

# SEGUE

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

Opus 38 Number 1

September 2016

**Inside:**  
**Childrens Choir Registration Form  
plus Conference Schedule**



Some are born with  
*Music*  
in their souls

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## **SEGUE**

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# President's Note

By Vicki Lind

On behalf of the ArkMEA board, I want to take this opportunity to wish you the very best for the 2016-2017 school year. We have been working hard over the summer on many special projects and we are excited about the coming year.

First, you may have already noticed on the web site that we have a new look. Thank you to Carrie Martens for designing a new logo for ArkMEA, a logo that reflects who we are in a more contemporary way. Carrie has also been working hard on redesigning the website, making it more user friendly and useful. If you haven't visited ArkMEA.org lately, check it out. I think you will like the changes.

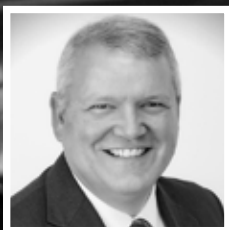
Plans for the conference are in full swing and we are looking forward to seeing you in Hot Springs. You will find specific information about the conference in this journal and you will hear from the conference chair, Amber Moss. Amber has done an outstanding job working along side the ArkMEA board members to find the very best in music education. We are looking forward to presenting high quality professional development, and we are looking forward to reconnecting with you.

ArkMEA board members continue to look for ways to better connect with teachers across the state. Our region representatives have developed Facebook pages specifically for their regions, and our ArkMEA Facebook Page has been very active. We hope that if you haven't already done so, you will "like" both our main page "ArkMEA" and your region site. This will insure that new postings will be shared on your Facebook feed. We will continue to use email messages to help keep members informed about upcoming events, but we are finding that Facebook and other types of social media are more efficient and less likely to be overlooked or filtered out.

I want to conclude by asking for your help. Each year we honor a select group of music teachers, school administrators, and community members who have made outstanding contributions to our profession and we recognize their contributions at the conference. Deserving music teachers who have a minimum of 15 years of service in Arkansas schools and who are nominated by their peers can be inducted into *The Arkansas Music Teachers' Hall of Fame*. The *Administrator of the Year* award is given to recognize administrators who value music education and who support music programs in their school or district. Three years ago we added the "Advocate of Note" award as a way to recognize members of the community who have been supportive of music education. If you know someone deserving of any of these honors, please nominate them for the appropriate award. Information is available on the website, or you may contact me at [vrlind@ualr.edu](mailto:vrlind@ualr.edu).

I hope that the coming school year is filled with great music and that your students continue to grow as musicians and scholars. Thank you for all you do.





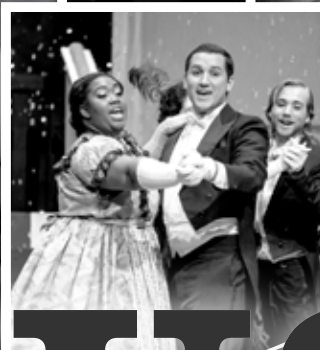
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# Children's Festival Chorus

Haley Greer



Hello to all my fellow teachers of music! No matter what you teach - choir, general, orchestra, or band - it's that time of year to start shaping young lives again, one note at a time.

As the new ArkMEA Children's Festival Chorus chair, I

encourage you to consider bringing your best singers this year. The chorus is specifically for outstanding singers in grades 4-5-6. I am pleased to announce that our director will be Andy Beck, director of Choral Designs, classroom, and vocal publications at Alfred Music. A prolific composer and arranger, he has over 450 popular choral works, vocal resources, and children's musicals currently in print, including the highly regarded method books *Sing at First Sight*, *Foundations in Choral Sight Singing* and *Vocalize! 45 Vocal Warm-Ups That Teach Technique*. In recent years, he has been a commissioned composer and/or guest conductor for honor choirs of all ages, including all-state groups throughout the Southeast.

Andy has been an Alfred Music studio singer since 1992, and holds Bachelor's degree in Music Education from Ithaca College, with a Masters degree in Music Education from Northwest Missouri State University. Mr. Beck is fully committed to arts education, music literacy, and choral artistry.

## Here are the particulars of the schedule:

- The choir begins rehearsals bright and early at 8:30 a.m. on Friday, November 4, which will culminate in a spectacular performance at 4:30 p.m. that same afternoon. (They share the concert time with the youth orchestra, so it rounds out quite nicely!)
- Be sure to enlist a great chaperone so you'll be free to attend conference sessions.
- You'll enjoy the same lunch hour as your students.
- Singers will be given time to change into concert attire.

Enrollment is first come, first served, so don't delay! (Start buttering up your administration and parents now for their moral and financial support.) Each teacher may bring up to 10 students, with the registration closing when the choir reaches 200 members. Cost is \$20 per student. Other costs

may include mileage, hotel, and student meals, depending on your distance from Hot Springs. Be sure to consider your school's pace in processing leave requests, field trip requests, purchase orders, and writing checks.

Singers are expected to have their music memorized for the performance. I can't stress enough how important it is that you divide your singers evenly into two groups and teach them Part 1 and Part 2, which ensures that we have a balanced choir! Singers should bring their music and a pencil in a binder or folder for rehearsals, as well as a water bottle. Music is available for purchase at J & B Music Sales by calling 479.890.6149, or you can visit their web site. Practice recordings for learning parts will be available on the ArkMEA website by mid-September. For full accompaniment recordings that are up to tempo, you can logon to Alfred.com and type the song title in the search bar, or you can download the Pender's app, and then scan the song's barcode.

Concert attire should be comfortable dress clothes in black with sensible shoes.

This is such a fun, memorable event for singers, one that hopefully will be the first of many choir trips. If you've never taken students on a major field trip, this is a great one to start with since it's limited to 10 singers. For some of them, this will be their first trip to Hot Springs, first time to overnight in a hotel, first time to eat at a fun restaurant, first time to be in the spotlight. And of course, parents and administrators are certainly invited to the concert to share in the experience.

It's always exciting to think of the eye and heart-opening power of the music we choose, whether it's for all-region choir, football games, a patriotic program, or a Christmas concert. I wish you a wonderfully productive fall semester, full of enthusiastic children, fewer intercom interruptions, and supportive administrations and parents!

Haley Greer, Monticello Intermediate School  
ArkMEA Children's Festival Chorus Chair



# 2016 Children's Festival Chorus

## \*\*\* Student Registration Invoice \*\*\*

Sponsored by Arkansas Music Educators Association (ArkMEA)

Hot Springs Convention Center - Friday, November 4, 2016

Please print this form. Each school may bring up to 10 students (grades 4-6).

Please teach half of your students voice part 1, and half of your students voice part 2, to ensure a balanced choir.

Registration will be closed when the chorus reaches 200 students.

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

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

**Character Recommendation:** These students have demonstrated outstanding musical ability, and the focus and exemplary behavior needed to represent his/her school in the 2016 ArkMEA Festival Chorus.

Teacher's Signature \_\_\_\_\_

**Present this invoice to your school for pre-payment if you use a purchase order.**

**A copy of the PO must accompany this registration.**

**Do NOT send TEACHER registration with this invoice. A separate invoice is available online at [ArkMEA.org](http://ArkMEA.org).**

Name of School \_\_\_\_\_

Director's/Teacher's Name \_\_\_\_\_ Mbr. # \_\_\_\_\_

Home Address \_\_\_\_\_ Phone# \_\_\_\_\_

Preferred Phone# \_\_\_\_\_ E-mail \_\_\_\_\_

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

Jaree Hall  
249 Sullivan RD.  
Nashville, AR 71852

The **DEADLINE** for getting names on the program is **OCTOBER 11, 2016**. For additional information contact Haley Greer at: [haley.greer@billies.org](mailto:haley.greer@billies.org)

**PLEASE NOTE:** Student performance will be **MEMORIZED**. Students should bring their music to rehearsals but will NOT be allowed to use it during the performance. Please prepare your students ahead of time to perform from memory. Concert attire is dress clothes in black with sensible shoes.



# Advocating for Music on Capitol Hill

Rob Edwards  
Guest Article



In June of 2016 I had the opportunity to advocate for Music Education in Washington DC. NAFME delegates traveled to the Capitol to visit with our Congresspeople about the value and importance of a quality music education. We discussed the Every Student Succeeds Act (ESSA), the newly reauthorized version of the Elementary and Secondary Education Act of 1965. ESSA, which will officially replace No Child Left Behind in 2017, represents a major victory for proponents of music in schools.

Under ESSA, the ‘Core Academic Subjects’ named in NCLB have been exchanged for the term ‘Well-Rounded Education.’ This new language supports a broadened view of academic subjects and programs eligible to receive support under federal education policy. The law defines clearly the contents of a ‘Well-Rounded Education,’ and specifically names music as part of this educational experience. ESSA passed last December with bipartisan support and is the first federal education law in our nation’s history to include music as a part of standard curriculum. This achievement was made possible by many years of coordinated advocacy, and by the NAFME lobbying team in Washington DC.

With music finally enumerated within federal education policy, the focus of our discussions turned to funding, as the term ‘well-rounded education’ is

supported throughout the law by a number of different programs. Title I is a program intended to supplement a ‘well-rounded education’ for the most disadvantaged students through targeted and school wide assistance, while Title II deals with supplementing professional development for instructors, of which music teachers are now included. These programs are authorized by ESSA for certain amounts of funding. However, in order for money to actually be allocated, an appropriations bill must be passed. Through this bill, these programs could be appropriated more or less money than was originally authorized. The President makes an appropriations request, and both chambers of Congress produce appropriations bills as well.

When we were advocating in June, the President’s request and the Senate Appropriations bill both included funding that essentially matched the ESSA authorized amounts for Title I and Title II. Therefore, our top priority was Title IV, part A, a block grant authorized by ESSA for \$1.65 billion, but severely underfunded in both the President’s request and the Senate appropriations bill. Title IV, part A, also known as the Student Support and Academic Enrichment Grants (SSAEG), is the third largest authorized program in ESSA. It is intended to support a ‘well-rounded education’ for all schools, not just those needing assistance. Its status as a block grant means the states will have greater flexibility on how the money is spent. With music being part of a ‘well-rounded education,’ the grants could be used to support music education where it doesn’t already exist, or bolster it where it does.

President Obama’s proposed budget requested only \$500 million for Title IV, part A, less than a third of the amount authorized under ESSA. The Senate appropriations bill, which has left committee and is awaiting floor review, allocates a mere \$300 million, less than a quarter of the authorized amount. Underfunding these grants so severely would ensure that music education would receive little significant support, and could undermine the effectiveness of these new programs and potentially the law as a whole.



Our advocacy meetings with members of Congress and their staffs focused on this issue heavily. Two weeks after our visit, the House of Representatives Appropriations Committee released its spending bill. In addition to nearly matching the authorized amounts for Title I and Title II, the House bill calls for \$1 billion in Title IV, part A funding. It would seem that our message was well received! Although this is still less than the total authorized amount, it's a major improvement from what is offered in the Senate bill. There are several steps remaining in the process before a final appropriations bill is passed into law. But, at this moment, the momentum is on our side.

As ESSA implementation begins to roll out across the country, educators will feel a shift away from the concept of a 'National School Board' toward an environment with more local and state control over all aspects of education. This transition will provide opportunities to expand and enhance music education in our schools. For example, Title IV, part A funding may be used to improve access to music as part of a 'well-rounded education,' but only if a state chooses to use the funding in this way.

In addition to dispersing federal funding, states will also have more autonomy over accountability systems. States will have to create some of their own progress measures, which could include measures improved by a strong music program, such as student engagement, parental engagement, and school culture. Individual schools and districts will also start to feel more empowered under the new law. Schools may now include music education as part of their overall plan for district improvement. As part of a 'well-rounded education,' music can also be included within a district's needs assessment.

These are only a few of the opportunities created by the Every Student Succeeds Act. The inclusion of music as part of a 'well-rounded education' gives music education a prominence it has always deserved but never enjoyed. For example, the new law actually discourages pulling students out of any classroom, including music, for remediation. It is imperative that music educators familiarize themselves with the law to find out how it can help them and their students. Considering the recent victories achieved by music education advocates, the appropriations bills currently under consideration, and what lies ahead as

we begin implementation of ESSA, now is a crucial time for music educators to mobilize and advocate the importance of music in a child's education.

Here's how you can help.

Write a letter. Advocate for music education at the national level by encouraging Congress to adequately fund ESSA's programs supporting a 'well-rounded education.' NAFME has a tool that makes this easy. Visit their website at [nafme.org/takeaction](http://nafme.org/takeaction) and head to the Grassroots Action Center to get started. And Stay up-to-date on the implementation process. NAFME's website has an implementation guide that can help pinpoint ways your school can be improved under the new law. Review this information and share it with your principle so that music is treated equally in your school's plans.

Encourage colleagues to join ArkMEA. Each state's MEA must work with their state's Department of Education to ensure music is included in plans for ESSA implementation. Many decisions regarding our state's plan will be made in Little Rock, and music educators need to be a part of that conversation. As we bring more people into our organization, we'll bring in new ideas as well. The greater participation we have, the more effective we will be, and we will have more influence we will have at the state level.

Music Education has been a priority in Arkansas for a long time. We haven't seen our programs cut like so many states unfortunately have. In many parts of our state, access to music education has actually increased. ESSA, the Every Student Succeeds Act, provides an opportunity for Arkansas to strengthen its commitment to providing high quality music education to its students. If we seize this moment, Arkansas can become a leader for music education in America, providing a model by which other states may follow.

*Rob Edwards is a senior music education student at the University of Arkansas in Fayetteville.*



# Utilizing the National Core Music Standards in Your Large Ensemble

Sarah Labovitz  
Guest Article



The 2014 National Core Music Standards are a great resource for those striving to be educators who teach music comprehensively through performance in large ensemble. Written for music educators, by music educators, these standards encourage students to do, think, feel, and understand music through the Three Artistic Processes of Creating, Performing, and Responding. Built for ultimate flexibility, these standards are presented in a grade by grade sequence from PK through 8 and in different strands (composition/theory, music technology, guitar/keyboard/harmonizing instruments, ensemble) with proficiency divisions at the secondary level (novice, intermediate, proficient, accomplished, advanced). More information about the 2014 Music Standards can be found on the National Association for Music Education website at [www.nafme.org/my-classroom/standards/](http://www.nafme.org/my-classroom/standards/).

Employing these standards in a traditional large ensemble can seem like a daunting task. Teaching students how to be independent musicians instead of just teaching them to be concert ready may require a new outlook on unit and lesson planning. To aid in this shift, Model Cornerstone Assessments have been released in conjunction with the standards. These Model Cornerstone Assessments contain complete units that can be used to teach holistically using the 2014 Music Standards. There are sample units for all of the different strands at all of the proficiency divisions. More information about the Music Model Cornerstone Assessments can be found at [www.nafme.org/my-classroom/standards/mcas-information-on-taking-part-in-the-field-testing/](http://www.nafme.org/my-classroom/standards/mcas-information-on-taking-part-in-the-field-testing/).

For those that want to incorporate the 2014 Music Standards into their large ensembles but cannot currently devote the time it would take to fully implement a Model Cornerstone Assessment, there are other methods. Below are a few ways to get your large ensemble students Creating, Performing, and Responding!

## Creating

### *Choose Repertoire Incorporating Aleatoric Sections/Improvisation*

Many large ensemble pieces contain small sections that allow students to choose what they want to play or sing within a certain set of composer guidelines. Instead of just telling students to follow the instructions, spend some rehearsal time discussing the effect the composer is after and having students experiment with different ideas. Let them play or sing as sections or individuals for each other and evaluate the quality of their work.

### *Improvise Within Scale Study or Warm Up*

When introducing or reinforcing scales, add an improvisation component. Have students play or sing using the scale in order to strengthen the concept from a different angle. For example, students could play or sing a motive they invent using the notes of the chosen scale and their classmates could try to play or sing it back to them. This exercise would not only get students improvising but also practicing their ear training, making them better listeners.

### *Compose Within Scale Study or Warm up*

If students have staff paper or a notebook in their music folder, they can write out melodies or motives using notes of a select scale. They can play or sing their short composition and then switch papers with other students to evaluate, play, or sing. This same exercise could be done using a determined set of rhythmic values, eliminating the pitch element, depending on what the focus of the warm up needed to be.

## Performing

### *Let Students Help Determine the Program*

Talk with students about what makes a high quality piece of music and then give them a voice in music selection.

Pick two pieces that meet the objectives for the concert cycle and sight read them both. Spend a bit of time getting to know the pieces for their musical merit and talking with the students about how to select appropriate repertoire. Poll the class as to what they want to play or sing and why from a musical perspective.

### ***Record Rehearsals/ Concerts and Have Students Evaluate the Recording***

Make an audio recording of a rehearsal or performance. Have students listen and list things that they have improved upon during the concert cycle and also things that they need to keep working on. Compile everyone's notes to share with the ensemble or have the students talk in sections about the changes that need to occur.

### ***Ask the Students What They Heard During Rehearsal***

Choose a passage of music and play or sing it through. At the end of the run, ask the students what they heard that needs to be refined. Students' listening can be directed by the use of leading questions or it can be open response. After a student says what he or she heard, ask for suggestions for improvement. Make sure to run the passage again with the students making the suggested changes so the effectiveness of the change can be evaluated afterwards. If the teacher wishes to engage all students, instead of those who volunteer, he or she can pose the leading questions as choices. This type of exercise can be repeated with the brass being asked to listen and evaluate the woodwind's performance or the altos to evaluate the soprano's. The important thing is that the students in the ensemble have an opportunity to be active in the rehearsing, evaluating, and refining of what they are working on.

## **Responding**

### ***Talk About Feelings***

Play various genres of music for students and, in addition to asking about what components of music they are hearing, ask them how it makes them feel or if they like it or not. Follow up by asking what aspects of the music makes them feel that way. This can be done through discussion or by individual written response.

### ***Have Students Contribute to the Interpretation of What They are Performing***

Listen to various recordings of the pieces the ensemble is working on or a recording of the ensemble playing or

singing a section of a piece in various ways. Discuss or write down which aspects of each recording they like best from an interpretive stand point. Experiment with interpretive ideas from the ensemble and discuss what works and why.

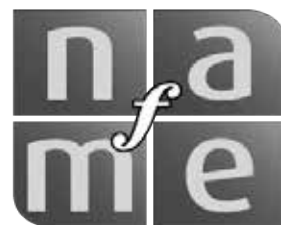
### ***Find the Programmatic Elements of the Music***

When playing or singing a piece of programmatic music have students find the compositional elements that help portray the story or the mood. This can be done through discussion or written response. Ask students what additional interpretive elements could help to communicate the composer's intent. For added connection, spend some time learning and talking about the subject of the program. This could be an opportunity to collaborate with the other teachers that work in the building.

It is important to note that the National Core Music Standards imbed a fourth Creative Process, Connecting, in the categories above. The authors of the standards felt that connecting music to personal experience, the arts, and the other core subjects is intertwined when Creating, Performing, and Responding. The National Core Arts Standards, for which the National Core Music Standards are related, consider Connecting a stand alone process.

Even though some of the above activities do not directly involve students playing their instruments or using their voices, all of the above activities contribute to the total musicianship of the student. While these suggestions may take some time away from woodshedding a particular piece during a concert cycle, they will yield results that help students become thoughtful consumers and producers of music well into the future. Students should leave their large ensemble classrooms not just with the ability to play or sing the pieces they performed while a member of their bands and choirs but also with the tools and knowledge to Create, Perform, and Respond to music in a multitude of ways as university students, working adults, and as citizens of a musical world.

*Sarah Labovitz directs the Symphonic Winds, teaches instrumental music education and conducting, and supervises student teachers at Arkansas State University.*



# Connections: From Early Segue to International Schools

Ellis Melton

Interview



(as interviewed by D. Misenhelter)

*Ellis, we ran an article a few years ago about an early issue of Segue, but remind us of how you and the Segue got started.*

I came to the University of Arkansas, Fayetteville in 1975 to teach music education and

theory. Because of my new job, and because I'm a native Arkansan (North Little Rock High School, 1961), I naturally wanted to be active in the state music education organizations.

At that time the statewide music publication was called "The Director" and featured on the cover a male with a baton wearing a tux, hardly representative of many female music teachers, especially those who taught elementary general music. Don Davis, at that time president of AMEA and also a choral director and music supervisor in Pulaski County, asked me to take over as editor of the publication. He suggested a new name, "Segue."

To signal the beginning of an new era, I asked an artist at the university to design the cover featuring a female music teacher for the 1986 fall edition. In fact, the theme of the articles in that issue was "Women in Arkansas Music Education," as band, orchestra, and choir teachers as well as general music teachers.

All 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.

*And then you somehow got started in International Schools, something plenty of teachers probably dream about. How did all that come together?*

Well, the U of A sent me to Saudi Arabia to teach a 4 week course for American teachers working at international schools there, and I learned about the interesting lives led by overseas teachers. While I was in Saudi Arabia I met a number of music teachers who encouraged me to apply for an opening in at the Saudi Arabia International School in Riyadh. My wife Kay and I were offered the jobs: I was to be one of the junior high band directors and my wife was to be the general music teacher in grades four and five. The school, with 2800 students in grades K-9, employed nine music teachers, all American.

Leaving a tenured university position in my home state was extremely difficult. I loved Fayetteville and my ten years of supervising music interns, teaching graduate MUED classes, and music theory. But we made the decision to start an adventure and never looked back.

Over the next twenty years we lived and worked in four international schools: Riyadh (Saudi Arabia), Tokyo, Trinidad (in the Caribbean), and Vienna. The level of musical sophistication ranged from one music teacher doing everything k-12 (Trinidad) to a full program of band, choir, strings, jazz band, general music, composition, electronic music, guitar and keyboard (at the American School in Japan.) I gradually changed careers and was Deputy Head of School in Trinidad, and K-12 Curriculum Coordinator in Vienna.

For the final ten years of my working life I was a consultant to international schools, visiting 55 schools in 40 countries, from Bangladesh to Brazil, and from Cairo to Caracas. My favorite consulting jobs involved helping K-12 music programs adapt to scheduling challenges, such as the block schedule. I conducted curriculum "audits" of schools with a focus on the arts.

Our son Andrew was in my beginning band class in Riyadh and graduated from high school in Tokyo, where he played in the band, jazz band, and orchestra, often on the same concert. He received music degrees from Berklee College of Music (Boston) and the University of Southern California (Los Angeles). Because he grew up attending international schools, it was not surprising that he went overseas to teach music, first in Morocco, then in Lima Peru, and now in Shanghai, China, where he is the high school band director.

*For the uninitiated, what's a broad description of an American International School?*

Well, something like 8,000 schools worldwide call themselves "International Schools" About 2000 schools, call themselves "American Schools" regardless of their actual name. For example, Seoul Foreign School is an American school in Korea with mostly American teachers and an American curriculum. On the other hand, the American International School in Vienna serves both American students and children of forty other nationalities, all taking an International Baccalaureate (IB) School Curriculum. Most of the American schools do cater to American kids who are in the country because their parents live and work there as bankers, airline pilots, contractors, etc. The typical overseas American school has from 500-3000 students K-12. About two hundred of the larger ones have a fairly complete music program, with bands, choirs, orchestras, and elementary general music.

*Are these International and American schools all part of one large school system?*

No, the schools are each independently run by a local board. They do, however, belong to regional associations, such as the East Asian Regional Council of Overseas Schools. They can choose to be accredited by any of the American accrediting agencies, such as North Central.





General Music teacher Deb Locasio teaches an Orff lesson at the American International School in Vienna, Austria.

Every situation is different, but the usual reasons are a sense of adventure and love for travel. Teachers typically travel internationally at fall, December, and spring breaks, and often to professional conferences either in the US or another country. A chance to learn another culture. A chance for higher financial rewards. (Most overseas income is not taxed in the US, housing is usually provided, health insurance is generous, retirement programs are provided, free tuition for teacher's kids, and flights home are free once a year.) Also, some people like

*Are these International Schools the same as those connected with US Military bases?*

No. The Department of Defense operates a separate system of schools (DODDS) at bases in places like Germany, Italy, Japan, Korea, etc.

*Who determines the curriculum?*

Each school is independent and not connected with any state, and therefore are free to adopt standards or write their own. The accrediting agency ensures that the curriculum generally aligns with that of most US schools.

*What are the key differences between teaching music in, say, an Arkansas public school and an International school?*

These schools typically do not have football, and therefore do not have marching bands. There are no "contests" or festivals. Secondary bands and choirs do have the clinics that are similar to "all region" in Arkansas. For example, students from all over South American may attend an "honor" band, choir, or orchestra in, say, Argentina or Brazil for a long weekend.

Elementary general music is quite similar to what we find in Arkansas, including a generous sprinkling of Orff, Kodaly, and other familiar approaches. And just as in Arkansas, the larger schools present a spring Broadway style musical. And private teachers are often not available locally.

*OK, so why would a successful Arkansas music teacher want to teach overseas, even as a trial?*

the freedom from rigid state standards and freedom from the responsibility for school trips.

*How does a music teacher find an overseas job?*

Start by contacting International School Services ([www.iss.edu](http://www.iss.edu)) or Search Associates ([www.searchassociates.com](http://www.searchassociates.com)). Both of these organizations, along with others, hold "job fairs" each winter (December through March) where applicants interview with school administrators. The process starts with submitting resumes in the fall. By early spring, jobs for the following school year are filled. Both Certification and experience are required. Closest to Arkansas, the University of Northern Iowa runs a very popular job fair for overseas teachers.

*What about families?*

Schools love to hire teaching couples with no children at home, simply because it's cheaper for them to provide housing for this family unit. However, singles are also in demand. Perhaps the most difficult situation in a job search is a teacher with a non-teaching spouse and several young children. These tend to be the last hired.

*Where are the jobs?*

You name it. We can't name them all here, but some examples include Europe - England, France, Germany and pretty much every other European country; Asia - China, Japan, Korea, Indonesia, Thailand, and Malaysia, to name a few; Latin America - Brazil, Peru, Mexico, etc.; the Middle East - Doha, Dubai, Egypt, Kuwait, Lebanon, Saudi Arabia; and of course Africa, for example Morocco, Kenya, Mali, and a dozen more!

# Do Your Students REALLY Understand What You're Saying?

## A Focus and Assessment Process That Works

Brock Duncan  
Guest Article

*Do these statements sound normal to you?*

“Woodwinds, let’s start with the pickup to measure 45,”  
“Trombones, you’re missing the D flat that carries through to the end of measure 12.”  
“Let’s all make sure we breathe at the end of the first phrase at letter D.”  
“Flutes, can we start at the beginning of the 5th staff?”

We make these statements every day in our rehearsals and assume that our students grasp the musical vocabulary because it is so commonplace for us. However, do they REALLY understand what we are saying?

### THE PROBLEM

During my first 20 years of teaching high school bands, I used statements like these regularly during rehearsals. My students grew to know what I wanted from them and rehearsals were productive, efficient, and pleasant.

Five years ago my duties expanded to the 6-8 bands as well. I found myself using the same vocabulary with my younger students that I was accustomed to with my older students. To my surprise (and frustration), I soon realized that many students were not able to follow the most basic musical directions. This led to wasting time, miscommunication, and frustration on the part of the students (and director!).

As I started to learn how to work with junior high students, I learned that I have to TEACH them my verbal directives. This may seem obvious to those who have worked in junior high all along, but not for someone who has only worked with older students.

In my efforts to find a solution to what I thought was just a junior high problem, I had a “light bulb” moment. What if some of my high school students were missing out as well? What if all these years some students were just better at hiding the fact that they didn’t know what was going on in class and were simply relying on other players in the room just as they rely on them to play the right notes at the right time? I needed to find out who was paying attention and how much they knew. Asking questions to the ensemble wasn’t good enough; I needed to find a way to assess these questions on an individual level.

### THE SOLUTION

It was because of these questions, that I developed an individual assessment I simply call the **Following Directions Quiz**. The premise is quite simple. I give the ensemble a series of verbal directions and they have to complete those directions on a piece of music.

### HOW IT WORKS:

First, every student is given the same piece of music. It doesn’t matter what instrument they play or what clef they read. I am not asking questions that will be specific to those items. This also makes preparing and grading the quiz much easier.

Then, I tell students that they are going to hear an instruction ONE time and ONE time only. Their job is to process what they hear and complete the task on the sheet of music.

Here are some sample questions:

- Write your LAST name in the upper right hand corner of the page
- Make a repeat from the beginning of measure 17 to the end of measure 23.
- Add a flat to beat 4 of measure 13.
- Put a breath mark after the half note in measure 40.
- Add a crescendo from measure 39 to measure 41.
- Circle the note on beat 2 in measure 26.
- Put a BOX around the first key change.
- Write the word “RED” to the left to the 5th staff.
- Underline your first name and circle your last name.

As you can see, some questions are simple and require no musical knowledge, while others require comprehension of musical terms as well as the ability to execute them in a sample piece of music. All questions expect students to demonstrate listening skills.

Any good assessment tool should not only show what the student understands but also how effective the teacher has been. The latter is certainly true in this situation. After giving these quizzes, I quickly saw where I was using vocabulary they did not understand. When every student failed to find the beginning of the 5th staff, I know that I have not taught them what a staff is. The assessment also flushed out those students who were borrowing the knowledge and listening skills of others. The players who only put their instruments up when the section leader does had to do it for themselves. The results were just as eye-opening for them as it was for me. Although the exercise started out merely as a way for me to see if my students understood what I was saying during rehearsals, the extra (and somewhat unexpected) benefits have been many. Here are some of the other teaching moments that have come from this exercise:

### LISTENING THE FIRST TIME

How often does this scenario play out in your rehearsal?

**Director:** “Trumpets, let me hear you at measure 40.....  
Ok trumpets, we’re starting at 40.....measure 40  
trumpets.....etc.

**Trumpet player:** (after not playing) “I didn’t know where we were starting.”

Before we know it, we have given the instruction four times and unwittingly taught our ensembles that they don't have to listen the first time. However, when they are taking this quiz and know they are only going to get the instruction ONE TIME, they magically hear every word I say. In our post-quiz discussion, I ask them why they are able to manage this basic skill. They typically answer, "because you are grading us on this." What a great teaching moment to prove to the ensemble that they can listen the first time if they choose.

### ***MORE EFFICIENT REHEARSALS***

The assessment proved to the ensemble that rehearsal listening requires effort and engagement. After showing them what they are capable of when they try to hear every instruction, I noticed that rehearsals became more efficient. Students can process information more quickly thus allowing us to get back to playing without waiting. I also save rehearsal time by not having to "re-teach" something that we have already covered. Statements like "I believe we decided to put a breath mark there" have all but disappeared from my rehearsals. When ALL students realized that they were accountable for better listening, we spend less time waiting for those who rely on others.

**Director: "Trumpets, let me hear you at measure 40... Ok trumpets, we're starting at 40... measure 40 trumpets...."**

**Trumpet player: (after not playing)  
"I didn't know where we were starting."**

### ***REINFORCING NOTATION BASICS***

While I do not expect my students to be young composers, I do want them to have some basic notation skills. After handing back their graded papers, I project the music on the whiteboard and show their frequent mistakes. This leads to a sometimes humorous discussion as we share what they "thought" I said. It is a bit like the telephone game, when you see what the message becomes after multiple people have passed it along. Here are some common mistakes we talk about:

- accidentals are placed before the note, not after.
- articulations go on the note head side, not the stem
- accents have the large side of the "V" on the left
- how DO you draw a natural sign?

### ***EFFECTIVE AT ANY LEVEL***

I gave this quiz first to my top band to see if it would be effective. After tweaking the process a bit, I have used it with all

age groups. For my beginners, I simplify the music to the level they are used to and only ask questions that we have covered. Instead of giving a three step instruction like "Add a tenuto marking to all the quarter notes in measures 1 and 10". I give a simple instruction like "Shade in measure 36." Here is where I find out whether they can find measure 36 or if they understand the difference between a dotted quarter note and a staccato quarter note.

I have no doubt that this exercise could be modified for use in a choral setting or a general music setting. It is easy to adjust the verbal instructions to reflect the content needed.

### ***THE RESULTS AFTER THREE YEARS***

I have used this assessment tool for three years now and the results have been amazing.

From my perspective, I now have a better understanding of how to verbally communicate with my ensembles at ALL levels. I spend more time teaching rehearsal techniques to my younger students that have shown dividends in my older ensembles. I have seen an increase in my students asking intelligent musical

questions during rehearsals. However, the clearest indication of the success of this project is when I collect music after the concert. When the music is covered with pencil markings of the concepts we worked on during the preparation process, I know I have been understood.

From the student's perspective, they ALL feel more involved as a part of the ensemble and the music making process because they ALL understand what is happening in the room. They also gain confidence and don't need to rely on just a few players. The frustration level of the top students waiting for others to catch up is reduced. And the frustration

level among the weaker students is also reduced because they now know what is going on. Students of all ability levels enjoy more productive rehearsals where I talk less and they play more!

I highly recommend giving this simple activity a try. If you would like additional information or the actual music and questions I use, I would be happy to share. You can email me at [bduncan@benson.k12.mn.us](mailto:bduncan@benson.k12.mn.us)

*Brock Duncan teaches band in Benson, Minnesota, where he also serves as region representative for MMEA. Reprint by permission.*

# New Teacher Advice ... from an Old Guy

Dennis Granlie  
Guest Article

In the past two decades, one as a music supervisor and as a mentor to new teachers, I have observed more than 200 music teachers teaching lessons or rehearsing a choir or instrumental group. I have seen incredibly effective teachers in action, not all of whom were veterans, and a few who had no idea what to do in front of a group. No matter what the size of school, there are some basic things to consider when taking a new job. From my observations of first-year teachers, I offer these suggestions for new teachers, especially in K-12 schools. Veteran teachers may find them useful as well.

**Don't make big changes.** Find out as much as you can about "how we did things." Kids don't seem to mind a new science or English teacher each year, but they often resist new music teachers. Much of the reluctance to accept a new teacher is inconsistency. Instead of doing it your way at the outset, go along with a few "traditions" that you may not like. I have seen promising teachers' careers derailed because of spats with administrators or parents over minor issues, many times having nothing to do with instruction. "We've always done it..." carries a lot of weight. Be patient and implement your new policies and practices a little at a time; think evolution instead of revolution. If possible set things up so that the kids think change was their idea.

**Don't be unrealistic about practice time.** One area that seems to create a huge amount of controversy for a new teacher is band practice slips. It is important to establish a practice routine, but a time requirement for practice is usually not productive. Put the emphasis on "what to practice" rather than "how long to practice." First, kids must be taught how to practice. If students do not have the ability to keep a steady beat and count/say rhythms, it is not likely that home practice is improving their musical ability other than building embouchure. In fact, it is likely that students are practicing mistakes and learning incorrectly. Many new teachers create their own issues by demanding large amounts of practice time reported on weekly practice slips. Encourage practice, but make rehearsals the model for good practice habits. That is, tackle the tough parts and go back over passages for specific improvement. If practicing to fill a prescribed amount of time, most young students will simply replay the parts that are easiest. Playing tests are a far better measure of musical progress than practice slips (which most often lead to dishonesty).

**It is more important to be respected than liked.** Don't worry about being popular. Be effective and you will be popular. The kids are looking for leadership and they expect you to take charge. Music class is not a democracy; it's more of a benevolent dictatorship. Make silence an important element in rehearsals. The music should start from silence each time you raise your hands to conduct. Don't count off or start conducting or playing accompaniment until silence is established. Teach beginners to be the kind of musicians and citizens you would like to see in your high school groups. If beginning band is all "fun and games,"

there is little hope of changing their perspective as they get older. Insist on focus. Expect the same decorum as any classroom. Silence is just as important at the beginning level as in the high school rehearsal.

**Meet the kids where they are.** If they don't have a counting system, don't know scales or fingerings, have no rehearsal etiquette and are unable to make music on their own, it isn't their fault. Teach them what they don't know and never belittle them for their lack of skill. Think of it as job security!

**Teach rhythm every day!** That means having kids using a consistent counting or syllable system and verbalizing rhythms every rehearsal. Make rhythm drills a regular rehearsal segment and verbalize every rhythm before having the student play them. Unfortunately, there is little evidence of counting when I visit rehearsals. I almost never hear students counting rhythms and seldom even hear a teacher counting aloud. At one particularly poor rehearsal, I heard the director say, "Drums, you have to count! That goes bum baba bum baba..." Don't tell them "how it goes." Make them figure it out, but use a consistent system. Mastering a rhythm system is key to music literacy. A piece can have a few wrong notes and keep going, but without solid rhythm, the music will immediately break down and stop. The goal for every music teacher should be to give kids the skills they need to make music independently. Without a way to interpret rhythm, that goal is impossible.

One of the saddest situations I recently came across was a five-piece band that showed up for music festival and none of the kids in the band could count musically. That meant they certainly could not sight-read. With only five students in the group, how could a teacher not be able to teach each of them to count and interpret rhythms? The answer is, they simply don't take time to teach basic music skills, and students are unable to make music on their own. Imagine what home practice must be like! No wonder band enrollment is down to five. Be effective and you will be popular!

**Teach musical skills, not tunes.** Use a good deal of rehearsal time to teach rhythms, scales, tone building and articulation. The college band is NOT a good model for a middle or high school rehearsal. You are not dealing with music majors who can warm up by themselves and are receiving private instruction. You must deliver "private lessons from the podium." Check every student every day for proper posture, horn/stick position, hand position and embouchure. A good warm-up procedure allows you to look at every student and correct issues. Remember, the goal is to produce independent musicians. Teaching a piece of music by rote will not accomplish that goal. Instead of saying "how it goes," let the kids learn how it goes using their musical skills, not the teacher's prompting.

**Train ears.** Something like 90% of the information going to the brain arrives via the optic nerve. Despite the implications for teaching music, often students are never asked or guided to listen during rehearsals. Without helping students hear specifics



in music (balance, blend, pitch, tone quality), their ability to listen critically will not develop. Instrumental teachers spend a great deal of time “eye training.” Much of the rehearsal revolves around reading printed symbols, often without any attention to the resulting sound. Much of a young singer’s attention goes to the text unless a skillful teacher is directing her listening to musical details. Likewise, a young instrumentalist will be more concerned about fingerings, note names or counting than listening. The maturity of a group’s sound is directly related to how well in tune they perform. The simplest music can be beautiful if it is in tune. On the other hand, out of tune music, no matter how simple or complex, is not pleasant to hear. Every rehearsal should include a tuning procedure near the beginning, and adjustments to pitch as needed throughout the rehearsal. Use of an electronic tuner is eye training. Make students listen and adjust their pitch based on what they hear. Instrumentalists should be able to identify the “beats” that result of two pitches being out of tune, and be taught to work for beatless tuning. No matter how well in tune, if balance is not adjusted so that melodies or important parts are heard, the performance will not be musical. An important part of ear training is teaching students to listen to the “big picture” and make their part fit appropriately. With the attention to visual stimuli, students need constant reminders to listen to other sections/parts. Have the students memorize a chorale and play it with their eyes closed. It’s an amazing experience.

A class period with no mention of balance or pitch shortchanges students, because there is no other class in which ear training is part of learning. Even very young children can develop critical listening skills. All students come to you with two tuners, one on either side of their head. They just need your guidance to help them calibrate.

**Fill each class with instruction.** Some teachers are able to deliver a great deal of instruction during a class period, while others just “run through” the music with no real instruction or learning taking place. The director must give prescriptions for fixing problems. It is not sufficient merely to point out wrong notes or rhythms. How can tone, balance, articulation, pitch, etc., be improved? It is up to you to give specific instructions for improvement. Remember, most students receive all their instruction in rehearsals. Don’t confuse rote teaching with instruction. Telling them “how it goes” has little value. Telling them “how to do it” and then allowing them to figure out “how it goes” is a better approach. Are your rehearsals rich with instruction that helps each individual become a better player/singer, one who will be able to make music on his/her own?

**Be careful not to practice mistakes.** Going through method books does not mean students are gaining skill. Take time to make sure everyone is playing or singing everything correctly before going on to the next lesson or line. Counting off in two’s and having ones play/sing for twos, and vice versa works well as a quick check for everyone’s understanding

**Remember, practice makes permanent!** Don’t practice mistakes! Going back to work on a section of literature should yield improvement. Simply singing or playing through may just be practicing mistakes unless the teacher stops to fix musical issues (and there are always plenty to fix). That means you must notice mistakes and address them. Saying nothing is tacit

approval; the student assumes his/her performance must be okay if the teacher doesn’t say otherwise.

**Don’t let the tail wag the dog.** Your main job is to provide music instruction for kids, not a noise ensemble for ball games. Pep band is an important entity in most schools, but it should not be what sets curriculum. You may need to delay some instruction in the fall to prepare pep band tunes, but make sure the bulk of your rehearsals are spent building music skills and performing meaningful music. Think of pep band as recreational playing. How much recreational reading does the English teacher allow in his/her class? Certainly it isn’t the main thrust of the class and doesn’t go on all year long.

**Stay on top of paperwork.** Running a music program is like running a small business. A new teacher can become quickly overwhelmed by the business end of the job. Distributing and tracking instruments and uniforms, collecting permission and/or practice slips and documenting them, handing out music and then collecting and sorting it before putting it away, tracking grades, filling out requisitions, conducting fundraisers, downloading and completing music festival entry forms... The list goes on. Music teachers must make very efficient use of “free” time, because getting behind with the business can create a nightmare and ultimately lead to dismissal, even though music instruction might be solid.

**Seek help and advice from veterans.** Think of your first teaching certificate as a “learner’s permit.” You’ll make plenty of mistakes, but you can avoid lots of pitfalls by asking for help. That doesn’t mean you can’t do things your own way. It’s just that during your first few years of teaching, you don’t know what you don’t know. Mentors, colleagues and administrators can be a huge support for your budding career. The biggest mistake you can make is assume that your music degree courses totally prepared you for your career. Great music teachers are great thieves. They “steal” ideas from mentors, clinicians, adjudicators and colleagues. They adapt those ideas to their own situation and grow professionally.

Enjoy the journey! Music teachers enjoy the power of music as a valuable ally. The personal satisfaction for both teacher and students cannot be found in other academic areas. We have the opportunity to open an entire world to our students!

*Dennis Granlie is the Editor of the Montana Music Educator Journal Cadenza. Reprint by permission.*



**National Association  
for Music Education**

Let's explore the steps cooperating teachers might take to make space in the normal operations of their classrooms to allow student teachers an opportunity to practice new strategies and techniques. I feel confident in tackling this subject because the veteran educators who welcome pre-service teachers into their classrooms are an amazing bunch - organized, skillful, and dedicated professionals. Colleges and universities desperately need that expertise. The only way it can work is if we all operate as a team.

A particular challenge is the size and diversity of our team(s). Colleges and universities with music teacher preparation programs range widely in size, resources, number of students, and observation hours required, but all require some practicum experiences. For the purposes of this article, we'll investigate the most extensive sequence of teacher training options, recognizing that in some cases suggestions may need to be condensed. The early practicum experience for music education students is observational in nature. This is their chance to watch veteran teachers in action in authentic classroom settings. Real students with real curricular content in a real environment, and that can sometimes be...interesting. If you assume that your less-than-ideal situation would not be useful or appropriate for college students to witness, think again. One of the best lessons they can learn is that no gig is perfect and great teaching can (and must) happen no matter where you are. The first step to opening their minds to the profession is to be truthful. You can help simply by welcoming college sophomores into your classroom to watch what goes on.

An intermediate practicum experience typically gives juniors a limited, closely supervised opportunity to plan and deliver small chunks of classroom instruction. This is the ideal time for students to absorb the fundamental techniques and strategies that every educator should learn. Direct modeling (do what I do) and immediate feedback/coaching are particularly effective at this stage of the game. If you want to help pass along the tried and true, this option is for you.

The advanced practicum (student teaching) poses the greatest challenge because it should no longer be an exercise in imitation and replication. It is not our role as educators to train our students to replace us, but to prepare students to surpass us. And that's the key to unlock the system. In the current scheme, each successive generation retreats within the limits prescribed by the veterans in order to fit in and secure a job. The result is a system of music education that is stagnant in spite of the best efforts of researchers. Our understanding of how people learn is continually evolving as our grasp of the mechanics of the creative process improves. It should be obvious that we know more than Lowell Mason did. We also know more than Orff, and Kodaly, and Suzuki and other 20<sup>th</sup> century luminaries. That does not mean we should dismiss their contributions. Rather, it suggests we should continually put newer knowledge into practice to move beyond where they left off.

If our colleges and universities are effective, each generation of college seniors should be equipped with knowledge and skills to which prior generations did not have access. This means that cooperating teachers for the advanced practicum will be

exposing their classes to unfamiliar methods and materials, not to mention course content that may not yet exist in the established curriculum. We're asking cooperating teachers to help teach what they never learned themselves. That sounds scary, but consider this: composition and improvisation are at the heart of Fine Arts Standards for Music. These topics are still not addressed adequately, or in some cases at all, in college and university teacher training programs. But as they come on line, pre-service teachers will need the opportunity to practice teaching these skills whether or not their cooperating teacher is comfortable with them, and whether or not the students with whom they are practicing have ever been exposed to them, and whether or not the curriculum of the school district in which they are working has adopted the standards. We cannot say to aspiring teachers, "We don't do that here so you can't learn how." If we do, we'll limit or lock down the system permanently.

Which leads me to J. Sterling Morton. Way back in 1854 he could have worked within the boundaries of the common agricultural practice of the area to fit in to the prevailing agricultural community, but instead he began to practice and teach modern methods of farming and forestry. He experimented to find or create varieties of trees that would thrive rather than simply transplanting those that prior generations recognized. And then he set a date and spread the word. April 10, 1872: prizes would be awarded to places and individuals for planting properly the largest number of trees on that day. The operative word is 'properly'. No prizes for jamming sticks into the ground willy-nilly. Morton respected the accumulated wisdom of his forebears and relied on it as the foundation from which to launch his innovative vision.

More than one million trees were planted on that day. In a practice that took hold in schools nationwide in 1882, it became the tradition for students of different grades to each plant at least one tree. Each tree that was planted was labeled with the grade, the time planted, and was to be specially cared for by that grade. Morton said, "Other holidays repose upon the past; Arbor Day proposes for the future."

Now imagine that new educational methods, techniques, concepts, and content are varieties of trees waiting to be planted. Imagine if each class in your school picked a single innovation each year to explore and cultivate with the help of a student teacher. Now imagine those innovations reaching maturity and bearing fruit in our educational system. The result could be spectacular.

Arbor Day will come in April as it always does, but right now it's a new school year, and it's time to plant.

*Carolyn Barber is Professor of Music at the University of Nebraska in Lincoln. Reprint by permission.*



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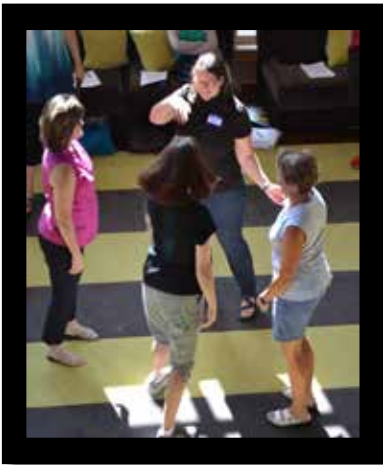


**Dr. Paige Rose**

University of Central Arkansas

September 17, 2016

9:00-12:00



## **Chapter Share Session**

*Make and Take a Tubano*

January 28, 2017

9:00-3:00



**Beth Melin Nelson**

American Orff Schulwerk Educator

April 8, 2017

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## *Department of Music*



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# 2016 FALL ArkMEA CONFERENCE



## MUSIC: Made in Many *Different* Ways

Dear Fellow Music Educators,

I hope you'll join us on Thursday November 3<sup>rd</sup> and Friday November 4<sup>th</sup> at the Hot Springs Convention Center for our Fall Conference, "Music: Made in Many *Different* Ways". There is something for every kind of music educator at this year's conference. We have included sessions on teaching classroom guitar, music from a cart, musical theatre, copyright laws, recording and sound technology, middle school music, jazz band methods, and so much more!

ArkMEA is thrilled to have Andy Beck as our Festival Chorus Clinician this year. Please make every effort to bring your students to participate in our 200 student honor choir! It will be such a memorable experience for all who attend. We are also delighted to have John Feierabend, and Paul Corbière, who will be our featured presenters for our elementary music educators! I know that both of these outstanding musicians will be giving some great insight on new concepts, and tricks to use in your classroom immediately! Finally, back by popular demand, our jam session will be led by Steve Campbell from Dancing Drum on Thursday evening.

Following this letter, you'll find everything you need to know about this year's fall conference, but please make sure you check back on our website, as new information arises. I encourage you to map out what sessions you find interesting and plan on attending those at the conference. I am very pleased to inform you as well that The Austin Hotel has undergone a \$9 million renovation, and is beautiful inside and out! The newly renovated hotel, known as The Hot Springs Hotel and Spa, is under new ownership and boasts of a beautiful lobby, updated rooms, and a friendly staff. I look forward to seeing you in Hot Springs, November 3<sup>rd</sup> and 4<sup>th</sup>, and I wish you an amazing start to your new school year!

Mrs. Amber Moss

ArkMEA Fall Conference Chair/ President-Elect

Lakeside Middle School General Music/Choral Director/NBCT-EMC 2013

# 2016 HONOR ENSEMBLE CLINICIANS

## Andy Beck- Festival Honor Chorus



Andy Beck is the Director of Choral Designs, Classroom, and Vocal Publications at Alfred Music. A prolific composer and arranger, he has over 450 popular choral works, vocal resources, and children's musicals currently in print, including the highly regarded method books *Sing at First Sight*, *Foundations in Choral Sight Singing* and *Vocalize! 45 Vocal Warm-Ups That Teach Technique*. A quick search on YouTube will confirm that Andy's music is performed by singers worldwide. Mr. Beck is in demand as a guest conductor, choreographer, adjudicator, and clinician for music educators and students throughout the United States and beyond. In recent years, he has been a commissioned composer and/or guest conductor for honor choirs of all ages, including all-state groups throughout the southeast. A fine tenor, Andy enjoys performing in and directing musical theater, singing with the North Carolina Master Chorale Chamber Choir, and has been an Alfred Music studio singer since 1992.

With a Bachelor's degree in Music Education from Ithaca College and a Master's degree in Music Education from Northwest Missouri State University, Mr. Beck is fully committed to arts education, music literacy, and choral artistry. This passion is evident, not only in his own writing, but also in the high-quality publications available through the catalog he cultivates for Alfred Music.

## Alex Amsel- Advanced Strings



Alex Amsel, Argentinian-born conductor and bassoonist, began his musical studies at age 12 upon moving to United States. Recent engagements have included Assistant Conductor for Miami Music Festival and Hot Springs Music Festival, as well as serving on the faculty of the Philadelphia International Music Festival. Amsel has also led the Rice University Campanile Orchestra and ensembles at The University of Texas and the University of Houston. His primary studies have been with Cristian Macelaru, Conductor-in-Residence of the Philadelphia Orchestra, and Stefan Sanders, Associate Conductor of the Buffalo Philharmonic Orchestra. Amsel has also been invited to participate in workshops with Larry Rachleff and David Effron.

On bassoon, Amsel has held bassoon posts with Symphony of Southeast Texas, Orchestra of Indian Hill in Boston, MA, and the Breckenridge Festival Orchestra. Amsel's engagements have included performances with orchestras such as Tanglewood Music Center Orchestra, Houston Symphony Orchestra, Austin Symphony Orchestra, Austin Ballet, Austin Lyric Opera, Roundtop Festival Orchestra, and Texas Music Festival Orchestra, among others. Amsel recently received his Masters in Music under the tutelage of Gregg Henegar at the New England Conservatory.

## Roshell Cobb Intermediate Strings



Rochell Cobb teaches orchestra at Simon, Bob Courtway, and Conway Junior High. She also assists Mrs. Fournier at Conway High School. Before moving to Conway, and taught orchestra in the Fort Smith Public Schools. Prior to her employment with Fort Smith, she did graduate studies at Pennsylvania State University. A native of Michigan, Roshell and her family moved to Conway in 1991. She attended Conway High School, during which time she was a member of the Arkansas Youth Symphony, All-Region Orchestra and All-Region Choir, as well as the All-State Orchestra and All-State Choir. As an undergraduate at the University of Central Arkansas, she received her degree in Music Education with an emphasis in both Vocal and Instrumental Music Education. She has served as a member of the Pennsylvania State University Essence of Joy chorus and Concert Choir, the University of Central Arkansas Chamber Singers, and Concert Choir and Opera Workshop. As a vocalist she has served as a member of the Pennsylvania State University Essence of Joy chorus and Concert Choir, the University of Central Arkansas Chamber Singers, and Concert Choir and Opera Workshop. As a violinist she joined the Pine Bluff Symphony Orchestra, where she still performs regularly. She also taught in Texas with the Coppell Independent School District (ISD) and Carrollton-Farmers Branch ISD. Ms. Cobb lives in Conway with her dogs, Precious and D.O.G. (Dioji).



# THURSDAY FEATURED PERFORMANCES

## RUTH DOYLE MIDDLE SCHOOL CHOIR



Ruth Doyle Middle School Choirs are under the direction of Patricia Oeste. These choirs consist of sixth and seventh grade students from Conway, Arkansas. This is a non-auditioned choir. All students are welcome! Over the years, many students have been selected from the seventh grade choir to attend All-Region. This is a great honor, as the students auditioning for All-Region are 7th, 8th, and 9th graders from the region. The RDMS choirs were guest performers at the Conway Foundation Honors Banquet in 2016 and have sung in many venues around the state.



Patricia 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 (New York Philharmonic Orchestra) and Paul Angerer (Stuttgart Philharmonic Orchestra), among many others. Patricia started teaching at St. Joseph's School in Conway, and then was hired by Conway Public Schools 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. For ten years, in conjunction with UCA, she ran the National Board Support site for teachers pursuing their certification. In 2009 she was named Yale Distinguished Music Educator. Also in 2009, she was the recipient of the Kennedy Center Teacher Fellowship, enabling her to spend a month in Washington, D.C. working on several projects coordinated by the Kennedy Center. 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. She currently teaches fifth, sixth and seventh grade general music as well as sixth and seventh grade choir at Ruth Doyle Middle School in Conway, AR. She is a past President of the Arkansas Music Educator's Association and was named to the Arkansas Music Educator's Hall of Fame in 2014.

## UCA BEARBONES TROMBONE CHOIR



The BearBones Trombone Choir is an ensemble made up of trombone players from all across the University of Central Arkansas campus. The group has performed at high schools and regional festivals throughout the mid-south. Most recently, the BearBones performed at the 2015 American Trombone Workshop hosted by the U.S. Army Band and held in Washington D.C. It meets once a week and plays repertoire written specifically for trombone ensembles from 4-16 voices as well as arrangements of pieces written for orchestras, choirs, rock bands and more.



Justin Cook is the Assistant Professor of Trombone at the University of Central Arkansas where he serves as he teaches studio trombone and is also a member of the Phantom Regiment Drum and Bugle Corps Brass Staff. Previously, Cook worked at Flower Mound High School in Flower Mound, TX and was on faculty at Tarleton State University. Justin Cook holds a Bachelors and Masters Degree from Northern Arizona University, and is currently working toward his Doctor of Musical Arts degree at the University of North Texas. He has studied with David Vining, Jan Kagarice, Vern Kagarice and Tony Baker.

## 2016 CONFERENCE REGISTRATION

Pre Registration (add \$15 after 28 October)

<b>Member</b>	<b>\$ 65</b>
<b>NonMember</b>	<b>\$ 85</b>
<b>Students</b>	<b>\$ 10</b>
<b>Retired</b>	<b>free</b>

**Membership fees \$ 121 NAfME (retired \$ 60)**

**Membership fees \$ 116 ASTA (senior \$65, dual \$162)**

Registration forms are available at [www.arkmea.org](http://www.arkmea.org)

# FRIDAY FEATURED PERFORMANCES

## SOUTHSIDE CONCERT CHOIR- BATESVILLE



The Southside Concert Choir is a model of hard work and excellence. Mrs. Angie Weaver and Mr. Adam Prince motivate their students to be the best they can be on and off the risers. As a result, this group has consistently achieved sweepstakes by making straight 1's at the region and state level Choral Performance Assessment. Their hard work and determination has catapulted them to being one of the best choirs this state has to offer at the high school level. This group travels and sings all over the state, as well as out of Arkansas, on many occasions. They perform several concerts throughout the year, along with several performances of their annual madrigal dinner in December that has become a community staple for the last 21 years.



Angie Weaver received her Bachelor's degree from the University of Central Arkansas and her Masters from Arkansas State University.

Angie's professional honors include: NE Region Director of the year 2000 and 2005, ARACDA Secretary/Treasurer, and currently President-Elect for ArkCDA. She is extremely proud to have five former students now directing choirs of their own. She resides in Batesville with her four children and her husband who teaches and coaches as well.



Adam Prince holds a Bachelor's in Music Education from the University of Central Arkansas where he studied under John Erwin, Ryan Fisher, and Martha Antolik. Adam's

choirs have received continuous superior ratings at region and state Choral Performance Assessment. Adam is also the music director for Floral Baptist Church. He resides in Floral with his beautiful wife, Courtney.

## CLANCEY FERGUSON



Clancey Ferguson, from Mountain View, Arkansas, is a nuclear powered bundle of musical talent. Her fiddle playing is huge. She is full of hot licks and strong chops while remaining musically tasteful. Her vocals are equally powerful and she has the stage presence of a seasoned performer. Despite her tender age, Clancey has amassed an impressive list of appearances including playing on stage with Rhonda Vincent on numerous occasions, performing with Buck Trent on his show in Branson, Missouri, playing with the Sally Mountain Show at Queen City, Missouri, interviewed by Chelsea Clinton for NBC Nightly News with Brian Williams, and interviewed by Chris Jones for Sirius XM Bluegrass Junction. She recently played with Michael Martin Murphey on Woodsongs Old-Time Radio Hour. She is the 2012 Arkansas State Junior Fiddle Champion, the 2013 Arkansas Junior Contemporary Fiddle Champion, the 2013 Arkansas State Fair Overall Instrumental Soloist Youth Talents Competition, the 2013 Arkansas State Fair Youth Talent Competition Grand Champion, the 2014 Arkansas State Junior Contemporary Fiddle Champion, and also was voted the Ozark Folk Center "Musician of the Year". She has performed at various bluegrass shows and events throughout Arkansas, Louisiana, and Missouri.

# 2016 CONFERENCE KEYNOTE SPEAKERS

## Dr. Constance McKoy

### “Envisioning What Music Education Can Be”



Connie McKoy is associate professor and Director of Undergraduate Studies in the School of Music at the University of North Carolina at Greensboro (UNCG). She holds a B.M. degree from the Oberlin Conservatory and master's and Ph.D. degrees in music education from UNCG. For

twenty years, she served the children of North Carolina as a lead teacher, elementary general music teacher, and elementary, middle, and high school choral director. She was visiting assistant professor of music at the University of Southern Mississippi where she directed the University Concert Choir and taught secondary choral methods. Dr. McKoy has presented research papers, clinics, and workshops at state, regional, national, and international music conferences. She has published in several prominent professional music research journals, has served on the editorial board of *The Music Educators Journal*, and currently serves on the editorial board of *Update: Applications of Research in Music Education*. With Vicki Lind, she recently co-authored the book *Culturally Responsive Teaching in Music Education: From Understanding to Application*. Dr. McKoy has been conductor/clinician for elementary, middle, and high school all-county choruses across her home state of North Carolina and in 2010, she conducted the North Carolina Middle School All State SSA choir. She has Level III certification in Orff Schulwerk pedagogy and has taught recorder for Level I and II Orff training courses. Dr. McKoy is a Past President of the North Carolina Music Educators. In 2014, she received the Distinguished Alumni Award from the music education department of the Oberlin Conservatory of Music. She is currently the Chair of the Society for Music Teacher Education.



## Dr. John Feierabend

### “Endangered Musical Minds”



John Feierabend is considered one of the leading authorities on music and movement development. He is Professor Emeritus and former Director of Music Education at the University of Hartford's The Hartt School. He is committed to collecting, preserving and teaching the diverse folk music of our country and to the understanding and enjoyment of classical music. His curriculums of tonal, rhythmic and expressive experiences develop musical sensitivities and literacy. He is a leading authority on music and movement development in children. Dr. Feierabend's teaching provides thousands of teachers and their students with the materials and techniques to help build community through music by involving enthusiastic participation of all people. His approach strives for all people to become tuneful, beatful and artful through two researched based and developmentally appropriate pedagogical methods; First Steps in Music, and Conversational Solfege.



# Finding the Exceptional in All Your Students

Jann Knighten  
Guest Article

The bell has rung. The new school year has begun. All the beautiful little faces pour from the buses, cars, and vans glowing with the anticipation of a new school year and new adventures. Their clothes are new. Their backpacks are filled with new school supplies and when they enter your class, that aroma of freshly sharpened pencils will fill the air. Some will be taller, some will be more mature, and some faces will be new. But all are happy to see you, their music teacher. Because unlike their other new teachers, they already know you and you know them.

All human beings constantly evolve. Therein lies one of the major challenges that teachers face daily in constructing positive, effective learning environments for our students to be successful. And there are so many factors to consider. Does Sally like to sit in the front of the room? Does change make Joey feel confused and agitated? Do the twins, Ned and Nan, always need to sit beside each other? Does Billy need a buddy because he sometimes gets confused with directions? All these students have special needs yet none have an IEP or 504. Every single child in each of your classes possesses some unique quality that will allow him or her to be more comfortable and feel safer in trying new experiences and learning activities. In a classroom, as in life, there really is no “normal”. Each human being is unique and, as teachers, it is our job to see each child’s potential.

If we step back and take a broad look at our students in a classroom, we view those students as uniquely different from the other students. We recognize they are “special” because they have a document to substantiate their (dis)ability. Likewise, it is so easy to overlook the needs and attributes of the students who have not been assigned official labels. Putting labels on students is a two-fold danger. For the students who have no “label” we assume they have no differentiated learning needs and that they are normal (whatever that is.) These assumptions couldn’t be further from the truth. “Children can be limited in their musical development by low expectations associated with their labels, particularly labels associated with intellectual disabilities. The musical development of almost all students, regardless of labels assigned to them or their group membership, is dependent on their experiences in music classrooms.” says Judith Jellison in her book *Including Everyone*. And you as their teacher are entirely responsible for structuring those experiences into meaningful, lifelong musical experiences. The answer lies in constructing a universal curriculum with lesson activities that apply to every child in your classroom regardless of labels.

There are several new books that have been released this spring that directly address the issue of teaching students in a “label free” environment and structuring your curriculum to meet the needs of all students in your classroom. *Winding It Back: Teaching to Individual Differences in Music Classroom & Ensemble Settings* edited by Alice Hammel, Roberta Hickox, and Ryan Hourigan discusses the importance of setting up your curriculum so that all children have access to meaningful

experiences. Through a process called “winding” (based in part on Universal Design for Learning) you as the teacher can establish goals for your students by 1) honoring the individual learning needs of all students; 2) providing multiple access points and learning levels; and 3) provide adequate conditions for simultaneous learning. In reality, you already do this. However the book provides concrete strategies for teaching students in pre-school through multiple high school ensembles using these three principles. Six of the ten chapters target primary and elementary level musical experiences but teachers reading these chapters who are “outside of the box” thinkers will immediately recognize opportunities to incorporate these methods into their middle or high school music classes. Chapters eight, nine, and ten scaffold on strategies suggested in the first six chapters with emphasis on the use of vocal skills to build musicianship.

I’ve already quoted from a new book titled *Including Everyone* by Judith A. Jellison. Dr. Jellison is a very well respected researcher and advocate for exceptional children in the public school music classroom. As Judith’s book states in the preface “This book is not so much about how to teach as it is about how to think as a teacher confronting a variety of learning challenges.” The beauty of this book is that Jellison challenges you to look at the individual students in your classroom as children with unique strengths and needs that you can use to build a lifelong love of music. She takes you through the process of thinking systematically about the students, the purpose of your curriculum, and how to take what you already do to create a more long lasting and deeper involvement with music. There are multiple resources at the end of the book and she references her website at the Center for Music Learning ([cml.music.utexas.edu/online-resources/disabilities-information/introduction/](http://cml.music.utexas.edu/online-resources/disabilities-information/introduction/)) where you will find great information about working with all students.

As you sit down to create those musical goals for all your students, you may want to peruse these two books. As one of my fantastic principals said to us at the first faculty meeting many years ago “Parents don’t keep the best kids at home and send you all the others. They send you the best they’ve got. And it’s your job to teach them the best you can.” We chose this profession because we love teaching, music, and children. Hopefully, these books will provide inspiration to you in designing creative, imaginative, musical learning experiences for those eager faces looking to you for the magic that only music can evoke.

*Jann Knighten teaches Music Education classes, including “Music for Special Needs Children” at the University of Arkansas in Fayetteville, Arkansas.*

# 2016 CONFERENCE SCHEDULE AT A GLANCE

## Thursday November 3<sup>rd</sup>

### **9:00a.m.-Keynote**

*Dr. Constance McKoy*-"Envisioning What Music Education Can Be"

*Key: E=Elementary, G=General Music, B=Band, C=Choral, O=Orchestra and T=Technology*

*Please continue to check the ArkMEA website as times may change.*

### **10:00a.m. Sessions:**

#### **"If I Knew Then What I Know Now..."**

*Dr. Sarah Labovitz*

A panel of veteran music educators will discuss a variety of topics, providing guidance and advice to the younger generation. Possible points of conversation include relationships with administration, co-workers, and parents, inspiring challenging students, the balance between work and the rest of life, and much more! There will also be a question and answer session so that those new to the profession can pick the brains of those more seasoned. Panelists are to be announced at a later date but will be representative of instrumental, choral, and general music classrooms. (*Audience: Collegiate*)

#### **"Affirming Our Students' Musical Lives"**

*Constance L. McKoy & Vicki R. Lind*

Cultural diversity has become a hot topic in the United States as the country struggles to adapt to rapidly shifting demographics. This struggle is particularly evident in education where cultural diversity is often seen as an impediment to high quality education in public school. In this session, we will explore how our students' learning in music is impacted by their cultural backgrounds, beliefs, and orientations. We will describe how we can draw upon our students' unique musical experiences to bring new life to our programs. Using video clips, we will hear from music teachers who describe how their music programs have been revitalized by using knowledge of their students to design music experiences that are more culturally relevant and meaningful. (*Audience: ALL*)

#### **"Becoming Tuneful, Beatful and Artful through Singing In Lower Elementary Grades"**

*John Feierabend*

This uplifting session will provide teachers with excellent examples of singing games and songtales that have the power to open your ears and minds to what is artful in music with the use of pitch exploration, vocal warm-ups, Echo and Call and Response Songs, plus Simple Songs will be used. Target Group: Pre Kindergarten through Third Grade (*Audience: E*)

#### **"When It's All About That Bass-But I'm Treble"**

*Dr. Jaclyn Johnson*

This research was inspired the clinician's own personal struggles, as a beginning choir director, with teaching high school male singers. During this interest session, Johnson will briefly discuss the survey findings in order to demonstrate the need for research in this area. Then, she will give a variety of pedagogical solutions to common problems dealing with the high school male voice, with special regard to the previously mentioned issues. While these strategies will be geared towards the female teacher, they are equally transferable to male teachers, as they deal with common vocal issues, and can benefit every educator age bracket from college student to seasoned professional. (*Audience: C*)

#### **"Effective Strategies for Teaching Jazz to Beginners"**

*Dr. Mike Steinel*

Mike Steinel, the author of *Essential Elements for Jazz Ensemble*, will present a natural approach to teaching improvisation to young musicians, and provide tools and techniques for educators with little or no experience in jazz. Effective strategies and clear "step by step" approaches will be demonstrated, with the main focus being: beginners. (*Audience: B*)

11:00a.m. Sessions:

#### **"Classroom Management- Discipline, Automated Assessments, Lesson Planning and Customization"**

*Otto Gross*

The planning process can be streamlined by making use of the Quaver K-5 and the Quaver 6-8 General Music Programs. Automated assessments, easy curriculum customization, and engaging activities for your students help make lesson planning fun again! Save precious time and build a collection of resources that will help you efficiently manage your classroom. (*Audience: E, G, T*)

#### **"Becoming Tuneful, Beatful, and Artful through Movement In Lower Elementary Grades"**

*John Feierabend*

This energized session will provide teachers with excellent examples of movement activities with and without classical music that have the power to open your hearts and minds to what is artful in music. This clinic will help develop expressive sensitivity to music; moving with formal structure and developing a competency in maintaining beat in groups of 2 and 3. Target Group: PreK -Third Grade (*Audience: E*)

#### **"How to Practice"**

*Andrew Paney*

This session will examine research on musical practice sessions, both instrumental and vocal. We will address questions like: Is it better to practice for several hours straight or to break your sessions up into smaller units? How do you avoid reinforcing mistakes in your practice sessions? How many hours do you need to practice to be an expert? What practice approaches help you learn a lot in a short amount of time? How can you build memory skills and



## 2016 CONFERENCE SCHEDULE AT A GLANCE

learn deeply? Do practice journals help? Anyone who is currently taking lessons or preparing music for performance (as a soloist, in an ensemble, or as a conductor) can benefit from information about how to practice. (*Audience: All*)

### **1:30-2:30p.m.: Thursday Featured Performances**

#### **2:30p.m. Sessions:**

##### **“Mock Interviews”**

*Dr. Sarah Labovitz*

A panel of music professionals will provide session participants with the opportunity to have a mini mock interview. Come get immediate feedback on the first impression you are giving potential employers. Both verbal and nonverbal communication will be addressed so that you are ready to hit the job market. Be prepared to answer some general interview questions and feel free to bring a hard copy of your resume and cover letter for feedback on those as time permits. (*Audience: Collegiate*)

##### **“Teaching and Rehearsing the Middle School Band”**

*Marguerite Wilder*

The ultimate goal of a rehearsal is an artistic performance. The daily routine starts with warm up exercises and the practice of fundamental exercises that address the components of the music that will be used in the concert literature. The use of appropriate scales, chord studies, chorales plus rhythmic and technical exercises will be addressed. Young instrumentalist need an understanding of the structure of their band literature. They need to understand how rhythm, melody and harmony combine in their ensemble performance. The use of lead sheets and practice loops facilitates student understanding how their individual part relates to the whole of the music. (*Audience: B*)

##### **“Using Classical Music to Teach Rhythmic and Melodic Literacy”**

*John Feierabend*

This session will share wonderful classical selections for developing rhythmic and melodic listening/reading/writing skills in elementary through middle school aged children. Participants will sing/dance/play/laugh their way to music literacy with this excellent music literature (*Audience: E*)

##### **“Fast and Efficient Score Study: How to Get the Most Bang for your Buck”**

*Dr. Thomas Dickey*

This session will provide a systematic yet practical approach to score study; a synthesis of score study techniques learned from previous teachers; and a correlation between score study and rehearsal strategies. (*Audience: B, C, O*)

#### **3:30p.m. Session:**

##### **“Turning your Nightmare into a Dream- Being Your Own Sound Engineer”**

*Neal Moss*

In this 2-part session we will be turning your tangled nightmare of mic cables, inputs, knobs, and phantom power into dreamy knowledge of connectivity you can use in program today. Part 1

will focus on understanding the equipment and making it all work together so you can get you started in recoding, or amplifying sound for your specific needs. (*Audience: All*)

#### **4:30p.m. Session:**

##### **“Living the Dream-Sound Studio Techniques 101”**

*Neal Moss*

In this 2-part session we will be turning your tangled nightmare of mic cables, inputs, knobs, and phantom power into dreamy knowledge of connectivity you can use in program today. Part 2 will focus in more detail about how you can sculpt you sound with simple hardware/software adjustments and microphone placement techniques. (*Audience: All*)

#### **7:00p.m. Session:**

##### **Jam Session**

*Steve Campbell*

Please join us in a fun, interactive music-making session. Bring your own instrument and join right in!

## **Friday November 4<sup>th</sup>**

#### **9:00a.m.- Keynote**

*John Feierabend*- “**Endangered Musical Minds**”

#### **10:00a.m. Sessions:**

##### **“Engaging, Efficient, and Economical technology tools for the music room”**

*Carrie Martens*

This session would explore 4-5 specific applications or software tools that are free, user friendly, and supported by all operating devices (Mentimeter, Kahoot, Padlet, Google Apps, etc). For each application, participants would first experience the program from the student perspective in an interactive mini-lesson before exploring its functionality. The focus of the session would be centered on the use of these tools in the music classroom for assessment and student engagement, but the presenter would also provide attendees with a link to supplemental how-to help guides for each. (*Audience: T*)

##### **“You Too Can Be A Winner With Beginners”**

*Marguerite Wilder*

This clinic provides sequenced activities to enable students to assimilate the content and skills to become musically literate by using musical decisions for rehearsals. From the choice of management skills, warm-up activities, through the teaching of beginning band literature will be demonstrated. The acquisition of listening skills, rhythmic and melodic reading, composition, and improvisation in an intuitive manner will increase your band’s musical literacy. (*Audience: B*)

##### **“Becoming Tuneful, Beatful, and Artful In Upper Elementary Grades”**

*John Feierabend*

In this session participants will experience movement and vocal activities intended for students in mid to upper elementary school. The use of canons and song tales are presented to further develop

## 2016 CONFERENCE SCHEDULE AT A GLANCE

good vocal technique through vocal warm-ups, fragment singing, whole songs, and part-singing. Playground games and song-dances are great to further develop beatful skills with fun challenges to coordinate the beat with objects and people. (*Audience: E, G*)

### **“Stronger Together Through Composition: Composing in the Large Ensemble”**

*Dr. Daniel Abrahams*

This session introduces composition within the school large ensemble as a way of connecting school music and the music students listen to outside of school. The compositional activities discussed will connect to who students are as musical people through authentic activities that are socially, culturally, and contextually inclusive of their needs.

The concept of informal music learning provides a framework that connects to the artistic processes of the Core Music Standards and develops necessary 21st Century skills. Informal music learning is often connected to popular music and how pop musicians learn through unstructured learning environments. Lucy Green notes that the process connects well with students, increases motivation in, and attitudes regarding the efficacy of school music classes. The session will provide strategies for arranging one composition that the entire large ensemble would work and perform. (*Audience: B, C, O*)

Research Session-TBA

*Sheri Cook-Cunningham*

### **11:00a.m. Sessions:**

#### **“Four Strings, So Many Possibilities”**

*Mike Christiansen*

In this session, noted music educator, Mike Christiansen, will present material that will greatly assist in teaching classroom ukulele. Topics include: what you’ll need to get started, teaching sequential technique and curriculum, teaching accompaniment and solo skills, repertoire, and implementing blended learning and ukulele ensembles. Whether you are new to teaching classroom ukulele, or a seasoned instructor, there will be something here for you. (*Audience: E, G, T*)

#### **“Drumming in the Elementary Music room: Something for the Little Guys”**

*Paul Corbière*

Hands on session! Basic drumming skills explored with participants reviewing proper tone techniques from a pedagogical approach. We will explore kid-friendly rhythm games and fun activities designed to help youngest elementary students with basic techniques, beat keeping skills, and stamina. (*Audience: E, G*)

#### **“Ditch that Method Book”**

*Dr. Danni Gilbert*

Designed for elementary through high school band directors, this session explores opportunities for students to create, perform, and respond using free, online resources rather than traditional method books or sheet music. By using budget-friendly technologies to promote activities such as composition and arranging, students develop their musicianship as well as essential 21st Century Skills

in a student-centered learning environment conducive for the needs of all students. (*Audience: B, T*)

### **“Lights, Camera, Action- Stepping into the World of Musicals”**

*Jeremy Clay*

Join us in this session as we sing and dance our way to success in producing a school musical. All the tricks will be given to all as we explore some of the best musicals for high school, junior high, and middle school levels. Budget issues will also be addressed, as well as instrumentation for the production you want to put on! (*Audience: G, C, B, O*)

### **“Research Session”-TBA**

*Dr. Sheri Cook-Cunningham*

### **1:30 and 2:00p.m. Featured Performances**

#### **2:30p.m. Sessions:**

#### **“Happy Jammin’” Part 1 of a 2 part session**

*Paul Corbière*

Hands on session! Participants will explore ways to incorporate Orff instruments and recorders into a drumming ensemble. In a step-by-step process, participants will practice combining more complex rhythms and different instruments to create multi-instrumental ensemble pieces that introduce concepts such as form and improvisation. Ideas to modify these ensembles to the instrumentations they already have in their classrooms will also be examined. (*Audience: E, G*)

#### **“Music Improvisation Anywhere: Helpful Tips for Multi-School Teachers and Teachers on a Cart!”**

*Erica Kupinski*

Vocal and instrumental improvisation activities enrich music curricula and promote music literacy development in students. But what do you do if you have multiple schools and classrooms, or worse, you don’t have a music classroom at all? Come experience an interactive presentation that will help you fully implement the Creating Artistic Process with students in your music classroom wherever that may be! Participants will gain experiences integrating rhythmic, melodic, and harmonic improvisations in fun and engaging music lessons with flexible environments in mind. Repertoire will include traditional American folk songs, the Blues, selected world music excerpts, and more. (*Audience: E*)

#### **“Piecing Together the Pedagogy Puzzle: Kodály and Orff Meet Quaver Music Interactive Technology”**

*Otto Gross*

How can you integrate best practices from many different pedagogical approaches at the same time? Learn how Quaver’s Marvelous World of Music can help you fill in the missing pieces of the puzzle! Interactive screens, games, assessments, and mobile elements can help you create learning activities that fulfill many student learning objectives. Experience the new Orff and Kodály tools that guide students as they sing, play, improvise, compose, read, and notate music. (*Audience: E, G, T*)

## 2016 CONFERENCE SCHEDULE AT A GLANCE

### **“1, 2, 3-DON’T Copy Me”**

*Jacob Richardson and Maria Pinkerton*

This session will provide you with updated and accurate information on copyright laws. It will clarify common myths about educational use of copyrighted material. Topics will include use of text and printed music, audio/video recordings, and how to avoid the US Copyright Office. *(Audience: All)*

### **“Just a Small Town Girl”**

*Clancey Ferguson*

Join Clancey in a fun, interactive session with the Princess of Bluegrass herself!

*(Audience: All)*

### **3:30 Sessions:**

#### **“From BAGs to Riches” Part 2 of a 2 part session**

*Paul Corbière*

Hands on session! Participants will explore ways to incorporate Orff instruments and recorders into a drumming ensemble. In a step-by-step process, participants will practice combining more complex rhythms and different instruments to create multi-instrumental ensemble pieces that introduce concepts such as form and improvisation. Ideas to modify these ensembles to the instrumentations they already have in their classrooms will also be examined. *(Audience: E, G)*

#### **“So... You’re The One That Will Be Teaching the Guitar Class”**

*Mike Christiansen*

In this session, noted guitar educator, Mike Christiansen, will present material that will greatly assist the educator that is teaching classroom guitar. Topics include: teaching sequential technique and curriculum, repertoire, implementing guitar ensembles, and national standards content. Whether you are new to teaching classroom guitar, or a seasoned instructor, there will be something here for you. *(Audience: E, G, T)*

### **“Learner Centered Instruction in a Rehearsal Setting”**

*Dr. Ken Goff*

Teacher organizations have encouraged the use of learner-centered instruction in all classrooms. Learner-centered instruction has been linked to the development of problem-solving and critical thinking skills. This session will offer techniques and ideas to incorporate learner-centered instruction into daily rehearsals. *(Audience: C, O, B)*

### **“Making Music in a Digital Sandbox”**

*Dr. Daniel Abrahams*

What is a makerSpace? How might the addition of a MakerSpace in your music classroom increase musical understanding? How might we turn STEM into STEAM? In this hands-on session we will be experimenting with Makey Makey - an invention kit for the 21st Century and many conductive materials. You will turn everyday objects into music instruments and combine them with the internet and learn how to code using MIT’s Scratch. Come invent with us. Attendees will need a laptop computer and headphones for this session. *(Audience: T)*

### **4:30 Honor Ensemble Performances**

(IN PERFORMANCE ORDER)

Intermediate Strings

Festival Honor Choir

Advanced Strings



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# Why music?

MUSIC HELPS  
educate the whole student.

Music education shapes the way our students understand themselves and the world around them. It allows for deep engagement with learning. It nurtures assets and skills that are critical to future success, including creativity, curiosity, determination, and motivation. In other words, music helps develop the student behind the score.

## Emotional Awareness

Students learn to express themselves in multiple ways and become more sensitive to the preferences and feelings of others.

## Reflective Learning

Students reflect on failures and successes through the creative process, and derive a sense of their own competencies, interests, and challenges.

## Process Orientation

Students develop the ability to consistently refine their thinking as part of the creative process, developing an ability to re-evaluate goals and objectives and, if needed, adjust their approach to the objective.

## Decision-Making

Through both the creative and reflective learning process, students gain greater capacity to question, interpret, and influence their own lives.

## Grit

In a high-level performance environment, hard work and dedicated practice predict success far more than innate ability. Music performance offers opportunities to fail. Students learn the value of persistence, and of working hard for an uncertain outcome.

## Multiple Ways of Knowing

Music study promotes fluency in knowledge systems beyond the linguistic and mathematical, enabling a deeper and broader understanding of our world and of the human experience.

To learn how you can support your school's music education program ask your music teacher and visit:

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FALL 2016 CLASSES



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Beginning Piano

Intro to Piano Group

Woodwind Weekend  
Double Reed Rally, Flute Fest,  
Saxophone Celebration, & Clarinet Day

Afro - Latin  
Hand Drumming

Children's Choir

Guitar Group

HS All-Region  
String Workshop

Suzuki Music School

Private Lessons

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[communitymusicschool.uark.edu](http://communitymusicschool.uark.edu)



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# Taking it to the Schools: Community Arts Engagement in the Classroom

April Shelby and  
Kristen Salinas

## ***State Policy Pilot Project***

(from: ArkansasForTheArts.org): “Formally launched in August 2014 at the National Conference of State Legislators’ Legislative Summit, Americans for the Arts’ State Policy Pilot Program includes ten state teams seeking to strengthen arts education by advancing state policy. The states included are: Arkansas, Arizona, Massachusetts, New Jersey, Wyoming, Michigan, North Carolina, California, and Minnesota.”

***Objective and Implementation:*** Through a three-year engagement each state team will work towards specific objectives, resources, and outcomes that they seek to impact. With issues ranging from teacher effectiveness and high school graduation requirements to Title 1 funding and equitable implementation of state policies. Americans for the Arts will support each state with customized coaching and technical assistance throughout the three-year pilot, via web-based tools and site visits, and grants of at least \$30,000 to each state effort.

***State Policy Program Description:*** Americans for the Arts has launched a three-pronged strategy that will help influence implementation of federal mandates or programs at the state level; expand state support of arts education in policy and appropriations; and impact local access to arts programs and instruction for students.

Strategy 1: Data Collection/Planning Phase

Strategy 2: Working with States

Strategy 3: Networking and Knowledge Sharing

An annual state symposium of leaders across many state agencies meet to discuss education policies with peers, and gain insights from policy experts. Attendees can share examples of what is and is not working in their state. The Arkansas State Team includes: Lana Hallmark (Arkansas Department of Education Fine Arts Coordinator), Joy Pennington (Arkansans for the Arts), Craig Welle (Arkansas Learning Through the Arts), and Kim Wilson (Arkansas A+).

What does this all mean for music education in Arkansas? During the summer of 2016, Arkansas fine arts educators were able to participate in “Taking it to the Schools,” a community arts engagement project that can assist in enriching K-12 curriculum and engagement, and exposing our students to musicians and artists in their own home state. There are three main goals for this arts initiative: 1. To further develop knowledge of the Arkansas

Fine Arts Frameworks by providing Arkansas-specific resources to teachers, 2. To build relationships between schools and community arts organizations, 3. To form the basis for regional arts advocacy and collaboration.

A panel of K-12 fine arts classroom teachers and teaching artists from across Arkansas met in Little Rock this past March to assist in getting the word out on this initiative. These educators planned 27 summer professional development presentations to be held across the state. We each created an instructional module for classroom use that fit into a template adapted from the Model Cornerstone Assessments of the National Core Arts Standards. Each module includes alignment to the Arkansas Fine Arts Frameworks, as well as opportunities for community arts engagement in our classrooms (sometimes available through Arkansas Arts Council grant funding). Each summer workshop was presented by an Arkansas arts educator partnered with a community arts teaching artist as a co-presenter. The 27 workshops were hosted by 17 different community arts organizations around the state.

For example the Symphony of Northwest Arkansas (SoNA), a member of the AAC Arts in Education Roster, is working to create more access to the arts by providing music workshops in eight elementary schools in the Northwest Region this 2016-2017 academic year. To date, SoNA has reached over 5,000 students in Northwest Arkansas through its education programming. ImagiMusic is a collaborative effort between SoNA and the schools with the goals of delivering integrated arts education tied to core curriculum and equipping teachers with the skills, resources, and confidence to implement arts integration strategies in their classrooms. The ImagiMusic residency is a year-long program with a total of 12 days at each school, which includes workshops with SoNA musicians and embedded professional development for teachers.

ImagiMusic is designed to expose students to the arts through live music, visual arts, drama, and literature in the form of in-classroom workshops by bringing a teaching musician (SoNA’s education director) and other professional musicians (with their instruments) into third grade classrooms. The embedded professional development portion of ImagiMusic is designed to work with teachers in one-on-one situations in the classroom to develop their knowledge and understanding of how arts integrated lessons can enhance student mastery of common core subjects and concepts. One teacher participating in the 2014-15 ImagiMusic program commented: “The connection between music, art and literature is rock solid. I see unlikely students offer brilliant ideas in defending their creative choices in small groups.”



Students work one-on-one with SoNA musicians to explore, create, and utilize multiple art forms to master grade level concepts. In the “Taking it to the Schools” teacher professional development workshops this summer, teachers explored a module entitled, “Creating Setting Songs.” The goal of this fourth grade level module was to compose 3-part songs based on the setting of paintings from Crystal Bridges Museum of American Art located in Bentonville. Teacher participants played dramatic movement games, explored literature through soundtracks, learned about enhanced story visuals, and composed songs all the while utilizing music from the symphonic repertoire, incorporating music terminology and conducting.

Teachers also learned more about access and funding community arts organizations’ visits in their schools. ImagiMusic is provided cost-free to partner schools through funding by The Walmart Foundation, The Walton Family Foundation, the Arkansas Arts Council, and Friends of SoNA. It was incredibly exciting to be apart of this endeavor. The outlets for creativity in these sessions was grand; community artists can bring so much into our

classrooms. The possibilities are endless with local and state-level artists coming into our classrooms to bring an extra layer of musical connectivity and imagination!

To learn more about ImagiMusic visit [www.sonamusic.org/imagimusic/](http://www.sonamusic.org/imagimusic/). To view the modules created by Arkansas music teachers and other fine arts resources contact Lana Hallmark (ADE) at [lane.hallmark@arkansas.gov](mailto:lane.hallmark@arkansas.gov) or visit [www.adecreate.pbworks.com](http://www.adecreate.pbworks.com) or [www.arkansased.org](http://www.arkansased.org). View the Arkansas Arts in Education Roster to see bios/fees on artists available through Arkansas Arts Council grant programs at [arkansasarts.org](http://arkansasarts.org).

*April Shelby currently teaches 7-12 grade band in Springdale, and is the current President-Elect for ArkMEA (Jan 2017).*

*Kristen Salinas is flutist and Education Director for the SoNA - Symphony of Northwest Arkansas.*



## Holding On

When I was teaching at the University of Alabama at Birmingham, our little faculty brass choir was made up mostly of faculty from across campus (a chemist, an ophthalmologist, a computer science guy, etc). The other trumpeter was a neurologist at the teaching hospital, who I asked about the emerging (at the time) MRI research and what he thought about listening

to music as a measurable brain activity. He was quick to say (again, as a Ph.D., M.D. neurologist at a major medical school) that while it was true that there's something like electrical energy in the brain as it functions, the pathways are so dense, cross-sectioned, and multilayered that almost anything (or conversely, almost nothing) can be inferred. The question came about because it seemed an effusive number of voices were opining that MRIs were going to change everything, and music research sessions were full of colorful, alluring images of how brains may respond when listening to Mozart. I was reminded of this in reading the recent news (NY Times, 28Aug16) that hasty brain activity scans for injudicious research seem to be under a dark cloud as frequent statistical and interpretive errors with the display of the resulting pixels have been exposed by those who actually understand the software used to read neural activity.

My favorite example of the debunking of some of the pop-research was done with a dead fish (a lifeless salmon) by psychologists at the University of California and Dartmouth. It seems photographs of humans in differing social situations were held up in front of the flaccid fish (I am not making this up) and neural activity was still detected by the software. Talk about false positives.

Also among the inescapable unearthing of the ridiculous, the news popped up again that editors of the Oxford Junior Dictionary have replaced words from nature (for example "pasture" and "fern") with words like "celebrity" and "blog" and indeed it seemed that outrage - or at a minimum, "huh?" - was a logical response. Trying to hold the line against the encroachment of societal self-embarrassment (celebrity?) and here today, gone tomorrow "wired" life (blog?) has been an involuntary, reluctant preoccupation of mine. I don't like to think of myself as a cranky Luddite; I probably read more than my share of news, mostly online, have fixed many a computer as I have botched them up, and am modestly Unix-savvy - but a dedicated Facebook and Twitter person I am not. None of us has a crystal ball as to what is or isn't likely to be genuinely useful in the long term, although

I admit to once needling our professional organization leadership about the ridiculousness of another point and click your way to creativity program that was being widely promoted a few years ago, causing a minor kerfuffle and then noting that company was, not surprisingly, no longer in business a few months later.

Poking around on screens, large or small, is probably not the best path, especially for little ones. In my hundreds of visits to music classrooms to visit student teachers, it seems clear there are two camps: the smart board folks, and the participation people. There are gradations of course, but we know who we are.

One better argument is that music teachers are on the artistic front line, and artists will be (are always) the first to evolve - in this case, devolving or defaulting to a slower, more reflective approach to the world. It's our subject and responsibility to convince students (and not inconsequentially, parents and administrators) that kids capacity for introspection is greatly enhanced by participatory, personal contact with actually making music. Learning to be comfortable with one's own thoughts and responses is part of growing up, and we can acknowledge that a capacity for a little solitude is a good thing. Few things are more

Editors of the *Oxford Junior Dictionary* have in recent years decided to **remove** a whole set of traditional words, including "acorn, buttercup, heather, pasture, fern, moss, mistletoe, and willow" (among many others) from the latest edition. Curiously, the editors apparently believe kids today don't need to know what natural things are.

What they need (according to the editors) and have **replaced** them with, are words like "celebrity, chatroom, blog, cut-and-paste, attachment, and voice mail."

pleasurably introspective than listening to a favorite piece of music, blissfully in tune with something that moves you, and all alone in the experience.

Children that get to make music -- to sing, sing alone, move, create, have a richer experience than the video and smart board lesson kids. Yet as the "all technology is good" movement has swept through schools, we see classrooms running virtually all their activities and lessons via the projector. It's true- kids (and adults) will stare at screens. The challenge continues to be trying to understand why it is the way it is, and how our sometimes bloated educational bureaucracy gets away with continuing to fatten itself on the latest whiz-bang ideas like unquestioned implementation of someone's idea of "technology" (and of course tests, and pep rallies *for* tests - strange but true), while hurting so many music programs.





# UAFS *Music* AUDITIONS

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Jazz Catz (vocal jazz)  
Percussion

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

### DEGREES

Bachelor of Arts in Music  
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