Congratulations to the Brattleboro High School Music Department!

Band director Steve Rice had a few very busy months, as his music department raised over $60,000 and the band traveled to Washington, D.C., to perform in a parade viewed by millions of people. Read more about it inside. An article appears on page 6, and additional images are reproduced inside the back cover.

(Image courtesy C-SPAN)
Two members of Bela Fleck’s band held a clinic in Rutland during their recent tour through the area. Saxophonist Jeff Coffin and percussionist “Futureman” are pictured here with students from Rutland High School and their teacher, Brent Barnett.

(Photo courtesy Brent Barnett)

Victor Wooten takes time to sign a guitar for a student after performing at Long Trail School in Dorset.

(Photo courtesy Kim Rizio)

Amanda Sinkewicz rehearses with Annemiek Spoelstra at Opus 17 with Carol Baker and Chloe Lemmel-Hay from Founders Memorial School in Essex looking on.

(Photo courtesy Amos Hamilton)
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Editor's Note

There's a lot of news to be shared in this issue! The VMEA contact list formerly inside the front cover has been moved to page preceding the back cover to make room for more color photos. Please note the new VMEA e-mail addresses for board members.

As you present concerts this month, please consider taking pictures and submitting them for possible publication in the June issue. News and articles are constantly sought and appreciated.

My wish to you this month: May the snowbanks around your home begin to melt...

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The Vermont Music Educator
official publication of the Vermont Music Educators Association, is published four times a year, in September, December, March, and June. Copies are distributed to all VMEA members.

Submission of pertinent articles is encouraged. VMEA assumes no responsibility for the individual opinions expressed in this publication. Please note that submissions may be edited for grammar, clarity, and length. Send manuscripts to:

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Opinion

Some Random Thoughts on Standards and Technology

Morton Gold, DMA

I usually browse through the articles in The Vermont Music Educator. This time I read each one in the December '08 issue. As I did, I recall seeing recurring ideas from past issue, something like a leitmotif. Namely: Standards good, technology even better. I have no quarrel with the latter, but I do have some reservations about each.

In the "No Child Left Behind" law, one of the areas under measurement concern reading. Literacy is thought to be of great importance nationally and at all grade levels. I will not comment about the testing aspect of the law, but I do agree that literacy (reading) is one of the areas that should be emphasized in the schools. In the national music "standards", the area of reading music is placed fifth, while improvising is placed third on the list. When language arts (what used to be called English) are taught, even in the earliest grades, writing the letters of the alphabet and learning to sound out words from these letters (printed as well as cursive) are stressed. Students making up stories without reference to any formal structure (composition) are not taken up until the skills of reading and writing are mastered. Yes, I will admit that students also learn to read and also to "write" with the help of a computer, but this skill should not be in place of writing by hand. (That is another issue.)

It is irrelevant if a student can spin yarn after yarn off the top of his/her head; that will do them no good on the reading assessment test. These sentences are relevant prelude to our area of concern in music. Given that reading is taught first not only in the USA but everywhere else - no, I haven't made a scientific survey, but you are welcome to do so - one can only wonder why we do not do the same in music. Music educators have a fondness for developing instruments of measurement. This comes from academia...no matter how many other things may change, this has not nor will it ever change! Nothing is simpler to measure than reading notes. Either the correct note is identified or it is not, treble as well as in bass clef. (We can leave the other clefs alone for the masses.)

Why is improvisation placed ahead of reading? The answer is not politically correct even though it might be obvious to many. Poor students, whether inner city or in rural areas, want to play music, and usually will do so on a guitar or keyboard. They often cannot pay for music instruction. Why discriminate against them? We should turn their liability into a virtue! Conversely those students who do learn to read music and play (and/or) sing the music they read - according to our standards - have to learn to ignore the printed notes and learn a new skill. (One realizes that Mozart, Beethoven, et al had this ability. However, they had the ability to both read as well as notate music, and did so without the aid of a computer.)

If I had my way, the ability to improvise is a kind of ability that those who want to play jazz need to acquire, and that is as it should be. However, these are national standards that we want to impose on everybody, and that is not as it should be, in my opinion. With regard to the first two standards, I find them to be admirable. But I believe that to compel every student to both sing and play an instrument is foolish. Yes, I do believe that students who play an instrument should be able to carry a tune, even if not very far. But I also believe that the reverse should not apply except for those who are going to be elementary school teachers! As a nation we have become an audience who like to watch others do whatever they do, especially in the area of music.

Would it be shocking if I stated that the purpose of physical education is to develop an audience for sporting events? Parents encourage their kids to play touch football, throw a basketball into a hoop (attached to a garage), or play soccer or what have you. High school (and junior high school) sports are well covered in the local papers and on TV as well. Perhaps we should put numbers on the backs of our singers. ("Now singing bass in the chamber choir is number 27, Joe Smith..."") Alumni see to it that the athletic programs usually want for very

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Standards and Technology

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little. It is often not a matter of civic pride that a student has been selected for some music festival. The school administration can usually take no credit for this honor. The guidance director has constantly advised the music student NOT to take band, orchestra or chorus but to take some honors course instead. The student and his/her parents really need to be motivated to have the student pursue a musical skill.

What I am getting at here is why further burden this student with improvising? If we are serious with our standards, placing this skill as number three, well ahead of reading and playing seems ill-advised. (Also, performing is a better word than playing. Children play games. Musicians perform, or try to!) I have no problems with the balance of the standards except to suggest that these are utopian in the majority of our schools. If we can get the average student to read a relatively simple line of music and sing (or play) it accurately, we should feel that we have really accomplished something. (Notice I wrote the “average” student, not the gifted one.)

The other idea that I found troubling was the emphasis on technology. If we emphasize the acquisition of synthesizers just to show administrators that we too are on the cutting edge of educational tools, who are we kidding? Yes, it is wonderful if a student after studying relevant pieces of music knows the difference between a subject and an answer; or an “A” theme or “B” theme, a transition, etc.; or writes music that demonstrates his understanding of musical materials. Or when writing a song, if a student studies theory and harmony; knows the various non-harmonic tones as well as other musical materials, and sets text using more than the three primary triads, I say that is wonderful. But - and this is a big BUT - if they use up to I, IV and V triads and let the computer notate and harmonize it, they are destined to limit what they use to the lowest common denominator of musical materials.

I am a composer, conductor, and retired music educator, as well as church musician and drama/music critic. I have taught at all levels of music, from the third grade to graduate school. I also realize that the standards have been put forward as skills that all students possess, regardless of the quality of their schools or anything else. These are ideal aspirations. We want our students to know history. I heard a newscaster declare, “President Eisenhower said that December 7th was ‘a day that will live in infamy.’ ” Obviously this twenty-something young lady didn’t know that the president was Roosevelt. I mention this only to underline that not only do we have an uphill battle, but also that we have made things more difficult and unrealistic for ourselves. I have now had my say and thank you. I realize that my opinions are not necessarily those of the officers of Vermont Music Educators Association or any other state association.

Morton Gold has been a music educator for many years, formerly teaching at Mount St. Joseph in Rutland, Vt. He now lives in Maine, where he continues to compose, perform, write, and substitute teach. His e-mail address is <dmortongold@yahoo.com>.
Recognition

Brattleboro Band Represents Vermont at Obama Inaugural Parade

Denis Lambert

Among the people in Washington D.C. to attend the inauguration of President Barack Obama were a contingent from Vermont. Brattleboro High School’s band represented Vermont by marching in the inaugural parade, which was broadcast throughout the world. In early January, I sent a message to Steve Rice, band director of the Brattleboro High School band, to find out more about this significant honor. The following is an excerpt of text from our communications. (VME’ denotes Vermont Music Educator and ‘SR’ denotes Steve Rice.)

VME: Who invites bands to perform for presidential inaugurals? How did BHS come to be selected?

SR: The Presidential Inaugural Committee (a congressional committee) issues the invitation. Initial screening of application materials is done by the Armed Force Inaugural Committee. They watch submitted DVDs, listen to CDs, and read narratives submitted by each applicant. While we don’t know how many Vermont applicants there were, we know that there were over 1,300 from around the country. Each state has one or more representatives. We are the only ones from Vermont. A state may be represented by a band or any other type of parade unit (equestrian units, drill teams, floats, etc.). There are over 50 bands in this parade. We don’t know the basis on which BUHS was selected. (They do not divulge the rationale for any decisions they make.) A factor that may have tipped the scales in our favor was a joint endorsement from Vermont’s entire congressional delegation (Senators Leahy and Sanders and Representative Welch), whose letter to the P.I.C. expressed confidence in the band’s ability to prepare a performance that would “embody the spirit, strength and excellence of Vermont”.

VME: Have you personally ever attended or performed in a presidential inaugural parade?

SR: No, but our middle school band director, Tom Nasiatka, marched in the 2000 parade with the UMass band. He’ll be with us.

VME: Approximately how much money is it going to cost for transportation to make the trip? Are you able to fundraise the entire amount or will students have to pay some?

SR: The total cost (transportation, hotel, most meals, etc.) is about $61,000.00. Music department funds of up to $8,500.00 will be used as necessary. We also have asked for a $150.00 per participant contribution. Individual contributions from around Vermont as well as corporate (from businesses, organizations or granting institutions) contributions will account for much of the fund raising. Student fund raisers (citrus sale, frozen foods sale, etc.) and parent-led fund raisers will also factor in significantly. It will probably end up breaking down to about 50% through fund raising events and 50% from donations. Two huge money makers that parents helped organize were concerts. One was called the “Yes We Can” festival which features over nine hours of music from local musicians (or those with local connections) which netted nearly $7,000.00 and an upcoming (Jan. 15) “Blues for the Band” benefit concert featuring blues legends Johnny Winter and James Montgomery. The headliners have personal connections with a band parent and are playing for significantly lower fees than they typically receive.

[Editor’s Note: The Jan. 15 concert raised $7,800 toward the trip. Additionally, the VMEA Executive Board voted to make a donation in support of the BHS Band, as did individual VMEA Districts III and VI.]

VME: Will you be traveling to D.C. and back the same day, or spending a night in the city?

SR: We’ll spend four days and three nights traveling. Staying in Bethesda, Maryland. Including sight seeing.

VME: What piece(s) of music will the band be performing for the parade?

SR: We have two medleys. The PIC likes to have groups perform music that represents their state or region. We have a Vermont medley which includes the state song, “These Green Mountains” (which I adapted for marching band) segueing into the trio of the “National Emblem” march composed by Craftsbury native E.E. Bagley. Our second set celebrates the significance of this inauguration - our first African American president being sworn in the day after the Martin Luther King, Jr. birthday observance. Our “Obama Celebration Medley” includes “We Shall Overcome,” moving into Stevie Wonder’s “Signed, Sealed, Delivered.” Obama is a big Stevie Wonder fan and often used this song at the end of his campaign rallies.

VME: Are you excited???

SR: Excited, thrilled, overwhelmed, awestruck, determined – yes.

The following is from a follow-up e-mail after the event.

VME: Did you have an opportunity to see/hear any of the inaugural address? Were there video screens set up anywhere near the parade lineup location?

SR: Yes. We were on the buses (part of a 50+ bus convoy from the Pentagon to the White House ellipse) when the oath was being administered (driving past the Lincoln Memorial at that moment...very symbolic). As we passed the Mall and the millions of people gathered there, the President was beginning his address and we could see it on the JumboTrons. At the ellipse, there were warming tents for each division and they had TVs showing the inauguration; we caught the last third of it in there.

VME: I saw the article from Friday’s Brattleboro Reformer online, which mentioned a bus breakdown on the return trip. Did it all work out okay?

SR: One of our buses started purging antifreeze just north of Baltimore on the way home. The driver got us off the highway and to a McDonald’s before it overheated, but the bus couldn’t go

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PLYMOUTH STATE UNIVERSITY
New England Band Directors Institute
July 9 - 11, 2009

Frank Wickes
Louisiana State University

Steve Katzenmoyer
Fleetwood, PA

Brian Balmages
FJH Music Company

Frank Tracz
Kansas State University

Wednesday, July 8
12th Annual Directors Scramble Golf Tournament!!

Thursday, July 9
Hook 'em and Keep 'em!
Steven Katzenmoyer, Fleetwood, PA
You've Made It This Far, Will You Make It The Rest Of The Way?
Frank Tracz, Kansas State University
Mystify, Stupefy, and Wow-ify
Your Beginning Band Students**
Steven Katzenmoyer, Fleetwood PA
Music Technology: Here and Now
Carl Benevides, Souhegan High School
An Introduction to Instrument Repair
Jon Ranney, Ellis Music Company
Live Sound and Recording Applications for School Ensembles
Carl Benevides, Souhegan High School
Concert Band (Gr. 3-5) Reading Session**
Frank Tracz, Kansas State University

Friday, July 10
Elementary Band (Gr. 1-2) Reading Session**
Brian Balmages, FJH Music Company
Have a Musical Stick And Look Like It
Frank Wickes, Louisiana State University
An Exploration of Interpretive Possibilities
Frank Wickes, Louisiana State University
The Music of Brian Balmages**
Brian Balmages, FJH Music Company
NEBDI Dinner
Guest Speakers: Frank Wickes, Brian Balmages
Jazz Band Reading Session**
Kenneth Clark, Timberlane Reg. HS
Elem/Middle School Forum
High School Forum

** Bring an instrument.

Saturday, July 11
Rehearsal Techniques for Today**
Frank Wickes
Louisiana State University

For Registration Materials:
Dr. Gary Corcoran
Department of Music, Theatre & Dance
Plymouth State University
Plymouth, NH 03264
603-535-2495
garyc@plymouth.edu
or
download all forms and information from:
www.plymouth.edu/music/NEBDI/NEBDIHome.html

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Reflection

Why I Love Teaching Music

Don Findlay

This article originally appeared in the Spring 2007 issue of Utah Music Educators Journal. Reprinted with permission.

Several months ago, the editor of the Utah Music Educators Journal invited me to write an article. I have struggled to find the words to put on paper and to understand why he asked me to do it. I am not one of those music teachers who have developed a “trophy” music program. I have just been at it for nearly 28 years and have, over that time, taught (or tried to teach) just about everything that music educators are asked to do - orchestra, band, choir, general music (now music connections) and some things that are not typical for music educators, like careers, and A.P. research. So I have wondered: What do I have to say about my 28 years in music education? Mostly, I have learned much more, I feel, than I have taught, and a great deal of it is about myself.

For example, I have learned that I LOVE VARIETY. I can remember standing in front of the beginning brass class, shortly after lunch during the “drowsy period” and catching myself dozing off - I don’t know if the students knew it, but they probably did - as we went through exercises in the method book. I got so that I could tell in advance which notes they would play wrong and then I got frustrated when the trumpets did play F natural instead of F sharp. If things are always the same and predictable, the tendency to lose interest is as great for me as it is for the students.

I have learned that I HATE THE MIDDLE OF THE WINTER (January and February), and that the best way to keep the students (and myself) motivated is to keep busy and working hard. Having a project to focus on helps me to stay motivated, and it helps the students to keep working.

I have learned that I LOVE THE EXCITEMENT of the beginning of the school year. The students’ enthusiasm is contagious and makes me want to be there, even when I don’t want to do it again! To see the enthusiasm on the faces of students as they see their instrument for the first time, or when I can help the beginning trumpet players to finally hit a G - great rejoicing is evident.

I have learned that I LOVE STUDENTS and their energy, even though it wears me out. There is nothing that lifts the spirit more than to hear “Hi, Mr. Findlay” from ever-excited middle school students as they greet you at school, at the store, or wherever it may be.

I have learned that I LOVE THE LUNCH PERIOD almost as much as the students do. I have learned that students are motivated to get to lunch on time, even if they aren’t as motivated to get to my class on time.

I have learned that ALL STUDENTS ARE MOTIVATED by something - even if it isn’t what I would like them to be motivated by. To go on a search for what motivates them is a journey of discovery that can be exciting and revealing.

I have learned that PERFORMANCES ARE FRIGHTENING AND AMAZING, and even with the best preparation, something always goes haywire. But the students are always ready to do their best and pull it off when the chips are down.

I have learned that I CAN SPEAK TO A ROOM FULL OF STUDENTS AND PARENTS with assurance that everything will be all right, even though it still (after 28 years) scares me to death. My mother used to tell me that I should “do the things I fear,” so perhaps that is why I became a teacher. I think I was always terrified to get up in front of a group, but I relished the challenge and have enjoyed learning that it can be done and that I can do it.

I have learned that SOMETHING AKIN TO “POST-PARTUM” DEPRESSION COMES AFTER A GREAT PERFORMANCE. The only thing left to do is go back to school and “start over again.” But the journey is addicting, and when the saxophones (or any other section) finally get their part, there is great satisfaction in hearing the finished product and in seeing the students realize that all that fuss about playing the right notes really does make a difference.

I have come to ENJOY THE INCREDULITY OF STUDENTS, such as the comment from a 10th grader in Men’s Choir who said, “You mean, we have to sing in this class?” Or the curiosity of 7th grade trumpet players who think that band class is a time to disassemble their instrument so that they can “oil the valves,” especially when they are left with a pile of parts in their lap that they can’t seem to reconstruct. This leads to a feeling of power as you show them that you can put it all back together but are frustrated that they don’t get it that this is a time to play their instrument - not “play it.”

I have learned that the iPods and earplugs one sees in the halls at school evidence that ALMOST ALL STUDENTS LOVE MUSIC. Helping them to discover that they can like things other than “screamo” or rap is a very satisfying experience, as well. When you overhear the students say they love the Bach Brandenburg Concerto that they are learning to play, it brings a feeling of hope for the future. And if a class full of seventh graders unwittingly listens to 38 minutes of Bach while watching a movie about the great composer, there is a fiendish feeling of delight that somehow you may have exposed to something they might not otherwise have paid attention to.

I have learned that YOU CAN OUT-LIVE ADMINISTRATORS who are difficult. With a little patience they soon go away. I have also learned that you can’t get too comfortable with the administrators you like because they too will go away. But this only brings new and sometimes exciting opportunities.

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CHORAL/VOCAL

GMU501 Massachusetts ACDA Conference (July 12–15)
Clinicians: Anton Armstrong and André Thomas

Anton Armstrong and Andre Thomas will make for a special summer Mass. ACDA event. This conference begins on Sunday afternoon, July 12, and has its own independent schedule that includes evening times. Request a separate brochure from Mass. ACDA.

GMU518 The High School Singer: Pedagogy and Repertoire (July 15–17)
Clinicians: Tom and Susan Brooks

Learn specific techniques for helping high school vocalists maximize their singing potential. Two master voice teachers from Gordon College demonstrate exercises and vocalizes useful for both ensemble members and soloists. Included also is the study of vocal repertoire applicable to the developing high school singer.

GMU503 Teaching Kids to Sing (July 15-17)
Clinician: Ken Phillips

This workshop focuses on techniques for teaching all children to sing at both the elementary and secondary levels. Based on the clinician’s popular book, Teaching Kids to Sing, participants learn how to ENERGIZE singing through exercises and vocalises for Body, Breath, Ear, Voice, and Song. Sequenced singing lessons will be modeled and applied to quality vocal literature.

INSTRUMENTAL/STRINGS

GMU524 Classroom Guitar (July 13-15)
Clinician: David Patterson

This workshop is for beginning teachers of classroom guitar, and for those who want to improve their skills and knowledge of guitar in the general music curriculum. Topics will include guitar note reading, basic neck theory, techniques for teaching classical and steel string guitar as well as teaching methods, books, and teaching aids.

GMU513 Instrument Care and Repair (July 13-15)
Clinician: John Gill

This workshop focuses on basic maintenance and repair skills for brass and woodwinds, and is appropriate for teachers from elementary through high school levels. Instruments are provided for hands-on practice, but teachers are encouraged to bring a clarinet, flute, or sax to work on in class.

GMU510 Pedagogy from the Podium (July 15-17)
Clinician: Jill Sullivan

Band directors should know how to improve individual performance skills during the full rehearsal. This workshop presents techniques for developing skills and assessing student achievement during the ensemble rehearsal at all levels. Participants are encouraged to bring a band instrument to play in class.

GENERAL MUSIC

GMU516 Exploring World Music Culture (July 13-15)
Clinician: Joyce Spande

Back by popular demand, Joyce Spande presents another multicultural workshop to include the music and cultures of India, Native Americans and American pioneers. Topics include easy hands-on ideas for integrating music, language, literature, drama, social studies, geography, and choreography into the general music classroom.

GMU525 Come Alive in General Music! (July 15-17)
Clinician: Sandy Doneski

Master teacher, Sandy Doneski, will inspire and motivate teachers to make the general music classroom come alive for all students. From singing games to expressive movement, participants explore ideas for involving the whole child in general music. Skill development merges with artistry leading to a comprehensive approach reflective of the national standards.

Cost: One graduate credit, $350 per workshop; one noncredit course, $250 per workshop; Mass. ACDA has a special fee structure.
Why I Love Teaching Music

Continued from page 8

I HAVE ENJOYED THE VARIETY of my career, having opened three brand new schools for which I was able to set things up. In that regard I have been spoiled rotten - having the privilege of establishing music departments in two of those schools and getting to spend a lot of money on equipment and furnishings.

I LOVE THE GIFTED STUDENTS
I have had the privilege of working with over the past 28 years. They make the job fun and rewarding and - even though I had probably less to do with their success in music than their own family environment - I feel a sense of pride when I see them doing well as musicians. This is especially true of my own children, who regularly demonstrate the power of music as a force for good in their lives.

I did not set out to be a music teacher but as I look back, I wouldn't trade the experience for any other job I can think of. That is why I struggle to contemplate retirement. It is hard to comprehend where the years have gone. Music education has been a terrific experience for me. I love the people I get to work with. I love that I can dress up to go to work and associate with such enthusiastic and forward-thinking people.

I love that I CAN KEEP TRYING NEW THINGS IN THE QUEST FOR THE IDEAL LESSON PLAN and if it doesn’t work, it’s all right! It is how we learn.

I LOVE TO LEARN, as I think all students do, and when I have to retire, I think I will miss the joy that comes from helping young people learn about the wonder of music.

Donald J. Findlay currently teaches orchestra, band and music connections at Sunset Ridge Middle School in West Jordan, Utah. This is his 30th year as a music teacher. Other teaching assignments have included teaching strings for the South Sanpete School District, conducting the Gunnison Valley Community Orchestra and tenures at Joel P. Jensen Middle School and Copper Hills High School in the Jordan School District. He was elected Utah Music Educators Association Orchestra Vice President in February 2007. He can be reached by e-mail <don.findlay@jordan.k12.ut.us>.

Young Composers from Vermont MIDI Project Featured

Sandi MacLeod

You may open this issue just in time for the MENC Eastern Division conference in Providence, R.I. Three young composers from Vermont will be featured in the Young Composer Concert on Friday, March 13 from 3:45-4:45 p.m. Selected are: Zach Sheets from Norwich, a senior at Hanover High School; Thyme Plummer-Krause, a sixth grader from Moretown Elementary; and Bastien Gleich, a fifth grader at Champlain Elementary School, Burlington. The three were chosen from entries submitted from all across the Eastern Division — the eleven states from Maine to Maryland, the District of Columbia and the European group. Congratulations to the students, their teachers and parents! All Vermont student work selected for this concert developed through the online mentoring process with professional composers. For more information visit <www.vtmidi.org>.

The reviews are in and the word is out about Opus 17, the concert of original student compositions performed by professional musicians. The musicians, the audience, and the professional composer mentors all praise the student work and remark on the high achievement of Vermont MIDI Project’s young composers in this continuing semi-annual program. The day long event was held at Elley-Long Music Center at Saint Michael’s College in Colchester, Vermont. The three were chosen from the 15 students who had work selected for performance attended the day’s events.

The next opportunity to hear an Opus concert will be Wednesday, April 29 at the Haskell Opera House in Derby Line. The Opus 18 workshop and rehearsal events will begin at noon, with the concert at 6:30 p.m. View more information at <www.vtmidi.org>. The selected pieces will be posted by April 13 for a preview of the concert.

Additional performances of young composers’ work are as follows:

* Joshua Morris, Piano Trio, with the Vermont Contemporary Music Ensemble, February 6 and 7.

* Thyme Plummer-Krause, Snow Flurries, at the Youth Concert of the Vermont Philharmonic, Sunday afternoon March 29.

* Tim Woos goes on tour with the Vermont Symphony Orchestra for 10 shows in different locations around the state. The VSO will perform his composition, Bounce, and Tim will perform Weber’s Andante and Hungarian Rondo on bassoon with the orchestra.

* A new piece by a Vermont MIDI Project young composer will be premiered by the Vermont Contemporary Music Ensemble, April 17, 18, and 20.
Erik Nielsen works with young composers from Putney School as they hear their piece by the professional musicians at Opus 17.

(Photo courtesy Amos Hamilton)
**Advocacy**

**School Music Advocacy for the Non-Musician Educator**

**Steffen Parker**

As part of the educational community, we are all aware of the mountains of research that documents the reason and purpose for including music education in a well-balanced school curriculum. This research highlights the many educational, team-building, cross-discipline and social pluses participating in music in school develop in students from elementary school to college. All of the national music organizations (the National Association for Music Education at <www.menc.org> for one) have compiled much of this data and made it available for all to review and use. Likewise there are several very helpful collections of advocacy points for parents, teachers, students and the like. A very good list by the Selmer Company is available online through various sources including the Nebraska State Bandmasters Association, <www.nsba.org>) and certainly can supply you with some handy facts to use when discussing the value of school music programs with parents, students, community members, and colleagues.

While those facts and survey data support your understanding of the value of music education, they don’t give you concrete ways that you can support YOUR music program, YOUR school’s music educators, YOUR school’s student-musicians. But time and effort are at a premium in everyone’s 21st century life and thus your support may be limited in its scope, regularity, and nature. Willing as you are to help, it may seem that there’s nothing you can do give those constraints. Let’s help you get the most out of the opportunities you have and provide these students with the encouragement they need, deserve, and greatly appreciate.

**SPREAD THE WORD:** Your school’s music educator and his/ her students can only reach a limited number of people through their promotion for the next music event and will reach a similarly limited group by word of mouth. Help get the word out to a broader audience by offering to take information about the upcoming activity to the local regional paper, to your own community paper, or to your church or synagogue’s bulletin editor. Place a poster or information sheet in your area of the school, on a bulletin board in your local grocer store or town office, or include it in your posted calendar of events in your area. Offer to e-mail the information to your colleagues in other schools or to the local radio or television station’s community event calendar. Talk about the event in your classes, your meetings with other educators, and your contacts within the community. Nothing inspires student-musicians as much as seeing an audience filled with people who aren’t their relatives.

**SUPPORT THE TROOPS:** Be aware of who among your students are members of your school’s music program and acknowledge their upcoming activities as often as you can in as many ways as you can, both publicly and privately. A supportive word about a musical performance from another teacher or a school administrator is much appreciated and gives the student a tremendous lift as they mentally prepare for the intense effort and focused required to perform in any public event. Don’t just limit your acknowledgements to the student-musicians, but also include their director and other supporters. In most cases, these acknowledgements can be made in public situations; classes, cafeteria, hallways, student areas, after-school opportunities.

**SHOW YOUR FACE:** If you are able, attend any and all music events that you can. If you get there in time, send your smiling face into the music area to pat a few backs and wish all good luck. Converse with parents you know (or can introduce yourself to) as the audience waits for the concert to begin. And if possible, hang around after to help haul equipment, compliment the performers or enjoy speaking with those in attendance. And don’t just limit your face-time to performances; stopping in the music room to listen in is usually welcomed by the music educator. (Check with them first, though.)

**SHARE THE FUN:** Music groups often travel to events, both day trips and overnights. Not only are they great fun, but also a great way to connect to students outside of the classroom structure. If you can, volunteer to chaperone a music trip and add your name to those who can be called upon to help when additional adults are needed. Not only will you get to participate in a challenging, inspiring and exciting student event, but you will expand your relationship with the students (and parents) involved and can now add the music educator as a supporter of your efforts and events.

**SHAKE YOUR TAIL FEATHERS:** Find ways to include music in your school day by playing a piece prior to class starting, sharing music on the PA between classes, or including music references or recognition in your teaching. Playing music before class starts helps students to focus their listening and attention skills as well as brings them into your room on time. Music on the PA (especially if it includes either student choices of programming or music selected to highlight the day, an activity, class, or historical event) shows everyone that music matters in your school. And music educators are always interested in helping their colleagues incorporate music into their disciplines and are willing to serve as a valuable resource to provide you with information, music, CDs, websites, documentation, and reading material to help that happen.

While addressing each of these measures for every music event would certainly be a supportive and gracious effort on your behalf, the reality of it is that doing any of them for any of your school’s musical performances will help those students, their parents, and your music department. Once you find a way that works for you and for them, it will be easier to do the next time. You may even think of a few tactics that work for your school situation that are not mentioned here. The point is: do what you, when you can, to make sure that an education in your school remains a balanced, varied, life-preparing experience for each and every one of the students entrusted to your care.

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Steffen Parker serves as VMEA’s state manager.
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Victor Wooten Impresses Students at Long Trail School

Kim Rizio

On Tuesday, December 9, Long Trail School in Dorset hosted world-renowned musician Victor Wooten for a series of small group and full school workshops. Thanks to area musicians Christian Heins and Charlie Rockwell and funding from the Edwards Foundation Arts Fund, Wooten spent the day at Long Trail as his Grammy-winning group, Béla Fleck & The Flecktones, traveled to their next concert stop. Wooten is an innovator on the bass guitar, as well as a talented composer, arranger, producer, vocalist, and multi-instrumentalist.

Wooten’s interest and philosophy really energized the Long Trail community. He believes that “the most important thing is to be a good person. You can be the greatest bass player in the world, but if you’re not fun to hang out with, no one will want you in the band.”

Using anecdotes from his life and observations, Wooten impressed students with the need to commit to what it means to learn. When he asked students why they wanted to be in his workshops, many responded that they wished to learn from him. He then asked where their notebooks and pencils were; he wanted them to have notes that can be referred to over and over again. He taught students to listen to the language of music when playing with others in order to create a more unified and responsive performance. At the end of his visit, he enchanted the audience with a performance.

Students appreciated his keen interest in what they had to say and in their education. His effect on the musicians at the school was deep and lasting. Long Trail School trustee Charlie Rockwell commented, “It was wonderful to have someone so well respected in his field come to Long Trail to interact closely with our community. The students’ response to him made it worthwhile. Exposure to excellence is an important part of the Long Trail School experience.”

The funding for his visit was donated to Wooten Woods, the bass and nature camp Wooten plans in Tennessee.

Comments from a few of the attendees follow…

Conor Bowen, grade 9: “The most important thing that Victor Wooten taught me was that if I want to be a good rocker then I should listen to rock. If I want to be a good blues cat then I should listen to blues. However, if I want to be a good musician then I should listen to all music.”

Luke Krauss, grade 9: “…it was an amazing opportunity...Victor taught me that music is like your first language. As a young child, no one tells you to talk. You learn it when you hear it. Music should have the same freedom.”

Chris Giannitti, grade 10: “Victor Wooten’s visit to the school was amazing. At first notice of his visit, I didn’t think people would appreciate the musical abilities of our guest. When we all sat down, however, and Wooten began to play, I could tell that he had captured everyone’s attention. The entire performance was remarkable, from the learning experience we were given in the beginning, to the awe-inspiring bass playing in the end. By the end of his performance, the school was blown away. Wooten’s playing was more than music; it was an incredible spectacle, with fingers flying and strings popping here and there. I know I speak for many in saying that I was compelled to grab an instrument that moment and start practicing. Victor Wooten was definitely the most rewarding visitor ever to stop by Long Trail School.”

Neil Freebern, Burr and Burton music educator: “Victor was great. He was truly inspirational. He mentioned this at the clinic and it was echoed in his book The Music Lesson, ‘As children we are masters at knowing how to play. We imagine, make up stories, sing and dance. We then wish to learn an instrument and the joy is lost on the “Learning of Technique”… it would benefit you to figure out how to practice while you play so that you can make the most of both.’ Thought provoking…”

Jeff Coffin and ‘Futureman’ Visit Rutland

Brent Barnett

Rutland High School hosted a clinic on December 8 by Jeff Coffin, saxophonist, and Futureman (aka Roy Wooten), percussionist from Béla Fleck & The Flecktones. Members of RHS’s and Stafford Tech Center’s music ensembles/classes were in attendance. The clinic was supported in part by the Yamaha Corporation. Jeff and Futureman both performed extensively for the students, including Jeff’s trademark dual saxophone talent (playing an alto and a tenor simultaneously). The two spoke about some of their experiences and led a discussion about Jeff’s “big 5” concepts: listening skills, tone/dynamics, rhythm, articulation, and harmony. The clinic culminated with a performance/clinic involving the Rutland High School Jazz Ensemble.

See the inside front cover of this issue for a photo from the Rutland clinic.
Jazz Guitar: The Most Misunderstood, Abused, and Ignored Instrument in the High School Jazz Big Band

Glen Brumbach

This article originally appeared in the Spring 2008 issue of Pennsylvania's PMEA News. Reprinted with permission.

You've all seen it. Many high school jazz ensembles come out with an impressive big band setup. The majority of the band looks and sounds good. If a band has a guitar player he usually looks out of place. The band could really be swinging and then you have the guitar player with his Fender Strat, wa-wa pedal, and huge amplifier playing power chords to a Count Basie Swing chart. Just doesn't fit. Many band directors rectify the problem by either not having a guitar player at all or by either secretly turning down the volume so you can't hear them or unplugging the amp. In the 29 years I have taught high school jazz band there has been a guitar player only seven of those years. There just were not good players and they all lacked knowledge of how the instrument works in the big band genre.

This all changed for me with two major events four years ago. My son, who had dental problems, realized the trumpet wasn't working and he could contribute to the band better by adapting his cello chops as a bass guitar player. Later, he really became interested in guitar and subsequently pursued that with a passion. After lessons with Carl Zeplin and Pat Martino, he became a pretty good jazz guitar player. So here we were with a jazz guitar player, but I really didn't know that much about utilizing him properly with the jazz band. I attended the Band Director's Academy at Lincoln Center and a couple of IAJE conferences, which put me on the right track with the intricacies involved with the relationships of the members of the band and especially the interaction of the rhythm section. It really made a big difference.

Let's take a look at where we get our instrumentation with the big band. Wind players come right out of the band program, as well as percussion. While set drummers usually are rock based, in a few lessons they can be taught basic swing patterns and fills. Piano players usually take private lessons, have a theoretical background, and many times are accompanists for choir programs, so teaching them chords is not a big problem. Bass players many times come from the orchestral program and, even if it is an electric bass player with rock background, they usually can read and follow a written-out walking bass line. Guitar players usually do not come through the band, orchestra or choir programs. Not many schools have guitar programs and those that do cover basic acoustic guitar instruction. We get the majority of guitar players who are self-taught, listen mostly to rock, and many times don't read notation but survive with tab.

The majority of band directors are keyboard based and not guitar based. In college we are expected to study the keyboard and pass keyboard proficiencies. Studying the guitar is not mandated. Pat Martino, the professional jazz guitarist, made me realize (during one of my son's lessons) that the guitar is not laid out like a piano keyboard in a horizontal linear fashion, but more like a chromatic circle that can even be thought of three-dimensionally. I will get into this in more detail later.

The two basic functions of the guitar in the jazz band are primarily as a member of the rhythm section and as a solo/improv instrument. Guitar players need to first establish themselves as a contributing member of the rhythm section. The rhythm section should emulate the greatest rhythm section of all time: the Count Basie rhythm section. Interestingly, while Count Basie was alive he had many different bass players and drummers but only one guitar player: Freddie Green. He was the anchor of the rhythm section for over 50 years.

Freddie's four beat comping style is the best basic approach for the jazz guitar's role in the rhythm section. Using only the top three strings, he would usually play only the third and the seventh of the chord prominently while muting the other chord tones with a loose fingering and strummed downward in four beats. He used a very hard pick and also incorporated the nail of the thumb. His guitar was an arched-topped acoustic and was largely unamplified, sometimes using a microphone placed right in front, close to the top of the guitar. The strings were heavy gauged and the action very high. The rest of the chord was felt through the muted strings, courtesy of the loose fingering style on the rest of the chord tones. With the bass walking around the root of each chord, the guitar adds the color of the 3rd and the 7th. This creates a great feel for the piano player to intersperse conversation either with the soloist or ensemble a la Count Basie. Further information can be found on Freddie Green's website <www.freddiegreen.com>.

To begin, try starting with a simple blues in a friendly key for the guitar. Using only three chords work the Freddie Green chording style. Simplicity is best when establishing a harmonic feel in the rhythm section. If the piano player and guitar player try to play full voiced chords, it makes the band sound muddy. You, as the director, can decide to have the guitar sit out sometimes and let the piano do the comping and vice versa. In this case the guitar should be sitting in front (stage-left) of the piano player so he can hear the entire rhythm section and be able to fit in accordingly. You want that transparent harmonic sound, which provides a clearer basis for improvisation.

When it comes to soloing and solo sound concept, a guitar player needs to listen to the great players like Charlie Christian, Wes Montgomery (Smokin' at the Half Note) and Pat Martino (Live at Yoshi's) to name a few. Please see Pat Martino's website <www.Patmartino.com> to view his take on understanding how the guitar is set up as an instrument and how students should approach it.

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Processes of Student Music Composition

Patricia Riley

Since the development in the United States of the National Standards for Music Education in 1994, there has been much interest in student music composition. One of the nine music content standards states that students should be composing music (MENC, 1994), and this has posed a challenge for many educators unfamiliar with teaching music composition. We are lucky in Vermont to have the Vermont MIDI Project as a valuable resource for facilitating student music composition. In a recent Music Educators Journal article calling for transformation of our profession, Kratus (2007) cites the Vermont MIDI Project as an example of “potent and irresistible” music education that “connect[s] people to music in ways that are both personally fulfilling and educationally valid” (p. 46). Also useful to music educators are the many articles with ideas for incorporating composition in music classes that have appeared in the MENC publications Music Educators Journal and Teaching Music. These articles include Brophy (1996), Goins (2003), Hickey (1997), Kaschub (1997a, 1997b), Riley (2006), Rudaitis (1994), Stambaugh (2003), and Wilson (2001). This edition of Research Resource summarizes research investigating the processes involved in student music composition. Increased understanding of these processes should facilitate more effective teaching and learning in this important area of music education.

Jazz Guitar

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both sound concept-wise and in terms of developing a vocabulary for improvising. Listening for tone is extremely important; have your players do a lot of listening to the great players. On the guitar neck pickup, turn the tone setting down and the bass up. Remember, distortion in guitar playing is a style incorporated in rock and not in jazz. It was first introduced by the Beatles in 1965 on the song I Feel Fine and later further developed by Jimi Hendrix. You should only use distortion on jazz rock tunes, such as Good Medicine as recorded by Doc Severinson.

Mr. Martino uses the circle as a basis for understanding note relationships. Not to be confused with the circle of fifths, think of the chromatic scale laid in a circle with all twelve tones. The keyboard, where most of our theoretical knowledge and reference comes from, is organized physically in diatonic white keys and pentatonic black keys. The piano also visually gives you a linear orientation to harmonic and melodic patterns. Using the circle and subsequent geometric shapes generated by organization of intervals opens up more possibilities for melodic and harmonic organization, especially for the guitar. On Martino’s website, after opening (in the left-hand column) a window titled “The Nature of Guitar,” click on: Master Class / “Sacred Geometry,” an interview by Jude Gold (Guitar Player Magazine, April 2004).

More and more students are playing the guitar than ever before and we need to know how to incorporate them (with the correct style) into jazz band and teach methods of playing so they do not think that air guitar or playing the video game Guitar Hero or playing a two-measure rock lick over and over forty times is what this instrument is all about. It is very important for your guitar players to be able to read traditional notation. Tablature is limiting, and they will need to be able to read traditionally notated charts. Perhaps one of the best things we can do is establish relationships with area guitar teachers and performers who have studied jazz and encourage students to study with them. Incorporating this will make a big difference in your band and add a new dimension to your music program.

Marsh (1995) researched children in an Australian inner-city school playground to examine their compositional processes as they related to text, movement, and context. She found that children work in several compositional modes simultaneously, and that they progress through a cycle of experimenting in which new ideas are invented and introduced, and then either “retained, reworked or discarded” (p. 6). Marsh also reported that the compositional processes of children are influenced by “collaborative interaction” among group members, and that “children’s varying levels of understanding or skill may be accommodated and extended by this process of musical joint construction” (p. 7).

Levi (1991) studied 6 second-grade children over a period of seven weeks, during which they composed music using Orff xylophones, and also composed using written language. The children were asked to “improvise with the goal of creating a piece that could be played for the teacher” (p. 63). In subsequent sessions, they were given the option of starting new pieces, or revising earlier ones. Levi describes a five-phase process that consists of exploring, focusing, rehearsing, composing, and editing. During this process, the children travel among and between the different phases, rather than moving progressively from one phase to the next. During the exploration phase, “the expressive possibilities of the media are discovered” (p. 310), and the children engage in a “search for ideas that might give direction to specific pieces” (p. 312). This is a “process-oriented” phase (p. 310). In the focusing phase, the children’s orientation shifts from process to product. This phase is “characterized by the selection of an idea that would begin to give shape to a piece” (p. 313). During the rehearsing phase, ideas are developed, and thought processes are divergent. The composition phase uses convergent thinking. It “involves the sequencing of ideas in meaningful ways and includes the revision of ideas to enhance the expressive effects desired by

Glen A. Brumbach is director of bands at Boyertown Area Senior High School. He is a past District 10 President and has also served Berks County as the original jazz vice president creating the Berks All Star Jazz Band in conjunction with Berks County Music Educators and the Berks Jazzfest.

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Processes of Student Composition

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the composer” (p. 316). The written score or text is created during this phase. The final phase, editing, is when “composers alter manuscripts so that they might be more easily read . . . [and] children attend to the conventions of writing” (p. 317).

Kratus (1989) examined 7-, 9-, and 11-year-old children as they composed music, and identified four stages. First, children prepare to explore problems and solutions; second, possible solutions are considered, and ideas developed; third, children arrive at tentative solutions; fourth, final compositions are evaluated and refined. He observed that children use different strategies for composing music depending on their age. Seven-year-old children compose primarily through exploration. As children become older, they compose through development and repetition. He noted that the 9- and 11-year-old children change processes as they compose. They start with exploration, progress to development, and end with repetition.

Ashby (1995) investigated the processes of fifteen 8-year-old, and fifteen 10-year-old children as they composed music during a 10-minute session, and reported that children of these ages are able to replicate compositions they have created. Similar to Kratus, Ashby writes that children “tend to change from one process to another while composing” (p. 18). The 8-year-old children used approximately the same amount of time exploring, developing, and repeating musical ideas, while the 10-year-old children used substantially less time exploring and developing, and more time repeating musical ideas. Also similar to Kratus, Ashby reported that during the composition process, the children generally moved from exploring, to developing, to repeating musical ideas.

Perconti (1996) studied children in first through fourth grade as they composed in general music classes over a 2-year period. Like Kratus, Perconti observed that children engage in a four-step process. First, they create music assimilating “what they know about music and the composition task” (p. 126). They “think about what they want their music to sound like, and how they will use what they know” (p. 26). Second, they notate their ideas; third, they practice and edit the ideas; and fourth, they perform their composition for others.

Barrett (1999) examined the compositional strategies of 24 kindergarten children, and found that when “the element of text is introduced through the use of lyrics (canonic or original), young children's notational focus is primarily concerned with lyric content with little or no reference to musical dimensions” (p. 14). She concludes that imposing text “masks children's capacity to represent their musical understanding” (p. 6).

Kratus (2001) researched the effects of different sets of melodic materials on composition processes and products of fourth-grade children. Orff xylophones were either equipped with five or ten pitches of the pentatonic scale, or five or ten pitches of the harmonic minor scale. Kratus found that the ten-pitch sets yielded more exploration, longer songs, and songs less easily replicated than the five-pitch sets; and the pentatonic sets yielded songs that were less likely to end on the starting pitch than the harmonic minor sets. The different sets of melodic material had no effect on the children's compositional processes.

Aug and Walker (1999) studied 38 Korean seventh-graders to examine the effects of composing using traditional staff notation with non-traditional graphic notation on the students’ music composition strategies and creativity. They found that the non-traditional graphic notations resulted in more musically creative compositions. Aug
Processes of Student Composition

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and Walker speculated that the non-traditional graphic notation provided a more “open-ended task” that may have been less inhibiting to the students as they composed (p. 5). They also found that “composing music with graphic notations can facilitate students to use more diverse compositional strategies” (p. 6).

Riley (2008) explored children’s original music composition through the lens of cultural context. Subjects were ten fourth-grade children enrolled at the Julian Hinojosa School in Puebla, Mexico, a residential elementary school for economically disadvantaged children.

Participating children were randomly selected from all fourth-grade children at the school. Data were gathered during three 90-minute sessions, during which the children explored the instruments to be used, and the musical elements of pitch, duration, tempo, dynamics, and timbre; created; and performed their compositions. Instruments were soprano glockenspiel, alto glockenspiel, alto metallophone, soprano xylophone, alto xylophone, hand drum, tambourine, shaker, guiro, maracas, and African drums. Each of the barred instruments was equipped with 13 pitched bars, arranged diatonically from a lower C to a higher A, with no chromatic alterations. Data were obtained through notated music compositions created by the children, and through videotaped interviews during which the children performed their compositions, talked about their compositions, talked about songs representative of their cultural context, and performed those songs. Similar to Ashby (1995), Kratus (1989), Levi (1991) and Perconti (1996), the children in the Riley (2008) study seemed to progress through stages as they created their original compositions. The children explored various ideas, decided which ideas to use, rehearsed the ideas, and then performed their compositions. Results indicate that cultural context does play a role in influencing original music compositions of Mexican children. Implications include that exposing children to a broad range of musics to experience should provide children with the tools to compose original music that is broader than their immediate cultural context.

In conclusion, Ashby (1995), Kratus (1989), Levi (1991), Perconti (1996), and Riley (2008) reported that children progress through various stages of music composition development. Marsh (1995) found that the compositional processes of children are influenced by “collaborative interaction” among group members (p. 7); Barrett (1999) that imposing text “masks children’s capacity to represent their musical understanding” (p. 6); Kratus (2001) that different sets of melodic material has no effect on the children’s compositional processes; and Aug and Walker (1999) that “composing music with graphic notations can facilitate students to use more diverse compositional strategies” (p. 6). It is my hope that this installment of Research Resource will help inform your decision-making regarding your teaching of music composition.

REFERENCES


Dr. Patricia Riley is an Assistant Professor of Music Education at the University of Vermont. She serves as VMEA’s collegiate and research chair. Send suggestions for future article topics to: <Patricia.Riley@uvm.edu>.
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Exploring VMEA’s New Website

Denis Lambert

The new VMEA website went online in mid-December. For anyone who has not yet visited the site this article will provide some information about resources available at it. Of course the best way to experience the web site is to use it. The VMEA Executive Board hopes that all members (and others interested in music education in Vermont) will use the site and offer feedback.

The first thing to note is the address of the page: <vmea.org>. You do not need to type “www” at the beginning of the address. If you do, the page will still load, but you can save a few keystrokes by dropping the “www”.

Links in the menu change color you roll over them to indicate which one will be selected when you click the mouse button. Other links on the site are indicated by purple text. Downloadable documents are typically provided in PDF (portable document format). Adobe Reader is required to view these documents; if that program is not yet installed on your computer - chances are high that it’s already there - the program can be downloaded free of charge from the Adobe website <www.adobe.com>.

HOME PAGE

The main page at vmea.org provides links to all major sections and a welcome message from the VMEA president. In the near future (perhaps by publication mid-December). For anyone who has not yet visited the site this article will provide some information about resources available at it. Of course the best way to experience the web site is to use it. The VMEA Executive Board hopes that all members (and others interested in music education in Vermont) will use the site and offer feedback.

ADVOCACY

Text of the National Standards for Music Education appears on this page, as well as links to a few prominent music advocacy sites. Additional resources may be added in the future.

SCHOLARSHIPS

Guidelines for the Evelyn Springstead and Richard W. Ellis Scholarships are posted here. You can download application forms for either scholarship.

HALL OF FAME

The annual awards presented by VMEA are listed here, with guidelines and downloadable nomination forms. You can also choose to complete the form online. A list of past recipients (and photos, when available) also appear on this page.

PUBLICATION INFO

Information about The Vermont Music Educator resides on this page: advertising information (including the current reservation form); a quick and easy online news submission tool; deadlines, editor’s contact information, and an archive of past issues in PDF format. Archived issues will be posted on a delayed schedule, ensuring that receiving the print edition of the most current issue continues to be a member benefit.

LINKS AND RESOURCES

Here you will find links to external websites, including music and arts education organizations; Vermont performance venues and groups; music festivals in the state; and schools/institutes for music. You can help make these listings more comprehensive by suggesting additional resources.

IAJE

Information about the Vermont chapter of the now-defunct International Association for Jazz Education appears on this page, including details about the annual jazz festivals.

JOIN MENC/VMEA

Clicking on this link will take you to MENC’s page about membership. From there, you can sign up to become a member of MENC/VMEA or renew your membership.

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These documents guide the operation of the VMEA.

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MEMBER DIRECTORY

(password protected)

The default username is the first initial of your first name followed by your entire last name (with no hyphens or spaces). The default password is your MENC membership number, which can be found on your membership card or by contacting MENC member services. Once you have logged in, you can change your username and password by clicking the “update your member information” link. The membership directory includes the name, school, and e-mail address (when provided) of current VMEA members. Please take a moment to login and check your information to be sure it is accurate, and remember to update your information in the future if your e-mail address or employer changes.

CALENDAR

This is our new events calendar. You can choose to filter the events by district or view events from all districts. Navigate through the months and years using the dropdown boxes, or move backward/forward a month by clicking on the left or right arrow. You can view event details by clicking on the event title (underlined in blue text). District presidents can login to add or edit events for their own districts. If you have an event to post on the calendar, please contact your district president.

CONFERENCE

Fall conference information and forms will be posted here as it becomes available. In the future, perhaps online registration will be an option.

DISTRICT INFO

This is where to find contact information for your music district. For anyone who may not know what district they are part of (including parent/student visitors to the site), there is a neat dropdown box.

Continued on page 26
For complete information: www.music.ccsu.edu
Get your Master’s in the Summer @ CCSU!
VMEA Website

Continued from page 24

that lists all the schools and their district numbers. This page currently includes a list of officers and district festival dates; additional information may be added in the future. Links are included for accessing individual districts’ websites (if applicable).

ALL STATE

This page provides basic information about the All State music festival and a link to the main All State page <vmea.org/allstate.html>.

DISCUSSION FORUM (password protected)

One exciting feature of the new site is a discussion forum, which we hope will become a central hub of communication for Vermont’s music teachers.

Registering

Here are instructions for accessing the discussion forum...

1. Go to vmea.org
2. Click on Discussion Forum
3. On the right side of the screen under the banner, click on the “Register” link.

Note: You will NOT be able to login using your member name and password until you have completed the registration process and VMEA has confirmed that you are a member.

4. Read the registration agreement and click on “I agree to these terms”.

5. Complete the registration page. Your username and password can be whatever you want. You can choose to use the same username and password as you have for the other password protected areas of the VMEA web site (such as the member directory), or you can choose a different username/password. Your login information for other sections of the VMEA site (outside of the forum) will remain the same, no matter what you enter here.

6. Click the “Submit” button. You should receive an e-mail message welcoming you to the VMEA forum.

7. You will then need to wait to be confirmed as a VMEA member or other authorized user of the forum. You will receive an e-mail message with the subject “Account Activated” once your identity is confirmed and you have been granted access.

8. Once your account has been activated, you can return to the forum page and login using the username and password you selected.

9. Clicking on the “user control panel” link at the left side of the screen under the banner will give you a lot of options. This is where you can sign up to “subscribe” to certain topics (thereby receiving e-mail notification when new messages are posted), change your profile information, etc. You can also use the service to send private messages to others who are members of the discussion forum.

Posting

Once you are logged in, you can post messages on forums. To do so...

1. Click on the forum you wish to post in.
2. If you want to start a new discussion, click on the “New Topic” button. If you want to respond to a previously posted message, click on the message, then click on the “Post Reply” button.

3. Type a subject for your message (or leave the default subject as is).

4. Type your message. There are controls that allow you to format your text (bold, italics, different color, etc.).

5. You can attach a file to your message if you wish. For example, if you are sharing a lesson plan, you could attach a Microsoft Word file of the actual lesson or a related MIDI file. To do this, you would click on the “Upload Attachment” tab, which appears below the message box. You then click on “Choose the file” and, once it has been selected, “Add the file”. Please note that file size cannot exceed 256KB. When uploading photos, you will probably need to use editing software to reduce the photo size and resolution. (Some programs have a “save for web” command.) Technology chair Sandi MacLeod recommends a resolution of 72 pixels and photo width of less than 200 pixels (about 2¾ inches) wide. Remember that some people still have slow Internet connections.

6. Click on “Preview” to see how your message will appear.

7. Click on “Submit”.

Subscribing

When you subscribe to a forum, you will receive an e-mail whenever a new message is posted in that section. The notification will go to whichever e-mail address you specified during the registration process. To subscribe...

1. Enter the forum you want to subscribe to (for example, Advocacy).
2. Click on the “Subscribe forum” at the bottom left of the page.

To unsubscribe at a later time, just click on “Unsubscribe forum”.

Printing

There is a small printer icon in the upper right portion of the screen under the banner. Clicking on it will produce a “printer-friendly” page containing only the text of the topic you are viewing.

Inappropriate Posts

If you see a posting by that you consider to be inappropriate for any

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VMEA Website

Continued from page 26

reason, you can report it to the forum administrators. Simply click on the red exclamation point that appears in that post.

For answers to other questions, click on the “FAQ” link.

CONTACT INFO

The contact page includes a form that can be completed to submit a question, comment, or message. When you click the ‘submit’ button, your message will be routed to the appropriate individual, depending on what you selected as the subject of your message from the dropdown menu.

ADDITIONAL RESOURCE

Did you know that VMEA maintains a large library of music for band, orchestra, and chorus? Did you realize that you can borrow any of that music? Music purchased for All State festivals over the years is available for the use of VMEA members’ ensembles. Browse the library at <vmea.org/stef/library/VMEALibrary.htm>. To borrow music, contact VMEA librarian Frank Whitcomb.

IN CLOSING

One key to maintaining a website is keeping all information current and creating new content. Doing so requires that individuals help with that process. Are you interested in serving on the VMEA web committee? If so, please contact the VMEA president to express your interest. Also, individuals are being sought to serve as moderators for various sections of the discussion forum. To express interest in serving as a moderator, send a message to <editor@vmea.org>.

Comments about the website can be directed to Steffen Parker at the following e-mail address: <webmaster@vmea.org>. Alternately, you can send a message directly from the web site from the ‘contact’ page.

Please also note that all VMEA officers now have vmea.org e-mail addresses. You can find these on the officer directory that appears near the back of this publication. These e-mail addresses will remain the same despite any personnel changes; in other words, president@vmea.org will always go to the current VMEA president. Each district president also has a vmea.org e-mail.

Make the VMEA web site your resource for music education in Vermont.

<table>
<thead>
<tr>
<th>VMEA FORUM</th>
<th>TOPICS</th>
<th>POSTS</th>
<th>LAST POST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forum Introduction and Rules</td>
<td>2</td>
<td>2</td>
<td>by diambert @ Fri Dec 25, 2009 10:35 pm</td>
</tr>
<tr>
<td>Advocacy</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>If your school music program is threatened or you have information to share about music’s benefits, start a discussion in this forum.</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Moderator: diambert</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Classroom Management</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>How do you keep a class full of music students under control?</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Moderator: diambert</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Lesson Plans &amp; Teaching Tips</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Share ideas that work for you, or ask questions.</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Moderator: diambert</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Musical Repertoire</td>
<td>1</td>
<td>4</td>
<td>by cell_chalk @ Mon Jan 26, 2009 9:54 am</td>
</tr>
<tr>
<td>Post information about your favorite vocal, instrumental, and classroom literature here.</td>
<td>1</td>
<td>4</td>
<td>by cell_chalk @ Mon Jan 26, 2009 9:54 am</td>
</tr>
<tr>
<td>Moderator: diambert, cell_chalk</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Professional Development</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Recommendations and discussion regarding courses, workshops, seminars, etc.</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Moderator: smokem, diambert</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Technology</td>
<td>1</td>
<td>1</td>
<td>by smokem @ Sat Jan 24, 2009 11:27 am</td>
</tr>
<tr>
<td>Get answers to your technology questions or help others solve theirs.</td>
<td>1</td>
<td>1</td>
<td>by smokem @ Sat Jan 24, 2009 11:27 am</td>
</tr>
<tr>
<td>Select a sub-category for this discussion area, and share your favorite web site links.</td>
<td>1</td>
<td>1</td>
<td>by smokem @ Sat Jan 24, 2009 11:27 am</td>
</tr>
<tr>
<td>Moderator: diambert</td>
<td>1</td>
<td>1</td>
<td>by smokem @ Sat Jan 24, 2009 11:27 am</td>
</tr>
<tr>
<td>Classifieds</td>
<td>1</td>
<td>3</td>
<td>by allingle @ Sun Jan 04, 2009 9:31 am</td>
</tr>
<tr>
<td>Do you have something musical to sell? Are you looking for an instrument to buy? Do you have technology equipment that you would trade for something else? Post it here.</td>
<td>1</td>
<td>3</td>
<td>by allingle @ Sun Jan 04, 2009 9:31 am</td>
</tr>
<tr>
<td>Moderator: diambert</td>
<td>1</td>
<td>3</td>
<td>by allingle @ Sun Jan 04, 2009 9:31 am</td>
</tr>
<tr>
<td>General Discussion</td>
<td>2</td>
<td>5</td>
<td>by smokem @ Sun Jan 04, 2009 11:13 am</td>
</tr>
<tr>
<td>Use this sub-forum for any discussion that is not covered by the categories above.</td>
<td>2</td>
<td>5</td>
<td>by smokem @ Sun Jan 04, 2009 11:13 am</td>
</tr>
<tr>
<td>Moderator: diambert, chanderson</td>
<td>2</td>
<td>5</td>
<td>by smokem @ Sun Jan 04, 2009 11:13 am</td>
</tr>
<tr>
<td>VMEA Executive Board</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>This sub-forum is for official VMEA Board discussion. Limited to VMEA Executive Board members.</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
<tr>
<td>Moderator: diambert</td>
<td>0</td>
<td>0</td>
<td>No posts</td>
</tr>
</tbody>
</table>
The Vocal Scholarships at Gordon College encourage and grow students of outstanding academic and musical ability—providing opportunities for high achievement in a wide array of vocal and choral arenas and preparing our graduates for successful careers in the greater musical community.

Gordon Vocal Scholars Program - $6,000/year, $24,000/4 years
Hannay Vocal Honors Scholarship - $5,000/year, $20,000/4 years

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Bachelor of Arts in Music
Bachelor of Music in Performance
Bachelor of Music in Music Education
Master of Music in Music Education
Community Music Programs

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

GORDON COLLEGE
DEPARTMENT OF MUSIC
Wenham, Massachusetts

978 867 4275
music@gordon.edu
www.gordon.edu/music
High Tech for Low Cost

Sandi MacLeod

So...you have a decent computer in your classroom and you have relevant content you'd like to share. You want to take students to an internet site filled with great historical information about John Philip Sousa including photos, recordings, and the arcade style game “Sousapalooza”. Perhaps you’re discussing world music and have video of authentic instrument performances and gandrung dancing from Bali to show. Or maybe your students are creating compositions with software and you need an effective way to display their work for whole class discussion.

How effectively can you share any of these with students with your one computer? You can’t. You need a computer projector to optimize the wealth of resources that bring music to life in your classroom. Today, prices have dropped significantly and a good projector can be purchased for under $500. Now that’s a budget model, but it will be adequate. If you have a little more money, then plan to spend $700-$900. There are even “shirt pocket” projectors, but steer away from these newest models, since most won’t provide adequate projected images for whole classroom settings.

I have a few caveats and considerations when researching your purchase. After you know your budget and narrow down the selections, investigate the features. I’ve listed these below in my personal order of importance. These details are written simply so most teachers will grasp what’s most important. If you want more technical information, be sure to widen your investigation.

Ambient lighting - Think about the amount of light already in your classroom. Do you have bright light coming in from outside? If so, then you need either shades or a projector with a bulb that is strong. If your classroom is especially bright, then I suggest you purchase a projector with a minimum of 2200 lumens. Most projectors, even in the lower price range, are above that specification.

Resolution - Older models have a maximum of 800 X 600 screen resolution.

With today’s computer monitors and the kind of resolution to which we’ve become accustomed to viewing, this will require altering the computer monitor settings. It’s easy to do and many times happens automatically, but it may change the appearance of a presentation. If you can stay within your budget, I suggest you look for a resolution of 1024 X 768 or higher.

Lamp life and replacement cost - Bulbs can be costly - usually $150-$350 so invest before purchasing to avoid the shock when the time comes to purchase a replacement. Some manufacturers warrantee the bulb and others provide information about the expected number of hours of use. Be sure to follow the manufacturer directions to extend the life of your bulb. You should get at least three years of classroom use with the original bulb if you treat the projector with care. Some projectors run “hot” and bulb life will be extended if you cool down the projector slowly. Never pull the power plug until a projector is cool.

Portability or ceiling mount - Before purchasing the projector, consider where you will project the image. Will you use a large blank wall or have a screen? Will the screen be mounted permanently or be portable? My best piece of advice comes from observing music teachers in many different music classrooms. Purchase your projector and use it for a period of time before determining exactly where it will work best. It’s best to secure this safely and permanently, but there are so many different factors to consider that you might not want to make that decision until you actually test this out with your classes. It may be lighter in one section of the room than another. Connecting to your computer may require a long cable, which you would try to avoid. Some teachers will need to keep the projector portable to move from room to room. If you can mount this in the ceiling, you’ll have permanence and the projector will be away from the possibility of bumps and spills, which definitely reduce the lamp life. Ceiling mounts are an additional cost and will require your maintenance staff’s cooperation. If this is your ultimate goal, be sure to purchase a projector that includes the ability to hang from the ceiling and inverse the image.

Connecting Your Projector - Most computers and projectors connect easily with a cable that generally comes with the projector. A VGA cable is the most common scenario. This 15-pin connector (3 rows of 5 pins or holes depending on which end you’re looking at) is a common computer-to-monitor cable. The standard cable is 6 feet long, so if you are planning a greater distance between the source and the projector, purchase an extender or a longer cable.

Mac users will need a VGA display adapter to go from a laptop or desktop computer to the standard cable that connects with a projector. These “pigtail adapters” used to be shipped with Macs, but I’ve noticed that newer models expect you to purchase it separately. There are several different models depending on your computer, so take the computer along or have the model specs handy when purchasing. Projectors just won’t connect without it!

Audio - Many projectors come with built-in speakers, but they provide grossly inadequate sound for your music class. Connect your computer or projector to an external sound system or speakers for optimum listening.

Wrap-Up - As always, check your potential purchase for warranty information. Although projectors are not high maintenance items, contact your local technology support person before making a purchase to ensure their support once this is in your classroom. Your tech person may know of a dealer that works directly with the school district for discounts and installation. Make sure you don’t pay sales tax on a school purchase because it adds up with an item of this expense.

Do your homework online or with local businesses, checking out prices and model features. This purchase can literally change your classroom life, and right now the prices are reasonable. Make your classroom high-tech for your high-tech students.

Sandi MacLeod is VMEA Technology Chair and director of the Vermont MIDI Project.
Thursday, October 22, 2009
Woodstock Union High School
Woodstock, Vermont

Conference Performance Application
Those who wish to submit applications for a performing ensemble for the 2009 VMEA Conference may do so by adhering to the guidelines stated and completing the form below.

School: __________________________________________________________
Teacher: __________________________________________________________
E-mail Address: ____________________________________________________
Type of Group: _____________________________________________________
Size of Group: _____________________________________________________
Name of Group: ____________________________________________________

Mail tapes or CDs to:
Carrie Kohl, VMEA Conference Chair
Whitcomb Jr. Sr. High School
273 Pleasant Street
Bethel, VT 05032

Proposal Applications must be postmarked no later than May 1, 2008.

Each application will be referred to the conference committee, with the final decision to be made by the committee.

CONFERENCE PERFORMANCE ENSEMBLE GUIDELINES

• Conductors must be members of MENC/VMEA.
• Photo and information about the conductor must accompany the application to be considered.
• Audition recording may be recorded on CDs, cassette tapes or video tapes (for vocal ensembles with movement).
• Recordings should include three selections with some variety.
• Recordings must be recorded during the 2008-09 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 the responsibility of the performing ensemble/school.
• Only ensembles that audition will be considered for the performance slot at the ’09 conference.
Thursday, October 22, 2009  
Woodstock Union High School  
Woodstock, Vermont

Conference Session Proposal Application

Please complete the following application and return to  
Carrie Kohl, Conference Chairperson, by April 15, 2009.  
The application must be completed in full to be considered.

Clinician Name: ________________________________
Affiliation (Position, School, etc.): ________________________________
Mailing Address: ____________________________________________
Town: ___________________________ State: _____ Zip: ___________
Phone #: _________________________ Fax #: ________________________
E-mail: ________________________________
Sponsor (if applicable): ________________________________
Session Title: __________________________________________
Session Target Audience/Grade Level: _________________________
Session Category: BAND CHORUS GENERAL TECH
Session Description: __________________________________________
____________________________________________________________________________________________________________
Piano Needed: _____ YES _____ NO

You will be notified by May 15th if your proposal is accepted.

Mail proposal to:  
Carrie Kohl, VMEA Conference Chair  
Whitcomb Jr. Sr. High School  
273 Pleasant Street  
Bethel, VT 05032
The second annual Keene State College Trumpet Day was hosted on Saturday November 8, 2008 in the Redfern Arts Center on the KSC campus. Over thirty students from two New Hampshire State Universities and eleven public schools from across the state participated in this free workshop for trumpet players and musicians of all ability levels. The day featured guest artist/clinician Dr. Reese Land and was hosted by KSC trumpet Professor Jim Boccia and band director Jim Chesebrough.

Dr. Reese Land is from Taylorsville, NC. He is a member of The Brass Company and received his Master’s degree from University of Louisville in 2002. He has served as trumpet instructor for the University of Louisville and Campbellsville University and maintains a busy freelance schedule with many area ensembles, including the Evansville Philharmonic and the Louisville Bach Society. Dr. Land received his Doctorate degree in trumpet from the University of Illinois and has served as visiting trumpet professor at the University of Southern Mississippi and was a member of the Southern Arts Brass Quintet. Having just completed his Doctor of Musical Arts degree from the University of Illinois, he is currently Assistant Professor of Trumpet at Campbellsville University.

The day began with a performance by the Keene State Brass Ensemble, led by Professor Boccia. Dr. Land joined in the performance and followed up with a session on warm-ups for everyone present. Seven students then performed in a master class for Dr. Land. Adrienne Pollner from Plymouth State University, Charlotte Freselli from Con-Val High School in Peterborough, Ariel Sherman from Merrimack High School, Katie Fernald from Con-Val High School, Sarah Sherman from Merrimack High School, Sarah Morgan from the James Mastercola Upper Elementary School, and KSC alumnus Nathan Shower all took center-stage and performed for Dr. Land. He charmed and challenged each player and in a matter of minutes helped each of them reach a higher level of performance. The players in the audience all benefited from these sessions as well, but as lunch time approached, it was obvious that they wanted to play as well.

After lunch it was time for a massed trumpet ensemble. The players read and rehearsed seven tunes, ranging in styles from the more traditional Danny Boy and Lo How A Rose Ere Blooming to the more jazzy and popular My Favorite Things and George Gershwin’s Do It Again.

“It was great to see so many trumpet players in one spot” quipped KSC Professor Jim Boccia. “This may have been the largest all-trumpet gathering that New Hampshire has ever seen.”

Dr. Chesebrough added, “I know that some of these people knew each other before they arrived, but in the final 30 minutes of the day, as I watched them sit on the edge of their seats asking Dr. Land to share his personal thoughts on trumpet practicing and playing, I knew he had succeeded in making all of them come together as a group of friends and colleagues.”

This is one of a number of outreach sessions hosted by the Keene State Department of Music. For information on upcoming events, contact Jim Chesebrough, Keene State College Department of Music 03435-2402.

Mark your calendar and make plans to attend the 3rd Annual Trumpet Day, which is scheduled for Saturday, November 7, 2009.

Dr. James Chesebrough directs the Keene State College Concert Band. He can be reached by e-mail at <jchesebrough@keene.edu>.

The trumpet ensemble, above, performed on stage after group warmups — pictured at the top of this page — and a master class with seven students. (All photos on this page courtesy Jim Chesebrough)
Keene State College

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

Music Degrees

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

Bachelor of Music
- Music Education
- Music Performance

Performance Groups

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

Scholarships

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

Facilities

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

Auditions

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

For an audition application or more information call, email, or write:
Ms. Barbara Hamel
Administrative Assistant
Department of Music
Keene State College
229 Main St., Keene, NH 03435-2402
603.358.2177 • Fax 603.358.2973
music@keene.edu
http://music.keene.edu

Music Faculty

Full-Time Faculty
- Donald Baldini, BM Indiana
- James Chesbrough, DMA University of Connecticut
- Joseph Darby, PhD City University of New York
- Maura Glennon, DM Florida State
- Carroll Lehman, DMA Iowa
- José Lezcano, PhD Florida State
- George Loring, MM New England Conservatory
- Craig Sylvem, DMA Ohio State

Lecturers and Adjunct Faculty
- Kathy Andrew, MM Peabody
- James Boccia, MALS SUNY-Stony Brook
- Flynn Cohen, MM Mills College
- Diane Cushing, MM Boston Conservatory
- Donna Dearth, MEd Keene State
- Joy Fleming, MA University of Akron
- Julian Gerstin, PhD University of California
- Elaine Broad Ginsberg, DMA University of Cincinnati
- Sussan Henkel, MM Northwestern University
- Marcia Lehninger, MM University of Connecticut
- Ted Mann, MA University of New Hampshire
- Robin Matathias, MA City College of New York
- Andrea Matthews, MM Holy Names University
- Victoria Moore, MM UMass Amherst
- Scott Mullett, Berklee College of Music
- Timothy Rogers, MM Bob Jones University
- Pamela Stevens, BA Central Missouri State
- Christopher Swist, MM University of Hartford
- Heather Teed, MM UMass Amherst
- Kim Wallach, MEd Antioch University
- R. Scott White, MM Boston University
- Perri Zimmerman, MM UMass Amherst

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

March 2009
VMEA Executive Board Meeting Minutes

Editor's Note: Due to various circumstances, there was a delay in approving meeting minutes. The following three sets of notes were approved during the Board’s January meeting. The March and May minutes are by Cindy Hall. Carrie Kohl filled in and took notes for the August meeting.

VMEA EXECUTIVE BOARD MEETING
MARCH 18, 2008
SPAULDING HS

Present: Paul Rondinone, Denis Lambert, Gary Moreau, Allyson Ledoux, Carrie Kohl, Connie Wilcox, Cindy Hall, Chris Rivers, Beth Winter, Steffen Parker

Meeting called to order at 5:00

Gary welcomed Carrie Kohl as Instrumental Chair. Gary handed out a chart from Denis with Board info to verify/correct. Gary will send out an updated MENC membership list.

REPORTS

Secretary's report

Motion to approve: Paul Rondinone. Second: Denis Lambert. Motion approved.

Treasurer's report

Paul presented a detailed written report. Current balance: $16,568.02. Paul feels that’s quite a bit of money to be carrying and suggested doing something about it.

Motion to approve: Steffen Parker. Second: Denis Lambert. Motion approved.

The board sang Happy Birthday to Steffen.

Chair Reports

Conference chair

Next year’s conference will be October 23 at CVU. It’s a great space, especially for exhibitors. Big front lobby with wide hallways.

A rough draft of the schedule is done. Keynote presentation needs to be earlier due to feedback from this year’s conference. 12:45 to 1:30. David Neves, our Eastern District VI representative, will be the keynote speaker.

Carrie Kohl - there won’t be a band reading session. Tony Pietricola will lead a jazz reading session - all levels. There are lots of instrumental ideas in the works. Throughout the day there will be six short sessions run by experts on various instruments. They will probably focus on instruments like horn, bassoon, viola, euphonium, etc.

Chelsea Henderson (vocal chair) has procured Monica Dale to do Dalcroze-Eurythmics. Only charge is for plane and hotel - no stipend. There will also be adjudication sessions for choral teachers. A clinician from West Hartford, CT will do a workshop on “energizing your chorus.”

Susan Cherry is looking into having Steve Damon present again. Colleen Casey-Nelson will do a workshop on multiculturalism. There will be a Native American drumming session.

Sandi is bringing in representatives from Soundtree and Smartmusic.

No exhibitor chair yet. Will ask Army band to help with envelope stuffing, etc.

ACDA would like to sponsor a choral session in lieu of having a conference. Will pay for the session, but would like part of the financial pie. Allyson asked how we should proceed with that.

Paul - they should pay an agreed upon amount ahead of time.

Gary suggested that in exchange for them offering something, we allow their members to come to conference for $65.

Steffen - let them promote it but we pay for it. Then they don’t make or lose money and they have a place to go. The board liked that idea. Avoids complications at the door. Steffen asked how they will promote it. ACDA members will pay regular registration.

All State Report

We had the same issues with finding adjudicators as before, but did a better job communicating with music teachers on the process. Better return rate on correct return of applications and medicals. Vergennes all ready to go.

District IV, VJE, Lion’s Club have all helped with donations to scholarship fund. Northern VT Oral surgeons will get T-shirts.

Online adjudication went well - we will continue with that.

State manager report

Steffen started a separate account where all organizations Steffen leads donate to an office fund that can be tapped to buy ink, paper, etc.

Some districts need a specific insurance rider because of where their festival is. Steffen suggests we bill those districts that money. It’s only $20.

Report from Bear

Bear reported via Denis that TOY application forms are in the journal. He will send out an email with the same info within the next two weeks. He has not received any nominations yet. Slate of officers is in progress and not completed.

Editor’s report

Denis presented a financial report. Gary will email copies. Still getting new advertisers. If board knows of others, pass along to Denis.

June focus issue on assessment. Asked for contributions. Allyson suggested Gail Kilkelly (DOE arts assessment person.) Steffen has done an article for administrators on how to evaluate music teachers. It has been successful and already being reprinted in one MEA - would offer to print it in our journal. Gary suggested an article on adjudication.

Allyson complimented Denis on a great recent issue of the journal.

District Reports

Districts I and II

No representatives present.

District III

Just had JH festival. Gary was festival director. It had to be postponed due to weather and then ran up against Math Counts. Otherwise successful.

General music component at the festival worked well. Betsy Greene did a 5-hour workshop. 12 participants. They stayed for the concert.

District IV

Chris reported that District IV just had their jazz festival at Harwood. Chandler moved out of price range, though a great venue. Festival went well.

Spring MS festival coming up

District V

Lost February festival due to weather. March festival went well. Friday had subcommittee meetings. Decided to go to one-day February festival for next year on a Friday, with snow day on the Saturday after. It will be a longer day with a night concert.

Web page will be up soon.

District VI

Both festivals happened. One festival was cut to one day due to weather. MS choral teachers met last week to revamp audition process.

IAJE

Flynn festival went well, though numbers continue to drop. Had a flute player, who did a good job.


OLD BUSINESS

Data list

We need to update, then decide how we will use these lists so membership doesn’t feel bombarded, but info is available for people who need it.

Gary would love to see us send an email out every few weeks with “what’s going on at VMEA” People can look at it or delete it, but it’s a regular thing. Gary gets constant requests to send things out. He makes executive decisions about what goes and what doesn’t. Often has Steffen put things on website instead of sending it out.

Steffen - to manage a list like what we’re talking about properly, we would need software or hire someone. When sending group emails, safest thing is to send everything Bcc.

Allyson loves idea of communicating regularly with members. Helps people feel like they belong and are in the loop. Chris understands that but thinks it’s labor intensive over the long run. He feels we should give people more reason to go to website to look at stuff.

Would take 8 hours once a cycle to generate what goes in the email. Means another deadline for the board. What would be the guidelines as to what is included in the regular email?

Cindy offered to update database.

Steffen uses Filemaker program to manage lists.

Denis likes idea of sending items out regularly. Keep items very specific to the board and affiliates.

Steffen - looking at bullet-point info. Then you

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VMEA Meeting Minutes

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could say more info can be found at __________. Can also have a template from each district.

Gary - There is usually one person who has access to the website and if that person not available, the access isn't. Is it time to hire a webmaster? Feels the website is the way to go. How can we help unburden Steffen. He does more than his share?

Steffen concerned that hiring a webmaster is an expense that doesn't necessarily generate the response we're after. We have spurts of activity, not steady activity.

Gary - would it make sense to have a few people have access to putting stuff on website? Steffen mentioned that when he and Tony did it, it worked because neither touched each other's pages. Someone who uses different syntax, platforms, etc on the same page makes it harder. Compartmentalizing the website in three would help free Steffen up.

Gary reminded the board to only use the list for board info.

WIKI vs Yahoogroup

Can we use one or the other, which is better, do we need either? Yahoo - you have to have a Yahoo address. Can post photos, has calendar, contact list, discussion opportunities, etc. Wiki good at documents in transition. You can see it and add an agenda item. A Wiki is for building discussion based on documents. Not designed as group listserv, which is what Yahoo is good at.

Ally - what if we created a Yahoo group of our membership. People could opt in or out.

Cindy - could we have a link or portal from the VMEA site to a discussion group?

TOY

We need to figure out how to announce winners.

All State fee

Fees - after last meeting Gary redid all of pricing structures and rechecked the figures.

We have received money from six schools.

July 1 will send bills out to every high school. Chris: Who does invoice go to - administration or music dept? If we go down the road of requiring VMEA membership it needs to be made HUGELY clear starting now. What is our plan for this money so we can be accountable?

Gary - the decision to collect this fee was made at the All State meeting and then brought to the board. All State members suggested 1/3 for scholarship and 2/3 to pay festival director. Out of that money comes administrative costs - postage, paper, etc. Postage was over $100. That comes out of both percentages before you divvy it up.

Chris - do all schools that pay the bill participate in All State? Steffen - no. Some schools come and go based on caliber of kids in the program.

Beth - what are we looking at for revenue? $15,000 was initial estimate.

Chris - in relationship to other states that's a very small amount. If we had more money, we could make significant changes in adjudication, etc.

All schools have already been notified what their fee is. This is just a start. We need to continue to work on it. It's time to find other ways to bring in cash besides hitting the kids all the time. In most schools, it comes out of music budget.

Steffen - we're the only state that does this only on an All State level. Most have the fee all the way down to 5th grade via Solo and Ensemble festivals.

At MENC conference this April, there will be meetings in same-size state groups. That will be helpful.

Motion to use money collected this year to supplement scholarship awards: Steffen Parker. Second: Beth Winter. Motion approved.

Cindy asked for clarification as to whether the money from this fee is Steffen's only compensation for all the work he does for All State. He receives $500 for the online adjudication piece, but otherwise nothing.

Gary reported that some principals from smaller schools are wondering how smaller schools can compete with places with private lessons, etc. How can All State be less competitive? Steffen - it's an equitable proportion for the most part. That needs to be communicated better to principals.

NEW BUSINESS

Discussed sending card to an ill colleague and family.

Discussed possible ways we could help the Clancy family. Steffen suggested using our skill set.

May 8 - next meeting 5:00 in Vergennes. Beth asked if we considered holding any meetings further south.

Motion to adjourn: Chris Rivers. Second: Cindy Hall.

VMEA EXECUTIVE BOARD MEETING

MAY 8, 2008

VERGENNES UHS

Present: Allyson Ledoux, Ron Sherwin, Paul Rondinone, Connie Wilcox, Beth Winter, Cindy Hall, Steffen Parker, Chris Rivers, Carrie Kohl, Pat Riley, Bear Irwin, Gary Moreau, Anne Hamilton, Denis Lambert, Chelsie Henderson

Meeting called to order at 5:06.

REPORTS

Secretary's Report

Motion to approve as printed: Steffen Parker. Second: Paul Rondinone. Motion approved.

Treasurer's Report

Motion to approve: Steffen Parker. Second: Chris Rivers. Motion passed.

Balance: $17, 237.22

PO's really hard to deal with at conference. Still waiting to get paid on some. Steffen feels we will jeopardize our attendance if we say no purchase orders.

Chair Reports

Conference chair

Allyson introduced Chelsie Henderson (vocal chair). Things going smoothly for conference. Guard band stuffed envelopes for exhibitors and they've been sent already - big help. Allyson recommended the job be given to a printer next year.

CVU - "access program" will provide breakfast and lunch.

Allyson thanked Steffen for putting conference info on website. Hoping to get applications for student performers. Ellis is delivering flyers.

Pat Riley will take on the credit course through UVM.

Carrie reported on instrumental offerings. Chelsie reported on vocal offerings. ACDA will lead the reading session and an adjudication workshop. Allyson reported on the general music, technology and general sessions.

Allyson shared her letter of resignation as conference chair effective after the 2009 conference.

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VMEA Meeting Minutes

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Steffen has been suggesting Josh Stumpf to provide a "junk band" presentation.

Allyson is advisor to VAAE Board. New Director Tom Stevens is very good. They are discussing having an early October conference.

IAJE

Steffen reported that IAJE has gone bankrupt and will be out of business in two months. Our chapter is a private nonprofit so it won’t affect us. We will continue to offer the opportunities we already do.

All State

Steffen reported that Vergennes is doing a superb job.

Same problems as usual with incomplete or late registrations and paperwork, questions and issues that arise from failure to read the handbook, phone calls to Steffen’s home phone, etc.

VMEA providing good support. We are the first state to do online adjudication. Saved 80 hours in the selection process.

Financial report on Newport All State nearly ready.

Committees met today. Vocal group discussed equity issues from room to room and came up with some good solutions.

May 6-9 in Essex is next festival.

Collegiate

Ron Sherwin reported that it was nice to see UVM and Castleton well represented at MENC conference.

Dr. Sherwin presented his resignation letter as collegiate chair. Gary thanked Dr. Sherwin for his service on the board and wished him luck in his new MA position.

Election

Bear reviewed the recent history of elections.

Steffen asked for clarification on timeline. We will get back on track after this cycle. This president elect will have a one-year term.

President’s Report

Gary sent notes to Dr. Pat Riley and Steve Light who are collegiate leaders with an increase in membership.

Updated database of board members.

MENC - at national meeting. MENC decided national conferences will no longer exist. Declining attendance, rising cost were the main reasons. Pre-registrations were 900 out of 37,000. Also felt national conferences will no longer exist. Declining membership size. Problems are the same.

Editor’s Report

Denis is working on June issue.

 Asked for September issue material. Nice if each district had introductory info (festival dates, officers, etc). Get it to Denis by July 15.

Gary thanked Denis for the great March issue.

District Reports

District I

No representative

District II

Successful festival in April.

District III

No change.

District IV

Finished with MS festival hosted by Rochester.

District V

Nothing to report. Meeting in May.

District VI

Connie working on updating membership list.

OLD BUSINESS

Database

How are people coming with that? Each Division chair should get changes to Cindy by June 1. Cindy will email list to chairs.

Allsyon reported VAAE needs lists from all of arts organizations. They have drama, arts, etc.

Yahoo vs Wiki

Gary suggested we get together this summer to do some training.

Anne asked about Google groups.

Website Update

Denis reported on the research he has done.

Netraising looks the best to Denis. $149.95 per month. Includes everything. No startup costs. Unlimited support.

Gary - if we divided the work among a few people would be easier, but would need to have several people trained. Steffen willing to do training sessions.

New MENC site much better than the old one.

Allsyon - you need to spend money to make money. It would behove us to pay someone to have a really nice website. Pat agreed.

Could build district websites within the site.

Chris - if we go in direction of mandatory MENC membership, we’ll see a significant increase in membership. Site needs to be a place where people can go regularly and get all the info they need.

Anne - could be have a statewide contest for web design from students?

Paul feels like is a lot of wonder. Pretty serious commitment and would we get our money’s worth. Will it pay off?

Could we get sponsors? Logo on opening page. Their logo would be a link.

Chris - we would need a point person to make this happen. Denis would be willing to do it if there were other people on the committee.

Gary thanked Denis for his research work. Suggested we wait and look into it more. Suggested Denis continue to pursue with Sandi and Steffen’s input. Could look into gathering potential sponsors.

Steffen - are we clear on what we want our website to do? What will we get that we don’t have now?

Need more and better communication tools that are accessible to more people.

Chris - can this be on the agenda for next time?

Discussion was tabled.

Mileage

Paul asked if we should consider raising mileage and if that should be effective today.

Motion to raise mileage to .35/mile effective immediately: Steffen Parker. Second: Chris Rivers. Motion approved.

All State Fee

All State fees will go into pool of money for scholarships. Around June 1, Gary will send bills for next school year. Sending in care of the teachers. Note with explanation and MENC requirement reminder.

Chris - what will MENC membership paragraph say? How will we track that or enforce that?

MENC will give us password accessible access to up-to-the-day membership info.

What is deadline for proof of membership? We need to make sure our details are in order. Gary will look into how they do it in different states. Decided to make the conference the deadline.

We need a big stack of membership forms at the conference. This move would limit or remove the possibility of us being a VPA-sponsored event again.

Gary asked if anyone wanted to help draft the letter. Anne - this should be considered a fee from activities fund, not from music budget. Gary will send out a draft to ask for input.

NEW BUSINESS

Gary will request reimbursement for travel costs for going to national conference. It’s in the bylaws to reimburse.

Gary thanked Paul Rondinone for countless years of service. Gary added that he has been amazed at how accurate, detailed and up-to-date he is with the financial reports.

Thanked Ron Sherwin again for his years of work.

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we put more into our low brass so you can get more out.

The thoughtful design, superior quality and faithful durability of our concert and marching brass deliver the performance you demand. Our commitment to value provides the significant budget savings you deserve. Get more with Jupiter.

To see a complete model and price comparison of all major brands, visit jupitermusic.com/budget.
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Next meeting August 18 at 11. Cindy reminded Gary that she cannot attend this one - someone else will have to take minutes.

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

VMEA EXECUTIVE BOARD MEETING
AUGUST 18, 2008
WHITCOMB HS BAND ROOM

Present: Gary Moreau, Pat Roberts, Paul Rondinone, Jim Derby, Bear Irwin, Carrie Kohl, Anne Hamilton, Allyson Ledoux, Beth Winters, Connie Wilcox, Steffen Parker, Denis Lambert, Chelsea Henderson, Sandi McLeod

The meeting was called to order at 11:05 A.M.

I. Welcome and Introductions - Current President: Gary Moreau

Gary opened the meeting by thanking everyone in attendance. Thank you also to Whitcomb HS for hosting the meeting. He introduced the new President-Elect, Pat Roberts (from Otter Valley), and the new Treasurer, Jim Derby (from Bennington). The members of the board all introduced themselves to the new members.

II. Review of the Agenda

Please add to New Business discussion about VYO.

III. Approval of May minutes - Minutes being recorded by Carrie Kohl

Due to Cindy’s absence we agreed to approve the May & August minutes at the November meeting.

IV. Treasurer’s Report - Paul Rondinone

This will be Paul’s final report.

Once again, Paul pointed out that the VMEA journal continues to be a success.

Summary of Financial Status:

Balance as of August 18, 2008: $20,120.19
Less VMEA Journal: $8,561.82
Less All State Participation Fees: $3,375.00

CURRENT VMEA FUNDS AVAILABLE: $8,183.37

Motion to Approve: Steffen. Second: Beth. Approved.

V. Chair Reports

A. Conference - Ally Ledoux

We are really under control. The hosts for the 2008 conference, Andy Miskavage & Carl Reccia are doing a great job. We are, however, really low on exhibitors. We will be sending out over 300 letters to all the principals. These letters worked really well last year; I heard back from quite a few of them wanting more information. Ally passed out the registration form and the schedule. Please share these with your colleagues. We have great clinicians this year. Connie suggested we have a district table in the exhibit hall this year for each District Chair to share schedules and information. The VSO would like to have an insert in the folder. There is a fee of $50. Since their purpose is to support music education in Vermont, should we charge them this $50? Sandi made a motion to not charge non-profit organizations, such as the VSO, for inserts or to have a table in the exhibit hall. Second: Steffen. Approved.

There was a brief discussion on the frustration of using PO’s for payment at the conference. There were several solutions passed around; such as Pre-pay, show up with a check, put a blank, signed receipt in the folder, submit registration as bill, and put FEE PAID on the attendance certificate.

B. All State - Steffen Parker

The handbook is in the process of being rewritten. It should be online by September 1. Ellis Music has this year’s audition list. Please notice that the Euphonium/Baritone part is double sided: treble clef on one side and bass clef on the other.

Managers were named. Still need someone to maintain the All State pages as he has been doing. Managers were named. Still need someone to maintain the All State pages as he has been doing.

C. Collegiate - Pat Riley

Not in attendance.

D. Election - Bear Irwin

We had good candidates and a good process this year. I am working on a slate of officers for the spring so we can get back on track. The 2007 Hall of Fame presentations were made at district festivals. We will have the 2008 presentation at the conference.

Gary pointed out that VMEA only has 137 members. That is less than 50% of our 300 teachers across the state. Being a member gives us more opportunities for discussion and networking. All State requires the teacher to be a member in order for the students to participate. It’s about 25¢ a day.

E. Technology Chair - Sandi McLeod

Sandi reported having another great summer of institutes. There are sound and video clips available for viewing on the website, www.vtmidi.org

VI. Editor’s Report - Denis Lambert

There are 361 schools listed on the database, and the September issue goes to ALL teachers, not just members. The deadline for the next issue is October 15. It is getting harder and harder to get articles from people. I find myself using articles from other state journals.

A. Web Page

There was an extended discussion on the need to revamp the VMEA website.

Denis made a motion to use $3,000 to hire “Off The Page” creations out of Essex to create a website. Second: Steffen (for purpose of discussion). There was an amendment made that these funds should come from the Journal account. Approved.

Sandi made a motion to use up to $500 for the web committee to use for updates and maintenance not to exceed $50/hour so that the website can get up and running soon. Second: Denis. Approved.

Steffen made a motion to use $150 from the journal funds to purchase software updates for Denis’ computer. Second: Gary. Approved.

Discussion: Denis is going to use the money to explore different local web design companies so that the VMEA page can be brought up to date. Steffen is going to help also because he would like to maintain the All State pages as he has been doing. The web committee consists of Sandi, Steffen, Chelsea, and Denis. Sandi pointed out that VT MIDI pays someone $30/hr to maintain their website.

VII. District Reports

District 1 - No one present.

District 2 - Anne present, but no report.

District 3

Ally present, reports many new teachers in the district.

District 4 - No one present.

District 5

Beth present, also reports many new teachers in the district, 1st mtg. on 9/2.

District 6

Connie present, 1st mtg. on 8/28, looking forward to meeting new teachers.

District Chairs need to update their databases of ALL teachers and get to Cindy ASAP.

B. All State Fees Update

Due 9/1

C. MENC Member Lists

Gary can e-mail VMEA members list as a PDF to those who NEED it.

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District VI Notes

Connie Wilcox

Hopefully as you read this message there will be a feeling of spring in the air and preparations will have begun for final concerts of the school year and the All State Music Festival. This time of year is always hectic, but I encourage you to take a moment to reflect on your individual program and celebrate the success and growth of your music program.

The District VI Winter Music Festival was held the weekend of February 6-7 with three ensembles — High School Chorus, High School Jazz Band and the Middle School Band — preparing and performing challenging music with their respective guest conductors. Alan Rowe directed the high school chorus, Bruce McRae directed the middle school band, and the high school jazz band was directed by Michael Zsoldos. The festival culminated with a 4 p.m. concert on the second day of the festival.

The biggest news in District VI was the selection of the Brattleboro Union High School Band to play at the Inaugural Parade in Washington, D.C. on January 20th. BUHS Band Director Steve Rice began the application process in late September. The application process involved submitting a five-minute CD of music that might be played, video footage of the band in uniform, and basic information about the band, including honors received. Rice also wrote to the Vermont congressional delegation asking them to endorse the application. They did receive a joint endorsement from Vermont’s entire congressional delegation (Leahy, Sanders and Welch), who said in their letter to the Presidential Inaugural Committee that a BUHS Band performance would “embody the spirit, strength and excellence of Vermont.” Music educators of District VI heartily agree with the endorsement and we know that Vermont was represented by one of the best instrumental programs in the state. We are so proud of you BUHS Band and director, Steve Rice. You are the best!!

Connie Wilcox is president of District 6. She teaches music at Ludlow Elementary School and Black River High School.

VMEA Meeting Minutes

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IX. New Business
A. Teacher of the Year

It was discussed that the recipients of the awards need to be notified FIRST before other people find out. It takes away from the importance (significance) of the award. The people receiving the award would like to use the PR for promotions, portfolios, etc.

B. E-mails

Gary apologizes for e-mails not getting delivered. Certain senders have different filters.

C. VYO

It was brought to the attention of the board that the VYO is taking students out of public school music programs. They tell the players that they must take private lessons with one of their "certified" instructors. So, the students drop out of the school program and then expect to be able to participate in All State. The person who mentioned this feels that the VMEA should be working with the VYO, cooperatively. Ally suggested a joint meeting of the boards.

D. Meeting Times

Thursday, November 6, 2008, 5:00 P.M. at Whitcomb HS.
Friday, January 16, 2009, 5:30 P.M. at Hartford HS.
Wednesday, March 4, 2009, 5:00 P.M. at Whitcomb HS.
Thursday, May 7, 2009, 5:00 P.M. at Essex HS.

X. Adjourn - 1:20 P.M.
All your students need is the right place where they can shift into high gear. A place that gets it. They’re looking for opportunities—professors who not only know them as well as you do, but continue to inspire them to push the limits of musicianship.

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

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

**USM School of Music**

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

The USM School of Music is an accredited institutional member of the National Association of Schools of Music.
**MUSIC AND MULTIMEDIA SUMMER INSTITUTE PREVIEW**
*Submitted by Sandi MacLeod*

The Music and Multimedia Summer Institute 2009 will be held from Monday, July 13 through Thursday, July 16, at Castleton State College, sponsored by the Vermont MIDI Project. This is an opportunity for music educators to immerse themselves in a collaborative, congenial, and non-threatening learning environment as they use the tools of technology to compose music and learn about technology for their classroom. As participants explore how to teach students to compose music and experience the online critique process, they compose music themselves and experience the activities they might offer their students.

There are two strands being offered this year: “Music Composition in the Classroom” and “Working with Digital Audio.”

The composition strand will focus on using notation software, both for use with students as well as the teacher’s individual focus. Many Vermont teachers have taken this course and then come back to refresh their skills or move to another level. Those enrolled will be assigned to a class based on their personal expectations of learning and their level of expertise with technology on the first day of class.

The digital audio class will also focus on the needs of classroom teachers. Freeware and professional-level software will be addressed, and participants will learn about microphone placement, software/freeware, recording principles and techniques, and manipulation of sounds. The course will be project-based, with participants selecting a project based on their own personal or professional needs.

Break-out sessions will include:

- Classroom strategies, 3-12 including sharing of lessons from a new publication Plans for Success: Sibelius and Groovy Music Projects for the K-8 Classroom, edited by Sandi MacLeod
- Scanning music, transposing, arranging
- Copyright issues
- Arranging
- Online mentoring
- Critique and reflection
- Composing for live performance
- Other topics that participants request

Registration and more information is available online at <www.vtmidi.org>. This course may be taken for 3 graduate credits through Castleton State College or as a workshop only (no credit). Housing and meals are included in this four-day experience, which includes evening sessions on Monday, Tuesday, and Wednesday nights. The Institute ends on Thursday at 4 p.m.

**EASTERN DIVISION MENC CONFERENCE HAPPENING THIS MONTH IN R.I.**

The MENC Eastern Division presents its biennial conference March 12-15 at the Rhode Island Convention Center in Providence. The schedule is filled with interactive and informational workshops, performances by a variety of ensembles, and exhibits.

Pre-registration ended in mid-February, but you can still register at the conference. For more information, see <www.menc-eastern.org>.

**ATTEND SUMMER TUBA/EUPHONIUM WORKSHOP**
*Submitted by Michael Milnarik*

The 4th Annual Cosmopolitan Tuba Euphonium Workshop (formerly the Northeast Tuba Euphonium Workshop) will be held July 18-26 at Endicott College in Beverly, Massachusetts.

The application deadline is April 3.

Full details, photos, testimonials, application, sound clips, video clips and more can be found at the event’s website <www.c-tew.com> or by sending an e-mail message to director Michael Milnarik at <info@c-tew.com>.

Teaching and learning and their level of expertise with technology on the first day of class.

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News Briefs

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to ticket some events for attendees’ safety and comfort.

Holding the 2009 conference at McCormick Place West will dramatically reduce crowding and allow the Midwest Clinic to hold all events in a single location. Attendees will be able to choose the events that best meet their needs, without rushing between venues. According to Ray Cramer, President of the Board of Directors, “There are many reasons for this move that will become abundantly clear after the first conference in this beautiful new facility; everything under one roof, performance venues that are acoustically superior, lots of open space for easy movement from one event to another, a world class exhibit hall, copious loading and unloading facilities, and wonderful natural light.”

The Hilton Chicago will continue to be Midwest Clinic co-headquarters and a key strategic partner. Attendees may stay at this historic hotel and take advantage of free shuttle service between the downtown area and McCormick Place West. “We feel very fortunate that this stunning new facility opened less than a mile and half from where we have held our conference since 1973,” said Executive Director Kelly Jocius.

This move, the third that the Midwest Clinic has made in its history, is the result of several years of careful planning and discussion by the Board of Directors and Executive Staff.

The next Midwest Clinic will be held December 15-19, 2009. For more information, please visit <www.midwestclinic.org>. More information about McCormick Place West can be found at <www.mccormickplace.com>.

**SUMMERTIME JAZZ AT THE FLYNN**

**SCHEDULE ANNOUNCED**

Submitted by Christina Weakland

The FlynnArts Jazz program offers talented students the profoundly rewarding chance to study with working professional jazz artist/educators. In the spirit of jazz music, we encourage improvisation and individual expression within an environment of cooperation and mutual respect. Personalized instruction, specialized workshops, a faculty concert, student performances, and collaboration with new friends and mentors sets the stage for a week of memorable and meaningful music-making.

This year’s program, designed for students age 10-25 and presented in association with the University of Vermont, will be held July 27-31.

**For Ages 10-12:**

**Jazz Improv for Beginners**

Would you like to be a part of your school jazz band or eventually play in a small jazz combo? Jump-start your improvisational skills in this wonderful camp, complete with percussion and improvisation workshops, and a special guest session with world-renowned Latin jazz trumpeter Ray Vega!

10 am-12 pm • Tony Pietricola & Ray Vega • Flynn Studios • $130 (includes performance ticket) • Limit: 20 • Recommended for students who have played their instrument for a minimum of one year.

**For Ages 13+:**

**Afternoon Workshops: Choose from Latin Jazz Music or Hand Percussion**

Afternoon workshops inspire and energize our instrumentalists to reach new heights of creativity, cooperative musicianship, and performance. These intensive experiences immerse students in the world of Latin jazz, providing rich opportunities to hone individual skills and master the team effort of performing.

In the **MUSIC TRACK**, students take clinics specific to their instruments where they learn to apply the principles and nuances of improvisation, investigate chord structure, and develop melodic creativity. These clinics are led by world-renowned Latin jazz trumpeter Ray Vega (our special guest), UVM faculty and camp director Alex Stewart, and members of Rick Davies’ Latin ensemble-in-residence, Jazzismo. Music track students also take a hand percussion workshop. Come join the jam!

**The HAND PERCUSSION TRACK** uncovers the fiery rhythms of Latin jazz. Learn the rhythmic language of beats from Cuba and the larger African diaspora on congas, clave, timbales, and other instruments. This track is for those with little or no previous experience as instrumentalists (skilled percussionists should enroll in the music track).

Music or Hand Percussion: 12:30-5 pm • FlynnSpace & Flynn Studios • $275 (non-credit, includes performance ticket. See sidebar for info on UVM enrollment for college credit.) • Limit: 45

**Optional Morning UVM Class:**

**Latin Jazz Cultural Immersion**

This UVM course examines Latin Jazz from its creation by Puerto Rican, Cuban, Latino, and Anglo musicians in New York City during the 1940s. Focusing on its historical and cultural tradition through lectures, readings, listening, and videos, students follow the continued development of Latin Jazz to its current form and expression. Pair with an afternoon workshop for college credit.

8:45-11:45 am • Alex Stewart • FlynnSpace • $189 (non-credit. See sidebar for info on UVM enrollment for college credit.) • Limit: 15

How Do I Sign Up?

Register through FlynnArts (flynnarts@flynncenter.org/652-4548) if you do not want college credit. Non-credit tuition (including performance ticket) is $275 for afternoon workshops, $130 for the beginners’ camp, and $189 for the morning academic class. For three credits, you must take both the morning academic class and an afternoon workshop after registering through UVM. High school students taking Summertime Jazz for credit may be eligible for reduced or even free tuition through UVM. Contact Continuing Ed for more information: 802-656-2085, learn@uvm.edu, or visit www.learn.uvm.edu/jazz.

FlynnArts’ Summertime Jazz is supported by the Flynn Jazz Endowment, which was raised during the past five years and initiated by a challenge grant from the Doris Duke Charitable Foundation and matched by generous support from the community.

Continued on page 45
Music Degree Programs
Bachelor of Arts in Music (B.A.)
- Performance
- History
- Theory
- Jazz Studies
Bachelor of Music in Performance (B.Mus.)
Bachelor of Science in Music Education (B.S.)

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May 18-June 26 or July 6-July 31
History of Rock and Roll

May 18-June 26 or July 7-July 28
Beginning Group Guitar Lessons

June 22-July 31
Blues and Related Traditions

July 6-13
World Drumming in the Classroom

July 6-8
First Steps in Music

July 9-10
Advanced Conversational Solfege

July 13-17
Conversational Solfege

July 27-August 9
Latin Jazz Immersion
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 2008-2009 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, 2009**.
4. Recipients of the Scholarships will be notified by June 1, 2009. 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.
**Ellis Music Co. Offers Scholarships**  
Submitted by Joan Ellis Tabor

In an attempt to help students advance their music education, Ellis Music Company is once again offering $300 District Scholarships, one to a student in each of the six music districts in Vermont. These scholarships must be used for music camp, music school, or private instruction. All high school level students are eligible to apply. Ellis Music representatives distributed application forms to many teachers at the end of January; a copy of the application form appears on the opposite page 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 web site <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>.

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**Petition for Equal Access to Music Education**  
Submitted by MENC Headquarters

Support MENC’s national advocacy campaign, 3 Ways to Change Music Education, by gathering signatures on the Petition for Equal Access to Music Education. If every MENC member collects 60 signatures, we will more than surpass our goal of one million signatures to present to the U.S. Department of Education at the Rally for Music Education on June 18, 2009. For more information: <http://www.menc.org/resources/view/3-ways-to-change-music-education>.

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**Noteworthy on the Web**

Where to Go (and who to trust) for Technology Recommendations?

Sandi MacLeod

The Synthesis/MIDI Workshop

Mike Klinger owns and operates The Synthesis/MIDI Workshop <www.midiworkshop.com>. Mike is steadfastly independent. He prides himself on providing unbiased advice about products and purchases by refusing musical merchant gifts or donations of equipment and software to his company. He makes personal recommendation of the products he believes work best for educational or theological settings. I’ve found his recommendations to be highly valuable. Check out his music and technology guide, downloadable as a PDF file, or browse the website for the latest pricing and equipment.

Mike provides many professional development workshops and courses throughout the northwest and at his music technology retreat. If you’re looking for a change-of-pace workshop setting, Mike’s retreat is just the thing. This modern log home is fully equipped with 12 workstations with high-speed wireless internet access in a beautiful woodland setting that will inspire your creative thoughts. Anne Hamilton and I took an independent study with Mike one summer at his retreat. Mike is an outstanding educator, and Mike and his wife Linda’s hospitality add greatly to the experience. We had fresh salmon for dinner caught that morning in the Colombia River and then salmon in our scrambled eggs the next morning.

SoundTree.com

Some companies will offer a huge number of solutions for any technology decision you encounter. SoundTree is different. They research carefully and limit their suggestions and offerings to those items that will work best in educational and theological settings. Their online store is limited to these recommendations, unlike others where pages full of flashy ads featuring the products that will bring the company the highest margin of profit. Managing Director Jim Frankel spent 11 years in the classroom teaching middle school band and classroom music and brings that expertise and grounding in the real world of education to SoundTree.

In addition to equipment for audio and video, SoundTree carries software, keyboards, guitars, curriculum resources, and new products for all kinds of instruction, including special education and music therapy. The website features articles and lesson plans. SoundTree specializes in creating labs designed around the actual physical space and identified needs of the school. The company provides turnkey solutions that assist you in designing, installing, and service to the equipment purchases you make.

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

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

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“*The art of teaching is the art of assisting in discovery.*”  
- Mark Van Doren
Heath Wolf

It’s right about the beginning of May, and the sweat starts to form on the brow of all junior high band directors. Any day now, the counseling center is going to give out “the numbers” for next year. It is at this moment that directors get a glimpse of the future. Will it be a full concert band or a chamber ensemble? Will you have to pick up a section of study skills to fill out the schedule? Few things impact a music program’s success more than enrollment. If you don’t have the bodies to teach, your job becomes infinitely more difficult. This article will address the topic of recruiting new students into your program and then retaining them from year to year.

New Students

Beginning students are the key to success of any program. If you have sufficient numbers in your beginning ensembles, you are creating an insurance policy for your older ensembles. If the beginning numbers are low, be assured your older ensembles will pay the price as attrition begins to take effect throughout the years. So how do you attract new students to your program? The following is an outline of one example of successful recruiting. I must take the opportunity to acknowledge my fellow Davis County junior high band directors. Many of the ideas in this article are the result of planned discussions on this topic at our monthly meetings.

First Contact: The Recruiting Concert

Performing a recruiting concert at your feeder programs’ schools is certainly not an original idea. The question you need to ask is are you utilizing this tool to its full advantage? There are three crucial aspects to the recruiting concert: time of year, program, and audience. The time of year you perform is crucial to its success. There are several directors who want to play for the students a week or two before they register for junior high. This seems to work for many people, but there is one serious problem. Most elementary students register in the spring, which is precisely when festival/solo and ensemble season begins. Because of this, many bands end up playing their festival literature for the incoming students. This is in direct conflict with the second aspect of successful recruiting: program.

Many directors say that you are deceiving students by enticing them into your ensemble with “pop” pieces and then only playing “legitimate” literature. If that’s what it takes, so be it. You are competing for these students. Take every opportunity you can get.

A great time of year for the recruiting concert is the holidays. Most directors schedule some type of holiday program, which means you already have the pieces worked up and ready to perform. Another advantage to holiday music is that it allows you to incorporate audience participation sing-alongs. In most cases, it won’t matter what your ensemble sounds like because you will not be able to hear them over your audience belting out “Rudolph the Red-Nosed Reindeer.” Throw in a few movie themes and possibly some rock/pop selections, and you now have the recipe for an exciting performance that will have your audience so worked up the school will have to go to recess to get the wiggles out.

This brings us to the final point: audience. It is crucial that you play for the entire school, not just the incoming class. The more exposure your recruits get, the more they are going to want to become...
Making sure you recognize the students in your ensemble who attended the school at which you are performing. They will receive a hero’s welcome and will further inspire future students. During the concert, invite the incoming students to sit in the band by the instrument they are interested in. Yes, fifty percent of them will be standing in the percussion section, but you can work on instrumentation after they have registered.

Post Concert Follow Up

You have completed a successful recruiting concert. You now want to make personal contact with the incoming students and their parents. Go to your counseling office and get the dates for the upcoming registration. Make arrangements to visit every classroom that has students who will attend your school next year. This can usually be done by contacting the school’s principal and working out a schedule to visit the classes. On this visit, it will be only you, and it is very much a performance. You are going to explain to these students why they should choose your class over all the other electives that will be offered them. Be careful not to put down other teachers/classes that the students can choose from. This is unprofessional and will most likely cause hard feelings between colleagues in the future. Instead, tell them how great your program is and all the opportunities they will get in band. These are all the same reasons you became a band director in the first place. Let the students see that you are proud of your program and care about its future success.

The next step is to personally hand every student a packet about your program. This should include a cover letter addressed to students and parents, plus information about how to register for band, what instruments are available, how to choose an instrument, and how to obtain an instrument. It is important that you have your contact information in this packet so parents can contact you with questions. Make sure you hand each student a packet and try to make some type of contact with them. If you simply ask the classroom teacher to hand out the packet, you have wasted a wonderful opportunity. There are very few students who will pass up a chance to be noticed.

Retention

Unlike our colleagues in math and science, music teachers must attract students to their classroom. Many teachers think of this as a limited window of time in which you meet the incoming students from the feeder programs and invite them to participate in your program. In reality, recruiting is a 24 hour a day, 7 day a week job. Every rehearsal, every performance, every chance meeting at the grocery store, you are recruiting both current and potential students. This does not mean you are brow beating students and parents like a pushy salesman. It means that as a teacher of an elective class, students and parents are going to always judge you and your actions. When it comes to enrolling in your class,
Recruiting and Retention

Continued from page 47

the student/parents get to choose, which means they are in the position of power. Some of the aspects students will consider will be quality of the experience, environment, and exposure.

Experience

Students are attracted to success. The nickname “band nerd” has a lot less sting to it when the students are experiencing success at school concerts or festivals/competitions. In order for us to maintain a high quality program, we, as conductors, must continue our education. Our students are expected to practice consistently for steady improvement. Are we, as directors, practicing our conducting, rehearsal techniques, etc.? If you study the directors who have exemplary programs, in most cases, you will find these directors are still students themselves. You will see them at state and national conventions, clinics, and master classes for all instruments. Attendance at events such as these will not only increase your practical knowledge and skills as a conductor but will also empower you to raise the level of performance from your ensembles. Make a goal to attend the UMEA convention, The Midwest Clinic, or any other workshop that interests you. It will take some time and money, but the reward is well worth the investment. You will be a better director and your ensembles will perform at a higher level. The end result will be students who want to continue their band experience because of the success they are experiencing.

Environment

The classroom environment will have a significant influence on students and their decision to continue playing. If students are comfortable in the classroom and feel that the teacher cares about their education, they will, in most cases, want to continue their music education. If, as a teacher, you are perceived as being negative, mean, cold, or uncaring, whether or not that perception is accurate, it is probably negatively effecting your class enrollment. If you expect students to continue their music education beyond the first year, they must be comfortable in your classroom. Tim Lautzenheiser said, “When a person is threatened, the natural reaction is to seek safety and choose the path of least resistance to avoid pain or embarrassment. In our case, an extreme option would be to simply quit the band.”

As educators we must avoid intimidating or degrading students as a means of motivation. There are far more effective methods of dealing with problems in the classroom than destroying a student’s self confidence. This does not mean that students are not accountable for their actions or that expectations must be lowered. We simply must accept that the days of conductors showering fire and brimstone from the podium are over. Students and parents alike will simply not tolerate it. You will experience far fewer problems in the classroom if you treat the students with the respect you expect them to show you. The result is a comfortable learning environment that students enjoy being in so much they sign up for your class year after year.

Continued on page 51

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Recruiting and Retention

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Exposure

At some point in the past two decades, junior high bands have faded into the background of their communities. As youths, many of us remember marching in parades and performing at various community events as junior high students. In many cases, it was performances such as these that kindled the desire to play an instrument in the first place. In today’s climate, the norm is for the junior high band to play a holiday, spring, and end of year performance with a couple of festivals thrown in for good measure. The audience for these performances consists primarily of the parents of the participating students and the token administrator who has to be there. While these performances are a necessary part of every curriculum, they are doing nothing to introduce your ensembles to the community or your prospective students. Does your community even know your school has a band? There are always opportunities to perform at large in your area. Put together a parade band and march in the local Fourth of July parade. It is not difficult to do and the kids love it. As you are preparing for this event, you will notice parents and children alike come out of their houses to cheer you on as you practice in the local neighborhoods. If you cannot gather the equipment to march, put your band on a trailer and let them ride through the parade. There is always an opportunity to perform if you look for it. Contact your American Legion, Elks Club, County Fair, or government officials and let them know that you would be happy to provide entertainment for their events. Put together a program and perform at the park. The exposure your students receive from playing for their community is one of their greatest rewards. These performances will also expose your program to future band students and parents. There are some who feel that bands have evolved to a level that does not require such performances. The truth is that bands are evolving into extinction. Give your students the opportunity to perform. That’s why they chose to play an instrument in the first place.

Coda

The band director in today’s society is overworked, underpaid, and underappreciated. You are teaching every minute of every period. There is no such thing as in-class homework time. There are countless rehearsals, sectionals, and performances outside of school hours that you don’t get paid a cent for. In many cases, the band director is personally lowering the class size of the rest of the school due to the large number of people enrolled in band. All the ideas mentioned in this article are going to require more time, more work, and little (if any) financial benefit. So why do it? The reward for successful recruiting and retention is the peace of mind that comes with knowing you will have enough students enrolled in your program to provide a realistic and successful band experience. You will be able to build ensembles with the instrumentation of your choice instead of taking what you can get - the result of which will be ensembles that are built for success and will make your job easier and more enjoyable. And maybe in May, as you see the counselor walking toward you with “the numbers” for next year, the sick feeling that usually overtakes you will be replaced with an eager anticipation of the countless students who will begin their musical journey with you.

REFERENCE


Heath Wolf is the Director of Bands at Farmington Junior High School. He can be contacted by e-mail at <hwolf@dsdmail.net>.

Brattleboro Band in Inaugural Parade

Continued from page 6

any further. Eventually, they called in a replacement bus from a company in Pennsylvania. This got us home about 4.5 hours late (1:15 a.m.).

~ ~ ~

According to the Presidential Inaugural Committee’s web site, a total of 1,382 applications were received from groups requesting to be in the parade. Of those, just over 90 were selected. Approximately 13,000 individuals marched in the parade.

News sources estimated the crowd in Washington D.C. for the inauguration ceremony at over 1 million people. Though fewer attended the parade, the band’s audience for their performance was significant. According to Wikipedia, approximately 37.8 million people watched the inaugural events on television, and countless others watched streaming video via the internet.

The band performed a reprise of their inaugural selections for Brattleboro residents on Saturday, January 24, in a parade up Main Street. The crowd, according to Steve Rice, was large and enthusiastic. The Brattleboro selectboard honored the band with an official proclamation, as did the Vermont Legislature.

Congratulations to all the band members and thanks for being great representatives of our state!

~ ~ ~

See the inside of the back cover for images from the inaugural parade.

~ ~ ~

Vermont All State Music Festival 2009

Hosted by Essex High School
Parade: Wednesday, May 6 at 6:00 p.m.
Scholarship Concert: Thursday, May 7 at 8:00 p.m.
Jazz Concert: Friday, May 8 at 7:30 p.m.
Orchestra, Chorus, and Band Concert: Saturday, May 9 at 3:00 p.m.

March 2009 The Vermont Music Educator Page 51
Editor’s Note: The following editorial appeared in Education Week, January 21, 2009, in response to a commentary entitled “The Productivity Imperative” (Jan. 7, 2009) which suggested “that schools could get better bang for their budget buck if they cut back on arts electives.” A link to it was distributed as part of MENC’s periodic “Member Update” e-mail. It is worth reading and sharing, given the current financial crisis in Vermont and elsewhere.

To the Editor:

In their recent Commentary “The Productivity Imperative” (Jan. 7, 2009), Marguerite Roza, Dan Goldhaber, and Paul T. Hill suggest that schools could get better bang for their budget buck if they cut back on “arts electives.” The insinuation is that the arts are not core content for today’s schools and students. Nothing could be further from the truth.

Across the nation, school, policy, and business leaders are focusing on 21st-century skills. Chief among them is creativity—the ability to create meaningful new ideas, forms, methods, and interpretations. Instilling such skills in our students begins in the arts.

Arts education is very much a core subject in the 21st-century classroom. Yes, we need to ensure that school dollars are being spent wisely to raise students’ basic competencies. But the arts are at the center of effective instruction. If anything, we need to redouble our commitment to arts education in the classroom and to the integration of the arts into other curricula. We should measure school progress on arts competencies. And we should use Title II to get certified arts teachers into classrooms and form relationships between such teachers and those in other core areas.

It is imperative that schools focus on productivity and the return on educational investment. The arts provide such return, including substantial evidence that high-quality arts education motivates students who might otherwise be at risk of dropping out. The research has also clearly demonstrated that art and music instruction boost student achievement in other core subjects.

The answer to budget troubles is not to cut back on the arts—or, in doing so, to narrow the purpose of education and the possibility of human potential. Instead, we need to ensure that children have the best opportunity for the most comprehensive education possible, one that includes music, visual arts, and the opportunity and access these bring to the educational process.

John Mahlman
Executive Director, National Association for Music Education

Deborah Reeve
Executive Director, National Art Education Association

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Suzanne Shull, Chair, MENC Guitar Education Team and Teaching Guitar Workshops

Visit [www.guitaredunet.org](http://www.guitaredunet.org) for workshop locations and applications. For more information, contact Mark Koch, 412.396.4939 or koch@duq.edu.

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- Colorado Springs, Colo.
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**The Vermont Music Educator**

March 2009
Jim Frankel from SoundTree presented a workshop for students and teachers at Opus 17 on copyright issues.

(Photo courtesy Amos Hamilton)

The Music and Multimedia Summer Institute at Castleton State College features evening sessions to unwind and network.

(Photo courtesy Sandi MacLeod)

The Brattleboro High School Band hit the road, marching in the presidential inaugural parade in Washington D.C. on a cold January day. President Obama appears pleased with their performance.

(Images courtesy C-SPAN)

Jim Frankel from SoundTree presented a workshop for students and teachers at Opus 17 on copyright issues.

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