District Music Festivals Provide Enrichment

Ensembles rehearse for the District V Music Festival, which was held February 3 & 4 at Vergennes High School, hosted by Sue O'Daniel.

ABOVE: The concert band, led by Bruce McRae.

LEFT: The Wind Ensemble, led by Dr. Mary Carlson.

RIGHT: The Jazz Ensemble, led by Gary Matthews.

The chorus (not pictured) was led by Constance Price.
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Editor’s Note
Welcome to another issue, featuring some very fine submissions and reprints. The journal thrives when local educators submit articles and ideas; if you have not yet been published, please consider writing about your own lessons, experiences, and thoughts.

If you are able to attend the upcoming All State Music Festival in Bennington, you will likely be rejuvenated by listening to the ensembles, each of which includes a diverse group of students. Take a professional day and observe the rehearsals. It’s healthy and educational.

The period between winter and spring breaks can be stressful, especially at schools with several performances and special events scheduled. Remember this: March is a celebration of music. That means it should be fun for everyone, including the teachers!

Best wishes,

Denis Lambert

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PRESIDENT’S MESSAGE

A Potpourri of Notes

Gary Moreau
VMEA President

Fellow Music Educators:

As I begin this message, I am in the midst of making last-minute preparations for the Champlain Valley District III Music Festival for Grades 7 and 8. As festival director, there is a fair amount of work required to ensure that the various aspects of the festival run smoothly. Along with the managers for the band, string ensemble, and chorus, and the other twenty or so teachers involved in this venture, our job is to make this experience one that is educational, musical, and fulfilling for the 300-plus musicians who will participate. These students have worked very hard to get here, and we won’t allow them to experience anything short of the best we can give them. The programs are prepared, the tickets have been sold, the excitement is building, and tomorrow, these students will make their way to Burlington High School for two intense days of music making culminating with a public performance before their friends and families. Isn’t this what music is all about... giving people the opportunity to experience good music either as a performer or as an audience member? What a great job this is!! Thank you to all of you who provide similar experiences for so many of your own students.

This message is going to be a potpourri of information that I would like to share with each of you. The first information involves the appointment of several new members to the VMEA Executive Board. The board is the heart of our organization, and these people work very hard to accomplish the many details needed to run the All State Music Festival, district level activities, the VMEA Fall Conference, and all the other varied activities necessary to make the association run. I feel very fortunate to work with so many highly qualified educators and musicians.

We would like to welcome Susan Cherry as the new chair of the general music committee and Betzi Irwin as the new instrumental chair. The responsibilities of these two new board members include communication regarding their areas of expertise with the membership and, importantly, serving on the fall conference committee to plan and implement the conference in October. They cannot do this alone and will be asking for your assistance along the way. Please try to help them when they call.

In addition, Allyson Ledoux, District III chair, will take over as the 2006 fall conference chairperson. Along with the other chairs, she has begun planning for the VMEA Fall Conference, which will be held Thursday, October 19, 2006, at Randolph High School. We are hoping that this central Vermont location will allow for more members to attend. It will be a great day of workshops, exhibits, and performances. Also, we plan to hold the Second Annual Children’s Choir Festival that day. A new addition to this year’s conference will be sessions for collegiate members, including a collegiate reception sponsored by the Castleton State College CMENC Chapter. Dr. Ronald Sherwin, collegiate chair of VMEA and head of the music department at Castleton College, has been very supportive and instrumental in the planning of these activities. Thank you, Ron. Additional information regarding the conference and the Children’s Choir Festival will be forthcoming!

Whenever we appoint new chairs, it means we must say goodbye to others. I would like to personally thank Betsy Greene, former general music chair and Michael Zsoldas, former instrumental chair. Although they are no longer serving on the Board, they continue to support music education through their work at the local level, and Michael has volunteered to assist in planning a jazz component for the fall conference.

With deep regret, I am saddened to announce that president-elect Marc Whitman has tendered his resignation from the Board, effective July 1, 2006. Marc cited family, job, and performance commitments. The Executive Board would like to thank Marc for his several years of service. I’m sure that Marc will continue to play a part in the functioning of this association through his input in the future. On a personal note as well, I want to thank Marc for his support. We are very lucky to have teachers of his background and experience in our state.

In light of this resignation, the VMEA Executive Board has decided to hold a special election this May to choose a new president-elect. That person will assume the role as of July 1, 2006 and will hold that post for one year instead of two. On July 1, 2007, the president-elect will move into the office of president. As of this writing, one candidate has come forward, and one or two other candidates have been approached to run. I hope that we will be able to announce these candidates soon on the VMEA website. Voting will take place at the All State Music Festival for those in attendance, and ballots will be mailed to all other members not present.

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Marc Whitman, MM, Ithaca College, Secondary Music Education, Percussion
President’s Message

Continued from Page 4

As you receive this edition of The Vermont Music Educator, we are in the middle of Music in Our Schools month. I am hopeful that many of you are taking the time to showcase the musical arts in your communities during this month. It is one very good way to promote our groups with the support of the MENC. If you need information regarding Music in Our Schools month on a national level, simply log in to MENC at <www.menc.org>. The national organization has many interesting and informative articles regarding the need for the arts in a child’s education, as well as many lesson plan ideas.

An additional celebration of music will take place April 19-23 in Salt Lake City. The MENC National Conference promises to be full of sessions, exhibits, and performances by many of the leaders in the musical arts throughout the country. Several Vermonter will make the trip to Salt Lake City, and two of them will even get the opportunity to sing along with the Mormon Tabernacle Choir. It should be a wonderful conference, and I hope to see some of you there.

The National Anthem Project continues to gather support around the country. Many student performances of the Star-Spangled Banner have taken place throughout the country at professional sporting events, television and radio events, in state capitals, and even on Capitol Hill in Washington. The National Anthem Project Road Show is traveling throughout the 50 states this year with interactive displays, historical perspectives, opportunities to showcase your performance groups, and various other activities.

The Road Show will be in Burlington, Vermont, October 10 and 11, 2006. If you would like to join me in planning this event, please contact me soon so that we may begin. It will be a great chance for kids to learn more about the song and its history, as well as providing a venue for its performance. If you would like to follow the Road Show throughout the United States, log on the MENC website.

My personal thanks go to our board secretary, Cindy Hall. With the help and support of many teachers and, specifically, district chairs, Cindy has compiled a comprehensive database of music teachers in Vermont at all levels. This database should help us to distribute information more completely in a timely fashion. The list will be used for VMEA purposes only and will not be used by other groups except through this office. Cindy is exceptional as the board secretary, and the preparation of this database reflects hours of extra time. Thank you, Cindy.

I plan to continue my travels throughout Vermont this summer to recognize town bands. A follow-up article from last summer’s events and plans for this summer appears elsewhere in this issue.

Lastly, I would like to again ask you to continue to help at your local, district, or state levels to promote the need for a quality music education for all students through your individual and collective work with your students and colleagues. We need to continue to “toot our own horns” and “sing praise” for the work we do.

―

“Music, of all the liberal arts, has the greatest influence over the passions, and it is that to which the legislator ought to give the greatest encouragement.”

- Napoleon Bonaparte
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Reflection

"Q of L"
A Look at Music’s Importance

Robert F. Swift

Medieval literature does have continuing relevance today. That was the lecturer’s thesis, and he made a strong case for it. It wasn’t that which upset me. No, it was what he said in the informal discussion that followed.

Plymouth State University hosts its Medieval and Renaissance Forum annually. The event draws an international audience of respected scholars. I’d call them “old-timers,” but the pun would be unappreciated unless translated into Latin.

In the post-presentation discussion, almost offhandedly, the lecturer said, “W.H. Auden, in his later years, became a bit cynical. In one of his last interviews, he observed, ‘What good are the arts? They did not prevent two world wars nor stop the Holocaust!’”

When I asked for the source, the speaker was unable to give it but thought it might have been included in an interview published in The New York Times Magazine.

The quotation is upsetting because it questions the value of what we music educators have dedicated our lives to. One could point out that other broad curricular areas — mathematics, science, literature, even history — have also not prevented many catastrophic events, natural or man-made. But Auden singled out the arts.

The intent of this article is to consider why music is essential in our lives. Why is it that music has been a part of every known civilization from ancient times to the present? Why is it that nearly every religion incorporates music in its worship services? Why would Longfellow have written, “Music is the universal language of mankind”? What is the value of music to individuals today?

The author posed that last question to 25 individuals representing a variety of professional careers, musical and otherwise. Factors in selection included career, prior professional interaction with the author, and “years of experience.” In June 2005, each was asked to write either of a personal musical event or experience, or to write of his or her personal conviction of the importance of music (or all the arts), or to write of how music contributes to life. Remarkably, I received 19 responses, and each was beautifully stated. They are given in alphabetical order of last names, with one exception.

Grita I. Antoni
Manager, Massachusetts Girl Scouts, Inc. (Retired)

The arts and music, in particular, have been an important part of my entire life. I remember as a young child growing up in my native Germany to the soothing sounds of a lullaby. My family listened to all kinds of music, both classical (including opera) as well as folk and popular music. We all would sing along whenever we could. Music, for me, has been at times comforting and at times stimulating. In difficult times, music has given me courage. Music has always been rewarding and enriching.

Loyal D. Beggs
Funeral Director

In my capacity as a funeral director, I have had the opportunity to work with many families during some of the most difficult times in their lives. We endeavor to assist families to put together arrangements that accurately reflect the life of the individual, and who the individual was. It is remarkable to see how much music plays a role in who we are as individuals. Time and time again families will share recordings or special music they identify with the individual. Special songs and hymns often add meaning to the ceremony. It has become clear to me that music does play a significant role in our identity and how we are identified by others.

Lucinda Biese
Artist

I was fortunate enough to attend public schools where music was important. I still have my third grade music book with songs marked “rote” and “note”. We learned part singing early on. In junior high, we had a “music memory” contest every year. We would hear short excerpts of classical pieces and have to write the name, the composer, and his dates. In high school, there was chorus, led by a woman with ferocious standards. And, of course, we sang in church, at home, and at summer camp. On long family trips we sang a lot; Mama’s segues were legendary. What a rich heritage!

Jane E. Brown
President, Digital Results, LLC

I find it gratifying that rock stars and other musicians with celebrity status and political access are using their personal popularity and wealth to bring attention to, create awareness of, and galvanize resources for the alleviation of poverty in Africa. Concerts such as the Live Eight fundraiser held July 3, 2005, demonstrate that ordinary people collaborating in extraordinary ways can change the political agenda of the wealthiest countries and find solutions to seemingly intractable social problems that historically have been ignored.

Thomas S. Cole
Airlines Captain

You never find a true friend until you share a common experience. That is what a church choir, community band, or community choir present: opportunities to make true friends. My work environment continually requires the solution of mental challenges. Participation in a community band or church choir I find challenging as well, but in an entirely different way. Music challenges the mind and senses in ways many professions do not. It creates a welcome outlet away from the stresses of the work day. It opens unique

Continued on Page 10
The University of Vermont has offered undergraduate degrees in Music for 80 years. The music program is comprehensive, offering all the areas of study that can be found at a large state university or school of music in a liberal arts setting. Our Music facilities are located on UVM’s Redstone Campus situated high atop a hill overlooking beautiful Lake Champlain and the Adirondacks to the west and the Green Mountains to the east. Downtown Burlington is only a short walk from Redstone. A vital arts community, Burlington offers students many opportunities to attend to live performances by internationally renowned artists and provides many venues where they can showcase their own musical talents.

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February 17, 2006

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Music’s Importance

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opportunities for self-expression with the rewards of self-fulfillment, internal pride, and at times, even exhilaration.

Susan Fogleman
Field Biologist

I grew up in a small town in Vermont, and we were very fortunate to have Mrs. S. as our elementary school music teacher. Under Mrs. S., me and my fellow students — farm kids, blue-collar kids, kids of professionals — all learned how to read music beginning in third grade. We were exposed to classics, theater music, and good ol’ Americana. We performed concerts and plays and musicals with themes, one of which, I recall, was the United Nations. In appropriate costumes, we sang folk songs from other lands in not-so-easy languages, including Polish, German, French, and Russian! We learned about other cultures through music. We learned about history and ways of seeing things through the eyes of composers and performers. How thankful I am to have been blessed with teachers like Mrs. S., as well as a community that supported her and her colleagues.

William Goertemoeller
Elementary School Teacher (Retired)

I have fond memories of my elementary school music teacher, Miss Noyes, in Sayville, Long Island. For one thing, we students joked about her name ... a music teacher named Noise!

Katherine Hillier
Librarian

Many years ago, I attended a holiday concert at the local elementary school. One of the performers in a junior high ensemble was a developmentally disabled girl, beautifully dressed in a bright red sweater and standing in the front row. I have no memory of what they sang, but I can still picture the absolute joy on her face as she wholeheartedly participated. It was a thrill to know that creating music was bringing her such pleasure, and it added immeasurably to my own enjoyment. That, of course, is one of the many powers of music ... the gift it brings to both the giver and the receiver.

Jim Hobart
Financial Officer (Retired)

When I was ten or so, my grandfather, a professional musician and educator, moved into our home. While it was a strain on my parents, I was interested in his fascination with music. He gave me a few records, the sounds of which I can still recall by heart -- Mendelssohn’s *Final’s Cave*, Mozart’s *Symphony #40*, and Liszt’s *Les Preludes*. Occasionally I would hear the sounds of Bach coming from his room. “How tedious and boring! How repetitive!” I thought. Then, long after his death, I suddenly realized that Bach

Douglas A. Nelson
Professor of Music

was the answer to the question of what life is about. I now believe that if there is sound in the movement of galaxies, stars, planets, and even atoms, it is lubricated by the sound of Bach. (Well, maybe Mozart and Stravinsky too, but you get the idea!)

Tommie Pardue
Public School Music Supervisor (Retired)

So many times, as a student progresses in music class great improvements occur in other academic areas as well. The study of music definitely develops self-confidence, expands the ability to memorize, strengthens critical thinking skills and concentration, and causes students to focus on working together to achieve a common goal.

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Music’s Importance

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Courtland Randall
Director, William G. Pollard Project

Participation in a nonprofessional musical activity provides more than the opportunity for aesthetic expression for those working apart from the musical arts. Under the right circumstances, there is a process-oriented gain which — while not directly aesthetic — is most valuable for a balanced lifestyle. Many times, when my work in technical communications seemed stressful, a weekly chorus rehearsal provided a wonderful respite... a change of both mind and heart that relieved and rejuvenated. It’s as if the rehearsal effort wiped the slate clean. Such refocusing may require searching for a good blend of musical challenge, leadership, and camaraderie, but the result is well worth the effort.

Ron Sibley
Banker

On a recent trip to Prince Edward Island with the Pemi Choral Society, we sang “Music, You Are a Friend to Me” [by J. Althouse, Shawnee Press]. This describes my feeling about music and all the arts. When I was in high school, I showed a strong aptitude for and interest in music on various tests given us to help with career choices. I decided music would be an avocation. Music and the arts provide a relaxation and relief from the many stresses in my life. Without music, it would be far more difficult to face the challenges one deals with on a daily basis. I am also convinced that music and the other arts add to the economic vitality of a region.

Kevin Sousa
Former High School Headmaster

More than 15 years ago, I was director of a private high school of about 525 students. There was no music program, but we brought a person in each year to produce and direct a musical. It was amazing to see students representing all grade levels, academic abilities, athletic skills, and varying interests turn out for auditions. The high level of energy and joy in the school spilled into the entire community. Music in a school environment can break down barriers that normally separate young people by class, year of graduation, stereotypes, or other artificial barriers. Music unites people, whether by pulling us together in order to attain a common goal or by raising human spirits. It can lift us out of an individual or self-absorbed focus.

Chad Squires
Physician of Internal Medicine

[Dr. Squires responded to each of the three possible areas.]

1) As an amateur musician, to have the privilege of singing in the New Hampshire Music Festival Symphony Chorus one summer in Carl Orff’s Carmina Burana was a highlight of my life. (2) In these days of such individual and cultural misunderstanding, society needs tremendous help to improve relationships. Music, the universal language, offers a way to communicate with others so that we may grow and advance in a positive direction. (3) The practice of medicine, like many professions, can be very emotional and at times all-consuming. Attendance at high quality musical events has been uplifting. It helps to “soothe the soul” and “recharge the battery.”

Margot W. Swift
Public School and College Music Educator (Retired)

As a retired music educator, I have become increasingly aware of the value of music and all the arts in lives of those over 55. It provides meaning and offers enrichment through a continuation of activities they enjoyed in earlier years.

Quality of life is important at every stage. The arts take on new dimensions after retirement, when there may be more time (in theory, anyway) to pursue new interests and to focus on that which can add fulfillment, happiness, and joy. Learning is a continuum, and the arts provide many avenues for discovery.

W. Steven Vollmer
Doctor of Chiropractic

Music has been part of my life since grade school. Vocally, I sang in school choirs, church choirs, community choruses, and even a barbershop quartet. Instrumentally, I played trombone from sixth grade through my first two years in college in both symphonic and marching bands. I studied voice, trombone, and some piano privately. The nice thing about music is, even though it is not my chosen profession, I can still be involved as much as I choose. There is nothing more satisfying than performing with a group of like-minded individuals and creating beautiful harmony, as we seek to touch our listeners’ hearts and minds (and our own) in a meaningful way.

Donald Wharton
University President

My unforgettable memory occurred during the Plymouth State Chamber Singers’ tour of England in 1998. In less than a week, they sang a series of remarkable concerts in two British universities, two elementary schools, and one gothic cathedral. It was music...
Music’s Importance

I will never forget. York Minster is the tallest cathedral north of the Alps, its magnificent gothic lines vaulting upward in a sustained hymn of stone. The cathedral was full of the murmur of visitors speaking languages from all over the globe. But when the students began to sing, the tourists quieted, stopped where they stood, and became a rapt audience. The afternoon light fell softly through the stained glass of the great rose window behind us; it fell on many cheeks glistening with tears. All of us were suddenly, unforgettably moved. For 1,300 years, people had worshipped on those stones. Song and architecture and history united in a spiritual intersection.

Everett Gates

Professor Emeritus of Music Education, Eastman School of Music

[Author’s Note: I have saved Professor Gates’s response for last. Now a nonagenarian, he served as my graduate school professor, mentor and, later, colleague at Eastman. His influence on the music education profession is immeasurable.]

To me, asking why music is important in our lives is like asking why we should eat food. The answer is so obvious, so close to us that we fail to see it clearly.

What is the purpose of music? Thousands of answers have been given. One event of a half a century ago gave me the best. It was a convention of the Southwest Division of the College Band Directors National Association. We had argued and debated for over an hour the question of music’s purpose and justification. There was much heat, little light. Finally, Dr. James Nailson arose and spoke. “Gentlemen, the ultimate purpose of music is to exalt the human soul.” There was a minute of dead silence. We filed out.

How can we best implement music in its manifold aspects? Talk less, do more. Do? These are The Seven Cardinal Imperatives: Listen. Think. Read. Write. Perform/Play. Study/Practice. Create. If you are devout, number eight is Pray. (Each should have a !).

Robert Swift serves as professor of music at Plymouth State University in New Hampshire.

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STATE ASSOCIATION NEWS

2006 Conference Update
“Where Teachers Aspire to Excel”

Allyson Ledoux
VMEA Conference Chair

The excitement is building! The 2006 VMEA Conference deserves a spot on your next year’s school calendar.

**THURSDAY, OCTOBER 19, 2006**

Our site is Randolph High School, a location conveniently near Interstate 89 in central Vermont.

The conference committee is pleased to present Dr. Kenneth Raessler, Professor Emeritus at Texas Christian University, as our keynote speaker. Dr. Raessler’s keynote is entitled “Aspiring to Excel,” based on his book of the same title. Dr. Raessler will also present the following two sessions: “Aspiring to Excel: A Course in Leadership” and “Aspiring to Excel: Avoiding Music Teacher Burnout.” The District III Junior High Festival has generously donated funds to allow Dr. Raessler to come to Vermont.

Our technology offerings are also in place. One of Vermont’s music technology experts, Sandi MacLeod, Ph.D, will present a session featuring the Vermont MIDI Project, sharing the project’s current national pilot effort, documentational video of live performances, and information about how one can become involved in the project. Her second session will offer information about copyright laws, burning CDs, and using music files from the internet.

A powerful and informative session regarding arts assessment and the grade expectations will be presented. Come get your questions answered and become empowered in the world of arts assessment. Later in the day, members of the Chittenden South music faculty will share an example of their district-wide assessment, including a rubric and CD that will be yours to take.

Castleton State College will present a session geared toward college music education majors and will sponsor a reception for all CMENC members to mingle.

The 2nd Children’s Choir Festival will be taking place for students in grades four through six. Glory Douglass (gdouglass@ejhs.k12.vt.us) is this year’s coordinator. Choral directors will be receiving more information later in the year.

For the first time ever, Tri-M chapters in the state will gather, allowing high school students an opportunity to meet others who share a love of music.

Glory Douglass, vocal music chair, has invited Dr. Brenda Smith from the University of Florida to present workshops on vocal health. Dr. Smith is highly qualified in this very important area. Glory is also planning a vocal music reading session.

Betzi Irwin (instrumental music chair) and Susan Cherry (general music chair) are busy planning sessions focusing on these specific areas. Steffan Parker is the exhibits chair. Jennifer Moore and Josh Stumpf will be your hosts in Randolph.

All of this is yours for only $50. [An application form will be published in the September issue of this journal.] Lunch is included. Join us as we “Aspire to Excel.”

For more information about the conference, contact Allyson Ledoux by e-mail at <AllySings@yahoo.com>.

ATTENTION ADVERTISERS & BUSINESSES

VMEA is seeking music industry exhibitors for its fall conference, to be held October 19, 2006 at Randolph High School in Vermont. To reserve a space, return the registration form printed on page 16. A discount is available for early registrants.
Keene State College

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George Loring, MM (New England Conservatory), Piano, Piano Pedagogy, Accompanying, Theory, Harpsichord
Douglas Nelson, MM (Eastman) Band, Conducting, Music Education
Kathy Andew, MM (Peabody), Violin
James Bocci, MALS (SUNY-Stony Brook), Trumpet
Elaine Broad, DMA (U of Cincinnati), Theory, Masterworks
Diane Cushing, MM (Boston Conservatory), Voice
Donna Dearth, MEd (Keene State), General Music
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I was recently sitting in the lounge of a hotel in Austin, Texas, sharing a glass of wine with several fellow music education teachers. Swirling around us was the excitement of the state girls’ high school basketball tournament, many of whose participants were staying in our hotel… though, perhaps, it would be more accurate to say that we were staying in their hotel, as we were decidedly outnumbered and definitely out-enthused. From all I could observe, these were polite, excited young women and men. (A number of their schoolmates had come along to cheer on the teams.) They were enjoying a visit to the state’s capital and were investigating every amenity this particular hotel had to offer. The pool was clearly a hit, as was the fitness center, the café, and the unique opportunity to visit each other via elevator.

As my colleagues and I sat in the lounge enjoying a conversation about the health of school music in our various parts of the country, I noticed a lone high school student sizing up the shiny, black baby grand piano resting unoccupied in the hotel atrium. Within a minute, he planted himself at the keys and began to pick out a tune. Perhaps it was a song he knew or maybe even a tune he was making up on the spot. The instrument responded elegantly, sending its perfectly tuned pitches rolling softly across the marble floor, up and down the grand staircases leading to the other parts of the hotel.

In no time, a group of friends — at least they appeared to be friends — had gathered around the piano and were listening intently. A couple minutes later, I saw that this impromptu concert had turned into an audience participation event with many of the other students singing along, each moving in his own time with the evolving musical idea. None of my colleagues noticed this, as they were facing away from the piano, a testament to both the considerable restraint being demonstrated by the students and the competing din of a professional basketball game being broadcast on the bar’s television. The music had listeners; the basketball game could not muster any interested viewers.

It was not long before a crisply uniformed hotel clerk quietly sidled up to the small crowd of young people. Something was said, the keys were covered, the students went off to places unknown and, just that quickly, the musical event was over. As a coda, the clerk returned several minutes later with a freshly printed page pronouncing in large, bold letters, “PLEASE DO NOT PLAY THE PIANO.” He neatly taped this message to the front of the now closed and silent instrument. The sign was still in place, undisturbed, when I checked out two days later.

The breaking out of an informal, participatory, performance-based music event is something that seems to occur disturbingly infrequently. The separation of American society into the few performers and the many listeners has been decried repeatedly by educators, performers, and community musicians alike. The nostalgic among us may conjure images of the “old gang” gathered around the piano and lament the passing of such a grand old tradition. Indeed, MENC conveys a certain wistfulness for things past when it encourages us to step up and “get America singing… again!”

In the case of these students in Texas, I suppose one does not entirely wish to blame a hotel for attempting to protect its assets. On the other hand, there seemed to be a clear message that this instrument was to be reserved for those (presumably few) who knew how to use
Don’t Play the Piano

Continued from Page 17

it properly. A question arises, however, when we are asked to define “properly.” I would submit that the latitude given to music performance is far narrower than that given to many other things.

We can assume that the array of swimmers in the hotel pool included everyone from extreme novices to skilled athletes, with probably a fair number of swim team members on this particular weekend. While individuals would likely be asked to leave if, through their actions, they put themselves or others in harm’s way, I would guess that no one was escorted from the premises simply for being a bad swimmer. Similarly, I can honestly report that I have never been asked to leave a golf course due to my less than “Tiger-esque” form (far less, actually). In fact, poor shots are typically met with extra doses of encouragement, sympathy, and helpful advice.

With music, however, tolerance is in short supply. The most spontaneous and jubilant outburst of music-making can receive an icy reception if it is not CD quality. (The sarcastic comments that Bob Costes heaped upon the USA Olympic women’s soccer team as they sang the national anthem at the gold medal ceremony spring immediately to mind. And the success of “American Idol” appears to be as much from the disparagement of not-ready-for-prime-time performers as from the encouragement of advanced skill.) When it turns out that an individual does have a particularly fine voice or does know his way around a piano keyboard, this situation is often met with great surprise… and then attributed to talent.

“Amateurism” is a word often spoken with disparaging overtones. Yet it is precisely musical amateurism that is the lifeblood of the world’s most thoroughly musical cultures. Amateurs are not would-be professionals who just didn’t manage to get quite enough talent. Rather, they are stark novices who were given encouragement, advice, and reinforcement for trying. At the very least, they were left to explore and experiment when the situation arose. One just never knows when that situation will present itself. So, by all means, please go on playing the piano.

Steven J. Morrison is associate professor of music at the University of Washington, Seattle. At the UW, his teaching includes ensemble rehearsal methods, classroom management, and college music courses. He is also the faculty adviser for the UW chapter of Collegiate MENC. In addition, he is an active researcher, investigating neurological responses to music listening and perceptual and performance aspects of pitch-matching and intonation. He has presented talks on music education throughout the U.S., as well as in Europe, Australia, and Asia.
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Adding an Educational Component to Your Church Music Program...
The First Steps

Dr. Ron Sherwin

Formalized musical education in the United States has its roots in the singing schools of the seventeenth and eighteenth centuries (Campbell & Scott-Kassner, 1995). These schools were often held in churches, and the programs were expected to benefit the singers in the congregation. By 1838, the efforts of Lowell Mason resulted in the introduction of music into the curriculum of the Boston Public Schools. There is little doubt as to the impact of Mason’s work; however, the need for churches to play a role in music education still exists, and in some communities the need may be greater than ever (Clark, 1994; Ihm, 1994; Townsend, 1996; Titcomb, 2000). For church music directors willing to meet this need, it means adapting solid music education practices in their church programs.

The utilization of educational methods within a church setting simply requires adopting a change in focus and adding a small amount of additional planning. And while adding to their workload is not appealing after a long day at their full-time job, the benefits from these efforts are likely to be significant for both the musicians in the program and even the directors themselves (Sherwin, 2004).

Further, given the number of church musicians who are music teachers by day, these changes should come fairly easily.

Long-Range Planning

The implementation of an educational component into a church music program has much to do with planning. One way to look at this planning is to divide it into long-range planning and individual rehearsal planning. Both of these ways of thinking about rehearsals are nothing new to music directors in either school or church settings. In both settings it is understood that the director must “know exactly which pieces are to be rehearsed and why...[as well as] how [it] can be done to save time and energy” (Lamb, 1983, p. 27). However, in school settings the plans traditionally are expected to include educational goals along with performance goals, while in church settings the primary focus is often on performance-related goals. Unfortunately, concern primarily with performance frequently translates into the inefficient process Garretson (1993) refers to as the “note approach”:

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After an attempt is made to read the music, each part is worked out separately with the aid of the piano, and finally all the parts are sung together. Such a procedure is extremely tedious, discipline is often difficult to maintain, and artistic singing is not readily achieved (p. 210).

Long-range planning in the church setting first begins with the selection of a group of pieces to be performed over a set period of time. For example, the year could be divided into two semester-like sections: pre-Christmas and post-Christmas. The music for each of these periods is selected as a unit, utilizing all of the usual requirements including Lectionary issues, requirements of the pastor, set worship elements, and of course appropriateness of music to one’s choir. However, in addition to these standard requirements, the educational concepts that each piece can teach are also considered.

The next step in long-range planning is to develop plans for sequencing each piece... that is, projecting the key educational and performance elements that will be presented during each rehearsal. This requires a solid understanding of each piece prior to any rehearsing, a characteristic that should already be associated with any conductor (Lamb, 1983; Garretson, 1993). Then, once the music is thoroughly understood, a chart can be developed that shows the dates for each rehearsal and service over a pre-determined period; the name of each piece and when it will be performed; the amount of rehearsing each piece is expected to require; and a very general description of what will be learned from each piece. In addition to providing a format for studying pieces, the creation of this chart is very helpful for determining and focusing the direction of a program over extended periods of time.

However, this chart is not the only long-range plan needed. It is necessary also to develop a more detailed plan for how each piece (introit, anthem, etc.) is going to be sequenced. This plan should address the elements to be front-loaded (prepared ahead of time), introduced, reinforced, and polished. The sequence plan for each piece need not contain the same content areas (clearly every piece does not contain every musical concept, nor is every piece appropriate for teaching every concept), but each sequencing plan should include at least some element of: ear-training, note recognition, new or familiar rhythmic or melodic patterns, musical symbols, or religious issues. Even music included for pure enjoyment should be able to introduce or reinforce at least one musical concept.

![Sequence Chart for Sing Joyfully Unto God](image)

<table>
<thead>
<tr>
<th>Week</th>
<th>Concepts to be introduced or reinforced</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Front- load concept of “dotted vs. even” by clapping rhythms found in the piece</td>
</tr>
<tr>
<td>2</td>
<td>Introduce actual piece and show that the rhythms clapped last week were taken from this work. Work the rhythmically challenging second half of the work-reinforcing with return to clapping exercise.</td>
</tr>
<tr>
<td>3</td>
<td>Introduce the percussion accompaniment and show that it is the same as vocal line</td>
</tr>
<tr>
<td></td>
<td>Snare Drum</td>
</tr>
<tr>
<td></td>
<td>Work the entire piece from start to finish. Assign each vocal section a few measures to clap</td>
</tr>
<tr>
<td>4</td>
<td>Etc.</td>
</tr>
<tr>
<td>5</td>
<td>Etc.</td>
</tr>
</tbody>
</table>

**Individual Rehearsal Planning**

Following the completion of long-range planning comes the preparation for individual rehearsals. Preparation for church rehearsals is typically done through the creation of rehearsal guides. These guides contain the planned warm-ups and the names and order of works to be rehearsed, along with special spots that will need to be emphasized (Lamb, 1983). Rehearsal guides resemble lesson plans but without emphasis on educational components. Thus, once the decision to adopt educational methods is made, the director needs to move away from the traditional rehearsal guide and fully into the use of lesson plans.

Fortunately for the director, the benefit of the long-range planning and score study at the onset of the season provides its pay-off in that it makes daily planning much easier. First, the decision of which pieces to include in the rehearsal can be determined simply by referring back to the long-range plan. After that, the director need only refer to the specific sequence plan for that piece of music, identify what day they are on, and copy that day’s content directly onto the rehearsal’s lesson plan. This task, in light of cut and paste technology, can all be done without having to re-type anything.

Once this information is typed into the lesson plans, the director can make the necessary additions. First, the director needs to fill in the warm-ups to be utilized. These warm-ups should not just prepare the singers voices for singing or the instrumentalists for playing or ringing, but should add to, or reinforce, the educational and performance goals of the rehearsal. Second, the director should revisit each piece and add any necessary notes about how to approach the issues previously identified during long-range planning. Finally, the director must prepare any required handouts or other visuals. And although all of this work is required for individual rehearsal planning, it is still lessened considerably...
Church Music

by the long-range planning already completed — planning which also forced the director to look at the bigger picture regarding the development of the musicians and the entire program.

Conclusion

Perhaps the final question to answer is: “What is likely to occur from my efforts?” To begin with, it is unlikely that the sound of your church ensembles will improve dramatically during the first twelve weeks of your new approach. However, the skills and sense of accomplishment of your musicians will increase significantly and with individual improvement will come ensemble improvement (Sherwin, 2004). You will also be contributing to the movement to promote lifelong musical development, as well as giving your older members the musical education they desire (McCullough, 1981; Gibbons, 1982). Finally, you will have the satisfaction of carrying on the long tradition of music education in the church and of providing an additional service to your church community.

Figure 2. Rehearsal Lesson Plan Format

<table>
<thead>
<tr>
<th>Concepts Covered</th>
<th>Pieces to be rehearsed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ear Training: 3rd (Mm), P4th, P5th.</td>
<td>Vocal Warm-ups: Stretch; descending slide from comfortable high to low on Ah; ascending and descending arch slide on Oh; Sol, Fa, Mi, Re, Do on an Oh; Tongue clarification with ee-ay-ah-oh-oo on held note; ……etc.</td>
</tr>
<tr>
<td>Rhythm: dotted v. even</td>
<td>My Refuge in Times of Trouble (week 3): Read associated Lectionary passages to ensemble and ask for quick comment on any connection to the piece. Run the entire piece asking choir to keep passage in mind. Remind ensemble this is the anthem for Sunday.</td>
</tr>
<tr>
<td>Symbols: Key signatures, repeat signs, dots</td>
<td>Sing Joyfully Unto God (week 2): Introduce actual piece and show that the rhythms clapped last week were taken from this work. Work the rhythmically challenging second half of the work-reinforcing with return to clapping exercise.</td>
</tr>
<tr>
<td>Lectionary: Year B week 9</td>
<td>Etc.</td>
</tr>
</tbody>
</table>

REFERENCES


Dr. Ronald G. Sherwin currently serves as Department Chair and Director of Choral Activities at Castleton State College. He holds the PhD in Church Music and Education from The University of Maine, where his studies focused on program development and sociocultural learning models. Prior to assuming his present position, Dr. Sherwin taught at Bangor Theological Seminary and served as Minister of Music at First Congregational Church of Brewer, Maine. In 2005, the Castleton State College Student Association presented Dr. Sherwin with the 2005 Outstanding New Faculty award for his positive contribution to student life through his efforts to revitalize the music department by encouraging a sense of family. Dr. Sherwin serves as the Vermont College and University Standards Chair for the American Choral Directors Association (ACDA), the College and University Chair for the Vermont chapter of the Music Educators National Conference (MENC), and co-advises Castleton’s collegiate chapter of MENC. He can be reached by e-mail at <Ronald.Sherwin@castleton.edu>.
CHORAL AND VOCAL

Massachusetts ACDA Summer Conference (July 16–19)
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Clinician: Kenneth Phillips
The renowned author of Teaching Kids to Sing will instruct participants in exercises and vocalises from Level 3 of his vocal method. Course content will include help for inaccurate singers, techniques suitable for adolescents with changing voices, and energizing students’ singing. Familiarity with Levels 1 and 2 strongly recommended but not required.

The High School Singer: Pedagogy and Repertoire (July 19–21)
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BAND

Pedagogy from the Podium (July 17–19)
Clinician: Jill Sullivan
Band directors know that improving individual performance skill during the full rehearsal is a challenging task. This workshop presents strategies for developing skills and assessing student achievement during the ensemble rehearsal.

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See description under General Music.

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Don’t Forget Your Percussionists!

Tips for Getting the Most from Your Percussion Section

Dr. James Popejoy

Having spent a good portion of my career dealing with large ensemble percussion issues as both a player and conductor, I know how easy it is to ignore this section. As this unique group of musicians can often “make or break” an ensemble, it is vital that we learn effective techniques for getting the most from our percussionists. I offer the following thoughts and suggestions for working with your percussion section.

There is no doubt that the percussion section can be a “dangerous place” within any group. Often this area of the ensemble becomes a problem due to the attitude of the director. If you refer to these students as “drummers” rather than percussionists and look upon them as lesser musicians than your other students, they will certainly live up (or down!) to your expectations. Most students tend to be a direct reflection of their directors, whether we realize it or not. If you respect your percussionists as musicians, and have the same high expectations for them as you have for your other student musicians, they will respond in kind.

I firmly believe that how you approach your beginning students will have a big impact on whether you develop strong percussionists. A few items to consider:

1) Be very selective of who you allow to start as percussionists. Too many directors exercise no control over their beginning program, which then creates problems that will continue into their high school ensembles. While some teachers require that students have a piano background prior to starting percussion (and this would certainly provide an advantage for those students just as it does for other instrumentalists), I am not convinced this must be a requirement.

2) Look for students who have strong, independent skills; who seem to have a natural sense of rhythm; who are motivated to explore multiple instrument techniques; and who show the potential for working independently and responsibly. I realize this is a large “shopping list” when dealing with elementary students. However, you can often rely on classroom teachers, as well as elementary general music specialists, to help you with this selection process.

3) Keep careful track of how many percussionists you allow to start and continue through your program. There are certainly a finite number of students you can effectively utilize in any one ensemble. Many problems occur in rehearsals when the students are bored from a lack of playing time and challenging parts to perform (playing triangle on one piece in a rehearsal or concert just won’t cut it!).

4) Teach them to be “percussionists”! It is imperative that you make arrangements within your teaching plan and schedule to instruct ALL students on how to play ALL percussion instruments from the beginning. Your first and second year students should constantly rotate between snare drum and mallet instruments within every rehearsal, while also getting some initial exposure to the proper playing techniques for the basic accessory instruments (bass drum, crash cymbals, suspended cymbal, triangle, tambourine, woodblock, etc.), as well as timpani. If your school does not own enough large concert mallet instruments (and you must address this issue as soon as possible), consider buying several sets of beginning bell kits that can easily be set up for each rehearsal. If the method book you are using does not include enough interesting and challenging mallet parts, simply give them multiple copies of the oboe book. The important concept here is that if you do not get them playing mallets early on, they will almost certainly never pursue it at a later age. Most high school students will be too embarrassed to play mallet percussion parts if it will mean doing so in front of their peer group during a full ensemble rehearsal. And please... stop moving flute players back to the percussion section every time there is an important mallet part!

Once you are past the first few years of beginning instruction, you should take the time and effort to teach them how to work together as a section. Again, you as the director must take the lead in this effort. It is up to you to prepare them for success. If you have not taught them how to work and perform together as a section, you cannot expect them to do this on their own! One of the most important things you can do to help this is to select a strong section leader. As compared with the other sections in your ensemble, this person cannot simply be the best player in the section. You need someone who is responsible and possesses good judgment skills. This person should not be relied upon to do everything (setting up the section, putting instruments away, etc.); however, they should be able to coordinate these activities. While I suggest that the director make part assignments for most of the music played — (this will insure that the parts are evenly divided, and are covered by the best player for each specific instrument) — the section leader should be able to assign parts when needed for sight-reading purposes, or for pieces that will require little rehearsal time.

Another way to help the percussion section feel like a part of your ensemble is to include them in the warm-up routine of your group. They are in need of a warm-up (for both physical and mental reasons) as much as the rest of the instrumentalists. Many of the warm-up methods out today include parts for the percussion section. I always encourage my players (even at the university level) to join us during warm-ups as soon as they have everything set-up for the day’s rehearsal. I personally like Claude T. Smith’s “Symphonic Warm-ups for Band,” which includes part books for timpani, percussion (snare drum, bass drum and accessories), and mallets.

A few additional “tips” for working with your percussion section:

- Have extra music stands available for the section to use as

Continued on Page 26
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Getting the Most from Your Percussion Section

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trays for sticks, mallets, and accessory instruments. Medium-sized towels (I prefer black) placed across the trays will eliminate unwanted "percussive" sounds during rehearsal and performance, as well as help keep the items from rolling off.

- Make sure to have a chair available for every member of the percussion section at each rehearsal and performance. This will provide them with a place to sit when counting long sections of rests, or while you work with other sections. This small detail may also help eliminate many discipline problems during rehearsals.

- Have a cabinet designated for all of your accessory percussion instruments. Consider keeping it locked when not in use, if you have problems with instruments "walking away" or being broken.

- Have drop covers for each of your large percussion instruments. This will help keep them nice and clean, as well as discourage non-percussionists from hitting the instruments as they walk by! Put all accessory instruments, sticks, and mallets away after each rehearsal.

- Make sure each member of the section has their own folder, along with a copy of each part they play (their own copy). Keep all of the folders together in the percussion cabinet.

- Supply a stick bag full of timpani and keyboard mallets of various sizes and weights for your students to use. Keep the bag either in your office or locked in the percussion cabinet. Encourage your students to begin building their own collection of percussion sticks and mallets (just as the woodwind and brass players have to purchase their own reeds, valve oil, etc.).

- Prepare a part assignment sheet for all music you are performing. List each player and assign all instruments needed for each piece. Post the assignments in the percussion section and keep a copy in your conductor's folder.

- Consider adding extra percussion parts for some of your literature to provide additional opportunities for student growth. I personally have no problem adding mallet parts to existing compositions and arrangements when working with ensembles that are primarily educational in nature. Many older pieces of music do not include mallet parts, often due to the limitations of the players, as well as the availability of instruments at the time the work was written. I will often simply give my percussionists copies of the oboe and bassoon parts. Depending on the type of piece it is, the oboe parts sound quite good when performed on vibraphone or marimba, and the bassoon parts work well in the lower register of the marimba. If you do not have double reed players, the mallet percussion players can cover these crucial parts. If you do have students who play double reeds, this will often help them find their notes and solidify their pitch. You can always edit the double reed parts your mallet players are doubling during solo sections, or parts where their colors do not blend or seem appropriate.

- Remember that each percussionist is often a "soloist" on every part they play. Make the effort to teach them the proper technique for each specific instrument. Consider buying a percussion method book that you can keep on the shelf in your office. This could be a handy reference tool for both you and your players. There are a many good books available. Two manuals I would recommend include: The Complete Percussionist by Robert B. Breithaupt (C.L. Barnhouse, 1991); and Teaching Percussion by Gary D. Cook (Schirmer, 1997).

- Develop a plan for acquiring good, proper instruments (full-size) for your percussionists. Most of the literature being written and published today requires you to have the following instruments as standard: bells (not a bell lyre); xylophone; marimba; vibraphone; chimes; concert bass drum; tam-tam (similar to a gong); and 3-4 timpani. Consult your local music dealer or a percussionist if you are unsure of what to buy. Having real, professional level instruments to play will go a long way toward encouraging your students to become serious percussionists!

- Do not be afraid to contact a college or university percussion instructor, or another music teacher who is a percussionist, for assistance when you have questions or concerns.

- Organize a percussion ensemble for your players (either as an extra-curricular ensemble, or as part of their regular band rehearsal schedule). This will keep your students interested and excited, as well as allow them the opportunity to expand their knowledge and experiences on multiple percussion instruments. There is now a wealth of literature published for all levels and sizes of percussion ensembles.

Your percussion section can be a vital and exciting link toward fulfilling the educational and musical goals you have for your ensembles. By spending the time and effort to actively engage your players and provide them with exciting and challenging musical situations, everyone involved will reap the benefits!

James Popejoy is Director of Bands and Graduate Studies in Music at the University of North Dakota. He holds degrees in music education and conducting from Central Missouri State University and the University of Iowa, and the DMA in Conducting from the University of North Texas. Dr. Popejoy has 24 years of teaching experience at the public school, college, and university levels. He serves on the executive boards for both the North Dakota Music Educators Association and the North Dakota National Band Association and remains active as a classical and jazz percussionist, clinician, and guest conductor.
Join the USM School of Music

Audition Dates
February 10, 2006
February 17, 2006
March 24, 2006
April 28, 2006

To ensure consideration for music talent scholarships (fall 2006 admission), students must audition before March 1, 2006. Auditions for musical theatre and all graduate degree programs are scheduled separately.

Degree Programs
Bachelor of Music in Performance
classical music, piano pedagogy, jazz studies, and musical theatre

Bachelor of Music in Music Education

Bachelor of Arts in Music

Master of Music
degree programs in music education, conducting, jazz studies, composition, and performance

Contact the USM School of Music at
(207) 780-5265 or music@usm.maine.edu; TTY: (207) 780-5646
For access inquiries, call (207) 780-5265.

www.usm.maine.edu/music
Meeting called to order at 5:25 pm.

Members present: Betsy Greene, Glory Douglass, Bear Irwin, Steffen Parker, Cindy Hall, Paul Rondinone, Aron Garceau, Matt Tatro, Allyson Ledoux, Anne Hamilton, Marc Whitman, Gary Moreau, Denis Lambert.

REPORTS

Secretary’s Report

Motion to approve the August minutes: Aron Garceau. Second: Steffen Parker. Motion carried with one abstention.

Some members did not receive the August minutes. Cindy will send them out again.

Cindy reported on the progress of the statewide teacher roster. She passed around printed copies of the draft for people to correct and add to.

Gary thanked Cindy for her efforts.

Treasurer’s Report

Paul gave a financial report on the conference but stressed that it was not complete, as the conference happened so recently and many items are still outstanding.

Motion to approve the treasurer’s report: Steffen Parker. Second: Matt Tatro. Motion carried.

Editor’s Report

More ad revenue has been coming in. Denis is looking for a Sterling Weed picture.

More articles are needed – for this issue and in general.

Paul stated that the journal is very financially solvent.

All State Director’s Report

Steffen reported that online registration is up and running. The deadline has been moved ahead a week because it took longer to get registration up on the site.

Logistics are being put together for the festival and parade.

Steffen is working on finalizing last year’s financial statements.

President’s Report

Gary reported that the National Conference is in Salt Lake City. Two MENC members from each state are being invited to sing with the Mormon Tabernacle choir. Gary needs help deciding the process by which they will be picked. Perhaps a short resume from all candidates, who would then be chosen by a small committee? Send ideas to Gary.

District I

Aron reported that District I is talking about naming a scholarship in honor of Sterling Weed. Over 60% of the district teachers were students of his.

District II

Anne reported that Glory Douglass will be conducting their district festival chorus.

District III

Anne reported that the MS festival is coming up. There is a larger chorus than usual – 130 kids.

The instrumental District Festival is coming up at CVU. Laura Rexroth is conducting the 40-piece Wind Ensemble and Eric Bushey is conducting the 80-piece Concert band. Ed Owens will conduct the 15-piece string ensemble.

There will also be a sax ensemble to help satisfy the surplus of auditionees. There is no high school chorale festival this year. District III felt they needed a year off to create a new vision.

District IV

Cindy reported that HS auditions were recently held at Harwood and the HS Festival will be November 17 &18 at Harwood.

District V

Matt reported that high school auditions were coming up and will include string auditions for the first time. Until now, strings have been chosen by nomination. Several teachers have been participating in video adjudication workshops. Great video series. They receive recertification credit for it.

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VMEA Minutes

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District VI

Paul reported that their festival is coming up. There are not many instrumental auditions this year and there is concern in the district that this will continue as a trend. It could be due to decreasing populations in district schools. A question has been raised in the district about possibly adding schools to the district – maybe from District 5? Matt replied that District 5 has had discussions about being so big. Steffen gave the history of the big district realignment that happened in the 90’s and resulted in District 7 being abolished.

Collegiate Report

Marc read a written report from Dr. Ron Sherwin, who could not be present at the meeting.

Dr. Sherwin felt that a great deal was accomplished at the Conference – connections were made with teachers who had questions about recertification or new certification. There was also a great discussion between Castleton, UVM and several music educators that really planted a seed in terms of working together. The Castleton and UVM CMENC’s also made plans to start interacting.

Dr. Sherwin also stated three goals:

- Facilitate relations between college/university music education faculty and their CMENC chapters.
- Get CMENC members more involved at the conference and other events.
- Begin a formal survey of VT music educators so that he can learn how the colleges and universities can better serve them.

CONFERENCE

State Manager’s Report

Steffen proposed holding the conference once every two years. Much work is done by a small army of people to create an opportunity our members are not taking advantage of. People know the information will come around again another year. Suggested alternating with an affiliate and spending more time building up the biennial conference.

Motion to make the conference a biennial event: Steffen Parker. Second: Marc Whitman. Motion denied.

Discussion: Aron thinks this idea feels a bit like we’re giving up. There were a lot of new teachers there. How do we get the veterans there?

Steffen stated that he decided on the proposal by discussing the idea with many people and looking at what other states do. Most states run the conference in conjunction with All State. We aren’t ready for or capable of that. It would basically have to be in Burlington every year and kids would be housed at the Sheraton or other large hotel.

Steffen put forth another suggestion - that the conference be held on the in-service day in January. It would eliminate the excuse that some teachers aren’t paid for the NEA days. However, we would have issues with weather.

Aron questioned the practice of holding the conference early in the year. He felt that most people have already set what they will be doing for the year.

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University of New Hampshire
Department of Music

Entrance auditions for high school seniors are held in December, January, and February

Call 603-862-2418 for more information. Find us on the web at www.unh.edu/music

Bill Kempster rehearsing the Chamber Singers
Andy Boysen teaching a conducting class

Work with us
Play with us
MENC: The National Association for Music Education is excited to announce its collaboration with Feed The Children® for the 2006 World’s Largest Concert®. Feed The Children is an international non-profit relief organization that delivers food, medicine, clothing, and other necessities to individuals, children, and families who lack these essentials due to famine, war, poverty, or natural disaster.

MENC encourages all participants to develop a fundraiser to contribute to this great cause. There are numerous ways you can help. Get your students involved in a coin drive, bake sale, or car wash. A FREE 2006 Teacher’s Guide, which includes more fun fundraising ideas as well as the music to the WLC, is available at www.menc.org/wlc. Every penny counts and will help go toward a child in need. To learn more about Feed The Children, visit www.feedthechildren.org.

Join millions of students, teachers, and music supporters as we sing some of America’s favorite songs in the 2006 World’s Largest Concert to support Feed The Children. With your help, we can raise money for a good cause and teach our youth about the importance of giving, while reinforcing the importance of a high-quality music education for all. Together we can show the world that music truly is the heart in education!

*Visit www.menc.org in early 2006 for a listing of PBS stations. Check your local listings to verify times.
**Ensembles**
- Symphonic Band
- Jazz Band
- Chamber Singers
- College Chorale
- The Music Theatre Company
- Pemigewasset Choral Society
- Chamber Winds
- Guitar Ensemble
- Piano Ensemble
- Percussion Ensemble
- Plymouth State Theatre
- Plymouth Players
- Contemporary Dance Ensemble
- The Rep Company
- Jazz Combos

**Information**
Dr. Jonathan Santore, Chair
Department of Music and Theatre MSC 37
Plymouth State University
Plymouth, New Hampshire 03264
jsantore@plymouth.edu
(603) 535-2334
www.plymouth.edu/mtd
VMEA Minutes

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Having the conference every two years will get people out of the habit of coming.

Gary felt the poor attendance this year was due mostly to the poor job of advertising. There was no snail mail letter and the website was not updated until just before the conference. He added that there is a great need for professional development in VT. For some people, the conference is the only professional development for the year.

Allyson felt that the addition of the children’s choir was positive. Eleven teachers came for that, probably half of them would not have come otherwise. October is very early for kids, though.

Paul stated that the conference is our main source of funding and we need it.

An early conference is important for new teachers in terms of networking.

We need to move the deadline for submission of workshops to the January meeting.

Gary asked what happened to the idea of a planning committee. One person can’t do it all.

Paul added that even if one person can, they shouldn’t. It allows people to not be actively involved and more out of the loop if they eventually take it on.

Host’s Report

Glory reported that it was nice of Essex to furnish the vendor’s tables. Saved us a lot of money. Lunch was good.

Matt reported that many people got lost trying to find various workshops. Maybe host school kids could help, or TRI-M members.

Evaluations

Gary reported that the evaluations were very positive overall. Some vendors were disappointed with the low turnout. Some vendors wanted the conference moved to All State since they are there anyway. Most vendors happy.

Gary wants to pursue the idea of a planning committee. He stated that Steffen is tremendously valuable as All State Director and we should find someone who is willing to act as conference chair so Steffen can put his energies into All State. All State is the highlight of the year for our kids and there’s a huge amount of work that goes into the festival.

Discussed who would take the conference duties over. It used to be the past president. Marc likes this idea because it builds in continuity.

Allyson volunteered to do it. She enjoys this type of work.

Motion to name Allyson Ledoux as conference chair: Aron Garceau. Second: Steffen Parker. Motion passed.

Discussed the continuation of the children’s choir. Perhaps some years it could be an instrumental ensemble.

Allyson reminded everyone that she can’t organize the choir and act as conference chair.

The Green Mountain Chorus could do an a cappella workshop.

We could do something different every year.

OLD BUSINESS

List-serve: Steffen reminded people to use a group email as opposed to the list-serve. Not all members are on listserv.

NEW BUSINESS

T.O.Y.

We need earlier nominations and face-to-face voting.

Dwindling Numbers in Programs

We should discuss this at a board level. We need something to help teachers advocate their programs.

VAAE

Anne Taylor is wondering why there are so few music teachers at the VAAE conference. Wants more involvement in planning music workshops.

Advance

We should have another one. Look at dates in February. Possibly the Monday after February break?

Dates for Future Meetings

January 13 @South Burlington HS 5:00

Anne likes ILN. Proposed having more ILN meetings. Many don’t like them. We will discuss this in January.

OTHER

1. Discussed the problem of missing board members. How can we solve this – contracts? Personal emails?

2. Bear offered that we should make sure we’re represented at all MENC functions.

3. Betsy reminded board members to look for a new general music chair.

Gary thanked Betsy for her years of effort as general music chair.

Motion to adjourn: Steffen Parker
Second: Paul Rondinone

Meeting adjourned at 7:02 PM.

PROFESSIONAL DEVELOPMENT OPPORTUNITY: SUMMER GUITAR WORKSHOPS

This summer, a series of “Teaching Guitar in the Classroom” workshops will again be offered at nine locations across the country. Sponsored by MENC, NAMM, the International Music Products Association, and GAMA (Guitar and Accessories Marketing Association), the week-long workshops are open to MENC inservice music teachers of grades 4-12 who would like to begin a guitar class or expand an existing guitar program in their schools.

Admission includes a free guitar, three graduate credits, tuition and fees from Duquesne University, an assortment of guitar accessories, and guitar method books and music. The total estimated value of this scholarship package is $1800.00. This is a perfect opportunity for you to help your district increase the percentage of students involved in music courses, grades 4-12.

For complete information and an application, visit the program web site: <http://www.guitaredunet.org>.
Last summer, I had the opportunity to travel throughout northern Vermont to listen to some extraordinary music played by youngsters and oldsters alike. From weekly concerts to occasional summer performances, many Vermont communities are home to long running town bands. Their performances are very popular and very much anticipated as evidenced by the rather large numbers of people in attendance. Certainly pleasant weather contributes to the numbers, but even overcast or cool evenings are well attended.

The list of towns I visited last summer includes:

Hinesburg – Rufus Patrick, Director
St. Johnsbury – Gary Aubin, Director
Bristol – Bill Bowers, Director
Williston – Kim Tokarz, Director
South Royalton – Dick Ellis, Director
Enosburg Falls – Alisa Martin, Director
Burlington – Steve Sawyer, Director
Vergennes – Susan O’Daniel, Director

I plan to continue my travels this summer again. I am hoping to travel more to the southern areas of the state. I have many communities to visit and hope to spend more time on the road this summer.

If you haven’t yet contacted me about your community band, please do so soon, and I will try to schedule a trip to your area. I can be reached by e-mail at <alwaysinging@adelphia.net>.

If you have information about the history of your band, I would be interested in getting that information from you also. I look forward to visiting many more communities this summer.

Shrine Bowl to Feature Twin-State Band

The 53rd Annual Shrine Maple Sugar Bowl will be played at Plymouth State University on Saturday, August 5, 2006. This year, for the first time, organizers are planning to have a Twin-State All Star Band, comprised of high school musicians from Vermont and New Hampshire. The band will march in the pre-game parade and perform on the field during halftime. Nominations are due at the beginning of March. Students selected will be notified around April 1 and will receive further information.

Music teachers interested in nominating students for this event should contact Fritz Wendlandt at Green Mountain Union High School (802-875-2146 ext. 221; fwendlandt@fc.windsorsw.k12.vt.us) or Phil Crotto at Monadnock Regional High School (603-352-6575 ext. 118; pcrotto@mrsd.org).

MENC Announces Co-Publishing Agreement with Rowman and Littlefield Education

In January, MENC: The National Association for Music Education signed a co-publishing agreement with Rowman & Littlefield Education, a division of Rowman & Littlefield Publishers, Inc. of Lanham, Maryland.

The agreement offers MENC authors - members of MENC whose ektopenblish their manuscripts through their professional association - a number of advantages. These include increased marketing and distribution of MENC books nationally as well as internationally through Rowman & Littlefield’s many resources. Rowman & Littlefield Education will also design and produce the publications.

MENC’s role includes soliciting book proposals and offering book-coaching services to authors whose work has been accepted for publication. Completed manuscripts will be reviewed by MENC member specialists for accuracy and quality of content. In addition, new MENC/Rowman & Littlefield contracts will offer authors industry-standard royalties.

MENC Executive Director John Mahlmann said that the two organizations are looking for authors with good ideas to share. “Under this new program, we’ll be able to produce and promote the best in music education writing across the country,” he said.

Prospective authors are invited to submit book proposals after viewing the proposal guidelines at <www.menc.org/publication/books/pubguide.html>.

For more information call 1-800-336-3768 or visit the MENC web site <http://www.menc.org>.

Music Scholarships Available

Once again, Ellis Music Company is offering a $300 District Scholarship for students in each of the six music districts in Vermont. The scholarships must be used for music camp, music school, or private instruction. In an attempt to help students advance their music education, any high school student who meets the criteria, vocal or instrumental in grades 9-12, may apply. EllisMusic representatives have been distributing application forms to many teachers. The application form, which can be photocopied, appears inside the back cover of this journal as well.

In 1992, an annual $1,000 scholarship was started in the name of Mr. Richard W. Ellis, founder of Ellis Music Company. That scholarship is given to a high school senior who has been accepted as a music major and is participating in one of this year’s All State groups. Application forms for the Richard W. Ellis Scholarship are available through the VMEA web site at: <http://www.vmea.org/stef/allstate/handbook.html>.

NEWS FROM RESTON

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ELLIS MUSIC COMPANY
DISTRICT SCHOLARSHIPS

Ellis Music Co., Inc. will give a $300.00 scholarship to one student from each of the six music districts in Vermont for the purpose of furthering his/her music education. The award will be given to an outstanding High School individual who:

1. Is enrolled in the music program of his/her High School;
2. Plans to advance or enhance his/her music education (i.e. music school, private instruction or music camp);
3. Performs in a District Music Festival this 2005-2006 school year;
4. Shows outstanding musical ability; and
5. Shows qualifications of good citizenship through use of their musical talents contributed to their community.

APPLICATION PROCEDURE

1. Complete the Application in full.
2. Include a letter of recommendation from your High School Music teacher.
3. Return the completed materials to Ellis Music Co., Inc., PO Box 437, Bethel, VT 05032 by **certified mail no later than May 1, 2006.**
4. Recipients of the Scholarships will be notified by June 1, 2006. At that time recipients will be require to submit proof of acceptance to music school, music camp or letter from private instructor to receive the award.

APPLICATION

FULL NAME: ____________________________
MAILING ADDRESS: ____________________________
TELEPHONE: ____________________________

SCHOOL: ____________________________
GRADE: ____________________________
INSTRUMENT/VOICE: ____________________________

1. If awarded this scholarship, how do you propose to use it? (Please be specific, i.e., name of music camp, private instructor, etc.)

2. Describe your current and past musical activities. Include school and community groups, private instruction, ensemble or solo performances, awards received, ratings, etc.

3. What do you hope to do with music in the future?

If more space is needed, please use back side.
Information & applications may be obtained by contacting Ellis Music.
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Undergraduate Degree Programs that stretch minds and strengthen musicianship.

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