There is in souls a sympathy with sounds:
And as the mind is pitch’d the ear is pleased
With melting airs, or martial, brisk or grave;
Some chord in unison with what we hear
Is touch’d within us, and the heart replies.

- William Cowper
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Editor's Note
The month of March has been a traditional time in the world of music education to focus on public relations and promoting school music. It is also the month that many towns vote on their school budgets as part of Town Meeting Day. For that reason, it’s important to make advocacy an integral part of the entire year. One of the best ways to ensure music’s continued place in the curriculum is to teach students solid music skills, looking beyond performances and considering how to make them life-long appreciators of – and participators in – music. Thanks for your work. You do make a difference.

MARCH 2008

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How One Teacher Can Make a Difference

by Gary Moreau

Fellow Music Educators:

As I was preparing to write this letter to all of you, I was reminded of how busy music educators are in their professional lives as well as their personal lives. Since the last VMEA News arrived, I have sung in numerous concerts, conducted several concerts, played and sung at various holiday parties and celebrations, worked in multiple church services, attended music educators and arts educators meetings, hired adjudicators for All State, judged at All State Scholarship performances, organized a district music festival, and spent many hours planning for and teaching music lessons to some 350 students in my school. This does not take into account the various family activities that I have presided over or taken an active role in. Now... I’m not complaining, because I know that many of you do likewise and understand the hard work that goes into being an educator and performer. I simply mention all of this as a way of congratulating many of you in successfully making it through another year.

We are a very dedicated group of professionals who take our jobs very seriously. I am constantly reminded of this when a fellow teacher at my school complains about having only one prep period on a given day or doesn’t want that new student in his or her class because it will make the class too large. They are talking to the wrong guy! I have more preps per day than any other professional in my building, not including the band director. My classes are large and I teach them without much outside support. I have rehearsals several days each week before and after school, and at least three times a year, I have to put my students on display for the public. Does this sound familiar?

Well, it’s what I do! And I chose this profession because I had great musical experiences as I was growing up, taught by outstanding music teachers. I want to tell you about the most important experience that shaped me and impressed me to the point that music became my life’s work.

When I was in high school, I had the opportunity to sing in the 1970 Vermont All State Chorus. The conductor that year was Dr. James Chapman from the University of Vermont. Dr. Chapman was a marvelous conductor who drew amazing sounds out of this group of high school students from around the state who had never sung together before. Not only did we sound good, but he taught us an incredible amount about the many facets of music performance. Many of us had not experienced this kind of opportunity in our own schools. The positive influence this had on my musical life could be the end of the story, but it is not.

The following year, when I was a high school senior, I was elected president of the school chorus. As president, I was expected to help organize many of the concerts that we performed, assist the high school director with various duties necessary to run the chorus, and assist with fundraising activities in preparation of our yearly exchange concert. That year, we were scheduled to visit Warwick High School in Warwick, Rhode Island. The trip took many months to plan, and I took an active role in that preparation. I helped secure busses for travel, arrange for chaperones to accompany us, plan an itinerary for the trip, and collect all the necessary forms for each student traveling with us. I did this along with a group of my fellow classmates. We were set to go!

On the day of our departure, everything was in place. Busses had arrived, chaperones were on hand, students were packed and excited, and the trip was about to begin. There was only one problem: Our chorus director was not at school. Where was he? With the help of our music department chairman, we searched many different places to locate him. He was nowhere to be found. We even checked with local hospitals and police departments. He had seemingly vanished. Without anyone to direct the performance, the trip was going to have to be cancelled. Wow! All that work and none of us would be able to make the trip!

I remembered my experience at All State the previous year and made a call to UVM, trying to reach Dr. Chapman. He returned my call promptly. I proceeded to explain who I was and how I knew him, knowing that he probably didn’t remember me. He was very friendly and was attentive to my story. I explained our dire situation and asked if he would be willing to accompany us to the concert in Rhode Island as our director. Without a moment of hesitation he asked when the rehearsal and concert would take place. I told him we would rehearse on Saturday at 1:00 p.m. and that the concert would follow in the evening at 7:00 p.m. at Warwick High School. He said he would be happy to travel to Rhode Island on Saturday and direct the rehearsal and concert, though he would have to return to Burlington that evening, in order to direct a local church choir on Sunday morning. That was going to mean a 4 to 5 hour drive down, 8 hours there and another 4 to 5 hour drive back to Burlington, all in one day! I knew right then and there that Dr. Chapman’s dedication to music and music education was unparalleled in my experiences. I wanted to follow his example and be that passionate about music.

Dr. Chapman did exactly as he had promised, and the exchange concert was a tremendous success. Upon returning to school on Monday, we were told that our own director had become ill and checked into the Veteran’s Hospital in White River Junction. His illness was sudden, so he was unable to let us know. He returned to school later that week.

The following year, I enrolled at the University of Vermont in the music education program. Dr. Chapman auditioned me and accepted me into the UVM Choral Union; he became my mentor and friend. He taught me so much about choral music, music history, and conducting. On more than one occasion he took me aside to assist me with various musical activities and answer my many questions about choral conducting. For four years, I worked closely with him in the department and when I graduated, I continued to sing in the Choral Union under his expert guidance and leadership for several more years.

Continued on Page 6
[Editor’s Note: An advertisement for Gordon College summer programs appeared on this page of the publication. The advertisement could not be included in this PDF file due to technical problems.]
Three years ago, Dr. Chapman retired from active music work, including his leadership as the founder and conductor of the UVM Choral Union. The short ending to this story is that I have since been invited and accepted the privilege of following Dr. Chapman as the director of that group. Although we are no longer affiliated with the University of Vermont, we continue to perform as the Vermont Choral Union. My work with Dr. Chapman has come full circle.

I consider Dr. Jim Chapman to be my mentor and most importantly, my friend. I still speak to him on occasion regarding musical questions I have, and he faithfully attends our concerts. He is the first person I seek out following a concert for his advice, expertise, and positive criticism. I trust his musicality and honor his feedback.

Why are we all music educators? I believe this story tells it all. We do it because someplace in all of our lives we have encountered a Dr. James Chapman and that experience has lead us to this rewarding job we call music education. Do you have a Dr. Chapman in your life? If so, do what I did. Write to him/her and tell that person how much you appreciate all they did to bring to you the realization that your career path might possibly include music performance and/or education.

Before I close, I want to thank those who have stepped forward to assume leadership roles in our organization. I have recently appointed Carrie Kohl as Instrumental Chair and Chelsie Henderson as Vocal Chair on the Board. They bring young, new energy and ideas to the Executive Board.

I would also like to remind you that it is not too late to consider attending the MENC National Conference in Milwaukee, Wisconsin, April 10-13. I plan to attend to represent you at the 2008 National Assembly, and I look forward to seeing some of you there as well.

Lastly, I am happy to tell you that we will be joined in October by David Neves, MENC Eastern Division President at our Fall Conference. I have come to know Dave quite well since becoming VMEA President, and I’m certain his address at the conference will be timely and thought-provoking. I hope you will mark Thursday, October 23, 2008 on your calendars today.

As always, please contact me with questions or issues that you would like the Board to discuss. Our job is to support each of you and all you do for music education in the state of Vermont. We appreciate the life’s work you have undertaken. Perhaps you too will have an impact on the life of a youngster like Dr. James Chapman had on me. Thank you.

Gary Moreau teaches music at Albert D. Lawton School in Essex Junction, Vt.

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ANNOUNCING...
The Vermont Music Educator’s
2nd Annual (?) Focus Issue
Topic
ASSESSMENT
Last year’s focus issue on music selection was a success thanks to contributions from several Vermont (and beyond) educators. Let’s explore this topic with the same depth and variety. Share your ideas and examples today!

Deadline: April 15th

See page 50 for more details.
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I = Information
You provide students with information about music every day, right? But, do you give them all the information they need to be effective members of a large instrumental ensemble? Don’t forget to cover concepts like how to listen for balance, how to blend into the ensemble, how to hear and fix intonation problems, and how to follow the conductor. These concepts are not magically bestowed on your band students when they reach a certain age! Unfortunately, I have witnessed band directors who scold their band for poor intonation but do nothing to help their students fix the problem. If you feel insecure or hesitant about teaching a concept, find another colleague in your area or look up one of your college professors and ask for help. Your students depend on you to provide the information necessary for their success.

V = Value
In today’s schools, there are many things that can lure a student out of the band program. Higher weighted classes, a wide choice of electives, and scheduling conflicts are just a few of the factors that contribute to decreased band enrollment. One suggestion to help keep students in your program is to make them feel valued. Your students need to know that they play an important role in the success of the band, and it can start by simply calling them by their first name when you see them in the halls or when they come into class.

E = Experiences
When I look back on my years in junior high and high school band, the things I remember most are the music activities that occurred outside of daily rehearsal: school concerts, honor bands, all-district bands, solo and small ensemble festivals, school musicals, etc... These were all opportunities my band director provided for my musical enrichment and growth. They impacted my attitude about music immensely. The more music experiences you provide for your students, the more they will understand and appreciate music-making. If you don’t live in a college town, consider bringing clinicians or performing groups to your school; there are many individuals and small performing groups who are available to travel to schools and work with young musicians.

Take your students to a professional concert, commission a piece of music for your band, encourage attendance at a summer music camp; these are all experiences that will benefit your students and, as a result, they will bring their new found enthusiasm into your program.

Music educators have a unique opportunity to impact and enrich lives. Those opportunities are the living, breathing students in your classrooms each day. Will you choose to make a difference in their lives, or will you disregard their needs? Choose to G.I.V.E.!
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**All State Music Festival**

**Vergennes Will Host All State for First Time in ‘08**

by Steffen Parker

The 2008 Vermont All State auditions were very successful thanks to a huge volunteer effort by a large group of people. Special thanks to our hosts, Rob Gattie and Erica Howard in Hartford, and Aimee Bushey and her colleagues at South Burlington. Each of these schools provides an invaluable service to our event and to all of the participating students and teachers. They, along with their student helpers, booster clubs, and parent organization, provide an educational, musical, and functional environment in support of the students auditioning on those two Saturdays in January. We could not do it without this support.

But the physical site is only one part of the audition process and we also owe thanks to our 56 adjudicators, all volunteers, and the coordinators and managers who make sure the auditions go smoothly and fairly for all concerned. The most challenging position on the All State Committee is that held by the five Adjudicator Coordinators, this year so ably handled by Robert Zimmerman (Instrumental), Gary Moreau (Scholarship), Karen Casavant (Vocal), Tony Pietricola (Jazz) and Anne Hamilton (Composition). I heard nothing but great comments from participating teachers and students about their audition experiences – friendly, positive, welcoming, helpful, educational, efficient, instructive, and supportive were just some of the comments I heard. This is our biggest effort and our largest need every year. If you have not adjudicated in a while (or ever), please consider volunteering now for next year and we will help you add that skill to your resume.

Your results showed that Vermont schools continue to provide a quality music education to all who wish to participate and – like all small states – has up and down years as far as balance and numbers go. The four groups selected will once again highlight the best that Vermont music education has to offer, and I look forward to exciting concerts this May in Vergennes. And though their work is just beginning, our managers worked very hard during the auditions to support the quality adjudication being offered and to use the results of that effort to invite those selected to the next level. Chorus Co-Managers Armand Messier (BFA - St. Albans) and Ann Harvey (Rice), along with Orchestra Manager Ace Ali (Essex), Band Manager Brent White (Essex), and Jazz Manager Bruce Sklar (Harwood), along with some significant help from a large group of people (especially Carl Recchia, Glory Douglass, and Andrew Miskavage) collaborated to make the sometimes difficult decisions involved in the selection process. I hope that all who were invited to be in one of the All State Ensembles will be able to fully participate in May.

One of our ongoing challenges is finding people willing to serve as scholarship adjudicators, especially for the instrumental room. There are only two qualifications needed: an appreciation for quality live performance and the willingness to help out. If you are able to, please contact Gary Moreau about helping out next year.

Vermont once again is leading the nation, as all of the scholarship, instrumental and jazz adjudications at our auditions were done online. I greatly appreciate the efforts made by our audition hosts to arrange for the extensive amount of computer equipment needed to do this and to all of the adjudicators involved who took to a very new way of doing things with a positive, "can-do" attitude and helpful suggestions throughout the process. And while online adjudication has a few oddities to it, the savings are immense. In rough figures, we saved: $240 in photocopying costs, 11 man-hours in photocopying and distribution time, 10 man-hours in form entry, 25 man-hours in addition, correction and data entry, 10 man-hours in tracking cancellations at the auditions, 10 man-hours in sorting & stuffing time, $200 in postage costs, and more than 4000 pieces of paper. We will have the entire process online next year and will expand upon those rewards by making that effort and commitment to serving our students better. And a side benefit that helped everyone: most rooms ran on time. And while those savings are offset this year by the significant time spent developing the website, scripting, and software needed, that effort will be non-existent once we get this fine-tuned and fully functional.

Now on to Vergennes... our first visit to that city for All State. Our hosts there, Sue O’Daniel and Karen Jordan (and their supporters) are working hard in preparation, and I look forward to another wondrous event for all involved. Besides being in Vergennes’ fine facility and supportive community, we also will be housed at the Basin Harbor Club, a great Vermont resort, opening early just for us. I hope you are able to take some time away from your school and family responsibilities to join us in Vergennes in May.

And another milestone for my family in its long history with the Vermont All State Music Festival: Adding to my mother’s and her twin sister’s participation in the All State Chorus in the late 40s, my mother’s great niece (her twin sister’s granddaughter) is a member of this year’s All State Chorus, 60 years after her grandmother. Congratulations to her and to all the students participating in the 2008 Vermont All State Music Festival.

**2008 All State Festival**

**Wednesday, May 7**

Parade

**Thursday, May 8**

Scholarship Concert

**Friday, May 9**

Jazz Ensemble

**Saturday, May 10**

Band / Chorus / Orchestra
Dr. Peter Loel Boonshaft, author of the critically acclaimed books *Teaching Music with Passion* and *Teaching Music with Purpose*, published by Meredith Music Publications, distributed by Hal Leonard Corporation, holds Bachelor of Music (Summa Cum Laude), Master of Music Education in Conducting, and Doctor of Musical Arts degrees. He was also awarded a Connecticut General Fellowship for study at the Kodály Musical Training Institute, from which he holds a Certificate.

He is currently on the faculty of Hofstra University in Hempstead, New York, where he is Professor of Music, Director of Bands, and Director of the Graduate Conducting Program. He was founder and music director of the Pennsylvania Youth Honors Concert Band and the Connecticut Valley Youth Wind Ensemble and held the post of conductor of the Metropolitan Wind Symphony of Boston.

Extremely active as a guest conductor, speaker and clinician for conferences, festivals, concerts, and workshops nationally and internationally, he has guest conducted the MENC All-Eastern Band, MENC All-Northwest Band, MENC All-Eastern Directors Band, and Goldman Memorial Band. He was also named conductor of the MENC National High School Honors Band for the National Convention in Nashville, Tennessee.

He has served as a speaker for the Canadian Music Educators Association National Convention, MENC National Conference, Midwest International Band and Orchestra Clinic, National Convention of the American School Band Directors Association, Music For All/Bands and Orchestras of America Symposium, Samuel Barber Institute for Music Educators, Conn-Selmer Institute, and keynote speaker for the MENC Northwestern Division Conference, MENC Southern Division Conference, European Music Educators Convention, National Convention of the American String Teachers Association, NESA Council of Overseas Schools Conference in Bangkok, Thailand and numerous state and regional music education conventions across the country.

Andy Jaffe serves as Lyell B. Clay Artist in Residence and Director of Jazz Activities at Williams College, as well as Artistic Director of the Williamstown Jazz Festival. An active jazz composer, performer, and recording artist, Jaffe has been a leader in jazz pedagogy for over twenty-five years, having taught at the Berklee College of Music; The University of Massachusetts, Amherst; the Institut Musical de formation Professionelle in Nimes, France; Amherst College; Tufts University; Smith College; and at Williams (since 1989). He runs the jazz ensembles and teaches courses in jazz theory/improvisation, jazz arranging and composition, and on the music of Duke Ellington and John Coltrane.

He has appeared frequently as a guest artist and conductor, was a presenter at the International Association of Jazz Educators' annual convention, and has published articles in the IAJE “Research Papers” Journal on such topics as the music of Duke Ellington, Hermeto Pascoal, and Jazz Composition.

His 1996 text, *Jazz Harmony* (published by Advance Music) is now entering its fourth printing and is widely recognized as one of the most influential in its field. He recently completed work on a new text on jazz composition. He has been a member of the Community Advisory Board of the Fine Arts Center at the University of Massachusetts, where he also served as an Associate Director and Faculty member at the annual Jazz in July Summer Program, and is a member of the editorial board of the University of Michigan Press’ “Jazz Perspectives” Series.

His numerous original compositions and arrangements are written for a wide range of instrumental ensembles, from piano solo and duo pieces to works for jazz orchestra. His commercially available recordings include “Manhattan Projections” (original material for Jazz Sextet featuring former Berklee students Branford Marsalis, Wallace Roney and Marvin “Smitty” Smith, available on Playscape Recordings), and “Double Helix” (a Piano Duo with Tom McClung on the Liscio label).

Dr. Robert Russell, professor of music at the University of Southern Maine, is a native of Roanoke, Virginia, where he grew up in the Southern Baptist tradition of choral expression as an integral part of religious life. He studied music and religion at Wake Forest University (BA) and choral music with Lara Hoggard at the University of North Carolina (MM). He received the Doctor of Musical Arts degree in the literature and performance of choral music at the University of Colorado where he studied with Lynn Whitten and Barbara Doscher. He continued his studies with Robert Shaw, Alice Parker, Helmuth Rilling, and Elmer Iseler.

Since 1979, Bob has worked at the University of Southern Maine, where he conducts the USM Chamber Singers and University Chorale and teaches choral conducting and music history. In 2005 he received the Excellence in Teaching Award on behalf of the student body at USM where he is affectionately known as “Dr. Bob,” and a year later the Portland Conservatory of Music honored him for his life-long dedication to excellence in choral performance. The Chamber Singers have toured Europe three times and are anticipating a fourth tour in May 2008.

Since 1979 Bob has been music director of The Choral Art Society’s three ensembles: Singers, Camerata, and the symphonic Masterworks Chorus, which performs annually with the Portland Symphony Orchestra. For many summers he has also conducted the Lincoln Festival Chorus in Boothbay Harbor, Maine.

Bob often travels throughout New England to work with music teachers and their students, leading choral workshops and clinics; he also appears as a guest conductor of festivals throughout the region and at the University of Leicester in England. He has conducted Maine, Massachusetts, and Vermont All State Choruses, and the 1991 and 2003 All New England Chorus. He served a six-year term as Eastern ACDA R&S chair for Youth and Student Activities and twice served as Maine ACDA President, receiving in 1993 the Maine Distinguished Choral Director Award.
A New Approach to Integrating the Arts (Part 2)

by Susan Cherry

Editor’s Note: This is a continued exploration of reasons for and ways of integrating the arts. The first installment appeared in the December issue.

It is the first day of my new eighth grade theater class... one of many first days, since I teach that class by quarters. I find myself actually looking forward to a new group as it gives me a chance to be creative and develop new ways of looking at my theories of teaching creativity. Several years back, I began doing research on the effects of curiosity on creativity, and inadvertently started a new journey into a renewed sense of creativity myself. Teaching is fun this way, and I have decided I never want to go back to formulaic methodologies. A side benefit of my having a good time is that the students become more relaxed and an environment for creativity is established.

Several years of teaching a daily class of 45 minutes each, with an opportunity to revise and revisit my strategies each quarter, had given me increased evidence that I was on the right track in my quest to teach creativity. This eighth grade experiment began when I team taught with our art teacher for 7th and 8th grade. We decided to collaborate and teach cultural history to the 7th graders based upon their world history classes, and teach self expression to the 8th graders. Due to financial restraints, we were only able to team teach for a couple of years, but that experience changed my perspective entirely. I continued to incorporate design in the study of Gregorian Chant, as the students used period artwork as a model. (See figure 1.) They composed a fugal consort and transposed it to the computer during our study of Renaissance, designed a building in ABA form during our study of the Classical period (and Sonata Form), and produced a dramatic original opera for the Romantic period. I made regular assessments of my students and how they were learning music, and decided that they didn’t all learn music the same way. Some books would tell you that all students need to perform in order to appreciate music. Some books say that if they learn the theories, they understand how music works, and therefore appreciate it more. I wasn’t convinced. I was watching my mathematicians in class who just wanted to watch and listen to others making music. They didn’t enjoy the theory like I thought they would. On the other hand, my band and chorus students who enjoyed making and performing music loved the theory and composing lessons. There is more to teaching music and creative arts than following a formula.

The 8th grade curriculum began as a composition class where students could see how various composers expressed themselves through their music, and I tried to get the students to find their style. I even had them make videos, set up an MP3 group of songs to represent their life, and finally landed on a few pieces of theater which finally opened them up to more self-expression. The curriculum changed shape each year as I went to workshops on improvising (thank you Vermont Alliance of Arts Educators) and did more observing of my students and their response to my attempts at making them creative individuals.

So let me return to that first day with my 8th graders. The students arrive with a reserved posture. Each year, they have been exposed to a different curriculum, and their schedule this year announces that they are taking “Performing Arts”. They perhaps wonder what that means but look like they are ready to rebel if I should have them stand up and perform for the class like they did in the younger grades. Some of the students are in chorus, and seem much more at home and relaxed. The chairs are in a circle, including my own chair, and as soon as all are seated, I greet them by name and explain that this will not only be a music class, but will include theater as well, since performing can be useful any time one is expected to share in class.

We begin the lesson with a game of “Dethrone the Moose”. It is a silly game and we all begin to laugh. The atmosphere becomes more and more relaxed. I find that creating an atmosphere for creativity is as important as any of the other skills I am to teach them. I encourage the students to have fun, yet at the same time try to foster a sense of group cooperation and team work. Fun just left to itself does tend to go chaotic quickly. During each session, I try to assess our class direction by watching how students respond to the games I choose. I usually end up creating new games to teach the concepts that I need them to learn and shape each new class in a slightly different way.

The games are a strategic method of teaching creativity skill sets. These skill sets are the building blocks of creativity, which allow the students to be creative yet disciplined at the same time. We spend a couple of weeks doing games which move from body language and facial expression to vocal expression and movement. I then introduce musical expression as we figure out how commercials use music to sell their products and composers use music to “sell” their ideas and emotions. Using the elements of music, we begin an experiment in improvising. Again, I turn each class lesson into a game where they improvise on rhythm instruments one day, listening for patterns; Orff instruments the next, again listening for patterns (pentatonic bars only); and move into using the piano and various keyboards to create more complex compositions. They learn to listen to each other (though of course there are solos), and work together to create a harmonic effect. I even have the students create mood music to some of their theater pieces.

After several weeks of helping the students in the class find their individual creativity, class creativity begins to flow, and they are ready to create a play. Some

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Integrating the Arts

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students work backstage, and some want to be on the stage. I have observed them enough now to know how this might come together. The young lady who always folds her arms and resists direction becomes the director. She is a writer and is high in verbal skills, so her creativity is strongest in the spatial realm. I knew she could see the big picture, and with her verbal skills could express how the stage should look. She is wonderful! The class clowns run the light and sound boards. I had noticed that even though they were in the band and quite musical, they were also good at fixing things, and became the most creative when I gave them mechanical opportunities. My costume girls are the ones who are outgoing and have high interpersonal skills. They know what people like to wear, and make everyone happy finding just the right wardrobe. On it goes, checking skill levels, and noticing creative curiosity on the opposite side of my wheel. [See Figure 2.] People who want to be on stage find the character which they want to develop. There are no scripts… only story writing which has a beginning, middle and end. The rules of the “game” are that they have to listen to each other and tell the story. As long as they know where the story is going, they may use different words each time and add more dialogue each rehearsal. Finally, the day arrives and they perform for the other 8th grade classes and the kindergarteners. There is grand applause for their work. All sense great accomplishment and know that they needed each other to get the job done. I am in the audience and allow them to run the backstage themselves. Our director is on the headsets making sure that everyone is doing their job. It has become their piece, and they are proud.

The last week of class, following this show, they are told of their final project: they may divide into small groups, duos, or work alone to create an original song. They may use any instrument in the room, use text that is already written or write their own, and it may be as long as they want it to be. Some of the pieces created by this class will be performed at the end-of-year talent show. Some of the small groups will become garage bands. Many of these students will show up at auditions for our spring musical, or want to work back stage. Once again, I have tested my wheel and my theories that creativity can be taught. Although I tested these principles in a theater class, I feel that all teachers can use my wheel in any subject to help them determine student areas of creative skill.

In the December issue of The Vermont Music Educator, I began discussing how these ideas could be used to integrate the arts (creative right brain thinking) into all subject areas. The first step is to assess the student’s natural strengths, which (according to my wheel) are on the opposite side of where a student shows the most curiosity – leading to creativity. You might simplify this to say that people with a vocational tendency have an opposite attraction to an avocation. In teaching both, students use both the right and left brain hemispheres during their educational experiences. I am not really interested in developing a formula or step-by-step curriculum for teaching creativity; rather I would love to inspire the natural creativity in each teacher, renewing their joy of the craft. One can’t assume that all children learn in the same way, or that there is a pre-set way of teaching any subject. My interest is in giving teachers another tool for their tool belt, and not another cumbersome program with lots of paperwork. I think lots of different tools are good for the profession. As they say, if you only have a hammer, everything begins to look like a nail!

Ever since my graduate studies, I have been fascinated with Howard Gardner’s theories of Multiple Intelligences (Gardner, 1993). I wanted to use this principle in teaching music, but knew deep inside that all students didn’t learn music (or perhaps anything) the same way. As I began to ponder the research that was available, I wanted to figure out how it could all make sense for me in the classroom. Other points of inspiration were McCarthy’s 4MAT ideas and learning styles (McCarthy, 1987), and the breadth of research on various domains [see the December issue for a chart]. It all came together when I thought about how opposites attract, and the idea of a color wheel came to me. Complimentary colors are used in design, why not have complimentary Multiple Intelligences, Learning Styles and Domains? I developed my wheel and began testing it in my classes.

Explaining my wheel to my niece one day, she confirmed that she could find where her son would fit. He is very athletic, but in his spare time enjoys raising orchids. (Notice that Bodily Kinesthetic lies in an opposite spike on the wheel from Naturalistic.) How many adults might you also know who grew up loving sports and now enjoy fishing, hiking, or relaxing in a nature-setting? Try for yourself thinking of people you know who might be in a field on one side of the wheel and enjoy relaxing with activities on the other side. For example, musicians who enjoy Sudoku or fixing things and mathematicians who love music; artists who like to write, and writers who love to draw; people who work in athletics who love nature and naturalists who play sports; people who analyze how people

Figure 2: Domains, Learning Styles and Multiple Intelligences

From Bernice McCarthy’s 4Mat System: DL= Dynamic Learner (What if?); CSL= Common Sense Learner (How does this work?); AL=Analytic Learner (What?) IL=Imaginative Learners (Why?)
think can turn around and be such socialites, and socialites and organizers can get caught up in what people think of them. It is this opposite side where curiosity is most pronounced, and according to what I have seen, it is this profound sense of curiosity which moves us into creative thinking (Cherry, 2003). How, you may ask, can this be applied in an educational setting?

Educational pedagogues have been interested in the left and right hemispheres of the brain for some time. Brain research has given us clues as to dominance in personality types, learning styles, and general outlook on life. The left hemisphere is generally associated with cognitive, linear and analytical thinking, while the right hemisphere is more holistic, big-picture oriented. To say that teaching all students in all settings is complicated is an understatement at best. John Dewey, a UVM graduate of 1879, and native of Burlington, Vt., changed the face of education with his writings. His focus was on the child and the child’s strengths, not solely on the curriculum. The main source of education, according to Dewey, was the innate curiosity of the individual. Since his writings at the turn of the 20th century, educators have never stopped studying his theories. Practice, however, is hard to find. There are indeed some magnet schools, charter schools and private research schools which center on the child’s inquiry, but public education has, as a whole, not fully embraced this concept. I would like to bring back into practice this notion that if we tap into a child’s curiosity, we also tap into his innate area of creativity.

My proposal initiating this “new” style of learning presupposes that the faculty is as diverse as its students. In any given educational setting, there are adults who fit into all of the categories on my wheel. Most of them have a hobby or pastime pleasure which they could share with their students. The resources are already there. The problem is threefold: 1) all students need basic skills for a well rounded education; 2) students need an extra skill set in their area of natural talent; and 3) students need to have room to be creative in their area of curiosity.

What would happen if students were grouped homogeneously (grouped by similar interests) by domain for the subject where they had natural strengths and heterogeneously (mixed groupings) for other subjects? At another time in their schedule, the students could have “flow” (Csikszentmihalyi, 1990) time to create. This means that a larger block of time would be set aside in the day without interruptions. They would be matched with teachers who could mentor or facilitate their curiosity in an area opposite their natural skill. For instance, the student who was gifted in mathematical thinking would be grouped with other analytical learners for science and math, and center their learning around the question “what...?”. According to Bernice McCarthy (1987), the analytical learner prefers the traditional classroom and thrives in an environment of ideas and concepts. For Language, History, Art and PE, they would be grouped heterogeneously. In a time of “Flow” these student may be with the music teacher finding projects to work on which stimulate their curiosity. They would have time to ask “what...” and stimulate creative right brain activity.

Another student, gifted in language may end up studying several languages, and analyze Latin roots of the English language. This student would be grouped with like-minded learners during this study, but with all learners for other subjects except art. His “flow” time would be with the art teacher who might encourage curiosity in design, or other analytical “what ...” questions. Let’s imagine the musical learners getting a full load of music study during their dynamic learning time (these folks tend to ask “what if...?”) and flow time with math or science teachers. They might research medical science or aeronautical engineering, or create some new idea with amazing merit. Spatial learners would get all they could from the technical aspects of art and ask their “what if...?” questions in creative writing. Imagine teaching physical education to a classroom of students who were gifted in coordination and movement. They would want to try all kinds of activities and techniques in movement. These students...
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Integrating the Arts

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would be imaginative learners who ask “why...”, and carry this imagination to areas of natural science during “flow” time. Public schools do not generally teach psychology, but health educators would certainly love to have a class full of people gifted in how people interrelate, and could work with the students who have great interpersonal skills to come up with social programs for those who need peer counseling. The combinations are creative in themselves.

Some schools could initiate this program within a house of several grades, and some might find it works best with two teachers sharing the same students. Either way, the starting point is getting to know the students’ (and teachers’) strengths and learning styles. McCarthy (1987) outlines learning styles in her book, The 4MAT System: Teaching to Learning Styles with Right/Left Mode Techniques. She describes the Dynamic Learner whose favorite question is “What if...?”, the Common Sense Learner who asks, “How does this work?”, the Analytical Learner whose favorite question is “What?”, and the Imaginative Learner who loves to ask “Why?”. She also sets up a pedagogical system of teaching a subject by using right and left brain enticers or techniques. This is a system that could be used with any grade level and any subject matter. I believe it is a step in the right direction, but also sense that using my wheel can offer more in education to enhance creative thinking on all levels.

As for the schedule and teachers, most schools have the resources already available with the variety of teachers in a district. I’ve found that teachers are more and more interested in the individual learning styles of their students, social benefits of the learning community, and cooperative learning that goes on in school. How about compensation? We know that a student who does well in one area of their life will grow in confidence in other areas as well. Creativity is an avenue toward compensation.

Are there other benefits? I believe creativity leads to enjoyment which leads to confidence and better testing. This is an opposite strategy to what is often employed today: poor testing leading to remedial teaching leading to teaching to the test, finally leading to marginal improvement in test scores. (See chart above.)

Many groups and organizations have been studying the impact of creativity in education and are coming to similar conclusions. One such group is the National Advisory Group for Creative and Cultural Education (NACCCE). Their 1999 report supports the argument that increased creativity is an important part of the future of education. Other resources may be found on the National curriculum in Action webpage: <www.ncaction.org.uk> out of London.

At the very least, teachers using my wheel are given another tool in their tool belt. May we all be actively searching for ways to help our students become creative thinkers, both for their sake and for the sake of a world which eagerly awaits creative thought.

RESOURCES


Susan Cherry lives in St. Johnsbury, Vt., and has been teaching general and choral music as well as theater in the St. Johnsbury School District for over 25 years. She is on sabbatical this year to continue her research in new techniques of integrating the arts into all subject areas.
Don’t Conduct It… Play It

THE GUEST CONDUCTOR WITH MUSIC TEACHER AS ACCOMPANIST

by Adam Thompson

If you are an elementary music teacher and you are either having trouble finding an accompanist or having trouble with your current accompanist with tempos or even just showing up, I have some advice for you: Don’t conduct it, play it.

When I first stared teaching I had the most awesome accompanist. She could play anything, she always watched me, she could adjust her tempos if need be and she loved to laugh. I was in heaven! But that was years ago, and I have not found anyone like her since. As we all know, it can be very difficult to find the perfect accompanist or, for that matter, any accompanist at all. So I tried a different approach.

A few years ago I was teaching at an international school in China. I had put together a choir and was both conducting from the piano and playing the accompaniment at the same time (like many of us do or have done).

After a few weeks, the choir had gotten so big that I could not manage the whole group by myself. So I asked my wife, who was also a teacher at the school and very musical, to be the conductor and keep those kids in line. At first she said no but after coming to a rehearsal she realized that I really did need someone and stepped forward. I showed her a few basic things about conducting, but her main job was to be a focal point for the students and sing along with them so they would get the right words. It worked great for the two years we were in China.

Then when we moved back to the states, I got a job at Vinland Elementary School in Poulsbo, Washington. There had not been a choir there for a few years so I decided to start one. But first, I went on the lookout for a conductor. It didn’t take long.

One of the second grade teachers, Sue Weaver, was in charge of the Veterans’ Day Assembly. She had chosen two songs to do as a whole school sing-a-long and asked me first my opinion of the songs she chose and then if I would teach them to the students during regular music time and also conduct them at the assembly.

I liked the songs she chose and agreed to conduct them. One song was with piano accompaniment, and one was with a CD. Sensing that Sue had some musical background, I asked her if she would conduct the song I was to play on the piano. She was surprised at my request but also excited to try something new. She sings in her church choir and has been involved in music all her life.

The Veterans’ Day Assembly was a total success and, after it was over, I asked her if she would like to be the conductor of the newly formed Vinland Children’s Choir for students in grades three and four. Again, she was surprised but happily accepted this new position.

We began rehearsals in November—one day a week before school for six weeks. I taught all third and fourth graders the music during regular music time, and those kids who were really keen on singing made the effort to come once a week to choir before school.

By mid-December we were ready for the Winter Show. Right before the performance, Sue realized that she was about to do something she had never done before, and all her peers would be watching (at little stage fright is always good to keep us on our toes). Although she was nervous, she did a fantastic job. The concert was a great success, and now we are a team. We even got a write up in the local paper.

Because there is not time in my schedule for choir, and I am also the band teacher for sixth grade beginning band as well as the only music teacher for 650 students, my days are stuffed full. However, I truly believe that all elementary school students need to have a choral experience beyond the classroom. With Sue’s help, it is possible. Without her help, it would be very difficult to do all by myself. And what’s best is that she can adapt to all my last second changes; changing the form of a song or a pronunciation or whatever. (I am a jazz musician so I am always improvising and changing things.)

I also like being at the keyboard and being able to control the tempo, volume and other aspects of the accompaniment to best support my young singers. Even though we have very limited rehearsal time we make it happen, and the students at Vinland Elementary School have a Children’s Choir in the fall and a Performance Choir for grades five and six in the spring—thanks to the help of a very kind and talented classroom teacher.

So go out there and see who you can find. It may be a teacher, a support staff or a community member. Rather than looking for an accompanist, look for someone with choral experience, give them some basic training and give it a go! Two heads are better than one and, if for some reason it doesn’t work out, at least you still have the piano part covered.

Adam Thompson teaches at Vinland Elementary School in Poulsbo. He has taught nationally in California, Oregon and Washington states and in international schools in Tanzania, Malaysia and China. He received his masters in music education from the University of Washington and his undergraduate degree from Humboldt State University.

“I would teach children music, physics, and philosophy; but most importantly music, for in the patterns of music and all arts are the keys to learning.”

- Plato

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March 2008
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Around the State

Solo Piano Recital

Cynthia Huard will perform a solo piano recital on April 12 at 8:00 p.m. at the Mahany Center for the Arts at Middlebury College, where she is an affiliate artist. The recital, which is free and open to the public, will feature, among other works, the Symphonic Etudes of Robert Schumann and Gargoyles by Lowell Lieberman.

Ellis Music Co. Offers Scholarships

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 elsewhere in this publication for anyone who did not receive one. The form may be reproduced as necessary.

The Richard W. Ellis Scholarship, named for the founder of Ellis Music Company, has been presented annually since 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 website <www.vmea.org>.

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>.

Register Now for Professional Development Opportunities in Technology

Tuesday, June 24

Note the date change due to snow days at HHS.

Day-long Music and Technology In-Service for music educators and technology support personnel. 9:00 a.m. to 3:00 p.m. at Hartford High School in White River Junction. Visit the website for complete presenter bios, schedule and registration: <www.vtmidi.org/workshops.htm>.

Tuesday, July 22 through Friday, July 25

Music and Multimedia Summer Institute sponsored by Vermont MIDI Project on the campus of Castleton State College. New courses in Audio Recording and Music Composition, or work on an independent project related to music, multimedia, or music technology. Additional special topic sessions on strategies for the classroom, Garage Band, podcasting, or music and movies. Professional development credit or 3 graduate credits through Castleton State College. Visit the website at <www.vtmidi.org/workshops.htm> or contact Sandi MacLeod, <sandi@vtmidi.org>, 802-879-0065.

VMEA Announces Nominees for 2007 Music Educator of the Year

As explained during the fall conference, VMEA’s hall of fame process was delayed for logistical reasons; however, awards will still be presented.

Several individuals were nominated for Music Educator of the Year. The nominees are presented below (in alphabetical order):

• Anne Hamilton, North Country Union High School
• Gary Moreau, A.D. Lawton School
• Brooke Ostrander, Missisquoi Valley Union High School
• Stephen Rice, Brattleboro Union High School
• Alan Rowe, St. Johnsbury Academy
• Constance Wilcox, Ludlow Elementary & Black River High School

Congratulations to all the nominees. Additionally, nominations were received for Outstanding New Music Educator and for Special Recognition.

The VMEA Executive Board voted on these honorees at its January meeting. Recipients of all the 2007 awards will be announced in the next issue of this publication.

Do you have someone in mind to nominate for VMEA recognition? A nomination form for the 2008 Hall of Fame appears elsewhere in this journal. Please note that nominees for Music Educator of the Year and for Outstanding New Music Educator must be members of VMEA/MENC.

“Music creates order out of chaos: for rhythm imposes unanimity upon the divergent, melody imposes continuity upon the disjointed, and harmony imposes compatibility upon the incongruous.”

- Yehudi Menuhin
51st MENC Eastern Division In-Service Conference
Managed by the Rhode Island Music Educators Association
March 12-15, 2009
Providence, Rhode Island

Call for Session Proposals and Performing Groups

MENC members are invited to submit session proposals or apply to bring your performing group to the 51st MENC Eastern Division Biennial In-Service Conference managed by Rhode Island Music Educators to be held in Providence, Rhode Island on March 12-15, 2009.

Application deadlines:
Performing Groups: May 15, 2008  Session Proposals: June 1, 2008

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Whatever Were They Thinking?

by David Killam

I had a very difficult time choosing a title for this thesis. I considered “Jaw Droppers” but that was too much like the irreverent and irrelevant jaw breakers. Or maybe “Enemies I Have Made.” How’s that for a provocative title? Or maybe “Brain Jostlers.” Yet the incidents I intend to recount from both school and church experiences in general show minimal evidence of brain activity on the part of one individual or another. And catching someone in the act of making themselves look foolish, whether you like it or not, tends to make you the enemy.

In schools and in churches, for some reason or other, things don’t always go just as one might desire.

In my first job as a school band director, I really looked forward to the appearances of the band in its first parade. Firemen were so appreciative that they pulled their fire engines right up immediately behind the band and everyone all the way the band went drowned us out. But, as I recall, we did receive a hefty check to compensate us for the music no one was allowed to hear. Seemingly it didn’t occur to anyone that a more appropriate time for sirens was between numbers when the band wasn’t playing.

Or take for instance the Memorial Day where my musicians were called upon to play. A Boy Scout leader – just as I started to conduct the band – decided to march his troop between me and the group I was directing. Appalling. Now, I know some suppose there’s little more to conducting than hollering “all aboard.” Actually, the person who thinks that should maybe put his finger in the electric socket and learn a bit more about the art of conducting. Seriously, one necessary component is that performers be able to see their director, and a disheveled horde of out-of-step scouts deciding to march directly between band director and musicians does nothing to promote needed visual contact. I endeavored to address the issue by stepping forward immediately in front of the oncoming onslaught, but their leader signaled me to move out of the way. I didn’t. So half the troop went in front of me and the other half behind. Their leader was plainly disgruntled with me. And oh, did I mention that the piece we were playing was “The Star Spangled Banner,” for which I thought protocol demanded all stand at attention. Not these scouts. They were apparently being taught a different brand of patriotism.

I was called in to the superintendent’s office the next school day to be reprimanded for being rude to the scouts. I explained exactly what had happened and why I stepped in front of the oncoming marchers. He sat and mulled it over a moment or two, then looked up and came out with, “I apologize for my town. Let me assure you I’ll do all I can to see that nothing like that ever happens again.” And it didn’t.

That was one of the very few I won.

I wasn’t as fortunate when a school board member from a neighboring town entered my junior high classroom.

“I understand you fix instruments,” he said, brandishing his trumpet. “Could you take a look at this?”

“Not right now... I’m in the middle of teaching a class,” I responded. My students, of course, were all ears. Seventh and eighth graders tend to enjoy distractions more than do their teachers.

“Oh but this won’t take a minute,” the guy proclaimed. If he didn’t know what was wrong with the trumpet and couldn’t fix it himself, how could he possibly know it wouldn’t take a minute? As a matter of fact, generally when someone claims something won’t take a minute it’s because it’ll take far longer.

But as a school board member he of course knew that all those idle junior high students would sit politely, attentive and well behaved while their teacher took whatever time it did take. I didn’t see it that way. “I’ll be glad to take a look at it at some other time,” I rejoindered.

He got huffy. “This is what you’re being paid to do.” He had a right to so declare, as he was a school board member – even if not in my town. “Sorry,” I said. “Not now.”

“You’ll be hearing about this,” he thundered as he left. He lived in the town in which our superintendent also lived, and yes, I did hear about it later.

On a similar bent was the young lady who with a friend entered my classroom to tell me what music I was to play for her upcoming wedding. I met her request in a manner similar to my response to the bigwig with the broken trumpet. The girl was furious.

“We have to do this right now. The wedding is next week.”

Again, my response, “I’m in the middle of teaching a class. I’ll be glad to speak with you later.”

These girls stomped out in a fit of rage, and I never did hear from them again.

Not quite so much fun the time the school secretary called me out of class for an emergency phone call. Reports of undefined emergencies do tend to make your heart skip a beat and up the pace a bit.

“Hello.”

“Hello, is this Mr. Killiam.”

“Yes,” my heart still pumping.

“Well good day to you, sir. I understand you’re in education. I represent the Encyclopedia Brittanica, and right now if you move quickly we can offer you a very special discount.”

“I thought this was an emergency,” my trepidation slowly turning to anger.

“Oh no, not really. I just find that a quicker way to get through to people on my list.”

“And just how many encyclopedias have you sold?”

“Well I’m working on it, but none yet.”

“I think I can understand why. Good day, sir.”

I asked the office staff not to call me in for any more encyclopedia salesmen emergencies. They thought it was funny.

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Whatever Were They Thinking?

Continued from Page 23

I didn't and still don't. Nor perhaps should taxpayers who were footing the bill for my time.

Then there was the woman who barged into my third grade class demanding a copy of "Anchors Aweigh" that she had to have immediately for a funeral she was to play for a navy veteran that very morning. I couldn't have accommodated this request anyway. My library is not that portable; I don't carry it with me.

Nor could I accommodate another parent who insisted I visit her house and tune her piano that night. Demands made upon school music personnel aren't always entirely reasonable. But sometimes they're funny.

A gentleman poked his head in the door one day to make me a very special offer. Now first I should perhaps explain this building, formerly a dormitory for the parochial school, was part of a larger complex but could possibly be mistaken for a private dwelling, which was the assumption this man was making even after seeing me teaching a class there. He wanted to give me a special deal on cleaning my chimney. It didn't seem to matter to him that our heat was at the time piped in from another source and this building had no chimney. But he wanted to clean it anyway. He'd give me a special price. Getting rid of him didn't take long. I just advised him to step outside and assess the size of the chimney before he offered me such a good deal. I saw no more of him.

Another gentleman sure insulted a class of eighth graders when he wandered in and asked if this was the kindergarten. Eighth graders don't take kindly to such suggestions, even though they sometimes act a mite immature. But they're capable of severely resenting this sort of mischaracterization by others. You could just feel the seething resentment in the room. I directed the guy to the kindergarten, which was in the basement.

Still another gentleman – a bit more perceptive but just as lost – didn't even give me a chance to speak. He entered, took a good look and realizing he was obviously in the wrong place made a mad dash for one of the doors up back. But moments later he emerged very red-faced. The room into which he had dashed so frantically was the restroom. I gave him the directions he needed and he seemed greatly relieved.

Then there was the time I was named New Hampshire Teacher of the Year. A reporter came to the school to interview me. Our principal, Mrs. MacLean, gave him directions as to where he'd find me. I did see the guy glance in the door but he didn't come in. He went back to Mrs. MacLean, who asked him, "Well, did you find Mr. Killam?"

"No," he answered, "there's just some guy over there teaching.

I've many a time wondered just what he expected me to look like or be doing. Apparently a teacher of the year is expected somehow to look different. Obviously I didn't fit his image. And there was absolutely nothing written across my forehead.

Then there are commencement activities. Graduations and attendant ceremonies bring out folks who seldom attend any other events, so I don't suppose we can begrudge them a little less know-how on appropriate public decorum.

I was playing the traditional "Pomp and Circumstance" for the seniors to march in to a baccalaureate service when I felt a sharp thump on my head. The economy-sized large lady towering above me had lost the grip on the camera slung around her neck and my head ended the camera's fall before the strap did. It was not one of today's mini cameras, and it landed with far more than a gentle tap... but I managed to continue playing.

Then the lady bent over to whisper in my ear. I expected an apology. But no.

"Could you move over on the bench a little?" she asked. "It won't be for long – just 'til my daughter marches by."

I'm met with almost as much courtesy when I play in churches. Almost as much, but not quite.

My mother was a church organist. Because of the position of the organ console (a bit removed from easy congregation access) she wasn't badgered by church members so much as by choir member, who wouldn't cease talking while she was playing. The louder my mother would play, the louder choir members would talk. That is until the day my mother pushed the volume right to the peak then stopped abruptly, whereupon one choir member – not anticipating the sudden dead silence – made a very personal comment not intended for the general congregation. Nevertheless that's where it landed.

I tend to be less brave. I would feel badly about embarrassing someone that
Whatever Were They Thinking?

Continued from Page 24

way, yet wish they'd be more considerate to me.

I've never observed anyone walk up to a singer who was performing, tap them on the shoulder and try to start a conversation with them. After all, anyone can see they're occupied. They're actually doing something.

Not so the pianist. He's just sitting there. Maybe his fingers are moving, but he's just sitting there. So go ahead. Jostle him, talk to him, slap him on the back and if he doesn't respond it's certainly not because he's got his mind on his playing or anything like that. He's just being rude to you. So put your hands right on his shoulders, make him talk to you. Even though the law calls this “unprivileged contact” and clearly classifies it as illegal, it's still the appropriate way of dealing with a pianist who's ignoring you while he's performing the difficult last movement of a Beethoven sonata. And all you wanted to do was to tell him how much you're enjoying the music with which you're unwittingly interfering.

There was a day when the church treasurer came up after I'd started to play, touched my shoulder and pointed to the paycheck she'd just placed on the lower piano keys. Of course you know pianists never use those anyway so of course that's the proper spot to place a paycheck.

Some reader is about to expostulate, “Just what are these people thinking?” Well, that's one question I can answer.

“Nothing! Absolutely nothing. They're not thinking at all. Thinking somehow doesn't even enter the picture.”

Organists are luckier than pianists. Usually their consoles are tucked out of the way, nowhere near as accessible to the general congregation. I know some pianists who won't play in churches for aforementioned and other similar reasons. I'm not quite there yet, but I'm sure getting closer.

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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- Albert Schweitzer

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University of Connecticut
Popular Music in Music Education

by Patricia Riley

I have noticed recently an emerging theme in music education, concern about the relevancy of school music in the lives of our students. A related theme is the blending of formal music learning with the informal music learning often associated with popular music. These themes were highlighted for me as I attended sessions at the Research in Music Education (RIME) Fifth International Conference in Exeter, England, this past April, and also the Mountain Lake Colloquium for Teachers of General Music Methods in Virginia this past May. Keynote speakers Lucy Green, reader of music education at London University (UK), at the RIME Conference; Bennett Reimer, music education philosopher and Professor Emeritus at Northwestern University, at the Mountain Lake Colloquium; and Estelle Jorgensen, music education philosopher and professor of Music Education at Indiana University, at both conferences all referred to these themes in their talks. Numerous other sessions at these conferences also addressed these themes in some form, and interest among music educators in attendance appeared high. Bridging the Gap: Popular Music and Music Education is a MENC publication based on the 2002 Northwestern University Music Education Leadership Seminar entitled “Popular Music and Music Education: Forging a Credible Policy.” According to Reimer in the book’s preface, the topic of the 2002 seminar and of this book is of particular importance to the relevance of the music education profession in the United States and around the world.

One reason for an uncomfortably high degree of artificiality in school music programs across the globe has been a pervasive attitude by music educators that only the classical (and to some extent folk) musics of their culture are worthy of study in school settings. This posture ignores, even denigrates, the music most enjoyed and treasured by the great majority of people in practically every culture, particularly by people of school age. For a variety of reasons, popular musics are held in low esteem by many, if not most, music educators. Therefore, they tend to be represented inauthentically in their programs. That is, they are often altered to conform to styles of music deemed “acceptable,” or they are used to demonstrate their inferiority to the approved styles or as tokens to demonstrate that the teacher is “with it;” or they are simply ignored under the pretense that students already know as much about “their” music as there is to know. (Rodriguez, 2004, p. viii)

In contrast, many articles regarding the inclusion of popular music in our school music programs have been published recently in the MENC periodicals General Music Today, Music Educators Journal, and Teaching Music. These articles include Boespflug (1999), Cooper (1991), Cutietta (1991), Cutietta & Brennan (1991), deVries (2004), Fallis (1996), Ginocchio (2001), Grier (1991), Kertz-Welzel (2005), Kuzmich (1991), Love (1991), Mills (2000), Pembrook (1991), Ponick (2000), Woody (2007). The sizable number of these articles appears to indicate interest in this area, and since the relevancy of our programs appears to be an increasing concern among music educators, I have decided to review research regarding the effects of including popular music in music classes as the topic of this edition’s Research Resource.

Although quite a bit of research has been conducted in the area of popular music in relation to musical preferences among students, little research has been conducted regarding the effects of including popular music in music classes. The two studies that I was able to locate are Bledsoe (1984) and Grashel (1979). Similarly, Marsh (1999) researches popular music in children’s play situations.

Isbell (2007), in an article in the most recent issue of Update: Applications of Research in Music Education, provides a synthesis of literature focusing on educators’ inclusion of popular music in music classrooms, opinions in this area, strategies for implementation, and exemplary uses. He begins with the premise that popular music is the “preferred style of music of school-age children” (p. 53), and cites supporting research. According to Isbell “curricular policies that do not include alternatives to the traditional repertoire may alienate many students,” and popular music can provide students “opportunities to engage a broad diversity of musical skills, concepts, and techniques that are not suited to the traditional curriculum” (p. 56). He states that “many practitioners have adopted pedagogical strategies in an attempt to retain students and bridge the gap between the music inside and that outside the school classroom” (p. 57), and writes that popular music can best be presented to students in one of two ways, as a separate stand-alone class, or as an augmentation to already existing music classes. Isbell cites the 2002 online MENC publication, “The Guide to Teaching with Popular Music,” as a resource containing lesson plans designed to help music educators implement the National Standards using popular music.

Grashel (1979) studied the effects of using popular music as introductory material in conjunction with traditional performance pieces on student learning of form concepts. Subjects were 184 seventh- and eighth-grade students enrolled in four middle school band classes. One class served as the control group, with the remaining three serving as experimental groups. The treatment period was two weeks, with each experimental group participating in six treatment units. The three treatments were in-class instruction, out-of-class programmed instruction, and a combination of the two. A pretest-posttest design was used, with the measure being a researcher-constructed form test. Grashel found that all of the experimental treatments were effective ways to teach form, that the combination treatment was the most effective, and that students were able to apply learned concepts to unfamiliar band pieces. He concluded that using popular music as introductory material in conjunction with traditional performance pieces is an effective way to teach concepts of form.

Bledsoe (1984) examined the effects of using popular music in additional to serious music on student learning of musical concepts, including rhythm,
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Popular Music

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melody, timbre, dynamics, texture, and style. Participants were 58 randomly selected students enrolled in a 7th-grade general music class that met for 12 class sessions during a 20-week treatment period. There were 30 students in the experimental group, who listened to popular music and serious music examples; and 28 students in the control group, who listened only to serious music examples. The examples were used to demonstrate the musical concepts. In this study, popular music is defined as “music well liked by many people” (p. 381), and serious music as “that type of music illustrated by the listings in the ‘Composer Section’ and ‘Classical Collections’ in the Schwann Long Playing Record Catalog” (p. 381). Popular music “is illustrated by selections listed in ‘Musical Shows, Operettas, Films, TV shows,’ ‘Folk Music USA,’ ‘Popular,’ and ‘Jazz’ sections of the Schwann Catalog” (p. 381). A pretest-posttest design was used, with student learning of the musical concepts measured by a researcher-designed Perceptive Listening Skills Test. There was not a significant difference between the pre-test scores of the two groups. Bledsoe found that students who listened to both the popular and serious music examples scored significantly higher on the posttest than did students who listened only to the serious music examples, indicating that perceptive listening skills were enhanced by the inclusion of popular music.

Marsh (1999) investigated the role of popular music in children’s musical play, particularly on the playground. She writes that children hear popular music regularly in their home environments, and that their known and preferred musical repertoires often include both current and older popular styles. She contends in this research that the “intrusion of popular music into the environment of children results in enrichment rather than destruction of children’s performative traditions” (p. 2), and “considers ways in which children’s learning of both playground singing games and popular music might be incorporated into classroom teaching procedures, rather than being at odds with them” (p. 3). Marsh notes that children’s playground singing games are predominately transmitted orally, that popular music becomes a “means by which children control their own repertoire and performance practices in the more private spaces occupied by play” (p. 4), and that “similarities between some of the structural props of children’s playground singing games and popular music forms appear to assist the crossover between these genres” (p. 7). She concludes that popular music plays a major role in children’s musical environments and children creatively use this material in their everyday music making.

In conclusion, the limited research conducted to date indicates positive effects resulting from the inclusion of popular music in music classes (and on the playground). This supports items in the declarations from two of the main music education symposia of our era, the Tanglewood Symposium (1967), and Vision 2020: The Housewright Symposium on the Future of Music Education (1999). Both symposia culminated in declarations asserting ideas that had been agreed upon by attendees. Item #2 of the Tanglewood Declaration states:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures. (Choate, 1968, p. 139)

And, Item #4 from the Housewright Declaration (2000) states:

All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction.

REFERENCES


Woody, R. H. (2007). Popular music in school: Remixing the issues - for it to be authentic we must teach popular music in a way that is true to the processes of vernacular music making. Music Educators Journal, 93(4), 32-37.

Dr. Patricia Riley serves on the music faculty at the University of Vermont and is VMEA Research Chair. “Research Resource” is a recurring column. Send suggestions for future topics via e-mail to Patricia.Riley@uvm.edu.
Executive Board Minutes from October 2, 2007
by Cindy Hall

VMEA EXECUTIVE BOARD MEETING
OCTOBER 2, 2007
SPAULDING HIGH SCHOOL

Present: Matt Tatro, Steffen Parker, Denis Lambert, Betzi Irwin, Gary Moreau, Allyson Ledoux, Paul Rondinone, Glory Douglass, Connie Wilcox, Cindy Hall, Anne Hamilton, Beth Winter, Patti Riley, Chris Rivers

Meeting called to order at 5:08

WELCOME

Gary added time limits to the agenda at the request of several Board members.

Welcomed Beth Winter and Connie Wilcox - Districts 5 and 6 respectively.

NATIONAL GUARD BAND PRESENTATION

The VT 40th Army Band wants to be more involved and supportive, but with the understanding that they are a reserve band, not a full time band. There will be schedule conflicts from time to time.

Instruments, folders, stuffing folders, sound support, adjudicating are all possible ways they could help.

E-mail Rob Bridges with what you’re looking for, dates, etc. They are also looking for suggestions for what we need and how they could help.

Matt offered that in District VI, they often need adjudicators or help with crowd control at festivals or auditions. The Guard Band could alleviate these issues.

Send requests early.

RESIGNATIONS

Tom Heinzelman left the state in August for a job in NY. He has resigned his VMEA position.

Gary read Glory Douglass’ resignation letter. She will stay on Board as chorale chair until the position can be filled.

Gary thanked Glory for her many years of service on Board in many capacities.

Betzi Irwin announced that she is thinking of stepping down for now but would like to come back at some point.

LEADERSHIP ISSUES

Steffen checked Constitution and Bylaws.

In absence of the president, the president-elect becomes the person who runs things. We still need to come up with a president-elect candidate. None came forward last Spring. Many e-mails were sent out and many people were asked directly.

Matt asked whether we could get a current president AND president-elect via elections. What is the history of the 3-tiered system?

Gary responded that the 3-tier system is fairly standard nationwide.

We can’t bring someone in as president who hasn’t served in some capacity and expect them to know what’s going on.

In interest of group, would be good to at least have presidents elect to vote on.

Past practice - several years ago president-elect moved into president’s spot.

Steffen - 1. Can work towards electing a pres-elect and going with Gary until then (May) 2009
   2. Could elect president elect earlier
   3. Appoint someone as president elect - they would get a longer stretch

Bear is willing to step back in as past president. Gary and Bear’s terms could be extended two more years.

Motion for Gary to move back to (interim)

President, Bear to Past President, and have President-Elect elected in 08 for the 2009 year. Gary then moves to Past President: We would have no president in the center years: Steffen Parker

Second: Matt Tatro

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President, Bear to Past President, and have President-Elect elected in 08 for the 2009 year. Gary then moves to Past President: We would have no president in the center years: Steffen Parker

Second: Matt Tatro

Motion passed with 1 nay and one abstention.

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VMEA Minutes

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Matt stressed that the sooner we can get back to three presidents, the better. It gives the Board more stability.

We need choral chair and instrumental chair replacements.

REPORTS

Secretary’s Report

Motion to approve May minutes as printed: Steffen Parker. Second: Matt Tatro. Motion passed.

Motion to accept June minutes as printed: Steffen Parker. Second: Matt Tatro. Motion passed.

Steffen thanked Cindy for her work.

Cindy passed out the latest roster for updates and corrections

Treasurer’s Report

Paul gave a detailed report.

Current total balance: $14,939.96

Journal portion of that total: $8,908.72

Current available VMEA balance: $6,031.24

Steffen questioned the Sovernet charge. He will look into it.

Motion to approve treasurer’s report as printed: Steffen Parker. Second: Matt Tatro. Motion passed.

Librarian’s Report

Paul read a letter from Frank Whitcomb. A dozen schools and a handful of private individuals borrowed music. Frank does all the folder marking, stuffing, etc for All State.

Editor’s Report

The journal currently has a $8,908.72 profit. Paul feels that’s astounding.

Motion to reduce the state manager’s honorarium from $100/month to $50/month: Steffen Parker. Second: Paul Rondinone.

Motion denied, 1 yay, 13 nays

Chris asked for clarification that Steffen currently receives no compensation for his responsibilities as All State Festival Director. He does not.

District Reports

District I

Betzi reported that Anna Roy was elected as president and Gisele McRae as vice president.

They tried a mixed age group festival but voted to go back to the old way with a MS festival and a HS festival.

District II

Anne reported that they are adding a jazz festival - MS band, HS Band, HS jazz chorus.

There will be a concert October 14 to honor Richard Croudis. A band will play a program of his original compositions.

District III

Plans are underway for the MS festival in February. They are adding a workshop for elementary teachers and inviting them to take a professional day and hope to build some connections from it.

HS choral festival is the second week in February. Instrumental festival is in November. Pam Perry will conduct the choral festival in February

District IV

Chris reported that District IV is off to good start with a successful annual meeting. All three festivals look good to go.

District V

Matt reported that the Annual meeting went well. Their two festivals are all lined up.

Beth Winter has been elected as the new president. Matt will move to past president.

District VI

Connie reported that District VI had their annual meeting. They have a mixed age festivals so kids can do band and chorus.

There will be a workshop on assessment at the Winter festival.

Gary reminded District Chairs to get concert dates to Steffen for the website.

Collegiate Report

Allyson read a report from Ron Sherwin.

Castleton is providing college credit for the conference. Paperwork will be the same as last year. E-mail Ron with questions.

Ron was invited to the CMENC kickoff. Pleased that UVM and Castleton sent more to their regional conference than CMENC sent to their local
VMEA Minutes

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conference. He liked a lot of what he saw at the conference.

Many VT college students will be attending the national conference.

Ron voiced support of Gary to continue as interim president. He feels Gary is doing great work and would like to see him continue.

Johnson State College has just put together a CMENC group run by Steve Light.

All State Report

Steffen reported that the website is up and running. The handbook is back online.

Applications go online in a couple weeks.

Three of the four conductors have been hired. Still need orchestra conductor. Peter Boonschaft - band. Bob Russell - chorus. Andy Jaffe - jazz.

Everything is going well.

The festival purchased higher level accounting software for the assistant director to use.

The All State meeting raised the fees a bit. The festival is still looking for donations for scholarships.

Pay fees to Paul and donations to scholarship fund to Steffen.

State Manager Report

Allyson reported that planning has been much easier this year.

Clinicians are all set, and there are a wide range of offerings.

There will be 28 exhibitors, including many new ones.

We get 40% of what is sold at GIA table.

Steffen will be setting up exhibits.

St. Johnsbury is a beautiful school. All rooms have been assigned. The many AV requests have all been met.

Allyson gave special thanks to Denis for great conference information in the Journal - especially the back.

The St. Johnsbury Chamber of Commerce has been very involved.

Allyson thanked Cindy for helping with the folder and bag stuffing. Yamaha donated 200 bags.

Needs: 1. Wed night - set up. 5:00 would be good. 2. Someone to sit in lobby and hand out bags to pre-registrants: Beth Winter will do it.

There will be a Meet and Greet breakfast. Introduce yourself and make people feel welcome. Make connections.

Allyson needs people to introduce some clinicians - many volunteered.

21 pre-registrations

District Chairs must help get people to conference.

President’s Report

The Eastern Division president called in August. No one from VT at was at the National meeting or at the planning meeting for the conference. We need to smooth some things out with that.

The All State fee letter hasn’t gone out. The All State fee will go into effect 2008/2009.

Gary needs help with setting up the Divisions. We are using population figures. The VT School Directory has all that info.

MENC is not willing to go on a once a year basis for renewal. They ARE willing to give someone on the Board access to daily membership database.

OLD BUSINESS

All State Policies

Reviewed All State policies - late fees, deadline consequences, etc.

Chris stressed the importance of making sure there is an email trail of communications.

Scholarship Fundraising

Denis asked if there had been any discussion on fundraising for scholarships. Gary asked Denis to head up a committee.

VAAE Posters

VAAE put together a poster last year. Each school should get a copy. Gary will get them out.

VAAE put out brochure: “Arts Matters.” Invitations to get to know arts organizations in the state. Those are coming out soon.

Allyson is the new VAAE representative from VMEA. A meeting is coming up.

All-Member Meeting

Allyson asked if we should have an All member meeting at the Conference. Previous meetings have gone on and on. We need to stick to schedule. Many non members are there too. Do we have it in a separate place?

Denis suggested having a survey of some sort instead. Include feedback on VMEA interest in running for an office, etc. Checklist. How can we improve? Gary will write up a survey.

Matt - the conference is also a good opportunity to talk about the election cycle. Maybe could take a few minutes for that during awards part of Conference.

Online Professional Development!

Got music education questions? Want some expert advice?

MENC offers this exciting free benefit to members throughout the school year. MENC members visiting the band, orchestra, chorus, mariachi, and general music networks can get expert advice in answer to their questions. Our mentors rotate on a monthly basis and respond to your questions every few days.

If you would like to be a mentor or make a recommendation regarding the mentoring website, please contact Anne Wagener at annew@menc.org.

Visit www.menc.org/mentors

Teacher of the Year

Gary handed out the list of nominees. We don’t know which are members.

Reviewed past discussions on TOY process.

Motion to continue the official process, but make the award at another opportunity later in the Spring after gathering the info we need: Steffen Parker. Second: Cindy Hall.

Motion passed with 8 yes, 7 no.

District chairs get back to the Board by December.

We should give out the award at some public venue in Spring.

If not a HS teacher, we would invite them to All State. All State would offer tickets, lunch, other supportive items.

Gary - the May/October turnover is awkward.

We would vote in January meeting.

At the conference, Gary will say something about it.

Paul felt that the recipient would be better served if award given at Conference.

Anne added that with the online fluency we have now, we shouldn’t still have these problems.

Steffen and Bear will proceed. Steffen will set up a private Wiki. That we can access.

Conference Registration

Board members going to conference, send in registration.

RCI Software rep asked for mailing addresses of membership to send out postcard. Board gave a no.

Meeting Dates

January 18 - 5:00 at South Burlington HS
March 18 at Spaulding
May 8 at Vergennes
August 18 at 11 am - location TBA
Motion to adjourn: Steffen Parker. Second: Chris Rivers.

Cindy Hall teaches music at Oxbow High School in Bradford, Vt.
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Donald Baldini, BM (Indiana) – Double Bass, Jazz Ensemble, Orchestra, Jazz History
James Chesebrough, DMA (University of Connecticut) – Concert Band, Music Education, Conducting, Low Brass, Fundamental Music Skills, Brass Methods
Joseph Darby, PhD (City University of New York) – Chairperson, Musico-logy, Special Topics
Maura Glennon, DM (Florida State) – Piano, Accompanying, Harpsi-chord, Chamber Ensemble, Piano Literature
Gladiys Johnsen, PhD (North Dakota) – Music Education, Women in Music
Carroll Lehman, DMA (Iowa) – Voice, Opera
José Lezcano, PhD (Florida State) – Guitar, Theory, Guitar Orchestra, Latin American Music
George Loring, MM (New England Conservatory) – Piano, Accompanying, Theory, Harpsichord, Piano Ensemble
Craig Sylvern, DMA (Ohio State) – Saxophone, Composition, Music Tech-nology, Saxophone Ensemble

Adjoint Faculty

Kathy Andrew, MM (Peabody) – Violin, Viola, String Ensemble
James Boccia, MALS (SUNY-Stony Brook) – Trumpet, Brass Ensemble
Diane Cushing, MM (Boston Conservatory) – Voice, Concert Choir, Voice Class, Music Education
Donna Deather, MEd (Keene State) – General Music
John Ferraro, MM (UMass Amherst) – Clarinet, Chamber Ensemble, Woodwind Methods
Jay Fleming, MA (University of Akron) – Bassoon, Woodwind Quintet
Julian Gerstein, PhD (University of California) – World Music
Elaine Broad Ginsberg, DMA (University of Cincinnati) – Theory, Chamber Singers, Fundamental Music Skills, Composition
Sussan Henkel, MM (Northwestern) – Oboe
Karen Horton, MM (Manhattan School) – Horn
Diane Krichman, MEd (Cambridge College) – String Methods
Marcia Lehninger, MM (University of Connecticut) – Theory, Listening to Music
Ted Mann, MA (University of New Hampshire) – Guitar, Guitar Methods, History of Rock & Roll, Avant Rock
Robin Matathias, MA (City University of New York) – Flute, Flute Ensemble
Victoria Moore, MM (UMass Amherst) – Listening to Music, Fundamental Music Skills
Scott Mullet (Berklee) – Improvisation, Jazz Combo
Timothy Rogers, MM (Bob Jones University) – Class Piano, Fundamental Music Skills, Film Music
Pamela Stevens, BA (Central Missouri State) – Voice
Christopher Swist, MM (University of Hartford) – Percussion, Percussion Ensemble, Composition
Kim Wallach, MEd (Antioch College) – General Music
R. Scott White, MEd (Keene State College) – Director of Music Education

Facilities

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

Auditions

Auditions for the 2008-09 academic year will be held on the following Fridays:

November 30, 2007
February 1, 2008
February 22, 2008
March 7, 2008
March 28, 2008

For an audition application or for more information call, e-mail, or write:
Barbara Hamel
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
www.keene.edu
academics.keene.edu/music

Degrees

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

Bachelor of Music
• Music Education
• Music Performance

Performance Groups


Scholarships

A total of $12,000 over the course of the four-year music degree program is awarded to three incoming freshmen. To be eligible, prospective students must audition by March 7, 2008. Other scholarships, grants, loans, and work opportunities are available, with the majority of students receiving some form of financial assistance.

Keene State College • 229 Main St. • Keene, NH 03435-2402 • 603-358-2177 • Fax 603-358-2973 • www.keene.edu • music@keene.edu
Instrumental Technique

Sustaining the Gems of Your Bands and Orchestras: The Double Reeds


by Joy and Herb Hamilton

These precious young musicians will certainly be a wonderful asset to your groups. They will supply unique tone color, musical richness and a lush character to all of your musical selections. In this article are some ideas and suggestions music directors may consider for selecting, cultivating and maintaining the best double reed players for their band and orchestral groups.

Tips for Directors

1. Communication: New double reed students need to be told what is involved with these instruments. They are different and difficult and fragile. Present the pros and cons of the instrument when speaking to a potential candidate.

Obviously, on the pro side the benefits of pursuing instruments that not just everybody and their brother can play—that have such a unique, and rich sounding timber characteristic to them—make the double reeds stand out in a crowd as a very special animal indeed. Students who pursue oboe or bassoon tend to get noticed and are probably considered to be valuable assets with a rare voice. Double reed players may also feel more in demand and set apart as special and important members of a musical minority.

Scholarships to most colleges and universities are generally more available to double reed players as many schools need them to fill empty chairs in their bands, orchestras and woodwind quintets. Often the student does not even have to major in music to get a scholarship.

On the con side, teachers must include the expenses that will be involved for a good working instrument: reeds, reed cases, music books and private lessons. It would be a shame for prospective students to get excited about a brand-new oboe or bassoon, only to find out that they are not able to continue to play the instrument due to expenses. Communicating with the parents of potential students is advisable so they are aware of what is involved in changing to a different instrument. Most parents are very supportive, but some may not be able to handle or provide for this new expense.

2. Choosing your new double reed players: Observe your band or orchestra members for a period of time before choosing students to tackle an oboe or bassoon. Not everyone is cut out to be a double reed player.

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The Double Reeds

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Usually students who play clarinet, sax or flute are good candidates to pick from since the fingerings are similar and the embouchures fall between these instruments and have notable similarities.

Double reed instruments require a very mature and disciplined individual who desires and can handle a great challenge. Choose students who are already strong leaders in their sections. Remember, when solos need to be played, you want a player who can handle the pressure.

Select candidates with a good concept of tone quality and pay close attention to detail when it comes to articulation, counting and technique. These attributes are a must to tackle the oboe and bassoon.

Above all good attributes, choose students who live, breathe and love playing music; have a great attitude; are eager to make a difference; and add to the group’s overall sound.

It doesn’t hurt to pick a student who can laugh at his or her mistakes while learning these special instruments!

Not everyone is cut out to play these beasts. For some it is a nightmare: too many things to learn, too complicated, or just too frustrating to tackle. This is especially true if the student has not learned the fundamentals of music and is an undisciplined music student.

3. Establish an oboe and bassoon section: As private oboe and bassoon teachers, one of the comments we have heard from our students is that their directors do not remember or acknowledge that they are now “the oboe section” and “the bassoon section.” They would like to be recognized as such and not be included with the flute, clarinet, sax or trombone sections when called upon to tune or practice a part of the music. They need their own special identity and recognition, too. After all, they have been asked to change instruments and are trying to contribute to the group as well as please you, the director. So the gesture to call for oboes or bassoons is just a nice little courtesy they will certainly appreciate and gloat over.

4. Understanding: Please understand that the newly chosen double reed students need lots of understanding from you. They are working hard and need your support and kind gestures. Laughter is great, and it will get both you and the fledglings through the rocky road of tackling these two instruments.

5. Encouragement and praise: For both new and more advanced double reed players, these items should be number one on your list. These students need all the encouragement and praise you can muster. Try not to make them feel inferior or single them out if they make mistakes. These players, by their own nature, tend to be very sensitive and self-critical. They don’t need to be reprimanded in front of their classmates. They are usually trying to do their best to contribute to the group and when given praise they will step up to the plate and perform beautifully.

6. Stress private lessons: This item is high on the priority list. Most directors are not double reed experts. New students on oboe and bassoon need to be shown right from the start what to do correctly so they will not learn bad habits. Make sure you can recommend experienced oboe and bassoon teachers who play the instrument well and make their own reeds.

7. Providing school instruments: Many schools possess an oboe or bassoon in their instrument inventory. Some are in great condition; some are in poor working condition. (I once had a new oboe student who was loaned an instrument, which was made up from three different oboes the director had in his instrument storage: top joint, lower joint and a bell. It was a real piece of work!)

If the newly chosen double reed player is provided one of these school instruments, please make sure it is in good condition before the student takes it home so he won’t be disappointed when he tries to blow his first breath through it. Don’t forget to provide a good reed and, in the case of the bassoon, a bocal, a crutch and a neck strap and/or a seat strap. It might be better to suggest that the student and parents consider renting or buying an instrument so they have a harmonious experience from the beginning. Oboes and bassoons for the most part do not improve with age like violins do. They deteriorate from misuse and improper care.

Eliminating Common Bad Habits

It pays to be watchful and remind the new double reed players of the following:

1. Use appropriate stand height at eye level, positioned so that the student can always see the conductor. Because the bassoon creates a vertical blind spot to the player, he will need to adjust his position to his own special needs. Every bassoon bocal has a little different twist to it and so requires individual attention to seating position and angle dynamics. The choice of using a neck strap and/or a chair strap further serves the player in finding a comfortable playing position. The crutch for the right hand situated between the thumb and forefinger can also play a vital role in providing physical balance, support and control of the instrument.

2. Prevent reed accidents by telling players to remove the reed from their instrument and place it in their mouth. This is the safest place to prevent a disaster. Too many times a young student has an unfortunate mishap by not protecting the reed. They are very delicate. The bassoon bocal or (crook) can be placed up in the bell or in the bocal receiver in the wing joint.

3. Insist on proper cleaning of their oboes and bassoons every time they play. The moisture must be removed from the instrument in order to reduce pad damage, bore crazing and cracking.

4. Insist on the student having more than one good reed at all times. If one gets chipped or broken, the student will always be able to function in class or concert if there is another good reed present.

5. Insist on correct posture. Sitting up straight while relaxing the shoulders and arms is imperative to produce the best results.

6. Instruct them to take the biggest breath possible. This technique should apply to all wind instruments in order to be able to make it through those long phrases. It is not funny when a double reed player faints because he has not bothered to simply breathe deeply enough.

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The Double Reeds

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7. Remind students not to pinch the reed. A loose, relaxed but controlled embouchure will produce a nice “round” tone and helps intonation too.

8. Insist on good pitch. Tune as often as possible to encourage this important goal. However, adjusting and getting in tune on a couple of notes does not ensure good intonation. Better yet, instill in your students the rule and habit of listening... really listening. As students grow to understand the musical benefits of actually listening all of the time, not only does intonation improve, but all the other aspects of music as well, like phrasing, articulation, dynamics, rhythm and interpretation. When taught to develop “big ears” and always listen, students will realize that the process of tuning never stops.

9. Encourage players to always do their best work. Even just saying “nice job, oboes and bassoons” is sometimes all it takes.

10. Rotate the sections on a regular basis. All double reed students need to be accomplished on first and second parts. This is mandatory to eliminate brewing problems. It will teach them to share and promote good feelings of a section working together. Remember, you have spent valuable time choosing qualified and competitive students to fill the oboe and bassoon sections. Each individual needs to shine, but there is no room for those “perfect” students to start on the headaches or say, “I don’t think so.” Many students find this difficult to sustain for a long period of time. If a student has had no wind playing experience, it can take months to build up the mouth muscles for playing oboe and bassoon.

Getting Started

As private teachers, we think there is nothing more exciting than teaching a new oboe or bassoon student. It is like having a brand new baby in your home. It is the ultimate adventure of a lifetime and after more than 40 years of playing and teaching for each of us, we have never stopped enjoying and learning from each new student.

The first time my band director said to try blowing the oboe reed, I put it in my mouth. It tickled when it vibrated. I took it out momentarily, laughed out loud and immediately went back for more. I was 12 then and haven’t put it down since.

If you are able to encourage the new double reed student to exhibit humor through this new adventure, you have jumped over the first hurdle. Each time you pick up the new instrument, it is filled with challenges. Unlike some of the other “more stable” instruments, the oboe and bassoon need lots of patience, tolerance and understanding. They have so many variables that can go wrong at any given moment—and not just one at a time. You may be dealing with reed problems combined with sticky keys, and fingers that are not covering the proper keys. The new student attempting either of these instruments will either bond and tolerate the headaches or say, “I don’t think so.”

As former band and orchestra directors, we were always looking for those “perfect” students to start on oboe or bassoon. Most of the time we succeeded and were pleased that most of those chosen thrived and continue to play today. What a treat!

Things You Need To Start

1. An oboe or bassoon in good condition.
2. Two (2) good reeds.
3. A student with a good pair of lungs and a great attitude.
4. A good private teacher who actually plays oboe or bassoon.

Stress The Following

1. Assemble the instrument: Careful assembly is necessary with both the oboe and bassoon. Keys can be bent, and screws become dislocated. Always assemble the instruments from bottom to top, leaving the reed as the last part to put on. When putting the instrument back in its case, start by taking the reed out first and putting it in a proper reed case. Then reverse the order by taking the top joint off first and properly swabbing it, and go on to the bottom. Respecting the new instrument is essential.
2. The reed: Show proper placement in the mouth with both lips tucked over the teeth. Be sure to use water to dip the reed in or place the reed in the mouth to moisten. It should be ready to make a “crow” or buzz.
3. Embouchure: Place the reed between both lips and roll the lips in. The reed is like a prima donna in the section. Give each student not to be shy or timid for what might come out the first few times. It can only improve with practice. Be patient. To some, blowing and breathing on an oboe or bassoon may seem different than on other wind instruments. But this is why private lessons can be so helpful and important from the very beginning. We have had to correct some really bad habits after a student has tried to learn on his own.
4. Posture: Establishing and maintaining good posture is vital for double reed players.
5. Breathing and blowing: These two factors are sometimes the most difficult to master at first. Encourage students to play out. Emphasize the importance of good breath support to build great tone quality and controlled intonation. Encourage the student not to be shy or timid for what might come out the first few times. It can only improve with practice. Be patient. To some, blowing and breathing on an oboe or bassoon may seem different than on other wind instruments. But this is why private lessons can be so helpful and important from the very beginning. We have had to correct some really bad habits after a student has tried to learn on his own.
6. Practice: Young students should start by practicing about 10 minutes at a time spaced out several times per day. Their mouth muscles and new hand positions go through much adjustment during this early time. They need the rest in-between practice.

Older and more advanced students should be practicing longer periods of time and zeroing in on difficult passages, technique books and learning to make their own reeds. Reed making is a discipline of its own and requires lots of practice time. It is a real challenge but very gratifying.

7. Discipline: Please encourage using the correct cross and/or chromatic

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Graduate Summer Sessions

For Music Educators

VILLANOVA UNIVERSITY
Villanova, Pennsylvania

In association with www.music.villanova.edu

Philadelphia, PA

July 20-25, 2008
Eastern String Educators Workshop

Dorothy Straub
Chris Bluemel
Jim Kjelland
Bob Genuaidi
Andy Dabczynski
Sally O'Reilly
Nancy Torrente

A workshop for those who teach strings

For additional information see our website at www.music.villanova.edu.

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**July 16 - 20**
Band Instrument Repair I - Chuck Hagler
Introduction to Playing the Drum Set - Marc Dicciani
Aspiring to Excel - Leadership Initiatives for the Music Educator - Kenneth Raessler
The Steel Drum Band in the School and Community - Marc Svaline, Jimmy Leyden
Basic Skills in Music Technology: Electronic Keyboards, MIDI Sequencing and Notation TI:ME 1A - Ken Peters
Music Technology using Finale TI:ME 2A - Tom Rudolph***
American and World Traditional Folk Music and Instrument Making - Dennis Waring

**June 23 - 27**
Band Instrument Repair I - Chuck Hagler
Handbells for the Non Guitarist - Michael Miles
Instrumental Conducting - Jerry Nowak
Choral Conducting Techniques - Larry Edwards
Handbells for Church and School Beginning Level - Phyllis Hentz
Handbells for Church and School Intermediate Level - Kevin McChesnic
Junior/Senior High School Musical: Organization, Production, and Direction - Steve McWilliams & Staff
Basic Skills in Music Technology: Instructional Software, Communications, and Digital Media TI:ME 1B - Floyd Richmond
Music Technology using Finale TI:ME 2A - Scott Watson**
Creating and Recording Accompaniments for your Program - Tom Rudolph***

**June 30 - July 11**
Orff Level 1 Certification - Michelle Fella Przybylowski & Beth Ann Hepburn

**July 7 - 11**
Band Instrument Repair II - Chuck Hagler
Percussion for the Non Percussionist - George Hattendorf
Arranging for the Small Band - Quincy Hilliard
Creative Choral Methods and Materials - Eileen Hower and Staff
Middle School General Music Strategies - Lois Fiftal
Unlocking Creativity with Technology - Scott Watson**

**July 14 - 18**
Creativity and Composing in the Elementary Music Classroom - Lois Fiftal
American Folk Instruments in the General Music Curriculum - Michael Miles
Starting a Mariachi Band in Your School - Marcia Neel & Staff
Junior Senior High School Band Literature - Quincy Hilliard & Willie Owens
Digital Audio Applications in the Music Curriculum TI:ME 2B - Tom Rudolph
Video Editing Applications in the Music Curriculum TI:ME 2B - Hank Wajda*
String Instrument Repair - Chris Bluemel

**July 21 - 25**
Jazz Harmony for Educators - Jimmy Amadick
Starting a Mariachi Band in Your School - Marcia Neel & Staff***
Starting and maintaining a Brass Band - Paul Droste
Rhythmic Development through Drumming and Dance - Anthony DeQuattro
Music Technology using Sibelius TI:ME 2A - Steve Estrella
Basic Skills in Music Technology: Instructional Software, Communications, and Digital Media TI:ME 1B - Hank Wajda*

**July 28 - Aug 1**
Advanced Sequencing TI:ME 2A - Ken Peters

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**For additional information** see our website at www.music.villanova.edu (select Summer Music Studies). Schedule tentative as of press time and is subject to change. Tuition: $600, $650 Strings, $700 for Technology Courses, and $840 for Orff Certification. Includes materials and 3 graduate credits, Orff Certification, 4 credits. George Pinchock, Summer Program Director, Villanova University Office of Music Activities Summer Studies 610-519-6050. Visit our Web site for complete information and how to register. All information including registration form, is available online. 

* Course held at Archbishop Ryan High School, Philadelphia, PA
** Course held at Parkland High School, Allentown, PA
*** Course held at The University of the Arts, Philadelphia, PA
**** Course held at “The Gig,” National Music Center, Washington, D.C.
The Double Reeds

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fingerings, correct embouchure, etc., in order to achieve smooth, unbroken passages and flowing legato phrases. We sometimes say that both the oboe and bassoon tell on you when you don’t play by the rules.

8. Optional: Put the old instrument aside for at least six months. This will assure good tone production, remembering those new fingerings and maintaining that newly forming embouchure.

This is wise counsel from teachers of any wind instrument and is commonly accepted to be good advice.

But in the real world, given the student’s situation, we all know this may not be applicable, practical, possible, or even desirable for a number of good reasons.

In Closing...

We hope this article will be helpful with all those wonderful students not afraid of a great new challenge. We wish you all the best.

We are both grateful that we had the courage and sticking power once we were introduced to the oboe and bassoon as young students in our bands. We have shared a lifetime of something we love to do together and both realize that in learning to play these unique instruments, we have learned to get through and handle other tough challenges life presents. We have learned to be disciplined and understanding in all areas of our lives. Many doors have opened up for both of us, and our love for playing and teaching these expressive instruments to others is wonderful. It has brought us much harmony and gratitude.

Joy Woods Hamilton holds a B. A. in oboe performance and M.A. in education from LSU/Western/PLU. She taught band, orchestra and choir for 17 years (elementary, middle, high school) and has taught private oboe, English horn, flute, clarinet, piano and voice for 40 years as well as playing professionally. Herb R. Hamilton Jr. holds a B. S. in music education from Portland State University. For five years he was a member of The President’s Own U.S. Marine Band in Washington, DC, as well as White House pianist and organist and reeds. A music producer and performer, for 12 years he co-owned and managed a production recording studio. He plays professionally and adjudicates in the area.

Vermont Symphony Orchestra News

Symphony Performs, Collaborates and Educates

Submitted by Kathy Archer and Rebecca Kopycinski

On November 30, over 2500 students at the Flynn Center in Burlington were part of a historic moment: the first time the VSO has ever done “the wave” at a concert! “Team VSO,” our latest offering on the Flynn’s Student Matinee Series, hit a home run with a program that made analogies between sports and music. Excerpts from Tchaikovsky’s Fourth Symphony and Weber’s Oberon Overture illustrated concepts like warm-ups, drilling, performance pressure, sports injuries, star power, and teamwork. PDQ Bach’s Beethoven’s Fifth Sportscast was hilariously narrated by Peter Hamlin (who moonlights as head of the music department at Middlebury College when he’s not refereeing concerts) and Mark Kuprych. The high point of the performances for most students had to be the appearance of Champ, the Vermont Lake Monsters mascot, who donned a tux (size 46) to conduct “Take Me Out to the Ballgame.” Another highlight was the world premiere of “Rebounce,” written by our Rookie of the Year, 15-year-old Tim Woos, of New Haven. During a brief interview before his piece, Tim told the audience that he plays flute in the Vermont Youth Orchestra and guitar in a jazz fusion band. “Rebounce” proved to be as intriguing and fun as its composer. Perhaps Tim will be one of our “Made in Vermont” composers one of these years!

Talking about teamwork...in December the VSO collaborated for the first time with the Young Writers Project. We solicited student poems written to accompany Waldteufel’s Skater’s Waltz, which was to be performed during our holiday pops tour. The number of talented young writers who participate in this program is amazing, and it was tough to choose the winning poems. The six that were read during our “Suite Dreams” tour came from students at Charlotte Elementary, Rochester H.S., Mt. Mansfield Union H.S., and Mt. St. Joseph’s Academy. For more information about the YWP, visit <www.youngwritersproject.org>.

If a picture is worth a thousand words, than video must be priceless! Have you seen the Vermont Symphony Orchestra’s new education program DVD? It details all of the SymphonyKids programs that are available to inspire your kids and enrich your curriculum. The DVD is five minutes of action-packed footage from our seven SymphonyKids Musicians-in-the-Schools groups, the Musical Petting Zoo, and our orchestral youth programs. These programs will show your students what professional musicians do, teach them about all the instruments of the orchestra, and, most importantly, let them have fun learning about music.

The informational DVD was sent to every school in Vermont. If it didn’t make it to you, check with your principal or the person who organizes special activities. Or, give us a call and we’ll be happy to send you a copy or give you more info. Or, for the technologically savvy, watch the whole thing on the VSO blog by visiting <www.VermontSymphonyOrchestra.blogspot.com>.

So far this year (including performances that have already happened and ones that have been booked), our SymphonyKids programs are reaching students in 93 towns. We’d love to make a clean sweep of the state this year! That would be a Team VSO record for sure. If you’re interested in discussing an educational outreach visit, contact Eleanor Long. There is still some first-come-first-served subsidy money available for 2007/2008.

Don’t be left behind. It’s easy to book a presentation in your school! Call (800) VSO-9293, ext. 14, or e-mail <Eleanor@vso.org>. We’d love to hear from you.
Mark Your Calendar for “Back to School, 2008”

Our 2008 VMEA Conference is well on its way to being another success! The conference date is Thursday, October 23, and the event will be held at Champlain Valley Union High School in Hinesburg.

The featured keynote speaker for the 2008 conference will be David Neves, MENC Eastern Division President.

Once again, we will be featuring auditioned vocal and instrumental groups from Vermont schools. Information about this process appears elsewhere in this journal.

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

So, mark October 23 on your calendar and plan a trip to Chittenden County; in fact, make a weekend out of it. Bring a colleague, and join over 120 colleagues at Champlain Valley Union High School for the 2008 VMEA Conference.

Your Conference Evaluations ...Insights from the Inside

by Allyson Ledoux

One of the most rewarding moments, and, I will admit, sometimes one of the most terrifying, is reading the conference evaluations. This year, I did so in a parking lot about ten miles outside of St.Johnsbury. Many of the comments made me downright joyful, making the hours of planning worthwhile. Other comments contained important suggestions that will be used when planning future conferences. When I read some other comments, I decided an article was warranted to clarify and inform the membership how different areas of conference planning are carried out.

◆ More than 300 invitations are sent out to exhibitors all over the country including, but not limited to, general music, band, orchestral, vocal, technology, fundraising, educational establishments and local vendors. It is very labor intensive. Approximately 30 vendors respond. Unfortunately, there are gaps, especially with general music exhibitors and vendors with band and orchestral scores. The exhibits chair will continue to invite vendors from all areas, but please understand that we can feature only those who apply.

◆ We decided to have a keynote speaker of local stature this year and we were fortunate that Walter Parker agreed to join us. Great thought was put into this selection, and it was not arbitrarily done.

◆ This year, applications for groups to perform during the keynote portion of the day were accepted. Only ONE group applied and was accepted. We would prefer to have a balance of both vocal and instrumental groups but cannot do this if teachers do not send in applications.

◆ Our national presenters are well researched and come highly recommended. Occasionally, they do not live up to the expectations we had hoped for. We trust that their presentations will be informative and participatory. When this does not happen, please know that we are as disappointed as you are.

◆ We would love to have a Tri-M gathering. If you are willing to organize this, please contact the conference chair.

Other areas mentioned in the evaluations which VMEA has little control over:

◆ Lack of visible recycling in our host school.

◆ The use of chocolate as a fundraising product.

◆ The hardness of the seats offered during the sessions.

I am so appreciative of the many, many wonderful comments received in both the evaluations and in person. The conference committee will continue to work hard on your behalf to bring you a conference worth attending.

2008 VMEA FALL CONFERENCE

Thursday, October 23rd

Champlain Valley UHS
Hinesburg, Vt.

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Call for Performing Ensembles
Vermont Music Educators Association Conference
Champlain Valley Union High School, Hinesburg, VT,
October 23, 2008

The Vermont Music Educators Association will sponsor its annual conference in
Hinesburg, VT, on October 23, 2008. Those who wish to submit applications for a
performing ensemble for the 2008 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/VMEA.
• Proposal applications must be postmarked no later than May 1, 2008.
• Photo and information about the conductor must accompany the application to be
  considered.
• Audition recording may be recorded on CD, cassette tape, or videotape (for vocal
  ensembles with movement).
• Recordings should include three selections with some variety.
• Recordings must be recorded during the 2007-08 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
THE VERMONT MUSIC EDUCATION ASSOCIATION
is requesting input from VMEA members for proposed workshops and seminars for
the 2008 Conference to be held on October 23\textsuperscript{rd}, 2008
at Champlain Valley Union High School, Hinesburg, 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, 2008.

**Session Proposal Application**

Session Topic:

**Format:**  □ Clinic □ Panel □ Demonstration □ Other

**Topic:** □ 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

________________________________________________________________________

Phone Fax

________________________________________________________________________

________________________________________________________________________

Name of VMEA member submitting the proposal:

Address:

City/Zip:

MENC ID#: Expiration date:

Daytime phone: Evening phone:

E-mail:

Mail this completed form to: Allyson Ledoux, VMEA Conference Chair
360 Acorn Lane Shelburne, VT 05482
Nominations Sought for 2008 VMEA Hall of Fame

by 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.

A nomination form appears on the facing page.

The VMEA Executive Board will inform the chairpersons of each district of music educators from respective districts that are nominated, 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) 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 & high school, vocal & instrumental, jazz & general, etc.).

Please send your nominations to Bear Irwin, District Divisions Coordinator by April 15, 2008. Please use and/or adapt the form provided, as well as any of the “sending” means provided. 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.

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

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

Thank you for your help and participation.
Vermont Music Educator “Hall of Fame” Nomination Form

Please complete and return this form to the State Divisions Coordinator by April 15, 2008.

<table>
<thead>
<tr>
<th><a href="mailto:birwin@rssu.org">birwin@rssu.org</a>  AND <a href="mailto:beavje@msn.com">beavje@msn.com</a> (use both !)</th>
<th>Bear Irwin, Instrumental Music, Mill River U. H. S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>802 775 3451 X274 at MRU 7:30am - 6:00pm</td>
<td>P.O. Box 6, 2321 Middle Road,</td>
</tr>
<tr>
<td>802 236 8958 cell phone</td>
<td>North Clarendon, VT 05759</td>
</tr>
</tbody>
</table>

**Nominator's Contact Information:**
Name: ____________________________
Address: __________________________
City: _____________________________
State & Zip Code: __________________
Phones: ___________________________
Emails: __________________________

**[1] Music Educator of the Year 2008-2009,**
for outstanding professionalism and contributions to music education and children. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine one music educator in this category for the Vermont Music Educators Hall of Fame.

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

**[2] Outstanding New Music Educator of the Year 2008-2009,**
for impacting music education and children within the first five years of service. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine one music educator in this category for the Vermont Music Educators Hall of Fame.

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

**[3] Special Recognition for Contributions to Music Education Award 2008-2009,**
recognizing music educators, non music educators, or organizations, individuals living or deceased, employed or retired, who have made significant contributions to Music Education in Vermont in the present or the past. The VMEA Executive Board has resolved to consider all nominees from throughout Vermont to determine not more than two entities for recognition in this category for the Vermont Music Educators Hall of Fame.

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

**[4] Veteran Music Educator Award, Class of 2008-2009,**
recognizing music educators for twenty five years or more of service to music education and children. The VMEA Executive Board has resolved to recognize all music educators who qualify for this award category of the Vermont Music Educators Hall of Fame, as verified by the district represented.

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

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

Building Your Case

Using Information Technology GEs to Support Your Music Technology Requests

by Sandi MacLeod

In the December issue I provided some strategies for gaining access to the school computer lab for music and technology based lessons and activities. This follow up highlights our Vermont Grade Expectations (GEs) for Vermont's Framework of Standards and Learning Opportunities in the area of Information Technology. Use this document to provide language as you seek support for what you need. Tie in your curriculum goals with state and local district goals for information technology to strengthen your requests.

The GEs for Information Technology (Summer 2004) are divided into five headings: basic operations and concepts; social, ethical and human issues; productivity tools; communication; research, problem solving, and decision making. Within each of these areas the GEs - like all other "cluster" GEs - are spelled out more specifically within the grade level groupings of preK-K, 1-2, 3-4, 5-6, 7-8, and 9-12. Don't expect to find the word "music" anywhere in the document. Look for related words such as 'audio' and 'sound' and build your case for music from those sections.

I've highlighted some of the areas I've observed music educators addressing in schools. This is not an exhaustive list, but rather a starting point if you need rationale or examples to support a program you are trying to build or maintain.

**IT 4 - Students demonstrate the use of a variety of media and formats to communicate information and ideas effectively to multiple audiences by ...**

This same GE stem carries through from preK to high school with different and more challenging activities listed. Within the specific cluster for grades 3 and 4 stem, the bullet reads: Multi-Media - creating a slide presentation, including title slide, graphics, text, voice, sound related to topic and documentation of sources. (The emphasis is mine.) Although the language is weak in supporting original music for these presentations, it certainly would make sense for students to use their original composition or create sound effects specifically for the presentation. I don't know if the overused and insipid built-in sound effects annoy you, but they certainly do me! How exciting for students to create just the sound and music they want.

Creating your own audio demonstrates a multitude of tasks: problem solving, decision making, careful listening, critique and revision, and the technology of inserting the sound so it works properly in the presentation. Sound in this broad definition of the GEs doesn't have to be music. Students might read a voiceover or create sound effects or sing a song. Most computers can simply hook up to a microphone and have simple ways to capture the sound. Free software, such as the program Audacity, is available for both computer platforms. The interface allows you to edit sound clips and provide students with a wave representation. Mac users can simply record audio into Garage Band for the same manipulation possibilities. This activity ties well into science GEs related to understanding the properties of sound.

As an arts integration proponent, I view the rich collaboration this could provide among several curriculum areas. The music teacher probably knows best about sound and how to promote careful listening. Once students get the basics, they can take over the process themselves and build on their skills and knowledge for future multimedia projects.

At grades 9-12 under the heading of World Wide Web, the bullets specify "creating a web page including text, graphics, tables and relative and absolute links, sound elements, graph imported from a spreadsheet, original digital pictures." Even if the students involved in a class creating web pages aren't music students, you might ask them to post original work or samples from the music classes to the school website. Be sure you are within copyright guidelines of fair use for music performances. I like to create a release form for students to share their original work on the website just to make it official.

Speaking of copyright guidelines, this area is specifically addressed in our Information Technology GEs. Under the section on Social, Ethical and Human Issues, the stem reads:

**IT 2 Students demonstrate responsible use of technology systems, information, and software by...**

(grades 7:8 example of bullets)

- Documenting sources of information obtained through electronic resources using acceptable formats.
- Applying copyright and fair use guidelines in student work.
- Explaining the accuracy and relevancy of the content.

Modeling proper and ethical use of materials, not only technology related ones, is something I've addressed before, so I simply refer to it in this context. If you do teach specifically about copyright issues, you might use that to make your case along with the other activities in technology you wish to use. Administrators want to know these ethical issues are being addressed.

Ideas for IT4 with the multimedia projects seem the strongest areas of connection between music and technology, but here are other projects I've observed in schools that address the other three Vermont GEs in technology.

**IT1: Students demonstrate proficiency in the effective use of technology by...**

**Use of Hardware**

- Contextual menus, key strokes, shortcuts, functions like copy and paste

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Building Your Case

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- Using digital tools to capture images and other information (e.g. temperature, light, sound, etc.) and import them into a computer.

Use of Operating System and Standard Features of Applications

- Launching programs
- Opening documents from various locations
- Finding files and folders
- Saving documents
- Compressing files

Basic commands are similar among music software programs and other software programs your technology specialist may know well. Highlight for non-music folks that when students use technology with you, these basic commands, key strokes and all the file management details they want students to master are being taught and reinforced.

**IT 3: Students use technology/productivity tools to enhance learning, increase productivity, and promote creativity by …**

Word Processing
Databases
SpreadSheets
Paint/Draw
Visual Organizer
Calculator

I see a strong case to support notation, sequencing or loop-based software around the above concepts of word processing and visual organizers with music classes. The GE's seem to narrowly define these areas in relation to the subjects of literacy, math, or science and social studies. Music composition highly supports the visual organizer. Note the language from the GE's: "choosing and creating effective visual organizer to illustrate a variety of relationships, ideas and topics (eg. cause and effect, Venn diagram, organization chart, flow chart)."

**IT: 5 Students demonstrate use of technology for research by …**

Digital Resources
Searching and Search Engines
Browser

Problem Solving and Decision Making

- Identifying and justifying decisions made
- Selecting the appropriate tools and technology resources for the task
- Applying technology skills to learning unfamiliar technologies
- Using electronic "Help" to solve a problem.
- Identifying and using a defensible troubleshooting process
- Creating and using simulations or models

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Building Your Case

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IT Grade Expectation #5 provides similar opportunities for connections from the music class to the rest of the curriculum. All these items can be utilized readily for viable activities and lessons in the music class that support your own plans and at the same time support student achievement in technology skills and knowledge.

With these references to the GEs and your own personal conviction that your students deserve new music experiences that integrate technology, you should have the rationale needed by those with little knowledge of music. Music and technology are incredibly powerful tools for your students.

Sandi MacLeod serves as technology chair for VMEA and coordinates the Vermont MIDI Project.

National Recognition for Music Student Leaders

Tri-M Music Honor Society
for Grades 6–12

- Complete Recognition System
- Character Development
- Service Opportunities

For chapter activation form and information: www.menc.org/tri-m, 800-336-3768, trim@menc.org
How to Plan a Sure-Fire Trip with Your Group

by Ann Benson

This article originally appeared in the March 2006 issue of Washington Voice. Reprinted with permission.

STEP 1: Decide on dates and ultimate destination

Sometimes the school calendar is so packed I can't wait for someone else to schedule a jazz festival. I have to choose the dates that fit best into both my students’ calendars and the arch of my curriculum for the year. The destination, honestly, is less important than finding the right dates. I have taken my kids to a variety of places including California, Hawaii and Walla Walla, and I have to say, we have had amazing educational experiences and loads of fun in each and every one of those places.

STEP 2: Reserve bus

Before I go any further, I make sure we're going to be able to get someone to take us there.

STEP 3: Create an ideas and contacts file

As you plan the itinerary, create a file where you can dump contact info for entertainment, performance, food and lodging ideas. I usually just use a word document where I can paste info and ideas I find on the web, from hotel staff or from telephone conversations with festival organizers. If you’re more of a hard-copy person, you can use a manila folder, but I love the convenience and lack of "misplaceability" of a computer file.

STEP 4: Create performance opportunities if there aren't any built into the trip

Festivals and competitions are great, and we go to our share each year, but they aren't always where and when they need to be for us to be able to fit travel into the almighty school calendar. On tours, we have performed in capitol buildings, churches, malls and retirement centers. One of the most valuable experiences has been to set up our own adjudication and clinic with a conductor in the area we're visiting. It works out beautifully if you can find a college conductor in the area-they are often able to access a facility for the clinic and many of them will do it for no charge except for the opportunity to pitch his or her school. Additionally, my students are always heavily impacted by doing exchanges with other schools. After a performance exchange with Norb Rossi’s choirs at Walla Walla High School, my kids talked for months about the excellence of their choirs and the cool repertoire they sang.

STEP 5: Find a hotel near the performances

In addition to finding a safe hotel at a reasonable price, I have two requirements when I'm booking a hotel: it must offer complimentary breakfast, and it must have an indoor pool that is open late. It is great to be able to provide kids with a free meal each day, and there is nothing to drain kids of excess energy like swimming.

STEP 6: Calculate trip cost

I figure $20-$30 per kid per day for attractions and meals, and I add that to the bus and the hotel to calculate my total trip cost. At this point I’m ready to start communicating with the kids about that cost and payments they’ll have to make and/or money to be raised.

STEP 7: Find places to eat

So that kids feel like they’re getting a whole package when they travel, I try to provide two meals per day on trips. One of those is easy-I’ve got breakfast covered by the hotel. For the other meal, I look for someplace relatively fun and cheap. One surefire option is Chuck E. Cheese or some local equivalent (and honestly, the local equivalent is often a better value, a little quirkier and more fun). Kids never get tired of having game tokens and some place to spend them. Also, buffets allow you to pay one flat rate for each person and present tons of options for picky eaters and kids with restrictive diets.

STEP 8: Find fun things to do

Finding fun and/or educational things to do in the area is one of my favorite parts of the trip-planning process. Don’t just drop them off at a mall! There are so many cool things to see and do even in some of the smallest cities and most remote areas. Sources for ideas include the local convention and visitors’ bureau, hotel staff and arts activities searches on the web. While I definitely take my kids sightseeing to theme parks, aquatic centers and comedy shows, I also look for opportunities for them to attend arts events. I love taking choirs to Dmitriou’s Jazz Alley in Seattle—they love the atmosphere and intimacy of a smaller club. And once, when I was taking my large mixed-voice choir on a tour of northwestern Oregon, it just happened that the Miami String Quartet was giving a concert in the Portland area. Their program for the evening included really listenable and dramatic pieces, so though I wouldn’t automatically connect a string quartet concert with a high school choir trip, we went. My kids loved it. Most of them had never been to anything like it before. They were impacted by the interaction of the string quartet members, and I overheard several discussions on the bus about how a group would rehearse on its own without a conductor. It was really thought-provoking for them.

STEP 9: Finalize the itinerary

Remember:

• Pacing is everything. I run them ragged. The more they do in a day, the more likely they are to drop off to sleep the instant we’re back at the hotel, which is my secret goal. I try to plan something for them to do from the minute they wake up until at least 10:00pm (and then I try to get them all to go swimming in the hotel pool!)

• Always leave them wanting more. I try to keep stays at any one activity about 30% shorter than I would want to be there.

• Give them lots of variety. Performance is important, but cultural activities and audience opportunities also teach to some important EALRs (state standards) we can't always get to in rehearsal!

Ann Benson has served as jazz curriculum officer for the Washington Music Educators Association.
ELLIS MUSIC COMPANY
DISTRICT SCHOLARSHIPS

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

1. Is enrolled in the music program of his/her High School;
2. Plans to advance or enhance his/her music education (i.e. music school, private instruction or music camp.);
3. Performs in a District Music Festival this 2007-2008 school year;
4. Shows outstanding musical ability; and
5. Shows qualifications of good citizenship through use of their musical talents contributed to their community.

APPLICATION PROCEDURE

1. Complete the Application in full.
2. Include a letter of recommendation from your High School Music teacher.
3. Return the completed materials to Ellis Music Co., Inc., PO Box 437, Bethel, VT 05032 by **certified mail no later than May 1, 2008.**
4. Recipients of the Scholarships will be notified by June 1, 2008. At that time recipients will be required to submit proof of acceptance to music school, music camp or letter from private instructor to receive the award.

APPLICATION

FULL NAME:_________________________________________________________________________________
MAILING ADDRESS: __________________________________________________ TELEPHONE: _____________
SCHOOL: __________________________________________________ GRADE: _______________
INSTRUMENT/VOICE: ____________________________________________________________________

1. If awarded this scholarship, how do you propose to use it? (**Please be specific, 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 at (802)234-6400.
2008 WORLD'S LARGEST CONCERT

Plan your 2008 World's Largest Concert celebration for March 13, 2008 at 1:00 p.m. Eastern Time. WLC DVDs will ship in mid-February. Pre-order your copy now. The 2008 World's Largest Concert Teacher's Guide contains free, downloadable sheet music and lesson plans for the 2008 program. For more information on how to participate in this great music advocacy event, visit the WLC FAQ. Note: The WLC will not be aired on PBS this year, but you can help get it shown on your local cable TV station! Visit the web site <www.menc.org/guides/wlc/08wlc/08pati.html> to find out how.

MARIACHI NEWSLETTER

The MENC December Mariachi Newsletter is now online. The feature article is “Experiencing Mariachi History Aurally: Building a Student Listening Library” by William J. Gradante. It provides “top ten” lists from Gradante and fellow members of the MENC National Mariachi Advisory Committee of suggested listening material that will help your students internalize mariachi style and learn the historical background of songs that are considered mariachi standards.

2008 MENC NATIONAL CONFERENCE

APRIL, 9-13, 2008, MILWAUKEE, WI

It's time to register and plan for a great conference! MENC's national conference web page <www.menc.org/nationalconference> includes daily grids of conference activities and events, hotel and travel information, exhibitors list, and more. Session descriptions will be posted soon! Online registration now available! To make hotel reservations, visit Connections Housing <www.connectionsmeetings.com/content/contentCT.asp?P=973> or call 800-262-9974, 9:00 a.m. to 5:00 p.m., Monday-Friday. Midwest Airlines, official carrier for the national conference, offers attendees up to an additional 12% off airfares.

NATIONAL ANTHEM PROJECT IN WASHINGTON DC, JUNE 2008

Sign up your students now! Building on the success of 2007’s National Anthem Project event in Washington DC, where more than 5000 students gathered to sing “The Star-Spangled Banner” at the Washington Monument, MENC will continue to remind our nation of the importance of music programs in our schools next year. The 2008 event will take place in Washington DC on June 12-15, 2008 and is planned to include a concert on the steps of the U.S. Capitol featuring a National Anthem sing-along. Student ensembles will once again have the opportunity to perform at Washington DC's historic memorials. Additional fun and musical activities will round out the weekend. For more information, visit <www.tnap.org>.

MENC/SRME RESEARCH PROJECT REQUEST FOR PROPOSALS

Request for Proposals - MENC: The National Association for Music Education will support a research project for the 2008-2009 academic year to study issues related to MENC’s Strategic Direction for Music Educator Recruitment, Preparation, Retention, and Professional Development. A stipend of $10,000 will be awarded to the grant recipient. Deadline: April 1, 2008.

MENC PUBLICATIONS

MENC books are available through Rowman and Littlefield Education. Visit Rowman and Littlefield Education <www.rowmaneducation.com> to find helpful resources for teachers at all levels and in all areas of music education. MENC members receive 25% off all MENC resources. Use the code “MENC25.”

ADJUDICATION SEMINARS

MENC is now working with the National Federation of State High School Associations (NFHS) and Festival Disney to provide training and resources to improve the assessment and adjudication of musical performance. Together, our three organizations will offer these adjudication resources presented under the banner of NCAAMP: The National Center for the Assessment and Adjudication of Musical Performance. Three-day adjudication training seminars will be held March 27-29, 2008 and April 24-26, 2008. In addition, NCAAMP large ensemble adjudication forms have been developed with the help of noted music adjudicators such as Eph Ehly and Paula Crider. Online registration is available at the NCAAMP Web site www.menc.org/adjudication. Openings for the March and April training sessions are very limited so contact MENC soon if interested. Continue to watch the NCAAMP Web site <www.menc.org/adjudication> for additional resources as they are developed.
Assessment Survey
for June 2008 Focus Issue of The VT Music Educator

Your Name: ___________________________________________ School: ___________________________________________

1. In minutes, about how long does your class meet on a weekly basis?
   About ________ minutes

2a. Which of the following are grading components of your class?
   (Check all that apply.)
   ☐ Participation
   ☐ Behavior
   ☐ Practice Log/Record
   ☐ Performance Test (singing/playing specific music for the teacher)
   ☐ Public Performance
   ☐ Written Quizzes
   ☐ Homework (worksheets, etc.)
   ☐ Other (specify): ______________________________________

2b. Which grading component is given the most weight?

   ______________________________________

3. Are you satisfied with your grading system? (Do you feel as though you have found the ideal system for your particular setting?)
   ☐ Yes ☐ No ☐ Somewhat

4. What type of grading system is in place for music in your school?
   ☐ Pass/Fail (or Satisfactory/Unsatisfactory)
   ☐ Letter Grade (A, B, C, etc.)
   ☐ Numberical Grade (97, 82, etc.)
   ☐ No Grade

5. Approximately what percentage of your students receive a grade of 90% or higher (or satisfactory, or A, depending on how your grading system works)?
   ______ %

6. Do you provide written comments about student performance to supplement their basic grade?
   ☐ Yes ☐ No

7a. Instrumental Teachers: Do you use music-specific computer assessment software, such as SmartMusic or Standard of Excellence iPas?
   ☐ Yes ☐ No

7b. Vocal Teachers: When students perform for assessments (assuming that is part of their grade), do they sing individually or as part of a group, such as a quartet?
   ☐ Individually ☐ Group ☐ Both

8. Do you record your class/ensemble (either audio or video recordings)?
   ☐ Yes ☐ No

   Approximately how frequently?

   ______________________________________

9. What is the biggest challenge you face in assessing your students?

10. Some students participate in a vocal or instrumental ensemble primarily for fun... because they enjoy music. Assuming your class is optional (elective), how do you handle the balancing act between holding students accountable for their performance (through fair assessment) and avoiding dropouts due to lower than desired grades (i.e., the honor roll student who is worried about band/chorus lowering his/her GPA)?

   In addition to the survey questions, consider sharing the following:
   - A copy of your grading policy
   - Sample assessments that work well
   - Stories about experiences (good and bad) you have had grading students
   - Tips you would offer to new teachers or those still searching for a system that works
   - A brief article summarizing your thoughts regarding assessment, or covering any topic related to music course grades

Please complete this survey and mail it (with any supplementary materials) to P.O. Box 178, Tunbridge, VT 05077, or (for the technology savvy) via e-mail to vmeanews@yahoo.com no later than April 15, 2008.

Photocopy this page as needed, in order to share it with music colleagues who may not be members of VMEA. The goal is to get as many responses as possible so that the data will be more meaningful. THANK YOU IN ADVANCE!
Castleton believes that both educators and performers must be superior musicians. The music core, which must be completed by all music majors, offers a well-rounded curriculum including music theory, history, and performance. Our music education courses are designed to integrate performance and teaching skills in multiple lab and field settings. The music department’s on-campus lab school allows music majors seven semesters of actual classroom experience before they begin student teaching.
The hottest big band in the world on only their second trip ever to the Northeast — and their only stop in New England on this tour !!!

Saturday May 31, 2008

Presented by The Compaq Big Band at
The Palace Theatre, 80 Hanover Street, Manchester, New Hampshire

Concert 7:30pm / Instrumental Clinics 2:00pm / Arranging Clinic: 3:30pm

Saxophone Clinic: Eric Marienthal / Trombone Clinic: Andy Martin
Trumpet Clinic: Wayne Bergeron / Rhythm Clinic: Gordon Goodwin on Piano*
Jazz Composing & Arranging clinic by Gordon Goodwin

Concert Tickets: Student**, Adult, & VIP*** / Clinic Tickets: Student** & Adult
Ticket prices announced March 3, 2008 / Significant Student** discounts for all events

Tickets go on sale March 31, 2008

This event sold out in 2007 – Purchase Tickets Early !!!

Buy them at the Box Office, over the phone at (603)668-5588, or online at palacetheatre.org
Concert admission Reserved Seating Only - Clinic seating General Admission Only

!!! No advance or walk-in clinic ticket sales at Manchester Community Music School !!!
Rhythm & Arranging clinics held at The Palace Theatre / Sax, Trombone, and Trumpet clinics held at Manchester Community Music School, 2291 Elm Street, Manchester, New Hampshire

For more information visit compaqbigband.com and gordongoodwin.com

* Along with the entire Big Phat Band rhythm section

** Student ticket holders may be required to show valid ID for Spring 2008 semester/school year at concert & clinic venues

*** VIP tickets include best seats at The Palace Theatre plus private post-concert reception with the entire Big Phat Band