Congratulations to all 2008 Hall of Fame Honorees!

Read their profiles inside, and nominate people today for the 2009 awards...

ALSO INSIDE: Conference Photo Gallery, Web Site Redesign & lots of informative articles
## Executive Board

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VMEA is a federated branch of...
December 2008

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Editor's Note
It was wonderful seeing so many people at VMEA's annual conference. Please enjoy the photo gallery included in this issue. Next up: make plans to attend the Eastern Division Conference in March. Information about that event appears on page 24.

Do you have a particular topic that you would like to see featured as the focus of a future publication? If so, send me an e-mail. Good luck with your winter concert season!

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President’s Message

Concert Season, Conferences & All-Eastern Ensembles

Fellow Music Educators:

Oh boy! The concert season is in full swing. Are your groups ready? Do they have their parts learned? Are you stressed out? The holidays are coming and the mid-year is just around the corner! All State auditions will be here before you know it, and many students are getting prepared to show off their hard work and talents to the adjudicators. Wow! We are almost half way through the school year. Every year goes by faster and faster. How do we do it? I’m not sure how, but there’s a good reason why. We do it because it is the profession we’ve chosen. We wanted to share the joy of music with everyone. Something that we experienced in life has led us to this place in time and we are happy to be a part of this profession. Thank you for your love and dedication to educating people about music.

What a spectacular fall conference we just completed! It was wonderful to be able to meet and greet so many of you there and to network with you about VMEA and its work on your behalf. I hope you enjoyed the day and learned something new that you were able to take back to your school. In addition, I’m sure you had the opportunity to speak to some of our colleagues from around the state and share news and ideas with them. This annual event is a great way for us to forge new relationships in our field as well as continue those professional bonds we have with old friends and colleagues. I’m glad so many of you took the time to attend.

I want to again congratulate Allyson Ledoux, our conference chair, for yet another well planned, quality conference. Along with her committee members and the members of the VMEA Executive Board, she again provided us with a meaningful day of professional development. As many of you know, Allyson has presented the Executive Board with her resignation as Conference Chair but has left her position in the very capable hands of Carrie Kohl. Carrie has already begun her work to get the 2009 Fall Conference going. As of this writing, no dates or places have been determined, but I can assure you we will continue to provide the best opportunities we are able to for our members. We are continually looking for presenters and new ideas for the conference, and we depend much on our conference chair and committee to come up with these presentations. However, they are most grateful to any of you who can suggest individuals who might share their expertise, thereby allowing us to continue providing these great professional development opportunities. The conference committee would be happy to hear from any of you who have ideas or perhaps would like to share something you are doing at your own school. We have a wealth of talented, experienced teachers right here in the state who could tell us about their many successes and activities. The VMEA chairs’ names and email addresses are located inside the front cover of this publication. Contact any one of them with your proposals or suggestions.

At our recent conference, we recognized four individuals for their many contributions to our profession. We honored Betsy Greene from Burlington as Vermont’s Music Educator of the Year, and we recognized Brent Barnett from Rutland as the Outstanding New Music Educator. Additionally, we were pleased to honor Fran LaPlaca from Fair Haven Union High School and John Henzel from Burlington High School with our special recognition award for their significant contributions to music education in the state of Vermont. Fran LaPlaca -- whom I have had the privilege of knowing for over 25 years -- is in her 51st year of educating Vermont students in music, and John Henzel can be seen and heard as he makes his way from audition to audition at All State assisting many students by accompanying them. That’s the short version of these awards, but the real reason for recognizing all four of these individuals is that they represent the best of the best in our profession.

Continued on Page 40
All your students need is the right place where they can shift into high gear. A place that gets it. They’re looking for opportunities—professors who not only know them as well as you do, but continue to inspire them to push the limits of musicianship.

Undergraduate programs include Bachelor of Arts in Music, Bachelor of Music in Music Education, and Bachelor of Music in Performance with concentrations in Jazz Studies, Musical Theatre, and Piano Pedagogy. The USM School of Music provides significant undergraduate scholarship funding through four-year awards to top auditionees. For music talent scholarships for fall admission, students must audition before March 1, 2009. Academic merit scholarship applications need to be sent to USM by January 2, 2009.

Master’s degree programs in music education, performance, jazz studies, composition, and conducting are available. Full-time graduate applicants will be considered for assistantships and/or university-funded tuition waivers.

USM School of Music
USM School of Music at (207) 780-5265 or music@usm.maine.edu
To schedule an audition, please visit www.usm.maine.edu/music

The USM School of Music is an accredited institutional member of the National Association of Schools of Music.
For many years, VMEA's web site has been built and maintained by dedicated volunteers, including Tony Pietricola, Steffen Parker, and Aron Garceau. The VMEA web site has served its constituents well. Nevertheless, the increased importance of online communications over the past several years caused members of the VMEA Board to consider seeking outside assistance to expand the organization’s online member resources.

At its August 18 meeting, the VMEA executive board approved spending up to $3,500 to redesign the organization’s web site and create a new VMEA logo. A web committee, comprised of Chelsie Henderson, Sandi MacLeod, Denis Lambert, and Steffen Parker, met to discuss the site. Off the Page Creations of Essex Junction, Vt., was selected to do the design work.

A preview of the newly designed home page was shown to attendees of the recent fall conference. As of the time this publication went to press, the new site was still was not yet completed. The redesigned site is expected to be “live” on the web by the beginning of December.

Visitors to the new VMEA web site <www.vmea.org> will notice a greater amount of content, yet vital information remains “a click away.”

New features include:

- A comprehensive calendar of musical events in Vermont. Members will be able to post their own school concerts on this calendar.
- A discussion forum for VMEA members, which will hopefully become a place where many people share ideas, discuss the challenges of music education, and communicate about a variety of topics.
- A “classifieds” section that will allow VMEA members to list items they want to buy, sell, or swap.
- A donation page, making it easier for VMEA to solicit monetary and non-monetary gifts that will help support All State scholarships and organization’s general fund.
- A directory of VMEA members, making it easier for music educators to communicate with one another.

Some of these new features will be limited to MENC/VMEA members, both for privacy/security purposes and also to encourage membership in VMEA. Some aspects of the current web site, like the extensive resources of the All State section, will remain virtually unchanged. Other parts, such as the district pages, will be expanded. (In addition to providing links to the music districts that have their own web sites, each of the six districts will have a page on the VMEA site that provides basic contact and festival information.)

Overall, the goal is to provide more information to teachers, students, and the broader community, and to improve communication among Vermont’s music educators.

Steffen Parker will continue to serve as VMEA’s webmaster.

Please explore the new site and share your thoughts.

http://www.vmea.org

“Some people crave baseball... I find this unfathomable, but I can easily understand why a person could get excited about playing the bassoon.”

- Frank Zappa
Congratulations to the recipients of the 2008 Hall of Fame awards, which were presented during the October 23rd fall conference at Champlain Valley Union High School.

**MUSIC EDUCATOR OF THE YEAR**

**Betsy Greene**

Betsy Greene is a general music teacher (K-5 and chorus) in the Burlington School District. She is both Orff-Schulwerk and Kodaly certified and holds a Master of Music Education degree with an emphasis in early childhood music education from the Hartt School of Music. She is a long-standing member of the VMEA and a past member of the board. She also is an active member of the Northern Lights AOSA chapter and is a member of the Vermont MIDI Project, with students regularly participating in the Opus events.

Betsy has taught First Steps in MusicTM: Preschool to Early Elementary and Conversational SolfegeTM both at the University of Vermont and at Johnson State College. She frequently leads area workshops on music literacy and early elementary music education.

Betsy was instrumental in helping the Burlington School Board increase elementary music from 40 minutes per week (20 minutes for kindergarten) to 30 minutes twice a week for K-5 in 2002. She helped educate and motivate parents and school board members about music aptitude and music learning, which led to the board increasing music time for the elementary students of Burlington.

Betsy is most proud of the early childhood music program First Steps in MusicTM that she started at Champlain Elementary School in 2000. It is for area parents and children (age birth to 5 years of age) and taught by Julie Homes. It uses a pay scale of “whatever you can pay” so that everyone who wants to may participate. Classes are held in the music room during school time so parents and children of the neighborhood can become familiar and comfortable with their neighborhood school. Any profit generated from this program returns to the music program to pay for recorders and books for every second grader, additional after-school music programs, string rentals and lessons, and any need the music program may have beyond its regular budget.

**OUTSTANDING NEW MUSIC EDUCATOR**

**Brent Barnett**

Brent Barnett teaches Symphonic Band and Jazz Band at Rutland High School, 4th and 5th Grade Bands at Rutland Intermediate School, and instrumental lessons. Beyond his duties during the school day, Brent prepared pep bands for football and basketball games. He directed the pit band for the RHS production of “Oliver!” at the Paramount Theater during his second month in Rutland, and currently serves as co-advisor for the RHS Tri-M Music Honor Society. Brent co-managed an ensemble for the Green Mountain Music Festival and is active in the RHS Music Boosters. He does more than his fair share of work in department fundraisers.

Brent brought to the Rutland City Public Schools a host of ideas for instructional strategies aimed toward improving students’ understanding and mastery of music. His trademark is his willingness to revise classroom procedures and strive for the best methods of delivering instruction. Other teachers’ conversations with Brent have prompted them to “raise the bar” and try some valuable new ideas in their classrooms.

Brent Barnett has demonstrated a conscientious and effective work ethic in his instruction and in his interactions with students and peers. He is generous with his time, giving many extra hours to students outside of the regular school day. Brent works with gifted students as well as with students who struggle, giving his time equally to those who ask for it. He programs pieces that are challenging yet accessible to students and audience. Brent arranges music as needed and writes parts for instruments not included in original scores, in order to include and engage all students.

Whether he is moving instruments and equipment to a concert venue, recording a performance for student critiques, or resetting a room exactly as the next teacher needs it, Brent shows that he is a true team player. He maintains a healthy

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2008 Hall of Fame

Continued from Page 7

sense of humor and friendly personality as he works to improve the Rutland City Public Schools' music program.

SPECIAL RECOGNITION

John Henzel

John Henzel has been extraordinarily active in the Vermont music scene. For many years, John served as a public school music educator in the Philadelphia, Pennsylvania area before moving to Stowe, Vt., with his wife Leah as the proprietor of the Stowe Away Inn. He was the resident organist/accompanist for the Burlington Oratorio Society under Frank Weinrich for many years before taking the conductor's position himself for several years. Since that time he has been organist and choir director at the First Congregational Church in Burlington, St. Paul's Cathedral, the Stowe Community Church, and most recently at Trinity Episcopal Church in Shelburne. He is presently also the organist at All Souls Interfaith Gathering in Shelburne and the longtime organist for the Christian Science Church.

John has been seen in numerous shows for various community theaters and school productions and has served as the accompanist for more high school students than one could possibly remember. He has guided many outstanding students in this capacity through many years of service to countless students who have gone on to music careers. He continues to be a presence at All State scholarship auditions and at New England Music Festival Solo & Ensemble Festivals, accompanying and supporting students throughout Chittenden County. He has also been accompanist for many Champlain Valley District Choral Festivals and for the ACDA sponsored Madrigal Festival.

SPECIAL RECOGNITION

Fran LaPlaca

Fran LaPlaca has been one of the most accomplished music educators in Vermont for over 50 years. Mrs. Fran LaPlaca is in her 51st year teaching chorus at Fair Haven Union High School! As an educator, she continues to maintain the highest standards of professionalism for herself and her students, and never sacrifices her integrity. Mrs. LaPlaca immerses herself in her work every minute that she teaches and she continues to be held in the highest regard by her colleagues.

Currently Mrs. LaPlaca teaches High School Chorus and Advanced Chorus at FHUHS, as well as piano class and music theory. She also teaches middle school chorus and general music at Castleton Village School and Fair Haven Grade School, and conducts the Fair Haven Community Chorus. She has been a member of MENC since 1960 and has served as an adjudicator for state and district music festivals.

Mrs. LaPlaca's service to FHUHS extends beyond the music department. She takes tremendous pride in the traditions of the school and community. In fact, many of those traditions are a result of her family's constant commitment and unselfishness. The LaPlaca name is synonymous with Fair Haven Union High School, and will continue to be for many years to come.

Mrs. LaPlaca has organized and led numerous endeavors to benefit the academic, musical and athletic programs at FHUHS, as well as the community at large. Just to name a few, Fran has served as Keynotes Director at FHUHS since 1958 and has organized Baccalaureate services each spring since 1959. She recently led a successful fundraising effort to replace the bleachers on the Tom LaPlaca athletic field.

Mrs. LaPlaca has been recognized through numerous awards for her dedication and service to the Addison Rutland Supervisory Union. She was named the 1995 UVM Outstanding Teacher of the Year, the 1996 National Educator of the Year, and in 2007 was inducted into the Vermont Principals Association Hall of Fame. Mrs. LaPlaca's remarkable commitment to Fair Haven Union High School and the entire community is to be commended and applauded.

“Music with dinner is an insult both to the cook and the violinist.”

- G.K. Chesterton
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The time has come to begin the process of recognizing music educators of Vermont for extraordinary levels of success and accomplishment and contributions to music education in Vermont. Every individual is encouraged to take a moment to forward the names of Vermont music educators for consideration at the district and state level to be recognized for contributions to music education in Vermont.

Included with this note is information that may be useful in identifying all those deserving recognition, while also providing the format and means for forwarding those nominations to the VMEA Executive Board. The board will inform the district chairpersons of educators who have been nominated, so that those individuals may be integrated into the process utilized by any one district for recognition. The board will later select individuals to be recognized at the state level from among all those nominated by the general membership.

You are encouraged to give consideration to music educators at all levels and all areas of specialization (elementary, middle & high school, vocal, instrumental, jazz, general, etc).

Please send your nominations to Bear Irwin, District Divisions Coordinator, by December 31, 2008. Please use and/or adapt the form provided. The form can be sent via traditional mail (though e-mail is preferred). The same form may be used to nominate candidates for election as an officer on the VMEA Executive Board. You should expect confirmation that your nominations have been received and are included in the process. If you don't receive confirmation, please try again.

Categories for recognition include:

**Music Educator of the Year...** for outstanding professionalism and contributions to music education and children. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine one music educator in this category for the Vermont Music Educators Hall of Fame.

**Outstanding New Music Educator...** for impacting music education and children within the first five years of service. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine one music educator in this category for the Vermont Music Educators Hall of Fame.

**Veteran Music Educator Award...** recognizing music educators for twenty five years or more of service to music education and children. The VMEA Executive Board has resolved to recognize all music educators who qualify for this award category of the Vermont Music Educators Hall of Fame, as verified by the district represented.

**Special Recognition for Contributions to Music Education Award...** recognizing music educators, non music educators, or organizations, individuals living or deceased, employed or retired, who have made significant contributions to Music Education in Vermont in the present or the past. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine not more than two entities for recognition in this category for the Vermont Music Educators Hall of Fame.

Thank you for your help and participation.

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The Vermont Music Educator
December 2008
Vermont Music Educator “Hall of Fame” Nomination Form 2009 - 2010
Vermont Music Educator Executive Board Nomination Form 2009

Please complete and return this form to the State Divisions Coordinator by December 31, 2008.

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Address:  
City:  
State & Zip Code:  
Phones:  
Emails:  

[1] Music Educator of the Year 2009 - 2010, for outstanding professionalism and contributions to music education and children. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine one music educator in this category for the Vermont Music Educators Hall of Fame.

Nominee’s Name:  
School(s):  
Grade Levels:  & Specialization(s): (Vocal, Instrumental, General, Other,?)  
Please provide some details showing how this recognition has been earned  

[2] Outstanding New Music Educator of the Year 2009 - 2010, for impacting music education and children within the first five years of service. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine one music educator in this category for the Vermont Music Educators Hall of Fame.

Nominee’s Name:  
School(s):  
Grade Levels:  & Specialization(s): (Vocal, Instrumental, General, Other,?)  
Please provide some details showing how this recognition has been earned  

[3] Special Recognition for Contributions to Music Education Award 2009 - 2010, recognizing music educators, non music educators, or organizations, individuals living or deceased, employed or retired, who have made significant contributions to Music Education in Vermont in the present or the past. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine not more than two entities for recognition in this category for the Vermont Music Educators Hall of Fame.

Nominee’s Name:  
School(s):  
Grade Levels:  & Specialization(s): (Vocal, Instrumental, General, Other,?)  
Please provide some details showing how this recognition has been earned  

[4] Veteran Music Educator Award, Class of 2009 - 2010, recognizing music educators for twenty five years or more of service to music education and children. The VMEA Executive Board has resolved to recognize all music educators who qualify for this award category of the Vermont Music Educators Hall of Fame, as verified by the district represented.

Nominee’s Name:  
School(s):  
Grade Levels:  & Specialization(s): (Vocal, Instrumental, General, Other,?)  
Total Years of Service  
Nominee’s Name:  
School(s):  
Grade Levels:  & Specialization(s): (Vocal, Instrumental, General, Other,?)  
Total Years of Service  

[4] Please provide Candidate(s) for VMEA Executive Board Officers, Election of ‘09 (Term ‘09 -’10):
President Elect:  
Secretary:  
Treasurer:  

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Teenage Dress Styles and Proper Concert Attire

by Jim Hansford

This article originally appeared in the fall 2006 issue of Oklahoma Music. Reprinted with permission.

“Clothes make the man” is an old saying that describes the significance of first impressions. Now while it is not true that a person is what they wear, how a person or a group looks makes a big impression in this visual age. Proper concert attire should reflect a standard of dress appropriate to a performance. Young students do not always have the judgment and discretion necessary to make the proper decisions with regard to proper concert dress for the stage.

I’ve had the opportunity the last two years to observe large numbers of school ensembles in their concert attire, while we hosted the OSSAA State Choral Festival on our campus. I’m confident that these observations can equally apply to instrumental groups as well, except for the marching band, which seems to have held to a fairly high standard in uniform dress.

It is easy for the “fly by night” styles of the American teenager slowly to creep into what is considered appropriate concert attire. Walker Moore, an editorialist who writes a weekly column for the Baptist Messenger, humorously spoke to this subject of dress in a column entitled, The ‘poor’ American teenager.

While visiting a local mall he said he came to the conclusion that many American teenagers were living in poverty.

Most of the young men I observed didn’t even own a belt; ...many of them were wearing their daddy’s jeans. Some of these jeans were so big and baggy that they hung low on their hips, exposing their underwear. They weren’t even their daddy’s good jeans, for most of them had holes ripped in the knees and had a dirty look to them.

He said the saddest part were the girls who frequented the mall. They were really poor and had the opposite problem of the boys.

...they all had to wear their little sisters’ clothes. Their jeans were about five sizes too small. I don’t know how they could even put them on, let alone button them up. Their jeans barely went over their hipbones. Most of them also had on their little sister’s top; it hardly covered their midsection. However, it was their underwear that bothered me the most.

Walker’s tongue in cheek column was humorous and entertaining, but the fact remains that this dress style of the young teenager is having adverse influence on the way the young people in our ensembles are wearing their concert attire.

It is our responsibility as ensemble directors to educate our students in the area of proper concert attire. In some instances that includes informing the young men that tuxedo pants (or dress pants) are worn with a belt at the waist. Granted, many young men are not aware where their waist is located, since they have been used to wearing their jeans and shorts at mid-hip or lower. In fact, it probably feels a little uncomfortable or weird wearing trousers at the waist for the first time. Baggy tux pants hanging out from under a tuxedo coat, with the pant legs gathered over the shoe and dragging the floor is not a pretty sight.

Likewise, flip flops (shower shoes), decorated or not, are inappropriate for stage wear with concert dresses. As a college director, I’m finding an alarming number of young ladies who are severely challenged to wear dress shoes long enough to make it through an hour and a half concert program. If feet are accustomed to only wearing flip-flops and tennis shoes, then it is understandable why it is such a challenge to wear dress shoes. I’m amazed to find that most of the young men entering college are actually buying their first pair of dress shoes when I require them to buy appropriate shoes to wear with their tuxedo. We are doing our young people an injustice to ignore the realities of the real world of concert dress or appropriate dress in general.

Let me state that I recognize and am aware that our youth are going to have their specific dress codes and unique styles, and I’m okay with that, even though it is often humorous and amusing (and sometimes irritating) to us adults. Most of us can quickly remember what was unique about the dress of teenagers when we were that age. It is simply a cultural phenomenon and fact of life. On the other hand, teenagers will not be teenagers all their lives (at least most of them), and anything we can do to help prepare them for the real world will be to their benefit. Training in appropriate and proper concert attire is at least a good start.

If a school ensemble director wants to incorporate some distinct parts of teen dress styles into their casual uniform for a less formal group such as a vocal jazz group, a show choir, or a jazz combo, then I feel that is acceptable as long as it is done in good taste and within proper boundaries of appropriateness.

Concert attire can help an ensemble establish a group identity. Wearing a particular outfit identifies a student as part of a group that is unique from all others and helps provide a sense of belonging that is crucial to many students. Concert attire also contributes to an important sense of esprit de corps. The manner in which that uniform is worn reflects on the image of the entire group. As long as the uniform or outfit is worn, it should be worn in the proper manner, not modified or defaced in anyway. I’m reminded of the young man I saw in a full tuxedo but after the performance he pulled out his shirt-tail, replaced his dress shoes with tennis shoes, and put on a pair of large red shorts over his tux pants. I thought for a minute that a homeless man had joined us in the basement of Raley Chapel. Allowing students to change out of their uniform is a much better option that downgrading the purchased uniform to a level of individual comfort. A good rule is to either be in uniform or totally out of uniform.

Let me encourage all ensemble directors and music teachers to be more proactive in training our young musicians in proper concert attire and to take a more

Continued on Page 15
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Blending Traditional and New with Technology

by Sandi MacLeod

Major changes have taken place during my career as a Vermont educator. I’m referring to the technological revolution - yes, revolution - that is changing the music class. I’ve been in the thick of this change, first as a classroom music educator who explored new tools and new curriculum and now in an administrative role that allows me to be retrospective about this revolution. I marvel at those educators who have blended the old with the new. I see strong performance programs and pedagogically sound classroom practices that infuse technology in a variety of ways throughout the music curriculum. I observe how composing and arranging have become activities as integral to the school day as practicing and performing.

Last fall, two MENC articles called on music educators to examine how steeped we are in the traditional performance-based programs of the last five or six decades. The articles, What are Music Educators Doing and How Well are We Doing It? (MEJ September 2007) by David A. Williams and Music Education at the Tipping Point (MEJ November 2007) by John Kratus both refer the demise of music education. Their call to action implores educators to move from programs heavily weighted toward performance to more inclusive programs. One suggestion to expand the music curriculum is to infuse technology, enabling a more complete program that broadens the reach and expands the opportunities for music learning for students.

In a recent conversation with a software representative, he reminded me that a software site license for a full computer lab was less than half the price of a new tuba. I suggested that the company might create an ad with this in mind. Show an image of one student playing a shiny new tuba juxtaposed a room full of engaged students at computers, making music. Which is more cost effective? Which has the ability to draw in the largest number of students? How many times a day could the software be used in contrast to the use of the one tuba?

The company man suggested that an ad like this would anger traditionalists and be perceived as opposition to performing ensembles. I still think the concept is valuable and illustrates the point of blending old and new. Teachers need to be inventive and creative in these difficult budget times. Maybe this year you put off the purchase of new risers or music stands or instruments and expand the use of technology. Perhaps you decide to purchase only one new title for your library and instead use what’s already there, earmarking funds for a technology purchase instead.

Even better, have students write a new composition or arrangement of a familiar public domain tune. Compose or arrange yourself. Students put more energy and practice time into a composition written by a peer or by their teacher than any piece off the library shelf. Check with other teachers to see if they have written something they’d like to share. Ask if they have a solid student composition that you might use. Of course you’ll save money, but more importantly, you’ll be highlighting the creativity and power of original work. While this new work may not make the top 100 most performed and loved ensemble pieces over history, knowing that the ability to create lies within all of us is an important concept for students, their parents and the community as a whole to experience.

I know of two school programs where composition is embedded within the curriculum: Hazen Union School and North Country Union High School. I’m sure there are others, but these are two examples with which I’m familiar. Hazen regularly performs student compositions and arrangements at concerts and traditionally highlights one student work at graduation every spring. An original composition was selected by as one of the band arrangements for a district festival. Contact band director Steven Light for information.

Matt Podd wrote several pieces for his school band when he was a student at NCUHS. He went on to major in music composition and performance at Ithaca College and is now a master degree composition candidate at Eastman, studying with Bill Dobbins. Contact band director Jim Chapman, composition and theory teacher Anne Hamilton, or Matt Podd directly at <mattpodd@mac.com> for information.

Using technology as a tool in music is one thread that can run through the curriculum from elementary school through high school. Students who compose tell us they think differently about music. They listen differently and perform differently after composing themselves. A sixth grader from St. Albans said, “Mostly what I’ve learned is about intertwining different parts to make a piece. It’s how different parts come together to make a song. In band, all you hear is yourself - you’re the closest thing. It’s [composing] helped me understand better how music gets put together.”

The use of technology is more inclusive than composing and arranging. Audio recording could use the traditional program performances as source material. Looping and sequencing programs provide a way to create quality-sounding tracks for background music for class presentations in other subject areas. Students might combine traditional instrument performance with original pre-recorded tracks for 21st century sounds. Students and teachers are using music-minus-one tools to

Proper Concert Attire

Continued from Page 12

active role in enforcing some basic standards in the manner in which the attire is worn. After you have spent much time with such criteria as appearance, style, flexibility, versatility, practicality, and cost, and have made your final decision with the consultation and input from your student leaders, then follow through with high standards of dress and presentation. The end result will be a deep sense of pride among the students in the ensemble.

Jim Hansford is a music educator at Baptist University in Shawnee, Oklahoma. His e-mail address is <jim.hansford@okbu.edu>.

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Around the State

Music News from Vermont
Have info to share? Submit your news & notes to: vmeanews@yahoo.com

Essex Children’s Choir Introduces FUNdamentals for Choir

The Essex Children’s Choir introduces FUNdamentals for Choir, a new program designed to nurture the joys of singing through aural training. The program welcomes boys and girls, grades 2 and up who love to sing. FUNdamentals for Choir is an introduction to vocal and choral training for young people. This unique program uses the aural approach through a sequential curriculum to build a foundation for learning the language of music, voice training and artistic expression. In an environment of active participation and music-making, children experience activities to foster listening, pitch awareness, focus, rhythmic movement, self-expression, self-discipline, creative thinking and teamwork. Children are exposed to a wealth of music literature representing various styles and traditions, including the roots of jazz.

In 1986, the Essex Children’s Choir was founded by children for children under the leadership of Constance J. Price with a mission of educating youth to achieve the highest potential for excellence in singing and performance. The Choir takes pride in sharing the gift of music for the enrichment of culture in Vermont. In 2006, the Choir was honored by the Vermont Musicians’ Association as one of twelve distinguished Vermont organizations for their commitment to excellence in the presentation of live music to the community.

For more information about the new program for the fall season, call (802) 863-9161.

- Submitted by Constance Price

Professional Development Opportunities in Technology

Is this your year to take a professional development offering in music and technology? Here are a couple options:

Music and Multimedia Summer Institute sponsored by Vermont MIDI Project on the campus of Castleton State College, July 13-16, 2009. Courses in audio recording and in music composition, with sections for beginning/novice and intermediate/advanced levels. Additional special topic sessions on strategies for the classroom, Garage Band, podcasting, music and movies. Attend for professional development credit or three graduate credits through Castleton State College. More info will be posted at the MIDI Project website <www.vtmidi.org/> in mid-January.

One-day workshops will take place at Maple Street School, Orleans-Essex North Supervisory Union, and Burlington now through spring of 2009. Various topics will be covered. Check <www.vtmidi.org/workshops.htm> for more information. Have a need? Ask and we’ll find the resources to help.

- Submitted by Sandi MacLeod

District VI News

District VI has had its usual busy fall schedule, which included a District VI meeting (yes, we meet as a district!), a middle school choral director meeting, fall music festival auditions, and the annual Fall Music Festival. Somewhere amongst all of those music preparations, many District VI teachers found the time to have their students participate in a unique enrichment opportunity called the Young Americans National Outreach Tour, hosted by Green Mountain High School in Chester, Vt.

The Young Americans Program is one of southern Vermont’s bestkept secrets. Schools in the Connecticut River Valley Music Festival Association have been participating in the Young Americans Program for more than 15 years. The Young Americans, a company of 36 performers and six staff, present three days of workshops in voice, dance, and all aspects of the performing arts for 3rd through 12th grade students. On the last evening, a full two-hour show is presented that includes more than 200 young people from schools in area. The Young Americans primary goals are:

• To encourage music in our nation’s schools
• To train young people in performance
• To strengthen character

The Young Americans want students to learn, grow, respect one another, and to have fun through the common denominator of music. The program is offered every three years when the Young Americans do their East Coast tour. To learn how you can host the Young Americans, check their website, <www.youngamericans.org> or contact me via e-mail at <wilcox@brhsms.org>.

- Submitted by Connie Wilcox

Blending Traditional & New

Continued from Page 15

improve performance. In some schools, particularly middle level classrooms across the state, students are creating podcasts now to demonstrate their learning. It’s one additional tool and is being offered as an option in the same way students have used PowerPoint or created posters and displays. How wonderful for them to create their own intro music or theme song instead of using something someone else created.

The 21st century holds great promise in terms of how technology can broaden our approach and expand the opportunities in the music curriculum for our young people. In the upcoming issues this year, I hope to highlight school programs that are harnessing this power. If you are doing something with technology, please contact me so I can spotlight your program too. Send an e-mail message to <sandl@vtmidi.org>.

Sandi MacLeod is coordinator of the Vermont MIDI Project. She teaches at the University of Vermont and also serves as VMEA’s Technology Chair.
An unwavering commitment to QUALITY has helped Yamaha become the world leader in musical instrument manufacturing, design, education and service. This dedication, which has characterized Yamaha for over a century, has led to the creation of the perfect instruments for students and artists. It has also enabled Yamaha to offer an extensive 5-Year warranty for its full line of wind instruments. Long after others have come and gone, Yamaha stands the test of time.
Rutland Music Festival
Rutland, Vermont
Friday, April 24, 2009

❖ The Rutland City Public Schools Music Department is pleased to announce the first annual Rutland Music Festival, to be held at Rutland Intermediate School on Friday, April 24, 2009.

❖ The festival is open to elementary, middle, and high school bands, orchestras and choruses. Your ensemble will be given 30 minutes for a performance (and a rating), and a clinic with one of our adjudicators. You may perform as much or as little as you wish, but remember that your 30 minute time slot includes your clinic. All ensembles will receive a trophy for their performance.

❖ If you have a jazz band that you would like considered, please indicate this on the registration form and time permitting we will open the festival to them.

❖ Two ensembles will be selected to perform in an evening concert in Keefe Gymnasium, beginning at 7:00 p.m. The highlight of this concert will be a performance by one of our area’s premier ensembles — The Castleton State College Wind Ensemble and Castleton Chorale.

❖ Fee: The fee for this festival is $3.00 per student, with a maximum of $200 per ensemble (50 students = $150), made payable to Rutland Intermediate School Music. All proceeds benefit the Rutland City Public Schools Music Department. Please fill out the registration form and return it by January 15, 2008.

❖ For more information, please contact Carol Baker at 802-786-1811.
Rutland Music Festival  
Rutland, Vermont  
Friday, April 24, 2009

REGISTRATION FORM – DUE BY JANUARY 15, 2008

Name of School ____________________________________________

Name of Director __________________________________________

Performing Group(s) and # of Students:
1. _________________________________________________________
2. _________________________________________________________
3. _________________________________________________________
4. _________________________________________________________

I have a jazz band(s) that I would like considered (check # here) ________

Send Registration Form and Payment by January 15 to:
Carol Baker – Music Dept.  
Rutland Intermediate School  
65 Library Ave.  
Rutland, VT. 05701  
Questions? (802) 786-1811
According to PianoNet.com, almost 100,000 new pianos are built for use in the U.S. each year. This column focuses on a variety of piano resources available on the web. You might send students on a research journey to explore how pianos are constructed. Sprinkle that information with video and listening examples of different styles from signature piano performers like Chick Corea, Elton John, Alicia Keyes, and Jerry Lee Lewis. Students can listen to Maple Leaf Rag while viewing still photos of Scott Joplin in a three-minute video presentation. All these and more are available at the November 2008 issue of InTune magazine, including a video tour of the Steinway & Sons factory. <http://media.intunemonthly.com/6-2/html/pplayer.html>

PianoWorld.com features the building of a Mason & Hamlin piano in video format as well at <www.pianoworld.com/how-a-piano-is-made.html>. Text resources on building a piano are available at <www.pianonet.com/articles/building.htm>.

If you have younger students, review these possibilities yourself and select a few to link to your school music web page or send home in a newsletter. Older students can search for themselves. There’s a wealth of material including informative video that our 21st century students are watching anyway. These links could be part of a homework assignment for those with internet access. Have others search in the school or community library or use books and articles for a variety of instrument manufacturing and performance styles.

YouTube includes many videos on the topic of pianos, but you’ll need to be selective, as usual. I found a Japanese narration on the Steinway & Sons video and many other piano-related links that did not relate specifically to my topic. It’s easy to become distracted, so I suggest you create an assignment with a focus, not just a random search.

The Piano Education Page <www.pianoeducation.org> is a long standing, multi-use source for piano enthusiasts from kids to parents to teachers. It’s sponsored by the West Mesa Music Teachers Association from New Mexico. There are forums, articles, interviews, pages just for kids, sheet music, and other useful information. This site is well worth bookmarking.

You might send interested students to check out the free video piano lessons at Piano Tricks <www.pianotricks.com>. Some students just might get hooked on piano lessons and search out a local teacher from this, or at least learn a few basics.

There are sites with free piano sheet music, but many free arrangements are not very musical at all, so you need to be selective. Inexpensive download sources are available and provide the chance to shop from home in our rural state.

Have an interesting website that others might like to know about? Send me a brief description and link: <sandi@vtmidi.org>
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A Conference Reflection

A wonderful conference has come and gone! Our presenters were chosen with care and did not disappoint. Our keynote speaker, David Neves, used humor and insight to provoke our thoughts about what we could believe as music educators if we set our sights high enough. A record number of college students attended. New exhibitors were present. Our hosts at CVU made sure that all ran smoothly for the day. Lunch was served to 240 people, including meals for our clinicians and exhibitors.

Many evaluations were turned in. The results of the information that was gathered appear in a chart on this page.

As you can see, exhibits and lunch are two areas where improvements are desired. About 300 exhibitors are contacted each year to attend the conference. The response is always about 30 appearances. It is like the chicken and the egg: national exhibitors will not come to conferences with what they consider low attendance even though approximately 50% of our music teachers attend the conference. Any suggestions?

This is my final year as conference chair. It has been a true pleasure to serve VMEA in this capacity. Carrie Kohl will be replacing me; I know the conference will be in great hands. I will be continuing as exhibits chair.

Please enjoy the photos and comments of our many attendees.

Thank you all for your help, support, and encouragement.

Sincerely,

Allyson Ledoux

Comments from Conference-goers

Everything was really great. I just wish I could have been at multiple places at once.

I was very inspired by all the presentations.

Upbeat presenters with excellent ideas…

It was very informative and a lot of fun!

This was very informative for me — especially the technology sections and being able to meet with teachers from other schools.

Many good choral activities. Elementary was represented well also.

It was excellent. I learned a lot.

Each year it gets better.

The conferences always educate and lift my spirits to continue!

Everything was well organized and flowed well.

So much information and inspiration. Bravo!

2008 Conference Survey Results

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<th>Ease of registration</th>
<th>Quality &amp; type of exhibits</th>
<th>Scope of sessions</th>
<th>Quality of presenters</th>
<th>Quality of lunch</th>
<th>Cost of registration</th>
<th>Schedule</th>
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<td>63%</td>
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<td>43%</td>
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Photos by Carrie Kohl, Gary Moreau, Denis Lambert, & Chelsie Henderson
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Your 2009 MENC Eastern Division Conference is certain to be an outstanding professional development experience for all. The Providence location gives thousands of you the opportunity to attend a National level full scale music education convention in a fairly intimate location. I look forward to seeing all of you there as we experience and celebrate the best that music education has to offer, and reinforce its status as a core component of every child’s education.

Don’t miss it!

David Neves, President
MENC Eastern Division

Registration Information online at
www.menc-eastern.org
Educational Philosophy

Music is Core… If We Believe

by David Neves, Ed.D.

Editor’s Note: This was the keynote address given at VMEA’s Fall Conference on October 23rd at Champlain Valley Union High School.

Once again, we find ourselves in a time of uncertainty, change, and concern. At the same time that resources for our educational programs are becoming scarcer, the world is becoming more complex and actually smaller and more crowded every day. The need to include more and more into our students’ educational experiences, including their musical ones, continues to challenge us!

It is during these times, that music educators need to truly reach into themselves and revisit their deepest thoughts and feelings surrounding this incredible profession of ours. Everyone in this room came to music education because of a love or passion that developed somewhere in our past. Perhaps it was a special parent or relative who ensured that music would be there for you. Perhaps it was an incredible moment at a concert. Perhaps it was a wonderful teacher at school who lit the torch that burns within you. However it came about, we owe it to ourselves, to our students, and to the future of music education in the schools to remind ourselves of what should be and could be if we truly believe that music is core and if we act every single day making that belief into a reality.

Do you know the significance of the year 2024? That is the year that children born today will be graduating from college. To truly test our belief that music becomes a core subject that all students in the Class of 2024 will have had the opportunity to study in an authentic, comprehensive way throughout their K-16 education, we need to work towards the vision of what "Music Is Core" looks like.

So today, I recite a list of visions for this future for our children. Some of these visions may make you laugh, some may make you angry, and some may make you go “hmmmm” — but I hope that combined, they will help us to leave with a renewed passion to make our beliefs a reality for that Class of 2024.

So here is the list.

When today's newborn graduate from college, here is the vision of music education that I hope exists in 2024:

**We will know that Music is Core in 2024…**

…if general music classes are the most popular music classes taught in all schools, and that includes high school.

…if individual music creativity is an activity that is in place every day in every music class, rather than just music recreation.

…if chorus students play instruments, and band students sing every day.

…if all Americans can sing the Star Spangled Banner, all verses, have no problem with range, and no one starts screaming before the end or shouts “play ball” immediately thereafter.

…if colleges won’t even consider a student for admission unless they have included music as part of their formal study throughout K-12.

…if popular music has evolved and music in schools has evolved so that students see no difference between “their” music and “school” music.

…if band directors can spend more time worrying about how well their students sight-read and compose, rather than the angle of the instrument or the precision of the glide step.

…if “American Idol” is being judged by certified music educators using benchmarks from the National Standards.

…if every single college and university were required to have music ensembles and opportunities for their students.

…if all students leave high school musically literate enough to create acoustic music on their own, without the aid of a computer.

…if when resources are tight, the high school math parents club is rallying the troops at the school committee meeting to save Algebra!

…if every elementary classroom teacher candidate is required to sing a song, clap a rhythm, and perform on a xylophone during their interviews.

…if music classes are listed first in the list of “suggested classes to ensure college acceptance.”

…if the three B’s not only mean Bach, Beethoven, and Brahms to our students, but also could include the music of Borneo, Brazil, and Botswana.

…if research studies being undertaken focus on how math and English can be used to increase music literacy test scores for all students.

This all could be — *If We Believe.*

Now this list may appear impossible, could be called a fairy tale, and everyone may not agree with all of it, but… these are the kind of dreams and goals that we need to keep in front of us daily, especially during our battles for budgets, time, resources, and respect.

We know in our hearts that the power of music to lift mankind above the frivolous, humdrum travails of daily existence is limitless. We know in our hearts that music has the ability to bring us closer to whatever heaven-like deity looks down upon us. We know deep in our hearts that in this world filled with strife, uncertainty, heartache, poverty, violence, and technological isolation, music alone has the power to bring mankind back in touch with humanity… in touch with the very essence of our own inner beauty!

So use these dreams, create your own, and place them in front of you daily. Let them empower you to continue to ensure that our students get what they deserve and need. Because music WILL INDEED someday truly be the CORE of education… IF WE BELIEVE!

David Neves, Ed.D., is the current president of MENC’s Eastern Division. He is Director of Fine & Performing Arts at Needham Public Schools in Needham, Massachusetts.
Enabling Students to Opt for Horn Early

by Jennifer Scriggins Brummett


Playing the horn is described by virtuoso Barry Tuckwell as analogous to driving down a winding mountain road in the rain with no guardrail... and no brakes! Treacherous as this instrument can be, it warms the heart of many concertgoers who hear its golden tone. This tone is developed with breath support and embouchure, like any wind instrument. Here in the state of Washington, many students don't get the opportunity to start as hornists. It is this situation which is of great concern to me as a university instructor at several colleges in the Spokane area.

Like everyone else I am shaped by my experience, so let me share my background. As a school girl, I started band in a small town in Vermont. In high school I attended public school in upstate New York and later received a performance degree at the Juilliard School. My career includes playing with the Dallas/Fort Worth symphonies, the Orchestra of Santa Fe and Gonzaga and EWU. She is on the faculty at Whitworth College and WSU, having also held positions at Gonzaga and EWU.

One deterrent to starting first-year brass players on horn is the F transposition. Young ears gravitate to unisons, and the abundance of Bb instruments wins by a large majority. What options can be found? With the help of a modest PTA booster club, a college student might be hired to shepherd a group of F hornists through their first six months. Perhaps there could even be credit assigned at the university level for such class assistance.

People sometimes ask what qualities would make a youngster a good candidate for the horn. Mostly, it is the ability to match pitch or discern narrow versus wide intervals.

Another challenge for a transfer hornist is the pitch orientation. A double horn does have both F and Bb tubing, but the parts are transposed to F horn. Since the partials on a horn are closer together than on trombone or trumpet, matching sound with written symbol is best done correctly from day one. There are a few hornists who think in concert pitch, but these are rare indeed. Most are rooted in a pitch universe a fifth off from the rest of the world. We just learn to translate! The Bb, or shorter side of the double horn, provides security in the upper register. With the notation in F, the use of the thumb trigger is dubbed “Bb fingerings.”

Those young minds are curious and quick to learn. It is for this reason that I hope a solution can be found which enables students to opt for the horn in their first year of band. To have access to this fabulous, versatile instrument from the get-go is to allow the kind of progress that will strengthen any ensemble. The horn section blends the varied timbres of brass and woodwind in a unique way. So many composers nominate the horns for their most heroic themes that it is essential to give young players time in the saddle to develop and grow.

I would argue that the horn is too valuable to lose. From another perspective, those prime young years are too valuable to lose.

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Jennifer Scriggins Brummett received her bachelor of music degree at the Juilliard School and completed her master of music degree at Southern Methodist University. She has played horn with the Dallas and Fort Worth symphonies, the Orchestra of Santa Fe and is currently principal horn of the Spokane Symphony. She is on the faculty at Whitworth College and WSU, having also held positions at Gonzaga and EWU.

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The Vermont Music Educator

December 2008
Exploring Music Educator Perceptions of the National Standards

by Patricia Riley

As many of us well know, Dance, Music, Theatre, Visual Arts: What Every Young American Should Know and Be Able To Do in the Arts: National Standards for Arts Education is a document published in 1994 by Music Educators National Conference (MENC). It is comprised of competencies that students are expected to achieve in the subject areas. Each of the competencies within a subject area is independent of, but also intended to be interdependent with, the others. The standards do not indicate a weight, time, or emphasis to be given to each competency. Competencies are divided into two parts: content standards and achievement standards. “Content standards specify what students should know and be able to do in the arts. Achievement standards specify the understandings and levels of achievement that students are expected to attain in the competencies” (Blakeslee, 1994, pp. 17-18). The nine Content Standards for Music Education are:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniment.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

The importance of the National Standards for Music Education to the profession is evidenced through the quantity of published articles and books, and conference session presentations on this topic. Numerous articles regarding implementation of the national standards in music classes have appeared in the MENC publications, Music Educators Journal and Teaching Music. These articles include Fallis (1999), Lehman (1995), Mantano (1996), Snyder (2001), Tutt (2007), and Wells (1997). Books on this subject include Performing with Understanding: The Challenge of the National Standards for Music Education (MENC, 1996), Aiming for Excellence: The Impact of the Standards Movements on Music Education; and the MENC series Strategies for Teaching, which provides music educators with ideas for implementing each of the standards at different grade levels, and in different music-teaching settings. In addition,
Educator Perceptions of the National Standards

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MENC state, regional, and national conferences regularly program sessions regarding the implementation of the standards.

This installment of Research Resource summarizes research regarding music educator perceptions of the National Standards for Music Education, with the hope that the insights gained within these studies might help us all to more effectively think about and implement the national standards. Bell (2003), Byo (1999), Louk (2002) and Orman (2002) studied combinations of music educators’ and general educators’ awareness of, attitudes toward, and perceived ability to implement the national standards.

Bell (2003) investigated 14 in-service New York State music educators enrolled in a 16-week graduate level course to determine the effect of various experiences with the standards on their perceived ability to teach music using the standards. Experiences included reading and discussing MENC publications regarding the standards and designing lessons using the standards. A questionnaire, distributed at the conclusion of the course, was used to determine the participants’ perceptions. Bell (2003) reported that 79% of the participants had “some level of exposure to music standards prior to the graduate course” (p. 34), and that 50% had “studied music standards during undergraduate training” (p. 35). As a result of their course experiences, 64% “acknowledged changes in their present teaching” (p. 35), and 29% reported experiencing a “change in attitude” toward the standards, including an “expanded awareness” and “more of an open mind” toward implementing the standards (p. 35). In reporting which standard was most difficult to implement, 36% stated the singing alone part of standard 1; and 36% stated standard 3 (the improvising standard). Fourteen percent of participants reported time constraints as a problematic factor in implementing the standards.

Byo (1999) researched perceptions of 122 elementary school music teachers and 122 fourth-grade general education teachers in Florida to determine their opinions “regarding the feasibility of implementing each of the nine National Standards for Music Education” (p. 111). A survey was used to obtain the opinions. Byo found that the music teachers were “more positive toward all of the standards” (1999, p. 117) than were the general education teachers. Byo also found that standard 9 (the understanding music in relation to history and culture standard) “received the most favorable ratings,” with standards 3 (the improvising standard) and standard 4 (the composing standard) receiving the “least-favorable ratings” (1999, p. 117). Overall, the music teachers rated standards 1 (the singing standard), standard 6 (the listening, analyzing, and describing standard), and standard 7 (the evaluating standard) highest; and the general teachers rated standard 8 (the understanding relationships standard), and standard 9 (the understanding music in relation to history and culture standard) highest. In the areas of interest, responsibility, ability, and training, music teachers rated standard 1 (the singing standard) and standard 5 (the reading and notating standard) highest, while the general education teachers rated standards 8 (the understanding relationships standard) and standard 9 (the understanding music in relation to history and culture standard) highest; with the music teachers indicating a high level of responsibility for teaching all of the standards, and the general education teachers indicating low level of responsibility for teaching most of the standards. Byo’s conclusions included that “there is a shortage of instructional time reported by both music teachers and generalists”, and “overall, the music specialists are comfortable with the standards” (1999, p. 121).

Orman (2002) studied 30 elementary school general music teachers to observe “whether time was being spent on all of the national standards and exactly how much time was devoted to each” (p. 158). Participants were videotaped, and the videotapes analyzed to determine the amount of time spent on each standard. She found that class time was spent on all nine of the standards, with the most class time devoted to standard 1 (the singing standard), standard 2 (the performing on instruments standard), and standard 5 (the reading and notating standard); and the least devoted to standard 7 (the evaluating standard), standard 4 (the composing standard), and standard 3 (the improvising standard). Orman concluded that “all the standards that required creative and/or artistic skills received the lowest proportion of class time” (2002, p. 162).

Louk (2002) investigated 100 elementary school general music teachers in Arizona to determine their attitudes toward the standards, and their implementation of the standards in their 4th-grade classes. Participants completed questionnaires, and were videotaped to determine their attitude toward, and observed implementation of, each standard. In the area of importance, she found standard 5 (the reading and notating standard), standard 9 (the understanding music in relation to history and culture standard), and standard 2 (the performing on instruments standard) to be regarded as the most important; and standard 7 (the evaluating standard), standard 3 (the improvising standard), and standard 4 (the composing standard) to be regarded as the least important. She also found there to be “significant correlations between expert teachers’ attitudes (survey responses) and their own practices (observed episodes and time)” (Louk, 2002, p. 55).

Some common themes emerged in these studies. Standard 1 (the singing standard), standard 6 (the listening, analyzing, and describing standard), and standard 7 (the evaluating standard) were rated highest by the music teachers in the Byo (1999) study; the most class time was devoted to standard 1 (the singing standard), standard 2 (the performing on instruments standard), and standard 5 (the reading and notating standard) by the elementary general music teachers in the Orman (2002) study; and standard 5 (the reading and notating standard), standard 9 (the understanding music in relation to history and culture standard), and standard 2 (the performing on instruments standard) were indicated to be of the most importance by the elementary general music teachers in the Louk (2002) study. Based on this, it appears that standard 1 (the singing standard), standard 2 (the performing on instruments standard), and standard 5 (the reading and notating standard)
Educator Perceptions of the National Standards

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were the most favorably perceived of the national standards.

Standard 3 (the improvising standard) and standard 4 (the composing standards) were rated lowest by the teachers in the Byo (1999) study; standard 3 (the improvising standard) and the singing alone part of standard 1 were found to be the most difficult standards to implement in the Bell (2003) study; the least class time was devoted to standard 7 (the evaluating standard), standard 4 (the composing standard), and standard 3 (the improvising standard) by the elementary general music teachers in the Orman (2002) study; and standard 7 (the evaluating standard), standard 3 (the improvising standard), and standard 4 (the composing standard) were indicated to be of the least importance by the elementary general music teachers in the Louk (2002) study; and standard 7 (the evaluating standard), standard 3 (the improvising standard), and standard 4 (the composing standard) were indicated to be of the least importance by the elementary general music teachers in the Byo (1999) study. Based on this, it appears that standard 3 (the improvising standard), standard 4 (the composing standard), and standard 7 (the evaluating standard) were the least favorably perceived of the national standards.

Another theme was time availability to implement the national standards. Among the findings of her study, Byo (1999) reported a “shortage of instructional time” (p. 121) to implement the standards, and Bell (2003) reported time constraints as a problematic factor in implementing the standards.

Hopefully this installment of Research Resource will help raise awareness of these favorable and unfavorable perceptions of the National Standards for Music Education, and will help you to more insightfully think about, and ultimately more effectively, implement the national standards.

REFERENCES

Dr. Patricia Riley serves on the music faculty at the University of Vermont. She is VMEA’s collegiate chair and also its research chair. Send suggestions for future articles to <Patricia.Riley@uvm.edu>.

“The basic difference between classical music and jazz is that in the former the music is always greater than its performance — Beethoven’s Violin Concerto, for instance, is always greater than its performance — whereas the way jazz is performed is always more important than what is being performed.”

- André Previn
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PRESENTED BY DR. ALYN J. HEIM
Teaching Reflections

by Robert F. Swift

It's a very ancient saying,
And a true and honest thought,
That if you become a teacher
By your pupils you'll be taught.

- O. Hammerstein II

It was the year of the Cuban missile crisis, the year that John Steinbeck received the Nobel Prize for literature, the year that “Lawrence of Arabia” got the Oscar for best picture. It was the year that Rachel Carlson wrote Silent Spring and the musical world bade farewell to Jacques Ibert and Fritz Kreisler and Bruno Walter.

And for the young music education major who had just graduated with his Baccalaureate degree and received New York State certification, it was the first year of public school teaching, at long last. He had interviewed and was hired to teach at a fairly large central school in rural, upstate New York.

He was to teach general music and conduct choirs, grades 4-12. Specifically, there were three sections of general music for each grade (4-8), two special education classes, and three choirs: grades 5-6, grades 7-8, and grades 9-12. In later years, voice and music appreciation classes were added.

The annual salary was a respectable $5,000. Gasoline back then was under 40 cents per gallon! And the cost of sending a first-class letter was just 4 cents.

He was ready to begin and rarin' to go. Labor Day couldn't come soon enough! His undergraduate program had been exceptionally strong in preparation with reference to performance studies, music theory, music history, methods classes, student teaching, professional membership in both MENC and NYSSMA... even summers with with “on-the-job” training in music camps.

So it started: the first faculty meetings, the bewildercement of so many instructions, the school calendar, the teaching schedule (particularly labyrinthine for a music teacher, as it included classes from all three school divisions), and school bus duty. Next followed meeting the teachers, administrators, and staff. The principal then walked him to the music room, located at the end of the west hallway, separated from the other classrooms. “You've got a lot of kids, but they're all good ones. Oh, the eighth graders may try you some, but I know you can handle them.” And finally, after two days of such preliminaries, the students arrived and classes began.

It could not have been a more auspicious beginning. Music was a "respected" part of the curriculum. Most students seemed eager to learn. Classroom teachers were supportive. There was enthusiastic interest in auditions for the three choirs, though recruitment of male voices among 7th and 8th grades required the teacher to participate in their intramural football program. (The teaching advice from the football coach / director of athletics was, “With these kids you don't smile until Christmas!”) Several parents even showed up at the first P.T.O. meeting to express their support.

It was the 8-A class that provided the most challenges. There were 28 students. Class met twice a week, the last period of the day. As a group, they showed little desire for music or - for that matter -school. Of all the 28, the one who apparently had the least interest was Alfred.

Alfred was a tall, strapping farm boy whose home was on a dirt road maybe 20 miles from school, the last stop on the remote bus route. He had begun school with others who were now in 10th grade. He always came to class on time but chose a seat in the back row where he could look out the window and pay as little attention as possible.

Classes were tripartite in design. They began with written notes on the board for students to copy into their music notebooks. Next was a discussion of the notes, along with a related musical listening selection. Class ended with singing songs from the Silver-Burdett music series. Alfred reluctantly copied the notes and endured the recordings (LPs on a portable phonograph). But he never took part in discussions or singing. His voice had changed, and he would have been a baritone. Several girls in class would have welcomed his singing to them.

For ten weeks or so, this mutual toleration between the teacher and student continued. The collision occurred one afternoon when Alfred brought a paperback book to class. The teacher asked him to close it and pay attention; he refused. The teacher asked for the book; Alfred again refused. The teacher walked back, took hold of the book, and in attempting to remove it, tore the book in half. The class was very quiet. Fortunately the dismissal bell sounded shortly thereafter. The teacher returned the torn portion to Alfred, who quietly took it. Neither said a word. The gauntlet had been flung.

The initial anger felt by the teacher gave way to regret over his manner of handling the incident. He discussed it with the principal and then with Alfred's homeroom teacher. Both expressed surprise and said that the boy was quiet... not academically inclined, but not a trouble-maker. “He'll get over it,” they said. But he did not. The teacher even telephoned one of his college professors, a mentor of sorts, who listened sympathetically and then said, “You're not going to reach all of them. The greatest teacher the world ever knew had just twelve students, and one failed.”

December arrived, and the teacher assigned all the 7th and 8th grade students an essay to be written with the title “If There Were No Music”. The intent was to encourage the students to consider and value the place of music in their lives. All together there were 170 papers to be read. By the deadline 169 had been received, but one had not been submitted. Alfred had apparently decided not to do the assignment.

The teacher explained this to the principal, who replied, “I'll take care of it.” Alfred was sent to detention to write his paper while the rest of the school attended the holiday movie and then had refreshments. Having to miss out on this annual tradition was a harsh penalty.

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Alfred

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The music teacher sat alone at his desk in the music room. It was quiet, as everyone else was in the auditorium in a distant part of the building. He began reading the papers, some of which were insightful and demonstrated good writing skills. It was a fine assignment.

As he continued to read and make notations, without a sound to indicate otherwise, the teacher realized he was not alone in the room. He glanced up. There stood Alfred, a very angry young man. In his hand was a paper. The teacher began to speak but was interrupted as the student wadded the paper up, threw it at the teacher, and said, “There it is, damn it! And if I ever see you in your car, I’m going to run you off the road.” With that, he turned and left. The silence became even more deafening; the teacher found himself trembling.

Lesson learned: as teachers we do not and cannot expect to reach everyone. It’s probably better to learn this sooner than later. How naïve, how idealistic, how foolish to think it could be otherwise! And for this music teacher, the lesson had been a bitter one; his personal safety had even been threatened.

He debated whether even to read what had been written. The lesson had been sufficiently disappointing, so why subject himself to even greater disappointment and perhaps verbal abuse? He took the wadded paper home and only later that evening unfolded it to read. What follows is exactly what was written.

“What It Would Be Like Without Music”

It wouldn’t be very nice without music. In some cases there wouldn’t be love. Some times music comforts you. I enjoy music, only I like music that is up to date and that has a beat to it. At night when I get home from work I walk over and turn on the radio; I listen to music when I go to bed because I am realaxed.

In the morning my father turns on the radio so he can get some music. On my way down to work I listen to the music in my car; it realaxes me. In the barn we have a radio and it seems to keep the cows quiet. It pleases many people. If we didn’t have music, quite a few people would be out of work. On TV you can just imagine what it would be like when a program comes on and the music isn’t there. There isn’t any feelings - happiness, sadness, hatred, love.

If music wasn’t hear I wouldn’t have the girl I have now. That’s true. I met her at a dance about a month ago. Thanks to music I’m going steady with her. I hope music keeps right on for centuries and centuries to come.

There is something I don’t like and that is talking about the old composers and the instruments. I don’t like to talk about music and I don’t like to sing either. All I like to do is listen and dream. In my opinion music is okay if it is the right kind of music. I would like to know if you would tell me and the class how well you like music - any kind of music. Please tell us the truth, too. Tell us about the music you like best and tell us about the music you dislike most.

It is not that I don’t like music. It is about the kind of music you like, and like I told you before, I just like to listen - I don’t like to sing. The End.

“If you become a teacher, by your pupils you’ll be taught.” A lesson was indeed learned by the music teacher, but it was not the one expected. Indeed it was the opposite. As educators we will never fully know what our students are “learning” from us, even if they seem to be learning nothing at all.

Alfred dropped out of school that spring. Later he joined the armed forces and served in Vietnam. His and the teacher’s paths crossed only one other time by happenstance, but again, not a word was spoken.

A final quotation seems apt for every reader who has made it this far.

Never underestimate the impression you may make on others...

- Anonymous

The opposite is also true.

Robert Swift is a past president of the New Hampshire Music Educators Association and is Professor of Music at Plymouth State University. In September 2008 he began his 30th year of teaching at the school. Dr. Swift can be reached by e-mail: <rswift@plymouth.edu>.
Building the WHAP!-a-phone: an Applied Music Technology Project

by Dave Sebald

This article originally appeared in the Fall 2006 issue of TMEC Connections. Reprinted with permission.

If it were not for technology there would be very little music. If that seems to be too strong a statement, think about it for a minute. The definition of technology is not limited to computers and digital instruments — even though that is how we usually interpret its meaning today. Rather it is simply “the application of science to a useful purpose.” To a musician a useful purpose is creating something that makes music. By applying principles of acoustics, sound perception, and scientific observation, people are able to craft all sorts of devices that allow musicians to communicate musical ideas. Every musical instrument relies these principles in its construction and use.

Recently I had an opportunity to work with two bright junior high school musicians in exactly this type of project: building a playable musical device and being able to explain how and why it worked. The project was for a science fair and a few of the parameters of the musical instrument were dictated by the fair organizers. Ideally the instrument was to be capable of playing a two octave chromatic scale surrounding middle C. It was to be tuned to equal temperament based on standard A 440 (440 cycles per second). It had to be totally acoustic — that is, without electronic sound generation or amplification. Other than that, the design was open.

At the fair, the builders not only had to be able to play a recognizeable tune on the instrument (Aura Lee), they had to explain how they made it and how their design related to theoretical concepts of western music. Julie, Barbara, and I are presenting this article for other students who want to understand how musical instruments work or who may even want to use this example as a springboard for their own musical science project.

Early on, Julie and Barbara decided that they wanted to develop an instrument whose adherence to scientific principles and music theory concepts was obvious. This steered them away from small wind instruments and more toward a larger form in which each tone generating part would be separate and clearly visible. After some experimentation with wood and metal xylophone-like concepts, they settled on the idea of tubes whose air columns would resonate at various pitches when struck. Thus was born the WHAP!-a-phone.

A few preliminary concepts of sound are called for here. First, any object that is struck tends to distort a little and then return to its resting shape. If the object has good elasticity — and almost everything does — it tends to overshoot its resting shape, create a slightly smaller mirror of the first distortion and return again toward its original shape. This overshooting actually happens many times after an object is struck although each distortion is smaller than the previous one and eventually the object returns to its rest state. Interestingly, the distortions always take an equal amount of time even though they get smaller and smaller. This even spacing of distortions is called periodic, and the many distortions together are called vibration. Air picks up these vibrations and transmits them as pressure changes to our ears. If periodic vibrations happen at a frequency of between 20 and 20,000 times per second, people perceive them as a musical tone.

Vibration is easy to see in a string because the distortion is perpendicular to the string’s length. This is called transverse vibration. But the vibration of an enclosed column of air, although invisible, is just as real. Think of this type of vibration as a shock wave that travels back and forth through the length of the air column at the speed of sound. This is called longitudinal vibration. Even when the column of air is struck only once, the shockwave will travel 50 or more times back and forth along its length before dying away completely. The shockwave’s travel from one end to the other and back again is called one cycle. It only takes 20 or so cycles for us to recognize the pitch of a vibration.

Julie and Barbara decided to use common PVC pipe to create the air columns. PVC is cheap and it is easy to cut into any length tube. But they needed a lot of pipe! A chromatic scale in Western music has 12 notes in each octave and the science fair parameters called for at least 2 octaves around middle C. Finding the right lengths for all 24 tubes called for some math calculations.

Here are a few more sound concepts that made calculating the correct lengths...
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Artwork created by Valerie Lester.
of the tubes possible: The speed of sound in air is known to be about 1128 feet per second. This speed remains the same no matter how high or low the pitch of the sound is. Remember that a shockwave in a vibrating column of air travels back and forth at the speed of sound to make one complete cycle. Given just these two simple facts, it's easy to calculate the length of a tube needed to create any pitch.

\[
\text{Length of Tube} = \frac{(\text{Speed of Sound} / \text{Frequency})}{2}
\]

Using the standard note, A 440 as an example, divide 1128 by 440 (to get 2.56 feet) and then divide this result by 2 (1.28 feet). Since it will be easier to accurately measure tubing in inches than in feet, multiply this result by 12. The length of the A 440 tube should be 1.28 feet or about 15.4 inches.

Julie and Barbara cut a tube to this length and used a large paintbrush to strike (WHAP!) its end. The pitch of the sound was indeed A 440. Now they had to calculate all the other lengths of tubing they would need. This called for a few more sound and music principles.

An octave above or below any given note is very easy to calculate: it is always double or half of the given note's frequency. For example, since A 440 is the A above middle C, the A below middle C will be A 220. Using the formula developed above, it's possible to calculate the tube length of this note as 2.57 feet or about 30.8 inches.

Calculating the other notes in the octave between A 220 and A 440 calls for another simple formula. For the past 200 years, Western music has used a tuning system known as equal temperament to derive all the notes of the chromatic scale. In its simplest form it means that the frequency for any note can be calculated by multiplying the frequency of the note just below it by the 12th root of 2. The 12th root of 2 turns out to be approximately 1.06.

\[
\text{Next Half Step Higher} = \text{Previous frequency} \times 1.059463094
\]

Using this formula and the Length of Tube formula, Julie and Barbara calculated all the frequencies and tube lengths they needed plus a couple of extra notes on the high end:

<table>
<thead>
<tr>
<th>Note</th>
<th>Frequency</th>
<th>Tube Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>587.3</td>
<td>11.5</td>
</tr>
<tr>
<td>C#</td>
<td>554</td>
<td>12.2</td>
</tr>
<tr>
<td>High C</td>
<td>523.2</td>
<td>12.9</td>
</tr>
<tr>
<td>B</td>
<td>493.8</td>
<td>13.7</td>
</tr>
<tr>
<td>A#</td>
<td>466.1</td>
<td>14.5</td>
</tr>
<tr>
<td>A</td>
<td>440</td>
<td>15.4</td>
</tr>
<tr>
<td>G#</td>
<td>415.3</td>
<td>16.3</td>
</tr>
<tr>
<td>G</td>
<td>392</td>
<td>17.3</td>
</tr>
<tr>
<td>F#</td>
<td>370</td>
<td>18.3</td>
</tr>
<tr>
<td>F</td>
<td>349.2</td>
<td>19.4</td>
</tr>
<tr>
<td>E</td>
<td>329.6</td>
<td>20.5</td>
</tr>
<tr>
<td>D#</td>
<td>311.1</td>
<td>21.7</td>
</tr>
<tr>
<td>D</td>
<td>293.6</td>
<td>23</td>
</tr>
<tr>
<td>C#</td>
<td>277</td>
<td>24.4</td>
</tr>
<tr>
<td>Middle C</td>
<td>261.6</td>
<td>25.8</td>
</tr>
<tr>
<td>B</td>
<td>246.9</td>
<td>27.4</td>
</tr>
<tr>
<td>A#</td>
<td>232</td>
<td>29</td>
</tr>
<tr>
<td>A</td>
<td>220</td>
<td>30.8</td>
</tr>
<tr>
<td>G#</td>
<td>207.6</td>
<td>32.6</td>
</tr>
<tr>
<td>G</td>
<td>196</td>
<td>34.6</td>
</tr>
<tr>
<td>F#</td>
<td>185</td>
<td>36.6</td>
</tr>
<tr>
<td>F</td>
<td>174.6</td>
<td>38.8</td>
</tr>
<tr>
<td>E</td>
<td>164.8</td>
<td>41</td>
</tr>
<tr>
<td>D#</td>
<td>155.5</td>
<td>43.7</td>
</tr>
<tr>
<td>D</td>
<td>146.8</td>
<td>46</td>
</tr>
<tr>
<td>C#</td>
<td>138.5</td>
<td>49</td>
</tr>
<tr>
<td>Low C</td>
<td>130.8</td>
<td>52</td>
</tr>
</tbody>
</table>

Once all the tubes were created, it was time to make the frame to support them. This entailed a good bit of carpentry for Julie and Barbara with only occasional assistance from me. Here is photo of the completed instrument and frame made from 1x4 and 1x2 lumber:

Julie and Barbara took the project to the science fair in late spring and placed in the top ten percent of their classification. But perhaps more important, they learned about the practical application of music technology and how science merges with art in music making.

To hear samples from this project and view plans for building a monochord, check out <http://multimedia.utsa.edu/technology/projects/>.

Dave Sebald is a professor of music at UTSA and TMEC's technology chair. He can be reached via e-mail at <dsebald@aim-ed.com>.
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President’s Message

Continued from Page 4

They are just a few of the hundreds of music professionals throughout Vermont who spend thousands of hours honing the skills of their students and giving them unparalleled experiences in music. To Betsy, Brent, Fran, and John, our heartfelt thanks and appreciation to you for all you have done and continue to do for our young Vermont musicians.

Last weekend I had the opportunity to attend the MENC Eastern Division Executive Board meeting with our President-Elect, Pat Roberts. Pat and I heard about many items facing MENC and all of us with regards to NCLB, national leadership initiatives, and happenings within our other state affiliates. This is the best of times and this is the worst of times. Jobs are being eliminated, more focus is being put on testing, there is less time with students in music classes, class sizes are getting larger and there are fewer educators. But along with all of this, MENC has begun to shift its focus to new and exciting ways for us to experience conferences on a national level. More information about that will be forthcoming. Through MENC’s lobbying on Capitol Hill, there is hope that future work on NCLB will result in greater support for the arts and provide the necessary funding for it to thrive in the future. There are many exciting opportunities for students being taught by certified music educators around the country, and the new teachers coming into the profession are more excited than ever to get the work done. However, we must be cautious and continue to advocate for ourselves and one another. MENC is finding new opportunities to do this on the national and divisional levels. Please take advantage of their expertise. The MENC website has many exciting ideas and ways to support you in your daily work. Take advantage of that information and how it might assist you in what you do at school by visiting the website at <www.MENC.org> today.

Speaking of websites, those of you attending the Fall Conference were given a sneak preview of the new and improved VMEA website which should be up and running very soon, if not already. You will be able to share ideas; contact colleagues; search out national, state, and district sites; find links to other sites of interest; and stay in touch with music education in Vermont. Look for this new website soon at <www.VMEA.org>.

The MENC Eastern Division Conference will be held in Providence, Rhode Island, March 12-15, 2009. I hope that many of you will join me in attending this biennial conference. It would be wonderful to have a large number of Vermonters there to represent our state. I am pleased to announce that 14 Vermont high school students have been selected for the All-Eastern Honors groups. They are:

**Band**
- Riley Goodemote (Brattleboro)
- Kayla Rice (Brattleboro)
- Nathaniel Peterson (Middlebury)

**Orchestra**
- Michael Ferris (Brattleboro)
- Gabriel Severy (Middlebury)

Continued on Page 41
Congratulations to each of these students and their teachers for attaining this level of performance and being selected to represent Vermont at the Eastern Division Conference in March. More information regarding the conference may be obtained by visiting <www.menc-eastern.org>.

At this time last year, we were beginning the new All State participation fee process. I am happy to report that the process is working quite well during this first year of implementation. Most Vermont high schools have paid their fees and have been able to access the All State website for applications. I'm sure that subsequent years will become even easier as we assess this annual fee. The monies we are raising through this effort will be used to pay a stipend to our All State Festival Director. With any remaining monies, we hope to be able to raise the amounts of awards given in the scholarship competition. As a note, these participation fees are based on total school population as collected by the Vermont Principals Association. The fees are based on a four-tiered system with schools paying $75, $150, $225, or $300 depending on school size. We plan to review and modify (as necessary) the participation amounts annually to reflect changing enrollment numbers.

In closing, I ask you to do a couple of things for us at VMEA. First, go to the MENC website and update your contact information. We receive mailing labels from MENC and many of them are incorrect. If we mail our publication to the wrong address, you don't get the publication, of course, but we don't always know, so we send it to the same address next time and it happens again. Meanwhile, printing and mailing costs are wasted and - worst of all - communication is lost. If you have changed your job, address, phone numbers, or e-mail, let MENC know. It's quick and easy to do online. Secondly, let us know how we are doing for you. Are we getting the job done? Do you have other needs we can address? As volunteers, we don't have large amounts of time to meet and plan activities, but we do our best and rely on each of you to let us know how we're doing. I am most happy to answer your emails and get answers for you when I can. We want to represent you the best we are able and provide opportunities and solutions for you when possible. For your part, perhaps you could volunteer to be an adjudicator at All State auditions or get involved in one of the committees of the VMEA Board. Or maybe you could help attract new members to join the VMEA/MENC. They will then join the 142,000+ members of the National Association for Music Education, and together we can make a difference in a child's life! Thank you for everything you do for all of Vermont students.
FlynnArts Announces Winter/Spring Programs

The FlynnArts music program offers a variety of vocal and instrumental classes, and serves our widest age range -- from young infants to veteran learners. Early music classes enhance children's natural creative impulses and help develop concentration, coordination, and cooperation. Classes for older children and adults combine individual attention with ensemble work, broaden students' musical knowledge and performance skills, and introduce like-minded friends who often play and sing together for years to come! Masterclasses with visiting artists and discounts on world-class Flynn Center shows make our program memorable.

FlynnArts winter/spring jazz programming includes:

Jazz & Blues Vocal Performance

This class emphasizes basic skills in vocal improvisation, melodic and rhythmic phrasing, embellishment, and tonal colors. Singers learn basic blues patterns, song forms, and listening skills to improve your musical "ear." Interpret classic songs and refine your performances with attention to stage presence, microphone use, and communication with an accompanist. Students perform regularly in class, in a FlynnSpace public performance on Monday, April 27, and in a local hotspot on Thursday, January 22 at 7:30 pm.

FlynnArts winter/spring teen and adult music classes include:

Group Guitar Lessons

Can you play a few chords and strum a little? Did you play years ago and wish that you could pick up where you left off? Dust off your guitar and join us for this fun and supportive class that teaches basic finger-picking and strumming techniques, how to read chord charts, playing out of a songbook, tuning, technique, and tone. Take your abilities to the next level and learn to feel comfortable playing on your own. Repeat students welcome; participants provide their own acoustic guitar.

FLAMENCO GUITAR WORKSHOP WITH NOCHE FLAMENCA

An essential part of Flamenco's spirit is expressed through the toque-the playing of the flamenco guitar-known for its intricate, rapid passages. The world-class musicians of Noche Flamenca will support your understanding and practice of Flamenco style and technique in this workshop.

FLAMENCO GUITAR WORKSHOP WITH NOCHE FLAMENCA

ADULTS/TEENS: Thursday, February 12 • 7-8:30 pm • Amy E. Tarrant

See related MainStage show: Noche Flamenca • Friday, February 13 • 8 pm

PORTUGUESE GUITAR WORKSHOP WITH LUIS GUERREIRO

The Portuguese guitar (or guitarra) is a plucked string instrument with twelve steel strings, strung in six courses of two strings each. It is most notably associated with fado, where the guitar lends its mournful tones to the haunting voice of the singer. Join noted guitarist Luis Guerreiro before his performance with legendary singer Mariza later that evening as he guides students on a musical journey to Portugal.

ADULTS/TEENS: Wednesday, March 4 • 5-6 pm • Amy E. Tarrant Gallery at the Flynn Center • Luis Guerrero • FREE! • Limit: 15

See related MainStage show: Mariza • Wednesday, March 4 • 7:30 pm

JAM SESSION WITH THE SYMMETRIC ORCHESTRA

Members of the Symmetric Orchestra, who hail from all over the African Diaspora, will join with community drummers and African music ensembles in our gallery for a jam session before they perform with Toumani Diabate that night. Everyone is welcome, so come on down with your favorite instrument!

OPEN TO ALL: Saturday, April 25 • 3:30-4:30 pm • Amy E. Tarrant Gallery at the Flynn Center • Company • FREE!

For information about winter/spring classes visit <www.flynncenter.org/education_pages/flynnarts.shtml> or call 802-652-4548, ext. 4.
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Keene State College

Keene State College is a comprehensive, public liberal arts college accredited by the National Association of Schools of Music, the New England Association of Schools and Colleges, and the National Council for the Accreditation of Teacher Education. Its 5,282 full- and part-time students are enrolled in 65 major programs of study. There are 7 music degrees available to the 130 music majors and minors at Keene State.

Music Degrees

Bachelor of Arts in Music
- Composition
- Music for Elementary Teachers
- Music History
- Music Technology
- Music Theory

Bachelor of Music
- Music Education
- Music Performance

Performance Groups

Jazz Ensemble, Chamber Singers, Concert Band, Concert Choir, Chamber Orchestra, Guitar Orchestra, Opera Workshop, Percussion Ensemble, Latin American Ensemble, Saxophone Ensemble, String Ensemble, Brass Ensemble, Flute Ensemble, Piano Ensemble, Jazz Combo, Clarinet Ensemble, Vocal Chamber Ensemble, and Woodwind Quintet. All KSC students, regardless of academic major, are eligible to participate in any performing group. An audition is required for some groups.

Scholarships

Three $12,000 Academic Talent Scholarships are awarded each year to incoming freshmen. To be eligible, prospective students must audition by March 6, 2009, and receive a nomination by the KSC faculty audition committee. Many other scholarships, grants, loans, and work opportunities are available through the College, with the majority of KSC students receiving some form of financial assistance.

Facilities

The Redfern Arts Center on Brickyard Pond features the superb Alumni Recital Hall, two theaters, technology-enhanced practice facilities, rehearsal rooms, media-enhanced classrooms, a dance studio, and a newly designed Music Technology Instruction Lab.

Auditions

An audition is required for admission to the Music Department as a music major or minor. Auditions for the 2008-2009 academic year will be held on the following Fridays:
- November 21
- January 30
- February 20
- March 6
- March 27

For an audition application or more information call, email, or write:
Ms. Barbara Hamel
Administrative Assistant
Department of Music
Keene State College
229 Main St., Keene, NH 03435-2402
603-358-2177 • Fax 603-358-2973
music@keene.edu
http://music.keene.edu

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• Your opportunity to share your expertise by adding your own lesson ideas.

• A chance to view what your colleagues in your teaching area are doing in their classrooms.

New Uploads: Smithsonian Global Sound multi-cultural and inter-disciplinary lessons for middle and high school levels. Keyword search: “Smithsonian.”

Performance Practice

by David Killam

Oh my word, concert Wednesday next week, our one and only tuba player out sick, trumpets haven’t got their parts down yet and cripes, we’re just nowhere near prepared. Never make it. Maybe better postpone ‘til following week or even better next month.

Ever feel that way? Ever feel any other way a week beforehand?

But the day comes, the tuba player’s recovered, or at least makes the real valiant effort for you, the trumpets somehow manage and everything turns out reasonably presentable.

And what if you had postponed? How much better would it have turned out? And what about the hassle of pre-printed programs now with the wrong date and announcements already made in newspapers and posters, or people who’ve already made plans based on your original intent. Parents and the general public can be very unforgiving on these issues.

Postponing can be deadly, in its own insidious way, as a matter of fact just as deadly as putting woefully unprepared performers before the public. But there’s another side to this coin.

Let’s face it: students never work harder than when approaching an upcoming performance. That’s such a plus factor we want to make every effort to glean the greatest advantage from it. What message do we send when we postpone because students “aren’t ready”? Is there such a thing as promoting procrastination? Do we want to teach that anytime one deadline is ignored or missed it will be replaced by another, equally tenuous? Some students are perpetually prone to become ready only at the very last moment precisely via that massive last-ditch effort. Others will never be ready anyway because it’s not part of their personality, and still others will be only as ready as their ability and particular stage of development allow.

Of course if half the school population is out with the flu, the decision may already be made for you... but in the vast majority of cases, a bit more in the way of early planning may well eliminate last minute jitters and concerns.

Suggestions:

- Did you start preparations early enough? I can remember my father expostulating over Christmas decorations landing in stores the very day after Thanksgiving, way, way too soon from his point of view. He had a thing about proper spacing between holidays. But it takes very little study of the calendar to determine if one waits ‘til after Thanksgiving to start preparing a festive December concert, you’re apt to be in trouble before feet are even off the ground.

Continued on Page 46
Setting the Date

Continued from Page 45

- Is the problem the difficulty of the music? Did you program too many really rugged numbers? Far better to scratch one hard selection than to postpone an entire program.

- Have you accurately assessed the ability of your group? If they’re not capable of the work assigned, they’ll never pull it off in concert.

- Are you too concerned with perfection? Unless you hail from a different planet, your program will never be perfect. How about an alternative or at least concomitant goal of having a positive and enjoyable general effect and participants who really feel good about what they’ve accomplished and how far they’ve come. This, of course, dictates very different standards for differing situations, but isn’t that what it’s all about anyway?

- Did you pace your preparation? Did you carefully determine the amount of time needed? Did you establish intermediate partial goals along the way? i.e., we will have this much accomplished by such and such a date...?

- Did you allow for unanticipated missed or cancelled rehearsals (bad weather, furnace failure, etc.)?

- Did you tackle the most difficult pieces and passages early on? Did you back up with easier pieces to substitute should it become necessary? Did you sense what was coming and, if indicated, make such substitutions and any other necessary adjustments well before the last minute yourself?

And finally we hear from the director who complains, “But I have nothing to say about it; the principal or head office schedules my concerts way ahead so they’ll dovetail with athletic events, plays, and other school functions.”

Well lucky you, especially if that schedule becomes inviolable. Many would gladly trade places. As a matter of fact, such a procedure should all the more allow you to implement the suggestions made above.

Humor

Suggested Gifts for that Special Music Educator in Your Life

by Thomas Gellert

This article originally appeared in the December 2006 issue of School Music News. Reprinted with permission.

So, here are the 25 must-have gifts that will just keep giving and giving all year long. Some gifts on my “wish” list haven’t been invented yet (but why should that matter?), and others are totally out of the realm of possibility. Still, it’s nice to dream that one day these things might actually become a reality.

In the spirit of goodwill toward all music educators, here is what would certainly make me happy to receive.

Enjoy!

All I ever wanted was...

1. A bottomless purchase order encumbrance for ordering new sheet music.
2. Ditto the above for equipment, instruments, and new band uniforms and choir robes.
3. Supply closets overfilled with every imaginable office and music supply, available for the taking.
4. A personal, high-output, high-speed photocopier at every desk (secretary included).
5. Ditto the above for the latest computer system with all the bells and whistles.
6. If the photocopier doesn’t work out, how about the master code to the one in the main office for making copies after hours?
7. Classroom teachers who schedule their class time around music instruction.
8. Concert audiences that sit still for the entire concert and clap in all the right spots.
9. School testing that occurs at the same time every year.
10. One hundred percent (100%) attendance at in-school lessons without having to remind students and teachers.
11. Parents who begin their conversations with: “Thank you for everything you’ve done for my child.”
12. Parents who begin their conversations with: “I love the music program... what can I do to help you?”
14. Self-tuning piano in every room.
15. Automated “EZ-pass” student classroom attendance-taking system to speed up the process.
16. Instruments that “heal” themselves and magically regenerate parts when lost or broken.
17. Indestructible band, choir, and orchestra folders that retain their “like new” appearance year after year.
18. Unlimited music conference funds.
19. Unlimited graduate credit course funding, with immediate salary boost upon completion.
20. A teacher-controlled electronically adjustable music stand that can be raised or lowered at will.
22. Student music chairs that actually make it impossible to slouch.
23. Sophisticated gum chewing and food/ drink detection and removal equipment standard in every rehearsal room.
24. Students equipped with permanently sharpened pencils with erasers.
25. A gift certificate good for a yearly vaccination to prevent migraines and all stress-related headaches!

Okay, not too serious this month, I know. Have a truly wonderful holiday season and make time to relax and enjoy the goodwill of the season with those who are closest to you. Happy holidays and a very happy new year.

Music educator Thomas Gellert serves as editor of School Music News, the official publication of the New York State School Music Association (NYSSMA).
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