ASBOA meeting, so that important issue was meant to celebrate an emerging trend that was well underway in 1986.

My colleague Jan Groh at the University of Arkansas had just published a book on nationally known pioneer women conductors such as Sarah Caldwell who twice resided in Fayetteville, and who founded an opera company in Boston. I asked her to pull a couple of pages from her book for a Segue article. To further illustrate the cover story, I reprinted a short summary of research on gender stereotyping of musical instruments.

Needless to say, this was in the days before desktop publishing was common and easy. For each issue I hand carried a stack of typed or word-processor text, along with glossy pictures and original art, to the printer. No one ever asked me to submit a computer file, as it was all being reentered by hand anyway on the publisher's computer. I would supply a general plan for what goes on what page. A week later I would review the proofs, hesitating to make many changes because of the labor-intensive job of literally cutting and pasting using scissors and real paste.

My plan was to offer a focus on elementary and choral music in the upcoming two issues, but a few months later we moved overseas to teach music. I'm happy to see that the Segue continues and prospers these 28 years later.

Dr. Ellis Melton continues to serve as a curriculum consultant for American International Schools around the world. He and his wife Kay reside in Fayetteville.

Peeking into the Past: *Segue Exerpts from 1986*

A WOMAN ON THE PODIUM

Traditionally, women have been encouraged to study music. It has long been a mark of good feminine accomplishment. Yet the profession of music, including conducting, composing and performing, was often closed to women. Sometimes the barriers were actual rules, sometime they were simply tradition.

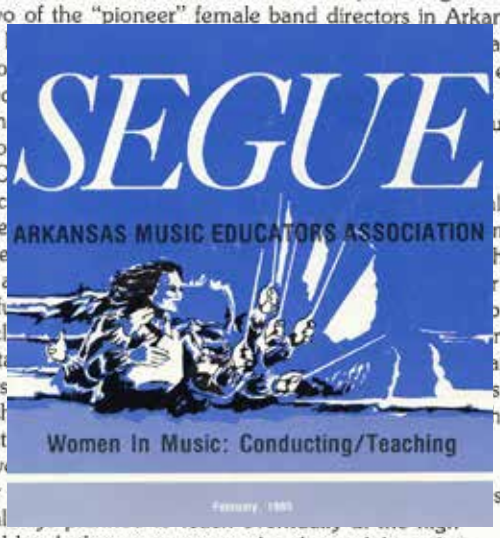
One of the final frontiers for women in music seems to be in the area of bands. Women have been accepted into the major orchestras, into the worlds of concertizing and composing, college teaching, and even into that rarefied atmosphere of orchestral conducting (see accompanying article). However, at least in Arkansas, the most unusual place to find a woman in the field of music is directing a high school marching band.

But this is changing! The recent ASBOA directory lists 57 women in the band field. The majority are teaching in junior high school or in smaller towns. This compares with two women in 1956, both of whom were in junior high schools.

Two of the "pioneer" female band directors in Arkansas were [illegible] graduates of [illegible] excluded [illegible] began [illegible] such a part of [illegible] ASBO[illegible]

Acc[illegible]ly courte[illegible]me seeme[illegible]h "old boy" [illegible] gratef[illegible] point to incl[illegible]n, who t[illegible]annan credits [illegible] sure that sh[illegible]n taught [illegible]

"Ev[illegible] she junior [illegible] had al[illegible] school level, there were no such role models in the state. When she was a ninth grader herself only two or three females taught in Arkansas band programs, and both in junior high.



Pioneer Women Conductors: Role Models for Today

By Jan Groh

"When one pauses to consider the increasing numbers of young American women who are now studying or who aspire to study in the near future, the art of directing an orchestra, one's conviction grows stronger and stronger that the day is not far distant when the sight of women conductors will no longer evoke feelings of curiosity and surprise." This statement was made in an article, "On Women Conductors" which appeared in *American Music Lover*, July 1935!

It should be noted that in 1850 it was not thought dignified or ladylike for women to play any instruments other than harp or piano. While that attitude had changed by the turn of the century, (some stringed instruments becoming acceptable) women musicians were still excluded from playing in the orchestras of the time. Amateur skill and talent were admired in women and tended to make their chances of "a good marriage" greater but whispers of indecency followed those who performed for profit.

At this point, history was enriched by the enterprising endeavors of many women musicians who refused to abide by the dictates of their time. Segregation became their solution and the late 19th century saw two kinds of all women orchestras develop. One was professional, in that they were paid and played the music they were hired to perform, be it popular, serious or vaudeville. (In 1903 women were admitted to the Musicians Union.) The other was considered amateur (not paid) even though many members were of professional competency.

From the ranks of these early ensembles emerged conductors who refused to accept the idea that women could not hold a responsible and powerful position. Women such as Ethel Leginska, Caroline B. Nichols, Antonia Brico, Emma Steiner, Eve Rabin Queler, Judith Somogi, Victoria Bond and Sarah

(Continued on Page 29)

Research on Sex-Stereotyping of Musical Instruments

Harold Abeles (Indiana) and Susan Porter (Delaware) have done much research on sex-stereotyping of musical instruments. Much of it was reported in the Journal of Research in Music Education (Summer 1978) and was summarized in the *Music Educators Journal* (January, 1979). Readers are advised to read the complete research reports. Only a brief outline can be given here.

Study One

Parents were asked which instrument they would prefer for their son or daughter to play. Parents wanted sons to play trumpets, drums, and trombone. Daughters were seen as playing flutes, violin, and clarinet. Saxophone and cello were chosen for both sexes.

Study Two

College students were asked to rate eight instruments on a masculine-feminine basis. The results were:

Drums (most masculine)
Trombone
Trumpet
Saxophone
Cello
Clarinet
Violin
Flute (least masculine)

Study Three

Abeles and Porter tried to discover exactly when children perceived the stereotypes. They discovered that even first grade children had instrument preferences based on gender. In other words, first grade girls preferred flute and clarinet, while first grade boys indicated that they wanted someday to play the "masculine" instruments.

Further research indicated that these early stereotypical preferences were likely caused by the types of examples most often played by each instrument. In other words, the typical trumpet examples were attractive to the boys, while the girls liked the flute melodies.

By Ellis Melton

more men are attending elementary music meetings and clinics each year. The organization has elected two male presidents in the past 15 years, just as ASBOA has selected two women as president.

Memorizing Music

Guest Article by Ronda Mains

High achieving students and performers of all ages are those who transcend the limitations of written notation - they play from the heart. There's something magical when someone has gone beyond the symbols, conveying this to the audience. Most music teachers are very good at teaching the skills needed to play an instrument and sing, but leave memory skills up to the student. Understanding some of the ways that accomplished musicians learn and memorize can help teachers develop memory skills in their students.

While a controversial requirement, some competitions require performing music from memory. Pianists, string players and singers traditionally still perform mostly from memory, and this is an integral part of their musical training. These musicians have developed strategies for memorizing music; many of the rest of us have depended on mere repetition to commit a piece to memory.

Performing a piece of music from memory is the culmination of internalization. It is a skill that demands several levels of cognitive processing. Repetition, the most common approach to memorization, is vital to the process, but useful only to a point. A more methodical approach in which the eyes, the ears, the mind, and the fingers work together should increase memory security. Even the youngest students commit a multitude of facts, figures, and symbols to memory—they seem to remember things better if given a background. In music, the more a learner knows about a piece, the more accessible information will be in the recall process. Knowing the key will make it much easier to remember that the run on the first page is a G scale that begins on D. The more ways that information is processed and coded, the more ways it can be recalled.

One tool in helping students to formulate strategies for performing from memory is to create a map, with formal structure as the landmarks. Using one piece of paper for each sheet of music, and using a color that you can see with eyes closed, mark key spots on each page with the colored ink (I use the color red). With my eyes closed I cannot see every note on the page but I can "see" my red letters. If I get a little lost in a performance, I can get back on easily.

Since the brain processes information as it is introduced, the initial learning experience is crucial. There are certain memory processes that specifically apply to music; they are the visual, aural, tactical, and analytical processes. Visual memory is most useful at the early learning stage. Only those rare people gifted with something akin to photographic memory can reproduce the printed page in their minds, but the visual does play an integral part in learning those patterns commonly found in music. There is a more subconscious use of visual learning, too; musical phrases can conjure up extra musical qualities or daydreams. Attaching symbolic significance to external associations reinforces the strength of the memory. In other words, recalling the particular image associated with a musical phrase, recalls the phrase.

Aural memory would seem to be particularly important to musicians, and is different from verbal or language-associated memory in that it is trainable. Listeners develop different strategies for perceiving music, and musical training encourages concentration on specific musical concepts. Tactile memory (muscle memory) and visual memory work most closely together at the beginning. There has to be a certain amount of muscle memory in performance—otherwise every note would be too "studied" and there would be little in the way of expression or spontaneity. Tactile memory and aural memory work together in the performance of memorized music. The muscles take their programmed course, and the ear confirms or rejects what the fingers have performed. The visual, aural, and tactile memories should all work together to analyze every aspect of the composition. Ideally, finger movements will be paired with the sound of the pitch or even the mental image of the pitch. This way the same information is coded visually, aurally and tactilely providing a system of checks and balances.

There seems to be a connection between memory and emotion, so that a certain emotion can conjure a specific memory. Conversely, it seems that the trying to recall a specific memory in a different emotional state can be difficult. For most students, the process of committing music to memory happens in a relatively calm environment, but recall process often occurs amongst much excitement. Performances can be complicated by all the excitement, which interferes with the recall; I advise my students to try to image stage fright while they are initially committing a piece to memory. I often close my eyes and pretend to practice performing on a stage in front of other flutists (!) - a terrifying prospect for most.

Music memorization is not a process that should be approached carelessly. Every aspect of a performance should be studied and practiced, including memorization.

21st Century Musicians

Guest Article by Johan Botes

Having recently graduated from The University of Texas after years of study and other degrees abroad, I have come to recognize many different approaches to music and music in American schools. In keeping up with the times and the demands of the 21st Century, we are facing a challenge bigger than any musician before us had to face. The aim of this article is to offer some opinion and possible introspective light on pedagogy and technology in the classroom and by implication, some observations on curricular issues in music schools.

The group piano system, unique to American schools, fosters piano proficiency for non-keyboard majors. Indeed, even many elementary schools now have keyboard "labs" to augment their classroom offerings. Pianos (or rather keyboards) are the choice of instrument because of its harmonic and voicing ability. It's also the instrument that has been used by virtually every known composer, theorist and historian up to date, whether it's been as a compositional, analysis or arrangement tool, or just for accompaniment and/or solo repertoire. Colleges in the US have adapted this group piano system as a four-semester compulsory sequence – and rightfully so, as many musicians struggle these days to use the piano as a tool for their own career. Classes are usually filled with 16 keyboards, all which are connected to a "Music Laboratory System" box, which connects to the teachers' console. The usefulness of this box allows the teacher multiple choices in the classroom: It can be set so that the teacher can hear every student individually while the student only hears their own piano with the teachers'; the pianos can be paired so that students can listen to each other; the teacher can broadcast a students' keyboard to all the others, to name but a few examples. With a projector and screen in place, more and more schools are purchasing music software that allows the students to look at a digital rendition of the teachers' keyboard as illustration. It is probably only a matter of time until personal laptops and iPads will surpass the projector as powerful tools. Rather than shying away from this technology, we as teachers should embrace it. In addition to establishing websites offering extra learning materials, students will eventually be able to record their own work in class using their laptops. They will be able to go home and listen to themselves, share their work with fellow classmates and engage this ideal of group work.

In university group classes I make sure my students get fluent in many areas of general musicianship. Every semester I require of them to play a solo repertoire piece, followed by technique (scales), sight reading, keyboard theory, harmonization, transposition and improvisation. Wisely, many of these areas are covered by most schools these days. Improvisation, unfortunately, is an area of proficiency that many school don't deem as important. We should remember that all the great composers arrived at their own personal voice with a great deal of improvisation and imagination throughout their lifetime. Instead, students these days are bombarded with a set of rules of do's and don'ts and few really nurture any sense of individuality. Teachers can and should provide a sense of structure for an eight or sixteen-bar melody, but should also allow for their students imaginations. Only with repeated trail-and-error practice will this become easier. I often remind my students that there is no "easy way" through this, and tell them to listen as many good examples as often as possible. We cannot underestimate the power of true listening. This is how I got to know much of the standard and not so standard repertoire out there.

While considering curriculum, I find it fascinating that the average undergraduate music student in the US can enroll in a music degree without having any prior knowledge of theory. This means that after a period of only four years, a music student is expected to successfully demonstrate harmonization in four-parts, melodic writing, and transposition. If not in the high school system, then at least it's up to their music teacher to introduce them to these concepts. By examining the pieces they're working on - talking about the composer, the era it was composed in, the structure of the piece, the harmony and analysis, there is much that can be learned just by looking carefully through a composition. Teaching students these basic concepts before entering college gives them a much better chance of survival in the musical world. One must be relentless in pursuing success, and that road to success has changed considerably in recent years. Having "success" defined partly as curriculum standards, as well as by those that actually work daily in the education field, is a continuing and important discussion. We are fortunate the application(s) of keyboards and technology can be offered in schools so that young musicians can be prepared for the future.

Johan Botes teaches piano at the University of Arkansas in Fayetteville.

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music is crucial in sight-reading since having an accurate idea of the piece mentally prepares for the physical movements. The student should especially pay attention to the following elements:

Composer: What time period is the composer from? What would be the sound quality that was ideal for the period? Are there any known characteristics of the composer?
Title: Does the title indicate a form or style of music? Does it imply a tempo?
Time Signature: What would be the pulse? Should you think in subdivisions or larger beats?
Tempo Marking: How fast is the pulse? Does it suggest general mood of the piece?
Key Signature: How does it lay on the instrument?
Accidentals: Are there recurring accidentals? Do they imply certain key or soundscape?
Notes and Rhythm: What are the main note values and rhythms used in the music? Are there any patterns?
Form: Are there any repeats? Do any parts of the music return in later sections?
Musical Indications: Are there any tempo markings or dynamic markings to follow? Are there any articulation markings or phrasing?

The gathered information should help associate the sight-reading piece to other music the students played in the past, if any. Even though sight-reading technically means to play at first sight, for the purpose of reading practice, second or third play through may be beneficial. After the first attempt at the music, discuss parts that could be improved for the second attempt including musical intentions and emotions it should express.

In private lessons, every new repertoire could be used as a sight-reading material. Once decision is made to learn a new piece, have the student look at the music and talk about the information that is on the page. After talking through the music, come up with a reasonable tempo and count a couple of measures to feel the pulse before playing the notes. In case of piano students who are not comfortable sight-reading both hands at the same time, the teacher could assist in one of the hands. Piano duets are also excellent material for sight-reading since the student will be enforced to keep playing. For singers and instrumental students, keep tapping the beats for stability.

In classrooms such as band and choir with many students at various levels, flexibility is the key to successful reading sessions. The teacher may choose to sight-read a few measures at a time, or have the weaker students play the notes only on strong beats while more advanced students attempt to play more parts. Since primary task of sight-reading is to keep the music going, it is important to maintain the number of beats in a measure true to the actual music when reducing the parts. Keep in mind that the goal for the first attempt is to get to the end together no matter how bad it may sound along the way. It will always be better the second time around, and more notes may be included without changing the feel of the meter.

It is important that music study, whether just learning to appreciate music or to be musician, is supported by plenty of reading sessions. There are infinite amount of music in the world. By constantly reading new music, familiar and unfamiliar, students will become fluent in the language of music.

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changed voices. Composers like J.H. Schein wrote hundreds of sacred and secular tunes in 3 parts, what we consider SAB. Most have simple accompaniments meant for inexperienced continuo players that easily transfer to the piano, organ, or strings. These works have excellent voice leading, refined text settings, and remain largely diatonic. They are excellent pieces to solfedge, and will easily incorporate into most sight reading programs.

To find quality historical repertory for the treble choir one can look to early 18th century Italy when composers were writing music for all-girls orphanages. Any of the more than ten movements from Pergolesi's Stabat Mater work wonderfully for secondary treble choirs. The lines are long and move in short bursts, ideal for teaching breath control.

It is important to put these historical pieces in context for your students. Pop music comes with a context. It is your student's everyday existence. They hear it in the car, in commercials, in movies, and while they're shopping. Thomas Tallis is rarely heard in the produce section of your local grocery store, so students have no connection to him when you program If ye love me. They see it in their folder, but they don't get the "wow" factor like when they see something by Whitacre. Whitacre has context. We have collectively given Whitacre context. There is an expectation of what that piece will sound like. Our choral culture has made it socially safe to like Whitacre. The students like the last Whitacre piece they did, so expect to like the next one, they anticipate liking it. That anticipation gives the piece context because there is an emotion attached to it.

So how do we give context to the choral greats; Palestrina, perhaps? To do this we have to jump the gap of understanding and make Palestrina relevant. Palestrina was the Whitacre of his day, handsome, talented, and savvy. His music was just as popular and just as widely available. Palestrina had a style that everyone in Rome tried to copy, but couldn't match. Sound familiar? When speaking of Palestrina it is important that we speak of him like the choral rock star that he was. When working on Sicut Cervus or O magnum mysterium with your choir, do it with the same excitement that you give Whitacre and Lauridsen.

We are our first advocates. We have to love the music first before we can make anyone else love it. We have to program music that challenges us and challenges our students. We must take the responsibility of what we do and treat it with great care in hopes that music we make today will be remembered.

Stephen Caldwell is an Assistant Professor of Choral Music at the University of Arkansas in Fayetteville.

Arkansas All-State Music Conference

Hot Springs Convention Center, Austin Hotel & Embassy Suites
February 19-22, 2014

Wednesday, February 19

9:00 am – 12:00 pm	Registration – Jazz Bands & Chamber Orchestra	Grand Lobby
10:00 am – 12:00 pm	All-State Jazz Band & Chamber Orchestra Rehearsals	
12:00 pm – 1:15 pm	Lunch	
1:30 pm – 4:30 pm	Rehearsals – Jazz Bands & Chamber Orchestra	Same areas
1:30 pm – 7:00 pm	Exhibitor Set-up	Hall C
3:00 pm – 4:00 pm	Clinic – Adoption of 3 Sets of Jazz Material – Todd Johnson – Conway	205
4:30 pm – 5:45 pm	Dinner	
6:00 pm – 10:00 pm	Rehearsal – Chamber Orchestra	Same area
6:00 pm – 7:30 pm	Rehearsal – Jazz Bands	Same areas
7:00 pm – 9:00 pm	Early Bird Registration – Beat the Thursday Morning Crowd	Grand Lobby
7:30 pm – 8:20 pm	Jazz Clinic – Required for All-State Jazz Students – Directors Welcome	Horner
8:30 pm – 10:00 pm	Rehearsals – Jazz Bands	Same areas

Thursday, February 20

8:00 am – 5:15 pm	Registration	Grand Lobby
9:00 am – 12:00 pm	EXHIBITS OPEN	Hall C
9:30 am	OPENING SESSION – Andrea Ramsey – The Ohio State University	Hall A
10:00 am – 12:00 pm	All-State Rehearsals	
10:00 am – 12:00 pm	AR Intercollegiate Band (AIB) Auditions	Austin Hotel & HSCC
10:00 am – 12:00 pm	AR Intercollegiate Choir (AIC) Registration	St. Luke's Episcopal
10:30 am – 11:30 am	North Orchestra Directors Meeting – Jesse Collett, Presiding	Arena Press Room
10:30 am – 11:30 am	South Orchestra Directors Meeting – Tom McDonald, Presiding	Arena Air Space
10:30 am – 12:00 pm	Clinic – ArkCDA – SmartMusic – Terry Hicks – Bentonville	201-202
10:30 am – 12:00 pm	Clinic – iMovie Recruiting with iPads and Macs Stephanie Williams – Benton	205
10:45 am – 11:45 am	Clinic – ASBOA – Dr. Eric Wilson – Baylor – AIB Clinician	203-204
12:00 pm – 1:30 pm	Lunch	
1:00 pm – 5:00 pm	AR Intercollegiate Band Rehearsal	Hall D
1:00 pm – 5:00 pm	AR Intercollegiate Choir Rehearsal	St. Luke's Episcopal
1:30 pm – 5:30 pm	EXHIBITS OPEN	Hall C
2:00 pm – 5:30 pm	All-State Rehearsals	Same Areas
2:00 pm – 3:30 pm	Clinic – ArkCDA – TESS Articfacts Roundtable Angela Weaver – Southside Batesville, Moderator	201-202
2:00 pm – 3:30 pm	Clinic – Classic Arkansas Bands & Directors Project – John Caldwell	203-204
2:00 pm – 3:30 pm	Clinic – iMovie Recruiting with iPads and Macs Stephanie Williams – Benton	205
2:00 pm – 4:00 pm	ASBOA Committees (as needed)	101 & 106
2:30 pm – 4:30 pm	Combined Orchestra Directors Meeting – Steven Hughes, presiding	Austin Pageant
3:45 pm – 4:45 pm	Clinic – ASBOA – Collaboration for Successful Inclusion of Exceptional Students – Shaun Popp – HSU	203-204
3:45 pm – 5:15 pm	Clinic – Premiere Program Management with Charms Office Assistant Doug Blevins – Rogers Heritage High School	205
4:00 pm – 5:00 pm	AR CBDNA Meeting – Alexandra Zacharella, Presiding	206
4:45 pm – 5:30 pm	ARJE Meeting – Todd Johnson, Presiding	106
5:30 pm	Jazz/CO Concert Set-up – Region Jazz Chairs/Orchestra Directors	Horner
6:30 pm – 7:00 pm	All-State Jazz Band/Chamber Orchestra Warm-up	
7:00 pm – 9:00 pm	AR Intercollegiate Choir Rehearsal	TBA
7:00 pm – 10:00 pm	AR Intercollegiate Band Rehearsal	Hall D
7:00 pm	Chamber Orchestra Warm-up and Jazz Bands Seated in Horner	Horner
7:30 pm	**Evening Concerts – All State Jazz Bands and Chamber Orchestra** **Chamber Orchestra – Blake Richardson – University of Alabama** **2nd All-State Jazz Band – Wally Fowler – Marion, AR** **1st All-State Jazz Band – Sam Pilafian – University of Miami**	**Horner**

Friday, February 21

7:30 am – 9:30 am	ArkCDA Executive Board – Gaye McClure, Presiding	HSCC Board Room - 206
8:00 am – 11:30 am	Registration	Grand Lobby
8:30 am – 11:30 am	All-State Rehearsals	Same areas
8:00 am – 8:50 am	Arkansas Ambassadors – Brady Massey, Presiding	101
8:00 am – 11:00 am	AR Intercollegiate Choir Rehearsal	St. Luke's Episcopal

8:00 am – 11:30 am	AR Intercollegiate Band Rehearsal	Hall D
8:00 am – 11:30 am	ASBOA Committee Meetings (as needed)	106
8:30 am – 11:30 am	EXHIBITS OPEN	Hall C
8:30 am – 8:45 am	Phi Beta Mu Candidate Authentication	203-204
9:00 am – 9:50 am	Phi Beta Mu Meeting – Dewayne Dove, Presiding	203-204
8:30 am – 9:00 am	ArkMEA General Meeting & Coffee Talk – Dr. Paige Rose, Presiding	205
9:00 am – 9:15 am	ArkMEA Clinic – IN-ovations and Composition Announcements Dr. Vicki Lind – President-Elect, ArkMEA	205
9:00 am – 10:15 am	ASTA General Session – Dan Mays, Presiding	Austin Mountain Tower
9:15 am – 10:15 am	Finding Your Voice: Composing Without Fear – Dr. Blake Tyson – UCA	205
9:30 am – 11:00 am	Clinic – ArkCDA – Imagery in the Vocal Studio & Choral Rehearsal Room Dr. Jon Clements – ATU	201-202
10:00 am – 10:30 am	ASBOA Executive Board	HSCC Board Room – 206
10:15 am – 11:30 am	Clinic – ASBOA – Young Directors Survival Kit – Conducting Your Way to Better Classroom Management – Sarah Labovitz – ASU	203-204
10:30 am – 11:30 am	ArkMEA Clinic – Composing in the General Music Classroom Jaree Hall – Nashville	205
11:30 am – 1:00 pm	Lunch	
11:30 am – 1:00 pm	AR Intercollegiate Choir Dress Rehearsal	Hall A
12:30 pm – 5:15 pm	Registration	Grand Lobby
1:00 pm – 5:30 pm	EXHIBITS OPEN	Hall C
1:15 pm – 1:45 pm	**AR Intercollegiate Choir Performance – Dr. Gregory Fuller University of Southern Mississippi**	**Hall A**
1:30 pm – 5:30 pm	All-State Rehearsals	Same areas
1:30 pm – 5:30 pm	ASBOA Committee Meetings (as needed)	101 & 106
1:30 pm – 2:30 pm	ArkMEA Clinic – Composition and More: What's New in Music Tech Jared Jones – Bentonville	205
1:30 pm – 2:15 pm	ASBDA Meeting – Mike Echols, Presiding	203-204
1:30 pm – 2:30 pm	Music Conference Board	206
1:30 pm – 2:45 pm	AR Intercollegiate Band Rehearsal	Hall D
1:30 pm – 3:30 pm	ASTA Clinic – Dan Mays, Presiding	Austin Mountain Tower
2:15 pm – 3:00 pm	AWBDA Meeting – Susan Ford, Presiding	203-204
2:00 pm – 3:30 pm	Clinic – ArkCDA – Get a Job! – Tips on the Interview Process Dawnelle Fincher – Fayetteville, Rhonda Hawley – Springdale	201-202
2:45 pm – 3:45 pm	ArkMEA Clinic – Today's Tools for Composition & Advocacy Patty Oeste – ArkMEA Past President	205
3:00 pm – 3:45 pm	**AR Intercollegiate Band Performance – Dr. Eric Wilson – Baylor**	**Hall D**
3:45 pm – 5:00 pm	ArkCDA General Meeting – Gaye McClure, Presiding	201-202
4:00 pm – 5:00 pm	ArkMEA Clinic – How to Make Your March Sound Great Mike Echols – Springdale	205
4:15 pm – 5:15 pm	Clinic – ASBOA	203-204
4:15 pm – 5:15 pm	Spirit of Arkansas – Cathy Williams & Steve Warner, Presiding	101
5:00 pm – 6:30 pm	Phi Mu Alpha Province 4 Meeting	205
6:00 pm	ABA Board Meeting – Rick Sowell, Presiding	206
7:30 pm	**Evening Choir Concerts** **Bentonville 9th Advanced Girls – Ken Griggs** **Lakeside Chamber Singers – Mark Langley** **Arkansas State University Concert Choir – Dr. Dale Miller**	**Hall A**

Saturday, February 22

8:30 am – 10:15 am	ASBOA All-State Dress Rehearsals	
8:30 am – 11:00 am	ArkCDA All-State Dress Rehearsals	
9:30 am – 10:00 am	ASBOA Business Meeting – Grant Brinkle, Presiding	Hall D

Saturday, February 22, 2013 - ALL-STATE PERFORMANCES

ArkCDA CONCERTS – HALL A

12:00 pm	**MALE CHORUS – Dr. Paul Rardin, Temple University – Philadelphia, PA**
12:30 pm	**FEMALE CHORUS – Dr. Andrea Ramsey, The Ohio State University – Columbus, OH**
1:00 pm	**MIXED CHOIR – Dr. Daniel Bara, University of Georgia – Athens, GA**

ASBOA CONCERTS – ARENA

11:00 am	**ORCHESTRA – Winifred Crock, Parkway Central High School – St. Louis, MO**
12:00 pm	**CONCERT BAND – Richard Saucedo, Carmel High School – Carmel, IN**
1:00 pm	**SYMPHONIC BAND – Robert Carnochan, University of Texas – Austin, TX**
2:00 pm	**WIND SYMPHONY – Robert W. Smith – Troy State University – Troy, AL**

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