Music in our schools?

St. Johnsbury School Board
Cuts Band Program, Then Restores It

At the end of January, the St. Johnsbury School Board voted to eliminate the band program led by music educator Jim Nolan. The program would end at the conclusion of the 2006-07 academic year. Board members said they would save money by cutting the program, which they said did not affect a large percentage of students and was costly in part due to paying the high salary of a teacher with several years' experience. Board members proposed the band program be replaced by an after-school program that would be funded by participants, with assistance available for low-income families. “Most music programs are not done during the day,” said one board member in a news article about the program cut.

An editorial published in The Caledonian-Record (a local newspaper) criticized the decision, pointing out that the music program had previously been cut during the 1970s, resulting in several years of silent instruments. Over a dozen letters were written to the newspaper by community members opposing the cut and petitions were circulated. At a school board meeting the following week, over 200 concerned citizens attended and many spoke publicly in favor of the program. The result was a vote to put the band program back into the proposed 2007-2008 budget.

The St. Johnsbury School includes grades Pre-K through 8.
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Editor’s Note
There's a lot to read this month! This issue challenges members to be active participants in VMEA. Nominations are being accepted for officers and for special recognition, and submissions are still needed for the June focus issue on selecting literature. Of all the great content within these pages, I am probably most excited to be printing the writing of David Killam, whose wisdom and humor will be appreciated by many. Enjoy, and best wishes.

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President’s Message

Making a Contribution

GARY MOREAU

Fellow Music Educators:

The winter cold has finally arrived in Vermont, and by the time you read this, we will hopefully be headed into a warmer season of the year. I just completed All State scholarship adjudications and must say that I am impressed! The colleagues who graciously give of their time and talent to do the actual adjudications impress me, and I am also impressed by the talent of many of our high school students who took the challenge and committed many hours to preparing for these auditions. We can be extremely proud of their accomplishments. As with any accomplishments such as this, we know there are others who support the work of these students. Those supporters include parents and family members but also include music educators like you, who nurture their abilities and offer them guidance along the way. To all of you I say ‘congratulations’.

Eastern Division Conference

I trust that at least some of you will have taken advantage of attending the MENC Eastern Division Conference at Hartford, Ct, March 8-11, 2007. We are very grateful to the Connecticut Music Educators Association for agreeing to manage this year’s conference. They have done a spectacular job! I would also like to thank the many students and teachers who prepared for the All Eastern ensemble auditions. We were very well represented by 14 talented high school musicians in the various ensembles. I would like to personally thank Glory Douglass for volunteering to be the Vermont state chaperone for the honors ensemble participants. Without volunteers like Glory, it would be impossible for our students to attend and participate in the ensembles.

On Being an Active Member

Speaking of volunteering, I would like to ask for your support with some very important matters. You will find a letter in this journal submitted by the vocal adjudicators at this year’s All State auditions. Please read it carefully and determine how you can become a more active member of your association in some sort of volunteer role. As I travel around the state and keep involved in various musical endeavors, I am struck by the number of members who volunteer their time and talent for the various activities that we plan and support. More importantly, though, I am nervous about who is going to continue these activities in the future. You see, I often come in contact with the same 20 to 30 individuals who are doing everything! In our association, we have over 170 members. If every member would take on just one responsibility, we wouldn’t need to depend on that same core of educators to do so much. What might you do in 2007 to ensure the continuation of these musical activities? Will you chaperone or manage at a festival? Will you serve on a committee? Will you adjudicate at All State? Will you write an article for The Vermont Music Educator? How can you help us?

VMEA Board Elections

One way for people to become involved is by serving in a leadership capacity on the VMEA Board. We will be holding our next elections for President-Elect, Treasurer, and Secretary at the All State Festival in May. We are looking for individuals who have a desire to serve in these offices. If you are interested or would like to nominate someone to serve, contact me as soon as possible. President-Elect is a six year commitment: two years as President-Elect, two years as President, and two years as Past President. I strongly urge anyone who aspires to be involved in the future of Vermont music education to think seriously about this opportunity. For myself, this has been a wonderful experience, and I honestly will be sorry to see it come to an end in July. I will continue to serve as Past President and am very pleased to be working side by side with our next VMEA President, Tom Heintzelman. Tom has a great deal of expertise and will lead the VMEA into the next two years with a strong vision for our future. He cannot do it alone though. He must continue to have the input and hard work of our committee chairs, district chairs, and you — our membership — if he is to be successful with his many initiatives.

Town Band Recognition

As a follow-up to some of my earlier activities, I plan to continue my summer town band visits this coming summer. As some of you may know, I spent last summer in the midst of moving from my home of 29 years in South Burlington to a new home in Essex Junction. It was a stressful move, as it was unplanned! The Burlington International Airport decided to purchase our home (by eminent domain) and the whole process came about just as school ended for the summer. Needless to say, my travels during the summer to the various town bands was curtailed; instead, time was spent purging and packing many years of “stuff.” This summer will be different and I plan to once again visit town bands at their concert venues. If you would like me to visit a band you know of, contact me with the time and place of concerts and I will work it into my travel itinerary.

New All State Fees

Lastly, I would like to make the following report to high school teachers regarding All State participation fees. As per the decision made at the All State meeting two years ago, VMEA will assess all schools a participation fee for All State auditions and participation. Letters have been sent to all principals and superintendents explaining the need for this fee. The fee will be used to support the work of the All State committees in the planning and implementation of all facets of the Festival. It is the hope of the VMEA that we will be able to begin to subsidize the Festival Director with a modest stipend and start to build up the scholarship fund to a sustainable amount for the future. This fee will be mandatory beginning with the 2008-2009 school year. For 2007-2008, we are hopeful that many districts will be able to raise the necessary funds to begin paying the fee immediately. As the letters went out after many budgets were submitted, many schools will not

Continued on Page 6
GORDON GOODWIN'S

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For more information visit compaqbigband.com and gordongoodwin.com

* Along with Rick Shaw on Bass, Grant Geissman on Guitar, Brad Dutz on Auxiliary Percussion, and Ray Brinker on Drums
** Student ticket holders are required to show valid ID for Spring 2007 semester/school year at concert and clinic venues
*** VIP tickets include best seats at The Palace Theatre plus private 1-hour post-concert reception with Big Phat Band
All State Conductors & Deadlines

Conductors have been selected for the Vermont All State Music Festival. The jazz ensemble will be directed by Jeffrey Leonard, a music educator who teaches at Lexington (Mass.) High School. The concert band will be conducted by Peter Martin of the University of Southern Maine. Dr. Janet Galvan from Ithaca College will lead the chorus. Directing the orchestra will be Andrew George from Ohio University.

Reminder: The deadline for mailing student festival acceptance materials and fees is March 20. The deadline for mailing senior award materials is April 23.

Ellis Music Co. Offers Scholarships

Submitted by Joan Ellis Tabor

In an attempt to help students advance their music education, Ellis Music Company is once again offering $300 District Scholarships, one to a student in each of the six music districts in Vermont. These scholarships must be used for music camp, music school, or private instruction. All high school level students are eligible to apply. Ellis Music representatives distributed application forms to many teachers during February; a copy of the application form appears in this publication for anyone who did not receive one. The form may be reproduced as necessary.

This year marks the 15th anniversary of the Richard W. Ellis Scholarship, named for the founder of Ellis Music Company and first presented in 1992. The Richard W. Ellis Scholarship ($1,000) is presented to a senior in high school who has been accepted as a music major at an accredited institution of higher learning and who is performing in one of the current year’s Vermont All State Music Festival performing groups. The application for the Richard W. Ellis Scholarship is printed in the All State Music Festival handbook, which is available online through the VMEA web site.

Anyone with questions regarding either of these two scholarship opportunities is invited to contact Ellis Music Company by phone (234-6400) or e-mail <info@ellismusiccompany.com>.

Vermont Music Teacher Profiled in National Publication

Congratulations to Jane Bouffard, a music educator in Stowe, who was recently acknowledged in the December 2006 issue of “School Band and Orchestra” as the Vermont representative for the 9th Annual “50 Directors Who Make a Difference”.

Shrine All Star Band Musicians Wanted

High school band musicians are invited to participate in the 2007 Shrine Maple Sugar Bowl (football game) by participating in a combined Vermont-New Hampshire band.

Last year’s inaugural band included about 60 musicians, most from New Hampshire. The musicians rehearse in advance and learn a simple marching drill, then perform during halftime of the game. This year’s game will be held at Dartmouth College in Hanover, N.H.

For more information, contact Fritz Wendtland at Green Mountain HS in Chester, Vt., or Phil Crotto at Monadnock Regional HS in Swanzey, N.H.

District V Notes

Submitted by Matt Tatro

The Green Mountain Music District has been having a great year. We completed two night of auditions in November and selected some wonderful students for our ensembles. Our first festival was February 2-3, and the second one was March 2-3. We had some wonderful conductors who not only challenged our students but also showed them a wonderful insight to music through their eyes. Our first festival was held in Rutland at the middle school. Our second festival was at Green Mountain College in Poultney. If you are interested in more information about District V festivals, please contact Matt Tatro (mtatro@mtabe.k12.vt.us).

As always we appreciate the support from the VMEA, as well as all of our local administrators. Another valuable asset to us is the encouragement of our peers. On behalf of the Green Mountain Music District, I would like to thank all the music educators in Vermont for the outstanding job you do for our students.

President’s Message

“...I have learned there lies dormant in the souls of all men a penchant for some particular musical instrument, and an unsuspected yearning to learn to play on it, that is bound to wake up and demand attention some day.”

- Mark Twain

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Adjudicator Shortage Threatens Future of All State Chorus

DAN BOOMHOWER

Dear Vermont Choral Directors and Vocal Teachers:

This morning at the All State adjudication meeting I found out that we did not have enough adjudicators to actually run the choral auditions. In fact, there were only seven high school vocal teachers adjudicating.

As we all try to figure out how to maintain our programs while the importance of music education is being downgraded, we need to realize that All State is a very important motivational tool. The problem, though, is the All State audition process is completely dependent upon our own volunteerism and goodwill. At this time it is clear that the process is not working.

With that said, I would like to thank the 59 retired teachers, musicians, and current educators who made the All State auditions possible. These people contribute as adjudicators to make the instrumental, scholarship, jazz, and vocal auditions happen. According to Steffen Parker, Vermont All State Festival Director, there are as many jobs that need doing to make All State run smoothly as there are Vermont high school music teachers.

Volunteerism in America seems to be rapidly becoming a thing of the past. Town boards are crying for help. We are the consumers of products created in other countries and feel that what we want should be provided simply by our demand for the product. Unfortunately, the All State Festival is not a situation where that will work. We will need to change the process or decide that volunteering to adjudicate is a high priority for each of us ... or give up the idea of All State all together.

At the 2005 spring All State vocal meeting, the problem of teachers not coming forward to adjudicate was discussed. At that time, it was clearly stated by veteran adjudicators that we were at a crisis. It was said that we had two choices: to all participate as adjudicators or change the process. Since then, more individuals have retired and others of us are nearing the end of our time.

For many years, choral acceptance to All State was done via nomination and not auditions. In the early 1970s, the process went to auditions by quartets and then — at a later point — sight reading was added to the process. The audition forms and process have been tweaked many times since then. Throughout all of the change in the selection process, the only thing that has not changed is our dependency on music teachers volunteering their time and energy.

The present vocal audition process requires 25 adjudicators to work two Saturdays. This year the volunteer adjudication coordinator called 37 people multiple times. Some people who made the commitment to adjudicate changed their priority at the last minute and were not able to live up to their commitment.

Some suggestions for change are:

- If you can't adjudicate, limit the number of students you send to those who truly deserve the experience.
- If you feel you don't have the experience to adjudicate, do it anyway and gain the experience. The current adjudicators were mentored by veterans and are willing to mentor you. At this point, the veterans are retiring faster than they can be replaced. The festival director is happy to write a letter giving IPDIP credits towards State Teachers' License renewal.
- Vermont is one of a tiny handful of states that does not require music teachers sending students to the festival to take an active position annually as adjudicators or as members of a festival committee. Perhaps it is time for that to change.
- Reorganize the audition: Have the sight reading happen in the quartet room. In order to not overload the quartet judges, limit the sight reading to just a rhythm and melodic sight reading. No solo singing.
- Limit the number of sopranos and altos a school can send to auditions.
- Go back to the dark ages and just do nominations.

Teachers need to show leadership and also give our students the opportunity to practice leadership. We show leadership by being adjudicators. Students going through the All State auditions without us is an excellent leadership opportunity for them. It is also not fair to the students of teachers who work as adjudicators to have their students adjudicated against students who have the full guidance of their teachers at auditions. Parents riding the bus and being with students is an excellent way for them to show their support.

I request that choral auditions be the top priority of the All State vocal meeting at the festival in May. I also request that if you are concerned about this in any way that you attend the meeting so a decision can be made as to how we proceed.

Please come to the meeting not demanding a better audition product but with an idea as to how you can help with the audition process.

Thank you.

Dan Boomhower teaches vocal music at U-32 High School. He served for many years as All State chorus manager, and he continues to adjudicate at festival auditions.
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BELOW: Young composers grades 8-12 at Opus 14, sponsored by the Vermont MIDI Project. For more about this event, turn the page...
On Tuesday, November 28, the Opus 14 concert of student compositions was held at Elley-Long Music Center at Saint Michael’s College. The Constitution Brass Quintet — Jo Anne Edwards, Chris Rivers, Tom Whitney, John Mead, and Bill Keck — and pianist Mark Violette engaged the students in a discussion and rehearsal of each composition during the afternoon, followed by a concert performance of the 13 selected pieces in the evening.

The students who had work selected for performance were joined by about 25 additional classmates interested in composition. All attended workshop sessions on writing for stringed instruments and woodwinds. Carolyn Keck and Michael Close shared strategies and demonstrations about writing for strings. Members of the Vermont Contemporary Music Ensemble — Berta Frank, Steve Klimowski, and Rachel Elliott — presented a session on woodwind techniques and tips for young composers.

One highlight of the day was the inclusion of a pilot program student from outside Vermont. Several Connecticut, Illinois, Maine and New York schools have joined Vermont MIDI in the past two years. A student from Rocky Hills High School in Connecticut attended the Opus daytime events, and the professional musicians performed his piece.

Listen to and view the student compositions at <www.vtmidi.org/opus.htm>.

Sandi MacLeod, coordinator of the Vermont MIDI Project, was invited to a recent meeting of music educators, statewide arts administrators, and professional development providers in Bellevue, Washington. The focus of the meeting was on how technology could assist students in meeting the high standards expected from the Washington Classroom Based Performance Assessment (CBPA). MacLeod shared examples of student work, specifically the reflection and critique that is embedded in the composition process within the classrooms of Vermont. She also highlighted the power of technology to help students explore, revise, and share original work.

With the first reported statewide classroom-based performance assessment system in the arts in the country, Washington is providing great resources for us all. These assessment tasks in the arts require students “to construct their own answers in some method and form of creating, performing, and responding to the assessment prompt and expectations.” Extensive sample tasks are available at their website: <www.k12.wa.us/assessment/WASL/arts/default.aspx>. These are copyrighted, but could serve as insight for Vermont music educators who are developing local assessments and would like models already in use.

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Another series of classes will be offered in the New England area starting April 21, 2007. Some scholarship monies are available for qualified candidates. The new class schedule is listed to the right. Interested musicians over 18 years of age may get more information from either of the contact persons provided.

All classes will be held at the Elliot Hospital Conference Center in Manchester, N.H.

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<td>Fri. 2:30-9:30pm Sat. 9am-6pm Sun. 9am-4pm</td>
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For more information, contact:

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Area Coordinator
(603) 485-8171
<pegfedor@yahoo.com>

or

Debra Langton
Administrative Assistant
(603) 663-4450
<dlangton@elliot-hs.org>
VSO “CREATE!” Tour Dates Set

The Vermont Symphony Orchestra’s biannual orchestral youth concert tour, slated to take place in April, is a reprise of the program “CREATE!”, which premiered in December of 2005 at the Flynn Center in Burlington. David Ludwig, the VSO’s new music advisor, will again be the emcee. Young audiences in five locations (see the schedule at the end of this article) will hear music from a wide range of composers, past and present, illustrating such topics as: Can music be recycled? What famous pieces were thought “too modern” at their premieres? Is silence ever music? Percussion soloist D. Thomas Toner will be featured in an excerpt from David Gunn’s “A Tangoed Web,” written for the VSO in 2002, and a woodwind quintet will perform Allie Homziak’s award-winning “Amazon.” Allie is a seventh-grade student at Edmunds Middle School.

Joining Associate Conductor Anthony Princiotti and the VSO for this statewide tour is Roland Clark, a fifth-grade student from Johnson, who will perform a fiddle variation from Peter Hamlin’s “Green Mountain Variations.” The composer, a faculty member at Middlebury College, wrote this world premiere commission for the VSO, and it was performed at nine “Made in Vermont” Music Festival concerts this past fall. Roland, who studies with VSO violinst Mary Gibson, of Stowe, will also be the guest youth soloist for the second part of Fritz Kreisler’s virtuosic Praeludium and Allegro.

Roland’s interest in classical violin took off when he heard Jaime Laredo perform Mendelssohn’s Violin Concerto with the VSO two years ago. Since then he has collected and listened to many of the most famous violin solos, and, according to his parents, “stayed up late many nights learning how to play his favorite passages.”

Roland enjoys playing fiddle and country music with his father Gary, who accompanies him on guitar, and mandolin player Brian Dickson, who has taught Roland the importance of friendship and fun when it comes to making music. Roland has had additional performing experience working with Vermont fiddler Mark Sustic and his “Fiddleheads” ensemble.

Highlights of Roland’s violin career so far include being concertmaster this year of the Vermont Youth Sinfonia, and appearing at Higher Ground in Burlington last fall with the Yonder Mountain String Band. He makes regular guest appearances with the Mud City Ramblers and Bob Degree and the Bluegrass Storm, and he was the recipient of a Young Tradition Concert award last May. He has also played the part of the fiddler (of course!) in a local production of Fiddler on the Roof.

When he is not playing his violin, Roland enjoys skateboarding, snowboarding, juggling, hockey, and exploring the woods and fields around his home. The VSO is looking forward to having his company on tour this spring. It is not too late for schools to sign up to bring students to “CREATE!” For more information, contact Eleanor Long by phone (1-800-876-9293 ext. 14) or e-mail <Eleanor@vso.org>.

TOUR SCHEDULE

Monday, April 2
North Country UHS, Newport
9:15 & 11:15

Tuesday, April 3
Barre Opera House
9:30 & 11:30

Wednesday, April 4
Lebanon (NH) Opera House
9:00 & 11:00 [Reservations for these performances may be made by calling Heather Clow at the LOH: 603-448-0400.]

Thursday, April 5
Paramount Theatre, Rutland
9:30 & 11:30

Friday, April 6
Manchester Elementary School
9:30 & 11:00
BAND

Alexander Technique for Musicians (July 18–20)
Clinician: Heidi Clark
This workshop will give participants greater ease and efficiency of movement through the introduction and application of F. M. Alexander’s directions and principles. Additional background exploration will include learning how the human body is put together and how we breathe. Bring your voice (instrumentalists welcome too!) and your everyday aches and pains as well as a willingness to explore.

Instrument Care and Repair (July 18–20)
Clinician: John Gill
This workshop will concentrate on basic maintenance and repair skills for middle through high school woodwind and brass instruments. Participants will learn about the tools needed for emergency repairs and the suppliers who provide them. Instruments will be provided for hands-on practice changing key pads and corks for woodwinds as well as preventative maintenance for brass. Note: Participants should bring a clarinet, flute or alto sax to work on in class.

Marching Band Techniques: Computer Drill Design (July 16–18)
Clinician: Kevin Kastens
Utilizing Pyraphics’ 3D Java Interactive drill design software, this workshop will provide a hands-on experience in a Macintosh computer classroom. In addition to learning how to use the Pyware software, topics will include formation design fundamentals and transitional movement. Participants are encouraged to bring their own drill work or music scores for use in class or consultation.

CHORAL AND VOCAL

Alexander Technique for Musicians (July 18–20)
Clinician: Heidi Clark
See description under Band.

Massachusetts ACDA Summer Conference (July 15–18)
Clinicians: TBA
This annual gathering of choral conductors begins Sunday evening, July 15. Experts in the choral field will share their knowledge and skills in a fun-filled learning experience for choir directors of all levels. Note: The conference has its own independent schedule that includes evening sessions; visit www.gordon.edu/mmmd for details.

Teaching Kids to Sing: Classroom Applications (July 18–20)
Clinician: Kenneth Phillips
This workshop will focus on using the vocal techniques from Teaching Kids to Sing (energizing the body, breath, ear, voice and song) in two ways: first, organized as sequenced singing lessons, and then applied to selected vocal literature. While previous experience using Dr. Phillips’ techniques and vocalises is helpful, it is not required for this workshop.

EARLY CHILDHOOD

First Steps in Music for Infants and Toddlers (July 16–18)
Clinician: John Feierabend
All children are born with the potential to succeed in music. With inappropriate or no music experiences in the early years, children lose their intuitiveness for making accurate musical responses. This workshop will provide a bridge from research to practice, discuss how the musical mind develops, and suggest activities for the development of music intelligence, music behavior, and expressive sensitivity in the first three years.

First Steps in Music for Preschool and Beyond (July 18–20)
Clinician: John Feierabend
During the early learning years, children acquire musical sensitivities that will provide them with a lifetime of expressive and accurate singing and movement intuitions. This workshop presents insights and activities that foster those intuitions in ages 3–9 through folk songs, games and classical music. First Steps for Infants and Toddlers is strongly recommended but not a prerequisite for this workshop.

GENERAL MUSIC

Exploring World Music Cultures (July 16–18)
Clinician: Joyce Spande
Photos, clothing, instruments, artifacts, cuisine suggestions and personal experiences will make the cultures and music of Africa, Japan, Norway (Scandinavia), Mexico and South America come alive. Hands-on ideas for teaching multicultural music—integrating language, literature, drama, social studies, geography and choreography into the curriculum—will make multicultural music fun and exciting!

Teaching Kids to Sing: Applied (July 18–20)
Clinician: Kenneth Phillips
See description under Choral and Vocal.

STRINGS

Advanced String Techniques (July 18–20)
Clinician: James Buswell
This workshop-seminar focuses on the relationship of technique to music in the instruction of young string players. Mr. Buswell’s philosophy for his teaching is always spirit, mind and body, in that order. Participants are not required to bring a string instrument to class but will be given the opportunity to play if so desired.

Striving for Success: Teaching Beginning String Students (July 16–18)
Clinician: Margaret Schmidt
This workshop presents methods that actively involve string students in successful and motivating learning (many are also applicable to teaching band instruments). Topics include: strategies for teaching physical comfort with string instruments, ear training, music reading, standards and assessment, and methods and materials for developing basic to advanced string techniques. Note: Participants should bring a string instrument of choice: no previous playing experience required.

SUMMER MUSIC EDUCATION WORKSHOPS
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Perky 4th of July

When Mr. Perk took the position of high school band director in Hicksville, there were only eleven members left in the band, which had been experiencing a downhill slide for years.

Mr. Perk re-introduced discipline, note reading, and balanced instrumentation. In three years, a fine-sounding band of 43 musicians appeared on the street for the traditional Memorial Day parade... not bad for a high school whose total enrollment was well under two hundred.

Approbation reigned. Town folk were so impressed that VFW officers requested a re-appearance of this band for the Fourth of July parade. The school board agreed and had the superintendent of schools so instruct Mr. Perk, as after all, “the town paid for the band.”

Mr. Perk wished this latter statement were true. To be sure, the town paid his salary, as it did salaries of other teachers (who were not ordered to serve in July, a non-contract month), but of more concern were other costs. Upon taking this job, Mr. Perk had been presented with no band inventory, no band music, and no budget. Not one cent of tax money went into meeting these expenses. Instead, Mr. Perk covered all such costs with money raised through concerts, operettas, and other musical functions.

Nor did the school provide band instruments. These were acquired privately by those parents who could afford them — but Mr. Perk felt so strongly that the program should be available to everyone, regardless of family income, that he made sure all deserving students got the opportunity even when it meant dipping into his own pocket to provide instruments. Now having achieved a modicum of success, he discovered others ready to claim the credit and still others eager to take advantage.

“Well, so what?” thought Mr. Perk. “It’s all for the benefit of the kids.” So he set about preparations for Independence Day, even though it would mean losing a couple of days’ time and pay from his out-of-town summer job. Teaching did not provide year-round paychecks.

Then the regrets started coming in, Mary Flanagan’s first. Her daughter, Rose, wouldn’t be participating in the band on the 4th as she’d been invited to attend an out-of-state horse show with the Gilsons. Mrs. Gilson and Mrs. Flanagan were both members of the seven-member school board.

“Well, there go three band members,” thought Mr. Perk, as Mrs. Gilson also had two girls in the band, so Mr. Perk figured it safe to assume they would be absent too. Mrs. Gilson was somewhat overbearing and self-important and not the type to let Mr. Perk know ahead as Mrs. Flanagan had done, but Mr. Perk realized parents came in as many differing personalities as did students. He also knew both families contained ardent horse enthusiasts who regularly attended equestrian events. Understanding and acceptance were therefore in order and, after all, there remained 40 other members on whom Mr. Perk could rely.

On the street the next day, Mildred Sunders, wife of board member George, approached Mr. Peck and informed him, “I just wanted you to know how badly I feel that Joe and Beth won’t be able to join you marching for the 4th. You know how tough times are for farmers, and in haying season we just have to have all hands in the fields.”

“Oh-oh,” thought Mr. Peck. If that’s the case for the Sunders, I’ll bet the same goes for the Raynors; their farm doesn’t look anywhere near as prosperous as the Sunders’. In checking it out, Mr. Perk found he was right... but he did understand. That still left him with 36 instrumentalists, although current trends were making him nervous.

The next day, however, nervousness really took hold. Mr. Perk then learned from board member Ben Willard that Ben’s boys — as well as nine others — would be away attending basketball camp the week of the 4th. Hicksville was big on basketball. Boy! thought Mr. Perk, I hope none of those other nine are band members... but four of them were. The count was now down to 30, and among the missing would be three drummers. Anyone who’s ever marched knows how critically important drummers are in a parade.

With only one drummer left, Mr. Perk went to check with Harry Sparks, that remaining drummer’s father and another board member. “Well, no,” answered Mr. Sparks. “Dave and Ginny are both officers in the Junior Civil Air Patrol, and their unit is scheduled to be marching in the parade. As CAP officers that’s certainly where their first allegiance lies, and with 41 others you certainly won’t miss my two. I’m sure you understand.”

Mr. Perk did understand, but he wasn’t happy and he didn’t have 41 others. He was now down to 27, as Mr. Spark’s revelation also called attention to one more CAP band member who would certainly choose to march with CAP rather than the band. He was one of the weaker players.

Well, thought Mr. Perk, I’ll just have to rummage about and see if I can find some alumnus percussionist to recruit for the day, then I can also play drums myself and we’ll cover the loss, but only barely. We surely can’t lose anymore.

But oh yes they could. Board member Lennie Hobert approached Mr. Perk next. “My girls wanted so much to be with the band on the 4th, but they both work part-time waitressing at the Hicksville Hotel dining room, and the hotel wants to feature them on its float in the parade.” Lennie’s daughters were both extremely good looking and never missed an opportunity to publicly appear appropriately dressed for a ride on a float in a parade in sunny 80-degree weather. Lennie took great pride in his daughters’
**Perky 4th of July**

Continued from Page 15

attractiveness and added a comment as to the discomfort of “hot band uniforms on a July Day anyway.”

Rationalization, thought Mr. Perk. Those CAP members don’t seem to be objecting to marching in their hot uniforms, far heavier than our band capes. But Mr. Perk understood. He kind of had to, for after all, Mr. Hobert was — as already noted — the sixth member of the board insisting that the band march but that his own kids be excused.

Well, that left 25, but this was such a diminished number that Mr. Perk was prompted to initiate a one-by-one check with remaining band members. I’ll start with Charlie Richard’s daughter, thought Mr. Perk. Charlie’s the only board member I haven’t heard from, and we certainly couldn’t hit 100 percent of board members’ kids absent at an event where the board is demanding attendance.

But oh yes they could. It seems Charlie was divorced, his former wife had visitation rights with the girl for July and August, and the former Mrs. Richard lived well out of the area. Again, Mr. Perk understood. Moreover, having suspicions as to degrees of marital fidelity in Hicksville, he considered it prudent to check to see if any other students would be likewise spending summer with the “other” parent. Two additional band members were so affected. So that left 21.

But it didn’t. Continuing his one-by-one check, Mr. Perk discovered five who had jobs with tourist-related businesses where presence on busy summer holidays was a prerequisite for holding the job, and four more who would be away with families vacationing that week. A couple of testy parents were more than emphatic on the point that school was supposedly “out” for the summer and no school program was in any way going to interfere with their previously-made vacation plans. Finally, two students were lost because, as they put it themselves, they weren’t going to make fools of themselves marching with less than half a band. This loss particularly hurt as not only was the reason invalid, but both youngsters were the children of an administrator from the school supervisory union office. Mr. Perk certainly understood how important peer relations were to teenagers, but he was now down to 11 and he was in trouble.

He got busy. He held extra sessions to train four eighth-graders to march and join the band for the first time. He found not only an alumnus percussionist but also two more alumni willing to help out. Including himself, 19 band members appeared on the street July 4th and — considering the difficulties overcome — the group sounded fairly good.

In September, Mr. Perk was called before the school board and severely reprimanded for “lack of cooperation bordering on insubordination” for failing to have more of the band appear on the street for the July 4th parade.

At this point it’s tempting to end the story with the comment that for once Mr. Perk didn’t understand. But in truth Mr. Perk understood all too well that the wrong sort of confrontation with the board, the so-called “pillars of the community”, would result only in poor publicity and harm to the kids and their music program. So Mr. Perk stroked egos and smoothed ruffled feathers, and the band program continued to grow and thrive.

The one thing, however, Mr. Perk still didn’t understand was whether in small communities myopia was endemic, contagious, or both.

Retired from over 35 years of teaching, David Killam resides in Columbia, N.H., where he formerly also served as school board member. An avid birder, gardener, and writer, he has received numerous awards, including state Teacher of the Year, induction into the New Hampshire Music Educators Hall of Fame, and the NH Audubon Society Goodhue-Elkins award. Mr. Killam performs in numerous venues on piano and euphonium. His book “Fussin’s, Cussin’s and Chucklin’s” is published by Xlibris <www.Xlibris.com>.

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**DELIVER ME**

By David Killam

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editors who know what’s right
because they fell heir to a newspaper;
parents who know what’s good
because they hear what children want;
comedians who know what’s funny
because someone laughed;
clergy who know what’s sacred
while they’re preaching;
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because of the loophole;
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because they saw it on TV;
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Chorus: No Longer Just a Performance Ensemble

Glory L. Douglass

The term ‘chorus’ used to mean attending a choral rehearsal. But with the new state standards and relatively new national standards, the look of a choral rehearsal is changing. We are now expected to not only rehearse and prepare for that next concert and help develop musical skills and rehearsal skills, but also to meet standards like composition, improvisation, critique and reflection, history and culture, and the list goes on. This past fall, I decided to try a cooperative group project based on Mozart. It meant taking time away from rehearsing our four pieces set to be performed in late October. Would students feel it was worthwhile? Would they learn anything? Would our performance suffer? I felt it was a project worth trying.

Two of our four pieces were from Mozart’s Requiem. Why not have the students learn more about Mozart through Gardner’s Theory of Multiple Intelligence? I first had students write down what they would most like to know about Mozart… his music, his life, the times he lived in, etc. I then gave them a multiple intelligence “toolbox” worksheet and asked them to list their eight intelligences from strongest to weakest. Lastly, they were given a sheet of several possible cooperative groups they could participate in. They listed their top three choices. My job was to assign students to a group based on this information. Most students were assigned to their first or second choice.

I ran this project in all three of my chorus classes. These three classes represent the concert choir, which is a total of about 120 students. There were three or four students in each group. I took time each week through the month of October from normal rehearsal to work on the project. Students were given library time, as well as time to meet, time to organize, time to research, and time to come up with a presentation for their class. In some cases, groups created a tangible product to show to their class.

Some of the group projects included composition based on the techniques of Mozart or the Classical period; food of his time; clothing of his time; art of his time; poets of his time; politics of his time; games of his time or the creation of a new game based on his time and modern time; dance of his time; architecture of his time; and the list goes on. In one group, improv students acted out a therapy session between Mozart, his parents, and his therapist! I also took time to show the movie Amadeus and discuss what was fictional versus what was real. Several projects were displayed outside of the auditorium the night of our concert for parents to view.

After the concert and the presentation of projects, I had students critique the process. Feedback showed it was a positive experience for a majority of students. Through the written critique they reported the following:

- I learned about Mozart and the times he lived in.
- It was a worthwhile project.
- I really enjoyed working on the project.
- There was equal collaboration in my group.
- This was a meaningful project.
- I enjoyed the various class presentations and learned from them.
- I liked the format of the project.
- Despite time taken away from rehearsal time, I knew my music for the concert.
- I liked the idea of showcasing the projects at the concert.
- We had enough time to work on our projects.
- We all learned a considerable amount of information about Mozart that we didn’t know before.

- Watching the movie was worthwhile.
- This project allowed us to meet other people in the class.
- This critique is a good way to reflect on the project.

Of course there were some negative comments. Most of those comments came from students who split the rehearsal block between band and chorus or orchestra and chorus. They did not feel as connected to the project and did not feel as prepared for the concert as the full-time choristers did. Students who chose a composition group felt they did not have enough time to compose as a team and realized how difficult composition can be. Other students stated they would have preferred to work alone.

In conclusion, my intention through this project was not only to meet some of the standards and to help students learn more about Mozart and his times, but also to assess the cooperative group learning aspect of the project. I have learned a few things along the way and will change a few things the next time I tackle a project of this nature, but overall, it was a success.

Glory Douglass teaches at Essex High School in Essex Junction, Vt. She graduated from the University of Vermont with a B.S. in Music Education and is currently a summer graduate student at Central Connecticut State University in New Britain, Conn.

“Music is a controlled outcry from the quarry of emotions all humans share.”

- Diane Ackerman
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A Director’s Best Friend: The Choral Accompanist

Cynthia Bradford

The rapport between a choir director and the ensemble’s accompanist may be one of the most professionally rewarding relationships a musician can hope to establish. We refer to the talented musician at the keyboard as the “piano player” or the “accompanist”, but those titles don’t begin to describe the important role this musician holds within the group or the relationship the conductor and accompanist can build as they bring choral music to life.

I have heard non-musicians describe the accompaniment as “supporting the choir” or “providing background for the group”, but nothing could be farther from the truth. The accompanist is an associate (a partner and a friend) in the performance. The choir, the accompanist, and the conductor work in tandem to bring the composer’s ideas and vision to life.

For those of you who work with a full-time accompanist, the rest of us say congratulations! Your school or organization sees the importance of supporting the important role of the accompanist within the ensemble. If you are lucky enough to find and work with a talented accompanist, even on an “as needed” basis, you are among the privileged few. For others who do not have that good fortune, this article will present some common ‘dos’ and ‘don’ts’ for developing a healthy and productive relationship. Many of the ideas presented in this article were suggested by accompanists I admire. Other ideas were gathered from listening to and observing guest conductors and clinicians as they interacted with their accompanists and ensembles.

First of all, establishing a working relationship with an accompanist is no time for egos or insecurities on the part of either the conductor or the accompanist. This is truly a partnership; each brings his/her talents to the project for the sake of performing choral music in an inspiring and memorable manner. Finding a good working “groove” and learning to interpret conducting gestures and body language takes time and practice. Preparation for the first rehearsal together will shorten the learning curve. Before introducing the accompanist into the ensemble setting, the director should:

- Make sure the ensemble is prepared to work with an accompanist. This is not the appropriate time to “plunk out” parts or to teach a new section of music while the accompanist waits.

- Organize your rehearsal to use everyone’s time efficiently. If you hire the accompanist for a dress (final) rehearsal, make sure that he or she knows the concert order and what is expected from the rehearsal. If your time together is one in a series of rehearsals, organize the repertoire to use the piano and/or auxiliary performers in an efficient manner. Allow the players to leave when their selections are finished.

- Anticipate trouble spots for the ensemble and the conductor. Have an idea of how you might fix the spots you have expected to be troublesome.

- Know the tempo you want to set, and be clear and consistent about establishing it. Work with a metronome before coming to the rehearsal. The conducting gesture should be all that you need to communicate the tempo to the ensemble and the accompanist. Very few professional conductors “count off” at the beginning of a song.

- Don’t plan on “just faking it” when working with instrumentalists. Many choral conductors feel less than adequate when it comes to working with instrumental accompaniment groups, but there are several things we can do to feel more confident. Prepare both the conductor’s score and the instrumental parts. Check to make sure that rehearsal numbers and editions are the same between the full score and the individual parts. Mark the bowings, phrases, or important breaks and page turns. If this is not your area of expertise, hire someone to show you how to do it, or to do it for you. Make any needed cuts in the score and parts before rehearsal to save time. Assign folders and parts before the auxiliary performers come to rehearsal. Do not put them in the awkward position of deciding who should play “first chair” or first part. This responsibility may be delegated to the group leader if working with an established ensemble.

As an accompanist, the following suggestions make the rehearsal run smoothly for the conductor and choir:

- Know your music. No one wants to hear the words “I’ll work out this section before the concert.” The conductor should make sure that everyone has the music in plenty of time to adequately prepare. Only in the rarest of cases should the accompanist be expected to “sight read” the music.

- Prepare your scores. Photocopy difficult page turns, mark repeats as needed, and keep your pencil ready for last-minute markings and reminders during rehearsal.

- Have suggestions at the ready for alternate editions or accompaniments, if needed. Extremely knowledgeable and talented accompanists have steered me toward more effective choral editions or accompaniments than the ones I may have chosen on my own. As a result, the overall performances were improved. This type of collaboration is one that helps build a mutual bond of trust and musicianship when presented in a professional manner at the appropriate time.

- Be sensitive to the conductor’s style of communication and rapport with the ensemble. If working in a business-like, solemn rehearsal, don’t try to lighten the mood at the piano or in the pit by playing jazz tunes during the break. Hopefully, continued on Page 22.
The Choral Accompanist

Continued from Page 21

the conductor has a plan or a vision of what the rehearsal should accomplish. Breaking that mood may lessen the overall effectiveness of the rehearsal. Sometimes even playing a song in a key other than the one in the conductor’s ear will send a rehearsal off on a “sour note.”

- Always try to be sensitive to the mood of the song, even if the accompaniment part is merely establishing the key for an a cappella selection. Giving the correct pitches in the appropriate style, dynamic level, and tempo will set the mood for the ensemble as well as for the audience.

For both the conductor and the accompanist, establish some ground rules for your working relationship. Look at the performance as a collaborative event. Be clear about times and location of rehearsals, what is the required or appropriate dress, where the warm-up area will be, and when breaks and intermissions will occur. Don’t forget to obtain permission from all parties involved if a recording is to be made, or if photographs will be taken for publicity.

Don’t be shy about discussing the pay scale. Have an idea of the overall budget for the project and the monetary payment that can be offered. Agree on the hourly rate for which the accompanist will work, and establish what would be appropriate compensation for mileage, if required. Know and honor the pay scale and working conditions for all union musicians. Pay people on time. If you cannot deliver the payment envelope yourself, designate someone who will do it for you. No one should leave the performance venue without being paid.

Focus your energies during the rehearsal and pay attention to what is going on in the group. Follow the music being rehearsed, even if you are not involved at the time. As the accompanist, be ready to “jump in” with parts or supplementary help as required. Directors should speak loudly enough and in the direction of the accompanist when beginning a piece or picking up at a particular section of a song. Give directions clearly (song title, page, rehearsal letter, system, etc.). Rehearsal rooms and the placement of the piano or instrumental accompaniment aren’t always conducive for talking or hearing the spoken word. If needed, make sure that microphones are available.

Finally, don’t be afraid to ask questions and establish a professional dialogue. If the accompanist needs to see a larger preparatory beat, ask for one. If the conductor needs more flexibility in the tempo and the gesture provided does not get the required results, discuss the spot at the end of the song or at an appropriate time in the rehearsal. Whatever the issue, it is the music and the success of the performance (especially when working with students) that needs to take precedence. The result will be a satisfying performance for all involved. Perhaps it will even be the beginning of a beautiful friendship and rewarding working relationship between the accompanist and the director.

Cynthia Bradford is choral director at Robert A. Taft Middle School, Crown Point, Indiana.
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Podcasting In The Music Classroom

James FranKel

If you Google "podcasting" you will find over 85 million results... probably more by the time you read this article. However, if you had Googled it in September of 2004, you would have found 0 results. Since October of 2004 when Apple created podcasting as a new form of expression on the Internet, it has taken off, and it is just starting to become popular in classrooms across the country. But what is podcasting, how do you create podcasts, and how can they be used in a classroom? This article is an attempt to answer these questions, and point you to some fantastic resources for getting started with podcasting in your classroom today.

What is Podcasting?
Podcasting is a contraction of the words iPod and broadcasting. I like to think of podcasting as TiVo for the radio. Many radio stations now podcast their daily broadcasts so that you can download them and listen to them whenever you want. Missed your favorite NPR show? Log on to <www.npr.org> and download it. The iPod can be used as a device to listen to the show, although you can also listen to it on your computer, or any other MP3 player. Most podcasts are available for free at the iTunes Music Store, but you do not need to have iTunes to download podcasts from individual websites. Contrary to what you might think when you see the word iPod, podcasting is possible for everyone, whether or not you are an Apple computer or iPod user.

In addition to downloading individual radio programs, you can also subscribe to a specific podcast through the iTunes Music Store, or on an individual website. Podcasts use a script known as RSS (Really Simple Syndication) that automatically updates the latest podcast to your computer. Personally, I subscribe to a few different podcasts, and each time I log into the iTunes Music Store, my podcasts update automatically. (You need to set this in your preferences).

What makes podcasting so exciting, however, is not the fact that you can download other people's radio broadcasts, but that you can create your own podcasts and have them available on the iTunes Music Store (and on your own website). Recently Apple released iLife '06, which includes two powerful tools for podcasting: GarageBand 3.0 and iWeb, a new web design title that creates the RSS feed for you. The following is a step-by-step guide to creating a podcast.

Creating Podcasts
Step 1: Create the Content
The first thing you need to consider when creating your own podcast is the actual content within it. Because we are specifically addressing educational uses of podcasting, you might want to consider adapting an existing project that you do with your students. For example, if you have your students learn about different composers, it might be an idea to have them create a podcast about a specific composer... for example, J. S. Bach. Have the students write a script that answers different biographical and music questions about Bach. Once they have created a script that you approve, have them consider what musical examples they might use to illustrate various aspects of Bach's musical life. Students can download MIDI files of Bach's works legally from websites such as the Classical Music Archives <www.classicalarchives.com>. After they have carefully planned out their podcast, it's time to record it.

Step 2: Record Your Podcast
While it is possible to use any software title that can record audio and export the file as an MP3, the easiest application is the all-new GarageBand 3.0 from iLife '06. When you launch GarageBand 3.0, one of the new options is to create a podcast. Select this option. When the application opens, you will see five separate tracks:

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Podcasting

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male voice, female voice, jingles, radio sounds, and a track for integrating images and video files. The male and female voice tracks are pre-equipped for the specific voice type. Record your spoken script into one or both of these tracks. (You can also create additional voice tracks if you need them.) To record a voice, you can either use the built-in microphone on the computer, or you can integrate a more professional level microphone using either a MobilePre USB Interface with a handheld microphone like a Shure SM58, or a stand-alone USB microphone. I recommend Blue USB Microphones <www.blueemic.com>.

Once the dialogue has been recorded, you can import MIDI files that you have downloaded into a new track. You can edit them anyway you’d like to suit your podcast needs. You can also add intro and exit music for your podcast using the “jingle” track. GarageBand 3.0 includes 225 jingles of various styles and lengths. Like all GarageBand loops, these jingles are copyright- and royalty-free. To add a little sonic humor, you can explore the 283 different sound effects that come with GarageBand 3.0 and add them to your podcast in the Radio Sounds track.

Finally you can import both visual images and videos into your podcast in the podcast track. This allows you to create what are known as "vodcasts". Vodcasts are just like podcasts except that users also get a video with the podcast that can then be viewed on a video iPod, or a similar device with video playback capabilities.

Step 4: Post Your Podcast

When you are happy with your podcast, you are then ready to post your podcast to a website. In order for anyone else to hear your podcast, you must make it accessible through a website. Most schools have their own webpages. Many teachers I know have their own music department webpage posted on those sites. You need to get your podcast from your computer to that website in order to make it public. To do this, I would strongly suggest using iWeb. There is an option in GarageBand 3.0 under the Share menu option that allows you to “Send Podcast to iWeb”. By selecting this, you automatically create the necessary scripting (XML) to make your podcast available to others. Non-Apple users can do the same thing by downloading programs like Feed For All <www.feedforall.com> that create the necessary RSS feed using XML.

Once you have created your podcast webpage using iWeb or your RSS feed using Feed For All, you need to post the podcast onto a web server. You can do this by using a simple FTP program like Fetch, Fugu, CoreFTP, or an FTP program embedded into a web design program, such as Dreamweaver or Adobe GoLive. If you are confused by this step, I would strongly recommend enlisting the help of the school computer teacher. If you let them know that you are creating podcasts in your classroom they might be motivated to help you get them up and running.

Step 5: Publishing Your Podcast

By now you have successfully uploaded your finished podcast onto your website. The final step in getting your podcast out there is to log onto the iTunes Music Store and submit your podcast. On the left hand side of the main page of the iTunes Music Store there is a “Podcasts” in the menu. Clicking on this brings you to the podcasting section of the store. In the middle of the screen you will see a large button that says “Submit a Podcast”. Click on it. Enter the exact URL address of the podcast on the website that you have posted your podcast. It is very important that you do this correctly. The address should end with the suffix .xml. I suggest copying the URL address from your browser and pasting it into this window to avoid mistakes.

This step of the process is the one most people have difficulty with. The iTunes Music Store has a very good FAQ section about submitting podcasts that should answer any question you may have. When I first submitted my student podcasts I had trouble with this step. It’s all in the address… remember XML!

Once you have submitted your podcast, it takes about a day for it to appear on the iTunes Music Store. You can find it by searching for the title you give it. You’re done!

Curricular Integration Strategies

So now that you now what podcasts are and how to create them, how can you use them in your music classroom? I have already mentioned one use: the J.S. Bach podcast. My suggestion would be to think of all of the assessments you already do with your students and think of ways to adapt them. Here are some quick ideas:

Music Theory Podcasts

Have students create podcasts about a certain aspect of music theory. Let them create a short podcast on the major scale. They can write a script that describes the structure of the scale, import images and videos that illustrate the structure, and they can sing the major scale as an audio example.

Folk Song Podcasts

Have the students research a given folk song. They can then write a script that describes the history of the song. Have them locate a MIDI file online <www.contemplator.com>, import it into GarageBand, add a vocal track and have them sing the lyrics along with the accompaniment. I have done this project with my own students and it was very successful. To hear their work, search the iTunes Music Store for “FAMS Folk Song Podcasts”.

Young Composer Podcasts

Podcasting is a great way to provide your students with a free form of getting their music on the iTunes Music Store. They can create and record their music using any notation or sequencing software. Simply convert their work to an MP3 and post it to the iTunes Music Store.

ProfCasting

ProfCast is an affordable utility that allows you to record your lectures, along with a PowerPoint or Keynote presentation. ProfCast creates a vodcast of the presentation that can then be posted as a podcast that all of your students can download. This can be very beneficial to students who have difficulty taking notes during class. Many universities are now using this application to make their lectures available to their students. Visit <www.profcast.com> to find out more about this great utility.

Podcasting Examples

Aside from the Folk Music podcasts I have posted, there are some really wonderful examples of podcasting in the classroom on the Internet. My Continued on Page 29
On Tuesday, October 17, 2006
Yamaha Changed the Way Music is Taught in America.

Learn more at www.musicineducation.com
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 Chesebrough, 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
Gladys Johnsen, 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
Eilane Broad 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, MMA (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) – Clari, 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, BM (UMass Amherst) – Cello

Facilities
The Redfern Arts Center on Brickyard Pond features a superb recital hall, two theatres, practice modules, rehearsal rooms, a 17-station piano lab, a music resource library, and an electronic music studio.

Auditions
Auditions for the 2007-08 academic year will be held on the following Fridays:
December 1, 2006
January 26, 2007
February 16, 2007
March 2, 2007
March 23, 2007

For an audition application or for more information call, e-mail, or write:
Deborah Butler
Administrative Assistant
Department of Music
Keene State College
229 Main Street
Keene, NH 03435-2402
603.358.2177
Fax 603.358.2973
music@keene.edu

Degrees
Bachelor of Music
• Music Education
• Music Performance
Bachelor of Arts
• Composition
• History and Literature
• Music for Elementary Teachers
• Music Technology
• Theory

Performance Groups
Chamber Singers, Concert Band, Concert Choir, Orchestra, Guitar Orchestra, Jazz Ensemble, Brass Ensemble, Clarinet Ensemble, Flute Ensemble, Latin American Ensemble, Opera Workshop, Percussion Ensemble, Piano Ensemble, Saxophone Ensemble, String Ensemble, Vocal Chamber Ensemble, and Woodwind Quintet

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.
Podcasting

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first suggestion would be to visit Radio WillowWeb <www.mpsomaha.org/willow/radio/index.html>. This site contains podcasts from students at the Willowdale Elementary School in Omaha, Nebraska, on a variety of topics. I strongly recommend a visit.

To get an idea of what students can do with podcasting, visit <www.dearbornschools.org/videocast>. This site is from the Dearborn Public Schools in Dearborn, Michigan. There are a number of interesting podcasts by high school students enrolled in a video class.

Finally, to see what higher education is doing with podcasting, visit <http://itunes.stanford.edu> This site is run by Stanford University and it contains many of the lectures given by their distinguished faculty and also student recitals from the music department. I firmly believe that this site will serve as a model for all of higher education in the very near future.

Podcasting and Copyright

Podcasting poses some questions about copyright law and fair use. The thing to keep in mind in regard to fair use is that the intention of copyright law is to avoid copying. Even though you may think it is an educational use and therefore a fair use to include copyright protected music within a podcast, if it is made available to the public it is no longer fair use. Whether or not you are using only 30 seconds of the piece (or less than 10 percent), once you make available in a format where other users can copy it you are violating copyright law.

When you submit your podcast, the people at Apple are supposed to check whether or not your podcast violates copyright law. When you submit, a form pops up that requires you to click whether or not the podcast violates copyright law, but clicking "no" does not absolve you from guilt. I have personally heard a number of podcasts that use copyright protected material throughout. My suggestion is that you avoid this completely by assigning podcasting projects that do not require students to include copyright protected music. Better yet, have the students write their own music!

Podcasting Resources

For more information about podcasting, I would recommend visiting the Apple Education Podcasting website at <www.apple.com/education/solutions/podcasting>. The Radio WillowWeb site also has a great FAQ page that can help you create your own podcasts as well. Finally, you can always google "podcasting" and surf through the 85 million entries.

I hope that you try podcasting in your classroom. Over the next few years it will become a regular part of our educational methodologies. Get in on the ground level. Start podcasting today. The possibilities are endless.

As always, if you have any question about podcasting or anything else about music technology, please feel free to email me at <jtfrankel@hotmail.com> or visit my website at <www.jamesfrankel.com>.

James Frankel teaches instrumental music in the Franklin Lakes School District of New Jersey. At Franklin Avenue Middle School, he directs the concert band, wind ensemble, orchestra, and jazz ensemble. He is currently pursuing a doctoral degree through Columbia University.

FALL CONFERENCE


Our 2007 VMEA Conference is well on its way to being another success! The conference date is Thursday, October 18 at St. Johnsbury School, St. Johnsbury, VT.

The conference committee listened to your feedback. There will be:

♫ More time to visit exhibits
♫ Roundtable discussions to allow networking and discussion in your particular area
♫ A “break-the ice” gathering during registration to meet and greet new conference attendees.

This year, we will be featuring auditioned vocal and instrumental groups from Vermont schools. Please locate more information about this initiative elsewhere in this journal.

Also in this month’s publication, you will see a form giving you the opportunity to recommend clinicians. Please take this opportunity to have a say in your conference.

Please note that the Conference Committee has made some important changes in keeping with other MEA organizations:

♫ Only MENC members will be allowed to recommend clinicians and submit ensemble applications.
♫ VMEA clinicians will no longer be paid a stipend but will be given their registration fee, lunch, and mileage reimbursement.
♫ Regional experts who are music teachers must be members of MENC.

So, mark October 18th on your calendar and plan a trip to one of the most beautiful places in the Northeast Kingdom: St. Johnsbury, Vermont. Bring a colleague and help “Forge Musical Bonds”.

Sincerely,

Allyson Ledoux

Conference Chair

Editor’s Note: Forms for proposing conference sessions and performing ensembles appear on the following two pages.
THE VERMONT MUSIC EDUCATION ASSOCIATION

is requesting input from VMEA members for proposed workshops and seminars for
the 2007 Conference to be held on October 18<sup>th</sup>, 2007 in St. Johnsbury, VT.
- Any VMEA member may propose an educational session/clinician by submitting
  the form below. Suggested regional experts who are music teachers must be
  members of MENC.
- Each proposal will be submitted to the VMEA Conference Committee for
  selection.

Session proposals must be postmarked or sent by e-mail by April 15, 2007.
Notification of acceptance will be made by May 15, 2007.

**Session Proposal Application**

**Session Topic:**

- [ ] Clinic  
- [ ] Panel  
- [ ] Demonstration  
- [ ] Other

**Format:**

- [ ] Elementary  
- [ ] General Music  
- [ ] Band  
- [ ] Vocal  
- [ ] Orchestra

- [ ] Jazz  
- [ ] Collegiate  
- [ ] Research  
- [ ] Higher Education

**Session Title**

________________________________________________________________________

**Description**

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

**Clinician Name**

________________________________________________________________________

**Affiliation (Position, school etc.)**

________________________________________________________________________

**Home Address**

________________________________________________________________________

**Town** ____________ **State** ____________ **Zip Code** ____________

**E-Mail** __________________________________________________________________

**Fax** ____________________________________________________________________

**Name of VMEA member submitting the proposal:**

________________________________________________________________________

**Address:**

________________________________________________________________________

**City/Zip:** __________________________________________________________________

**MENC ID#:** __________________________________________________________________

**Expiration date:** __________________________________________________________________

**Daytime phone:** ____________ **Evening phone:** ____________

**E-Mail:** __________________________________________________________________

**Mail or e-mail (preferred) to:**

Allyson Ledoux, VMEA Conference Chair
360 Acorn Lane Shelburne, VT 05482
allysings@yahoo.com
Call for Performing Ensembles
Vermont Music Educators Association Conference
St. Johnsbury, VT, October 18, 2007

The Vermont Music Educators Association will sponsor its annual conference in St. Johnsbury, VT on October 18, 2007. Those who wish to submit applications for a performing ensemble for the 2007 VMEA Conference may do so by adhering to the guidelines stated and completing the form below. Each application will be referred to the conference committee with the final decision to be made by the committee.

GUIDELINES
- Conductors must be members of MENC.
- Proposal applications must be postmarked no later than May 1, 2007.
- Photo and information about the conductor MUST accompany the application to be considered.
- Audition recording may be recorded on CDs, cassettes, or videotapes (for vocal ensembles with movement).
- Recordings should include three selections with some variety.
- Ensembles must be recorded during the 2006-07 school year.
- If using tapes, be sure to use only new and clean tapes.
- All recordings should be identified on the exterior but NOT on the sound portion.
- All applications and recordings should be sent by first class or priority mail.
- All expenses, travel risks and chaperonage of ensembles are to be covered entirely through local efforts.
- Only the ensemble that auditions may perform at the conference, if selected.

School: ____________________________

Teacher: __________________________

E-mail Address __________________________

Type of Group: __________  Size of Group: ________

Name of Group: __________________________

Mail tapes or CDs to...
Allyson Ledoux, VMEA Conference Chair
360 Acorn Lane
Shelburne, VT 05482
COPYRIGHT LAW

Copyright for the 21st Century
“Educational Fair Use”

Sandi MacLeod

Based on a presentation at the Fall VMEA Conference - Randolph, VT - Fall 2006

At the fall VMEA conference, I presented a session on copyright, aimed at helping teachers navigate the gray areas of current copyright law. I also stressed how important it is for each of us to provide an ethical model for our students. It’s so easy to violate copyright law with the incredible technology tools available now. Scanners, photocopiers, CD duplicators, and file sharing services are part of our everyday lives for legal uses. Many educators just don’t stop to consider if what they’re doing is legal. I find it unsettling that a teacher who draws a clear line for students about stealing something like a watch or a piece of clothing has no concern when a student uses the teacher’s classroom computer for ripping off CDs.

I’ve certainly done some things that don’t conform to copyright standards in the past, but I’m now feeling an obligation to know what the law is and to make sure I set an example for and inform my students. The more I learn about copyright law, the more I realize how much I didn’t know. It’s so easy to be a lawbreaker today with technology tools that seem to entice us to use copyrighted works without permission.

Teachers often rationalize that what they’re doing is for education and so that makes it right. This article will focus on educational fair use. Unfortunately, there are few firm rules to guide us, and there are lots of gray areas, but there are some guiding principles. First, under no circumstances may you take a complete work and duplicate it for use in the classroom. Fair use suggests that you may copy 10% of a work to use in an educational setting. Examples of this might be to copy a recording of one track from a CD of your college performance ensemble playing a piece you’re performing in band. Copying three or four sheets of a full score of a lengthy chorus to share with your group as an example of well developed four-part homophonic texture would be acceptable.

It is absolutely in violation of copyright if you intend to circumvent payment to a publishing house, composer and all those folks in the middle of the transaction involved in publishing. A common misconception is that you can duplicate copies of out-of-print music. Under copyright law, you still need permission from a publisher to do this. MENC has an online out-of-print request form that makes it easier for you to initiate this request. <www.menc.org/information/copyright.html>. You should contact the publisher if you have an uneven distribution of instruments in your ensemble and the package of parts is inadequate for your burgeoning saxophone section of 35 players. Publishers generally are very reasonable about charging a small amount for the additional parts needed. Sending elementary students home with a lead sheet of music copied from a songbook is another violation. Some material you purchase encourages duplication, but check before you make the error.

Movie production is becoming common for documenting school-wide activities for specific purposes. Often teachers and students select popular recordings to use as background music for videos they produce. I saw a very touching commemorative DVD of an eighth grade graduation with a popular song playing throughout. Unfortunately, this DVD was mass produced by the school and sold within the community. They had not obtained a mechanical license for use of the background song. Is this legal in regard to the music? No. And… putting a short clip of this movie on the school web site exacerbates the issue.

What options does someone have for finding background music for movies? My immediate answer is to have the students — or you — create the music. GarageBand and Fruity Loops are very easy programs to use and the resulting files work great for this kind of application. In fact, GarageBand encourages you to do this by making the action just one additional click in the iMovie program.

I make all my university students create something in GarageBand and use part or all of it in their movie project. Of course, you could create something with totally original material in your notation or sequencing software. It’s well worth the additional effort to set an example for students about the proper use of popular, copyrighted songs. Highlighting original student compositions or loop-based works also demonstrates the power of today’s technology in our students’ hands.

While we might all prefer clear-cut rules, a two-year effort by the National Conference on Fair Use (CONFU, 1994-1996) was unable to establish crystal clear guidelines. Rather they settled on four criteria within a continuum to assist in determining fair use. These are the four questions one must ask:

1. What is the purpose and character of the use?
   - educational, non-profit
   - OR commercial

2. What is the nature of the work to be used?
   - Factual, published
   - OR Imaginative, unpublished

3. How much of the work will be used?
   - small amount
   - OR large amount

4. What effect would this use have on the market for the original or value of the copyrighted work?
   - small amount
   - OR large amount

(Adapted from the University of Texas System and U. S. Copyright Office)

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Copyright: Educational Fair Use

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At this point, perhaps you are mumbling to yourself about the cost and aggravation of trying to be legal as you go through your day striving to be an exemplary music educator. You cite dwindling school budgets and limited resources. Consider, though, the consequences of legal action. Perhaps you think it will never happen to you in your small town, and perhaps you’re right, but the bigger question should focus around what we’re telling our students when we circumvent the law. I believe our job is more than teaching students to become musically literate, to love music, and to feel good about their performances and themselves. We should be providing them with information they can use to behave in an ethical manner throughout their lives.

This article focused primarily on fair use. There are many more aspects to copyright law — such as understanding public domain and mechanical licensing — that you might want to explore in order to be well informed. The MENC Copyright Center is an extensive resource where you can begin to improve your understanding of this important topic.

Resources for Further Information about Copyright

MENC: Music Education Copyright Center: <www.menc.org/information/copyright.html>


University of Texas has a thorough site explaining copyright: <www.utsystem.edu/OGC/intellectualProperty/copypol2.htm>

Read about the US Codes and Copyright, Title 17 at <www4.law.cornell.edu/uscode/>

Online history of copyright laws and changes in the US. <http://www.arl.org/info/frn/copy/timeline.html>

Watson, Scott (2006). “Copyright Concerns” in Music Education Technology, November 2006. Back issues available on the web at <www.metmagazine.com> (As of press time this issue had not yet been posted to the web, but there are many other informative articles here on a wealth of music technology related subjects)

Online Interactive Resources to use with Students

A Visit to Copyright Bay — Students sail through the copyright seas in this clearly written, visually appealing online interactive voyage for middle and high school students. <www.stfrancis.edu/cid/copyrightbay/>

A Copyright Hunt for Elementary Students and their Teachers — In this online scavenger hunt, students learn everything they ever wanted to know about copyright law -- and then some! <www.geocities.com/stvdlnrds/etp/scav/>

Sandi MacLeod is VMEA Technology Chair and coordinator of the Vermont MIDI Project.

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March 2007
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The University of New Hampshire Department of Music

Announces entrance auditions for this year’s high school seniors

Friday, December 1, 2006
Saturday, January 27, 2007
Friday, February 16, 2007
Saturday, February 17, 2007
Monday, February 19, 2007

Please call 603-862-2418 for more information or visit us on the web at www.unh.edu/music

Restrictions apply for some instruments
CINDY HALL

Members present: Anne Hamilton, Gary Moreau, Paul Rondinone, Steffen Parker, Cindy Hall, Betzi Irwin, Susan Cherry, Glory Douglass, Tom Heinzelman, Allyson Ledoux

Meeting called to order at 6:20 pm

Introductions and Announcements

Gary congratulated Allyson on the Burlington Free Press article about her Teacher of the Year award.

REPORTS

Secretary’s Report

Motion to approve as printed: Steffen Parker. Second: Tom Heinzelman. Motion passed.

Treasurer’s Report

Paul presented a draft financial report from the Conference. The conference did not make a profit this year. There are still a few bills coming in. Paul will have a complete and official conference financial report at the next meeting.

Discussed details such as mileage rate, panel vs individual presenters, free registration for presenters, etc.

Gary mentioned that though expenses and conference profit are big issues, the feedback from the Conference was that it was the best yet. We are providing a strong professional development opportunity for people.

Paul’s observations were that our expenses were much higher this year than last, we paid too many people too much money, we paid a lot of money to VMEA members, and that the choral reading session cost too much. It’s a big chunk of money and it doesn’t benefit everyone.

Motion to table Treasurer’s report until completed: Steffen Parker. Second: Anne Hamilton.

Conference Chair Report

Allyson thanked the following people for their help with the conference: Josh Stumpff and Jenn Moore, Gary Moreau, Steffen Parker, Cindy Hall, Paul Rondinone, Tom Heinzelman, Betzi Irwin, Glory Douglass, Susan Cherry, Bear Irwin, Anne Hamilton, Matt Tatro, Ron Sherwin and Denis Lambert.

Allyson felt that in terms of logistics, feedback and observations the Conference was a huge success.

Lunch was good and the Rice Drum Line was a huge success.

Allyson would like to change or improve on the following for next year:

* Allyson would like to personally handle all the vouchers herself - this makes it easier to follow up.
* Get exhibitors to sponsor more of our financial needs. They have expressed interest already.
* Burlington strings didn’t post any conference logistics on their mailing. Allyson will proofread mailings next year.
* Check mileage rate to be sure we are paying the right amount
* Check on new VEA Conference dates - they are in early October next year.
* Update website as soon as possible for next year
* Conference follow-up survey on website
* Make a clinician proposal for the website
* Put info for exhibitors on website.

Glory mentioned that Brenda thanked her and said she enjoyed her time at the conference.

Glory questioned the food bill. We had to pre-purchase lunches ahead of time. Paid for more lunches than were eaten. Lunch count was based on pre-registration and percentage of people who usually register at the door. We overestimated.

Gary felt that everyone, including executive members, should pay registration. Part of our duty as executive board members is to help with the financial end of things.

Paul respectfully disagreed. He would resent paying $50 to sit at a table all day. Glory felt the same.

Discussed raising the registration fee. Paul feels it is time to do so.

Susan reminded the board that VT ACDA members cannot get paid for presenting at the VT ACDA conference.

Glory mentioned that in retrospect, we overestimated.

Allyson felt that if we followed the ACDA model, it would help us greatly financially. The philosophy behind it is that members should give back to their state and organization.

The board agreed that the contract itself was ok - we just need to clarify the sheet attached to it.

Steffen mentioned that we should look more at corporate sponsorship from places like Selmer, Yamaha, Conn, etc.

Allyson added the importance of getting contracts back from each chair before the conference.

Allyson will talk with the conference committee and they will come up with suggestions for the conference attachment.

Steve Damon from Vernon contacted the board with an offer to host the next Conference. Board members were concerned Vernon is too far away to draw big numbers. Discussed what was needed for facilities in a host school.

Susan offered to host at St. Johnsbury. Susan will check with her instrumental colleague. Board liked many aspects of having it there but will think on it.

Allyson stressed the importance of Paul being on the Conference Committee.

All State Director’s Report

Steffen presented a financial report for the All State festival. All State made a profit.

Scholarship funding is still the biggest challenge.

Everyone involved is busily getting ready for this year’s festival in Newport.

Gary asked for discussion on the following:

1. Should we require VMEA membership for All State participation?
2. Should we still require a participation fee if we require VMEA membership?
3. Is VPA going from four to three divisions next year?

What do we base our fee on - school population? Participation? We need to look at that structure.

We’re the only All State in the country that doesn’t require MENC membership.

Feedback from Denis from talking to people is that many will be upset if we do both right away. How do we ease into it?

Continued on Page 36
The school fee would represent a larger sum. The fee should be paid out of the school's general fund, not the music budget. However, in reality there will be some, if not many, schools that force the fee to come from music budgets. Advanced notification needs to go out ASAP so schools can budget.

Tom asked for clarification on what athletic teams do. VPA requires one person from each school to be a VPA member and also charges a school fee.

Steffen pointed out that some schools send one student to auditions - how do we make the fee fair for those schools? There should be a caveat that if a school is sending less than 10 students the fee is $7 per student (plus the regular student audition fee).

Gary asked whether we will raise the needed funds by doing this. Also, what about kids who cancel? Could be a logistical nightmare.

Paul mentioned that in NH, the participation fee covers many different events - district festivals, large ensemble festivals, etc. Covers high schools and middle schools.

If the fee covers District festivals, does some money go to districts?

Paul and Gary clarified that the fee should go to VMEA, not All State.

Paul thought that the participation fee structure should have 6-8 categories to accommodate really small schools.

Motion to institute a fee for each school to participate in all VMEA sanctioned events. The fee structure will be on a graduated scale based on school population: Glory Douglass.

Second: Steffen Parker. Motion passed.

Amounts will be determined. Committee will be formed to figure out the graduated payment scale.

President's Report

Gary handed out applications for the National Symphony Orchestra scholarship/residency program.

All Eastern ensembles have been selected and teachers will hear soon.

Pat Riley from UVM has asked if we would consider her as research chair. Board agreed and Gary will ask her.

Sandi MacLeod would like to be technology chair as long as she doesn’t have to come to every VMEA meeting. Board was ok with that.

Our strategic plan is due to MENC in March. We also must report on how we feel about the MENC governance structure.

We must complete our advocacy pamphlet. We have been talking about it for too long.

Gail Kilkelley wants to know if any schools are eliminating music or art programs. She is willing to fight some battles.

Tom has advocacy materials from other places. He will gather more information and put something together for the next meeting.

Next meeting: Friday, January 19 at Hartford HS at 5:00

Glory asked about having another "Advance".

Motion to adjourn: Steffen Parker. Second: Betzi Irwin.

Meeting adjourned at 8:07 PM.

Cindy Hall teaches music at Oxbow Union High School and currently serves as VMEA Secretary.
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Tennessee
April 20-21, 27-28

MYRTLE BEACH, South Carolina

NEW YORK, New York
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ORLANDO, Florida
March 30-31, April 13-14, 20-21, 27-28

VIRGINIA BEACH, Virginia
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WASHINGTON, DC
March 30-31, April 13-14, 20-21, 27-28

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1. If awarded this scholarship, how do you propose to use it? (Please be specific, ie, 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 continue on a separate page.
Information & applications may be obtained by contacting Ellis Music.
Creating a World for Music

Dr. Steve Zielke

Without a doubt, some rehearsals are just really bad. Problems, solved long ago, re-emerge. I get bogged down while working on what seems to be simple musical issues. The students turn their heads to look at the clock or glance down at their watch. I see some students making comments to each other or passing looks across the room. Determined to squeeze some value out of the rehearsal, I press on harder than ever. Yawns happen. Tedium is evident. I grow frustrated. Students become disengaged.

Yet, other times I am amazed by the remarkable progress achieved with seemingly little effort. Difficult problems are resolved and musical challenges are cast aside. It is a rush of exhilaration of music creation; I leave rehearsals knowing there is nothing that we cannot accomplish. I start to doubt my own ears. Can we really sound that good?

Can you relate to the above rehearsal scenarios? I remain perplexed at how great some rehearsals can be and how worthless others are. Often, following the unproductive rehearsal, I resolve to be tougher, to demand more, and to not allow the students to be lazy. For me, however, this solution rarely results in the kind of rehearsal that I desire. Rather, it drives the students further away from a shared collaboration in the music. After such rehearsals, while I can usually see some progress, I almost always feel as though the students are merely observers, watching me flail away while attempting to improve the music by sheer effort.

We Live in a Wonderful World of Music

The inner world of music is a wondrous and glorious place. It is the reason we teach. It is the reason we keep going. We love that place, and, if we are denied admission, we quickly grow cynical and angry at our students and colleagues. We question why we work so hard and so long for so little. We begin to scapegoat students and complain about our circumstances. There is always an external reason why we fail to succeed. When we do spend time in that world, however, we are amazed at the transformational power of music, and we revel in the progress of our students. We grow excited about new musical projects and spend our weekends attending workshops and conferences.

It’s the kind of world, however, we really can’t speak about with others. Folks will think we are squishy. They will think that we are not part of a serious profession. In the inner world of music, the ring of a properly balanced and tuned chord provides a sum that is much greater than the parts.

The Other World is a Much Different Place

Our students come from a different world when they come to our rehearsal. They live under the pressure of tests, parental approval, and peer relationships. They are bombarded by media with messages saying that they need the right clothing and the latest in movies, music, and video games. They face difficult moral choices and ethical dilemmas that are real and can have a profound effect on their lives. With these realities forefront in their minds, they are not prepared to enter a world of transformational music making.

In short, there is a gap between what they are experiencing in the hall outside our door and what we hope to give them once they walk in. Too often, we don’t recognize this, and we fall into the trap of allowing them to stay in that world while rehearsing music. It’s not enough for us to clamor and holler that the basses are flat, that the clarinets missed the f sharp in measure 33, or that the tenors were not precise with the “t” on the end of four. Honestly, who really cares? With boyfriend trouble, a math test the next hour, and need to buy, or about an upcoming test, naturally the intricacies of breath control and tone quality will seem insignificant. The rehearsal is a mundane series of pointless repetitions of rhythms and pitches unless the students make a transition to a place where musical exploration is the reality.

The question remains: how do we do this? What is the pedagogy for moving students into the inner world of music? What disciplines exist for us? Can we hope to accomplish this?

Living a Life of Music

It’s obvious that we must live our life as an example for our students. Gandhi famously stated, “Become the change you seek in the world.” If you cannot come to rehearsal prepared to live in the inner music world, it seems a bit silly to think that somehow your students are going to go there. Unfortunately, this is a difficult task. Much of our daily life conspires to keep us from going there. This is our challenge: to be the kind of musician we wish our students were.

In the end, the answer is quite simple. We must find a way to love music… to really love music — not as a task, nor as job, nor as a way to be successful — but to love it for what it is. We must find a way to love music… to be the kind of musician we wish our students were.

Then, we must demonstrate what it means to live this life. This means going to rehearsals free of the anger or panic that generally accompanies our desire to do a good job. This means insistently and patiently showing students what it means to be transformed by music. It means being both a guide on their journey and also an honest traveler yourself. It means taking time to practice your instrument and listen to recordings. It means becoming a lover of music, not a master of it. Do you have time? I submit that we don’t have the time not to do it.

Steve Zielke is Director of Choral Studies at Oregon State University and currently serves as the OMEA Board President.
Tuba Stands: ‘Tu’ Use or Not?

Michael S. Milnarik

Over the years I have had mixed feelings about tuba stands. Sometimes we jump to conclusions about things we don’t fully understand. My conclusion for many years was (sadly) that the use of a tuba stand meant…well…that you must be a wimp if you’ve got to use one of THOSE! Sounds harsh, I know.

But I didn’t think much of them…and I didn’t know much about them.

A number of years ago I was hired to perform with a professional band. A colleague of mine in the tuba section had a tuba stand. I asked him why he used it. He told me that he had a problem with his knee and the stand took the pressure off of sitting the tuba on his lap. I asked, “Would you mind if I try it?” That was it! I placed my tuba on the stand and was shocked at the result. The tension that I had from holding the tuba in place was gone.

When I rested the tuba on the stand, I felt that my breathing was better, I didn’t have to physically hold the tuba from sliding off my lap, my leg didn’t get sore (over time) from holding the tuba in the same position and pushing down on my legs, and I felt an ease of playing. HOW IS THIS A BAD THING?? That’s the question I asked myself. I was hooked!

Oh… what is a tuba stand, you ask? The most common is a tripod with a small holder on the top that you rest the tuba on. It holds the tuba for you, but allows you to move around while playing. You can move the tuba forward and backward, or side to side. You can’t let go of the tuba, because there is nothing actually holding it upright, but the tension is off of your body!

So the question I’ve been asked often is “Should I use a tuba stand?” Well, first of all, any type of equipment is a personal preference. You can’t use equipment — whether it be the instrument you have or supporting items — if you don’t feel comfortable with them. The goal is to maximize your comfort so that you can express yourself with no physical boundaries. For students, tuba stands should almost be mandatory. It can help to teach a student the proper posture needed to play the tuba well. Tuba stands adjust up and down so that they can be fit to practically any chair.

Correct posture is attained when a player has the instrument in front of them, they are sitting up completely straight, on the front edge of their chair, and the mouthpiece (in the leadpipe) is at the same height as the player’s mouth. The player should not have to reach up for the mouthpiece — that would change the angle/placement of the mouthpiece on the mouth — or slouch down to get to the mouthpiece. (Again, this changes the angle/placement of the mouthpiece on the mouth.) Over the years many methods have been created to help solve the problem of matching the size of the instrument and the size of the player...

1) Books on a chair (to raise the student up to the mouthpiece). This can work; however, the student still needs to physically hold the instrument. This can’t be easy if the student isn’t big enough to reach the mouthpiece! The word “STILTS” keeps popping into my head. Hmmmm...

2) Some players have had the leadpipe relocated higher or lower on their bell, which involves unsoldering the leadpipe (done by a professional) from the bell and moving it. This method leaves a scar on the bell where the leadpipe was. It doesn’t matter to many, but what if the tuba is brand new? Are you going to purposely cosmetically damage it? If you don’t, you’ll probably play with bad posture until you put that first dent in the instrument and then decide to take the plunge. DON’T FORGET, if this is a school instrument; this student probably won’t be the only one to play this particular instrument over the years! So I’d think twice about permanent adjustment.

The tuba stand solves both of these issues. The player can sit normally on a regular chair (or any chair) and adjust the height individually. No physical damage to the instrument, and no chance of falling off of the books!!

A tuba stand really is a great way to relieve yourself, or your students, from the weight of the tuba ON your legs and from the tension IN your legs, arms, and upper body that holding the tuba on your lap can cause.

I HIGHLY RECOMMEND TUBA STANDS!

Michael S. Milnarik is a university tuba/euphonium instructor and Yamaha Performing Artist and Clinician.
VMEA Members Encouraged to Nominate Colleagues for Hall of Fame Recognition

Bear Irwin

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

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

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

Please send your nominations to Bear Irwin, District Divisions Coordinator by March 31, 2007. Please use and/or adapt the form provided on page 46 of this journal, as well as any of the “sending” means provided. (The same form may be used to nominate candidates for election as an officer on the VMEA Executive Board.) You should expect confirmation that your nominations have been received and are included in the process. If you don’t receive confirmation, please try again.

Music Educator of the Year…

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

Outstanding New Music Educator…

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

Veteran Music Educator Award…

recognizing music educators for 25 years (or more) of service to music education and children. The VMEA Executive Board has resolved to recognize all music educators who qualify for this award category of the Vermont Music Educators Hall of Fame, as verified by the district represented.

Special Recognition for Contributions to Music Education Award…

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

Thank you for your help and participation.

Bear Irwin currently serves as VMEA Past President. He teaches instrumental music at Mill River Union High School in Clarendon.
The University of Vermont has offered undergraduate degrees in Music for over 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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Enough Words; Let’s Have Action

DENIS LAMBERT

Editor’s Note: The following letter was sent to Vermont’s governor and Congressional delegation.

February 4, 2007

To the Honorable Governor Jim Douglas, Senator Patrick Leahy, Senator Bernie Sanders, and Representative Peter Welch:

Many states, including Vermont, designate the month of March as “Music in Our Schools Month,” a time to recognize and celebrate the value of music in the educational system. Governors sign proclamations and public service announcements are aired on television and radio stations. All this hoopla, though, does nothing to help music teachers, whose jobs remain in constant jeopardy.

At the end of January, a school board decided to eliminate the band program at St. Johnsbury School. It was a familiar story. Not a year goes by without such announcements in school districts throughout the United States. The reasons cited for cutting the program were also familiar: scheduling and money. As usual, concerned citizens rallied with petitions, phone calls, letters to the newspaper, and noteworthy attendance at the next school board meeting. This demonstration of grassroots support resulted in a reversal of the board’s decision.

The situation in St. Johnsbury was resolved favorably for music students, but other towns are cutting back on music in order to “save money.” I’m fed up with these recurring circumstances and suspect many of Vermont’s music educators feel the same. Whereas a strong show of community support provides feelings of worth and validation, the experience of being deemed expendable disheartens music teachers… potentially harming their ability to inspire others.

I write from personal experience, having been a music teacher who went through job reduction and restoration. In the spirit of full disclosure, I now work in the music industry. My concern for music education, however, remains altruistic.

Participation in specialized ensembles, such as concert bands, orchestras, choruses, jazz ensembles, and chamber music groups must always be an option for anyone who chooses to study music intensely, and a program during the school day is essential to this.

Moreover, every student must receive mandatory education in general music consistently from pre-school through the beginning of high school. How else can music teachers be expected to prepare these young individuals for adulthood? Think of the importance of music in our lives, from daily listening in cars and homes to movies, sporting events, and weddings. People must understand the rich musical heritage that has come before them and continues to develop with each passing day.

Music should be studied for its own sake, yet its value extends beyond the realm of the arts. The physical, mental, and intellectual benefits of music have been known for centuries and proven many times by scientific research. Also, music can serve as a great unifying force. As the world’s only universal language, it has the potential to help resolve human differences. One example of this is the New Hampshire-based Apple Hill Chamber Players’ “Playing for Peace” program, which promotes dialogue between Israelis and Palestinians. As powerful and profound as music can be, it all begins in Vermont’s public schools with one student and one teacher.

As previously mentioned, scheduling concerns often lead to reductions in music programs. I propose that state graduation requirements be raised to require two (2) credits in fine arts, with at least one credit in music required. With three or more credits required of other “core” subjects, this hardly seems unreasonable. Rather, it seems a crime to keep the status quo, in which a student can graduate from high school with absolutely no musical instruction.

Ongoing funding, of course, is the other significant challenge to maintaining music programs, and it is another area where government intervention seems critical.

The answer does not lie with the establishment of private “magnet” schools that offer specialized instruction in music and other arts. That would only exclude kids whose parents can’t afford the tuition. The same goes for the idea of “after school” or “extracurricular” music programs. Relegating music instruction to the hours before or after the school day effectively eliminates it from the curriculum and decreases participation by adding extra hurdles that only the most motivated students can jump. Transportation to or from school then becomes a parent responsibility, and students involved in athletic or other activities (Boy/Girl Scouts, fitness programs, dance instruction, etc) must give up something important to them in order to learn about music.

It has become increasingly clear that the issue of scheduling music instruction cannot be left to individual schools, which are “led” by an ever-changing parade of principals, superintendents, and school board members. No… the only way for music to be treated with the respect it deserves is for it to join the ranks of “special education” as a mandated program tied to education funding. In other words, a school would be obligated to maintain a comprehensive music program or else lose state and federal financial support.

If large amounts of budgetary income were linked to music programs, you can bet that schools would maintain general, vocal, and instrumental music curricula. No longer would school boards cut the music program because a “small percentage” of students were involved, just as they do not touch special education (the most expensive program in many schools) even though the percentage of students who benefit is relatively low. After all, it can be rightfully contested — by proponents any program — that numbers do not reflect the impact of education on the lives of individuals.

Continued on Page 44
The approach to music education must change. Let’s make “music advocacy” an archaic term. If teachers spend less time trying to please everyone for the sake of job security, they will have more energy for teaching students. It’s common sense educational policy: let the teachers teach, support them, and provide them with the resources needed to do the job.

Imagine for a moment that I were writing about science class rather than music. Think about what would happen to the quality of science instruction in Vermont if school science programs were constantly being eliminated for the sake of money, citizens had to petition the school board to reinstate science classes, and students had to sell candy bars to raise money for Bunsen burners. What foolishness!

I urge you to take swift, bold action that ensures music its rightful place in the school curriculum. Proclamations mean nothing. Federal law says music is a core academic subject. Let’s prove it with action.

Sincerely,

Denis A. Lambert
P. O. Box 178
Tunbridge, Vermont 05077

Denis Lambert formerly taught music in Fair Haven and Bethel. He now works for Ellis Music Company. This is his third year as VMEA Editor.

The VMEA Constitution and Bylaws provide for the VMEA general membership the means to elect individuals to serve on the VMEA Executive Board on a two-year cycle in which the elected officers serve terms which end on June 30 of the “odd” years.

Therefore, the time has come to begin the process of encouraging the general membership to forward the names of music educators for consideration as nominees for the elected offices of the VMEA Executive Board. Every individual is encouraged to take a moment to forward the names of Vermont music educators as candidates for election to serve as officers on the VMEA Executive Board.

Please send your nominations to Bear Irwin, District Divisions Coordinator, by March 31, 2007. Please use and/or adapt the form provided on page 46 this journal, as well as any of the “sending” means provided. (The same form may be used to nominate those for Hall of Fame recognition.) You should expect confirmation that your nominations have been received and are included in the process. If you don’t receive confirmation, please try again.

An Elections Committee will be formed to include the District Divisions Coordinator, the Chairperson for each VMEA District, and, if possible, other VMEA Board Members “at large”. Under the supervision of the VMEA Executive Board, all individuals nominated by the general membership will be contacted by the Elections Committee to inform them of their nomination. The Elections Committee will also determine if nominees would be willing to serve as an officer if elected. Every effort will be made to provide two nominees for each elected office.

The three elected officers include the President Elect, the Secretary, and the Treasurer. Individuals elected to the office of President normally serve for a total of six years, including successively two years as “Elect”, two years as President, and the final two years as “Past” President.

The President presides over the four or five Executive Board Meetings each year as the Board conducts the business of music education in Vermont, and the VMEA President also automatically serves on the MENC Eastern Division Board. The President usually leads the Vermont delegation to the MENC Leadership Conference in the summer of “odd” years.

The President Elect is also a voting member of the VMEA Executive Board and may join the President at MENC and Eastern Division functions while “learning the ropes” of presiding over board meetings.

The Past President, like the President Elect, may preside at meetings in the President’s absence and — as a voting member of the Executive Board — serves from experience in an advisory role.

The Treasurer serves the Board by recording and managing the cash flow and the financial assets of the VMEA, while the Secretary records the minutes of all Executive Board functions and may also manage other aspects of communication. The incumbent Secretary and Treasurer may choose to become candidates for successive terms; however, a new President-Elect is selected as a result of each election, and this officer’s service is limited to the six-year term which proceeds through two years each of President-Elect, President, and Past President.

Thank you for your help and participation.

"The path of duty lies in the thing that is nearby, but men seek it in things far off.”

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Department of Music, Theatre, and Dance

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Please complete and **return** this form to the State Divisions Coordinator by **March 31, 2007**.

birwin@rssu.org AND bearvje@msn.com (use both!)
802 775 3451 X274 at MRU 730am-600pm
802 236 8958 cell phone
Bear Irwin, Instrumental Music, Mill River U. H. S.
P O Box 06, 2321 Middle Road,
North Clarendon, VT05759

**Nominator's Contact Information:**
Name: _______________________________________________________________________________________
Address: ______________________________________________________________________________________
City: __________________________________________________________________________________________
State & Zip Code: ________________________________________________________________________________
Phones: ________________________________________________________________________________________
Emails: _________________________________________________________________________________________

[1] **Music Educator of the Year 2007-2008,**
for outstanding professionalism and contributions to music education and children. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine one music educator in this category for the Vermont Music Educators Hall of Fame.

Nominee’s Name:___________________________________________________    District: ______________________
School (s) : _____________________________________________________________________________________
Grade Levels: __________  & Specialization(s): (Vocal, Instrumental, General, Other,?) ___________________________
Please provide some details showing how this recognition has been earned ____________________________________
_________________________________________________________________________________________________

[2] **Outstanding New Music Educator of the Year 2007-2008,**
for impacting music education and children **within the first five years of service.** The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine one music educator in this category for the Vermont Music Educators Hall of Fame.

Nominee’s Name:___________________________________________________    District: ______________________
School (s) : _____________________________________________________________________________________
Grade Levels: __________  & Specialization(s): (Vocal, Instrumental, General, Other,?) ___________________________
Please provide some details showing how this recognition has been earned ____________________________________
_________________________________________________________________________________________________

[3] **Special Recognition for Contributions to Music Education Award 2007-2008,**
recognizing music educators, non music educators, or organizations, individuals living or deceased, employed or retired, who have made significant contributions to Music Education in Vermont in the present or the past. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine not more than two entities for recognition in this category for the Vermont Music Educators Hall of Fame.

Nominee’s Name:___________________________________________________    District: ______________________
School (s) : _____________________________________________________________________________________
Grade Levels: __________  & Specialization(s): (Vocal, Instrumental, General, Other,?) ___________________________
Please provide some details showing how this recognition has been earned ____________________________________
_________________________________________________________________________________________________

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

Nominee’s Name:___________________________________________________    District: ______________________
School (s) : __________________________________________________________ Total Years of Service __________
Grade Levels: __________  & Specialization(s): (Vocal, Instrumental, General, Other,?) ___________________________
Nominee’s Name:___________________________________________________    District: ______________________
School (s) : __________________________________________________________ Total Years of Service __________
Grade Levels: __________  & Specialization(s): (Vocal, Instrumental, General, Other,?) ___________________________

[4] Please provide Candidate(s) for VMEA Executive Board Officers, Election of ‘07 (Term ‘07-‘09):
President Elect:___________________ Secretary: ______________Treasurer: ______________________
MUSIC MINDED

1 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.

PROGRAMS OF STUDY
Bachelor of Arts in Music
Bachelor of Music in Performance
Bachelor of Music in Music Education

Gordon College is New England’s only nondenominational Christian College of the liberal arts and sciences.

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DEPARTMENT OF MUSIC
Wenham, Massachusetts
1866 464 6736
www.gordon.edu/music
LEFT: The Castleton State College Collegiate Chorale. (Photo courtesy Ron Sherwin)

BELOW: Students at Charlotte Central School perform in the 2006 production of "Joseph and the Amazing Technicolor Dreamcoat". (Photo courtesy Allyson Ledoux)

ABOVE: Members of the Essex High School Madrigal Singers prepare for the ACDA-sponsored Mid-Winter Madrigal Festival. (Photo courtesy Glory Douglass)

RIGHT: Kindergarten students obviously enjoy "instrument explore time" at Charlotte Central School. (Photo courtesy Allyson Ledoux)