Do you want a career in music?

Take a closer look at what Anna Maria College can offer you.

The standards are high and our reputation for academic excellence is well known.

The small class sizes, exceptionally dedicated faculty, and supportive student community enable you to reach high musical and academic standards.

Music Majors Available:
- Bachelor of Music in Music Education
- Bachelor of Music in Music Therapy
- Bachelor of Music in Music Performance
- Bachelor of Arts in Music

To talk with an Admissions Counselor or schedule a campus visit:

(508) 849-3360
admissions@annamaria.edu
www.annamaria.edu/admissions

For more information about Music:

Dr. Ronald G. Sherwin
Division Chair
Visual & Performing Arts
508.849.3441
rsherwin@annamaria.edu
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:

The Vermont Music Educator
Denis Lambert, editor
P.O. Box 178
Tunbridge, VT 05077
editor@vmea.org

DEADLINES
July 15 for September issue
October 15 for December issue
January 15 for March issue
April 15 for June issue

If moving, be sure to notify MENC headquarters of any change of address to ensure proper delivery of this and other journals. Send changes by e-mail to mbrserv@menc.org or by postal service to:

MENC
1806 Robert Fulton Drive
Reston, VA 22091

MENC Member Services can be contacted by phone, as well, at 1-800-828-0229.

This publication was prepared using a Macintosh computer and Adobe InDesign software.

The Vermont Music Educator discusses a score for performance at a Vermont MIDI Project Opus with Shawn Dunwoody, a Randolph Union High School student. (Photo courtesy of Sandi MacLeod)

In this issue...

President’s Message by Pat Roberts ................................................................. Page 4
Notes from Reston ..................................................................................... Page 6
Music Education Advocacy for Now and Times to Come by Tony Pietricola .... Page 8
Patriotic Music in the Curriculum by Kim Holster ...................................... Page 10
Music Applications for the iPhone by Denis Lambert .............................. Page 10
Thinking Collaboratively by Dawn Willis .................................................. Page 14
Research Resource: Session and Conference Options by Patricia Riley .... Page 16
VYO Featured in “From the Top” by Lisamarie Charlesworth ................. Page 18
Young Vermont Composers Take the Stage by Sandi MacLeod ................ Page 19
Balance by David Killam ........................................................................... Page 23
VMEA Board Meeting Minutes by Cindy Hall ........................................ Page 26
Take an Orchestra Trip?! by Andy Johnston .............................................. Page 30
Advice on School Travel by Tom Sites ..................................................... Page 30
Vermont MIDI Project in Print and Media by Sandi MacLeod ............... Page 35
So, What’s This About a Survey? by Denis Lambert ................................. Page 38

Editor’s Note

If all goes as planned, by the time you receive this publication, the VMEA Executive Board will have just launched its statewide music education survey, an unprecedented effort to collect information that will help the organization determine the state of music in Vermont’s schools and to plan the VMEA’s future advocacy efforts. We are striving to have every PreK-12 music teacher in Vermont complete this survey online. You will be receiving an e-mail message with details and a link to the survey. Your participation is extremely important. Thanks in advance, and please help us spread the word to colleagues who may not be members of VMEA.

As usual, this March edition includes advertisements for several summer study opportunities. Be sure to consider the wonderful courses offered by Central Connecticut State University and Gordon College (listed in this issue), as well as the Music and Multimedia Summer Institute at Castleton, the New England Band Directors Institute, and the offerings of other institutions found inside these pages. Plan ahead for an enriching summer! Perhaps if everyone starts thinking about summertime, the temperature will suddenly rise...

BY DENIS LAMBERT

ADVERTISERS IN THIS PUBLICATION

Thank you for your support!

Anna Maria College
The Boston Conservatory
Boston University
Castleton State College
Central Connecticut State University
Champlain Music
Children Gather Round
Clarflupet
Ellis Music Company
Frederick Johnson Pianos
Gordon College
High Note Festivals
Johnson State College
Keene State College
MusicaCraft
New Hampshire Band Directors Association
Plymouth State University
SUNY - Potsdam
University of Massachusetts - Amherst
University of Rhode Island
University of Southern Maine
University of Vermont
Vermont Musical Instrument Repair
Yamaha Corporation

Printed by SPAULDING PRESS in Bethel, Vermont

Copyright © 2010 ~ Contact the editor for permission to reprint content from this publication.
President's Message

March Music Madness
Pat Roberts
VMEA President

Spring is on the way… can you believe it? Even at semester break, I’m always in disbelief that half of a school year has gone by, probably because I know the amount of work ahead seems like more than what I can do in half of a school year. I imagine you know the feeling.

Spring is thought of as a time of hope, joy, and renewal. This pretty much sums up my feelings about our VMEA conference committee, under the leadership of Carrie Kohl. Most of us, I think, have no idea how much work it takes to put on our conference. It is a huge task, and can require years of advance planning. Our conference committee is second to none and has fantastic plans for next year and beyond. I’m mentioning this now because I hope many of you are already planning to attend our October conference, and that you will encourage others to do so. After all, your attendance is what enables us to have a first-rate conference.

A topic devoid of joy, and at times seemingly more akin to madness, is the financial crunch that school districts are struggling with statewide. Teachers in all areas are shouldering this burden, though it is not of their creation. Music programs are being affected in various ways and to varying degrees. Unfortunately, no easy solutions for any problems that you might be facing. We don’t have a huge stockpile of cash. We don’t have a lineup of Hollywood celebrities to champion your cause, and we don’t have a Department of Magic. What we do have is each other and the power of knowledge. Our understanding of what’s going on out there, even at a statistical level, could prove to be extremely valuable and powerful in the future. Your situation is not, I assure you, happening in a vacuum. Please add your voice to our collective, and our collective voice will be stronger.

I mentioned the power of knowledge. We music teachers know intuitively how important music education is. We have an understanding of the countless benefits music has for every child. Many of our “music parents” know these things as well, and sometimes difficult to articulate at all. In my opinion, the importance of music is a topic that transcends the limitations of language and mathematics. This is especially unfortunate when policymakers have no understanding of music’s importance and it’s up to us to educate them.

I’d like to recommend a book that may help. It is entitled Music with the Brain in Mind by Eric Jensen. This is an easy-to-read compendium of research that articulates and/or quantifies some of the benefits of music and music education. The content is powerful and thought-provoking, and extensive research references are cited throughout. Eric Jensen is a name that may be familiar to many of you. He is one of the most widely-read authors in brain-based educational research. You might

Continued on Page 8

For additional resources online, including a discussion forum exclusively for members, visit our website: VMEA.ORG

Are you a “fan” of VMEA: Vermont Music Educators Association on Facebook? Join us.
CHORAL/VOCAL

GMUS01 Massachusetts ACDA Conference (July 11-14)
Clinicians: Hilary Apfelstadt and Rollo Dilworth
This Massachusetts ACDA event features two clinicians in great demand: Dr. Hilary Apfelstadt and Dr. Rollo Dilworth. In addition to interest and reading sessions, the conference will include time to meet informally with colleagues.

INSTRUMENTAL/STRINGS

GMUS13 Alexander Technique for Musicians (July 14-16)
Clinician: Heidi Clark
Participants will gain greater ease and efficiency of movement through the introduction and application of F. M. Alexander’s directions and principles. Topics will include learning how the human body is put together and how we breathe. Bring our voice or instrument, your everyday aches and pains and a willingness to learn.

GMUS17 Growing Success: Building a String Program in Your School (July 12-14)
Clinician: Margaret Schmidt
Topics include strategies for teaching physical comfort for string instruments, ear training, music reading, standards and assessment, and methods and materials for developing basic to advanced string techniques. Participants should bring a string instrument of choice; no previous playing experience required.

GMUS26 The Literature’s the Thing: Using the Best Repertoire Available for Your Band (July 14-16)
Clinician: David Rox
The programming of quality literature is central to the success of any performing group. This workshop will survey band literature at appropriate levels for middle and high school concert bands (mostly grades II-IV) and how directors can develop the ability to consistently employ quality literature with their groups. Score study, listening, and some performance (when possible) will be included. Participants are requested to bring an instrument to play.

GMUS15A First Steps in Music for Infants and Toddlers (July 12-14)
Clinician: John Feierabend
With inappropriate or no music experiences in early years, children lose their intuitiveness for making accurate musical responses. This workshop will bridge from research to practice, discuss how the musical mind develops and suggest activities for the development of music intelligence, music behavior and expressive sensitivity in the first three years.

GMUS15B First Steps in Music for Preschool and Beyond (July 14-16)
Clinician: John Feierabend
Early on, children acquire musical sensitivities that provide them with a lifetime of expressive and accurate singing and movement intuitions. This workshop presents insights and activities that foster those intuitions in ages 3-9 through folk songs, games and classical music. GMUS15A is recommended but not required.

GMUS27 Multiple Intelligences in the Music Classroom (July 12-14)
Clinician: Lillie Feierabend
Howard Gardner’s Theory of Multiple Intelligences suggests that music is a separate intelligence. However, while developing students’ music ability we are also strengthening the other intelligences as well. This workshop will share strategies that highlight the impact music development makes on strengthening, reinforcing, and developing verbal, linguistic, logical mathematical, bodily kinesthetic, visual spatial, interpersonal, and intrapersonal intelligences.

GMUS28 Intentional Movement in the Music Classroom (July 14-16)
Clinician: Lillie Feierabend
Movement is an integral part of being musical and movement is worthy of the same explicit instruction we devote to tonal and rhythmic goals of the curriculum. This workshop will present strategies to enhance the movement component in a music classroom, as well as the rich folk music repertoire of songs, dances, singing games and play parties.

Cost: One graduate credit, $400 per workshop; one noncredit course, $300 per workshop. Mass. ACDA has a special fee structure.

The Vermont Music Educator - March 2010

Kenneth H. Phillips, Director of Workshops
Earn graduate credit or PDPs
On-campus housing available

Summer Music Education Workshops
July 12-16, 2010

Teacher Minded

Wenham, Massachusetts
978 867 4429
mmed@gordon.edu
www.gordon.edu/mmed

Page 5
Notes from Reston

News & Information from MENC Headquarters

**FEDERAL GRANT FUNDS**

The U.S. Department of Education is distributing $4.35 billion in grants for improving schools as part of its “Race to the Top” initiative. June 1 is the deadline for the second round of grant applications. A PDF file from MENC with advice to music educators regarding these grants is available: [www.menc.org/documents/advocacy/rttt_advice_musiced.pdf](http://www.menc.org/documents/advocacy/rttt_advice_musiced.pdf)

**MUSIC EDUCATION WEEK 2010**

Music Education Week is an annual event created by MENC at the direction of the MENC National Executive Board. It is built around a new format, different from that of past national biennial conferences. This format is designed to provide members with opportunities for music education advocacy, intensive professional development, and performances in a destination location on an annual basis, and during the summer instead of the school year. The event features multi-day music education academies, student and professional performances, advocacy events, exhibits, the first-ever MENC National Honor Ensembles, and more. To see a preliminary schedule, list of academy topics, and video and photo galleries from the 2009 event: [www.menc.org/events/view/2010-music-education-week](http://www.menc.org/events/view/2010-music-education-week)

**BIENNIAL CONFERENCE IN CALIFORNIA**

With a special focus on research in music education and music teacher education, the Biennial Music Educators National Conference is designed to provide opportunities for leaders in research, pedagogy, and practice to present their ideas to the field and to learn of new data, approaches, and ideas from colleagues across the nation. This event focuses on pedagogy and on interaction between colleagues; it will not feature exhibits or performances. For program details and to register, visit 2010 Biennial Music Educators National Conference [www.menc.org/events/view/2010-biennial-music-educators-national-conference](http://www.menc.org/events/view/2010-biennial-music-educators-national-conference).

**“MAKE YOUR CASE” ADVOCACY DATABASE**

Remember that the MENC website includes a database of facts, research, and reflections about music [www.menc.org/supportmusic_cases](http://www.menc.org/supportmusic_cases). MENC is committed to adding the latest and most compelling information to its advocacy database. Be sure to rate entries as you browse. Only specially-designated users can add entries; if you have any information you would like to see included, send an e-mail message to: [advocacy@menc2.org](mailto:advocacy@menc2.org).

**EASTERN DIVISION CONFERENCE**

The 52nd MENC Eastern Division Biennial In-Service Conference will take place from March 31 through April 3, 2011 in Baltimore. The deadline to propose a session or apply to have your ensemble perform at the conference is June 1, 2010. Forms are available online at [www.menc-eastern.org](http://www.menc-eastern.org).

And for people who like to plan their schedule far in advance: The Eastern Division Conference for 2013 is scheduled to take place April 4-7 in Hartford, Connecticut.

**TUBA WORKSHOP**

The 5th Annual Cosmopolitan Tuba Workshop will be held July 10-20, 2010 at East Stroudsburg University in Pennsylvania. Confirmed guest artists for this year include Brian Bowman (euphonium), Matthew K. Brown (tuba), Adam Frey (euphonium), Don Harry (tuba), and Jim Self (tuba). For more information: [www.c-tew.com](http://www.c-tew.com).

**ARTS COUNCIL OFFERS GRANTS**

The Vermont Arts Council offers a variety of grants that help make educational sessions by musical (and visual) artists in schools possible. The Teaching Artist Express program offers grants of $250 per day for up to two days and is open to any school that has not received a grant from the Council in the last five years. Teaching Artist Residency grants (up to $1,500) are available for residencies of artists on VAC’s roster; that grant is open to any school that has not received a grant in the current year. And the Arts Learning Grant ($1,000-$5,000) funds a variety of in-depth arts learning activities; the deadline for the 2010-2011 Arts Learning Grant is June 1.

For more information about these and other Vermont Arts Council programs, visit the organization’s website [www.vermontartsccouncil.org](http://www.vermontartsccouncil.org) or contact Education Programs Manager Stacy Raphael by phone (802-828-3778) or e-mail [sraphael@vermontartsccouncil.org](mailto:sraphael@vermontartsccouncil.org).

---

**CRANE YOUTH MUSIC**

**6.27.10 - 7.10.10**

Instrumental, choral & piano tracks available

www.potsdam.edu/academics/crane/cym

315.267.2167 or cym@potsdam.edu

I wouldn’t trade the experience at CYM for the world.

--Spahone, East Greenbush, NY

---
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.)

Full-Time Faculty

Paul Besaw - Dance
David Feurzeig - Theory and Composition
Michael Hopkins - Orchestra, Music Technology
Patricia Julien - Theory and Jazz Theory, Arranging
David Neiwem - Voice, Choral Ensembles
Sylvia Parker - Piano, Theory
Patricia Riley - Music Education
Wayne Schneider - History
Alexander Stewart - Jazz Studies, Jazz Ensemble
D. Thomas Toner - Chair, Bands, Percussion
Raymond Vega - Trumpet, Jazz Combos

Artist-Teachers

Paul Asbell - Jazz Guitar
Joe Capps - Jazz Guitar
Nadine Carpenter - Oboe
James Chapman - Organ
Tom Cleary - Jazz Piano
Rick Davies - Jazz Trombone
Amber deLaurentis - Jazz Voice
Rachael Elliott - Bassoon
Steve Ferraris - Conga, Djembe
Anne Janson - Flute
Steve Klimowski - Clarinet and Saxophone
Evelyn Kwanza - Voice
Jill Levis - Voice
John Mantegna - Classical Guitar
Paul Orgel - Piano
Alan Parshley - Horn
Suzanne Polk - Cello
Evelyn Read - Violin and Viola
John Rivers - Jazz Bass
Jeff Salisbury - Drum Set
Heidi Soons - Harp
C. Robert Wigness - Trombone and Low Brass
Michael Zsoldos - Jazz Saxophone

Visit our website at: www.uvm.edu/music
Advocacy

Music Education Advocacy For Now and Times to Come

Tony Pietricola
VMEA Advocacy Chair

There are many ways to advocate for music education. I hope to relay two specific ways, drawing on 40 years of trying to keep music in the schools in which I taught.

The first is to help those with immediate needs. As you know, hard economic times are forcing tough choices when it comes to school budgets. There are schools under threat of having their music programs slashed as I write this article (January 21, 2010). What can be done now? In some cases, because the teachers of music are generally strong, there has been an outpouring of support by the community and adjustments to draconian measures have been made, although they are not ideal. In other cases, no matter how strong the program and/or the educator, cuts seem to be inevitable.

One of the best resources is the community, both from within and outside of the school. Letters need to be written in support of those in need. Parent groups — (I think they are the strongest ally) — need to be organized and booster clubs mobilized. Following are some links that may help those who need support when approaching decision makers:

http://www.childrensmusicworkshop.com/advocacy/


http://www.tmea.org/027_Magazine/Advocacy_Toolkit_Toolkit_Contents_r.htm

http://www.musicedmagic.com/music-education-links-1364.html

http://www.artistshousemusic.org/editor+guides/advocacy+for+music+education

http://www.cmea-ns.org/Home/links/advocacy

These are just six of many sites. Please research as many as you can. They will give you more ideas than I could ever give you with such short notice.

In many cases, because of work done in the past by the Vermont Arts Council, the Vermont Alliance for Arts Education, and the Vermont Music Educators Association, just to name a few, other areas of the schools are being cut and the music programs are not. An example of this is Grand Isle School, where the current year’s budget went down three times yet the music program was never threatened with cuts.

The work in question includes making arts education part of what schools in Vermont must teach by law. This occurred around 1986, when arts education was included in the Vermont Statutes as a mandatory subject to be taught. This initiative was spearheaded by the Vermont Council on the Arts. In the early 1990s, arts education was included as one of the core subjects in the Vermont Standards. And between 2000 and 2009 Vermont School Quality Standards required the arts be among all subjects that must be assessed. This last entry, however, has been virtually ignored by the Vermont Department of Education, and so we all need to prod that department to “get with it” and begin to work with all Vermont school districts to set up reliable and valid local assessment tools.

The second way to advocate for arts programs is to plan ahead. Never assume everything will be fine because the music program in your school is not on the chopping block during the present budget cycle. Sometimes even the slightest change in the school community can cause a crisis to arise.

In issues to come, I will offer information about what you can do to shore up support for your school’s music program. I’ll start from what each individual teacher can do internally in terms of relations with students, parents, other teachers, administrators, school boards, and community members in general, and go all the way up to writing articles in the media and to elected officials. There are many things we all can do. Some are not easy, but necessary. Stay tuned.

Tony Pietricola, recently retired from decades of teaching public school music, most recently at Charlotte Central School, remains active as an educator, performer, and VMEA Board member.

President’s Message

Continued from Page 4

educational research. You might also know that he is NOT a musician and certainly not a music educator. Nor is this book intended for music educators. It reaches out to classroom teachers, administrators, school board members, parents, and anyone interested in how young minds develop. It might even make a lovely spring gift for a local school policy-maker.

Pat Roberts teaches at Otter Valley Union High School. He is the 2009-2011 president of VMEA.
**Drum Lines Depend on Yamaha.**

The only choice – Yamaha. Why? We have world-class designers, state-of-the-art manufacturing techniques and are committed to producing the industry’s most consistent, superior-sounding instruments available. Just three of the many reasons that drum lines depend on Yamaha. Learn about these instruments and more at www.yamaha.com/band
The Vermont Music Educator - March 2010

Curriculum

Patriotic Music in the Curriculum

Kim Holster

This article originally appeared in the Fall 2008 issue of Massachusetts Music News. Reprinted with permission.

During the next few months, parades will abound as we celebrate several holidays. Television specials will highlight the history of events of our country. What it means to be an American will be on the minds of many. The musical score to these events will be patriotic music. It serves both to set the mood and to stir our emotions. It touches the hearts and minds in ways that words cannot. Children across Massachusetts will be studying many of these holidays and historical events. However, their education is incomplete without understanding the music they will hear. Our students need to have a working knowledge of the patriotic songs of our country.

When teaching about patriotic music there are two main considerations: the music itself and the lyrics. Some songs (think most Sousa marches) were written as instrumental pieces. For these examples, the focus obviously rests with the music. However, when the music also has lyrics, it is best to separate these two elements when teaching. This allows students to think about one aspect of the song at a time. It is less overwhelming and ultimately provides a better learning experience.

In order for students to understand the feeling and meaning behind patriotic songs, they need to be able to put the song in historical and musical context. It is difficult for many students to imagine life in different time periods in our history. Providing a brief overview helps students to understand what daily life was like. It also details a timeline with specific events leading up to the writing of the song. Most of our patriotic songs tell a story. The background information is the backbone of these tales. For example: What was Francis Scott Key feeling as he sailed back to shore after the bombardment of Fort McHenry? What was at stake during that battle? Why would Francis Scott Key be moved to write a poem? What events would make it famous? Understanding the answers to these questions helps students understand the meaning of the lyrics. “The Star-Spangled Banner” becomes a song with meaning rather than just a bunch of words to memorize.

Many of our patriotic songs were written long ago. As some of my students said, “They are old fashioned and the words don’t make any sense”. Some of the lyrics, written as poetry, use words of the English language that are not in common usage anymore. In addition, the lyrics are arranged to rhyme and fit a particular meter, so the words are not even in the same order that we would use if we were speaking today. This is a stumbling block for many students. They will need help defining those words so that they can understand the overall meaning of the song.

Patriotic music takes many forms. Teaching patriotic songs provides opportunities to discuss this element of music. Why are Sousa marches filled with so many repeated sections? “America the Beautiful” is written as a hymn. How will students need to move their eyes across the page so that the words make sense? Most students are familiar with patriotic songs; they hear them in many different places. Being able to follow a score or listening map is a different matter.

While it is important to break down the teaching of patriotic music into manageable sections, without putting it all together, students will miss the beauty of the music and the message it conveys. At the heart of the genre, is the heart of America. Patriotic songs evoke memories of what America was like in the past, what it is now in the present, and hope for America in the future. These three ideas are good discussion points for students. Across the country daily debates occur. What direction should America take? What are the right decisions for the future of the country? Students want to take part in this conversation.

When talking about these issues, it is essential that teachers take a neutral position.

Continued on Page 11

Technology

Music Applications for the iPhone

Denis Lambert

The entry of AT&T into Vermont was heralded by hundreds of individuals who had previously lamented the unavailability of Apple’s popular iPhone. Now that the iPhone is here, many Vermonters — myself included — are discovering how a phone can be a much greater tool with the help of independently developed applications. Here are some useful free and low-cost programs for music teachers and musicians in general:

CLEARTUNE

$3.99

This tuner features a dial that shows which pitch is being played and a fine tune sliding display for getting pitches exactly right with +/- 1 cent accuracy. You can “lock” it on a particular pitch (like concert B) or let it figure out which pitch you are playing. There are options for choosing octaves, transposition, and more temperament systems than anyone could ever need. Cleartune also acts as a pitch pipe, with the capability of producing not only any of the 12 standard pitches in any octave but also semitones in between.

CHORDMASTER LE FREE

Figure out how to play any chord in first position, from C major to F minor 7 to E°3 suspended with a flat 9#. The display shows which strings to play and which to leave out. Swipe your finger across the screen to hear how the chord sounds when strummed, or tap individual strings to hear the notes that make up the chord. Easy to use. The full version of Chordmaster can be purchased for $1.99, and that shows you chords in any position.

VIRTUOSO PIANO LITE FREE

The sound produced by this virtual piano is surprisingly good. You can play multiple notes simultaneously. Only one octave shows on the screen at a time, but you can touch a bar to change octaves; six octaves of sound are available. A pianist friend of mine mastered the octave
stance on the issues. It is not about what we, as teachers, think; it is about what our students are thinking as they learn about the music. Our job is to guide discussion into deeper meaning of the songs. As such, below are a few questions possible discussion questions, not related to any one song in particular.

* What modern songs are patriotic?
* What makes a song patriotic?
* What topics/ideas/philosophies should be in the lyrics?
* How should the music sound? Tempo? Instrumentation? a capella?
* How can the music match the feeling of the song?
* Should audiences participate in the singing of patriotic songs at public events?

Another avenue of discussion is to focus specifically on the National Anthem. Periodically, the United States Congress is asked to take up the question of what song should be our National Anthem. Senators frequently introduce bills to change the Anthem from “The Star-Spangled Banner” to a different piece of music. Many songs have been considered. None of the bills have passed. Is “The Star-Spangled Banner” the best choice? If yes, why? If not, then what other songs would be better suited to represent the United States?

Patriotic songs are an integral part of the curriculum. In discussing the music, the lyrics and the story behind some of these famous pieces, students learn not only about American history, they also learn about this country’s musical culture and heritage. This is a culture in which they will inherit, shape, and pass on to future generations.

**Resources**


Castleton

Come out and play!

Castleton believes that both educators and performers must be superior musicians to achieve their full potential.

The department’s core curriculum, which must be completed by all music majors, offers a well rounded course of study including music theory, history and performance.

Our music education courses are designed to integrate performance and teaching skills in multiple settings.

DEGREE PROGRAMS OFFERED

Bachelor of Music in Music Education
Bachelor of Arts in Music
Minor in Music

CONTACT:
Department of Music
music@castleton.edu
802-468-1261

Admissions Office
info@castleton.edu
802-659-8521

Glenn Giles
Department Chair
glenn.giles@castleton.edu

Sherrell Blodget
Director of Choral Activities
sherrell.blodget@castleton.edu

Hank Vaughan
Associate Director of Bands
hank.vaughan@castleton.edu
Beethoven's Fifth Symphony and other pieces on my phone in a most impressive fashion! There's a "pro" version of this application available for 99 cents that offers additional features, including the ability to record your playing.

**Tempo** $1.99

It's surprisingly difficult to find a good metronome application. Most lack accuracy, but Tempo is right on. It's like having a Dr. Beat metronome in your pocket. It goes from 1 beat per minute up to 300 beats per minute, in single beat per minute increments. If you need to know the tempo of music that is being played, you can tap your finger on the screen and find out. The metronome's sound can be changed; my preference is the analog woodblock. Specific beats can be accented and subdivisions (eighth notes, triplets, sixteenth notes) can be sounded. A variety of common meters are offered. While it lacks 5/8, 7/8, and other meters found in some advanced music, you can compensate by cranking up the speed and using the setting for 5/4 or 7/4.

**Stasham** Free

Here's one of those "wonders of the modern world" that never fails to amaze me. If you hear a song playing in your car or the store or anywhere there's a loud enough piece of recorded music, you can "tag" it, and in about 30 seconds, the program tells you what that piece of music is: artist, song title, and which album it's from. Brilliant! As you might imagine, you can buy the music with a touch or two of the screen once the music has been identified, but there's no obligation. The program stores a list of the songs you have tagged (with date and time stamp, of course!) so you can look back at it when you're in the mood to shop. Never be left wondering again!

**Instruments in Reach** Free

A great crutch for the following band instruments: flute, clarinet, oboe, bassoon, saxophone, trumpet, horn, trombone, baritone, and tuba. You select a note and a chart — or in the case of the trombone, a number — appears showing the proper fingering/position.

**iReal Book** $7.99

Need to know the chord changes for a song while on a gig? Try this tool. It includes chords (no melody or lyrics... just chord names) for 800 songs, and you can create your own chord charts for any other tune you might need or want to have. Transpose charts into any other key with a touch of the screen. I have not actually purchased this application but heard about it and thought some people may be interested.

**ProChords** $5.99

Another application that I have yet to purchase, ProChords bills itself as a compositional aid designed to help build chord progressions. You enter a chord name and the application shows a list of chords that typically follow that one in a progression. Suggestions are based on more than 8,000 chord progressions used in music of the past 50 years, according to the app's iTunes description. A press of a button plays the chord so you can hear it, and you can save the progressions you create. Saved progressions can be exported into MIDI format.

**Public Radio** Free

OK, so this is not technically a music application, but most musicians appreciate public radio, and this app is the gateway to hundreds of public radio stations. Search by state or by program and store your favorite stations.

These are by no means the only applications available. Have a favorite? Share it with others... send a note to <editor@vmea.org>. If you have an iPhone, keep checking Apple's App Store for music-related programs, and have fun!
Thinking Collaboratively

Dr. Dawn Willis

In the midst of the media frenzy that always surrounds the Olympic games, there are often stories about important events and endeavors that precede them. One small yet meaningful event that takes place before the games is the Olympic torch’s journey from the site of the previous Olympics to the place where the next Olympics will be held. I enjoy hearing the stories about the people chosen to carry the torch along its path. Months before the first sporting event is held, people from a variety of cities and countries work together to deliver the torch, effectively sharing its light with the people of many lands.

This concept of “sharing the light” is a perfect way to describe how music, with all its many valuable components, can be shared between people. There are numerous examples of outstanding events around Vermont that bring young musicians together with their peers including the VMEA All State Festival and the ACDA Madrigal Festival. These events offer a number of outstanding young musicians incredibly valuable musical experiences. Yet, by their very nature, these types of festivals are not designed to include all students. If “sharing the light” is a valuable experience for musicians, what is the best way to make broadening musical experiences available to all?

Forming collaborations with other musical groups is one way to create an experience of “sharing the light.” Giving young musicians a chance to make music alongside adult musicians can create a truly enjoyable experience for everyone! There are a number of community ensembles that have initiated collaborations with student groups across the state. For example, the Green Mountain Men’s Barbershop Chorus has invited the Pitch Pipes Men’s Chorus from Essex High School to perform in their concerts. Glory Reinstein, vocal music educator at E.H.S., commented that the shared performances with the Green Mountain Chorus have been a great opportunity for her students to witness men of all ages actively making music throughout their lives. The Green Mountain Chorus has also provided scholarships for a few of her singers to attend summer barbershop workshop/concert weekends in Massachusetts two summers. She said that the students were exuberant about their experiences there.

In January 2009, the Essex High Women’s Chorus, Kaleidoscope, and Bella Voce Women’s Chorus co-hosted a Festival of World Music for Women’s Voices led by Libana, an ensemble from Boston that performs and teaches folk and traditional music sung by women of many different cultures. This event brought together over 100 high school, collegiate, and adult singers. Many of the singers commented that learning songs and then performing them with women of all ages was one of the highlights of the day.

But successful collaborations do not have to be limited to adults and high school age students! Last summer Allyson Ledoux approached Carl Recchia to see if his Champlain Valley Union High School Men’s Chorus would be willing to form a collaborative with the 5th and 6th grade boys of the Zingers (Boys) Choir at Charlotte Central School. Allyson states, “Carl was delighted and the planning began. Beginning in the fall of 2009, the men’s group has come to CCS once a month to work with the boys on repertoire for our January concert. Twenty-two fifth and sixth grade boys have vocal role models and relationships with these older boys. I am convinced that this relationship will keep these boys singing throughout middle school and hopefully into high school. Our concert is next week. Both the boys and girls are more excited than I have seen in years. They are taking great pride in their special accomplishments.”

In recent years there have been a number of collaborations among instrumental groups as well, including side-by-side performances with the Vermont Youth Orchestra and the Vermont Symphony Orchestra. In addition, I have seen adults filling out sections in a variety of instrumental performances throughout the area. The adult performers are genuinely happy to help out and it’s incredibly valuable for the students to see that making music can be a life-long avocation. It’s a win-win situation for all!

Feeling like your students might need a little “spark” to get them through the rest of the year? Perhaps a little “sharing the light” will be the key!

Dr. Dawn Willis is Artistic Director of Bella Voce Women’s Chorus of Vermont, Assistant Director of the Vermont Symphony Orchestra Chorus, and ACDA Repertoire & Standards Chair.
LOCAL PARKS:

SIX FLAGS
NEW ENGLAND
SPRINGFIELD, MA

May 14, 21

GREAT ESCAPE

May 21, 28,
June 4, 11

Performance in
the Park (tentative)

Non-Competitive
and Motivational

- High School
- Middle School
- Elementary School

- Band • Choir • Orchestra • Jazz Band • Show Choir

Performance in the Morning, Fun in the Afternoon

See our complete brochure on the web at:
www.highnotefestivals.com • 877-239-3007
Research Resource

Research Session and Conference Options

Dr. Patricia Riley
VMEA Research Chair

This installment of Research Resource is slightly different than most. It reports on music education research sessions and conferences that provide access to researchers as they discuss recently completed or in-progress studies on a variety of topics.

The first, and most accessible to this readership, is the VMEA conference held each year in October. Since its inception three years ago, the research session has hosted Robert Glor from Chambler High School in Georgia and Heather Eyerly of the Crane School of Music, SUNY Potsdam reporting on topics regarding choral music education; Christopher Ryder of Randolph Macon College in Virginia reporting on an online music instruction program; and this past year, Sandra Howard of Keene State College presenting a session entitled “Do Non-Musical Factors Really Matter in Vocal Auditions: What are Adjudicators Really Evaluating.” An engaging aspect of attending research sessions at VMEA conferences, is the typically small audience size, giving ample opportunity for personalized discussion with the researchers, and allowing for implications of research findings to be considered for application to Vermont classrooms. Plans are in progress for next year’s session to be held at Vergennes High School, and details will be printed in the September edition of The Vermont Music Educator.

The second, and probably next most-accessible conference offering research sessions is the MENC Eastern Division Conference, held biennially on a rotating basis in Connecticut, Rhode Island, and Maryland. In 2011, this conference will be held in Baltimore from March 31-April 3. There are usually several paper-reading sessions; as well as a research poster session, during which a large number of researchers display summaries of their studies in a variety of poster formats. At research poster sessions, organized in science-fair-type arrangements, attendees go from poster to poster looking at the summaries, and discussing the studies with the researchers. This is a good opportunity to chat informally with researchers about their studies, and the implications for music education.

For those wishing to travel further, upcoming international research conferences and symposia include the Research in Music Education (RIME) conference, held biennially in April at the University of Exeter in England. According to the conference website

The aim of the conference is to gather together researchers, teachers and practitioners to share and discuss their research which is concerned with all aspects of music education: musical development, musical perception and understanding, creativity, pedagogy, curriculum design, informal and nonformal contexts, music for special needs, technologies, instrumental and vocal teaching, teacher education, higher education, and methodological issues in research. (http://education.exeter.ac.uk/pages.php?id=218)

The 2011 conference is currently being planned, and information should be available this coming fall. Summaries of the 2009 conference proceedings are available online at <http://education.exeter.ac.uk/pages.php?id=218>.

Another excellent event, held biennially, and specializing in assessment is the International Symposium on Assessment in Music Education. The first two of these symposia, Integrating Curriculum, Theory, and Practice: A Symposium on Assessment in Music Education; and The Practice of Assessment in Music Education: Frameworks, Models, and Designs - The Second International Symposium on Assessment in Music Education were held at University of Florida in Gainesville. The third, The Culture of Shared Practice: Music Assessment across Cultures and Continents is scheduled for March 8-11, 2011 at the University of Bremen in Germany. Each symposium focuses on key questions to guide the proceedings. According to its website, the 2009 symposium focused on the following questions:

What are the effective frameworks, models, and designs for assessing student music learning in music classrooms? What are the effective frameworks, models, and designs for the large-scale assessment of student music learning? What are the effective frameworks, models, and designs for assessing music programs? In what ways are music educators using assessment data effectively to improve music teaching and learning? (http://conferences.dce.ufl.edu/isame/)

Keynote speakers at past symposia have included Richard Colwell, David Elliott Edwin Gordon, and Scott Shuler. The book of research abstracts is available on the conference website at <http://conferences.dce.ufl.edu/isame/>.

All of these sessions and conferences are designed for K-12 music educators as well as those at the college level; and it has been my experience that a mixture of persons from a variety of grade levels and areas (choral, general, and instrumental music) are typically present, facilitating a rich environment of sharing and discussion. Hopefully this installment of Research Resource will help Vermont music educators identify quality research sessions and conferences to attend that will result in heightened awareness of research studies and implications, and this will inform practice.

Dr. Riley is an assistant professor of music at the University of Vermont. Prior to her position at UVM, she taught at Poulton High School and the Crane School of Music in Potsdam. She serves as VMEA's Research & Collegiate Chair.
Central Connecticut State University

Summer Music Institute 2010

Inspiring music educators for over 25 years!
July 6 - July 30, 2010

Exciting courses offer hands-on activities, practical teaching techniques, & engaging discussions.

Classroom Music
African Drumming: Technique, Pedagogy and Program Implementation in the School Setting - Jeremy Cohen
Integrating World Dances into the K-12 Curriculum - Sanna Longden
Dalcroze for the Music Teacher and Performer - Monica Dale
Putting the Pieces Together: Off and Music Learning Theory - Diane Lange
Multicultural Techniques for Teaching Rhythm - Anthony DiQuattro
Pedagogy for High School Music Theory - Blaise Ferrandino
Solfège: The Key to Successful Musicianship - Al D. Holcomb
Understanding by Design and Other Curricular Issues - James Nioga

Choral Music
A Choral Symposium for Middle School Teachers - Patrick Freer
Topics in Vocal Techniques: The Unseen Instrument - Judith Nicolsi
The Vocal Jazz Playground: An Overview of Jazz Choir Essentials - Michele Weir
Producing and Directing Musical Theater from A-Z - Jonathan Gellert

Instrumental Music
Intrumentsal Music Education: Literature, Leadership and Rehearsal Techniques - Thomas Seddon and Bill Rowell
Instrumental Conducting Symposium: Musical Development, Technique and Body Movement - Thomas Seddon and Bill Rowell
Woodwind Refresher - Carl Knox
Woodwind and Brass Repair Techniques - Carl Knox
Instituting Change in Beginning Instrumental Music Instruction - Kathy Liperote
Effective Teaching Strategies for the String Class - Kathleen Horvath

Music Technology
Interactive Internet Authoring (T1:ME 2b) - Steven Estrella
Notation with Sibelius (T1:ME 2a) - Steven Estrella
Garage Band Does it All! - Scott Watson
Audio Recording Techniques - Charles Minoche
Integrating Technology into the Elementary Music Classroom - Amy Burns
Current Trends in Technology for Music Educators - Stefan [Lango]
Video-Sharing in the K-12 Classroom - Tom Rudolph
Smart Music: Practice, Performance, and Assessment Applications for Band, Strings, Chorus and Jazz Ensembles - Tom Rudolph

What past participants have said:
“SMI brings in some of the best clinicians in the field.”
“Every aspect of the SMI experience was first-rate.”
“I’ve attended SMI for 10 years – keeps me on the cutting edge of music ed.”

What our Master’s students say:
“For me, this is the single best path to a graduate degree.”
“Terrific comprehensive master’s program!”

Low Tuition!
Renowned Faculty!

Enroll before May 24 to be entered in our weekly drawing for an iPod nano!

For complete information: www.music.ccsu.edu
Get your Master’s in the Summer @ CCSU!

For Master’s degree information: parrc@ccsu.edu

For comprehensive program brochure: 860-832-2912 or perry@ccsu.edu
The Vermont Youth Orchestra was featured in NPR’s “From the Top” on February 12 on the Flynn Center MainStage. The program was taped live for broadcast on the stations of Vermont Public Radio. It is scheduled to air on Sunday, May 16 at 5:00 p.m. This performance of “From the Top” is presented by the Flynn Center for the Performing Arts.

The NPR taping, hosted by acclaimed pianist Christopher O’Riley features amazing performances and captivating personal stories of extraordinary young classical musicians from Vermont and beyond. Interim conductor Andrew Massey leads the Vermont Youth Orchestra in a presentation of “Ritmico Con Brio” from Concerto for Percussion and Orchestra by Joseph Schwantner, featuring Shelburne student soloist Nicholas Bonaccio.

The Rice Memorial High School senior recalls “banging on things” around his home at a very early age, citing his family’s dented furniture as the potential foreshadowing of his musical future! A percussionist with the VYO since 2007, Nick maintains a busy music life. He was also selected to attend the Governor’s Institute on the Arts in 2008. Nick is in the process of choosing a music conservatory to attend next fall, where he will major in performance. Nick studies percussion privately with Swingin’ Vermont Big Band drummer Rich Magnuson and with Jeremy Levine, the principal timpanist of the Vermont Symphony Orchestra.

The Rice Memorial High School senior recalls “banging on things” around his home at a very early age, citing his family’s dented furniture as the potential foreshadowing of his musical future! A percussionist with the VYO since 2007, Nick maintains a busy music life. He has been a member of the Vermont All State Jazz Ensemble, opening for the Branford Marsalis Quartet at the Burlington Discover Jazz Festival in June 2009. He was awarded a second place prize in the Vermont Young Musician’s Award Competition in August, and he won a 2008-09 Excellence in Instrumental Music award at Rice Memorial High School. He was also selected to attend the Governor’s Institute on the Arts in 2008. Nick is in the process of choosing a music conservatory to attend next fall, where he will major in performance. Nick studies percussion privately with Swingin’ Vermont Big Band drummer Rich Magnuson and with Jeremy Levine, the principal timpanist of the Vermont Symphony Orchestra.

The program also features a presentation of two movements from the Suite for Bassoon Quartet, composed by VYO bassoonist and composer Tim Woos. The work is performed by The Bassooniacs, an ensemble consisting of four young musicians from Maine. Tim Woos joins Emily Olmstead, Emma Shapiro and Debra Egan in this performance of his work. As a composer, Tim has received honors from the ASCAP Foundation and had his pieces performed by The Vermont MIDI Project, members of the Vermont Symphony Orchestra, and the Vermont Youth Orchestra. Homeschooled, he performs bassoon with the Vermont Youth Orchestra and has played with the Champlain Philharmonic Orchestra and the Opera Company of Middlebury’s pit band.

Also featured in the program are 17-year-old pianist JeeHae Ahn from Seoul Korea, currently studying at the Walnut Hill School in Natick, Mass., and 12-year-old cellist Leland Ko from Weston, Mass., performing two movements from Sonata in E Major by François Francoeur. The taping features an appearance by past “From the Top” performer soprano Nadine Sierra. Appearing for the first time in 2004 at the age of 15, Nadine is currently a third year student at Mannes College of Music in New York and the 2009 winner of the Metropolitan Opera’s National Council Auditions. Her appearance is part of a series of alumni spotlights that are airing over the course of From the Top’s 10th anniversary season.

“From the Top” is broadcast on nearly 250 stations nationwide to an audience of over 700,000 listeners each week. In conjunction with its national tour, the non-profit conducts classroom and community outreach programs leveraging the power of its performers as role models for younger students. In addition, “From the Top” and the Jack Kent Cooke Foundation award $10,000 scholarships to high achieving musicians with limited financial means. The program has invested more than $1 million in support for pre-college students since 2005.

This performance of “From the Top” was sponsored by Merchants Bank and C2, with media support from Vermont Public Radio.

“Risk more than others think is safe. Care more than others think is wise. Dream more than others think is practical. Expect more than others think is possible.”

(source unknown)
Young Vermont Composers Take the Stage
Sandi MacLeod
VT MIDI Project Coordinator

Vermont MIDI Project young composers are seen all over our state in live performances. Next for the project is Opus 20 in Brattleboro at the Latchis Theater on Wednesday, April 28. The full-day event features workshops open to any interested students and teachers. Each student selected for the performance has rehearsal time with the professional musicians. The 6:30 pm concert is open to the public and admission is free. Donations are accepted. Visit <vtmidi.org> for more information.

The Vermont Philharmonic’s Youth Concert will include the piece “One More Look” by Tim Woos, who will also conduct his work for full orchestra. This piece was originally written for the Vermont Youth Orchestra performance at First Night Burlington. The performance is Sunday, March 28, at the Barre Opera House starting at 3:30 p.m.

RECENT PERFORMANCES

Hannah Chambers and Josh Clinger from North Country Union High School were featured at the Vermont Symphony Orchestra’s Flynn matinee performance for students in early December. Josh and Hannah collaborated on “Wolf School Dropout.” This piece was performed by an appreciative orchestra to an enthusiastic, full theater. Willem Lange narrated Josh and Hannah’s fractured fairytale.

Colin Glick from Burlington High School heard his brass quintet, “Introduction for Brass,” performed by the Constitution Brass Quintet at a First Night Burlington event. The CBQ also performed Josh Clinger’s “The Cordóban Puppet” at their First Night Montpelier performance. Both pieces can be heard at <www.vtmidi.org/opus19.htm> (Go to flash files for Opus 19.)

The Vermont Contemporary Music Ensemble performed Nicolas Chlebak’s composition, “The Consuming Bog” for violin, bass clarinet, and piano in Montpelier and at Saint Michael’s College in early February. Nick is from Springfield High School.

Tim Woos was recognized as a Jack Kent Cooke Young Artist and featured on public radio’s “From the Top” at the Flynn Center for the Arts on Friday, February 12. (Editor’s Note: See VYO article in this issue for photo and additional information.)

Make Music Your Day Job.

- Master of Music in Music Education (MMED) (Master’s Degree and Initial Licensure)
- Master of Music in Music Education (MMED) (Non-Licensure)
- Graduate Diploma in Music Education (GDME) (Initial Licensure)

For information and an application:
Dr. Rhoda Bernard, Chair of the Music Education Department
(617) 912-9104 | rbernard@bostonconservatory.edu | www.bostonconservatory.edu/musiced
Jazz Improv for Beginners (Ages 10-12)
Want to join your school’s jazz band or eventually play in a jazz combo? Jump-start your improvisational skills with master teacher Tony Petricola, take a percussive workshop with Steve Ferraris, and experience as amazing guest session with world-renowned artist/educator Arturo O’Farrill.
10 am-12 pm • Flynn Studios • $135 (includes performance ticket) • Limit: 20 • Recommended for students who have played for a minimum of one year.

Morning UVM Course (Ages 14+):
Latin Jazz Cultural Immersion
Examine Latin Jazz from its creation by Puerto Rican, Cuban, Latino, and Anglo musicians in 1940s New York. Focus on its historical and cultural tradition through lectures, readings, listening, and videos, and follow the development of Latin Jazz to its current form and expression.
8:45-11:45 am • Dr. Alex Stewart • Amy Tarrant Gallery, Flynn Center • $165 non-credit. Also available for UVM credit, see below • Limit: 15

Afternoon Flynn Workshops (Ages 13+)
Choose Hand Percussion or Jazz Combo
Afternoon sessions inspire our students to reach new heights of creativity and proficiency, with rich opportunities to enhance individual skills and master the cooperative team effort of live performance. Students work with world-renowned Latin jazz pianist Arturo O’Farrill, camp director and UVM professor of music Dr. Alex Stewart, and members of Rick Davies’ Latin ensemble-in-residence, Jazzamo.
JAZZ COMBO TRACK (for instrumentists including percussionists): Take clinics specific to your instruments, try hand percussion, and play in a combo where you’ll learn to apply the principles and nuances of improvisation, investigate chord structure, and develop melodic creativity.
HAND PERCUSSION TRACK (for those with little or no experience as instrumentists): Uncover the fiery beats of Latin jazz, learning the rhythmic languages of Cuba and the larger African Diaspora on congas, clave, timbales, and other instruments.
12-5 pm • FlynnSpace & Studios • $285 (Non-credit, includes performance ticket. Also available for UVM credit, see below) • Limit: 45

How Do I Sign Up?
Register through FlynnArts if you do not want college credit. Non-credit tuition (including concert ticket) is $135 for Beginners’ Camp, $195 for Morning UVM Course, and $285 for Afternoon Flynn Workshops. For three credits, you must register through UVM for both the morning and afternoon sessions. High school students earning credit may be eligible for free or reduced tuition through the Dual Enrollment program. Contact UVM Continuing Education for more information: 862-6568, leaand@uvm.edu, or visit www.learm.uvm.edu/jazz.

Sommertime Jazz is supported by the Flynn Jazz Endowment, created thanks to community contributions and a challenge grant from the Dris-Duke Charitable Foundation.
Four-year intensive scholarship and honors programs focused on providing the real-world experience and high level training necessary for achieving success in professional vocal study and performance.

Now accepting applications and auditions for fall 2010 enrollment.

**SELECTED SCHOLARSHIPS**
The Hannay Vocal Honors Scholarship
The Gordon Vocal Scholars Program

**DEGREE PROGRAMS**
Masters of Music Education
Bachelor of Music Education
Bachelor of Music Performance
Bachelor of Arts in Music

Gordon College is New England’s only multidenominational Christian College of the liberal arts and sciences
MUSIC

THEATRE

DANCE

Find your future in the performing arts.

DEPARTMENT OF MUSIC, THEATRE, AND DANCE

www.plymouth.edu/mtd   (603) 535-2334   MTD_Dept@plymouth.edu
If you think this article is to be about making sure the altos are as loud as the sopranos, forget it. Anyone not knowing the “ins and outs” of that and still trying to teach music is already unbalanced. But that’s not the only balance necessary to successful performance.

I recently accompanied at a Christmas Concert for a young teacher doing far more things right than she was wrong (good balance?), yet at one moment of typical pre-concert frustration she turned to me and asked for suggestions as to what she should do differently.

At my age — (I’ll admit only to closer to 80 than 70 and that reluctantly) — and with my track record, if so inclined I could probably make a list that would crush her, but it would probably be largely illegitimate as I’m stubborn, like my own way of doing things, and have no right whatsoever to judge another whose approach is producing so many positive results. Plus she’s a better musician and performer than I am.

But I do have far more classroom experience. With this in mind I’d feel woefully derelict in not responding in some fashion. So forget any list and let me hone in on just two factors — one that if well addressed could make an enormous immediate difference, but the second of which will take more time. I address not only this young lady but all to whom it may concern.

Issue #1: Are you allowing your students to interrupt you?

“So I know the old timers call that rude but how can it make that much difference? I don’t want to alienate these students. They might quit on me. And if they have questions shouldn’t I respond?”

Let’s put it this way: Every time a student interrupts, they are learning that what they have to say is more important than the teacher’s remarks they interrupted. Is that what you want them learning? And don’t get me wrong… I observed nothing but enthusiasm in these interruptions, certainly no ill intent.

And after over 40 years of working with kids in and out of schools I am well aware of the dilemma of the music teacher, a dilemma that will never be understood by the regular classroom teacher whose students are required to be there whether they like it or not. The music teacher walks a line far narrower than the circus tight wire artist (even though public school is a far different circus, often with far more than three rings!), but who ever said teaching was easy other than those who can’t do it? Talk about balance!

But aside from rudeness or mere inappropriateness, I have a far greater concern with allowing a student to interrupt. A student interrupting is not listening. Not only are they not listening; they are also indicating that listening is not their first priority. And how important is listening to success in music? (Long, long pause here to re-read and think upon the preceding…)

So where do we go from here? How do we get a student to stop interrupting? That’s easy: by putting a firm, decisive stop to it the very first time and every time it happens. It won’t take long for occurrences to diminish radically in frequency if they are swiftly intercepted every single time. But if you’re going to allow so much as one incident to slip by, forget the whole business. Consistency and balance make good partners.

“But what if I’ve already goofed on that????” Right! You said it with your very question. Now it isn’t easy any more. Nipping things in the bud has its merits. But a well thought-out session of explaining just “what is expected and why” is a good beginning.

“And what if I’m interrupted when I try?”

Excellent question. You stop, dead in your tracks. (Might be hard.) You stop and wait for absolute silence, and even then wait long enough for students to become uncomfortable with the obvious symptoms of your displeasure. Then at a well-awaited moment you explain exactly why you stopped and express the hope that you won’t have to again.

But wait a bit. Prior to this, a little analysis of just why the student continually interrupts is in order. If it is really (though cleverly disguised) an attempt to gain attention, my previously mentioned recommendation won’t work because the student will already have received his or her payoff. If this is the
Balance

Continued from Page 23

case, don’t answer that innocent but
interruptive question at all at that time.
Defer it.

I recall the day I said to a boy, “That’s
not the issue the class as a whole needs
me to address right now. Will you please
see me for a moment after class and I’ll
help with that?”

In trepidation the boy later came
forward as others left. Imagine his
reaction when instead of receiving an
expected scolding he heard, “Thank you
for so quickly allowing me to continue
and thank you for waiting for this moment
after class.” I put an arm around his
shoulder. His face lit up like a Christmas
ornament and he couldn’t remember
what he’d wanted. He’d obviously just
received it. But the most fascinating part
of the story is that for the remainder of
the year that seventh grade boy appeared
by my side with some innocuous tidbit
or comment after almost every music
class, and after a quick pat on the back

or momentary arm around the shoulder
left happy. He was plainly now getting
something he needed. Even years later
when I happen to run into him, he insists
on coming up and shaking my hand.

I’ve well anticipated the outcry at
putting hands on a student. But please
differentiate between touching and
“touching.” Show me an effective first
grade teacher who never ever touches
a student and I’ll show you a unicorn.

Time, place, duration, and intent are the
determiners of right and wrong here.

Don’t let me mislead you. This
anecdote is presented to make a point.

Issue # 2: Never ever, ever, ever ask a
group wherein some are out of tune to
sing louder. Some problems cannot be
effectively approached by addressing
the entire group. Invariably it will not be
the ones singing sweetly on pitch who
increase their volume. Not only that, but
the results of the very young attempting
to do your bidding (the attempt at least

to your credit) will most likely titillate
an audience and the worst “off-key”
younger is apt to be the one getting
the most applause because he’s trying so
hard and he’s cute. But cuteness in a first
grader can turn into something other than
cute in junior high school. And what have
you taught? Has positive reinforcement
of incorrect performance occurred? That

(Re-read the preceding two sentences
until fully assimilated and anchored.)

One of my most embarrassing
moments was the day one of my junior
high boys as well as a few from other
schools proceeded to sing badly out of
tune in the first rehearsal at an All State
music festival.

Continued on Page 25
A transfer student new to me had improved so steadily I honestly thought he was ready for this special experience. The guest conductor was of course as horrified, as was I. I immediately offered to work with these youngsters at break time, but prior to that approached my own student and asked him why he was not performing as he had for me back home.

“But this is for the concert; I thought you were supposed to sing louder at concerts. That’s what my old music teacher always told us.” To my shock and surprise, even at his improved state of development he still equated singing loud with singing off key. To him they were synonymous.

As tactfully as possible I refuted something he’d previously been taught, perhaps inadvertently. My single year of instruction wasn’t enough to defuse six or so previous years or misdirection.

At break time, I asked him to sing his part — not loud, but just as he had for me in rehearsals at home. He did. Then I asked the others to follow suit and produce that kind of sound. They did. My boy was an immediate hero to himself. He’d shown others how to do it. Later I received copious accolades for the speed and expertise with which I’d stepped in and corrected a problem. I deserved no such praise. Another teacher somewhere else, however, may have deserved a bit of the opposite.

So if you’re never to tell a group to sing louder, especially with concert imminent, what do you do?

You individualize. Identify a student or students you know to be on pitch and tell those (and only those) to sing with more support. Perhaps tell them to project. Let those individuals demonstrate by themselves. Your response? “That’s the kind of sound I like.”

At this point, the only legitimate use of the word “louder” is when you tell the others they need to help by making sure they are listening louder than they are singing. It may be necessary to tell them to sing softer in order to listen louder. If you are not listening loud enough your singing will always be too loud. Balance. Of course this will not produce immediate perfect results. But think about this: asking a first grader to write darker will not correct 2+2=3! Nothing we do should ever allow a single student to think that wrong is right. PERIOD!!!

Every time you open your mouth, you are teaching. Don’t ever let the message to your students be something quite contrary to your intentions. I repeat a previous line: “No one ever said teaching would be easy.”

And lastly, suggestions made here can work only if you can implement them without trying to be someone other than who you already are, and also only if you truly like your students. Fortunately, the latter was admirably demonstrated in the situation I observed. References here are aimed at readers with whom I’m unfamiliar.

Retired from over 35 years of teaching, David Killam resides in Columbia, N.H., where he formerly also served as school board member. He has received numerous awards, including state “Teacher of the Year” and induction into the New Hampshire Music Educators Hall of Fame. Mr. Killam performs in numerous venues on piano and euphonium and he has published a book titled “Fussin’s, Cussin’s and Chucklin’s.”

---

**Audition Dates**

December 5, 2009 • February 6 & 20, 2010 • March 6 & 27 (transfer applicants), 2010

Contact Us For More Information & String Audition Dates

cthornley@music.umass.edu • 413-545-6048

[www.umass.edu/music](http://www.umass.edu/music)
VMEA Business

VMEA Executive Board Meeting Minutes

Cindy Hall
VMEA Secretary

VMEA MEETING
NOVEMBER 11 2009
BETHEL, VT
Present: Carrie, Connie, Denis, Jim, Susan, Pat, Steffen, Gary, Cindy. Allyson, Anne and Sandi attended via Skype.

Meeting came to order at 6:17

WELCOME AND INTRODUCTIONS
Gary gave out an updated teacher email list - for Board use only.
Pat thanked everyone for being here. Thanked Carrie for hosting the meeting.
Thank you to Brent from Molly Weaver. Enjoyed the conference. She felt it was a first rate conference and would be pleased to return. Michael Huff sent a very warm thank you. Pat read the letter.

APPROVAL OF MINUTES
Secretary's Report
Motion to approve August minutes: Steffen Parker.
Second: Jim Derby. Motion approved.

Treasurer's Report
Jim gave treasurer's report.
Current balance: $29,467.03
If we take awards out of the mix we were in the black $107.52 for the conference. Steffen: wouldn't include the awards because they are separate from the conference. Board congratulated Carrie on a successful conference. We should send a thank-you to hosts.

Motion to approve treasurer's report: Steffen Parker.
Second: Gary Moreau. Motion approved.

REPORTS
State Manager's Report
Steffen reported the online registration is slowly working out. Thanked Gary for his help. All State deadline is November 21.
Visited Rutland and the site seems all set.
Typo on website - Southern auditions are first. On website southern auditions were two weekends in a row.
Plans to reactivate nonprofit status with the state. A couple reports and small amount of funding needed to do this. Steffen will work with Jim on getting that done this year.

Editor's Report
Denis reported that the September issue ran short by about 50 copies. Financially lost $150 or so on September issue.
Gary - we as a board need to decide how to assist Denis with the mailing. Gary and his wife helped and realized how much work it is. Three to four hours for three people. Could have a work session, could authorize Denis to hire help. Denis is to be commended for efforts.

Allyson -- the journal makes a lot of money for us. Some of that money could be used to help Denis.
Pat asked Denis if he would be comfortable saying he needs help and set possible help session times. The problem is figuring out exactly when it will be back from printer, etc. Hard to do far in advance.

District Reports
II: Allyson reported that their MS festival is coming up. Auditions have happened. HS instrumental festival is this weekend.
IV: Carrie reported that the HS festival is tomorrow and Friday at U32.
V: Pat reported MS auditions were last night. HS auditions the week before. Both well attended. Festivals in February and March.
VI: Fall festival next weekend. Four ensembles. Auditions in December for February festival.

OLD BUSINESS
Conference Report
Carrie reported evaluations were very encouraging. Very high ratings. Attendees felt the conference has come a long way in the last several years. Lunch and location were a hit. Everyone loved Dr. Huff.
Should look at fixing schedule - see if some sessions could be offered more than once. Hard to choose from the great offerings. Not enough time to go to exhibits.
Carrie has wanted to put together a conference handbook so we all know what our responsibilities are.

Hosts were amazing.
Ally - location for exhibitors wasn’t ideal for them. Not enough floor covering in gym, so they were in the hallway. Keynote ran over, cutting down exhibit time. Feedback from exhibitors not very positive.
Many college students and not as many teachers cut down on amount people were spending. Economy could be an issue as well. Spectrum Music especially disappointed.
Ninety-eight attendees. Thirty-four of them were disappointed.

Survey results for tech conference: 64% either "highly likely" or "likely". 20% "maybe", 12% "Probably not". Fifty-eight responses total. Sandi is not convinced we can run a conference with these numbers. Wants to send out an email survey with identical questions - would get a better sample.

Four people volunteered to serve on committee. Hopes to make a decision by December 1.
Pat - would the second day be an additional expense or part of the conference fee? Sandi feels if people attend both days, they should get some sort of reduced rate. Doesn’t want people to just choose the tech day.

Conference and tech committees need to talk about this.

Sandi already has presenter possibilities. SoundTree will provide 8-station portable lab. Would like tech day co-sponsored by VT MIDI.
Ally - we made accommodations for non-profit organizations. It’s become bigger than we intended and has cost us some income.

Pat very impressed with hard work and organization that went into the conference.
Jim - we were lucky to have an amazing amount of clinicians who presented for next to nothing. Just travel money. Outstanding presenters.
Ally - reading session budget an issue.
Anne - people want to get new music and take it home with them.
Steffen - is that process a vocal issue? Band reading session is very different. Wouldn’t take home a handful of single trombone parts for example.
Quality of music that publishers would send for free is rarely very good, at least on the vocal side of things.
Susan - if we know ahead of time, publishers can send examination copies.
Carrie - part of the problem this year - lack of communication between choral chairs, Mark and Carrie - so they went through Ellis with rush order. That was part of the reason music was so expensive this year. There were twenty pieces in packet.
Give session leaders a cap. No more than 12-15 pieces. Don’t give them carte blanche.
Jim - if we were to say "You have $300 to spend" would that be reasonable? Ally thinks $500 a more reasonable figure.

Ally - the conference committee can deal with some of these details at a later time. Gary - we’re trying to put together a budget, hence the questions. Pat - should we charge 50% of the cost?

We came up with $10 because that year the music was $10-15.

Survey results for tech conference: 64% either "highly likely" or "likely". 20% "maybe", 12% "Probably not". Fifty-eight responses total. Sandi is not convinced we can run a conference with these numbers. Wants to send out an email survey with identical questions - would get a better sample.

Four people volunteered to serve on committee. Hopes to make a decision by December 1.
Pat - would the second day be an additional expense or part of the conference fee? Sandi feels if people attend both days, they should get some sort of reduced rate. Doesn’t want people to just choose the tech day.

Conference and tech committees need to talk about this.

Sandi already has presenter possibilities. SoundTree will provide 8-station portable lab. Would like tech day co-sponsored by VT MIDI.
Ally - we made accommodations for non-profit organizations. It’s become bigger than we intended and has cost us some income.

Continued on Page 29
JSC provides exceptional education toward a B.A. in Music in the heart of the Green Mountains, with state-of-the-art facilities, acoustically acclaimed performance spaces, and an outstanding, supportive faculty.

Areas of Study:
Music Education • Jazz/Contemporary Studies
Classical Studies • General Studies
Musical Theater

Students Gain Practical Experience in:
• Music Theory
• Composition
• Performance
• Music Education
• Studio Recording
• Much more!

JSC Offers Outstanding Music Facilities
• Dibden Center for the Arts, an intimate, acoustically acclaimed theater — originally designed for the Vermont Symphony Orchestra
• Digital Recording Studio fully equipped with Digital Performer and other cutting-edge software and equipment
• 10-Station Music Technology Lab

Ensembles
• Concert Band
• Concert Choir
• String • Percussion
• Jazz • Guitar
• Afro-Cuban
• Funk/Fusion

800-635-2356 | www.JSC.edu
337 College Hill • Johnson, Vermont 05656
Two Day VMEA Fall Professional Development Conference

2010 Only! - Second Day Technology

Thursday and Friday, October 21, 22 @ Vergennes High School

Day 1 - Thursday - usual general music, instrumental music, choral and collegiate sessions

Day 2 - Friday, October 22, 2010

MUSIC & TECHNOLOGY
Every exhibit, session, activity related to music and technology only on this day!
Won't be repeated again until 2013

Music Technology
PLAYGROUND
dozens of tools - hardware, software, SmartBoard, digital recorders, keyboards and applications to explore

PRESENTATIONS
Teacher Practitioners,
Industry Reps,
ARRA Arts
Grant Recipients,
Out-Of-State & In-State Experts

Sessions for
Music Education,
Special Education,
Arts Integration,
Music & Technology

DOOR PRIZES
Lots of goodies for attendees

EXHIBITS
music & technology exhibitors with ample time to browse

Special Rates if you bring along an IT person, Library/Media or classroom educator from your school
Watch for more information and session descriptions at www.vmea.org
Go to discussion > Technology
The Vermont Music Educator - March 2010

VMEA Minutes

Continued from Page 26

We should charge a nominal fee that at least pays their lunches. They got a free table and free lunches this year. It really added up.

Meeting Schedule

It would be good to have a set meeting schedule for the future. All agreed.

January: Friday before second audition March. May: Thursday of All State Festival. Summer: Conference time.

Gary - a couple weeks before the conference could be helpful.

Pat - it's valuable to have a meeting after the conference. Many ideas fresh in mind. Could that be a conference committee meeting?

Carrie would rather have full board meeting earlier and the post-conference meeting be a smaller committee.

Anne - suggested using MeetingWizard

January 15 @ S. Burlington 5:30; May 6 5:00 Rutland Intermediate

Denis - we should think about having a workday.

Steffen - we could charge per audience because we are covering audience. Could also do it by student #. More equitable.

Jim - is there an educational provider who would give us a better rate? Steffen - Traveler's is it. Steffen researched it two years. MENC and IAJE go through them. Steffen will track those numbers down.

Gary - follow up will be important. It could be invoiced at beginning of the year, payable by a certain date.

Gary reminded the board about The Sonata Fund - Denis's idea from a few years ago. It would be nice to give All State a check every year. Could be a general fund where people donate “to support music info in VT” and Board decides what to do with it.

Executive Board Discussion Forum

The discussion board isn't being used.

Cindy asked if there was a way to get an email when a new post is made - yes, you subscribe.

Pat - is there anything to do on the site to make it easier to use/log into?

Denis - we should pick a topic and try to discuss it by January - as a goal.

Website Updates

Steffen working on it.

District chairs need to send stuff to Steffen, Steffen will post in 24 hours. Would be helpful if Steffen could initiate the questions. Mostly just officers, dates, link to website.

District chairs need to take that responsibility or delegate it to someone in district.

Denis proposed September 15 as the date this stuff is due. For this year, deadline is December 15. That will also be the deadline for districts putting up their days on the calendar.

Retired Members

Denis has a pamphlet from Rhode Island resource and assistance program. Retired members offer to mentor new teachers, etc. Opportunities for retired members to stay involved. Very active retired population in RI - they help with the organization, auditions, etc.

OTHER

Gary - would like to offer to send emails out every month to people who have lapsed in membership.

NY - their membership chair sends BD cards, birth announcements, etc. They get a lot more cooperation from people. People don't feel like they are working in a vacuum.

Motion to adjourn: Jim Derby. Second: Gary Moreau.

Meeting adjourned at 8:02
Take an Orchestra Trip!?!  

Andy Johnston

The following article originally appeared in the Spring 2007 issue of Missouri School Music. Reprinted with permission.

I took my orchestras on a trip to Florida. We played in a music festival and went to Disney World and Universal Studios. I suppose that’s standard fare for an orchestra trip. The trip was a great success and pretty easy as far as trips go. Kids did exactly what they were supposed to; after all, orchestra kids are the best kids in the whole school. That’s right, band and choir folks, read it and weep! Students don’t get any better than orchestra kids. Choir and band kids might come up pretty close behind.

Why take a trip in the first place? It’s a lot of work. It may not even be in your contract. I know it’s not in mine! Why do we do such things? Think of all the planning involved. You have to decide where you want your kids to go. You have to put together the itinerary. You have to find a performance venue. Some schools and administrators insist on a competition, while some allow an exchange concert or other non-adjudicated performance. You have to go through the chain of department head, vice-principal, principal, assistant superintendent, and maybe more just to get approval. You have to decide whether to book all the hotels, meals, and other activities yourself, or whether to pay more and go through a music festival company or travel agent to save time. You have to put in a request to your school district ‘x’ months in advance to solicit sealed bids for the charter bus. You have to determine the cost of each activity and meal plus the transportation cost and divide by the number of students going. You have to anticipate how many students will back out. You have to be sure to put your cancellation policy in writing so that the parents can sign it and be accountable if they do back out. You have to collect signed and notarized “Permission for Medical Treatment” forms, medications and medical conditions forms, behavior guidelines (fly home at parent’s expense if you’re bad!), emergency contact forms, red forms, green forms, yellow forms, blue forms - sorry, Dr. Seuss moment there. You have to fundraise to pay for the trip, which involves collecting money, accounting for money, depositing money, and distributing the product. Seems like there’s something else… oh, yeah! Music! I remember now: that’s what we’re supposed to be teaching in the first place.

Some teachers might be lucky enough to have a booster club and helpful parents who can do some of the non-musical things for you. I can call my booster club president and say, “John, I need seventeen Argentinean Banana Rats to release in the audience during the festival performance,” and he would have the crate of rats under the bus when we left. (His wife gets a discount on them at the hospital where she is a nurse.) Not all teachers are that lucky. Many of you have to do everything yourself!

This might be basic stuff if you are a seasoned veteran, but here are some things younger teachers might not think of right away:

1. Don’t make the mistake of extensively planning a trip just to have it vetoed by the principal! When you have a new idea for an orchestra excursion, run it by your principal just to make sure. Do this before you spend hours planning the aforementioned items. When you have a new principal, this becomes even more important. He or she might have a different idea about what trips are acceptable.

2. Spend the money for a nice hotel with inside hallways. In this day and age, chaperones should be on duty throughout the night to keep students in and weirdos out. Motels with outside room entries make that difficult.

Advice on School Travel

Tom Stites

The following article originally appeared in the Fall 2007 issue of The Tennessee Musician. Reprinted with permission.

Travel is an integral part of many successful music programs. After experiencing many trips, here are a few thoughts that we consider as part of our band program. I encourage everyone to plan two to four years into the future to consider options and prepare your students, parents, and community. By giving the school administration, staff, and parents the chance to be part of the decision-making process, you are able to build great mutual support. Over the past ten years we have done an amazing amount of travel. [Editor’s note: Destinations included New York City; Honolulu, Hawaii; Pasadena, California.]

Here are ten things that we consider as we plan into the future for the Science Hill High School Band.

#1 - Do what is comfortable for your community. Some communities have no concern with distant travel, particularly foreign travel; others are much more conservative. You must start where they are comfortable and move forward. We travel every other year to give the families time to raise the funds, and we have been able to keep interest and support very high. As a general rule, 90% or more of your group should be able to go on the trip if it is right for your community.

#2 - Do not let travel detract from the rest of your program. The real reason for our program to exist is to ensure quality music education for our students. If all you highlight for the public is marching band or travel, that is all they will recognize as your value in the school. We constantly fight this perception by placing small ensembles in community and school events and promoting the student successes in clinics, concerts, festivals,

Continued on Page 31
3. Spend the money for breakfast at the hotel. It is worth the extra bucks not to have to load up and go somewhere.

4. Make sure the hotel does not randomly assign rooms. If you end up with boys and girls in adjoining rooms, things can get unpleasant. I know that sounds simple, but don’t assume travel agents or hotel reservations clerks will anticipate that problem. As teachers, we must protect our students from situations that are both life endangering and life creating!

5. Have a chaperone available who is familiar with the area if you are not. If that isn’t possible, obtain really good directions from a reliable source. You need to know specific directions for each step of your trip. How do you get to the performance site from the hotel? How do you get to the Hard Rock Café from the theme park?

6. Investigate locations for fast food on the road. Call ahead and make plans with the manager if possible so the fast food employees don’t panic when caught by the surprise of a giant bus in their parking lot. Owners and managers love busloads of customers. Teenage employees don’t, especially if they are unprepared and understaffed. It sure is nice if you find a cluster of restaurants so kids can have a choice of food.

7. Incorporate the price of a few chaperones into the students’ cost. It’s much easier to get good chaperones when the parents know they don’t have to pay for their kid and themselves.

   Doesn’t this sound like an awful lot of planning? That brings us back to our original question: Why do we take trips in the first place?

   It gives your kids a chance to see places they might not ever get to see otherwise. During every trip I’ve taken to the coast, there are a dozen or so kids who have never seen the ocean. We’ve all seen kids from economically disadvantaged homes fundraise like mad just to get to travel. What a joy it is to be able to offer those experiences to your students!

   A trip brings your kids together like no other activity. It brings them closer to you as well. Everyone gets to know each other on a more personal level. Sometimes that’s why we separate bus seating according to gender after dark… Seriously, though, traveling together can boost morale of your kids for their orchestra program to a level you’ve never seen before.

   Finally, the kids will remember the experience for the rest of their lives. Most of you were there once. Think back to your own trip experiences as a student. Remember when those long bus rides were fun and didn’t kill your creaky old knees? Remember the music you listened to while traveling? Now kids have the luxury of putting all their music on a little iPod. You had to carry a bag of CDs, cassettes, eight-tracks, or (for some of you who shall go unnamed) wax cylinders! Remember how proud you were of the trophy? Remember the music you played? Miss Heinze got excited and Bizet’s Farandole went like a bat out of… a cave. Never heard it that fast since. OK, maybe we rushed a little.

   Well, you can tell I’m still pleased that all went well. Travel with your students as often as you can. You won’t regret it, and they will appreciate it forever. By the way, does anyone know the proper first aid treatment for an Argentinean Banana Rat bite?

Andy Johnston has taught strings over 25 years. He directs the Glendale High School orchestras and the orchestras at five elementary schools in Missouri. Andy graduated from Oklahoma State University, where he majored in both music education and violin performance. He holds a Master of Music degree in viola performance from Missouri State University, and he has done additional graduate work at Texas Tech University. He served as vice-president of the Missouri Music Educators Association from 2006-2008 and is on the state board of the American String Teachers Association. His e-mail address is <ajohnston443@spsmail.org>.
Advice on School Travel

Continued from Page 30

and scholarships. On non-trip years, we promote these smaller ensembles with their own smaller travel experiences.

#3 - Pick a reputable travel company that has a track record of success for the trip you are planning. Request sample itineraries and prices. You can save your students hundreds of dollars by bidding with multiple companies. This requires some real effort to ensure that the packages are equal. Be sure to specify what inclusions are required.

#4 - Bring along an administrator. We prefer to take one along and assign them no responsibilities. This gives the principals great contact with your students and parents and helps them become an advocate for your program. Spend the money and bring along a tour guide. They will relieve you of many details and be an advocate for you on the trip.

#5 - Schedule a send-off performance before you go. Invite community leaders to the event, introduce them, let them speak to the kids and parents about what they are about to do. Help them by providing advance information about your trip, the goals, and highlights that the students will experience. Publicize this event so the local media can support your program, and consider having a parent send back daily reports to the local paper so the trip becomes a multiple day event for the community.

#6 - Try to find unique historical or cultural experiences that will expand the experience for the students. Our kids have done native dances on the beach in the Bahamas, home stays in Miami, shopped with the natives in Santee Alley while in Los Angeles, and spent hours exploring Chinatown in New York City. On a trip to Hawaii, we invited historians and WWII vets in to talk to our kids about Pearl Harbor. These efforts help you with support from your administration, fellow faculty members, and the parents.

#7 - Pacing your trip is everything. Running behind schedule will happen sometimes, but if it happens all the time something is wrong. Trying to pack your days to the point of losing sleep is going to result in a disaster. Although all the kids will try to stay up at night, giving them 7-8 hours to rest in their rooms is critical. By giving them the chance to travel on foot during the day, they typically see much more and find resting much easier at night. On our trips to NYC, we place the kids in tour groups of ten with a chaperone, establish guidelines, and let them roam selected parts of Manhattan in four-hour blocks of time. When planning these outings, consider the length of time needed for a real experience.

#8 - Develop with a chaperone a complete package of the trip with rooming lists, bus lists, information about each stop on the trip, et cetera. Distribute at the pre-trip chaperone meeting a final package and give them time to digest and ask questions. With this information, they can actually run the trip with day-to-day events. Help them figure out how they can best handle each event that occurs in advance. As an example, when you are pulling 8-10 buses away from each stop, the director cannot check roll effectively. Assign each bus a lead chaperone that ensures all are in attendance. Have them report when they are ready. A short nightly meeting with chaperones while on the trip can clear up questions and allow you to deal with concerns that come up each day.

#9 - Even good kids will create mischief if they feel they can get away with it. If a problem occurs, deal with it within school policy. Some parents will try to take care of problems themselves; this works well on prevention, but not with actual misbehavior. Review school policies with the chaperones prior to the trip so they understand where their responsibilities end and yours begin. Ultimately, you are responsible for everything on the trip. The chaperones can help you immensely by making sure that you are aware of what you need to know.

#10 - Handling money can be an exhausting process. Have a trusted treasurer or group of band parents handle all the accounting of trip expenses. Check the books with them each month. Our best efforts have resulted when all monies are mailed to a post office box to avoid deposits at the office. Consider building in a small amount over the total cost of the trip for surprises. Any residual amount can be used to fund an event for the kids, but it is always best to have a little extra rather than not enough. Set up a payment plan that has set deadlines and policies for refunds. Giving the families 12 months to fund the trip makes this work for almost every child.

With proper planning, travel can do many positive things for you and your program. The sense of unity, support, and anticipation helps everyone involved in your band operate for the good of the program. By approaching travel with a long-term approach, you can build support for your program for years to come.

Tom Stites served as director of bands at Science Hill High School in Tennessee from 1987 until 2009.
There's a lot of music to be made and you're ready for it. Ready. Ready to drop your back pack, toss your coat on a chair and show them—show yourself—who you can be and what you can do.

**Faculty Who Know Me**

All you need is the right place where you can shift into high gear. A place that gets it. You're looking for opportunities—professors who not only know you but inspire you to push the limits of your musicianship.

**USM School of Music**

USM School of Music at (207) 780-5265 or music@usm.maine.edu

Music talent scholarships and academic scholarships are available.

www.usm.maine.edu/music
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, the National Council for the Accreditation of Teacher Education, the New Hampshire Council for Teacher Education, among other accrediting agencies. Its 5,767 full- and part-time students are enrolled in 114 programs of study. There are nine music programs of study available to the 110 music majors and minors at Keene State.

Music Degrees
Bachelor of Music
• Music Education
• Music Performance

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

In addition, we offer a music minor, an Associate in Arts degree, and individuated major degrees that combine specialized music study with another discipline, such as psychology, political science, theatre, management, art, history, or dance. For details on our programs of study, visit music.keene.edu or contact Professor Joseph Darby (jdarby@keene.edu).

Performance Groups
There are 20 music ensembles to meet a wide array of interests. All KSC students, regardless of academic major, are eligible to participate in any performing group. An audition is required for some groups. For a detailed listing, visit music.keene.edu.

Scholarships
Three $12,000 Academic Talent Scholarships are awarded each year to incoming freshmen. Students must audition by March 5, 2010, 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.
James Frankel added to the article on “MIDI and Its Many Uses” in the January 2010 Teaching Music publication by MENC. Frankel points to “…exemplary programs like the Vermont MIDI Project (vtmidi.org), which has been bringing music composition to students through the use of MIDI devices and computer software for over 10 years. Student composers, some starting as early as fifth grade, create their own compositions with guidance from their teachers, and these compositions are then critiqued and performed by professional composers and musicians. Visiting the Vermont MIDI Web site gives the viewers a glimpse of what can be accomplished when a well-planned curriculum meets well-designed technology. All of this is done through a traditional general and instrumental music program that for many students continues through high school.”

Rob Paterson, composer in residence with the Vermont Youth Orchestra through an American Symphony Orchestra League Music Alive grant, shared his music and conversation with Walter Parker on Wednesday, January 20, 2010. Rob and Walter discussed what a unique and important role VMP plays in the development of music education. Rob was also featured in the Opus 19 program, available on cable access TV through Lake Champlain Access TV or on DVD from Sandi MacLeod, VMP coordinator.

The December Opus 19 concert, featuring eighteen student compositions performed by professional musicians, can be accessed at <www.vtmidi.org/opus.htm>. You can listen to all the student performance files and read their biographies and descriptions, watch a five-minute movie of interviews and rehearsal footage, and view a photo slide show of the day’s events.

Read about the implementation of Noteflight Learning Edition by about a dozen teachers in the Vermont MIDI Project. Sandi MacLeod, project coordinator, wrote an article for SoundWaves, the monthly newsletter published by SoundTree. The article is available at SoundTree.com under its News page <http://www.soundtree.com/news/VTMIDILandNoteflight>.

Ask the participating Vermont teachers what benefits they get from being a member of the Vermont MIDI Project. Check out the information at <www.vtmidi.org>.

Current participating Vermont schools are:
- Barnet
- Bellows Falls Middle
- Black River HS
- Brattleboro Union HS
- Browns River Middle
- Burlington HS
- Canaan
- Champlain Elementary
- Charlotte Central
- Edmunds Middle
- Enosburg Elementary
- Essex HS
- Flynn School
- Hartford HS
- Harwood Union
- Hazen Union
- Integrated Arts Academy at Wheeler,
- Ludlow Elementary
- Hunt Middle
- Maple Street School
- Marion Cross School
- Moretown Elementary
- North Country UHS
- North Country Junior HS
- Pomfret
- Proctor HS
- Putney Central
- Randolph UHS
- Sherburne Elementary
- South Royalton
- Springfield HS
- St. Albans City
- Stockbridge
- The Grammar School
- F.H. Tuttle Middle
- Winooski Middle/HS

Jim Axelrod, Vermont MIDI Project Coordinator, will be speaking at the 2010 MENC conference in Orlando, Florida, about Noteflight Learning Edition and its implementation in Vermont.
Limited Enrollment!

Conference Registration ($60 Payable to NHBDA) must be received by July 1.

1, 2, or 3 Graduate Credits also available
(Payable to Plymouth State University)
• $449 In-State (per credit)
• $491 Out-of-State (per credit)
Real-world experience isn’t sitting in class all day—it’s teaching and observing in local schools. It’s moving out of the practice room and onto symphony stage. It’s mentoring a fourth-grade trumpet player in an after-school program. It’s gaining the skills and training necessary for success.

Now accepting applications and auditions for fall 2010 enrollment.

DEGREE PROGRAMS
Master of Music Education
Bachelor of Music Education
Bachelor of Music Performance
Bachelor of Arts in Music

Gordon College is New England’s only multidenominational Christian College of the liberal arts and sciences
VMEA Business

So, What’s This About a Survey?

Denis Lambert

In the editor’s note at the beginning of this issue, I mentioned a statewide music education survey that would be undertaken by the VMEA Executive Board. It bears further explanation because of its importance.

What we are attempting to do is gather together a very large amount of information that — once compiled — will paint a clear picture of the current status of music in our schools. The VMEA’s mission is “ensuring a comprehensive program of music instruction taught by qualified teachers.” In order to live up to this mission, the organization needs data.

• Are there schools that do not have music programs?
• What percentage of students are involved in music in Vermont?
• How many Vermont schools have select choirs? How many teach guitar?
• Which high schools offer music lessons to its vocal or instrumental music students?
• How much music time do kids get in Vermont’s elementary schools?
• What scheduling models work best for music?

These are but a few of the answers we seek. The complete survey — (as it exists in draft form at the time this publication is going to press) — contains over 70 questions. It requires setting aside a chunk of time. But all the questions are important. In addition to gathering basic information like the full time equivalency of each teaching position, the survey covers the following topics: facilities, instruments, teaching tools and resources, scheduling, curriculum, performance and enrichment opportunities, and advocacy.

We are administering the survey online using the open-source software program LimeSurvey. In addition to several customizing features (and free pricetag!), this program compiles data automatically and will help us keep track of who has and has not completed the survey. As mentioned previously, the goal is for every single public school music teacher in Vermont, grades pre-K through 12, to complete the survey.

Watch for an e-mail about this survey. When you receive it, please make an effort to complete the survey as soon as possible. The VMEA Board hopes to have all responses by the end of June 2010.

Thanks.
Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent).

On average, students in music performance scored 57 points higher on the verbal and 41 points higher on the math section of the SAT than did students with no music participation.

Here are some simple, time-effective ways parents can assist their child’s school music educators:

**Access the Status Quo:**
- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board about your desire to have a strong music education for your child.

**Communicate Effectively**
- Be in touch with local music teachers on a regular basis. Offer to help out.
- Ask yourself why your children need high quality music education. Be able to articulate the answers to teachers, administrators, and other parents.
- Take part in your school’s music booster organization.

Visit www.menc.org and search “Power of Music” for more Parent Resources.

---

Tips to Share with Your Principal

Principals and school boards have the ability to substantially aid music educators in their quest to enrich children's minds through music. Fostering a strong music program will help them achieve their goals as a leader in the education community, and, most of all, will aid the growth and development of children in their school.

**Create and Foster an Environment of Support**
- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Provide adequate funding for instruments and music education materials.
- Make certain that your school has a fully staffed faculty of certified music teachers.

**Communicate Constructively**
- Make statistical studies and research supporting the value of music education available to other administrators and school boards.
- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students’ successes with district colleagues. Include articles in school and district newsletters to communicate the value of music in a student’s education.

Visit www.menc.org and search “Power of Music” for more Principal Resources.
For more than 60 years, the most reliable source for the best in musical instruments, excellent repairs, and timely service.

ELLIS MUSIC

P.O. Box 437, Bethel, VT 05032
Visit us at 1709 Route 107, just off Interstate 89, Exit 3

www.ellismusic.com  (802) 234-6400