SEGUE

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

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INSIDE

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Contents

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Doug Blevins, Teacher

Arkansas Music Educators Association is
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President's Note

By Vicki Lind

As I sit down to write, our semester is winding down and by the time you read this, the holidays will be behind us and the New Year will be in full swing. For me, this is a time to reflect on the past, and draw upon the lessons learned to plan for the coming year.

Reflecting on 2015

2015 was a very busy and rewarding year for ArkMEA as we continued to work in support of music education across the state of Arkansas. The February All-State In-Service focused on music literacy, frameworks, testing, and best practices. The inclement weather shortened our day, but the morning sessions provided valuable information on disciplinary literacy in music and working with Bloomboard, and all of us were inspired by the sessions focusing on ways to energize the classroom.

In March, we received word that legislation had been proposed that might limit the amount of time schools could devote to music education. ArkMEA board members rallied teachers, parents, and community members from across the state in support of music education and a successful email and phone campaign was launched. Within a few short days the intent of the bill was clarified and the wording of the proposed legislation was edited excluding any mention of maximum time limits.

Throughout the spring and summer, ArkMEA members were continually recognized for their outstanding teaching and musicianship. I have, over the past year, attended numerous award ceremonies recognizing outstanding teachers, performance groups, and student musicians. In addition, I have had the pleasure of hearing phenomenal music groups perform and I have seen some amazing teachers in action. A highpoint of my spring semester was attending the Capitol Concerts held in Little Rock. We have much to be proud of in our great state.

The summer started with the annual conference planning session and once again, the board did an outstanding job identifying key speakers and planning for meaningful and relevant professional development. By November all the pieces were in place for our annual fall professional development conference focusing on "Legendary Leadership." Victor Wooten, Rod C. Taylor, and J.D. Blair started the conference off by exploring leadership through the work of legendary leaders in music. The theme continued over the next two days with the help of state and national leaders in music education. We heard outstanding music groups from across the state, attended sessions presented by nationally and internationally acclaimed speakers, and watched our outstanding guest conductors work with the conference honor ensembles. The final concert was a great example of what leaders are able to achieve musically given the opportunity.

Lessons Learned:

Each of these events impacted me in different ways, I have learned so much during the past year. In February, I was reminded that even the best of plans don't always go smoothly and some things are simply out of our control. The numerous ice storms and the prediction of more to come altered our plans, but everyone stayed safe and those of us who were able to attend the conference took away valuable lessons from those who spoke.

March brought about a stark reminder that we can do nothing on our own, but as a collective body we can move mountains. It's hard to describe how it felt to hear our legislators describe the hundreds of emails and phone calls they had received in response to HB1527. Grassroots efforts have an impact, and phone calls and emails do matter. As a result of this, I have a renewed commitment to being actively involved in our government.

Listening to the Capitol Concerts in May was an emotional and inspiring time for all in attendance. Standing in the center of the rotunda hearing the halls filled with the sound of our young musicians is simply awe inspiring. The concert reminded me about the important work many of you do every day as you work with young children developing their musical skills and learning about life in Arkansas. I left the concert with a renewed commitment to fight for every child's right to music education.

Part of that commitment includes my involvement with our fall professional development conference, and this year the conference was filled with special memories and important life lessons. I want to highlight three things that stand out in my memory as important considerations for planning the coming year. First, from J.D. Blair, I was reminded how we are all students and should continually seek to learn. After attending a session on improvisation, J.D. approached me with a big smile on his face and gave me a hug as he thanked me for bringing him to the conference. The information presented during the session was a part of his journey as a legendary leader and he was so grateful. I will likewise seek out opportunities to learn during the coming year and be grateful to those who help me along the way.

Another salient moment happened shortly after I returned to my university after the conference concluded. One of my students stopped by and, similar to J.D. , thanked me for making it possible for him to attend the conference. He talked about all he had learned and specifically mentioned a session he attended that was presented by a young orchestra teacher. He concluded by saying he could now "see what type of teacher" he wanted to be; he was so excited about his future. From my student I was reminded how important it is to provide high quality professional development opportunities for music teachers and how much I enjoy being surrounded by legendary leaders in the making.

Finally, standing on stage with my mandolin playing with Victor Wooten, Rod C. Taylor, and J.D. Blair, will forever stand out as a monumental moment in time for me. As a university professor, I often find that I spend more time with books and computers than musical instruments, but it was the music that started me down this path. Playing my mandolin surrounded by musicians who supported and lifted each other up was a joy filled experience. As Sam Berns so poignantly pointed out in his TED Talk, the music that we make together is "true, it's genuine, and it supersedes" any problem we may be facing. I have resolved to go back to my roots and make music, because that is the language that really gives me a voice.

So, my resolutions for the coming year are really quite simple; be involved, be grateful, draw strength from those around me, and keep making music. As I reflect back on the past year and look forward to 2016, I am grateful for the lessons learned and for the people who have been a part of those lessons. My wish for you in the coming year is that you be surrounded by the people who lift you up and may your coming year be filled with great music.

Editors Notes Dale Misenhelter

Discovery and Invention: Helping Students, Helping Ourselves

Discovery and invention, as fundamental ways of experiencing what we do, have been on my mind in an effort to connect the musical dots, an "everything relates to everything" exercise as a respected mentor is fond of suggesting. I wonder how we can build them (discovery and invention) into what our kids experience, and whether there are larger questions looming about who we are and how we hope to be perceived professionally?

Seeking a little joy in discovering new sounds and exploring things that fit and work together seems a worthwhile endeavor, even if as a group project in a class (yes, time is limited). Composing activities are both discovery oriented and student centered, yet still really need to work for the age group – a good fit for elementary, but requiring a little more planning for secondary as we have laid claim to it. By way of invention, student arrangements certainly qualify, and they'll have worked their way through discovery, too. Then there's those things *we* invent all on our own as teachers charged with meeting a million other demands - performance schedules, reasoned activities to motivate kids (a good thing), concerts and programs, on and on.

Given our hopes for curricular credibility (the recent adoption of ESSA could change some things), a slight semantic pivot to other academic areas yields questions and distinctions of professional orientation. With a nod to Thomas Kuhn and the recent anniversary (fiftieth) of the publication of his *Structure of Scientific Revolutions*, the field of science offers some insights, though it seems a perfectly reasonable question to ask if we really are we like science, and would or should we want to be?

Like the sciences, do we really have a consistent philosophical orientation of the profession, and has it progressed with transformations in society, technology, with implications for music education? Largely, this perspective is all about the need to accommodate the one big constant – change. The example of science speaks to guiding that which is relevant (discovered natural phenomena, for example) into professionally shared assumptions. Accommodating anomalies (things that no longer fit) in those assumptions is viewed at first as undermining current practice, and often meets with considerable resistance (yes, in science too).

The contentiousness over downgrading the planet Pluto a few years ago is a curious example. The members of the scientific community who embraced the previously recognized natural order of importance resisted even discussing changing the status of poor Pluto (just talking about change can be a tough first step). Newly recognized facts (the discovery of *Eris*, a celestial body even larger than Pluto residing in the same cold, dark zip code known as the *Kuiper Belt*) were introduced, and the science community was faced with coming to a consensus on what suddenly constituted their changed professional reality. It took several years, but in a triumph of science over emotion, members of the scientific community invented new "rules" for interpreting the solar system, agreeing that a better paradigm was required given their new understandings. On the other hand, New Mexico politicians called attention to their own bizarre reality, decreeing that since the founder of Pluto had lived there for many years, within the boundaries of the State of New Mexico, Pluto as a planet shall always be given a superior rating (but I digress). In a more serious consideration, Neil deGrasse Tyson, weighing in at the time, described the hand-wringing of how to handle the public perception *of* the change as a non-critical professional concern, pointing out that other scientific fields don't overly concern themselves about what the public thinks.

In time then, gradual if begrudging recognition of the need to accommodate new realities resulted in exploration and acceptance of new ideas, new policies, new methods. It's not just because they were "new" that they mattered – it was because they were (are) recognized as valid based on more current knowledge. That which at first doesn't seem to fit will eventually be seen as the natural order - the new normal.

In higher ed, we think we know what others in music believe and teach, and yet given how widely we can and do interpret our field, it's far from a certainty. For some, statistics are the focus, for others it's all about the right materials, the recital, or the proper ideology (we tend to refer to them as "methods"). Some are receptive to changes in musical and professional experiences as an opportunity to reinvent themselves, while others will forever teach the circular outcomes of what they experienced personally as the authentic curriculum. Science can probably teach us a thing or two.

In public schools, many are adapting to new technologies, the changing standards, and recognizing kids are bringing different experiences with "their" music through the door with them. Students really do get to compose, arrange, improvise, etc., as those lessons and exercises are folded into traditional activities.

Why this matters is that without the broad professional acceptance and recognition of updated, relevant pedagogies and policies, we are all too free to live in outdated comfort zones and pursue only our own interests, or worse, we are subservient to the agenda of whomever is driving the bus this year at your school, district, or professional meetings.

A symposium at the law school here a few years ago made it clear that academic freedom is less about getting to decide what you teach, and more about how you teach. In higher ed, there's still that pesky catalog description and meeting the fairly rigid requirements as spelled out in the degree program. In public school, we find district curricula, state frameworks, and policies like the new ESSA and Core Arts Standards. That they evolve every few years, even if largely for political reasons, isn't all bad, as we get to discover and invent ourselves anew.

Small Acts of Subversion

Rhoda Bernard **Guest Article**

As we all know, the field of music education has been slow to embrace comprehensive change. Public school music curricula and offerings in broad strokes look very similar to how they looked 150 years ago or more. The curriculum of music programs and music teacher education programs in colleges and universities has also remained very much the same for at least a century and a half. According to John Kratus (2015), college music programs were designed to prepare students for careers working in 19th century symphony orchestras, and the goal of public school music programs was to prepare students to audition for college music programs. Clearly, these aims are not relevant to the music student – or the preservice music educator of today.

Music education scholars often write about the crisis of relevancy in music education, both in college and public school settings. Today's young people create, use, and interact with music in ways that are dramatically different from anything that could have been imagined even 30 years ago. Who would have thought that people would own personal music players and that they could use computers to download, store, play, and manipulate music? Who would have predicted that music recording woul become as accessible and easy as it is today? Who could have known that technology would play such a significant role in the music that we hear on the radio, in films, and in concerts – not to mention on our telephones?! What can music educators, and music teacher educators, do to address the crisis of relevancy in music education?

All across the country, there are innovations taking place in music education at all levels. These exciting programs and courses challenge the old paradigm of music education and provide students and prospective teachers with opportunities to bridge the gap between school music and music in their lives. For example, many college music programs now include classes in songwriting, for music majors and non-majors. As students discover their voices as songwriters, they create music that is meaningful to them. They release their inhibitions and unlock their compositional abilities. They see first-hand the ways that personal music can be a valuable and productive part of a formal music education. They learn about themselves and their classmates as musicians – and as people – through their songs.

Another innovation in music education has to do with critical pedagogy. There are college music education programs that are grounded in this philosophy, exemplified by the work of Paolo Freire, which examines and challenges the power and political assumptions and structures behind institutions and systems. Students are empowered to reflect on a range of issues relating to music teaching and learning, including:

- How do repertoire choices get made for music classes and ensembles? Whose music is deemed worthy of study and why?
- Are there opportunities for students to share the knowledge and experiences that they bring to music class? How are students' contributions valued?
- Is there a hierarchy of roles or instruments or voice parts in the class or ensemble? How was that structure determined? What does that structure tell us about the values of the class, teacher, or institution?

Challenging the underlying philosophy of the status quo, music classes and programs that are based in critical pedagogy provide students of all ages with opportunities to engage with the power dynamics and the unspoken values around them, making their music education more personally relevant.

Other classes or programs specialize in particular topic areas, such as urban music education, music education for students with special needs, music technology, and popular music in the music classroom and ensemble. Creative music educators at all levels have developed coursework, activities, units, concert programs, and more that enable students to explore these and other more relevant and current aspects of music education. The hope is that by making school music more meaningful and relevant to students, they will develop a deep love for music that will grow over the course of their lives.

All of these and other similar innovations in music education are to be celebrated. They provide their teachers and students with opportunities to explore, discover, and create in meaningful ways. They lead to passionate, engaged music lovers who create, consume, manipulate, and appreciate music throughout their lives. They make music in school matter more and mean more than ever. Kratus (2015) calls these sorts of innovations "small acts of subversion." He argues that the field of music education as a whole will change – albeit slowly --as more and more teachers develop, implement, and engage in small acts of subversion.

I encourage you to think about and revel in the small acts of subversion that you already perform, as well as to dream about any new small acts of subversion that you wish to begin. Through these small acts of subversion, all of us are important actors moving the field of music education forward. While it may take some time, as we develop more creative, relevant, and meaningful ways to engage young people in music, we are making a difference – to our colleagues, to our students, to our communities, and to the field of music education at large.

***

Kratus, J. (2015). The role of subversion in changing music education. In C. Randles (Ed.), Music education: Navigating the future (340-346). New York: Routledge.

Rhoda Bernard is the Chair of Music Education at the Boston Conservatory. Reprinted with permission from MMEA.

Technology Beat: Middle School Music

Daniel Abrahams

Guest Article

Students engage in musical activities inside and outside of school as listeners, composers or improvisers, and performers. Whatever the musical activity, they become members of a special community of practice. Such communities, situated in their own unique contexts or cultural capitals[1], shape the students' identities, foster their personal agency[2], change the ways that they see themselves in the world, and add value to their lives.

In my last year of public school teaching, I was assigned to teach general and instrumental music (band and strings) in an urban mid-west middle school. Over 95% of the student population qualified for free or reduced lunch. The majority of students were below grade level in their core subjects and consistently failed state standardized exams.

I inherited a general music course designed to teach specific genres of music. Materials consisted of worksheets, PowerPoints, and videos. At the beginning of the school year, I asked my students if they were musicians. The overwhelming answer was "No!" Students in my classes viewed themselves as non-musicians. General music students claimed to be non-musicians because they did not play an instrument or sing in the choir. They wanted to create beats and rap over those beats and not musical notation, form, or chord progressions. The band and orchestra students believed school music did not reflect their culture and who they were as musical people[3].

Most of the time students disengaged from the learning process because they could not make connections between the course curriculum and their lives outside of school. They viewed my music and their music as very different and the music being taught and performed was my music. Students expressed feelings of marginalization within school music by describing it as boring and uninteresting. A frequent question asked was "Why do we have to learn this stuff?" That was a hard question for me to answer. How did this curriculum empower my students to be musicians? If anything the course turned them off to school music.

I believe the purpose of music education is to empower children to be musicians[4]. With that notion in mind, I redesigned the general music curriculum into a music composition and recording course. Students using various computer based programs, websites, and compositional devices like sampling, created original hip-hop compositions. They burned CD's of their original music and presented their favorite composition to friends and family at a CD release party. During the event, students explained their inspiration for their songs and provided insights into their compositional process.

At the end of the semester, I revisited my original question, "Do you see yourselves as musicians?" This time they overwhelmingly responded "Yes!" Students viewed themselves as musicians because they engaged in the same artistic processes of creating, performing and responding employed by the hip-hop artists they idolized. Music class became meaningful experiences for learners who once felt marginalized and disenfranchised by school music.

I used technology to enable my middle school general music students, with minimal musical proficiencies, to create, perform, respond, and connect within music. These are the core artistic processes in the NAfME standards.[5] Digital audio workstation (DAW) applications and other programs helped facilitate this. I transformed my classroom into a laboratory for musical and technological imagination providing opportunities for students to prove or disprove hypotheses, share their ideas with others, receive and provide feedback, and be proud of their work.

The instrumental (band and string) students also felt marginalized by school music. I noticed students having difficulty relating to the traditional middle school band and string literature. They were disinterested which lead to discipline problems, instruments not going home for practice, and poor public performances. Students expressed a need for something that related to and lived within their world; however, there were no arrangements of the songs they recommended for performance.

They viewed my music and their music as very different and the music being taught and performed was my music.

During the winter break, I began to think about how I might re-conceptualize the middle school band and string ensembles in ways that were similar to what I had done with the general music course. For me, learning in an ensemble setting has to be something that supersedes the next concert. I turned to the concept of informal music learning[6] as a way of engaging students in authentic activities that empowered musicianship. Informal music learning is often connected to popular music and how pop musicians learn through unstructured learning environments. There are many instances where popular musicians worked on their own in garage bands copying recordings. The Beatles and Rolling Stones started this way. The writings of Lucy Green call attention to the powerful nature of informal music learning. Her work centers around small groups of students within general music classes copying recordings of pop and classical music. She notes that the process connects well with students, increases motivation in, and attitudes regarding the efficacy of school music classes. Rather than having small groups working on different songs, I decided to have each large ensemble arrange one piece that the entire ensemble would work and perform.

Over the course of 15 weeks, students in band and string

ensembles engaged in writing their own arrangement. Through a democratic process of nominating songs, listening to songs, discussing pros and cons, and voting by ballot, band students chose a current hip-hop song and string students chose a current pop song.

The compositional process began with listening. Students listened to a variety of recordings of their respective songs. Examples came from YouTube such as Jimmy Fallon and the Roots on classroom instruments and the Smule band using iPads and iPhones. Students wrote in journals about how the arrangements reflected the original, as well as made predictions suggesting the techniques used to create these arrangements.

Members of each ensemble worked in small groups that were, at times, either heterogeneous or homogeneous depending on the context. They freely moved from group to group exchanging ideas and debating back and forth about correct notes and rhythms, harmonic structure, form, texture, instrumentation, and orchestration. Often, students used the piano to figure out a melodic part and then attempted to transfer those parts to their instrument. This lead to discussions about transposition.

As students figured out the melodic, rhythmic and harmonic components of the song, they entered their information into musical notation software on the classroom computer. At the end of each composition episode, student came back together as a group and discussed the newly arranged material. Students listened to, discussed, refined, and edited their arrangement. Projecting the score on the board, we performed the arrangement and again refined and edited anything they believed needed changing. Throughout the process, students reflected on their experience and how they solved their musical problems. At the conclusion of the semester, both band and string ensembles performed world premiers of their arrangements at the spring concert.

> For me, learning in an ensemble setting has to be something that supersedes the next concert.

As a result of this project, student perspectives changed regarding the traditional band and string literature we were preparing alongside their arrangements. They developed a sense of empathy for the arrangers of the other works. Students didn't want someone performing their arrangements with wrong notes and rhythms.

My perception of the students in general and instrument music also changed. I came to learn that they know a lot more about music than I thought. They were able to think about and within music at a high level and apply their knowledge in new musical ways. Several band and string students noted in performance journals that the pop arrangement was their favorite song of the year because it was theirs. Students took ownership of their work and learning. These projects opened students to a new way of being musicians that was rich in cultural capital.

Each semester I discuss these situations with my university students and ask them, "How might you create musical experiences rich in cultural capital that address the artistic processes of creating, performing, responding, and connecting contained within the Core National Arts Standards or, the 21st Century skills[7] of collaboration, communication, creativity, and critical thinking?" For me, music education provides the opportunity to become that global connector between school music and the music my students listen to outside of school. I connect to who they are as musical people through authentic activities that are socially, culturally, and contextually inclusive of their needs. As a music teacher, I acknowledge and embrace the musics of my students.

The re-imagining of my middle school general music course and instrumental ensembles provided musical opportunities for students who felt otherwise disenfranchised by traditional school music. My students were able to envision new musical possibilities and function as musicians within the artistic processes of the Core Music Standards and develop the necessary 21st Century skills because they found music class meaningful. These activities reflected who my students were as musical people and provided possibilities for what they might one day become. In the end, the way my students viewed their musical world and school music transformed.

(Endnotes)

1. Cultural capital is a term to describe the social assets promoting social mobility that are non-financial.
2. Personal agency is the feeling of control one has within a specific situation or at a given time in a that situation.
3. The concept of musical people is borrowed from Janet Cape.
4. The concept of music education empowering musicianship comes from Planning instruction in music: Writing objectives, assessments, and lesson plans to engage artistic processes by Abrahams and John and published by GIA.
5. For NAfME standards see http://www.nationalartsstandards.org/
6. The work of Lucy Green on informal music is described in her book How popular musicians learn: A way ahead for music education published by Ashgate.
7. The 21st century skills may be found at http://www.p21.org

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Hearing Health for Music Educators: Raising Awareness

Aaron Durham
Guest Article

Music educators are dependent on their hearing ability. In order to listen critically and analyze their students' performances and assess musical achievement, these teachers engage in a lifetime of musical listening experiences. Ironically, intensive musical experiences can cause damage to hearing ability. Of particular concern is music educators' susceptibility to *noise-induced hearing loss (*NIHL*)*. Noise-induced hearing loss is caused by permanent damage to the inner ear where processes in the auditory cortex occur: it cannot be repaired.

The two main causes of noise-induced hearing loss are (a) the level (volume) of sound and (b) the duration of exposure. The unique problem for music educators is that NIHL is a recurrent occupational reality. The perplexing issue is that most music educators do not receive any training and are unaware of the risks and preventive possibilities in dealing with NIHL. Sound pressure (i.e. intensity) is measured in units called *decibels* (dBA). A decibel measurement represents the strength of sound. To give points of reference of decibels to commonly known sounds, consider the following examples:

Common Sound	Decibel Measurement
Rustling of leaves	20 dBA
Refrigerator	45 dBA
Conversation	60 dBA
Heavy city traffic	85 dBA
Lawn mower	100 dBA
Marching band	115 dBA
Siren	120 dBA
Gun shot	150 dBA

Contemporary research in hearing health involves applying the same noise safety standards for industrial environments within music teaching environments. Music researchers apply sound safety standards enforced by The National Institute of Occupational Safety and Health (NIOSH). The maximum recommended daily noise dosage standard for NIOSH is 85 dBA over an eight hour period. NIOSH uses a 3 decibel exchange rate, which means that the maximum allowable noise exposure time is cut in half with every 3 dBA increase in sound pressure. Because NIHL risks involve both intensity and duration of exposure, consider how safe exposure limits are decreased in relation to sound intensity:

Exposure Levels and Maximum Safe Durations

Noise level (dBA)	Duration (Hours: Minutes: Seconds)
82	16:00:00
85	8:00:00
88	4:00:00
91	2:00:00
94	1:00:00
97	0:30:00
100	0:15:00
103	0:07:30
106	0:03:45
109	0:01:53
112	0:00:56

(yes, above 110 dB is less than 1 minute – *see the first table for marching band measurement*)

Music researchers frequently collect sound data through the use of sound meters and noise dosimeters. Noise dosimeters can display an average sound pressure reading, as well as, a percentage of daily noise dosage. So what types of noise levels are researchers gathering within music classrooms? Noise level reading considered "unsafe" by NIOSH standards are frequently measured within instrumental music classrooms. In a study by Behar et al. (2004), the music teachers with the highest noise dosages were the teachers of recorder classes and secondary band directors. The recorder class teachers experienced an average daily noise exposure dosage of 88.2 dBA and the secondary band teachers with a daily noise exposure average of 90.9 dBA. Mace (2006) found excessive noise exposure for collegiate music instructors. In this particular study, the trombone professor experienced 727.3% of the

NIOSH allowable noise dosage within one day of instruction. Other music performance faculty that exceeded their daily exposure in this study were clarinet (128 %), percussion (323 %), accompanist (200 %), and jazz conductor (341 %).

The compounding nature of the sonic strength of wind instruments has a cumulative affect of decibels on noise exposure. For every 10 dB increase, the amplitude increases by a factor of 3 and "power" by a factor of 10 (logarithmic scale). I measured the sound of one trumpet at 97 dB, two trumpet players measured 101 dB, three trumpet players (playing the same scale passage together) measured 107 dB! Envision 20 trumpets and 20 trombones, etc., and the potential damage on human hearing begins to be clearer. In my own research, I observed an eighth grade band director experience 105.1% of their daily "allowable" noise exposure just within one 50 minute class period. I also observed a high school symphonic band conductor experience 70.9% of daily noise exposure during one rehearsal. Variables that seem to affect the amount of noise exposure for music educators include the number of students within the classroom, the rehearsal environment (i.e. size and acoustical properties), and the duration of noise exposure within the instructional day. An interesting factor impacting noise exposure is teaching style. Instrumental teachers incorporating more questioning, music theory, rhythmic activities, etc. experience lower noise dosages throughout the teaching day.

So what measures can music educators take to protect their hearing? First, it is advisable to measure noise exposure within their own teaching environments. This can be accomplished easily through the use of a sound level (i.e. decibel) meter. At the time of this publication, a sound meter made by BAFX could be purchased through Amazon for less than twenty dollars. There are also readily available free and/or inexpensive sound level meter apps for smartphones and tablets. A more advanced sound meter by Faber Acoustical, LLC has an upgrade which includes a noise dosimeter that could provide music educators their percentage of daily allowable noise dosage within a musical activity. Regardless of technology used, it is advisable that music educators measure the amount of sound that's occurring in their respective environments. If you are observing consistent levels greater than 85 dBA, you actually could be putting yourself at risk for noise-induced hearing loss.

Armed with info on which musical activities are posing their highest level of noise exposure, it is next advisable that music teachers wear hearing protection during those activities. Research suggests that music educators are inconsistent in their use of hearing protection. In the spring of 2015, I surveyed 203 music educators in order to determine their attitudes toward hearing health. One survey question asked, "Do you wear hearing protection in rehearsals or performances?".

	Never	**Seldom**	**Sometimes**	**Often**		
Frequency	56.16%	18.23%	21.18%	3.45%	0.99%	**Total**
Teacher Responses	114	37	43	7	2	203

Perhaps music educators are reluctant to use hearing protection because of the perceived change in audio quality. Noise filters may help music educators combat this problem. Readily available noise filters, such as the ETY made by *Etymotic Research* can provide a more "flat" attenuation, meaning high, mid, and low frequencies are reduced more uniformly. The result is a more consistent perceived sound that isn't as "muffled" sounding as with typical earplugs. The ETY claims to reduce sound by 20 dBA across the range of hearing. Etymotic also has custom molded filters with changeable filters at various noise reducing options.

Speaking from experience, I use the ETY "High Fidelity" Earplugs every time I'm in a potentially damaging noise environment. Although not ideal, I am able to hear more clearly than with typical and/or foam material earplugs. Around five years ago, I began to notice a constant "hissing" sound in my ears. Originally, I thought it was due to sinus congestion, but the hissing sound didn't go away. I visited my MD who suggested we get my hearing screened by an audiologist. Although the results showed my hearing function still within the "normal" range for my age group, the audiologist diagnosed me as having noise-induced tinnitus. I still suffer from this condition which is more evident when I'm in a quiet environment. My tinnitus has been a "wake up call" for me. I use noise filters regularly, especially when in front of a marching band, pep rallies, football games, rock band rehearsals, jazz band rehearsals, and beginning brass classes. Do yourself a favor and become proactive in taking measures to protect your hearing!

Aaron Durham is Assistant Director of Bands at Northside High School in Fort Smith

Copyright or Copy Wrong?

Jaree Hall **Guest Article**

Most teachers have an idea of what copyright law is, but do they really understand it? It is especially important for music teachers to know the basics of this law, so they can set a good example for their students. Some of the most common questions and answers are listed below, followed by links to some informative websites that can answer more specific questions.

W*hat is copyright?* Copyright laws protect authors, artists, composers, inventors, etc. by giving them exclusive rights to their work. This prevents others from being able to take the credit and the profit from the artists' hard work.

How do I know if something is copyrighted? In most cases, if the work was published before 1923, it is in the public domain. Otherwise, you should consider any original, creative work as copyrighted unless specifically noted that it is not (for example, if it is released under Creative Commons). The Copyright Term Extension Act gives copyright protection for the duration of the author's life plus seventy years. After that period is up, the work goes into the public domain, which means that it is public property and available for use by anyone. In the case of a music score, if the original is no longer covered by copyright, but you are using a more recent arrangement, it is still necessary to request permission from the arranger.

What are the exemptions for academic use? For the creator, the Copyright Act provides (a) the right to reproduce; (b) the right to create derivative works; (c) the right to sell, lease, or rent copies of the work to the public; (d) the right to perform the work publicly; and (e) the right to display the work publicly. Fortunately, there is a special exception for the educational use of copyrighted materials. This is part of the "fair use" rule, and allows others to make limited use of a copyrighted work without permission for teaching, research, scholarship, criticism, parody and news reporting. The questions arise in just how the exceptions work, and how much "limited use" is allowed.

When do I need to get permission to copy or perform a work? There are some pretty specific guidelines on photocopying a copyrighted work for use in a classroom setting. In general, a teacher can make multiple copies (one per pupil in a course) of something for classroom use or discussion as long as they are not too long and not too frequent. Specific lengths can be found in this article at the url: www.brighthubeducation.com/teaching-methods-tips/6623-understanding-copyright-law-and-fair-use-for-teachers/. Performances at a school concert do not require permission so long as there is no admission fee to attend.

How do I go about getting permission to copy or perform a work? First, you need to know who the copyright owner is. It should be noted at the bottom of the first page of the work. Then you contact the copyright owner with the details of how you want to use their work. It is important to be very specific about how much of the work, and exactly how you want to use the work. Some publishers have a form on their website to submit for permission. Individuals can be emailed directly with the information. It may take some research to find, but it can be done.

Another situation where teachers may need to seek permission to use another's creative work is in presenting workshops for other teachers. If you are going to use someone else's original work, you should contact them for permission and then include the statement "used by permission" and cite the creator of the work. If you want to reproduce a printed work, then you need to contact the copyright owner before including the copy in your handout. Keep all copies of correspondence in case you need to prove that you had permission.

For other specific situations not covered here, consult the links below. NAfME has an extensive section on copyright at the url: www.nafme.org/my-classroom/united-states-copyright-law-a-guide-for-music-educators/. This url: www.nafme.org/?s=copyright takes you to a search page within the NAfME website that addresses specific types of questions.

Specifically addressing posting on SchoolTube.
url: www.nafme.org/my-classroom/copyright/nafme-member-benefit-eases-performance-licensing/copyright-performance-exemptions/copyright-guidelines-for-schooltube/.

Here is another comprehensive website devoted to copyright law.
url: www.copyright.com/Services/copyrightoncampus/basics/index.html.

One more that is aimed at educators in general and addresses the application of "fair use" to new technologies.
url: www.educationworld.com/a_curr/curr280.shtml.

Jaree Hall teaches elementary music in Nashville, Arkansas.

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Music and Special Needs

Pat Qualls **Guest Article**

Seven years ago I started teaching Vivian Hardin, a 16 year old autistic girl, to play the harp. After one year of lessons with much success, I had the idea to promote a concert presented by special needs performers. As a lifelong performer and teacher myself, I could see desire in Vivian's eyes. A willingness to practice and be successful, just as any other person with talent would. She and special people like her needed an outlet, an opportunity, and a platform to express and showcase talent. I sought out others like her and found them.

In April, 2010, sponsored by the Jonesboro Treble Clef Music Club, four musicians and one artist put on a program for the ages. These individuals shed the label "disabled" and entertained an audience that held their breath and applauded with sincere appreciation of their hard work and superb performances. One performer was a young lady vocalist with cerebral palsy; another young man played a clarinet - he had autism; my harp student; a violinist & drummer who also had autism; and an artist with cerebral palsy.

The first concert was an astounding success. Each subsequent concert has grown in number of participants, musicianship and audience. The May 3, 2015, had over 60 special needs musicians ranging in ages from 13 to Sr. Citizens with mental and physical disabilities: autism, CP, Downs Syndrome, MS, blindness, some in wheel chairs. Talents included male and female vocalists and vocal ensemble; band; harpist, pianist; violinist, Native American flute player, and mandolin player. A liturgical dance duo from Atlanta, Georgia traveled to participate in the program. Also featured are special needs artists, sculptors, and painters. One of our artists draws with a paint brush in her pony tail!

In the past few years a 50 person voice "Overcomers Choir" from the Jonesboro Central Baptist Special Ministries, which I have been co-directing for three years, joined our program. The Overcomers have performed many concerts in northeast Arkansas, Hot Springs, Little Rock, Arkansas and Sikeston, Missouri. They have been taped by VTN, a Christian TV station in Arkansas.

This concert is unique, interesting, entertaining, and I have yet to find another as successful. The impact it is having on these musicians and artists includes a sense of identity and belonging, improved self-confidence, and improved social and verbal skills. I want to share what is taking place in Jonesboro and tell the world that persons with a disability, sometimes set aside by society, pitied, and with their heart and talent often overlooked, can share music with the rest of the world.

Our 7th annual Concert will be presented May 3, 2016, in the Fowler Performing Arts Center, on the campus of Arkansas State University in Jonesboro, Arkansas. You are invited to attend and see for yourself this "unique, one of a kind, ground breaking Concert". We consider this program to be the "Special Olympics for the Arts". The Treble Clef Music Club has continued to be the sponsor of these concerts, as well as members being active participants in the production of each concert.

In addition to the annual Concert each spring, there are other opportunities in which many of the special needs musicians participate. Last October, 2015, I was invited to bring a small group of our special needs musicians to Ouachita Baptist University in Arkadelphia, Arkansas. These 8 musicians participated in a seminar with a group of education and music students, followed by a Concert that evening. To say this was a success with the faculty and students being in awe of the talents would be a huge understatement.

Next October, 2016, the Delta Symphony Orchestra, based in Jonesboro, will partner with the special needs community for their fall concert. Half of the concert will consist of orchestral music written by composers with a disability, while the other half will feature special needs musicians performing with the orchestra – singers, violinist, harpist, and a Native American flute player. The musicians range in ages from 15 years to Sr. Citizen. Our concerts are always free.

P. Qualls, Founder & Director 501-416-8897 pqharp@gmail.com

2016 ArkMEA Capitol Concerts

March 16 & 17, 2016

MIOSM Participation Application

Please type or print all information legibly. Application deadline is **February 26, 2016**.

Please send your application to:

Bart Dooley
19 Deerwood Drive
Conway, AR 72034
dooleyb@conwayschools.net

Date_____

Director's NAfME Member Number: _____

School name _____ School address _____

City_____ Zip_____ Phone _____ Fax_____

Name of group(s) (for certificate):

_____ _____

_____ _____

Type of ensemble(s)

_____

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

Grade Level(s) _____ Number of performers _____

Director's name _____ Home address_____

City _____ State _____ Zip _____

(H) Phone _____ (W) Phone _____ (Cell) Phone _____

Email _____

Please circle which day you wish to attend:	March 16th	March 17th	
Are you interested in your ensemble performing alone?	Yes	No	
Has your school participated in the Capitol Concerts before?	Yes	No;	When? _____

_____ _____

Director's signature **Administrator's signature**

The following conditions apply:

1. The Director must be a member of NAfME/Arkansas Music Educators Association (ArkMEA).
2. The selection of participating ensembles will be the responsibility of the MIOSM committee. Priority will be given to schools that have not previously participated.
3. The repertoire will be selected from the 2016 The Concert for MIOSM music.
4. Accompaniment for the mass chorus will be provided by the rehearsal CD.
5. All travel expenses are the responsibility of the school.
6. Student behavior and discipline must be exemplary.
7. Due to volume restrictions by the Capitol staff, brass ensembles are discouraged.
8. A piano and/or CD player will be provided for accompanying featured ensembles.

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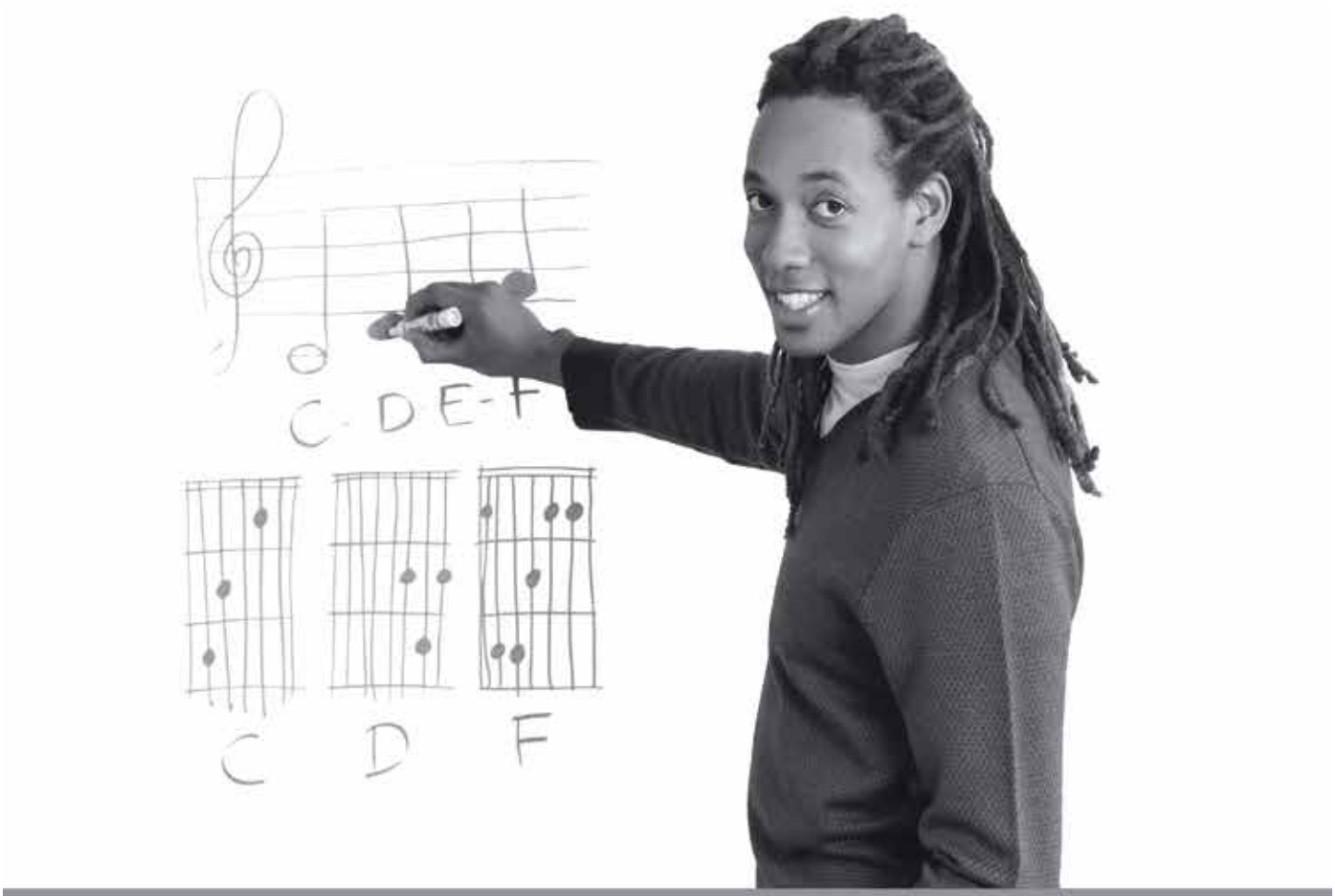

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