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President
GARY MOREAU
alwaysinging@comcast.net
(802) 878-1388 ext. 214

Immediate Past President
BEAR IRWIN
birwin@rssu.org
(802) 775-3451 ext. 274

President Elect
TOM HEINTZELMAN
heintzelman@springfield.k12.vt.us
(802) 885-7900

State Manager
STEFFEN PARKER
statemanager@vmea.org
(802) 862-6521

Secretary
CINDY HALL
cynthia.m.hall@valley.net
(802) 222-5214

Treasurer
PAUL RONDINONE
p_a_r@vermontel.net
(802) 228-4721

Librarian
FRANK WHITCOMB
facm@aol.com
(802) 864-8590

Journal Editor
DENIS LAMBERT
vmeanews@yahoo.com
(802) 763-8289

Committee Chairs
General Music .......... SUSAN CHERRY
scherry@stjsd.org
(802) 748-8912
(St. Johnsbury Public Schools)

Choral Music .......... GLORY DOUGLASS
gdouglass@ejhs.k12.vt.us
(802) 879-5546
(Essex High School)

Instrumental Music .. BETZI IRWIN
betziirwin@yahoo.com
(802) 796-3573
(Alburg Community Ed. Center)

Collegiate ................ RONALD SHERWIN
ronald.sherwin@castleton.edu
(802) 468-1322
(Castleton State College)

All State ............... STEFFEN PARKER
statemanager@vmea.org
(802) 862-6521
(Rice Memorial High School)

Conference ............. ALLYSON LEDOUX
allysings@yahoo.com
(802) 425-2771
(Charlotte Central School)

Technology ............. SANDI MACLEOD
sandi@vtmidi.org
(802) 879-0065
(University of Vermont)

Research ............... PATRICIA RILEY
priley@uvm.edu
(802) 656-7770
(University of Vermont)

District Presidents
District I ............. CALEB PILLSBURY
caleb.pillsbury@cesu.k12.vt.us
(802) 899-4690
(Mt. Mansfield High School)

District II .......... ANNE HAMILTON
ahamilton@together.net
(802) 334-7921
(North Country High School)

District III .......... ALLYSON LEDOUX
allysings@yahoo.com
(802) 425-2771
(Charlotte Central School)

District IV .......... CHRIS RIVERS
riversc@harwood.org
(802) 244-5186
(Harwood Union High School)

District V .......... MATT TATRO
ousgi@gmail.com
(802) 453-2333
(Mt. Abraham High School)

District VI .......... MICHAEL ZSOLDOS
mzsoldos@wuhsms.org
(802) 457-1317
(Woodstock High School)

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JUNE 2007
Special Focus Issue: Selecting Literature

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Editor’s Note
The secret is out: Many music teachers are also good writers. If you don’t believe me, read the articles herein. This month, an important topic gets examined from various perspectives.

As I’m typing this message, it’s “teacher appreciation week.” Thanks for all of your work with students. Enjoy the brief summer, and see you next school year!

Denis

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Reflections on Two Years as VMEA President

GARY MOREAU

Fellow Music Educators:

I begin writing my final column as president of the VMEA with a heartfelt thank you for all you do for music education in the schools of Vermont. Being affiliated with you as colleagues has always been a wonderful experience for me, and the opportunity to serve you as president has been exciting and meaningful. I would be lying to say it hasn’t been extra work along the way, but with that work has come tremendous satisfaction knowing that students throughout the state are getting an education in music and that we are all working together toward that goal. We all know there is more work to do, and I am certain that music educators will continue to step forward to be involved in this process. We continue that work on July 1 when Tom Heintzelman takes over as president. I know he has new ideas and plans he will implement to continue the growth of music education, yet he cannot do so without our help. He will need us to communicate ideas, solutions, and possible initiatives in order to continue the long-standing work of the VMEA.

I want to thank those members who have assisted me in my work the past two years. To the Executive Board members, I extend my gratitude for their collective and individual work with me. Our board is exemplary. They are hard-working individuals who put their position ahead of personal needs and do so unselfishly.

Our secretary, Cindy Hall, has been of particular help to me. During my tenure, she has constructed a database of all music educators throughout the state and – with the help of division chairs – has attempted to keep it up-to-date. This is no easy task, even in a small state like Vermont, but she has worked tirelessly to get it done and keep it accurate. In addition she keeps copious records of all meetings and communications and supports our efforts in everything she does. Additionally, she assisted me as one of the planners for the recent MENC Eastern Division Conference in Hartford.

Treasurer Paul Rondinone is one of the most thorough individuals I know. He knows the right questions to ask – particularly with regard to finances – and has the most complete and accurate records regarding those finances when questions arise. We are indeed very fortunate to have his knowledge and experience on our board.

Denis Lambert, our editor of The Vermont Music Educator has done a fantastic job. He has continued to bring the journal to new heights with his effort to improve its content and looks. He will agree that it is the members’ articles and columns that make this work easier, but his work as editor and advertising manager has brought the publication to where it is today. After receiving many journals from around the country, I can assure you that ours competes with the best of them!

Allyson Ledoux, my very good friend and colleague, stepped up to the challenge of being conference chair when I approached her two years ago. It has been a wonderful working relationship for me. She worked extremely hard along with her committee to provide one of the best professional development opportunities ever offered to our membership. She has already planned for another conference this October in St. Johnsbury, which you can read about elsewhere in this issue. If you didn’t attend last fall’s conference, don’t miss this one coming up. These conferences are planned with you in mind and are a wonderful opportunity to meet local, regional, and national experts in the field and to share your needs and ideas with them. Allyson has done a tremendous job, and I thank her.

Steffen Parker amazes me by his ability to get things done when needed. He continues to operate the All State Music Festival as its director and provides Vermont students with a first-rate musical opportunity. In addition, he provides me with information necessary to carry out my responsibilities through his work as state manager. I know he is always there when asked, to lend a hand or share some of his vast knowledge.

We have been very fortunate to have Dr. Ron Sherwin sitting on the board as collegiate chair. His enthusiasm and vision for collegiate activities has brought the collegiate members back to a position of high regard and recognition. They are our future, and we need their support and interaction. Along with Ron, Professor Sarah McQuarrie has brought recognition to Vermont with the increase of student membership in their collegiate MENC chapter. Their chapter has received accolades from MENC for the past two years for overall student membership increases. Castleton State College and Vermont are extremely lucky to have their support and expertise.

Bear Irwin and Glory Douglass have been my strongest advocates and greatest supporters throughout my time in office. Because of their own positions in this office in recent years, they have had answers for me when I had questions and were there with their backing for issues that needed discussion or resolution. One cannot do this job alone, and surrounding oneself with people of such high caliber makes the difference when it comes to the final outcome of the job.

To the rest of the Executive Board members: district chairs, technology chair, research chair, and committee chairs, thank you for the excellent work you do and for your assistance and support. I am well aware of the sacrifices you make and the vast knowledge you have. VMEA is very fortunate to have you.

My time as president is winding down, but my work on your behalf will not diminish. I believe we have made great strides these past two years... but we are not finished. In these days of reduced monies, lower student populations, and more programs vying for time and financial backing, we must be diligent in our efforts to advocate for ourselves and for our programs. We must work together to secure a comprehensive music education for our students taught by qualified music educators. We cannot let a few individuals do this work alone. We must all help. How? First, get involved Continued on Page 6
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More Thoughts on All State Vocal Adjudication

Fran LaPlaca

Editor's Note: The following was written in response to the letter by Dan Boomhower, which appeared in the March 2007 issue of this publication.

I began serving as an adjudicator for the Vermont All State Chorus 11 years ago. I felt and continue to feel it is an honor and a privilege to provide this service to those music students who wish to further their education with the audition process.

Along the way, I have enjoyed meeting and interacting with many outstanding Vermont music educators at auditions and feel I have gained a wealth of knowledge from them. Each year, I continue to grow.

I first became acquainted with the adjudication process under the guidance of Steffen Parker with his presentation at Castleton Village School. At the conclusion of the workshop, we were each presented with a certificate of completion. I was very proud of mine.

At this time, I feel our problem needs to redirect its focus. I suggest we make contact with Vermont state music colleges and include their music departments in our discussions. Perhaps, we could place college seniors in our adjudicating positions until this occurs.

Respectfully submitted,
Fran LaPlaca

Fran LaPlaca teaches vocal music at Fair Haven Union High School, Fair Haven Grade School, and Castleton Village School.
State & National News

“FROM THE TOP” COMING TO VERMONT

Information courtesy of Vermont Public Radio

Vermont’s young classical music performers now have an exciting opportunity to be heard on national radio! “From the Top” will be recording a show at Chandler Music Hall in Randolph, Vermont this fall. They’re looking for young Vermont musicians to be on the program. “From the Top” showcases extraordinary young musicians around the country. The program airs on VPR Sunday nights at 6 p.m., and on VPR Classical at 5 p.m.

Each one-hour program presents pre-collegiate musicians whose stunning individual performances are combined with lively interviews, unique pre-produced segments, lighthearted sketches, and musical games.

Acclaimed pianist and “From the Top” host Christopher O’Riley (known in part for his transcriptions of music by Radiohead) uses his humor and lack of pretension to work and perform with the next generation of brilliant young musicians.

For more information visit <www.fromthetop.org/> or <www.vpr.net>.

ASTA ANNOUNCES HONORS ORCHESTRA COMPETITION

The American String Teachers Association has announced application details for the 2008 National High School Honors Orchestra, open to high school students who will be juniors or seniors during the 2007-08 school year. Information on applying for the NHHO can be found on the web at <www.astaweb.com/ competitions/NHHO.htm>

Applications must be postmarked by August 1, 2007, and should be submitted to Vermont’s NHHO Coordinator, Troy Peters. Send materials to:

NHHO Application
Troy Peters
103 Granite Creek Road

CSC COLLEGIATE MENC GROWING

Congratulations to Castleton State College, which received MENC Collegiate Chapter Growth Recognition for 2007.

As of March 1, the chapter included 18 members (up from 16 members during the previous year). The chapter advisor is Sarah McQuarrie.

BARRE SCHOOLS PRESENT COMBINED CONCERT

Once again this year, three schools in Union 61 – Barre City Elementary, Barre Town Elementary, and Spaulding High School – joined forces to present a gala concert during Music In Our Schools Month. Music educators Larry Solt, Brent White, Adam Sawyer, Peg Mehuron, Charlie Gasque, Arthur Zorn, and Bobby Booth took turns conducting the combined chorus and band. The chorus was accompanied by Vicki Gauthier. Over 300 students performed. The concert was held March 14 at Spaulding H.S.

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Anne Hamilton
An Overview of Music Technology for the Choral Conductor

Registration form available at http://www.acdaonline.org/vt/
Register Now for Summer Professional Development

Sandi MacLeod is director of the Vermont MIDI Project and technology chair for the VMEA. Some of her web site recommendations are shared at right.

Music & Technology Day: June 21
White River Junction, Vt.

Music and Technology Day will be held June 21 at Hartford High School in White River Junction. The day will feature 16 hands-on and demonstration sessions with a focus on music technology and music composition.

Featured guest presenter Michele Kaschub from University of Southern Maine will share her work with student composers in two different sessions for middle school: “Facilitating the Compositional Work of K-5 Composers” and “Composing Music, Creating Me”. Michele’s sessions will be of interest to classroom music educators with or without access to technology.

Joining Michele will be her husband, Alan, who also uses technology in his teaching in music. His sessions will be “Improvising and Recording Film Scores Using Garageband” and “Rhythm, Rhyme and Rap.”

Additional sessions will be presented by Marc Schonbrun, a clinician with a diverse background in music and technology. Marc’s session for this day will include “Everything You Always Wanted to Ask About Music and Technology but were Afraid to Ask”; “MIDI Guitar”; and “Groovy Music and other Sibelius Educational Suite Programs.” Also featured will be sessions in the Lawrence Memorial Music and Technology Lab at Hartford High School with music technology specialist Peggy Madden.

All people are welcome including music educators and technology support personnel. This event is sponsored by the Vermont MIDI Project.

Professional development credit is available. Registration, a complete schedule, and full workshop descriptions are posted on the web at <www.vtmidi.org>.

Music & Multimedia Summer Institute: July 17-20
Castleton, Vt.

Vermont MIDI Project will sponsor another summer opportunity for professional development in the area of music and multimedia. The four-day, three-night session will be held at Castleton State College from Tuesday, July 17 through Friday, July 20. There will be four main workshops in which participants may enroll: Music Composition - beginner/novice, Music Composition - intermediate/advanced, Movie Making, or Independent Projects.

Each workshop runs through the four days, with opportunities available for break-out sessions on strategies for teaching composition at elementary/middle level, strategies for teaching composition at high school level, assessment in the music classroom, and creating soundtracks for video. Evening gatherings will feature sessions on podcasting, Garage Band, and freeware/shareware for audio recording and editing.

Graduate credit is available through Castleton State College, or participants may attend the institute for 36 hours of professional development. Housing is in new air-conditioned suites on the CSC campus and classes will be held in the Stafford Academic Center.

Registration and complete information is available online at <www.vtmidi.org/summerinstitute07> or by contacting Sandi MacLeod (e-mail: <sandi@vtmidi.org> or 802-879-0065).

Noteworthy on the Web

Choral Tech - www.choraltech.org

An interactive sight-singing web site for choral students. A subscriber’s fee allows up to 100 students to participate for $99.00 yearly. Also available is a service which will record parts needed by your choral ensemble and burn them to CD. Free tutorials demonstrate the features of the sight-singing exercises for students and recordkeeping for teachers. The beauty of this site is that there’s no software or hardware to install and, because it’s web based, the number of sight singing examples are being increased. High speed access is recommended but not required.

Sound Tree - www.soundtree.com

My favorite section of this website to visit is the “Teaching Resources.” This area of the site features lesson plans, articles and success stories, a glossary of terms associated with music and technology, and a list of relevant links. The number of entries in the lesson planning section is growing steadily. It’s easy to find ideas appropriate for your own classes since the listings are divided into grade level groupings and also by technology strategy as defined by Ti:ME, the Technology Institute for Music Educators. Each lesson is detailed and organized. Many include worksheets for the students and sample music files of completed assignments. Don’t miss the “view lesson” link at the bottom of the lesson overview page for the .pdf file you can download and print. Lessons include national standards, objectives, materials, preparation, and procedures. Many include ideas for extending the lesson. One thing that’s missing in many of these lessons is assessment, but as more people are required to include this in lesson planning, I believe we’ll begin to see it included.

Classics for Kids - www.classicsforkids.com

This site for elementary students and teachers is chock full of wonderful resources. Kids can access this website at home for games, a musical dictionary, examples of instrument sounds, and recordings of the pieces highlighted on the show. The complete collection of the six-minute shows developed for National Public Radio broadcasting are available as well.

School Band & Orchestra - sbomagazine.com

This website includes a technology section with columns by John Kizmich. Each month he features different topics of interest particularly to band and orchestra educators. This past November and December featured podcasting.
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Recognition

Parker Accepts New Volunteer Post

The National Federation of State High School Associations (NFHS), the governing body for school athletics and extra-curricular activities, is expanding its Publications Review Board and has asked Rice music educator Steffen Parker to serve as that group’s fine arts representative. This is the first time that a fine arts person has been included in the preparation and publishing of the NFHS monthly journal, which is read by more than 75,000 athletic directors, principals, and superintendents across the country. Parker’s role will be to bring fine arts related articles of interest to the journal’s circulation, to write articles for publication, and to review all of the articles in each issue.

Parker has been a music educator for 29 years, serving on the organizing committees in various roles for the VMEA, the Vermont All State Music Festival, the New England Music Festival, and the Vermont Unit of the International Association of Jazz Education. He also serves as the music education consultant for the Burlington Discover Jazz Festival and the Vermont Jazz Center in Brattleboro. He has been associated with the NFHS for 15 years, serving as this section’s representative on their music committee, as a reviewer for the NFHS-Music Journal, and recently as the associate editor for that publication, where he has designed their online review system. Parker was the first person to receive their Outstanding Music Educator Award for Vermont, and the first to receive their Outstanding Music Educator Award for the section that includes New England, New York, New Jersey, Pennsylvania, and Delaware.

Steffen has taught at Mt. Assumption Institute (Plattsburgh), Colorado State University (Fort Collins), and Colchester Middle/High School and has served as a long-term substitute music educator at South Burlington High and U-32. He is currently in his second year at Rice and is a native Vermonter with a background in music performance (trombone), music education and conducting, computer technology, radio and television broadcasting, and fireworks. He lives in Colchester with his wife, Kathryn, three children, and three dogs.

Musician, Former Teacher, Reaches Centennial Milestone

Arlene B. Leslie celebrated her 100th birthday on May 27, 2007.

For more than 40 years, she was a classroom teacher and elementary school principal in the Northeast Kingdom. She learned to sing and play piano as a child in West Charleston, Vt., and always made music an integral part of her classroom teaching. She loves music. Arlene was also an organist for the Orleans Federated Church well into her 80s.

She currently resides at Our House Too, 67 1/2 Allen Street, Rutland, Vt. 05701.

The article below, written by Mrs. Leslie, appeared in the May 1945 issue of the Vermont School Journal and is reprinted here with permission from Vermont NEA.

Gene Childers teaches music at Middlebury Middle School.
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FOCUS: Selecting Literature

“How Do You Choose Music? A Topic Worthy of Our Time”

throughout the history of public school music education, teachers have been faced with the question of what music to rehearse and perform with students. The question merits exploration, since printed music frequently serves as the primary means for achieving standards in the classroom.

Many factors may be considered, including experiences of the ensemble and the conductor, available instrumentation, performance requirements, educational concerns, and other factors.

Numerous resources are available both online and in print to aid in selecting music. A wonderful article about school band music, written by author Stephen Budiansky, was published in the September 2005 issue of the Vermont Music Educator. Mr. Budiansky also wrote a follow-up article and more recently co-authored an analysis of school band music with former U.S. Marine Band director Tim Foley. All three articles are available online at <www.budiansky.com/music.html>. Among the best ways to discover quality literature are by attending regional music festivals and asking colleagues.

On the following several pages, articles authored by Vermont educators and out-of-state contributors offer insight and guidance regarding the essential duty of selecting literature. Enjoy and learn!

- Denis Lambert, VMEA Editor

Peter Miller teaches in the Rutland City Public Schools and is music director of the Lakes Region Youth Orchestra.

Early Elementary String Orchestra

Can-Can ................................................................. Offenbach/Meyer
La Rejouissance from Royal Fireworks ....................... Handel/Meyer
Spring from The Four Seasons ..................................... Vivaldi/Monday

Upper Elementary String Orchestra

Beethoven Inc. ........................................................... arr. Meyer
Brandenberg Concerto No. 5 ........................................ Bach/Isaac
William Tell Overture (Finale) ...................................... Rossini/Dackow

Middle School String Orchestra

Classical Symphony (Finale) ........................................ Prokoviev/Gruselle
Eine Kleine Nachtmusik, Mvt. 1 ....................................... Mozart/Isaac
Themes from Vivaldi’s Gloria ........................................ Vivaldi/Alshin

High School String Orchestra

Concerti Grossi ...................................................... Corelli or Handel
Capriol Suite .............................................................. Warlock
Hoedown from Rodeo ................................................. Copland (standard or Bulla arr.)

Middle School Full Orchestra

Dance of the Tumblers .............................................. Rimsky-Korsakov/Dackow
Rondeau from Masterpiece Theater ............................ Mouret/Leidig
Symphony No. 5, Mvt. 1 ................................................ Beethoven/Leidig

High School Full Orchestra

Finlandia .............................................................. Sibelius (standard or Goldsmith arr.)
Procession of the Nobles from Sardar ......................... Rimsky Korsakov/Isaac
Russian Sailors Dance from The Red Poppy .................. Gliere/Isaac

Peter Miller

Peter Miller
FOCUS: Selecting Literature

You Are What You Consume

Stephen Rice

The saying, “you are what you eat” is used most often to advise people to think carefully about what goes into their stomachs and to consider nutrition when selecting food. I first heard it adapted for use in selecting music by my mentor at the University of Massachusetts at Amherst, Malcolm (“Bill”) Rowell. For students in our school ensembles, we are the “deciders” of their musical menus -- at least for the time they are with us. What we feed our students has everything to do with what they can learn and the musical values they will develop. It determines their ability to identify music of artistic merit and whether we will be able to engage their imaginations in developing an interpretation of the music together. Our repertoire choices have the potential to change our students’ lives and they are among the most important we make as music educators.

What was it that “turned you on” to music? I’m not talking about the hook that reeled you into band, orchestra or chorus. (For me that was wanting to be Chris Partidge when I was six. Remember him? He was the drummer for the 1970’s TV sitcom family pop band.). I am talking about the experiences that made you say, “I have to do this for my whole life”!

For me, these experiences were with the music of composers such as Duke Ellington, David Maslanka, Percy Grainger, Wayne Shorter, Aaron Copland, Richard Rodgers, Karel Husa, Chick Corea, Ludwig van Beethoven, Carl Orff, Charles Mingus, George Gershwin, Joni Mitchell, James Taylor and Leonard Bernstein. In each case, I have vivid memories of life-altering encounters with greatness that are deeply etched into my psyche. These experiences are why I am a musician. They are also why I am a music teacher. Sharing this art form and shaping new generations of music consumers is what drives me even after twenty years. Julliard professor Eric Booth delivered a keynote address at the MENC Eastern Division Conference in Baltimore in 2005. In his speech, he implored music educators to strive to create a yearning within our students. This blend of curiosity, desire and imagination drives one to need to discover more about something. Engendering this sense of yearning must be what motivates all decisions we make as music educators, and choosing high quality music is vital. If we fail to do this, we are missing an opportunity to truly impact our students’ lives and we are trivializing our profession.

While these points may seem obvious, they warrant frequent revisiting. There are many forces that can serve to distract or divert us from this objective. One is the music publishing industry. Each year we are presented with a new batch of music from these corporations. While many are well-meaning, they are in business to do what all businesses must do: make money. Their best bets are finding composers whose works have proven profitable in the past and employ them to write more of the same. Many of these composers understand that it is their job to make money for the publisher so they can continue their lucrative association with them. Originality, creativity, imagination, depth, insight - in short, art - all take a backseat to providing the customer with more of the same trite, formulaic pieces. And WE BUY THEM! I tend to gravitate toward the composers and pieces that might not make it onto any music company’s “top picks” lists. I listen very critically - maybe even cynically - to the recordings provided by publishers of new music. Each time I find myself drawn to a piece, I force myself to listen several more times. I listen intently for the qualities listed above that give music artistic integrity. I ask myself if the music is worth my time to study. Can I justify requiring my students to spend hours practicing and rehearsing the music? How will this piece contribute to their sense of yearning?

Our musical choices may also be effected by other compelling but non-musical considerations. For example, we all want to promote diversity and music offers great opportunities to do this. But does a piece about a Floridian Native American tribe written by a music teacher with an interest in writing “educational” and/or “multi-cultural” music really have a lasting impact on students? Is our best source for meaningful experiences with African music a European-American college band director/composer? Beware of using bad music for good purposes.

Interdisciplinary experiences can also be powerful and help students to make important connections, but we need not seek out music composed for the purpose of teaching history or science; music is not capable of doing that. I know of a music teacher in Massachusetts (home of high stakes math tests) who was required by her principal to incorporate math instruction into her classroom and to document this work. Skillful music teachers are capable of integrating relevant historical, scientific, literary, problem solving, and sociological ideas into their instruction of worthy music and we must not isolate ourselves from our schools’ missions. But there is simply too much to learn and discover about the art of music, and we must make the most of our limited time with students. Choosing music literature on the basis of its potential to teach math is absurd.

The desire to give our ensembles music which will make them sound good is an understandable objective. No ensemble director wants to set his or her students up for failure. But many composers write and market their music as “designed to make your band (or chorus or orchestra) sound its very best”. Sure enough, it does... often after only one or two rehearsals. This music is most often scored in such a way as to limit transparency and independent parts and feature tutsi passages and ample reinforcement of all lines. In the process of learning this music, your students are minimally challenged and their imaginations are largely unstirred. They sound good but they feel empty. No aspect of them has been stretched - least of all their sense of yearning.

Pleasing our students and audiences is probably the most prevalent force in distracting us from our true purpose. I agree wholeheartedly that experiences with music should be positive and enjoyable. I equally disagree with the

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need for all music experiences to be “fun.” If we choose music based on its ability to amuse or entertain our students and audiences, the experiences will have little or no lasting value for them. Going back to the nutritional analogy, a steady diet of “fun” music is the equivalent of eating only sweets. Popular music, novelty pieces and other “light” fare certainly have their place. But we have to acknowledge the fact that this music serves little other purpose than to amuse. It is quite limited in its potential to educate, inspire, pique, or engage.

Our music selections reveal a great deal about us to our students, colleagues, and community. They demonstrate the extent to which we value and honor our art form. They make clear what we are hoping to give to our students and -- by extension -- our school and community. They display the degree to which we are willing to challenge ourselves and our students. All of this is true regardless of the age level of our students. As a professional community, we need to do much more sharing of examples of high quality literature for all varieties and ages of ensembles. Music education conferences should do away with reading sessions in which the music is chosen by publishers. Instead, these sessions should be led by experienced teachers and/or gifted composers with worthy music - new and old - to share with colleagues. Finally, we must strive to change the culture of the music publishing business by applying rigorous artistic criteria to our music purchases. We must reward our most gifted composers with commissions and vigorous promotion of their music so they need not be so reliant on publishers. Let us resolve to make our music selections demonstrate for all the worthiness and transformative power of our beloved art form.

Here is a list of some of the pieces that have been in my high school bands’ folders within the last 10 years:

- Mother Earth - David Maslanka
- When I am gone away... - Dana Wilson
- Shortcut Home - Dana Wilson
- Poem - John Frantzen
- A Movement for Rosa - Mark Camphouse
- View from the Mountaintop - Timothy Mahr
- Folk Song Suite - Ralph Vaughan Williams
- Sea Songs - Ralph Vaughan Williams
- Rhapsymede - Ralph Vaughan Williams/Beeler
- Blessed Are They - Johannes Brahms/Buehlman
- Candide Suite - Leonard Bernstein/Grundman
- An Irish Rhapsody - Clare Grundman
- Fanfare 2000 - Kees Vlak
- Vesuvius - Frank Ticheli
- Cajun Folk Songs - Frank Ticheli
- Amazing Grace - Frank Ticheli
- Joy Revisited - Frank Ticheli
- Sun Dance - Frank Ticheli
- An American Elegy - Frank Ticheli
- Country Gardens - Percy Grainger
- Shepherd’s Hey - Percy Grainger
- Irish Tune from County Derry - Percy Grainger
- Themes from “Green Bushes” - Percy Grainger/Daehn
- Old Home Days - Charles Ives/Elkus
- Down a Country Lane - Copland/Patterson
- Fanfare for the Common Man - Copland
- Firebird Suite (Excerpts) - Igor Stravinsky/Bocook
- First Suite in E - Gustav Holst/Curnow
- Mars (Bringer of War) - Gustav Holst
- Jupiter (Bringer of Jollity) - Gustav Holst
- Alleluia - Randall Thompson/Buckley
- Jesu, Joy of Man’s Desiring - J.S. Bach/Leidzen
- Prelude and Fugue in B - J.S. Bach/Moehlmann
- Gypsy Dance - Joseph Compello
- Oklahoma - Richard Rodgers and Oscar Hammerstein/Bennett
- The Jig Is Up - Daniel Kallman
- To a New Dawn - Philip Sparke
- Perthshire Majesty - Samuel Hazo
- Each Time You Tell Their Story - Samuel Hazo
- Suite from Star Wars Epic Part 2 - John Williams/Smith
- Chicago (Selections) - John Kander and Fred Ebb/Ricketts
- The Stars and Stripes Forever - John Philip Sousa
- His Honor - Henry Fillmore
- Noble Men - Henry Fillmore
- The Invincible Eagle - John Philip Sousa
- National Emblem - E.E. Bagley

Stephen Rice is the music department head at Brattleboro Union High School, where he has taught since 1987. He directs the band and jazz band, is music co-director of the school musical, and teaches music theory. He also has extensive experience teaching at the middle and elementary school levels and directing adult ensembles. He holds a bachelor of music degree from the University of Massachusetts, where he also expects to complete his masters in music education in the summer of 2007.
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Choosing the best music for students to learn and perform can be tough. Think of all the elements we consider: range, instrumentation/texture, stylistic period, compositional quality, cultural/historical importance, novelty, appeal, availability, and price, to name a few. Music educators, however, are not the only teachers to struggle with what is basically a curriculum and content conundrum. So I was intrigued when colleagues at Canaan Memorial High School returned from a math conference with something called a Rigor/Relevance Framework®.

According to Dr. William Daggett, president of the International Center for Educational Leadership, the framework is "a powerful tool" that "applies to standards, curriculum, instruction, and assessment." Visually, the framework is represented as an X/Y coordinate system where X and Y measure relevance and rigor, respectively (see Figure 1).

Daggett measures rigor by the climb up each rung of Bloom’s Taxonomy. From the basic level of thinking (“Awareness - 1”) – memorizing the letter names of staff lines and spaces, for example – learners may progress to more rigorous tasks such as solfeging choral works (“Application - 3”) or harmonic analysis (“Analysis - 4”). At the highest levels (“Synthesis - 5” and “Evaluation - 6”), students might transcribe a string quartet for saxophones or write a critical review of the spring musical.

Relevance, by comparison, describes how well students apply what they learn and to what extent they work in “real world” situations. From simple application in one discipline, such as learning fingerings (“1”) and performing a Bb scale on the trumpet (“2”), students may progress to multidisciplinary activities with unknown outcomes, such as gigging at a local coffeehouse (“5”).

An obvious but important corollary to this approach is that it pegs not only student learning, but also the activities and assessments we teachers use to guide that learning. For example, writes Daggett, “if a teacher has lofty curriculum objectives in Quadrant A, it is unlikely that students will reach the teacher’s high expectations.”

For subjects like math and science, the advantages of improving rigor and relevance are easy to grasp. “Traditional math instruction,” Daggett contends, “produces people who hate math because they cannot connect it to their everyday lives.” By comparison, whatever challenges we face in teaching music, producing students “who hate music” is hardly a common outcome. The “what good will this do me in life?” or the “why don’t we perform more pop music?” questions are common enough, though. Real-life relevancy is a concern, although the real question may be, “What life?”

We can begin to answer by applying the R/R Framework to elementary band selections, such as something from Queenwood Publications. Given that Anne McGinty has composed over 225 musical works, band directors pretty well know what they’ll get when they order a beginner piece she’s written: limited range and note set; plentiful doubling; theme and counterpoint; and little challenges in rhythm or symbols to spice things up a bit. Depending on our approach, we could probably work our students well up the rigor ladder with such a piece

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Rigor, Relevance, and Repertoire

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by analyzing form or devising alternate endings and evaluating each of our efforts. So we make it to quadrant C with no problem. Leading students east to quadrant D along the relevance axis would be more difficult, though, since it requires students to deal with “unpredictable, real-world situations.”

Setting aside the fact that any number of fifth-grade reed players in concert will yield results likely to defy prediction, the real issue in determining relevance, again, is how we define real life. On one level, there is the sax player locked in the struggle to produce a reliable low D or the horn player in quest of overtone dominion; awaiting epiphany, their every blow may be as capricious as their first. On another level, we (as conductors) are doing our best to mold order from chaos. To grow a culture of excellence, we fence in the unknown. We fight squawks with good habits. We focus away nerves. We rehearse. Do we mollycoddle? Or do we work exactly where the R/R Framework tells us we should, giving students the tools to meet the unknown and make harmony of it?

Selecting a piece appropriate for middle school mixed chorus, we find ourselves, “Relevantly” speaking, right of center once again. What is less predictable than middle school reeds if not the voices of middle school boys? Beyond that, how might the R/R Framework influence our choice of music for them?

There is clearly no dearth of literature designed to work around the difficulties of changing male voices. Some authors pontoon the quicksand, in this case floating a limited number of notes across the passaggio. Some skirt the obstacle by writing above or below the break. I claim neither the experience nor expertise to judge these two options or works based on them. I do find, however, that the R/R Framework suggests a third choice consistent with increased rigor: choosing an SA or even unison piece and teaching students to harmonize by improvising a bass line in whichever octave suits them. Students learn to analyze and synthesize harmonic progression, enriching their choral experience and meeting some of the expanded state and national standards mentioned by Glory L. Douglass in last March’s Vermont Music Educator.6 The bass line, unlike inner voices, lends itself with ease to the leaps and changes of direction that make avoiding problem pitch sectors a cakewalk.

In fact, this is exactly the sort of activity proposed by followers of Edwin E. Gordon at Gordon Institute for Music Learning (GIML). “Knowing the bass line, otherwise known as root melody, is the foundation for understanding the harmony of a tune. Students should learn to sing the bass line just as they would any other rote song.”

Those at Christopher Azzara’s VMEA conference workshops two years ago may recognize this approach.10

In keeping with the tenets of quadrant D, I’d like to end not with conclusions but with a few questions this exploration has left me pondering.

• Are the conventional doublings in beginning and intermediate band literature a means to timbral effect, as in the real world? Are they sometimes artless but requisite patch for instrumentation holes? Worse yet, are they a formulaic crutch for weak ears?

• If we resist programming “radio” music when students ask for it, are we saying we value rigor above relevance, or do we argue that what is real in music performance is not the marketplace, but the challenge of conveying musical expression? Are we justified in protecting students from market pressures until the musical challenge is met?

• When balancing audience taste with rigor, do we program as in the real commercial music world, where promoters boost the gate by giving folks what they know? Or is ours the real education world, where we serve audiences by teaching?

• For what life do we prepare our students? We know music is a lifelong activity, but will learning to play the tuba or sing with beautiful tone be more relevant to our students’ future lives than our lessons of self-discipline, sequencing, efficient practice, and focus? What learning makes music a core academic subject for our students and what influence does this have on our choice of repertoire for them?

REFERENCES


Continued on Page 21
Perform in front of 1,500 people. 2 Teach kids to sing. 3 Learn from Christian faculty. 4 Be part of an international tour. 5 Play with accomplished artists. 6 Compose original works.

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Rigor, Relevance, and Repertoire
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7 Daggett, “Math,” p. 5.


Dr. Christopher Azzara, Ph.D., is Associate Professor of Music Education at the Eastman School of Music. He is a co-author, with Edwin E. Gordon, Richard F. Grunow and Michael E. Martin, of Jump Right In: Musicianship in Instrumental Music. (Volume 1) published by Queenwood Publications, 1997-2004) follow:

Additionally, they are included in volumes of the Teaching Music through Performance series. The list, brief descriptions, and volume of the Teaching Music through Performance series (GIA Publications, 1997-2004) follow:

**FOCUS: Selecting Literature**

**Selecting Music: One University’s Choices**

**DR. PATRICIA RILEY**

In contemplating writing an article regarding music selection, I immediately thought it would be interesting to share a compilation of a paper my Secondary Music Education Methods students had recently completed on the topic. However, I recently ordered $500 of level one, two, and three concert band literature to include in a library for the class to use as reference material, primarily as music for our daily rehearsal techniques practice. Consequently, I decided to include my own selections as well.

**TEACHER’S RECOMMENDATIONS**

The choices I made are pieces I feel to be of high musical quality written by fine composers, are rich with teachable concepts and expressive opportunities, and are pieces that my bands have performed successfully and enthusiastically over the years. Additionally, they are included in volumes of the Teaching Music through Performance series. The list, brief descriptions, and volume of the Teaching Music through Performance series (GIA Publications, 1997-2004) follow:

**GRADE 1**

* Air and Dance by John Kinyon - A two-section piece with contrasting styles and articulations. (Teaching Music through Performance in Beginning Band)

* Anasazi by John Edmondson - “Anasazi” translates as “ancient people” or “ancient enemies” and references Native American music. Concepts include ostinati and the Dorian mode. (Teaching Music through Performance in Beginning Band)

**GRADE 2**

* Down A Country Lane by Aaron Copland, transcribed by Merlin Patterson - A flowing, pastoral, legato work written as a solo piano piece for young musicians. (Volume 1)

* In the Bleak Midwinter by Gustav Holst, arranged by Robert W. Smith - Written as a hymn in 1904/5, this is a beautifully orchestrated piece with clarinet, French horn, and baritone solos; and much dynamic contrast. (Volume 2)

* Shaker Variants by Elliot Del Borgo - A theme and variation setting of the folk song “Simple Gifts”. Accessible to performers with intermediate ranges and technical abilities. All wind players present the melody during this expressive, well-written piece. (Volume 5)

* Suite from Bohemian by Vaclav Nelhybel - A four-movement programmatic folk work which employs parallel fourths and fifths and ostinati. The movement titles are “Procession to the Castle,” “Folk Tale,” “Tournament,” and “Round Dance.” (Volume 2)

**GRADE 3**

* Air for Band by Frank Erickson - This slow, sonorous work moves from c minor to C Major, and employs soft dynamics with slow crescendos. The piece is characterized by melodic line and triadic harmony. (Volume 1)

* Chant and Jubilo by W. Francis McBeth - This piece consists of two contrasting movements. The “Chant” is modal and reflects back to early church organum; and the festive, faster “Jubilo” has driving low brass and percussion lines. (Volume 1)

* Washington Post March by John Philip Sousa arranged by Brion and Schissel - This well-know march standard in 6/8 meter is arranged to be both authentic and technically accessible with moderate brass ranges. (Teaching Music Through Performing Marches)

**STUDENTS’ RECOMMENDATIONS**

My student’s choices are primarily based on pieces they enjoyed in high school, and pieces fulfilling the class assignment to select music with a diverse variety of composers, genres, time periods, and cultures represented. Their choices of high school choral music follow:

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Choosing from the Menu

Daniel Bruce

I find that selecting ensemble music is like planning a menu for a restaurant – it needs to be ever-shifting, high quality, and should offer something for everyone. While it’s easy to think that students will respond only to contemporary sounds, I find that they enjoy playing such classics as Holst and Vaughan Williams; after all, those pieces have endured thus far for a reason. I program new works as well, and will often play the publishers’ promotional CDs for my bands to engage them in the selection process. Students respond better to music they had a hand in selecting, giving them buy-in, but I always have veto power in selecting something they might not normally pick for themselves – particularly slower pieces.

I try to pick selections that will feature a strong section of the band, for instance percussion – and in the cases where there is nothing commercially available that meets our needs, I will arrange something for the ensemble. While publishers are finally coming around to the fact that not every band has a bassoon and contrabass clarinet, I still find arrangements in the upper levels that call for instruments we don’t have… so I am constantly re-writing parts for tenor or alto saxophone.

The best pieces, designated “concert and contest” pieces, tend to feature polished compositional technique and will have doubling with tenor and bass instruments, even at the upper levels. I have some favorite composers: Elliot del Borgo, Samuel Hazo, and Claude Smith, but unfortunately a lot of the repertoire out there is formulaic and tiresome. I will occasionally buy arrangements of movie themes, pop or jazz songs to keep the interest of my marginal students, but in my experience most of these are written poorly and are uninspiring to play. I keep an eye on some lesser-known publishers like Daehn and Arrangers’ Publishing Company, and have been pleasantly surprised this year with Hal Leonard’s “MusicWorks” imprint. Having been

One University’s Choices

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A Choral Fanfare - Linda Steen Spevacek
Adoramus Te - Giovanni Palestrina
All I Ask of You - Andrew Lloyd Weber
Blue Skies - Irving Berlin
Cielito Lindo - arr. Barbara Harlow
Daniel, Daniel, Servant of the Lord - Undine S. Moore
David’s Lamentation - William Billings
Elahim Hashivenu - Salamone Rossi
Erev Shel Shoshanim - arr. Jack Klebanow
Gloria - Antonio Vivaldi
Grand Old Flag! - George M. Cohan
Irish Blessing - arr. Mark Patterson
Java Jive - arr. Kirby Shaw
Jubilate Deo - Steven Burnett
Listen to the Lambs - R. Nathaniel Dett
Manta Del Anima Sola - arr. Antonio Estvez
Maria’s Wedding - arr. Hugh S. Robertson
Mi YemAlel - Peter Salzman
Minoi, Minoi - Christopher Marshall
Mouth Music - Dolores Keane & John Faulkner
My Bonnie Lass - John Dowland
Natufurahi Siku Ya Leo - arr. Boniface Mganga
Ngam Sang Duan - arr. Steven Sametz
Route 66 - Bobby Troup
Si Vis Amari - Jerry Estas
Sicut Cervus - Giovanni Palestrina
Sing Me to Heaven - Daniel E. Gawthrop
Song of the Earth - Lois Brownsey
Summit March - Harold Bennett
Te Quiero - Alberto Favero / arr. Liliana Cangiano
The Banff Concerto - arr. Robert Paye
The Battle of Jericho - arr. Moses Hogan
The Star Spangled Banner - arr. Boyd Bacon
Think on me - Alicia Ann Scott/arr. Greg Gilpin
Tunggare - Stephen Leek
Voice Dance - Greg Jasperse
Walk A Little Slower, My Friend - Don Besig & Nancy Price
Zungo - Uzee Brown Jr.

For high school concert band music, their choices are:

Amazing Grace - Roger Ames, arr. Rumbelow
American Jazz Suite - Allen Vizzutti
And All That Jazz - Michael Brown
Country Garden - Percy Grainger
El Camino Real - Alfred Reed
Emperors Waltz - Johann Strauss
First Suite in E-flat - Gustav Holst
Flourish for Wind Band - Ralph Vaughan Williams
Mars (from The Planets) - Gustav Holst
October - Eric Witacre
Rushmore - Alfred Reed
Second Suite in F - Gustav Holst
Sea Songs - Ralph Vaughan Williams
Selections from the Star Wars Saga - John Williams
Sleep - Eric Whitacre
Sonata for Band - Frank Erickson
Summit March - Harold Bennett
Toccata for Band - Frank Erickson
Triumphal Overture - John Cacavas
Washington Post March - John Philip Sousa

I believe this list helps give the student perspective of what a variety of high quality music looks like. It is interesting to me to know what music they have enjoyed performing and learning about, and would like to share with their future students. I hope these lists are useful, and that you enjoyed browsing through these selections!

Patricia Riley teaches courses in music education at the University of Vermont. Previously, she taught music at Poultney High School and at the Crane School of Music in Potsdam, N.Y. She currently serves as VMEA research chair.

Daniel Bruce teaches instrumental music at Morristown Schools in Morrisville, Vt.
FOCUS: Selecting Literature

Programming A Concert
Audiences Will Remember

NANCY MOODY

How many concerts have you attended in your lifetime? Probably more than you can count. How many of them stand out as memorable? Probably significantly less. What makes a concert memorable?

• What kinds of pieces are being presented?
• In what order are they being offered to the audience?
• Does the audience exit smiling, humming a tune, or glassy-eyed, yearning for caffeine?

Many times directors of performing groups, be it school, civic, or professional, neglect this very important piece of presentation. While this may sound simplistic, a program of all the same type of music, even beautifully performed, can get downright boring to listen to. Whether vocal or instrumental, young performers or “more mature,” a varied program is easy on the listeners and provides more educational opportunities for your performers.

How do you vary your program? The first step begins months before, when you are planning your next performance. Make a list of what you would like to present to your performing group and to your listeners. What would you like them to hear? What new/different musical experiences would you like your performers to have? What would you like them to learn? Preparing a list of criteria before you start looking can be a real time-saver.

Armed with your criteria, you can now make some preliminary choices. Spread them out in front of you and consider the following: historical period, composer, style, tempo, key, volume, ethnicity, lyrics (theme, main idea). Mix it up! It is hard for the listener to remember what he/she has heard if similar items follow each other. If you are presenting a “Theme” Concert or a “Featured Composer” Concert, you can plan to use pieces which contrast to each other. An all “March” concert can be great listening fun for the audience as long as it includes a variety of composers, keys, tempos, and styles. Your players and singers may be better able to sustain freshness and energy in their

CONTINUED ON PAGE 24
Another very important component of programming a concert is the performance order of the pieces. Very careful consideration should be given to how well your group performs each piece, and how your audience will perceive your group as a result of listening to their performance. Here are a few points to consider:

1. Start with something easy. This gets your performers calmed down and focused, and sets up the audience for a good listening experience. If your group struggles through its first number, they, and the audience, start the program on edge.

2. Put your most difficult piece second. This simple act gets it out of the way while your performers are still fresh. If it is really rough, chances are good the audience won’t remember the details by the end of the program.

3. Place your “heavier” pieces in the first half, before everyone gets too tired.

4. End the first half with a GOOD piece. This leaves your audience with a favorable impression during intermission, and makes for good closure for the performers for the first half.

5. Start the second half with something solid and secure. (Same reasoning as #1)

6. Remember that by now, players and listeners are beginning to tire. Plan accordingly. Your lighter pieces make good programming sense. Vary tonality, mood, and tempo to keep everyone alert and excited about your music.

7. Your last piece should be your best-sounding, most crowd-pleasing offering. Be cognizant of the length of the program too. Chairs get hard, children get cranky.

8. If you choose to do an encore, it must sparkle just as much as your last piece. Please, no anti-climaxes. If it is in any way “less” than your planned ending, skip it.

9. When acknowledging applause, smile. Instruct your performers to do the same, regardless of the success/failure of the previous piece. Your audience will take its cue from your attitude in the limelight.

So, think of your next program as a musical menu. You probably wouldn’t serve the same type of food for every course if you were planning a dinner party, right? Give your listeners and performers some variety for their palates. They may just come back for seconds!

Nancy L. Moody teaches at the Wantage School in Wantage, New Jersey. Her e-mail address is <nmoody@swregional.org>.
Choosing Music for the School Jazz Band

FOCUS: Selecting Literature

RICH WILLIAMS

Selection of repertoire for our performing ensembles is one of the most important things we all do as band directors. Personally, I put a large amount of time into reviewing and selecting band arrangements that are specifically appropriate for my performing groups. The arrangements and compositions that we choose serve as our "textbook" in the band room for several months at a time. Outlined below are some thoughts as to how I approach selecting material, with specific regard to the school jazz ensemble at all levels.

LEVEL

The first consideration is to pick arrangements that are challenging to my students. If students can play the music well today, then it's probably too simple to work on for the next several months. (However, it should be noted that some pieces may seem technically easy at first with regard to notes and rhythms but may require substantial work on other aspects like, phrasing, articulation, intonation, style, etc.) It is important that the music is not only challenging, but also attainable by my students. When it comes time to perform, I want my students to "own" the music they are performing.

HISTORICAL CONTEXT

I try to give a fair amount of consideration to addressing the history of jazz and the tradition of jazz. Most school jazz bands are modeled after traditional big bands. Big bands are considered by many to be a dying breed; however, big bands are actually alive and well across the country in school music programs. I try to select some music every year that historically comes from the big band tradition (Count Basie, Glenn Miller, Duke Ellington, etc.). At least half of the music I choose would be classified as "jazz standards". I believe it is important to expose students to this repertoire and its rich tradition. Playing standards helps to introduce students to the great composers and performers from the history of jazz. When selecting standards, I try to make sure that the original integrity of the tune is intact. Sometimes rhythms can get over-simplified to the point that the integrity of the tune is sacrificed. I try to steer clear of these arrangements. Sometimes an old standard is re-arranged to give it a fresh new life, which in itself follows the tradition of jazz. I do also select some new or "original" compositions that are often times composed specifically for the developing school jazz ensemble. There are many great composers and arrangers currently working and continuously publishing new works.

VARIETY

The word "jazz" has come to encompass a wide variety of music. While some purists might disagree, I believe that a variety of styles fall under the category of jazz. I generally try to expose my students to swing, latin, funk and ballads. Within these broad categories, there are quite a few sub-categories and further breakdowns in variety (bebop, shuffle, blues, fusion, afro-cuban, bossa-nova, etc.). Paying attention to style and the nuances of different styles gives students a broader understanding of how to play jazz and a wider variety of music in general. In terms of variety, I also try to consider varying the tempos, time signatures, forms, and key signatures.

IMPROVISATION

A major part of teaching students to play jazz is giving them the opportunity to explore improvisation. However, I'd like to note that I also try to choose some charts that have no improvisation sections. Working with limited rehearsal times and with many students, I try to make sure that we spend a substantial amount of time on playing as an ensemble. When working on improvisation, many students are left to "wait their turn". When selecting charts that have improvisation sections, I try to consider exposing students to more than just Bb blues (although it is a good starting point). I try to look for charts that have students improvising in a variety of keys. I try to find a variety of harmonic progressions and forms (blues, 32 bar, vamps, etc.). I also try to expose students to the idea of playing over chord changes.

WHERE TO FIND GOOD CHARTS

When sifting through catalogs at the endless amounts of charts out there, it is easy to get a bit misguided. Three sentence descriptions that always seem to end with comments, like "Highly Recommended!" really tell us very little about the arrangement. Difficulty ratings like, Easy, Medium Easy, etc. are equally lacking in providing us with sufficient information to select appropriate music for our performing ensembles. I'm sure we have all fallen victim to a catchy title or favorite standard, only to find out that the arrangement was really of no use to us and our current ensemble. The question is often raised as to how we choose new repertoire and find good repertoire. Here are some good solutions:

1. Mailings and CDs from publishers. Actually being able to hear a chart prior to purchasing it can be very helpful. Many publishers (Hal Leonard, Alfred, C.L. Barnhouse, FJH, Kendor, Lorenz, Kjos, Queenwood) send CDs to band directors at least once a year with their latest or best selling charts. If you are not receiving these CDs, contact these publishers and ask to be included on their mailing list.

2. The internet. Many of the publishers listed above have sound and chart samples available on their websites. J.W. Pepper also has a great website with many sound and chart samples.

3. Networking with other music teachers. We can all learn so much from our colleagues. I often will ask other band directors for specific recommendations of charts that have worked particularly well for them in their experiences.

4. Festivals and concerts. Attending music festivals and concerts provide a great opportunity to hear what other band directors are doing and what seems to be working particularly well (or not).

The following charts are a few of my "top picks" based on my experiences as a band director. These are charts that I
Music for School Jazz Band

Continued from Page 25

thought worked particularly well within the parameters listed above. I have tried to list charts by style and include a general guide as to the appropriate level of school jazz band.

For very beginning jazz groups, groups with limited or non-traditional instrumentation or schools trying to start a jazz program, I recommend any charts from the Jazz Beginning Series (yellow covers), published by Alfred. These charts are an excellent starting point. Some specific examples are: Caribbean Fever, Ants in the Pants, The Blues is Loose, Cruisin’ Along, In a Waltz Mood, Island Craze, Lead the Flock, Drumtime, A Touch of Honey, Rock the House, Rodger the Dodger.

* Collections (several charts packaged together...particularly good for tight budgets):

1. First Years Charts Collection For Jazz Ensemble by Alfred. Perfect for middle school jazz band, this is an excellent collection of easy but good charts with nice variety. Includes big band standards, swing tunes, ballads, latin, blues.

2. Discovery Jazz Collection by Hal Leonard. Another great collection for middle school of easy but good charts with nice variety. Includes traditional big band charts, standards, swing tunes, ballads, latin, blues, funk/rock.

3. Essentially Ellington Program. For high school jazz bands. Become a member through Jazz at Lincoln Center <www.jalc.org> and for $75 receive six charts: five Duke Ellington Orchestra transcriptions and one “Jazz for Young People Series” chart (Grade II or III).

* Methods For Middle School Jazz Programs:

Standard of Excellence Jazz Ensemble Method by Kjos. This method includes an excellent collection of tunes written specifically for middle school or beginning jazz bands. There are great preliminary exercises, warm-ups, and improvisation exercises that accompany each chart.

RECOMMENDED JAZZ CHARTS

(abbreviations: MS = middle school; HS = high school)

<table>
<thead>
<tr>
<th>Style</th>
<th>Title</th>
<th>Grade</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latin</td>
<td>Brazil (Jerry Nowak, Hal Leonard)</td>
<td>MS</td>
<td>easy samba</td>
</tr>
<tr>
<td></td>
<td>Oye Como Va (Paul Murtha, Hal Leonard)</td>
<td>MS</td>
<td>easy cha cha</td>
</tr>
<tr>
<td></td>
<td>Caravan (Roy Phillippe, Alfred)</td>
<td>MS</td>
<td>easy yet authentic Ellington Latin/swing</td>
</tr>
<tr>
<td></td>
<td>Manteca (Steve Owen, Lorenz)</td>
<td>MS</td>
<td>more advanced Afro-Cuban</td>
</tr>
<tr>
<td></td>
<td>Soul Sauce (Steve Owen, Lorenz)</td>
<td>MS</td>
<td>more advanced Afro-Cuban</td>
</tr>
<tr>
<td></td>
<td>La Noche Del Burrito Picante (Mike Dana, Lorenz)</td>
<td>MS</td>
<td>more advanced Afro-Cuban</td>
</tr>
<tr>
<td></td>
<td>A Night in Tunisia (Ralph Ford, Alfred)</td>
<td>HS</td>
<td>easy authentic Latin/swing</td>
</tr>
<tr>
<td></td>
<td>Carnival Del Soul (James Swearingen, C.L.Barnhouse)</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Solera (Howard Rowe, C.L.Barnhouse)</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arranço (Eric Richards, C.L.Barnhouse)</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nutville (Bryan Kidd, FJH)</td>
<td>HS</td>
<td>mambo/swing, classic Horace Silver hard bop</td>
</tr>
<tr>
<td></td>
<td>Afro Blue (Phillip Mossman, Hal Leonard)</td>
<td>HS</td>
<td>more advanced Afro-Cuban</td>
</tr>
<tr>
<td></td>
<td>Night Walk (Victor Lopez, Alfred)</td>
<td>HS</td>
<td>more advanced salsa</td>
</tr>
<tr>
<td>Swing</td>
<td>Spare Changes (Peter Blair, Lorenz)</td>
<td>MS</td>
<td>easy introduction to playing over changes</td>
</tr>
<tr>
<td></td>
<td>One O’Clock Jump (Paul Cook, Alfred)</td>
<td>MS</td>
<td>easy classic Count Basie, 12 bar blues</td>
</tr>
<tr>
<td></td>
<td>Splanky (Roy Phillippe, Alfred)</td>
<td>MS</td>
<td>easy classic Count Basie, 12 bar blues</td>
</tr>
<tr>
<td></td>
<td>Milestones (Paul Murtha, Hal Leonard)</td>
<td>MS</td>
<td>easy classic Miles Davis</td>
</tr>
<tr>
<td></td>
<td>Woodchopper’s Ball (Michael Sweeney, Hal Leonard)</td>
<td>MS</td>
<td>easy up-tempo big band classic</td>
</tr>
<tr>
<td></td>
<td>Tuxedo Junction (John Edmondson, Hal Leonard)</td>
<td>MS</td>
<td>easy big band classic</td>
</tr>
<tr>
<td></td>
<td>All Blues (Michaell Sweeney, Hal Leonard)</td>
<td>MS</td>
<td>easy HS classic Miles Davis</td>
</tr>
<tr>
<td></td>
<td>Bye Bye Blackbird (Kris Berg, Alfred)</td>
<td>HS</td>
<td>easy swing standard</td>
</tr>
<tr>
<td></td>
<td>St. Louis Blues (John Denton, Alfred)</td>
<td>HS</td>
<td>shuffle not 12 bar blues</td>
</tr>
<tr>
<td></td>
<td>Bone Busters (Mark Taylor, Hal Leonard)</td>
<td>HS</td>
<td>12 bar blues features entire bone section</td>
</tr>
<tr>
<td></td>
<td>Straight No Chaser (Mark Taylor, Hal Leonard)</td>
<td>HS</td>
<td>12 bar blues</td>
</tr>
<tr>
<td></td>
<td>A Nasty Bit of Blues (Doug Beach, Kendor)</td>
<td>HS</td>
<td>12 bar blues</td>
</tr>
<tr>
<td></td>
<td>Cottontail (Mark Taylor, Hal Leonard)</td>
<td>HS</td>
<td>classic Ellington, rhythm changes</td>
</tr>
<tr>
<td></td>
<td>Stella By Starlight (Frank Mantooth, Hal Leonard)</td>
<td>HS</td>
<td>more advanced creative arrangement</td>
</tr>
<tr>
<td></td>
<td>Sing, Sing, Sing (Mike Lewis, Alfred)</td>
<td>HS</td>
<td>more advanced big band classic</td>
</tr>
<tr>
<td>Ballads</td>
<td>Lil’ Darlin (Roy Phillippe, Alfred)</td>
<td>MS</td>
<td>easy Count Basie</td>
</tr>
<tr>
<td></td>
<td>Over the Rainbow (Paul Cook, Alfred)</td>
<td>MS</td>
<td>easy</td>
</tr>
<tr>
<td></td>
<td>Here’s That Rainy Day (John Edmondson, Hal Leonard)</td>
<td>MS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Indigo Blue (John Edmondson, Queenwood/Kjos)</td>
<td>MS</td>
<td>Basie style</td>
</tr>
<tr>
<td></td>
<td>Shadow of Your Smile (Roy Phillippe, Alfred)</td>
<td>HS</td>
<td>easy</td>
</tr>
<tr>
<td></td>
<td>Round Midnight (Dave Barduhn, Alfred)</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td>Fusion-Rock-Funk</td>
<td>Comin’ Home Baby (Michaell Sweeney, Hal Leonard)</td>
<td>MS</td>
<td>easy soul jazz/boogaloo</td>
</tr>
<tr>
<td></td>
<td>Snape Eyes (Peter Blair, Lorenz)</td>
<td>MS</td>
<td>easy funk/rock</td>
</tr>
<tr>
<td></td>
<td>Time Lock (Tom Davis, Lorenz)</td>
<td>MS</td>
<td>easy funk/rock</td>
</tr>
<tr>
<td></td>
<td>Maximum Velocity (Russ Michaels, Lorenz)</td>
<td>MS</td>
<td>easy funk/rock</td>
</tr>
<tr>
<td></td>
<td>Chameleon (Michael Sweeney, Hal Leonard)</td>
<td>MS</td>
<td>more advanced classic funk</td>
</tr>
<tr>
<td></td>
<td>Birdland (Larry Kerchner, Hal Leonard)</td>
<td>MS</td>
<td>advanced or HS classic fusion</td>
</tr>
<tr>
<td></td>
<td>Ballistic Brass (Larry Barton, C.L. Barnhouse)</td>
<td>HS</td>
<td>easy funk</td>
</tr>
<tr>
<td></td>
<td>Chicken (Kris Berg, Alfred)</td>
<td>HS</td>
<td>funk classic</td>
</tr>
<tr>
<td></td>
<td>Two Seconds to Midnight (Alan Baylock, Alfred)</td>
<td>HS</td>
<td>more advanced funk</td>
</tr>
</tbody>
</table>
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FOCUS: Selecting Literature

Defining Our Musicianship
Selecting Ensemble Literature

MALCOLM W. ROWELL, JR.

Preface: While it would be easy for me to share both selection criteria and suggestive literature, I have chosen to address the topic from what I hope you will find to be an interesting and helpful perspective.

One of the most important decisions facing all music educators is the selection of literature. If music is our subject then the music we study and perform becomes our curriculum.

There is no more critical issue facing our profession today than the preparation of the next generation of music educators. The finest institutions in this country train future music educators to first and foremost become knowledgeable and skillful musicians in their own right. Instilling a love for music and offering performance experiences of the highest quality in all genres not only develops taste but nurtures our ears, while establishing standards and expectations. I mention this for the music we select and program is a direct reflection of our personal musicianship.

Music of quality is an expression of original thought; the structure, the rhythmic content, melodic and harmonic substance, as well as the orchestration. Great music is the result of creative and imaginative minds.

If we are keen on offering experiences that open minds and encourage creative decision making in our ensembles, and classes, our choice of literature must afford the opportunity for personal expression.

As ensemble conductors, each of us in concerned with the development of musical independence. If we want musicians to take ownership of their craft and musicianship, it is important that they experience music that asks something in a solo or chamber capacity. Much of the school band "music for education" music is written for sound and safety and rarely encourages risk taking.

The musician educator will understand the importance of music in historical context. What better way to teach our heritage than through the arts? Music in particular! Programming which offers a comprehensive ensemble experience, will reflect a variety of styles, time periods and genres.

For the past 40 years, I have struggled with literature and program selection. However, there was always one important question that governed my ultimate decision. What do I want my musicians to take from this experience? What meaning will these musical experiences bring to their adult lives in 15-20 years from now? How will their musical experiences impact their lives and decision making, their taste and values? The one thing that remains true for me, is the fact that music of substance, along with creative rehearsal technique, open us to new possibilities, arousing curiosity, igniting our imaginations, while deepening, nourishing and enriching our minds, hearts, and souls.

As an educator/conductor, if I am to provide experiences that offer growth opportunities, expressions of the creative self, and insight into the musical art form, then I must have passion for music, the will to teach with understanding and a deeply defined approach to rehearsing and music making.

As a leader of a successful community of learners, I must develop a creative culture within this community/ensemble that contributes to an environment that facilitates and encourages creative thought and decision making. My rehearsals are a laboratory for discovery and learning. My objective is to "empower" musicians through understanding and awareness along with a "will to take it to the edge." Risk! As a conductor my musical objective is to "realize" and "interpret" a composition in a manner that allows the musicians to gain insight into the composers expressive intent... in effect, to determine the message "behind the notes." Through "guided listening" the musicians begin to discover relationships that give greater meaning to time, rhythm, articulation, dynamics, tone, and pitch. Through creative rehearsal techniques one gains a deeper understanding and appreciation for the art form, and the result is a more spontaneous and intuitive response that can be transforming for individuals and perhaps the entire ensemble.

Focusing rehearsal time on students needs and technical development, i.e. fix-it approach, rarely creates "eureka" moments. All rehearsals should focus on musical issues that utilize the ensemble resources present, i.e. tone quality, pitch, balance and blend, phrase, stylistic issues, and transitions, and -- ultimately -- the overall musical experience with understanding. Conducting, while intimating specific responses, gives physical presence to sound and breathes life into an otherwise abstract aural art form.

Thoughts to ponder:
- Selection of literature is your most important decision as a teacher/conductor.
- Music of quality opens minds ears, hearts and souls while nourishing and enriching us as a society.
- Our musicianship defines our sense of taste and musical values.
- The music we perform determines our approach to the rehearsal process.
- Rehearse the music, not the notes and rhythm!
- Conduct the music, not the time!
- The performance objective is to realize and interpret the composer’s intent.
- Always be mindful of long term objectives... in the end, the musical experience will melt down into a “feeling!”
- Conducting gives physical presence to sound and breathes life into an abstract aural art form.

Malcolm Rowell, Jr. is professor of music and director of bands emeritus at the University of Massachusetts - Amherst.
**FOCUS: Selecting Literature**

**Eight Recommendations for Young Band**

**Cindy Hall**

Title: *Hungarian Dances*
Composer: Johannes Brahms
Arranger: James Curnow
Publisher: Jenson/Hal Leonard
Grade: 2

This delightful arrangement is unique in both its teachable concepts and sound, yet it remains very accessible for young bands. Featuring Dances 1, 6, 13 and 5, the arrangement takes musicians through a variety of tempos, styles, articulations, time signatures and keys - including concert Db! I have used it as a middle school festival piece and with my own middle school group.

Title: *Six Episodes for Band*
Composer: Dmitri Kabalevsky
Arranger: Frank Siekmann & Richard Oliver
Publisher: MCA Music
Grade: 1

Consisting of six short movements, this arrangement is charming. It is very playable by elementary bands and is a good easier piece for middle school. It can be made more challenging by taking some of the tempos faster. The piece encompasses three different keys, three time signatures and a variety of styles.

Title: *Hatikvah*
Arranger: Elliot Del Borgo
Publisher: Belwin
Grade: 2

My students have always had fun with this one. Based on the national anthem of Israel, it is a tune that many kids have heard. There is a rousing accelerando at the end, and depending on the ability level of your students you can take it at a reasonable speed or at breakneck pace. The flute, oboe and first clarinet parts offer a good challenge to your better players and you can always modify them a bit if they are too challenging for a few of your woodwinds. The other parts are very accessible.

Title: *In the Wake of Spring*
Composer: James Swearingen
Publisher: Belwin
Grade: 1/1.5

This expressive piece is good for teaching phrasing and musicianship. It is very pretty and contains intertwining eighth note passages, passing tones, suspensions, and many other elements that force students to listen and watch.

Title: *Two Norwegian Folk Tunes*
Composer: Edvard Grieg
Arranger: Philip Sparke
Publisher: Anglo Music
Grade: 2

Philip Sparke has arranged some nice pieces for young bands, and this one is no exception. The parts are varied and interesting, require quite a bit of independence, and result in a group that sounds more experienced than its years.

Title: *The Tempest*
Composer: Robert W. Smith
Publisher: Belwin
Grade: 1

The variety of timbres and textures in this piece make it one of the pieces my students often beg to play again. It features a glittering melody in the middle, played by the flutes, clarinets, mallets, triangle and tambourine. This interesting section reappears later in the piece in combination with a different theme that is more legato - but this time the glittering melody is in the trumpets, while the flutes have the legato line. The ostinato clarinet part gets a little tiresome, but it fits well with the other parts.

Continued on Page 30

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The Novice’s Guide to Selecting Quality Jazz Ensemble Music

Barry Zumwalde

This article is meant for music educators who have little background in jazz music. In other words, you do not have to consider yourself a ‘jazzzer.’

We spent a great deal of time during our undergraduate studies learning, studying, and performing quality music. We gained a deeper understanding of the standard repertoire of western art music. There were also many hours spent learning the solo repertoire for our own instruments. Unfortunately, unless we were involved in the jazz program at our schools at some level, we gained little understanding of what is quality jazz music. This article is for the music teacher who feels much more comfortable in the ‘legit’ world of music who must teach jazz to their students.

STANDARD REPERTOIRE

Jazz is similar to classical music where there is a canon of pieces considered standard repertoire. Most people know Beethoven's Symphony #5 and can hum melodies from Bizet’s Carmen. The difference is that in jazz music, there are tunes, or melodies, that are well known and considered standard. The best way to learn standard jazz tunes is the same way we learned the standard repertoire in the orchestral tradition - listening. Find recordings of the original performers of each tune, if they are available. This will give you the music in the way it was originally intended.

ARRANGEMENTS

You have a list of common jazz tunes that you are familiar with. Now what? This is where you start looking for arrangements of these charts (pieces of music are referred to as charts in jazz music) that fit within the ability level of your students. It is important to be familiar with the original version so that you can scrutinize the faithfulness of the arrangements. The best arrangements make the music accessible to young musicians without compromising the unique characteristics and quality of the original. Use your own best judgment.

Non-Standard Charts

So you now have a good set of arrangements for your students. What about newer jazz charts that are not based on standard tunes? This is where you can use the same set of criteria that is used to select quality concert music: quality of composition, musical concepts that can expand students’ musicianship, and instrumentation that is appropriate for your students’ ability level. I highly recommend avoiding arrangements of popular music. Students will be motivated to work harder and longer on quality music than music they are familiar with. Popular music also has a very brief shelf life.

RESOURCES

Where can you get information on jazz music? There are many resources available. Here are a few I have found useful:

* The Instrumental History of Jazz: CD Set and booklet
* The Jazz Ensemble Director's Manual Richard Lawn; C.L. Barnhouse: repertoire and recording lists in appendix
* Standard of Excellence Jazz Ensemble Method Dean Sorenson and Bruce Pearson; Kjos: Director book has recommended listening list, jazz history, school jazz program philosophy
* Ken Burns’ Jazz: The Story of American Music: DVDs and CDs with featured performers who have had a significant impact on jazz music
* Colleagues and friends who teach and have strong jazz backgrounds; they are always more than willing to help

Even if you feel uncomfortable with jazz, take some time to listen and become familiar with the jazz classics. Don’t be afraid to try different things. If you have your students work on a chart and it doesn’t fit them, move on to something else. Be courageous! I wish you the best as you learn more about this truly American art form.

FOCUS: Selecting Literature

This article originally appeared in the Clinic 2005 issue of Interval: The Journal of the Minnesota Music Educators Association. Reprinted with permission.

Barry Zumwalde is the band director at North Branch High School in North Branch, Minnesota. He served as the jazz chair for the MnMEA Board 2004 through 2006 and is currently president-elect for the Minnesota Band Directors Association.

8 Recommendations for Young Band

Continued from Page 29

Title: March of the Irish Guard
Arranger: James Ployhar
Publisher: Carl Fischer
Grade: 2

Based on “The Boys of Wexford,” this effective arrangement is good for teaching dotted quarter notes and staccato, and for working on balance. Most of the March is in 4/4, but there is a brief 6/8 section in the middle that features flutes, trumpets and snare drum - with a drone in the lower instruments. The last part of the arrangement lets your low brass and woodwinds shine!

Title: Scenes of Russia
Composer: Elliot Del Borgo
Publisher: Curnow
Grade: 1.5

Description: My clarinet players love this one! It features a gorgeous, flowing arpeggio for them to play in the first six measures. Meanwhile, the flutes come in on the melody - the Russian folk song “Meadowlands.” That melody is tossed around the band throughout the beginning cantabile section, and then again in the con spirito section for the last half of the piece. There are a lot of parts for percussionists, as well.

Cindy Hall teaches music at Oxbow High School in Bradford. She currently serves as VMEA secretary.
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Quality Literature for Young Bands

Jerry Barry

In the summer of 2003 I began a quest for a Master’s Degree in Instrumental Conducting at the American Band College (ABC), Southern Oregon University in Ashland, Oregon. In addition to spending part of three summers in Oregon attending classes taught by world renowned composers and performers, there were numerous research and practical application projects required in this period to complete my degree requirements. The following article is an excerpt from a larger research project entitled “Quality Literature for Young Bands”.

This complete Masters project is presented in three distinct sections online. The first section is the project introduction and rationale of the music selection process and a brief discussion regarding music grading. The second section provides detailed analysis of ten works for young band commonly cited as quality works. The third part of the document is an appendix which provides numerous selective lists of quality band literature. (Use the bookmark tab feature in the PDF file to easily navigate between each section of the project).

I began the project by surveying band directors of both the American Band College and the Maine Music Educators Association membership. The survey resulted in 35 responses and a list of 131 titles of director recommended band works. Next, I collated the data to determine the most frequently named pieces. The results (shown in Figure 1) identify the pieces, grades 1 through 3, which were named at least twice.

Next, I accumulated as many selective music lists as I could, perused them and compared and collated the music on each list to try to find the most frequently recommended works. There are hundreds of pieces on these lists, and any one list alone is certainly a good place to start when attempting to program good literature for an ensemble.

I started with the NYSSMA - New York State Selective Music list (also used by most New England states as their festival list), the National Band Association selective music list, and the Teaching Music through Performance in Band selective music lists. When reading the Teaching Music through Performance in Band books, I learned of the “Best Music for Bands Series”, (beginning band, young band, and high school band), which also had extensive lists of high quality literature.

Finally, I searched through my files of band director clinics that I had attended over the years and found even more recommended works for band from such noted teachers and conductors as Richard Floyd, Fleur Barnes, Gary Corcoran, and Jim Chesebrough. A few of these lists are also included in the appendix of the online document for reference.

After reviewing and comparing the lists to each other and to my survey results, I developed a list of works to study for inclusion in this project: Quality Literature for Young Bands.

They are shown in Figure 2 below.

Other frequently cited grade 3 works not included in the project are: Three Ayers from Gloucester, Hugh M. Stuart: Sinfonia VI, Timothy Broege: and Yorkshire Ballad, James Barnes.

A conscious effort was made not to feature a composer for more than one composition on the list. A variety of styles, time periods, and genres have been included in the project, as well as a combination of both newer compositions and older band classics.

Interestingly, most selective music lists do not include marches. Two marches that were mentioned often by directors were March of the Irish Guard by James Ayers from Gloucester, Hugh M. Stuart: Sinfonia VI, Timothy Broege: and Yorkshire Ballad, James Barnes.

Note: After doing research and collating many selective music lists, I discovered that author John R. Stevenson had done extensive research and published an

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Quality Literature for Young Bands

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article in the September 2004 issue of the Instrumentalist magazine entitled "The Most Recommended Band Music on 25 States' Selective Lists", in which he sorted 9,647 titles grades 1-6 and ranked the frequency in which each title was recommended on 25 different state contest lists. This article is very thorough and is an outstanding resource for any band director trying to locate quality literature. See Mr. Stevenson's selective list grades 1-3, in the online appendix.

WHY CHOOSE QUALITY LITERATURE?

What students need to do is more important than what they want to do!

In most subject areas taught in schools there is a predetermined curriculum and student assessment structure each teacher follows. This plan is usually developed by a curriculum coordinator and approved by the local school committee. For example, all seventh grade math teachers teach from the same seventh grade math book. They all use the same workbooks. Each 7th grade student will be taught selected units of study at the same time and complete them in the same order each year. Certainly an individual teacher will have a unique approach to teaching the concepts and assessing student work, but for the most part, what they teach each year is the same.

Music teachers are most often left to their own devices when it comes to choosing student curriculum (performance literature or band method books). Ensemble directors usually have complete control of the music they select. As long as the band or chorus sounds good at the concert presentations, administrators, parents, and students are generally happy.

This flexibly and control the band director has to select their own curriculum each year is a privilege that virtually no other teacher in the school system has. Band directors have the ability to determine their ensembles performance literature each and every year. This tremendous responsibility is often taken for granted.

Band directors must accept the responsibility to have a well constructed teaching plan for each school year or performance cycle. Choosing quality music must be a top priority. Band directors must select literature that will help the student musicians learn about music as they engage in an authentic learning experience... performance in band.

Music will be more exciting to all involved – the director, the students, the school community, and audience – if a well planned music selection process has been developed and implemented. This excitement, in turn, will result in better student retention in the band program, and a continued positive impression about the perceived high quality of the music program throughout the school and community.

Directors must consider many important questions prior to music selection:

- Will the students like the music?
- Are my players competent enough to perform the music?
- Do we have enough rehearsal time to learn the music?
- Will the parents and school community enjoy the music?

These questions are valuable, but only encompass some of the pieces of the puzzle involved in music selection. Considering the average length of the concert preparation process, the music selected must be interesting and exciting enough to stand up to constant repetition and refinement leading up to the final performance. Months of work are usually required to produce a performance of a three minute band work at the middle school or high school level. To aid in this effort, music of artistic merit must be selected.

What is music of artistic merit anyway? How is this determined? Isn't beauty in the eye of the beholder? Music of artistic merit is considered to set itself apart by qualitative depth and must stand on its own. Quality literature encompasses many of the following principles:

- Harmonic imagination (a variety of keys, modal, etc)
- Rhythmic vitality (a variety of meters, and combinations)
- Contrast in all musical elements (variety of articulations, dynamics, etc.)
- Scoring which best represents the full potential of tone and timbre
- A high degree of compositional craft
- Qualities that encourage musical independence
- Qualities that evoke an emotional impact

A band rehearsal should consist of "90% Art and 10% Craft". Art is the work on the aesthetic components of the music - the style, balance, phrasing, and dynamic contrasts ... the aspects of music that evoke emotional responses from the ensemble. Craft is essentially learning notes and technique drill.

"90% ART AND 10% CRAFT"

Some key tips to playing quality literature:

- Make warm ups an integral part of rehearsal (warm up should focus on musical concepts in the literature).
- Insist the students listen to each other.
- Insist that the ensemble be responsible for their own tuning.
- Sight-read often.
- Expose your ensemble to other ensembles that play quality literature.
- Be consistent.
- Be patient.
- Be willing to take risks.
- The director must come to rehearsal prepared and on time.
- The director must be enthusiastic about the literature.

Developing technique is certainly necessary, but if the majority of the rehearsal time is being spent on it the musical selection is too difficult for the ensemble. Students will quickly become frustrated and uninterested with this process.

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FOCUS: Selecting Literature

Choral Repertoire and Civic Engagement: Getting Beyond The National Anthem Project

Dr. Ronald G. Sherwin

Civic engagement is a topic difficult to ignore in today’s educational circles. Leading the charge, at least in public school music circles, is The National Anthem Project sponsored by MENC. This campaign, in addition to its obvious goal of promoting The Star Spangled Banner, seeks to raise awareness of patriotic singing and the critical role music education plays in the education of American children. The aims of this project have obvious merit but seem to focus more on advocating for music education budgets in the schools, learning all the words of our National Anthem, “promoting our [American] heritage,” and supporting “patriotism” and “patriotic songs.”

When one begins to look at civic engagement beyond that which is published in association with The National Anthem Project, one begins to suspect that this is a rising area of political and social focus and one that may soon result in mandates for educators of all disciplines.

Outside of the music classroom, educators from all disciplines and grade levels are being introduced to civic engagement through sources such as the American Association of State Colleges and Universities’ American Democracy Project, National Public Radio and The New York Times’ Justice Learning, The Center for Information and Research on Civic Learning and Engagement (CIRCLE), and those participating in the National Service Learning Clearing House. These and other organizations address civic engagement in wider terms than those specifically targeted by MENC and offer significant resources for educators. However, despite these many and varied resources, and the ever increasing demands for civic involvement that are coming from federal, state, and district supervisors and politicians, research suggests that students in the United States still do not see themselves as the active citizens one would hope to find in our democratic society. Our students believe that great historical figures deserve the credit for most societal changes rather than accepting the idea that individuals like themselves have the ability to make positive changes in the world. If this is in fact true, perhaps it is time for those of us teaching musical ensembles to take part in remedying this situation.

One possible, and timely, approach is to explore the current political climate and issues in a topic-specific concert. Such a concert would easily meet national and state standards, involve other teachers, empower students, and further show how music can play an integral role in education beyond the stereotypical “special” or “extra-curricular” activities. As an example of one possible approach, we will examine the development of a program for a high school concert choir entitled To Take Up Arms: An Exploration of War and Peace through Art, Music, and the Written Word. This program will explore the complexities of the issue and how artists of different media have grappled with the issue.

**SELECTION OF MUSIC**

Repertoire selection is the first step and is arguably the most teacher-centered phase because it must be completed long before the unit is to begin and involves the selection of age, intellectual, and musically appropriate music. This material must foster the kind of critical thinking and student participation demanded of such a unit while at the same time insuring a musically successful performance. The goal is to achieve both strong musical and intellectual outcomes. A number of commercial and non-profit and private web sites offer suggestions for appropriate repertoire, but for our imaginary concert we will utilize the following choral works:

**Chester**

(William Billings)

This SATB a cappella piece is stereotypical Billings, the unofficial anthem of the American Revolution a solid “opener” for the concert. C.F. Peters

**Testament of Freedom**

(Randall Thompson)

This four movement work (also published as I & IV alone) for SATB or TTBB is of medium difficulty and utilizes the words of Thomas Jefferson from several sources including his Declaration of Causes and Necessity of Taking Up Arms. E.C. Schirmer

**Madame Jeanette**

(Alan Murray & Edward Lockton)

This SATB work tells the story of a French widow waiting for her love to return but who never will because he was killed in the war. It pairs nicely with the German Im Stillen Friedhöf (in the peaceful grave) and gives a high-school-accessible sense of Benjamin Britten’s meeting of the two soldiers in his War Requiem. Paterson Ltd.

**Im Stillen Friedhof**

(Hugo Wolf)

This SATB work, with the opportunity for four soloists or chamber choir, is of medium difficulty, and the accessible German text avoids an “English only” concert. National Music Publishers

**O Danny Boy**

(Fred Weatherly, arr. Joseph Flammerfelt)

This is an accessible SATB a cappella arrangement of a work often associated with war but actually uses a text left intentionally ambiguous by Fred Weatherly. This piece is appropriate for its association with the war in Northern Ireland, as an opportunity for students to determine what they believe the text actually means, or simply to provide a familiar piece for the audience. Hinshaw Music

**Where Have All the Flowers Gone?**

(Pete Seeger, arr. Robert DeCormier)

This SATB work pairs well with Light One Candle, is obvious as to which side of the argument it takes, and is musically interesting in that the verses are each given a unique treatment that both energizes and keeps the singers and audience engaged. Theodore Presser

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Choral Repertoire and Civic Engagement
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Light One Candle
(Peter Yarrow, arr. Robert DeCormier)
This SATB piece utilizes a text ideal for this concert because it clearly identifies two key sides to the argument: “Light one candle for the terrible sacrifice justice and freedom demand. But light one candle for the wisdom to know when the peacemaker’s time is at hand.” Alfred Publishing

I Am but a Small Voice
(Roger Whittaker, arr. John Coates)
This very simple SATB piece is accessible for choirs from middle school to college touring ensembles (advanced choirs are skeptical of the simplicity at first but always come to love it) and is an ideal way to end the performance. The text is one of empowerment and addresses the concerns of the previously mentioned research suggesting students do not feel they can make a difference. “Come young citizens of the world, we are one, we are one. Come young citizens of the world, we are one, we are one. We have one hope. We have one dream. And with one voice we sing…peace, prosperity, and love for all mankind (or “the world”). Shawnee Press

SELECTION OF TEXTS
Following the selection of music, the next step is to introduce the students to the issue(s) to be explored during the civic engagement concert and allow them to start considering the many facets to the problem and locating appropriate texts. Eventually a number of these student-selected texts will be chosen for reading between musical works during the concert. Obviously the sources for texts are countless and the methods for narrowing choices endless. This should not be seen as a daunting task but rather as an opportunity to involve other teachers, librarians, community members, and perhaps even to prove that music educators can contribute to the Information Literacy push.9

After the texts are chosen it would be appropriate to read those selected and debate the merit of each side. This will not only help inform the students’ performance of the musical works, but will also involve them in civic debate. It might be beneficial to begin by having the ensemble conductor read from Thomas Paine’s Dissertations on First Principles of Government (1795).

There is no subject more interesting to every man than the subject of government. His security, be he rich or poor, and in a great measure his prosperity, are connected therewith; it is therefore his interest as well as his duty to make himself acquainted with its principles, and what the practice ought to be.

SELECTION OF VISUALS
The final work to be done is the selection of visual examples to be shown during the performance. The first step in this stage is to insure that significant warning be provided to the technical staff so that a large enough screen and projector can be secured and the technical difficulties of placement of the screen above or beside the ensemble worked out. Second, it is critical for the students undertaking the selection of the visuals to understand that they have the power to affect how the music is perceived and even to convince people that the music is about something other than its intended purpose (for example a photo of an African slave shown while singing Chester will inevitably convince the audience the “slavery” referred to in the lyrics is Civil War era and not the “slavery” of English rule). And third, be sure that all images used are legally obtained and shown in accordance with any copyright requirements.10

Again, the ways in which students can be assigned the task of selecting the works is nearly as endless as the sources for appropriate visual images,11 but it would be helpful if the process took place after the selection of musical works, readings, and any discussion or debate about the topic has occurred. If this order is followed it is more likely that the visuals will support the dialog and not oppose it (unless of course the intention is to create tension or debate as would occur when showing a child in a Nazi concentration camp while performing a musical work that aligns with a “peace at all costs” argument). Just as with the texts, suggestions are included in the mock program below; nevertheless, students should be encouraged to explore and not just be content to use a visual that is

Quality Literature for Young Bands
Continued from Page 33

When choosing literature, be sure to strike a proper balance between unfamiliar and familiar elements. This promotes student confidence in the rehearsal process. Perform music that is appropriate to the level of the ensemble. Challenge the players musically while performing music that they can ultimately achieve. Be careful not to let the technical concerns of a piece be greater than the musical concerns. Orchestration, the amount of doubling or use of independent lines, is also a major factor in the difficulty level of a piece. Be sure not to introduce too many new concepts at one time. Again, balance of all musical factors and good judgment is required by the band director.

With all of the information available to conductors today, including printed state and national selective literature lists and many easily accessible books on the subject, there is simply no reason to avoid the commitment to selecting and performing quality band literature. The time and energy spent making these music selections will pay immediate dividends with your band program. All involved will benefit… students, parents, teachers, and the community as a whole. Carefully selecting literature will make teaching the music easier, as a method will be in place to stimulate learning and promote musical growth. Musical growth inspires students!

The entire project (in PDF format) may be accessed via the internet link posted on the Maine Music Educators Association website at the following web address: <www.falmouthschools.org/Music/index.htm>

Click on the “Quality Literature for Young Bands” title in the selection box.

Jerry Barry is currently the grades seven and eight band director at Falmouth Middle School in Falmouth Maine where he is also the K - 12 Music Coordinator. Jerry graduated from Plymouth State University in 1988 with a BS In Music Education and received his Masters Degree in 2005 from the American Band College at Southern Oregon University. His e-mail address is <jbarry@fps.k12.me.us>.
Choral Repertoire and Civic Engagement
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a direct representation of the music (i.e. a photograph of a flower during Where Have All the Flowers Gone?).

FINAL WORDS OF CAUTION
An exploration of war and peace is certainly not the only topic appropriate for exploration when introducing civic engagement into the music program. It is nevertheless a popular choice and, if selected, must be done carefully and with a solid understanding of the students who are to be involved, and with the support of one’s administration. On more than one occasion I have participated in similar programs and each time I encountered a few of the same problems. First, those students, parents, and audience members who have strong opinions about one side of an argument often believe that you as the teacher/conductor are more supportive of the opposite opinion. I was accused of being both a “hawk” and a “hippie” as the result of one such performance and it was to some degree an honor because it suggested that I had successfully presented both sides of the argument. Still, parents and audience members are not inclined to support what they perceive to be indoctrination so your objectives must be clearly stated and administrative support secured before beginning text selection and student exploration and debate. Second, just before the performance a dress rehearsal which includes the readings must be organized and it is critical that the choir face the visual screen and not where the audience will be. Although they will not see the screen during the actual performance, it is necessary that the ensemble have the benefit of observing how the readings and the visuals fit with their singing. I was conducting the dress rehearsal of a similar show when I became confused as to how the choir was able to half-heartedly sing “Light One Candle” while a 12-foot photo of a malnourished child in a Nazi concentration camp was being shown. I realized the choir had never seen the show in its entirety, so I had them turn around, and their sound was transformed and the final performance did not leave anyone untouched.

Promoting civic engagement is not just the concern of social studies, history, and civics teachers. It is the job of all educators and is ideal for the music classroom since it is difficult to imagine a topic that has not been made the subject of at least one composer and/or lyricist. Further, making music is not a passive but requires action on the part of our students. Why not focus this action toward greater civic engagement?

A sample concert program using the repertoire presented in this article appears on the next page.

REFERENCES
1 National Anthem Project information is available at: http://www.nationalanthemproject.org/
2 American Democracy Project information is available at: http://www.aascu.org/programs/adp/
3 Justice Learning information is available at: http://www.justicelearning.org/aboutus.asp
4 CIRCLE information is available at: http://www.civicyouth.org/
5 National Service Learning Clearing House information is available at: http://www.servicelearning.org/
8 Assistance selecting repertoire is available through countless books, publications, and web sites but some easy and convenient sources include: http://www.jwpepper.com.
http://choralnet.org/resources/displayResources.phtml?category=1
http://www.gleeclub.com/events/04-05_reertoire.php
http://www.providencesingers.org/Concerts06/Season03-04/Nov03Concert.html

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9 Information Literacy information is available from the American Library Association and at: http://www.ala.org/ala/acrl/acrlstandards/informationliteracycomm

10 A “fair use” chart for teachers, brief outline of laws and classroom applications, and a short bibliography on copyright is available at A teachers guide to fair use and copyright: Modeling honesty and resourcefulness. http://home.earthlink.net/~cnwresearch.htm

11 Assistance selecting visual images is available through countless books, publications, and web sites but some easy and convenient sources include:
http://www.wga.hu/index1.html
http://www.metmuseum.org/
http://www.louvre.fr/llv/musee/alaune.jsp
http://images.google.com/
http://images.search.yahoo.com/

Dr. Ronald Sherwin is director of choral activities and chair of the music department at Castleton State College. His work on civic engagement and choral music received national attention after being highlighted in the newsletter of the American Association of State College and Universities. Currently Dr. Sherwin is the Vermont College and University Chair for MENC and ACDA, and is an active guest conductor and adjudicator. He can be reached at 802-468-1322 or <ronald.sherwin@castleton.edu>.

Sample Program

An introduction by Joseph Smith, principal & Meredith Jones, chorus conductor

Photo from www.rockthevote.com

Word by Thomas Paine from Dissertations on First Principles of Government
Chester ................................................................. William Billings

The Declaration of Independence. Painting by John Trumbull.
Words from The Declaration of Independence
The Testament of Freedom ..................................... Randall Thompson
I – The God Who Gave Us Life
IV – I Shall Not Die Without A Hope

Photo of grieving young French woman at Père-Lachaise Cemetery
Words by Erich Maria Remarque from All Quiet on the Western Front
Madame Jeanette ..................................................... Alan Murray

Photo of fallen German W.W. II aviator graves
A reading of the translated text from Im Stillehen Friedhof
Im Stillehen Friedhof ........................................ Hugo Wolf

Image of Northern Ireland: The Politics of War and Peace
Words by Langston Hughes from The Panther and the Lash
Danny Boy .......................................................... Weatherly/Flummerfelt

Photo of children in Auschwitz
Words by Ka-Tzentnik 135633 from Shivitti
Light One Candle ................................................ Yarrow/DeCormier

Photo of Vietnam Peace Rally in Washington, DC
Words by Wilfred Owen from The Complete Poems and Fragments of
Where Have All the Flowers Gone ............................. Seeger/DeCormier

Drawing of “peace” by an elementary school student
Words by Bertrand Russell from Justice in Wartime
I am but a Small Voice .......................................... Roger Whittaker

“All the disorders, all the wars we behold throughout the world occur only because of the neglect to learn music. Does not war result from lack of unison among men? Thus, were all men to learn music, would not this be the means of agreement between them and of seeing universal peace reign all over the world?”

- Molière
Sometimes

(A Story about Choosing Music)

Sometimes I get asked to play for weddings. Not that I’m that much of an organist or church musician but I can find my way around a keyboard and apparently have induced a modicum of confidence amongst friends and acquaintances.

The problem arises, however, with requests for special selections. Invariably the sweet young thing with stars in her eyes, accompanied by her betrothed with a gleam in his, approaches me with a query such as, “Now we’ll need about an hour’s worth of music ‘cause the spoken ceremony actually lasts less than 15 minutes, and could you include that recent Garvey number?” (To myself: “Who’s Garvey???”)

“That recent Garvey number,” she continues, “about commitment. I think it has the word ‘always’ in it at least three times. Sorry, don’t know the name of it.”

And he of the gleaming eye chimes in, “But I’m sure you know it… every good musician does.”

Well that pegs me right off, doesn’t it? Good musician defined, and so succinctly. I could admit right away that I don’t know Garvey from Garfunkle or Carbuncle, but instead I find myself almost apologetically suggesting, “Well, maybe you could bring me a copy of the music.”

The stars are gone from the eyes now, the gleam transformed into an astonished wide-eyed stare. “You mean you don’t have it?... oh, but you must,” he ex postulates. “If you could just check in your little music cabinet. You just couldn’t not have that song!”

Unspoken, the common assumption that every pianist has beside his piano a three-by-five black enameled, curve fronted music cabinet containing every piece of music ever written.

I don’t have such a cabinet. I do have five legal-length steel four-drawer file cabinets full of music and several overflowing bookcases, but I know without looking that I don’t have this piece containing the word “always” at least three times and probably the word “commitment” (or perhaps just “commit”) several hundred or more.

So I try again. “Well, I really would like to accommodate you, but you have referred to a less-than-familiar piece, so if you could just somehow bring me a printed copy I’ll see what I can do.”

The young people look as if they’d been struck. Do they look at him with quivering lip: “Do you know where they might sell music — hon —?” Clearly she doesn’t.

Our knight in shining armor rises immediately to the rescue. “Oh we won’t have to buy it. I know at least a dozen ‘good’ musicians who’re sure to have it. I’ll just borrow a copy. Will the day before the wedding be soon enough?”

I suppose I could just say, “No!” On the other hand, neither of these youngsters gives me the impression that they have ever before heard the word “no” and I hesitate to shock them any more than I have already.

“Well actually, the sooner the better,” I respond, “or if you could just get me an actual title, maybe I could track it down myself.”

But this last suggestion is immediately rejected. No way is Sir Galahad going to have his proffered chivalry superseded.

“Not necessary. No problem. We’ll find it. Have it to you in no time.” And with a few more comments on music that mustn’t be too old fashioned but must combine a proper blend of dignity and passion, our young “to-be’s” are on their way.

Great!!! I’ve just agreed to combine dignity and passion in the performance of a piece I’ve never heard before and which probably was written for some hard rock band that normally performs at a decibel level of between 110 and 120. Moreover, past experience clearly dictates that I’ll have to operate in a manner to elicit no negative comments from the mother of the bride, the mother of the groom, or any elderly maiden aunts present.

To what have I committed? Or should I be?? Well, never mind. Let’s just let it ride ‘til I get to see that music. What was that word I ran across the other day?... Trepidation.

The music arrives. Sir Galahad, with all the condescending air of an earl brushing a beetle from a prize rose, places four photostatted sheets in my hand. I see at a glance that the piece is incomplete.

“Wasn’t there some more?” I cautiously suggest.

“Oh, yes, but that was just more of the same,” he answers. “The words repeated.”

He seems to have no clue as to the possibility that even though the words repeated, maybe the notes didn’t. The notes — you know... underneath the words. Those little funny-looking black hieroglyphic-type markings that tell the player on which keys to place the fingers, how long to leave them there, and at what speed to move them when you travel to the next set... information considered somewhat essential to a viable performance.

But in this case, the book from which the photocopies were made was obviously too large for the copier and the lower staff has been cut off from the bottom of each sheeted handed me. I also note the only word used as few times as three is not the word “always” but the word “evermore” but the third time the “more” is missing. There’s also a string of “commit’s a half mile long. Oh well, at least I have a title now: “Commitment Forever”... how appropriate. I’ll have to get on the phone pronto to my supplier for a piano score, as this arrangement’s useless for keyboard anyway. It’s for five-string and bass guitar with optional percussion.

I do hesitantly remark that guitar music played on a church organ may sound quite different than the couple anticipates.

“Oh, but we’re not using an organ,” comes the response. “The wedding’s going to be in the Masonic Hall and they

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don’t have an organ or piano, so we’re renting a keyboard for you.”

I wince.

How vividly I remember the last time I used a keyboard. It was at an outdoor concert, where I was accompanying a chorus in a program that included several Brahms waltz songs. I still shudder remembering my left hand flailing in mid-air hunting for the missing octave on a “full-sized” 61-note keyboard.

Full-sized, I discovered, means that each key is full-sized, not that there are necessarily the full number of them as on the standard 88-key piano. Keyboards do, though, have lots of other buttons to make up for any missing keys – not that I really needed buttons, but I got to use one anyway even if unintentionally.

You see, the piece I was playing called for pretty busy fingers – far too busy to turn pages – so I had been assigned a short, rather buxom woman to turn pages for me. That’s as dangerous as a band director assigning crash cymbals to the percussionist with the longest nose. At any rate, when my short-armed lady reached to turn a page, a certain portion of her anatomy struck a button labeled “R” and “R” and musical mayhem ensued. On a keyboard of that particular vintage, I discovered, “R and R” did not stand for “rest and relaxation”… it stood for “rock and roll”. Brahms would have been mortified. I would have been too, had I not been utterly convulsed by the expressions on faces of chorus members struggling to maintain sufficient composure to continue their rendition.

At any rate… back to our prospective groom.

“A keyboard,” I respond. “I’m going to play this on a keyboard? Well is it a full-sized keyboard?”

“Oh yes, sir, no problem.”

“Well, do me a favor. Could you go check it out by counting the keys?” The look thrown my way indicates suspicions that I am either clearly demented or just plain out of it, whatever “it” is.

Several hours later I get the phone call. “Do you count the black ones too?”

“Well certainly.”

“And the buttons on the side?”

“No, not the buttons.”

“Oh okay then, there’s 29, but there’s seven little round buttons with initials on them on the side.”

“No, I told you, you can’t count those.”

Twenty-nine keys, I muse, stunned… 29 keys. I have ten fingers, so that’s not quite three keys per finger. At least I’m not going to be terribly overworked. I do think perhaps somebody came looking for a musician when what they really needed was a magician.

I crop some notes. I rearrange others. I practice. I revise. I spend hours.

The day comes. The wedding takes place. I muddle through making the best of what I have been handed.

The groom approaches me after the ceremony.

“You know,” he says, “you were right. It didn’t sound so good played on a keyboard. But — ‘scuse. Gotta go catch the minister and give him his check. Did a nice job for us, didn’t he?”

Sometimes I get asked to play for weddings.

Sometimes I get asked to play for funerals too. But for that I’m ready.

Retired from over 35 years of teaching, pianist and euphonist David Killam resides in Columbia, N.H., where he formerly also served as school board member. He was a New Hampshire Teacher of the Year and is in the NHMEA Hall of Fame. His book, Fussin’s, Cussin’s and Chucklin’s, is published by Xlibris and can be purchased through Amazon.com.

June 2007
Meeting Minutes

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* Mike Zsoldos / District VI - Had successful fall festival in November at Brattleboro - High school jazz and chorus, Middle school concert band coming up in February.

Journal Report

Denis still looking for ensemble photos - Send via email as JPEG. Looking for articles for next issue from chairs, etc.

All State Director’s Report

- Auditions going well
- Lack of adjudicators a continuing problem
- Newport ready to host
- Scholarship funding needed

State Manager’s Report

The All State and New England libraries are no longer housed at UVM. They are being temporarily stored.

Steffen sent a letter to the governor, senators and representatives with a card that enables them to get into All State and New England events free and also gives them a heads up that we are looking for library space.

Motion to appropriate half of the rental fee and materials (platforms) needed for the storage unit: Paul Rondinone. Second: Tom Heintzelman. Motion passed.

President-Elect’s Report

Tom reported that he found several teachers interested in advocacy pamphlets that they could hand out at concerts. He found an old MENC pamphlet that looked good as a model. It is out of print, but we would have to get permission to use it. Other states and some corporations have similar pamphlets.

Gary felt we should add some of the events and opportunities we offer.

Michael felt that guidelines for recommended instructional time would be useful to him so he can bring it to his administration.

Chris wondered if we should spend time recreating materials that are already out there in many forms.

Gary - some of the info could be made available via links on the website.

Michael felt that sending out emails that summarize critical advocacy tools would be nice.

Chris thought that could be a good idea for an upcoming journal article.

Paul cautioned that in order to have pamphlets for teachers to hand out we would need boxes and boxes of them and they aren’t cheap.

Michael reminded the Board that the Journal has been good at keeping a strong general music focus and we shouldn’t forget that in formulating materials.

President’s Report

Gary urged attendance at the Eastern Division Conference that is coming up. So far, registrations are slow.

The Spring MENC report has been sent in. In it, he suggested that MENC had made a major mistake in putting the Eastern Division Conference the same weekend as the ACDA Conference. Communication is an issue.

MENC is requesting a strategic plan. Gary is not sure if we have one - Steffen thought we might have a very old one. Gary brought a copy of the MENC Strategic Plan. Asked the Board to look it over and come back with ideas for ours. He would like to get a small committee together to write ours and get it in place by the end of the year.

It is time for a new slate of officers. The next Journal should warn members that we will be voting in May.

Sandi MacLeod sent in a report that there will be a full day of technology presentations at Hartford HS on June 21. VT MIDI is sponsoring the event.

Don Sheldon is running at day called “Sittin’ In.” It will be a chance for HS jazz musicians to sit in with top caliber VT musicians. It will be this summer and will start as just a Chittenden County event.

Conference Chair’s Report

Allyson reported that the Conference Committee recently met. Matt Tatro wants someone to take over the Tri-M part of the conference. Should we continue with it?

The committee revised the stipends/expenses sheet and it was presented at the meeting.

Discussion:

How many locals will present at the conference without a stipend?

Denis pointed out that a category was missing - “National experts” who lived within 75 miles.

Chris suggested a “VMEA Expert.” The “Regional Expert” would be a non-VMEA member, perhaps not a music teacher, living within a certain radius.

The committee had decided that regional experts would not be invited unless they were members of VMEA, not could you nominate someone unless you were a member.

Motion to approve the stipends/expenses sheet as amended: Steffen Parker. Second: Paul Rondinone. Motion approved.

Allyson will type up the revised edition of the expenses/stipend sheet.

Gary questioned whether we have to go with the VT Department of Ed. mileage rate. We can set our own in August. Presenters can also write off mileage on their taxes.

It was noted that not paying regional presenters was in line with most other states.

The committee wants to include auditioned performing groups. The process is outlined in “Call for Performing Ensembles.” The group can include some graduated seniors because audition tapes will be due in the previous academic year. The Conference Committee will select the ensembles.

Castleton is one again offering graduate credits.

Paul reminded the Board not to overlook the exhibitors when looking at the space and schedule.

There will be a collegiate/new teacher workshop.

There will be a $10 charge for choral packets.

The committee recommended that the registration fee be increased by $10 in all categories. Tom had reservations about raising the collegiate fee. The Board decided to keep collegiate registration the same as last year.

The session proposal application will be put in the Journal. Also, a short letter about the Conference will be put in the Journal.

The VEA changed the date of the teacher’s conference without communicating with the central office. The commissioner said the new dates wouldn’t work because it would mean postponing the NECAP testing. The VEA conference is now back to the 18th. For VMEA, that means Tim Lautzenheizer is not available; he would have been on the 4th.

OLD BUSINESS

Discussed the mileage rate. All State pays $.35 per mile.

Motion to change our mileage rate to $.35/mile: Steffen Parker. Second: Cindy Hall. Motion approved.

Paul stated that the Conference work is monumental and that Allyson is doing a tremendous job.

Motion to adjourn: Steffen Parker. Second: Paul Rondinone.

Meeting adjourned at 7:18 PM

June 2007

Cindy Hall is VMEA Secretary. She teaches at Oxbow High School in Bradford.
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April was a big month for students involved in the Vermont MIDI Project, with three young composers earning significant honors.

First, Zach Sheets earned two performances of his composition, Stürmisch Bewegt, by the Vermont Contemporary Music Ensemble at their 20th anniversary concert. Zach’s piece was performed at the Friday evening Montpelier concert and again at St. Michael’s College on Saturday, April 14. In a new collaboration between the Vermont MIDI Project and the Vermont Contemporary Music Ensemble, Zach answered a “call for scores.” Students posted their scores online in the password protected website for mentoring by professional composers. The VCME artists read through scores and selected Zach’s piece for their performance. Zach lives in Norwich, Vt., and currently attends Hanover High School where he is a sophomore. Zach has participated in the Vermont MIDI project since he was a fifth grade student at Marion Cross School in Norwich with music educator and VMEA member Carolyn Keck.

The same weekend, another world premier of a composition took place in Montpelier with the Capital Orchestra. This concert featured a work by Joshua Morris, an eighth grade home-schooled student from St. Albans. Josh’s piece, Three Dances for Orchestra, received a standing ovation from the audience, and the orchestra stood as well in appreciation of Joshua’s composition. Joshua has shared his compositions with the Vermont MIDI Project for the past two years.

The third honor came for Tim Woos, an eighth grade home-schooled student from New Haven. Tim earned a national award from ASCAP in their annual Morton Gould Young Composer competition for 2007. The ASCAP Foundation selected talented young (under age 30) creators of concert music from among over 600 submissions. Tim received honorable mention in the youngest composer age category of 12-18 year olds. Sixteen young composers were recognized in this age group. Congratulation to Tim, who traveled to New York City for the May 24 awards ceremony at Lincoln Center.

Sandi MacLeod is director of the Vermont MIDI Project. For more information, including examples of student compositions, check out the project web site at <www.vtmidi.org>.
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March 22, 2007
April 19, 2007

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June 2007

Page 45
Fall Conference

Mark Your Calendar …

Conference 2007: “Forging Musical Bonds”

ALLYSON LEDOUX

The excitement is building! The 2007 VMEA Conference is looking for a spot on your next year’s school calendar.

OCTOBER 18, 2007

Our site is St. Johnsbury School, a state-of-the-art school located in the beautiful Northeast Kingdom of Vermont. The Northeast Kingdom is the home of covered bridges, steepled churches, and charming towns. Nearby are the Kingdom Trails, 100 miles of pathways tracing the hillsides consisting of a coordinated series of old carriage roads and footpaths that cross 42 separate parcels of private land and are available for hiking and mountain biking. St. Johnsbury is also home to the Fairbanks Museum & Planetarium, Maple Grove Farms, St. Johnsbury Athenaeum & Art Gallery, and Stephen Huneck’s Gallery at Dog Mountain. Enjoy the conference on Thursday and then take advantage of the many opportunities for exploring the area over the weekend.

The Conference Committee is pleased to present Walter Parker, the popular host of “Classical Music with Walter Parker” on Vermont Public Radio as our keynote speaker. The title of his speech is “Music Is Not a Luxury”. Hopefully, by the time you are reading this journal, applications will have been received from Vermont student groups who will perform for you during this portion of the day.

Your comments on the 2006 evaluation forms provided us with information that has helped guide the selection of clinicians for the 2007 conference. It was very clear that more general music sessions were desired. The VMEA Conference Committee is thrilled to announce that Lamar Robertson of New Orleans, La., will be presenting a full day session intended for our general music teachers. Lamar is a highly sought after clinician whose session is titled “Strategies for Building a Musical Foundation: Songs and Games Which Teach a Musical Concept”. Be sure not to miss this opportunity! Bill Reed, one of the most popular clinicians last year, has been invited to return again this year as a presenter. Christina Toner has created a popular African Drumming course at South Burlington High School that she will share during an interactive workshop featuring her students. Come to be inspired with their work!

Our vocal chair, Glory Douglass, has invited Don Collins, from the University of Central Arkansas. Professor Collins is an expert in adolescent voices and repertoire and founder of the Cambiata Press. His two sessions are titled “Teaching Singing to Early Adolescents” and “Mixing Melodies Makes Marvelous Music”. Glory has also planned a high school vocal music reading session to be led by Nat Lew and Don Collins.

Betzi Irwin has made arrangements for Gary Corcoran of Plymouth State University to present a session entitled “Quick Hits for the Band Director”. In addition, Michael Zsoldas will offer a jazz session he is calling “Beyond the Blues Scale: How to Promote Risk-Taking in Student Solos”. There will also be string session. Christina Toner will lead our band reading session this year. Members of last year’s reading session had so much fun that it was suggested everyone be invited to come listen this year! As a result, this session has been placed at the end of the day, replacing the VMEA Children’s Choir Concert. Betzi is looking for your favorite pieces to share at this reading session, so if you have something, contact her via e-mail <betziirwin@yahoo.com>.

Our technology offerings will feature Marc Schonbrun, sponsored by Sibelius. Marc will offer a session on audio recording, focusing on how to record audio with your desktop/laptop computer, including appropriate software, setting levels, what microphones to use and why, exporting to MP3, making practice and recital recordings, and how to make the most of your current setup. Marc will also offer a session exploring the exciting offerings from Sibelius’ Education Suite. The third technology offering is “Guitar in the Classroom”. Here, Marc will offer an in-depth discussion on bringing guitars into a public school classroom, including methods and strategies to use for a successful program. You will also take a glimpse at MIDI guitar, a way for the guitar to interface with music labs.

Sarah McQuarrie, from the faculty of the Castleton State College Music Department, will be offering a session for both new music teachers and college students called “A Beginner’s Guide to Integration”. This session will not only focus on arts integration in the music classroom but will also address special education law and how it impacts music teachers.

Arthur Zorn travels with large groups of students. An event took place last year that taught him many vital things that all music teachers need to know when traveling with students. Not intended for those with a weak stomach!

Networking will become a formal event this year. Thirty minutes will be dedicated to gathering in various interest groups to discuss topics of interest.

The Rice High School Drum Line was a huge hit last year and has been invited back again this year to welcome us all to the conference.

Gail Kilkelly, our arts assessment coordinator in the Vermont Department of Education, will be on hand tell you anything you want to know about the arts and the Department of Education.

Ron Sherwin, VMEA collegiate chair and Castleton State College Music Department Chair, will explore current trends related to civic engagement in the classroom and will explain how teachers can be prepared for future mandates. The arts actually pair well with civic engagement; come and find out how.

Pat Riley, VMEA research chair and head of the Music Education Department at UVM, has made arrangements for two research presentations. This is a VMEA first!

Continued on Page 48
Keene State College

Keene State College is a comprehensive public liberal arts college offering 36 major programs of study. Of the 5,235 full- and part-time students, more than 110 major or minor in music. The College is accredited by the prestigious National Association of Schools of Music, as well as by the New England Association of Schools and Colleges and the National Council for the Accreditation of Teacher Education.

Music Faculty

Full-time Faculty
Donald Baldini, BM (Indiana) – Double Bass, Jazz Ensemble, Orchestra, Theory, Jazz History
James Chesborough, DMA (University of Connecticut) – Concert Band, Music Education, Conducting, Low Brass, Fundamental Music Skills
Joseph Darby, PhD (City University of New York) – Musicology, World Music, Special Topics
Maura Glennon, DM (Florida State) – Piano, Harpsichord, Accompanying, Piano Ensemble, Piano Literature, Piano Pedagogy
Gladyd Johnson, PhD (North Dakota) – Music Education, Women in Music
Carroll Lehman, DMA (Iowa) – Voice, Choral Music, Conducting, Opera
José Lezcano, PhD (Florida State) – Guitar, Theory, Guitar Orchestra, Latin American Music, Guitar Pedagogy
George Loring, MM (New England Conservatory) – Piano, Harpsichord, Accompanying, Theory, Piano Ensemble, Piano Pedagogy
Craig Sylvern, DMA (Ohio State) – Chairperson, Saxophone, Composition, Music Technology, Saxophone Ensemble, Woodwind Pedagogy

Adjunct Faculty
Kathy Andrew, MM (Peabody) – Violin, Viola
James Boccia, MALS (SUNY-Stony Brook) – Trumpet
Diane Cushing, MM (Boston Conservatory) – Voice, Concert Choir, Voice Class
Donna Dearth, MEd (Keene State) – General Music
John Ferraro, MM (UMass Amherst) – Clarinet, Clarinet Ensemble, Woodwind Methods
Joy Flemming, MA (University of Akron) – Bassoon, Woodwind Quintet
Elaine Brod Ginsberg, DMA (University of Cincinnati) – Theory, Chamber Singers, Fundamental Music Skills
Benjamin Greene, BS (Rhode Island College) – String Methods
Sussan Henkel, MM (Northwestern) – Oboe
Karen Horton, DMA (Manhattan School) – Horn
Marcia Lehninger, MM (University of Connecticut) – Theory, Masterworks
Ted Mann, MA (University of NH) – Guitar, Guitar Methods, History of Rock & Roll
Robin Mathias, MA (City University of New York) – Flute, Flute Ensemble
Scott Mullett (Berklee) – Improvisation
Timothy Rogers, MM (Bob Jones University) – Class Piano, Fundamental Music Skills
Pamela Stevens, BA (Central Missouri State) – Voice
Christopher Swist, MM (University of Hartford) – Percussion, Percussion Ensemble
R. Scott White, MM (Boston University) – Piano, Piano Class, Organ
Perri Zimmerman, MM (UMass Amherst) – Cello

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March 23, 2007
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Scholarships

Three Music Department Scholarships of $12,000 each, distributed over the course of the four-year music degree, are awarded to incoming freshmen. To be eligible, prospective students must audition by February 16. Other scholarships grants, loans, and work opportunities are available, with the majority of students receiving some form of financial assistance.
Isolation Does Not Deter Island Schools from Making Music

JESSICA LAROCQUE

Grand Isle County, affectionately referred to as “the islands”, is a world unto itself. It’s the only job I’ve ever had where I have to cross three bridges to get to work. It is known for its summer vacation getaways and apple orchards in the fall. But what is not often heard about the islands is that there is a rich culture of music that exists within the five public schools.

The schools may be small (210 kids K-8 is the largest school on the islands) but they offer a great deal to the students. There are only four music teachers on the islands, they are Betzi Irwin, Jan Little, Rosemary Zamore and myself. Rosemary runs the choral program at South Hero School where she annually produces a musical with the middle school students. Jan is responsible for Instrumental music in South Hero, and General, instrumental and choral music in both North Hero and Isle La Motte. (Doesn’t that sound exhausting?) Betzi and I run the general, instrumental and choral programs at Alburgh and Grand Isle Schools, respectively.

With small schools you can imagine the small ensembles that exist within the schools. However, to give the students the experience of playing or singing in a large ensemble once a year, for over thirty years the five schools have worked together to produce the annual Grand Isle County Music Festival. Jan has been teaching on the islands the longest and she can remember doing this festival as far back as 1974!

It started with state grants and the teachers conducting the festival. Over time, guest conductors were invited to give the students a chance to experience a director other than their own and (like many things) the grants have disappeared and we have been asking for donations to keep the festival running. Thankfully there is a wonderful organization on the islands, called Island Arts, that has been extremely supportive over past years.

The festival rotates location between Alburgh, Grand Isle and South Hero school each year, and is for students in grades 5-8. This year it was held at South Hero (Folsom) School, on March 28 and 29. The band rehearsed on Wednesday under the direction of Mr. Eric Bushey from B.F.A. St. Albans. Thursday was the choir’s day to rehearse with Mrs. Aimee Bushey from South Burlington High School. The festival culminated in a concert at 6:00 on Thursday.

The students worked hard. Although they left exhausted, they left with smiles on their faces and saying “thank you” not only their teachers but to the guest conductors as well.

I would like to take this opportunity to thank my colleagues on the islands for continuing to work together to make this festival happen. I would also like to thank our wonderful guest conductors for making the festival a success, not only Aimee and Eric, but our past guests as well. Please know that the students still speak fondly of all of you!

Jessica LaRocque teaches music at Grand Isle School. She earned her bachelor’s degree in music education at Keene State College.

Editor’s Note: Some pictures from this year’s Grand Isle County Music Festival appear on the back cover of this issue.

Fall Conference

CONTINUED FROM PAGE 46

The day will begin with a “Meet and Greet” Gathering. Enjoy breakfast snacks and say hello to your colleagues, both new and old.

Steffan Parker is the exhibits chair for the conference. Susan Cherry will be our host in St. Johnsbury.

All of this is yours for only $60. Lunch is included. Join us as we “Forge Our Musical Bonds”.

Allyson Ledoux is VMEA Conference Chair. She also serves on the board of the Vermont chapter of ACDA and teaches at Charlotte Central School. Her e-mail address is <AllySings@yahoo.com>.
VMEA Conference ~ October 18, 2007 ~ St. Johnsbury, VT

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VMEA Conference 2007
Collaborative Band Reading Session
conducted by Christina Toner

Your participation is critical!  Respond today!

Want to know about band pieces that are proven to be educationally rich works of art that are fun for your students to play?

Can you imagine a reading session that is packed full of pieces that have been hand-picked and deemed valuable in those arenas by your colleagues?

At this fall’s conference, this is the kind of reading session we will have. But first ... we need a collection of pieces!

Please contribute to this amazing opportunity by sending in a suggestion for a piece you think others would appreciate knowing about, old or new, encompassing any style of band literature. What piece is tried and true for you? What new piece did you order that turned out to be a fantastic experience for your band? If you own the piece you are suggesting, please consider loaning it for the reading session. Then prepare to join us as Christina Toner conducts this new collaborative band reading session!

Send title, composer/arranger, approximate grade level, and a short description of the piece to:

Betzi Irwin
betziirwin@yahoo.com
802-309-8229
Living in a Broken Democracy...
How Can Problems Be Solved When Voices Are Ignored?

DENIS A. LAMBERT

In the March issue of The Vermont Music Educator, I shared an editorial about the instability plaguing public school music education, referring specifically to events in St. Johnsbury, where the music program was reduced, only to be restored through public pressure.

The issue at hand – namely, the value of public school music programs and the need for consistency in the educational process – means a lot to me. I would hope that public officials with the power to affect educational funding and policy would care as well.

The text of my editorial was mailed (in letter form) near the end of February to Governor Jim Douglas and to Vermont’s delegation in the United States Congress. Having written to and received responses from elected officials in the past, including U.S. presidents, I fully expected to find several letters in my mailbox within a few weeks.

So I waited... and waited...

Near the end of March, with no responses, I decided to hand-deliver a second copy of my letter to the governor. I wrote a polite note at the top suggesting that perhaps my letter had not been received and implying that I would appreciate a response. The letter was given to Governor Douglas’s office secretary.

I also e-mailed a copy of the letter to a local member of the Vermont House of Representatives.

As of April 30, the only person to respond – of the five individuals contacted – was U.S. Representative Peter Welch. (Thank you, Mr. Welch.) His letter appears on this page.

Here’s a true story, and trust me... there’s a connection. Last summer, I was disappointed to purchase a pint of Ben & Jerry’s chocolate chip cookie dough ice cream, only to discover there was hardly any cookie dough in it. I sent a letter to Ben & Jerry’s. Within a week, someone sent me a signed letter responding to all my concerns and suggestions. They also enclosed not one but two coupons.

Here’s my question: If an international company with millions of customers cares enough about my opinion (and my $3.50) to respond in that manner, why don’t the people who are supposedly representing me in our government care about my opinion (and my vote)?

Bernie Sanders raised over $5 million in his quest to be elected to the U.S. Senate. That amount of money would hire nearly 320 full-time, minimum-wage staff members. Perhaps politicians should fundraise for their staff instead of TV commercials.

I’m not asking for much. A thoughtful response would be wonderful, but even a form letter would be appreciated. ("Thank you for writing. I regret that I do not have time to respond personally to all correspondence, but be assured that my staff reads all letters and shares issues of concern with me on a weekly basis. Your opinion is important. Thank you for being an active participant in our democracy.")

If one person working 40 hours per week stuffed just four envelopes per minute, over the course of a year, he/she could easily send responses to every resident of Vermont. Since Vermont’s politicians most likely do not receive that type of volume – when was the last time you wrote to a politician? – there is no excuse for the failure of these elected officials to acknowledge the receipt of my letter.

A teacher suggested I send a copy of my letter to Vermont’s education commissioner, Richard Cate. I have done so without enthusiasm, however.

When it comes to politics these days, my hopes are high, but my expectations couldn’t be lower.
Normand Lavallee

Normand Lavallee, 70, a longtime musician and resident of Highgate, died March 17, 2007.

Born in Gardner, Mass., on February 18, 1937, Normand graduated from BFA-Fairfax in 1955 and from St. Michael’s College in 1959. He furthered his studies at the University of Mexico, receiving a master’s degree in Spanish, and later at Middlebury College, receiving a master’s degree in French. He taught school for many years, beginning at the former Highgate High School and later at Missisquoi Valley Union High School in Swanton.

He served in the U.S. Air Force and retired from the Vermont Army National Guard in 1993. He was an active member and assistant organist of Holy Trinity Episcopal Church and served as organist for St. John’s Episcopal Church in Highgate Falls.

Norm’s musical involvement in northwestern Vermont was extensive. He performed in Sterling Weed’s Imperial Orchestra, with the 40th Army Band, and in several community bands (Swanton/St. Albans Citizens Band, Enosburgh Town Band, Fletcher/Fairfax Citizens Band). Town band directors recall him arriving at performances with several different instruments, ready and willing to fill in whatever part was most needed.

Last August, musicians from several of these bands gathered at St. John’s on a Sunday afternoon to honor Norm’s lifetime of contributions. Packed in the small building, this mass band performed several of Normand’s favorite selections.

Normand was a member of the Champlain Chorus, served as director of the summer music series at St. John’s Episcopal Church, and was involved in many musicals – either as an actor, musician, or conductor – produced by the Enosburgh Opera House and the Fairfax Community Theater. Many appreciated not only his talent but also his uniquely dry sense of humor.

Though not a music educator by virtue of degree, Norm was a substitute and volunteer teacher at elementary schools in Highgate and Franklin, offering music lessons and sharing the joy of making music with students. According to Jennifer McConnell, music educator at Franklin Central School, the students loved Norm, and the school staff admired him as well.

Gifts in his memory can be made to the Franklin Central School Music Program, 15 School Street, Franklin, Vt. 05457.
Grand Isle County Music Festival

March 28-29, 2007

Photos courtesy of Jessica LaRocque