This year, resolve to meet colleagues in the state by attending a...

FALL CONFERENCE for Music Educators
“Where Musicians Aspire to Excel”

presented by the Vermont Music Educators Association

Keynote Speaker: Dr. Kenneth Raessler
(Professor Emeritus, Texas Christian University)

Children’s Choir Festival
Reading Sessions
Exhibitors
Workshops Including...
  Music History and the Middle School Classroom
  Whatever Happened to Orff and Kodaly? Trends in Music Education
  Even You Can Teach Guitar!
  Strategies for Lifelong Singing
  Cyberspace and Copyright for the 21st Century
  Did I Miss That Class? A Practical Discussion for Pre-Service Teachers
  Musical Games for the Non-Music Substitute

... and MORE

Thursday, October 19, 2006
Randolph Union High School
Randolph, Vermont

FOR MORE INFORMATION, CONTACT conference chair Allyson Ledoux...

PHONE: (802) 985-2403
E-MAIL: AllySings@yahoo.com

Check for updates online @ http://www.vmea.org
President
GARY MOREAU
alwayssinging@adelphia.net
(802) 878-1388 ext. 214

Immediate Past President
BEAR IRWIN
birwin@rssu.org
(802) 775-3451 ext. 274

President Elect
THOMAS HEINTZELMAN
heintzelman@springfield.k12.vt.us
(802) 885-7900

State Manager
STEFFEN PARKER
statemanager@vmea.org
(802) 862-6521

Secretary
CINDY HALL
cynthia.m.hall@valley.net
(802) 222-5214

President
GARY MOREAU
alwayssinging@adelphia.net
(802) 878-1388 ext. 214

Immediate Past President
BEAR IRWIN
birwin@rssu.org
(802) 775-3451 ext. 274

State Manager
STEFFEN PARKER
statemanager@vmea.org
(802) 862-6521

Secretary
CINDY HALL
cynthia.m.hall@valley.net
(802) 222-5214

Journal Editor
DENIS LAMBERT
vmeanews@yahoo.com
(802) 763-8289

Treasurer
PAUL RONDINONE
p_a_r@vermontel.net
(802) 228-4721

Librarian
FRANK WHITCOMB
facms@aol.com
(802) 864-8590

District Presidents
District I ................. ARON GARCEAU
agarceau@sheldon.k12.vt.us (802) 933-4909 (Sheldon Elementary School)
District II ................. ANNE HAMILTON
ahamilton@together.net (802) 334-7921 (North Country High School)
District III ............... ALLYSON LEDOUX
allysings@yahoo.com (802) 425-2771 (Charlotte Central School)
District IV ............... CHRIS RIVERS
riversc@harwood.org (802) 244-5186 (Harwood Union High School)
District V ............... MATT TATRO
ousgi@gmail.com (802) 453-2333 (Mt. Abraham High School)
District VI .............. MICHAEL ZSOLDOS
mzsoldos@wuhsms.org (802) 457-1317 (Woodstock High School)

Committee Chairs
General Music ........... SUSAN CHERRY
scherry@stjsd.org (802) 748-8912 (St. Johnsbury Public Schools)
Choral Music .......... GLORY DOUGLASS
gdouglass@ejhs.k12.vt.us (802) 879-5546 (Essex High School)
Instrumental Music .. BETZI IRWIN
betziirwin@yahoo.com (802) 796-3573 (Alburg Community Ed. Center)
Collegiate ................ RONALD SHERWIN
ronald.sherwin@castleton.edu (802) 468-1322 (Castleton State College)
All State .................. STEFFEN PARKER
statemanager@vmea.org (802) 862-6521 (Rice Memorial High School)
Conference ............... ALLYSON LEDOUX
allysings@yahoo.com (802) 425-2771 (Charlotte Central School)

is a state affiliate organization of...
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
vmeanews@yahoo.com

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 address 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.

SEPTMBER 2006

Features
Assessing Creativity in the Elementary Music Classroom ......................................................... Page 8
VMEA Fall Conference Preview ................................................................................................. Pages 13-23
A Sociocultural Model of Teaching and Learning ................................................................. Page 25
Play in Tune! We Can and We Must! .................................................................................... Page 38

State News & Notes
President’s Message: VMEA Needs You .............................................................................. Page 4
Area Appointments ................................................................................................................ Page 6
District Notes .......................................................................................................................... Page 12
MENC Application Form ........................................................................................................ Page 24
VAEE Presents Arts Education Conference .......................................................................... Page 32
VT Music District Map ............................................................................................................ Page 40
Band Festival Registration Form ........................................................................................... Page 42

EDITOR’S NOTE
Welcome to the 2006-07 school year! This journal is our primary method for communicating among about music education in Vermont. If you are not yet a member of MENC and VMEA, I hope you will join. The remaining three issues are mailed only to members. We hope to maintain communication with as many people as possible.

Veteran members will notice the journal looks, for the most part, the same as it did last year. Contact information has been added to the VMEA officer list (see the inside front cover) for your convenience.

There is almost always a need for material to publish. Submissions are basically accepted on a ‘rolling’ basis; however, please notice the deadlines and submit materials as early as possible. The process works best when there is sufficient time to thoughtfully edit text and place advertisements. If you have suggestions or comments about this publication, let me know.

Thanks for reading!

Best wishes,

INDEX OF ADVERTISERS...
If the opportunity should arise, please thank these advertisers for their support of this journal.

Castleton State College
Champlain Music
Ellis Music Company
Fiesta-val Music Festivals
Frederick Johnson Pianos
Gordon College
Great East Festivals
High Note Festivals
Jupiter Instruments
Keene State College
The Midwest Clinic
Plymouth State University
Superscope Technologies
University of New Hampshire
University of Southern Maine
University of Vermont
Vermont Musical Instrument Repair
Yamaha Corporation of America

Copyright © 2006 ~ Contact the editor for permission to reprint content from this publication.
Fellow Music Educators:

Welcome back to a new school year, and a special welcome to those of you who are not currently members of the VMEA. This issue of The Vermont Music Educator is being sent to all music teachers throughout Vermont. I hope you will enjoy this complimentary copy and will consider becoming a member of our professional organization. If you need more information about joining, please contact me or see the MENC web page at <www.menc.org> for details about membership.

I hope that the summer break from concerts, rehearsals, and classes has given you time to rest, relax, and rejuvenate. As each new school year unfolds, I wonder what it will bring for me and my students. Will my performing groups be focused and dedicated to making good music together? Will my classes be well planned and executed so they provide students with the best music education possible? Will my administration and school community recognize the important task I have of educating students in the musical arts, and will they realize the need for their continued support — financial and personal — to ensure the advancement of music education for all? I’m certain that each of these questions is food for thought for many of you as well, and so I am working hard, along with the executive board of the VMEA, to advocate for you and the important work you do on behalf of so many students in our state.

We are very fortunate to have dedicated individuals serving on the board of our organization, the Vermont Music Educators Association. These wonderful musicians and educators give many hours every year to see that the needs of our membership are met on many fronts. From planning professional development opportunities like the Fall Conference to running District Music Festivals at the local level, these people get together several times a year on your behalf. Their names are listed elsewhere in this publication. If you have the opportunity, please take the time to thank them for their work and consider getting involved, yourself, on the state level. Next July is the end on my tenure as president, and we will be seeking qualified candidates to run for state offices for the next term. If you are interested, please contact your district chair and ask him/her to bring that information to one of our meetings.

I would like to congratulate and welcome Mr. Tom Heintzelman from Springfield High School, who was elected the new president-elect by our membership. I appreciate and would especially like to thank the many members who took the opportunity to be part of the voting body to elect Tom to his new position. As president-elect, Tom will assist the organization in many capacities. He will then assume the duties of president from July 2007 through July 2009 and continue his service in the role of past president from 2009 to 2011. Tom’s commitment to music education is evidenced by his desire to lead our association and his long-standing reputation as an excellent music educator. We are very lucky to have people of Tom’s background and expertise as part of our association leadership.

This year will provide us with many opportunities to expose our students and ourselves to great musical experiences. The first opportunity comes in September when we will host the National Anthem Road Show in our state. This will be an opportunity for families and school communities to learn more about the Star Spangled Banner (our national anthem) through various educational exhibits and displays. It will give school groups and individuals an opportunity to perform for many visitors and will give renewed meaning to the patriotism of our country. As of this writing, the Road Show is expected to be at the Bristol Harvest Festival and Car Show in Bristol, Vt., from 10:00 a.m. to 4:00 p.m. on September 23, 2006. I hope many of you will come to this event and will also announce the opportunity to your students.

The Fall Conference on October 19 at Randolph High School in Randolph, Vt., promises to be one of the best in recent years. Conference Chair Allyson Ledoux and the conference committee have worked hundreds of hours to secure local, state, and national presenters to bring you information encompassing many areas of music education. The program is set, many exhibitors have been contracted, and the conference will be a great professional opportunity for those who attend. We need to have a large representation of members at this conference in order for us to provide these opportunities in the future. Costs of presenting conferences like this are very high and, as we are not typically in the business of raising money, we depend heavily on your attendance to keep us financially stable. Each year, the conference presentations are a direct result of the success or failure of the previous year’s conference, since any financial profits become the “seed money” for the following year. We need your support by your attendance. Please join us. You will not be disappointed!

Much more information regarding the conference is presented in this issue of The Vermont Music Educator.

Also happening this school year will be the Eastern Division Biennial Conference. It will be held at Hartford, Ct., from March 8-11, 2007. Several Vermont students will represent our state in the All Eastern ensembles. Those students will be notified later this fall. Congratulations to them in advance. The conference is an excellent opportunity for you to network with other teachers around the Eastern Division and to attend sessions regarding innovative music education ideas as well as performances showcasing various ensembles from around the division. It is a great professional development opportunity and a chance to recharge your batteries after a long Vermont winter. I hope I will see many of you there!

Lastly, some recent organizational news: VMEA is establishing a partnership with the Vermont Alliance for Arts Education. This partnership will provide
Invitational Music Festivals
For Band, Orchestra & Chorus

2007
Festival Dates

ATLANTA, Georgia
March 30-31, April 13-14, 20-21, 27-28

CHICAGO, Illinois
April 13-14, 20-21, 27-28

GATLINBURG/PIGEON FORGE
Tennessee
April 20-21, 27-28

MYRTLE BEACH, South Carolina

NEW YORK, New York
March 23-24, 30-31, April 13-14, 20-21

ORLANDO, Florida
March 30-31, April 13-14, 20-21, 27-28

VIRGINIA BEACH, Virginia

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

WILLIAMSBURG, Virginia

* Combined Festivals Williamsburg/Virginia Beach

For Information
Call Toll-Free 1-800-222-6862
6223 Lakeside Ave., Richmond, VA 23228
(804) 264-8663 FAX (804) 264-6302
e-mail to: info@fiestaval.com

Performance Areas
Concert Band / Wind Ensemble / Orchestra / Stage Band
Jazz Band / Guitar Ensemble / Parade
Marching Drum Line / Percussion Ensemble
Indoor Guard / Drill Team / Majorette Squad / Dance Team
Flag Squad / Rifle Squad / Mixed Chorus / Men's Chorus
Treble Chorus / Chamber / Madrigal Choir
Gospel Choir / Jazz Choir / Show Choir

Celebrating 22 YEARS

A Celebration In Music!
President’s Message

Continued from Page 4

us with a better way to communicate with arts educators throughout Vermont and give us access to a larger advocacy network that is working to ensure a comprehensive arts education for all students taught by highly qualified arts educators. In many states, the Alliance for Arts Education is the primary group available to assist in the areas of art, music, drama, and dance, and it functions to advise and advocate for those groups at the local, state, and national levels. I believe this partnership will be of mutual benefit to the VAAE and VMEA, and I would like to thank Anne Taylor, executive director of the VAAE, for her invitation for us to be a part of this collaboration. If you would like to be more actively involved as a member of VAAE and take advantage of yet another professional development opportunity, their fall conference takes place in September. Information is available online at <www.vaae.org>.

As you can see, the VMEA Board has been working hard on your behalf. We can’t do it alone. We need you to share with us your ideas, concerns, thoughts, and personal experiences. We need your support demonstrated by attending local district meetings, the VMEA fall conference, the Eastern Division Conference, and concerts of your colleagues and their students. This organization can only be strengthened if all music educators are part of its operation. If you’re not a member, please join us in our work. If you are already a member, thank you for your support.

I hope the 2006-2007 school year is a rewarding one for you personally and professionally, and that I will again have numerous opportunities to see and speak with you to hear your ideas and thoughts. I am honored to be a member of this organization and am privileged to work with — and for — each of you. Have a great year!

James Chesebrough Joins KSC Music Dept.

Dr. James Chesebrough, a familiar face to many New England music educators, will be joining the faculty of the Keene State College Music Department. His duties at KSC will include conducting the Keene State Concert Band, as well as teaching courses in conducting, music education, brass methods, and applied low brass.

He received his Bachelor of Music Education degree from Heidelberg College in Tiffin, Ohio, and his subsequent degrees in conducting from the University of Connecticut. For twenty-six years he was a band director in public schools in Ohio and New Hampshire. From 1983 - 2001, he worked as instructor of low brass at Plymouth State University and was visiting conductor of that school’s symphonic band in 1999. In 1995-96, and again from 2001-2004, he served as the assistant conductor of the University of Connecticut Wind Ensemble. Most recently Dr. Chesebrough worked as the visiting music director for the Yale University Bands. In 1998 the New Hampshire Band Directors’ Association honored him as their “Outstanding Band Director of the Year.”

Dr. Chesebrough has studied conducting with Jeffrey Renshaw, Peter Bagley, Rodney Winther, and Carl St. Claire. As a trombonist, he has performed with international trombone choirs; the New Hampshire Music Festival Orchestra; and numerous big bands throughout New England. Other professional experiences include adjudicating state instrumental and vocal auditions, performing as a guest conductor at numerous regional music festivals, presenting clinics at music conferences, and serving on the New Hampshire Music Educators’ Association Executive Board as state president, chairperson of the junior high festival, and a member of the All State orchestra and band committees.

Dr. Chesebrough has had articles published in the Journal of Band Research, in Volume 4 of the series Teaching Music Through Performance, and in Quarter Notes (the Journal of the New Hampshire Music Educators Association). In 2003, Dr. Chesebrough and Dr. Jeffrey Renshaw prepared a performance edition of the “Second Regiment Connecticut National Guard March” by D. W. Reeves. This work, published by Ludwig Music, had its first performance that same year, conducted by Dr. Frederick Fennell at Chicago’s Midwest Band and Orchestra Clinic.

Submitted by Deborah Butler, KSC Music Department

UVM Music Dept. Hires Dr. Patricia Riley

The University of Vermont’s Department of Music is proud to announce the appointment of Dr. Patricia Riley as Assistant Professor of Music Education. Dr. Riley will supervise student teaching internships as well as serve as the principal teacher of the music education curriculum.

Dr. Riley is a versatile educator, with teaching experience in instrumental, vocal, and general music at the college, high school, middle school, and elementary school levels. Most recently, Dr. Riley served on the music education faculty at SUNY-Potsdam’s Crane School of Music. Her public school experience includes twelve years in the Poulterney (Vt.) School District, and eight years in school districts in New Jersey.

Dr. Riley holds a DMA in music education from Shenandoah Conservatory, a Master of Arts in music from The College of New Jersey, and a Bachelor of Science in music education from West Chester University.

In addition to her long affiliation with the Vermont MIDI Project, Dr. Riley has spent time in Mexico, where she has conducted research on music education. She has presented papers at numerous conferences, including the 2006 MENC National Conference, the 2004 and 2006 Technology Institute for Music Educators (TI:ME) National Conferences, and the 2005 Research in Music Education (RIME) International Conference in England. Dr. Riley’s articles have appeared in such publications as Teaching Music, and one will be in the upcoming fall issue of Update: Applications of Research in Music Education.

Submitted by D. Thomas Toner, UVM Music Department
Music Education for Vermont.

Bachelor of Music in Music Education
Bachelor of Arts in Music

At Castleton, we believe that in order to become a successful music educator one must develop superior performance skills. Our curriculum allows the student musician to earn a teaching certificate without sacrificing the necessary training in applied music or ensemble participation. Our music education courses are designed to integrate performance skills and teaching skills in multiple lab and field settings. The music core, which must be completed by all music majors, offers a well-rounded curriculum including music theory, history, and performance.

Castleton’s on-campus music lab school allows students seven semesters of actual classroom experience before they begin student teaching.

Auditions with the Music Department are a requirement for the admissions process. The times and dates are arranged throughout the year on an individual basis.

For interviews and scholarship information, please contact the Admissions Office.

Music Education Faculty

Ronald Sherwin, Ph.D., The University of Maine, Department Chair, Choral Music Education

Jonathan Lorentz, MA, New York University, Instrumental Education, Theory

Sarah McQuarrie, MM, The University of Maine, General Music Education, Piano

Richard Ullman, MFA, Sarah Lawrence College, Graduate, Kodaly Pedagogical Institute, Hungary, Aural Skills, Guitar

Marc Whitman, MM, Ithaca College, Secondary Music Education, Percussion

Castleton
A VERMONT STATE COLLEGE

1-800-639-8521
www.castleton.edu

2005-06 Collegiate Chorale

Faculty and Student Jazz Band
What Is “Creativity”? Using Guilford’s Four Components of Creativity to Guide Assessment in the Elementary Music Classroom

Sarah McQuarrie

Recently, while creating a rubric to assess my third grader’s compositions I found myself listing the important criteria yet wondering what I really was looking for. I had told the children to use a specific assigned rhythmic pattern in the C pentatonic scale. I had also told them to use neat penmanship. But then I told them to be creative. The assignment given and the criteria identified, I began to compose my performance indicators. However, when I came to the last criterion, I was having trouble writing the descriptors. Creativity. What is it really, and should I even be assessing it?

Many music teachers struggle with the idea of assessing creativity and yet, in the music classroom, it is something we strive for. In fact, many of us encourage it on a daily basis. But what is it? And how can we assess something we do not fully understand? Interest in creativity in music education began to surface only about 50 years ago. One of the initial projects to promote creativity was the 1959 Contemporary Music Project (CMP) in which young composers served as public school composers-in-residence. From his experiences with this project, William Mitchell concluded that “creativity refers to the act of composing, innovation to the discovery and use of relatively unfamiliar materials” (Benson, 1967, p. vii). More discussion of creativity in music education occurred during the Tanglewood Symposium (July 23 – August 2, 1967) where one of five topics in music education occurred during the Tanglewood Symposium (July 23 – August 2, 1967) where one of five topics discussed was “The Nature and Nurture of Creativity.” Emerging from that discussion was a definition suggesting that:

Creativity comes into existence in many different ways. It is a human characteristic existing in all, varying only in degree. It may result from a unique way of looking at a problem, musically or otherwise. It may be simple or complex. The same creative behavior can be observed in children as well as in composers. The difference is in the degree of complexity (Ernst, 1968, p. 129).

Between 1965 and 1970 the U.S. Office of Education sponsored the Manhattenville Music Program (MMCP) which was charged with organizing a sequential curriculum for elementary grades through high school. In the curriculum guides designed for this project creativity in music was defined as follows:

This term refers to activities in which the pupil uses aural imagination, aural insights, and aural judgement to fashion sounds in music. The term does not apply to skill-drills in notational formulae or activities in which the imagination is focused on other than aural expression (Biasini, Thomas, Pogonowski, n.d., p.107).

And, in more recent research and writings, music education philosopher David Elliot defined creativity as “a particular of making or doing that results in tangible products or achievements that people deem valuable, useful, or exceptional in some regard” (Elliot, 1995, p. 216).

When analyzing all of these definitions one begins to realize that there are few commonalities. Many of the statements are specific only to composing or creating or aural abilities, and they do not address the other avenues in which creativity can exist. The many issues and problems of assessing creativity become clear when one realizes that most of the definitions have either been formulated to a particular project or are too vague and include ideas that seem to be immeasurable. In order to investigate the plausibility of assessing creativity, one may first need to dissect the elements of creativity and then create or adopt a more general definition. In 1967, J.P. Guilford defined the four measurable components of creativity as fluency, flexibility, elaboration, and originality. These four components have since served as the basis for many published measures of creativity, as they can be defined and assessed in a slightly more objective way. For the remainder of this article we too will adopt Guilford’s definition as we explore ways classroom music teachers can assess creativity.

Component #1: Fluency

Fluency is simply the number of answers an individual presents when posed with a specific problem. This is a very objective form of measuring creativity requiring the teacher to simply count the number of responses a child creates within the specific time given. Here are some examples...

Question and Answer: Using rhythm sticks, play a musical question (or antecedent) and have the student answer back the consequent phrase as a musical answer. How many musical answers did the student create?

Ostinato: Using the bars C and G on a bass xylophone, have the child create different ostinatos to accompany a particular song. How many did the student create?

Use of Instruments: Given a particular instrument, have the students keep a beat using the instrument in as many ways as possible. (A tambourine, for example, can be played a number of different ways.) How many ways did the student discover?

To score these activities, the teacher would simply add up the number of solutions the child produced. It is, however, important to recognize that fluency is by no means the only indicator of creativity. In this exercise, there is no judgement difference between the child who plays the tambourine in traditional ways and the child who plays in unconventional ways. The creativity score is simply based on the number of responses.

Component #2: Flexibility

Flexibility in creativity is defined as the ability to produce answers that are diverse
THE FUTURE OF BAND INSTRUMENTS

DEPEND ON YAMAHA

YAMAHA—COMMITTED TO THE HIGHEST QUALITY.

As the leader in manufacturing, instrument design and service, Yamaha is committed to the highest quality in the industry. With the most durable, most consistent product available, we’re offering a new 5-year warranty on ALL Yamaha wind instrument products. Long after everyone else has come and gone, Yamaha stands the test of time.

To get more information about the all new Yamaha Advantage Band Method, see your local Yamaha dealer or visit us at www.yamahaadvantage.com
Join the JSM School of Music as We Celebrate our 50th Anniversary Year

Audition Dates
November 17, 2006
January 19, 2007
January 26, 2007
February 2, 2007
February 9, 2007
February 16, 2007
March 22, 2007
April 26, 2007

To ensure consideration for music talent scholarships (fall 2007 admission), students must audition before March 1, 2007. Auditions for musical theatre and all graduate degree programs are scheduled separately.

Contact the UVM School of Music at
(802) 656-8256 or music@uvm.edu, FAX: (802) 656-8440
For audition inquiries, call (802) 656-8256.

www.uvm.edu/music
Assessing Creativity

Continued from Page 8

in classification or the ability to find different layers of an answer using the same information. A literary example would be to have the child create associations using the word “ring.” Answers such as “diamond ring” or “emerald ring” would not indicate a high level of creative flexibility; however, an answer such as “ring around the collar” would show that the child is answering outside the common domain and is displaying a high level of flexibility. Flexibility is the extent to which the parameters of the question are manipulated. Scoring flexibility is not as objective as fluency. One must create a scale or other type of rating system in which levels of flexibility can be recorded. Some examples of how one could implement activities that measure musical fluency include...

Beat Game: Ask students to keep a beat in anyway they choose. Students who keep a beat by simply patting or clapping do not display the same level of flexibility as students who keep a beat by opening and closing their text book or the classroom door.

Theme and Variations: Ask students to first compose a short melody and then create variations. Students who create variations in which each variation is played in a different style show high levels of flexibility. Note: It is important to remember that styles do not just indicate classical, romantic, jazz, etc., but for younger students include more developmentally appropriate styles such as marches, lullabies, etc.

Arranging Activity: During an arrangement activity in which musical stimuli are being assigned to characters in a book or story, observe each child’s choice of stimuli. If a child assigns the cowbell to the cow, this student is not displaying the same level of fluency as the child who assigned a sound or movement created by a more unconventional source.

Component #3: Elaboration

Elaboration is defined as the ability to provide higher levels of detail or complexity with each answer. Children display levels of elaboration by building upon and embellishing existing ideas. A literary example would be for the teacher to present an idea for a story line and have each child add to the progression of the plot. Just as in the scoring of flexibility, scoring elaboration is more subjective than scoring fluency. Again, a rating scale would be a sufficient means of documenting the level of elaboration a child demonstrates. Here are some examples of activities that can be used to measure elaboration...

African Dance: Review with the children three simple movements: hop, jump, and walk. Accompanied by music of African drumming, have each child dance to the music using one or a combination of the three simple movements. Encourage the students to manipulate and expand upon the original movements. A child who shows higher levels of elaboration might create a fancy walk in which arms, head, and legs are all participating in some way.

Question and Question Again: This activity is similar to question and answer opportunities music educators frequently provide for students. The difference is that in this activity the child is presented with a musical question (or statement) and is asked repeat the musical statement, but in a “fancy” way. This works well as a singing activity because the child is required to manipulate vocal timbre, pitches, rhythms, tempo, and dynamics.

Theme and Elaborate Variations: Have the students create a simple melody as they did in the flexibility exercise. Upon completion of the melody, students must then create a variation in which the original melody becomes more and more complex. Suggest to students the changing of rhythms, the addition of pitches, etc.

Component #4: Originality

Originality is defined as being novel and unique. A child who displays high levels of originality is one who simply gives answers or solutions to problems that are not the responses typically
Assessing Creativity

Continued from Page 11

expected. Originality surfaces all the time in the music classroom and, as educators, we must acknowledge that it can be an assessable measure when evaluating student work. Here are some activities in which levels of originality can be observed...

Choreographing Music: Choose a piece of music that you teach with and have the children create a movement to represent each section of that piece. For example, in Vivaldi’s Spring there are sections that may be identified as the “bird section” or the “thunderstorm.” Observe which students simply flap their arms to indicate birds and which students create a less obvious, but appropriate motion. Note: Sometimes when students respond to prompts the solutions may not seem to make sense to us. Ask the children “why” they chose their response. Their answer may indicate higher levels of creativity than initially assumed.

Choreographing Music: Choose a piece of music that you teach with and have the children create a movement to represent each section of that piece. For example, in Vivaldi’s Spring there are sections that may be identified as the “bird section” or the “thunderstorm.” Observe which students simply flap their arms to indicate birds and which students create a less obvious, but appropriate motion. Note: Sometimes when students respond to prompts the solutions may not seem to make sense to us. Ask the children “why” they chose their response. Their answer may indicate higher levels of creativity than initially assumed.

Singing Games: Singing songs and games that require students to improvise an answer or phrase are also useful ways to observe levels of originality. For example, while playing the singing game “Charlie Over the Ocean,” require students to sing about something found in the sea. Higher levels of originality will be revealed through novel uses of words, pitches, and rhythms.

Improvising through Pictures: Present the child with a series of pictures depicting various common objects and have the child perform an improvised xylophone representation of each picture. Higher levels of originality will be revealed through the use of unique and novel patterns and sounds created on the xylophone.

Critical to evaluating originality is recognizing that truly original and creative ideas are not only unique and novel, but also useful. If a student responds in a way that it is so unique, elaborate, and unconventional that you are not sure the underlying concepts are being understood, the answer may not be original, but simply silly or foolish. It is therefore critical in our job as educators to promote responses that are both novel and useful.

Returning to where we began, assessing those grade three compositions, I now recognize that some of the compositions are simply going to stand out as more “creative” than others. Instead of struggling with how to document this I can use the four characteristics proposed by Guilford to explain my evaluations. Now as I revise my rubric, instead of simply writing “creativity” as a criterion, I will choose the elements that are appropriate for this assignment. In this case, I will be looking for elaboration of musical ideas (how were they able to build upon the strict guidelines given) and originality (were they able to compose music that was novel and unique). Yes, we can define characteristics of creativity. And yes, we can and should be assessing it in our music classroom.

VMEA DISTRICT III NOTES

Welcome back to VMEA District III. If you are not a member of MENC/VMEA, I hope you found an invitation to join our organization in your mailbox and will take a moment to read the enclosures. As the year progresses, you will hear more about our high school and junior high district music festivals.

This is our conference issue. As the VMEA Conference Chair, I invite you to read carefully all that is being offered this year for your professional growth and to send in your registration form as soon as possible. Make this the year one in which you “aspire to excel”.

Welcome to all new music teachers in our district. We are all here to support you. Please drop me a line when you have settled in at <allysings@yahoo.com> so we can set up a time to meet.

Have a great start to your year.

Sincerely,

Allyson Ledoux (District III President)

Midwest Clinic Announces 2006 Sessions

The 60th Annual Midwest Clinic will be held December 19-23, 2006 in Chicago, Illinois.

This international band and orchestra conference will feature 37 high school, college, and military and professional ensembles, including the U.S. Marine Band and the Dallas Wind Symphony.

Clinics at the conference will address issues facing school music programs; offer practical advice on conducting, rehearsals, and specific instruments/sections; and inspire educators to return to school in January with new ideas and renewed vigor.

More than 360 businesses and organizations will be present in the exhibit halls.

Information about the Midwest Clinic is available online at <www.midwestclinic.org> or by phone (847-424-4163).

Submitted by Darcy Nendza, Associate Director of The Midwest Clinic

REFERENCES


Sarah H. McQuarrie is director of the music education lab school and professor of music education at Castleton State College. Professor McQuarrie has 10 years of experience in the public schools and comes to Castleton after serving the students of Bangor, Maine. In addition to her teaching duties at the college, she is the accompanist for Castleton’s select touring ensemble Collegiate Chorale, serves as the faculty advisor to the collegiate chapter of MENC, and is a guest lecturer in assessment and novice teacher experiences. Professor McQuarrie may be contacted by e-mail at <sarah.mcquarrie@castleton.edu>. 
VMEA Fall Conference Preview

“Musicians Aspiring to Excel”
October 19, 2006
Randolph High School

Welcome!

You told us, and we were listening!

Have phenomenal educational sessions. Increase the number of exhibitors. Individually, each offers “can’t miss” inspirational opportunities. Put them together in the quaint town of Randolph, Vermont, and you have an inservice conference of world-class proportions!

Only one added ingredient could make the VMEA Conference more enticing ... YOU!

Please make your plans now to join us! I’ll look forward to seeing you there!

Musically yours,
Allyson Ledoux
VMEA Conference Chair

IN THIS PREVIEW...

Travel Directions
Session Descriptions
Presenter Bios
Exhibitors
Graduate Credit
Registration Form
Getting There...

Randolph High School is conveniently located near Exit 4 of Interstate 89. (See map at right.)

School parking lots are accessible from either Route 12 or Route 66. Please note, however, that turning right at the junction of Routes 66 and 12 just west of the school is not possible due to the sharp angle of the road. If you wish to park near the school's front entrance, enter school grounds via Route 12 or else drive around through the school's back parking lot, which is accessible from Route 66. (Windmere Road, shown on the map, is a convenient way to get onto Route 12 when coming from the interstate.)

Randolph is located approximately 70 minutes from Burlington, 60 minutes from Rutland, and 40 minutes from White River Junction.

RESTAURANTS IN RANDOLPH

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>China Jade</td>
<td>17 South Main Street</td>
<td>728-4488</td>
</tr>
<tr>
<td>Debbie's Corner Cafe</td>
<td>2 Merchants Row</td>
<td>728-6062</td>
</tr>
<tr>
<td>East Garden</td>
<td>3 Salisbury Street</td>
<td>728-3288</td>
</tr>
<tr>
<td>Lupines Restaurant</td>
<td>2 Merchants Row</td>
<td>728-4405</td>
</tr>
<tr>
<td>McDonald's</td>
<td>Route 66</td>
<td>728-6261</td>
</tr>
<tr>
<td>Randolph Depot</td>
<td>2 Salisbury Street</td>
<td>728-3333</td>
</tr>
<tr>
<td>Three Bean Cafe</td>
<td>24 Pleasant Street</td>
<td>728-3533</td>
</tr>
<tr>
<td>Village Pizza</td>
<td>Main Street</td>
<td>728-9677</td>
</tr>
</tbody>
</table>

LOCAL ACCOMMODATIONS

<table>
<thead>
<tr>
<th>Accommodation</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baxter Mountain House B&amp;B</td>
<td>Fay Brook Road, Sharon</td>
<td>763-8824</td>
</tr>
<tr>
<td>The Casa Bella Inn B&amp;B</td>
<td>Route 100, Pittsfield</td>
<td>746-8943</td>
</tr>
<tr>
<td>Clear River Inn &amp; Tavern</td>
<td>Route 100, Pittsfield</td>
<td>746-7916</td>
</tr>
<tr>
<td>Columns Motor Lodge</td>
<td>Sharon</td>
<td>763-7040</td>
</tr>
<tr>
<td>Nestled Inn B&amp;B</td>
<td>Church Street, Bethel</td>
<td>234-5440</td>
</tr>
<tr>
<td>Shady Maples B&amp;B</td>
<td>8 Prospect Avenue, Randolph</td>
<td>728-4755</td>
</tr>
<tr>
<td>Swiss Farm B&amp;B</td>
<td>Route 100, Pittsfield</td>
<td>746-8341</td>
</tr>
</tbody>
</table>

Editor's Note: The accommodations and restaurants listed on this page are not in any way endorsed by or affiliated with VMEA, nor have they paid a fee to be listed. This information is offered merely for the convenience of conference participants.

THINGS TO BRING...

First of all, bring this journal! It contains almost all the information you will need to enjoy the conference. Any changes to the schedule in this publication will be posted at the conference.

If planning on attending the band reading session, remember to bring a band instrument to play.

String players and teachers may wish to bring a string instrument (violin, viola, or cello) to be checked by luthier Jim Banicki during his afternoon session.

A wrist watch is always a good idea so you can be on time for all the events!

Finally, be sure to bring ideas to share with colleagues. Conferences are prime opportunities to learn from the experiences and knowledge of others.

Thank you to Vermont Violins and D’Addario String Inc. for co-sponsoring several of the string offerings of this conference.

Special guest Ken Raessler is sponsored partially by VMEA District III and partially by GIA Music Publishers. Thanks!
The VMEA Conference Committee is pleased to present the 2nd Children’s Choir Festival, to be held concurrently with the VMEA Conference. Constance J. Price, founding director of the Essex Children’s Choir and a past recipient of the VMEA Music Educator of the Year award, will be the director. Mrs. Price is looking forward to helping the singers “experience the joy from using their singing instruments to express and communicate the language of sound.” Attendees to the conference are encouraged to visit the day-long rehearsals. A free concert, open to the public, will be presented at 4:00 p.m.

Susan Cherry lives in St. Johnsbury, Vt., and has been teaching general, choral, and theatrical music in the St. Johnsbury School District for over 20 years. In addition to teaching, she produces and writes children’s musicals; teaches voice, piano and guitar privately in her home; directs the Lebanon Community Chorus in New Hampshire; and plays the organ for several services each weekend. She is a frequently requested guest conductor at children’s and middle school music festivals throughout New England. Ms. Cherry holds a Master of Music Education degree from Westminster Choir College in Princeton, N.J., and has conducted workshops for various music and arts conferences around Vermont and New Hampshire. In addition to her interests in music, Ms. Cherry finds hosting families for American Field Service Foreign Exchange students enjoyable.

Constance J. Price, founding director of the Essex Children’s Choir, musician, and teacher, has dedicated her life to education at the highest musical level for children. For her efforts to instill in young people the ability to read music and express emotion through it, Ms. Price has received national recognition. Honored by students for making a difference in their lives, she was nominated and selected for Who’s Who Among American Teachers in 2000 and 2005. She has been a guest teacher at the Kodály Musical Training Institute of the Kodály Center of America, and has coordinated Kodály summer courses at the University of Vermont and Saint Michael’s College. Awards of distinction for her work include the VMEA Music Educator of the Year, a Vermont Arts Council award, and — most recently — being declared a Fellow into the Vermont Academy of Arts and Sciences in recognition of her lifetime achievements involving the education of young people.
SESSIONS & PRESENTERS

Continued from Page 15

A wide variety of musical settings with groups including the Onion River Jazz Band, Chop Shop (trumpeter and arranger), Jenni Johnson and Friends, and the Hallmark Jazz Quartet. He has performed with many major jazz and pop music artists including Jerry Bergonzi, Jon Faddis, Nick Brignola, and Jimmy Beaumont and the Skyliners. This is his 30th year of teaching in Vermont public schools, twenty-eight of which have included teaching beginning instrumentalists. Prior to working at Rutland Town School, Mr. Ingalls taught in the Windsor N.W. Supervisory Union and at Barre Town School, was trumpet instructor at Johnson State College, and served as director of jazz studies at Spaulding High School. He has conducted and adjudicated at numerous festivals in New York, Vermont, and New Hampshire, and his own school performance groups have always achieved excellent and superior ratings at regional festivals. Mr. Ingalls has acted as a supervising mentor for numerous students working to attain their teaching credentials.

~ ~ ~

Choral Reading Session

Dr. Dawn Willis will present a middle/high school reading session which will feature “songs with flair.” Looking for interesting and challenging pieces that are also singable? Come and try out a few!

Dr. Dawn Willis holds a Doctor of Musical Arts degree in Choral Music from Arizona State University and Masters degrees in Sacred Music and Choral Conducting from Southern Methodist University. She has directed college, community, and church ensembles throughout the country, and her conducting responsibilities have included various academic and church choirs, madrigal groups, music theatre, youth and children’s choirs, and handbell ensembles. She conducted the McMurry University Choirs and Alumni Singers in a 1999 performance of Mozart’s Solemn Vespers at Carnegie Hall. In 2004, Dr. Willis founded the Bella Voce Women’s Chorus of Vermont. She also serves as assistant conductor of the Vermont Symphony Orchestra Chorus.

~ ~ ~

Cyberspace and Copyright for the 21st Century

Do you know about copyright law and how it translates to your personal and professional life? Do you teach students about what is okay and what is not? This session will define copyright in the 21st century and share some misconceptions that are potential problems for teachers, for schools, and for students. We’ll discuss alternatives, so you can be within the letter of the law. This session is applicable to teachers of all music disciplines and grade levels.

Sandi MacLeod, Ed. D., has served as Vermont MIDI Project coordinator since 1996 and was a founding member of the project. Her master’s degree is in the Creative Arts in Learning from Lesley College, and she recently earned her doctorate in Educational Leadership and Policy Study at the University of Vermont. Presently, Dr. MacLeod is a faculty member at the University of Vermont, where she teaches courses both in educational technology and in integrated arts. She has conducted numerous workshops and courses in music composition with the integration of technology through Johnson State College and Castleton State College, and as a guest lecturer with the University of Illinois, IUPUI (Indiana University-Purdue University-Indianapolis) and Northern Illinois University. Dr. MacLeod has presented sessions about the Vermont MIDI Project at over twenty technology and music conferences in locations across the country since 1998. She is the author of “Vermont MIDI Project: Music Composition and Online Mentoring” for the winter 2003 edition of the Teaching Artists Journal and has several contributions to other publications about music education. She plays an active role in state arts initiatives in standards revision, assessment, and arts education collaborative projects.

~ ~ ~

Formative Arts Assessment

Session description TBA

Gail Kilkelly is the Coordinator for Fine Arts and World Languages for the VT Department of Education. She holds a Bachelor of Music (Boston University) and Master of Music (Michigan State University) degrees with majors in music education, conducting, and voice and a concentration in musicology. For thirteen years, Ms. Kilkelly worked as a licensed, public school music educator teaching grades K-12 as well as college courses in New Jersey, Michigan, and New York. For five years she served as the Assistant Director of the Michael C. Rockefeller Performing Arts Center at SUNY Fredonia and — in 1995 — moved to Vermont to become the first executive director of the Barre Opera House.

~ ~ ~

Building a String Program in Your District: What Every Music Teacher Needs to Know

Peter Miller has spent the majority of his 29 years as a music teacher building a string program in the Rutland City Public Schools, where he works within a music department that has received national recognition. The string program in Rutland has grown from a half-time position to having two full-time string teachers, with over 200 students in grades 3-12 currently playing a string instrument. Whether you are a string musician or not, working on a string program of your own or hoping to get the ball rolling for strings in the future, this will be an invaluable presentation of how to overcome challenges when building or expanding your string program.

Peter Miller initiated and has led the stringed instrument and orchestra program for the Rutland (VT) Public Schools for the past eight years, building a program of 200 students. He also teaches at Castleton State College. Previously, he directed public and private school string and orchestra programs for more than 20 years in Massachusetts and Colorado. Groups under his direction have been selected to perform for All State and MENC conventions and have toured in the USA as well as Canada, Great Britain, and Bermuda. He is a frequent clinician, conductor, panelist, and adjudicator at regional, state, and national festivals and conferences. Mr. Miller has served as president of the National School Orchestra Association (NSOA) and co-chaired the ASTA (American String Teachers Association) with NSOA Committee on School Orchestras and Strings. He has been a consulting editor for American String Teacher and is a frequent contributor to professional journals. Mr. Miller is music director of the Lakes Region Youth Orchestra. He co-founded and directed the Cape Cod Youth Orchestra, was the founding Music Director of the Cape Cod Ballet Society Orchestra, and was a violinist in the Cape Cod Symphony Orchestra for 18 years. Special recognition includes being named 2004 Vermont Arts Educator of the Year and Massachusetts Alliance for Arts Education’s Outstanding Arts Educator, and receiving the NSOA Distinguished Service Award.

Continued on Page 17
VMEA Fall Conference
October 19, 2006 in Randolph

Aspiring to Excel: Avoiding Music Teacher Burnout

This session will deal with suggestions for avoiding that dreaded plague called “burnout.” Real or perceived, it is often listed as a major reason for the high rate of music teacher attrition in this country. We desperately need every good music teacher we have. Strategies will be presented to eliminate chronic fatigue syndrome and to light the fire of passion in today’s music educators.

Dr. Kenneth R. Raessler recently retired as director of the School of Music at Texas Christian University (TCU). He was formerly director of music in the Williamsport (PA) Area School District. The Williamsport music education program achieved national prominence during his tenure, not only for excellence in performance but also for excellence and innovation in classroom music, and it was awarded the MENC “Exemplary Program Award” in 1985. Dr. Raessler holds a bachelor’s degree from West Chester University, Pennsylvania, where he was named a Distinguished Alumnus by both the University and the School of Music in 2003; a Master of Music Education degree from Temple University; and a Ph.D. from Michigan State University. A frequent guest speaker, lecturer, consultant and clinician, Dr. Raessler recently served as state president of the Texas Association of Music Schools (TAMS) and was college chair and vice president of the Texas Music Educators Association from 1998-2000. The author of over 70 articles, using his experiences as a catalyst, Dr. Raessler offers his recent book, Aspiring to Excel, as a challenge to all music educators to assess their priorities, their goals, and the sequence of instruction in their school districts.

Strategies for Lifelong Singing

Lifelong singing is the goal of vocal music teaching. Choral pedagogy, the newest academic area in performing arts medicine, unites vocal pedagogy with choral conducting and voice science. Our music curriculum rarely addresses the teaching of choral music with special attention to vocal health. In this interactive workshop, the participants will develop healthy vocal habits to be applied to and communicated through classroom teaching. The basic elements of singing (relaxation, posture, breath and resonance) for voices of all ages will be demonstrated. Strategies for teaching vocal hygiene will be identified.

The application of these strategies to rehearsal process and performance will be defined. In addition, we will consider the effects of chronic illness (allergy, asthma, reflux, etc.), medications, exercise, and nutrition on voice function. This information will increase healthy singing habits and decrease voice abuse in young people and adults.

Dr. Brenda Smith teaches studio voice, singer’s diction, and vocal pedagogy at the University of Florida. Dr. Smith is lyric soprano with special interests in recital and concert repertoire. She has been widely recognized for her contributions to the concept of lifelong singing through proper voice care. With Dr. Robert T. Sataloff, Dr. Smith co-authored Choral Pedagogy, a textbook combining vocal pedagogy, choral conducting, and performing arts medicine for singers, now in its second edition (Plural Publishing Co.). She is also the author of Cantare et Sonare: A Handbook of Choral Performance Practice (Hinshaw Music, Inc.). Dr. Smith is the recipient of the Van Lawrence Award, given by the Voice Foundation and the National Association of Teachers of Singing in recognition of her demonstrated excellence in teaching vocal music.

~ ~ ~

TRI – M Roundtable

Join other Tri-M members in the state at an interactive roundtable discussion led by Mt. Abraham High School’s band director, Matt Tatro. You will discuss chapter structure, service activities, fundraising ideas, and what chapters do for the performance aspect of the society. This is a great time to meet other like-minded high school music students.

~ ~ ~

A Districtwide Assessment with Chittenden South – Why Reinvent the Wheel?

Members of the Chittenden South Supervisory Union music faculty — including Andy Smith, Tony Pietricola, and others — will share a districtwide general music assessment for 2nd grade singers that was successfully implemented for...
the first time in the spring of 2006. You will leave this session with a CD, a rubric, and a complete explanation of how to implement the assessment in your own district.

~ ~ ~

“Did I Miss That Class?”
A Practical Discussion

Despite the heavy demands of most music education programs, some critical topics are often overlooked. This session, led by active music education faculty and practicing teachers, will guide current music education majors through a discussion of topics and scenarios often experienced by beginning educators. This workshop will be highly interactive and entertaining, with the goal of reducing the fears of music education majors.

Ronald G. Sherwin is music department chair and director of choral activities at Castleton State College. Dr. Sherwin holds a B.A. in Music with a concentration in voice and choral conducting from Castleton State College, and a M.M. in Choral Conducting and a Ph.D. in Church Music and Education from The University of Maine. Currently he teaches conducting, choral/vocal pedagogy, and music history and conducts the Castleton Collegiate Chorale, a select 52-voice touring ensemble. Dr. Sherwin also serves as the Vermont college and university chair for the American Choral Directors Association (ACDA), and the college and university chapter for the Vermont chapter of the Music Educators National Conference (MENC). In 2005, the Castleton Student Association presented Dr. Sherwin with the Outstanding New Music Educator Award for his positive contribution to student life through his efforts to revitalize the music department by encouraging a sense of family.

Sarah H. McQuarrie is director of Castleton State College’s newly formed music education lab school, where she teaches foundations of music education, elementary and secondary methods, assessment, and piano. Professor McQuarrie earned a B.A. in Music Education with a concentration in piano from Castleton State College and an M.M. in Music Education from The University of Maine, where her research focused on group piano instruction. She currently is pursuing a D.M.A. in Music Education at Shenandoah Conservatory, with a focus on gender studies. Professor McQuarrie has ten years of experience in the public schools and continues to teach one day a week at Sunderland Elementary School. In addition to teaching, Professor McQuarrie is the accompanist for the Collegiate Chorale and serves as faculty advisor for the collegiate MENC chapter.

~ ~ ~

String Selection Demystified

David Luce will be presenting information regarding different materials and manufacturing techniques used to make strings for violin-family instruments. This informational session is designed to empower educators with knowledge to assist in making the most informed string choices for themselves and their students by helping them make sense of the many different string types currently available in the marketplace.

David Luce is the bowed instrument strings product manager for J. D’Addario and Company, responsible for managing the marketing and R&D (research and development) of D’Addario Bowed Strings since 2004. He previously held marketing and product management positions in string instrument manufacturing. A cellist, he earned a Bachelor of Music Education degree from Texas Tech University and taught string orchestra in the Texas public schools for 10 years. Mr. Luce also currently serves as secretary of the American String Teachers Association’s String Industry Council.

11:30 - 11:45
Exhibits in the Gym

11:45 - 12:15
KEYNOTE ADDRESS
Aspiring to Excel

An inspirational and motivational message that stresses the need for leadership and the quest for excellence in the education of students through music, presented by Dr. Ken Raessler. Experience has taught that real achievement simply does not happen without quality leadership and a true devotion to excellence. This challenge will be presented to the music educators present. Excellence has no end!

VMEA Awards Presentation
Music Educator of the Year
Outstanding New Music Educator
Special Recognition

12:15 - 1:00
Lunch in Cafeteria

1:00 - 2:15

Whatever Happened to Orff and Kodály? Trends in Music Education

Veteran music teachers Eileen Rosetti and Sue Persson will keep you up to date on the latest in Orff and Kodály methodologies. Bring a colleague and leave with lots of new ideas.

Eileen Rosetti teaches at Waterford Elementary and Miller’s Run Schools in northeastern Vermont.
Sue Persson teaches music in Barnet, Vt.

~ ~ ~

Ten Steps for Sticking it Out

In Vermont, we have two brothers with decades of teaching experience between them. They have taught instrumental music at all levels in a variety of communities from the extremely rural to Vermont’s version of suburban and urban areas. They have seen administrations and budget issues come and go and taught thousands of children among hundreds of other staff members and music teachers. They are Bruce and Marty McRae, and these two individuals have graciously agreed to share their wit and wisdom, including their encouraging and discouraging moments, tips on working...
Sessions & Presenters

Continued from Page 18

with communities, various resources and strategies they’ve used, and the secrets of what has kept them going throughout their careers.

Bruce McRae has been director of instrumental music at Bellows Free Academy of Fairfax since 1973. He has been a master teacher of the French horn and trumpet at the Friends of Music For Youth Summer Day Camp for many years. Mr. McRae is known throughout Chittenden, Franklin, and Grand Isle counties as a private instructor of trumpet and french horn. Bruce managed the All State Band for 5 years and the New England Band for 4 years. He is a charter member of the Vermont Jazz Ensemble, plays with the Green Mountain Brass Band when his schedule permits, and is a member of the French horn quartet Horns Borealis. Mr. McRae has also had the honor of being guest conductor at numerous festivals throughout Vermont and New York. He is retired from the Vermont National Guard, having been a member of the 40th Army Band and the 142nd PAD. A native of Island Pond, Vt., Mr. McRae now resides in Milton.

Marty McRae began teaching music in 1970 with a part-time job at the Shelburne Middle School. After teaching for 12 years, he began wondering about his financial future, took a leave from teaching, and operated the family dairy farm for six years. Following the dairy farming experience, Mr. McRae returned to teaching in the Northeast Kingdom towns of Charleston, Derby, Holland, Island Pond and Morgan. He left the Kingdom in 1992 for a teaching position in Enosburg Falls that was vacated by Bear Irwin. In 2001, Mr. McRae assumed the position of instrumental music teacher at Burlington High School. Throughout his teaching career, he has performed as a trombonist with a variety of musical ensembles; he presently plays on a regular basis with Jazzmosis and with a traditional jazz ensemble called The Maple Leaf 7.

Middle / High School Reading Session - “Songs with Flair”

(2nd Presentation) A description of this session and its presenter appears under the 8:45-10:00 time slot.

~ ~ ~

Aspiring to Excel: A 75 -Minute Course In Leadership

Personal leadership initiatives must be developed in this era of ongoing change in the music education profession. This session will explore those traits necessary to enhance leadership skills in order to affect change and influence opinion. An introspective look into the personal psyche of the audience members will be encouraged through example and “storying.”

Dr. Raessler’s biography is printed under his 10:15-11:30 session description.

~ ~ ~

Stravinsky and The Firebird... Making It Come Alive

The session will start with flashbacks of participants’ very first musical memories. Then, from Stravinsky’s autobiography, we will explore his first musical memories. We will discuss American folk tales — where they originate, how they are passed on, and how they change over time. Stravinsky took his memories of Russian folk tales and wove them into The Firebird. Presenter Steve Damon has taken the action of Stravinsky’s ballet and written it into script form. Beautiful princesses, an evil magician, golden apples, giant eggs... they’re all there. Learn all about Stravinsky and The Firebird without lifting a finger. This session addresses National Music Standards 6, 8, and 9.

Steve Damon earned a Bachelor of Music from University of Massachusetts -Lowell, a Master of Music from University of Connecticut Stars, and a Fine Arts Director Certificate from Fitchburg State College. Mr. Damon is in his second year of teaching instrumental music to grades 2-8 in Holyoke, Mass. He has served the Massachusetts Music Educators Association as western district chairperson, K-9 representative, All State Jazz Ensemble manager, and editorial board member for the Massachusetts Music News — the official journal of the MMEA. Mr. Damon has presented general music education clinics at MMEA conferences in Massachusetts, Maine, New Hampshire, and Connecticut. His music education writings appear in such trade periodicals as Music Educators Journal, General Music Today, School Band and Orchestra, Drum Corps World, Classroom Leadership, and Music K-8. Although an oboist by training, Mr. Damon performs on almost any instrument that requires blowing. He is conductor of the 170-year-old Shelburne Falls Military Band and has guest conducted of jazz and concert bands in various states. In 1996, Mr. Damon founded the Shelburne Falls Tuba Christmas, an annual event that he continues to coordinate.

~ ~ ~

Collegiate Dessert Reception

The Castleton State College Music Department, led by Dr. Ronald Sherwin, will sponsoring a dessert reception at the VMEA Conference. This reception is for college music majors and those who would like to meet and get to know our future music educators. Many thanks to CSC for this addition to our conference.

~ ~ ~

An Introduction to the Alexander Technique For Musicians

The way we use our bodies can have a direct impact on our ability to use our voice or play an instrument. Often, we are unaware of our habits of movement until a problem manifests itself through some form of discomfort, be it physical, emotional, or mental. The Alexander Technique teaches increased awareness through observation, inhibition, and direction. Observation without judgment gives us a starting point to become involved with our habits. When we learn to stop before acting (inhibition), we give ourselves time to make a choice (direction), which then creates the possibility for change. At this workshop, we will experiment with these concepts and how they apply to practice and performance. The teacher will provide verbal and gentle hands-on guidance to participants. Please wear comfortable clothing and bring two books, each approximately 1” thick.

Beth Robinson is a certified Alexander Technique teacher. She first became aware of the Alexander Technique while researching ways that musicians deal with performance anxiety. The discovery of how daily habits of movement often lead to injury and anxiety led Ms. Robinson to seek lessons in the technique. The value and logic of what she learned inspired her to pursue training at the Montreal School of the Alexander Technique. A teacher and musician, Ms. Robinson has run a successful piano/cello studio for nearly 20 years, working with private students of all ages. She has

Continued on Page 20
Continued from Page 19

been a performer and teacher with several ensembles and has frequently presented music sessions in public schools. A member of the American Society for the Alexander Technique (AmSAT), Ms. Robinson has worked individually with musicians, actors, dancers, athletes, and pregnant women. She has presented workshops for Crane School of Music, Groove Camp (Honesdale, PA), the North Country Music Teachers Association, and Kinney Drugs. She also teaches an Alexander Technique course for the drama department at SUNY-Potsdam.

2:15 - 2:30
Exhibits in the Gym

Student Performance (TBA)

2:30 - 3:45

Even You Can Teach Guitar!
Alan Rowe, a self-taught guitarist, has created a beginning guitar class that has become one of the most popular course offerings in the St. Johnsbury Academy Music Department. Alan will share methods he uses with his class along with information from the Guitar Educators Workshop he recently attended in Ohio. Bring your own guitar and learn from an expert how to get students started with proper technique. (A limited number of guitars will be available for those who forget to bring an instrument.)

Alan Rowe is currently music director at St. Johnsbury Academy, where he directs the band, chorus, jazz band, and select chorus. He is a self-taught guitarist who has been playing since high school. Mr. Rowe earned a B.S. degree from the University of Vermont and an M.A. in 1989 from Vandercook College of Music.

Band Reading Session
Bring your horn and get ready to read through new and specially chosen literature for beginner through advanced high school levels of ability. Steve Rice of Brattleboro Union High School lends his conducting expertise to lead the reading session.

Stephen Rice is the instrumental music teacher and music department head at Brattleboro Union High School, where he has taught since 1987. Mr. Rice earned his B.M. summa cum laude from the University of Massachusetts at Amherst. He is currently enrolled in a master of music education program at his alma mater. In addition to teaching at Brattleboro High and Middle Schools, Mr. Rice has served as conductor of the Brattleboro Community Summer Band, as well as many district festival bands in Vermont and New Hampshire. He has guest conducted bands at the University of Massachusetts and the South Shore (MA) Conservatory. His conducting teachers have included Malcolm W. Rowell, Jr., Stanley Derusha, and mime artist Robert Rivest. Mr. Rice has been a staff member at Camp Allegro in Putney, as well as the Brattleboro Area Summer Band Camp. He served on the VMEA Benchmarking Committee in 1996. He has also served as chairman of the Connecticut Valley District Music Festival, manager of the All State Band, adjudicator at All State and district festivals, presenter at VMEA conferences, and facilitator for the Windham Southeast Supervisory Union “Common Music Assessments Project.” Mr. Rice is an active performer both as a classical percussionist and a jazz drummer.

Strategies for Life-Long Singing
(2nd Presentation) A description of this session and its presenter appears under the 10:15-10:30 time slot.

Vermont MIDI Project Attracts National Participation

Vermont MIDI Project students have received national awards from MENC and the National School Board Association. Student compositions have been performed by the Vermont Youth Orchestra at First Night Burlington and by professional performers from the Vermont Symphony Orchestra and the Constitution Brass Quintet. Now schools from across the country are joining the project to bring music composition into their classrooms. Come hear about the project as it begins its 11th year of service to students and teachers.

Musical Games for the Non-Music Sub
This session is meant for any elementary general music teacher who has ever encountered resistance to leaving school for a professional development day. You will learn musical games that cover the National Standards and can be taught to any substitute. What could be better? Your principal will be so excited that he’ll send you to many, many more conferences. And that is a good thing!

Steve Damon’s biography is printed under his 1:00-2:15 session description.

10,000 Note Checkup with Jim Banicki, Luthier
Bring your violin, viola or cello and join Vermont Violins’ lead luthier, Jim Banicki in a general maintenance session for string players. Jim will perform tune-ups and tonal adjustments on your instrument. This is a VMEA first!

Jim Banicki is a graduate of the Chicago School of Violin Making. He worked at the William Harris and Bill Norwood Lee workshops, then transferred to the Kenneth Warren and Sons workshop where he worked on instruments belonging to members of the Chicago Symphony Orchestra and their soloists. Mr. Banicki currently works for Vermont Violins as the lead luthier at the company’s Burlington Violin Shop location.

3:45 - 4:00
Exhibits in Gym

Children’s Choir Performance
All conference participants are invited to stay for this concert, which is the culmination of a full day of rehearsals. The singers represent elementary schools throughout Vermont. (Concert is open to general public.)

End of conference. Travel Safely!
## Schedule

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
<th>VMEA Credit</th>
<th>Performance</th>
<th>VMEA Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00-8:45</td>
<td>Registration / Networking</td>
<td>Exhibits in Gym</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45-10:00</td>
<td>Music History &amp; the Middle School Classroom</td>
<td>Exhibits in Gym</td>
<td></td>
<td>Performance: Rice High School Drum Line</td>
<td>VMEA Children's Choir Festival</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Graduate Credit Course Meeting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Performance: Rice High School Drum Line</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>VMEA Children's Choir Festival</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00-10:15</td>
<td>Exhibits in Gym</td>
<td>Performance by string students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>from Rutland Public Schools</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15-11:30</td>
<td>Singing Technique and the School Musical</td>
<td>Aspiring to Excel: Avoiding Music Teacher Burnout</td>
<td>Strategies for Lifelong Singing</td>
<td>Tri-M Roundtable Discussion</td>
<td>Did I Miss That Class?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30-11:45</td>
<td>Exhibits in Gym</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45-12:15</td>
<td>Keynote Address &amp; Awards Presentation in Gym</td>
<td>Lunch in Cafeteria</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:15-1:00</td>
<td>whatever Happened to Orff &amp; Kodaly? Trends in Music Ed</td>
<td>Ten Steps for Sticking It Out</td>
<td>Choral Reading Session - “Songs with Flair”</td>
<td>Aspiring to Excel: A Course on Leadership</td>
<td>Stravinsky and The Firebird ... Making It Come Alive</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00-2:15</td>
<td>Whatever Happened to Orff &amp; Kodaly? Trends in Music Ed</td>
<td>Ten Steps for Sticking It Out</td>
<td>Choral Reading Session - “Songs with Flair”</td>
<td>Aspiring to Excel: A Course on Leadership</td>
<td>Stravinsky and The Firebird ... Making It Come Alive</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:15-2:30</td>
<td>Exhibits in Gym</td>
<td>Performance (TBA)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30-3:45</td>
<td>Even You Can Teach Guitar!</td>
<td>Band Reading Session</td>
<td>Strategies for Lifelong Singing</td>
<td>VT MIDI Attracts National Participation</td>
<td>Musical Games for the Non-Music Sub</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45-4:00</td>
<td>Exhibits in Gym</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td>Children's Choir Concert</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Why Attend?

**Professional growth / relicensing credits...**

**Networking and learning opportunities...**

**Time to socialize with colleagues and meet new people...**

**Lunch is included...**

Whatever the reason, don’t miss out... mail in your registration form today!

See you at the conference!
One feature of the conference is the presence of numerous businesses and organizations that may be of interest to VMEA members. These include representatives from the music industry, colleges and universities, fundraising specialists, and others.

These exhibitors will be glad to answer questions, demonstrate products, explain services, and (in some cases), sell you things!

The VMEA executive board extends its appreciation to these special guests. Their presence at the conference helps defray the expenses involved in organizing this event.

EXHIBITORS
(as of August 1)

A NOTE...
Conference registration fees are non-refundable.
Thank you for understanding.

VMEA Conference Exhibitor Application
Thursday, October 19, 2006 — Randolph High School, Randolph, VT

Exhibitor Name: ___________________________________________________________
Contact Person: __________________________________________________________
Phone Number: __________________________________________________________
E-mail Address: __________________________________________________________
Number of Tables Requested: ________ Electricity Needed? ________

$85.00 per table before October 1st

Mail check, payable to "VMEA", along with this form, to...

Allyson Ledoux
360 Acorn Lane
Shelburne, VT 05482
“Musicians Aspiring to Excel”
2006 VMEA Fall Conference
Thursday, October 19, 2006 at Randolph High School

Registration Form

Name: ___________________________________________________________

Mailing Address: __________________________________________________

Daytime Phone: __________________ Evening Phone: __________________

E-mail address: ___________________________________________________

School(s) at which you teach (if applicable) ___________________________

Conference Fee  (place a check mark on the appropriate line)

**Early Registration Deal**

____ MENC/VMEA Active Member ...........................................$50

____ MENC/VMEA Collegiate or Retired Member ......................... $20

____ Non-Member College Student .............................................. $30

____ Other Non-Members ................................................................ $60

Add $10 to prices listed above for “at-the-door” registration

____ Castleton State College Graduate 1 Credit Option @ $169.00

(course will not be offered for fewer than 5 registrants)

You must be present at a meeting beginning at 8 am to be eligible for this course. Registration will occur at conference.

Total enclosed  $______

Mail completed form with payment to: Paul Rondinone, VMEA Treasurer
(checks payable to “VMEA”) 677 Dawson Hill Road
East Wallingford, VT 05742-9681

Not a member of MENC and VMEA? Join now by completing the form on the back of this page. Add $92 to your conference registration fees and we will process your MENC membership application!
Join Us!

Share this application with non-MENC member colleagues and tell them of the benefits of joining MENC.

When your colleagues join MENC: The National Association for Music Education, they automatically become a member of Vermont Music Educators Association. From local activities to national issues, MENC and VMEA offer the combination of services and benefits music educators need!

MENC Member Benefits and Features

**Advocacy**—MENC informs legislators of the importance of an education that includes music, supports National Standards for Music Education, and sponsors Outreach Programs such as The National Anthem Project and Music In Our Schools Month.

**Music Educators Journal**—Articles on teaching approaches, current issues, classroom techniques, and products and services.

**Teaching Music**—Practical teaching ideas for all specialty areas.

**Discounts on Resources**—25% off all publications, videos, and specialty items.

**In-Service Conferences and Meetings**—Opportunities to exchange ideas with colleagues; member discounts on registration fees.

**Leadership Opportunities**—Participation on MENC task forces and committees; sponsorship of collegiate and Tri-M Music Honor Society chapters.

**Automatic State Association Membership**—All the benefits offered at the state level, including the state journal and access to local meetings, festivals, and more!

**Online Journals for Members Only**

- **General Music Today**—Dealing specifically with the concerns of the general music educator.
- **Journal of Music Teacher Education**—Focusing on issues of importance to the music teacher educator.
- **UPDATE: Applications of Research in Music Education**—Practical applications for music education research findings.

**Optional MENC Periodical**

- **Journal of Research in Music Education**—The latest findings in music education research.

**Additional Features**—MENC credit card, professional liability insurance, medical protection program, instrument insurance and more are available to you at discounted rates.

---

**MENC MEMBERSHIP APPLICATION**

☐ Yes, I want to join MENC and Vermont MEA. I understand that membership extends for one year from the date dues are received.

Credit card holders may join by calling 1-800-828-0229, Monday-Friday, 8:00 a.m. - 4:30 p.m., Eastern Time. Rates expire 5-31-2007.

☐ New or ☐ Renewal

MENC ID# ______________________

**Membership**

☐ Active membership dues (national and state) $ 92*  

**Options**

☐ Society for Research in Music Education $36  

(includes subscription to Journal of Research in Music Education) MENC membership is a prerequisite.

☐ Tax deductible donation to Fund for the Advancement of Music Education $ 5

**TOTAL AMOUNT DUE** $ ________________

**Payment:** ☐ Check enclosed, payable to MENC  

Charge: ☐ VISA ☐ MasterCard ☐ AmEx ☐ Discover

Name of Cardholder _______________________________  

Card No. _______________________________  

Exp. Date _______________________________  

Signature _______________________________

*Includes $10 each for Music Educators Journal and Teaching Music

Send Materials to ☐ Home  ☐ School

**Professional Areas**

- Teaching Level
  - Preschool  
  - Elementary  
  - Junior/Middle School  
  - Senior High School  
  - College/University  
  - Administrator/Supervisor  
  - Private/Studio

- Teaching Area
  - Choral  
  - Band  
  - Orchestra  
  - Keyboard  
  - Guitar  
  - General Music  
  - Special Learners  
  - Research  
  - Voice  
  - Technology/Composition  
  - Jazz  
  - Theory  
  - Mariachi

Please return this form with payment to: MENC 1806 Robert Fulton Drive, Reston, VA 20191

If you have recently retired please call 1-800-828-0229 for the retired dues rate.
Educational Practice

A Sociocultural Model of Teaching and Learning: Rethinking our Classes and Rehearsals

Ronald Sherwin

Fall has arrived and those of us in the education world find ourselves back in front of our classes and ensembles in the state of renewal that only a summer vacation can bring. Many of us are returning with summer courses fresh in our minds, workshop materials ready to try, and, for some, new diplomas ready for the wall. Refreshed, energized, and ready to meet the needs of our students, now is an ideal time to consider the models of teaching and learning we use in our classroom and perhaps even to consider a different way of thinking. After all, when are we more physically and mentally fit to challenge our thinking and undertake something new than in the fall?

Teaching Models and Educational Methods

We all know it is good practice to frequently contemplate how teaching and learning actually occurs in our classrooms and rehearsal spaces. There are many ways to do this, with one possible way being to label our classrooms as either linear one-sided or two-sided sociocultural. One-sided models are more familiar and include what are commonly referred to as teacher-centered and student-centered classrooms. Perhaps less common are sociocultural models like the community-centered classroom (Campbell and Scott-Kassner, 2006; Wilhelm, Baker, & Dube, 2001; Rogoff, Matsuv, & White, 1996).

Linear One-Sided Models

It probably comes as no surprise that the dominant educational models in North America have been the linear one-sided models with the most popular being teacher-centered (Tharp and Gallimore, 1991; Goodlad, 1984; Flanders, 1973). For those of us who are predominantly ensemble conductors, or who are required to teach extremely large general music courses, this approach often seems the most efficient, if not the only choice. The teacher-centered approach is based on behaviorism and the work of figures including Skinner, Pavlov, and Thorndike. When we adopt this approach, we are saying that we believe it is our student who is responsible for learning and we are only responsible for providing the material they are to learn. Tharp and Gallimore (1991) refer to this model as “recitation,” and we recognize it in our classrooms as lectures, presentations, recitations, and discussions. As learners we have all experienced this type of class and — given the tendency to teach or rehearse as we were taught — it is not surprising that this is the model most often found in school, community, and church rehearsals (Rogoff et al., 1996).

Linear one-sided models, however, do not only flow from teacher to student. As examples, we have the student-centered models that come from the work of Piaget, Chomsky, Geselle, and Rousseau and their theories of constructivism. Student-centered models, more commonly identified as constructivist models, are based on the principle that learners construct their own understandings through self-initiated inquiries and personal investigations (Wilhelm et al., 2001; Brooks and Brooks, 2000; Woolfolk, 1998; Rogoff et al., 1996). These models place emphasis not just on the material the students “discover,” but also on the processes used to learn. Students involved in this “inquiry learning” are able to master both the content and a process that they will be able to use in the future (Kindsvatter, Wilen, & Ishler, 1988). When we adopt a student-centered model we do not see ourselves as providers of information as much as providers of opportunities for students who “naturally” want to know about their world (Secules, Cottom, Bray, & Miller, 1997).

Sociocultural Models

Considering our classrooms from either of the linear perspectives is nothing new to music educators in Vermont. However, the idea of a community-centered music education classroom is relatively new and perhaps less familiar. The community-centered model is based on the work of Vygotsky, Rogoff, Bruner, Hilllocks, and Dewey and their theories of constructivist and socioculturalism. Learning in this model is not the result of a teacher choosing to deliver information from the front of the classroom or engineering discovery opportunities for the student to encounter on their own. Instead, it occurs when learner and teacher interact (Wilhelm et al., 2001; Woolfolk, 1998). Teachers who develop a community-centered model of teaching and learning believe learning is best accomplished in a collaborative environment with the teacher, or qualified peer, fulfilling the role of guide.

Community-centered learning environments typically utilize small and large groups and extended periods of time together in which the sense of being a community of learners is developed. Individual attention is given to each student by both the teacher and more advanced peers, and activities similar to those seen in constructivist settings are utilized but, in this case, guided by the teacher or more expert peer. Learning is the result of collaboration by the entire community, but it is carefully planned and guided by the teacher. In many ways, the description of a community-based learning environment resembles how we might describe our ideal advanced musical ensemble.

One of the foundational figures in the development of community-centered learning was the early twentieth-century Russian psychologist Lev Semenovich Vygotsky, whose body of work has begun to be considered by many socio-historical theorists, researchers, and educators (e.g., Cadzden, 1981; Rogoff & Wertsch, 1984; Tharp & Gallimore, 1988, 1991; Wertsch & Stone, 1985; Bayer, 1990; Wilhelm et. al., 2001). In his recently translated

Continued on Page 28
The University of New Hampshire Department of Music

Announces entrance auditions for this year's high school seniors

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

Please call 603-862-2418 for more information or visit us on the web at www.unh.edu/music
Restrictions apply for some instruments
GREAT MINDS AT WORK


The adventurous life of a Gordon music student—an experience that teaches critical thinking as it strengthens musicianship. Send a student to Gordon, where they can major in music and the mind.

Music Minded.

GORDON COLLEGE
Wenham, Massachusetts

1 866 464 6736
www.gordon.edu/music
Sociocultural Model

**Continued from Page 25**

works, Vygotsky (1978, 1986, 1987, 1993) suggests that children learn through interaction with the people in their world and the real and symbolic tools provided by their culture. Tharp and Gallimore (1991) describe this method of learning as "natural learning" of home and community, in which more capable family and friends assist children to do things they cannot do alone.

In a Vygotskian model of teaching and learning, the developmental level of the learner is identified by what they can do alone. These activities are considered to be within what he labeled as the "zone of actual development" (ZAD). Those activities that the learner can do with the assistance of a more expert person fall within what he called the "zone of proximal development" (ZPD). For Vygotsky, the teacher does not provide information but assists performance. Good teaching "awakens and rouses to life those functions which are in a stage of maturing, which lie in the zone of proximal development" (Vygotsky, 1956, p. 278; quoted in Wertsch & Stone, 1985).

Assistance through the zone of proximal development occurs through support given by teachers or more expert peers based upon what the learner can already do — in other words, the building of what Bruner called "scaffolding" (Zeilig, 1986; Wood, Bruner, & Ross, 1976). It can come in the form of clues, encouragement, breaking the process into steps, or any assistance that allows the student to reach a level where they can accomplish a task independently (Wooffolk, 1998). Wilhelm et al. (2001) describe the process of assisting readers through their zones of proximal development through the use of scaffolding with the simple phrases: I do, you watch; I do, you help; you do, I help; you do, I watch. The process begins with the teacher choosing material specifically for its teaching value. The teacher, accompanied by explicit instruction in how to accomplish the task, then models the skills they wish their student to achieve. The next step involves working on material chosen jointly by students and teacher based upon both the needs and desires of the student. In addition, teacher-directed reading and thinking activities are utilized. These directed activities and teacher guidance are the scaffolding used to assist the students. Finally, the teacher becomes less and less involved until the process is internalized and the students are choosing their own material and working in the context of their own inquiry project. Wilhelm is describing reading literacy but the same process could be applied to many areas of music education.

**Use of More-Expert Peers**

The potential for successful application of this model in a music setting exists, but instructors of large ensembles will quickly, and perhaps rightfully, voice their concern over the applicability of a model based upon continual knowledge of each individual student's ever-changing ZPD and ZAD. There is little doubt that this would be a challenge in ensembles like concert choirs, large bands, and orchestras. However, it is in this very situation that a community-based learning system is most useful because it makes the entire ensemble responsible for assisting each other in their musical development. Conductors of large ensembles without the benefit of regular individual lessons know that the students often are more aware of their own needs and the needs of their fellow musicians immediately around them than we are. Empowering our students not only takes advantage of their awareness of what is occurring around them in the ensembles, but it also utilizes the more advanced student musicians who have recent memory of how they accomplished a task or conquered a musical passage (Wooffolk, 1998). This insight, which is not available to the teacher who mastered that same skill years ago, can be very beneficial to learners. Thus, the use of more-expert peers provides the music educator with extra pairs of ears, teaches critical listening skills, promotes an environment of healthy and helpful criticism, and perhaps introduces students to the possibility of a career in music education.

**Why We Are Linear Minded**

If a community-learning model is so well suited for the music classroom or rehearsal, one may wonder why music educators are still most familiar with the linear one-sided models. Well, as noted previously, teachers teach the way they were taught, and in North America the most popular method of instruction has been the linear, teacher-centered model. Further, at least until quite recently, the dominant method espoused in most of the more popular music education literature has been a form of the teacher-centered model. For example, Anderson and Lawrence (1995) in their text on integrating music into the classroom only identify teacher-centered and student-centered models in their text on music in the elementary classroom. Hoffer (2001), in one of the most popular secondary method texts, does not use the terms teacher-centered or student-centered but describes methods with elements similar to teacher-centered approaches. Campbell and Scott-Kassner (2006), in their popular book on elementary music education do mention sociocultural models with a brief mention of Vygotsky but focus primarily on one-sided models with emphasis on the teacher as provider of information and — to a lesser degree — the child as creator of their own understanding.

A second possible reason for the continued reliance of teacher-centered models may be that the imitation element of music learning is given the most consideration (Campbell and Scott-Kassner, 2006; Swears, 1985). It could also be due to the fact that many directors naturally, or as a result of outside forces, feel they are solely responsible for their ensemble's success and thus have difficulty allowing the students to have a more prominent role in the process (Besig, Nygard Jr., & Albrecht, 1987). Or, perhaps, the use of imitation or rote learning is so attractive because it is often the quickest way to get a desired result from an ensemble when public performance rather than musical training is the focus (and again, this is often not the choice of the educator but rather the political nature of concerts in music education).

Nevertheless, while rote learning dominates both practice and literature, it would be improper to suggest that it is the only approach discussed in the literature. While many of the methods of musical teaching and learning follow the linear models rather than the sociocultural models, they are neither purely lecture-based nor student-inquiry based (e.g., Campbell & Scott-Kassner, 2006; Hoffer, 2001; Reynolds, 1976; Anderson & Lawrence, 1995; Rao, 1993; Hackett, Continued on Page 30
Find your future in the performing arts.

Department of Music, Theatre, and Dance

www.plymouth.edu/mtd  (603) 535-2334  MTD_Dept@plymouth.edu
Sociocultural Model

Continued from Page 28

Lindeman, & Harris 1979; Lavender, 1991; Swears, 1985). Nevertheless, they differ from sociocultural models in that they do not use scaffolding to assist the student through their ZPD, utilization of more expert peers is minimal, and they tend to expect the homogeneous grouping in most ensembles and classrooms. Of these “modified” linear-models, the most common is one based upon Skinnerian stimulus-response-stimulus sequence (Campbell and Scott-Kassner, 2006). In these models, the music teacher provides information, the student repeats it, and the teacher then assesses the student’s action and provides the appropriate feedback and new information. It is assumed that repeating information and providing correction to students, rather than helping them develop an understanding by grappling with the information themselves, is the most effective way to teach/learn.

Conclusion

There are several ways to look at teaching and learning in a music classroom with linear one-sided versus two-way sociocultural models being only one way. The mere fact that we as educators take the time to methodically examine how learning occurs in our setting is perhaps as important as the model we choose. It would be hoped that the reader might elect further exploration of the models briefly discussed in this article and that classroom decisions might be based upon a conscious belief in how teaching and learning best occurs in the music classroom. Whether we teach by lecture and rote or by guided exploration, we must have a documentable rationale for our actions. Research may indicate that most of us elect to teach as we were taught, but that does not mean our choice is necessarily best practice.

REFERENCES


Cazden, C. (1981) *Performance before competence: Assistance to child discourse in the zone of proximal development.* Quarterly Newsletter of the Laboratory of Comparative Human Cognition, 3, 5-8


Continued on Page 31
Ellis Music Company, Inc., is pleased to announce the recipients of its district scholarships for the 2005-06 school year. The scholarships were awarded to the following students:

District I: Jillian Griffin of Mt Mansfield UHS
District II: (No applicants)
District III: Angella Hamlin of Colchester HS
District IV: Alex Marinelli of Spaulding HS & Sophie Roy of South Royalton HS
District V: Wesley Christensen of Fair Haven UHS
District VI: Anthony Speranza, Jr. of Brattleboro UHS

The recipients were chosen on the basis of their musical abilities; enrollment in their high school music program for at least one year; community musical contributions; performance and/or acceptance in their own district festival; future plans for music; and their music teachers' recommendations.

Ellis Music offers congratulations to these scholarship winners and extends the best of luck to each of them in their future endeavors.

Submitted by Joan (Ellis) Tabor

Are you enjoying this journal?
It’s the ONLY ONE you will receive UNLESS you are a member of MENC & VMEA!
Join Today to receive this and other benefits of membership.

Sociocultural Model
Continued from Page 30


Dr. Ronald G. Sherwin currently serves as Department Chair and Director of Choral Activities at Castleton State College. He holds the PhD in Church Music and Education from The University of Maine where his studies focused on program development and sociocultural learning models. Dr. Sherwin serves as the Vermont College and University Standards Chair for the American Choral Directors Association (ACDA), the College and University Chair for the Vermont chapter of the Music Educators National Conference (MENC). He can be reached at by e-mail at <Ronald.Sherwin@castleton.edu>.

The Maestro’s secret to a perfect performance...

RECORD : LISTEN : IMPROVE

with SUPERSCOPE.

The Superscope line of easy-to-use, portable CD recorders require no computer or extra hardware. You’ll discover an entire recording studio inside this amazing little black box!

starting at $699

To learn more, visit www.superscope.us or call 800-371-4773
VAAE Presents Arts Education Conference

The 2006 Vermont Alliance for Arts Education Conference will be held September 26-27, 2006, at Vermont College in Montpelier.

The conference features several sessions that may be interest to music educators, including:

**Brazilian Hand Drumming and Song with Cary Valentine**

Come and be part of a hands-on experience of rhythms and song from Brazil. Explore a rich palette of music that invites the body to move to the beat. This workshop is designed to inspire and energize you to reach new levels of creativity and cooperative musicianship to bring back to your classroom. All levels welcomed.

**Ritual Dance: Morris and Longsword with Erica Brinton**

Participants will learn one Cotswold Morris dance and one North Skelton Longsword dance. These dances are quite appropriate for spring and winter school or community programs and fit in well with Revels material, especially mummers' plays.

**Musical Theater Jazz Dance with Karen Amirault**

Karen teaches a high-energy class in Broadway-style jazz. Beginning with a center warm-up and stretch to overtures from your favorite musicals, old and new, class then moves across the floor with walks, struts, kicks and leaps, comedy to Fosse-style. Students will incorporate cane work into a final dynamic combination. Be inspired with a new vocabulary of steps, styles, and prop work to create your own musical theater choreography.

**Choral Reading Music with Susan Cherry**

A choral music reading workshop, including works for children's, middle school, high school and community choirs.

**Sounds of China: Understanding the Culture, Sharing the Music with Anne Hamilton, Sandi MacLeod, and Christopher Sellers**

With 56 distinct minority groups, Chinese music encompasses more variety than you may think. Three music educators who traveled to China this summer with ASOP will share music resources for elementary, middle and high school. This participatory session will include singing, movement, and sharing of student compositions based on Chinese timbre and form.

**Passport to World Music with Colleen Casey-Nelson**

Music will be your passport to creativity and global awareness in this engaging workshop. Explore cultures through movement, singing, listening and playing. Reach beyond boundaries to foster your students’ creativity. Multicultural music is the inspiration for enriching activities that address the National Standards while opening the door to interdisciplinary instruction. Immerse yourself in quality materials that naturally lead to content and curriculum. Music is an intriguing, beautiful, and joyful means for experiencing our planet. Let world music be the source for expression and understanding of the earth and its people.

**African Hand Drumming and Song with Cary Valentine**

Come and be part of a hands-on experience of rhythms and song from Africa. Explore a rich palette of music that invites the body to move to the beat. This workshop is designed to inspire and energize you to reach new levels of creativity and cooperative musicianship to bring back to your classroom. All levels welcomed.

**Musical Theater Choreography Requests with Karen Amirault**

Let Karen know in advance what shows you’re working on, what numbers you'd like a little inspiration for, and she'll prepare a selection of steps, styles and choreography in advance for participants to learn, embellish, and take away for their own school productions. Tips on counts, cuts, intros, big endings, bows, and whatever else you’ve wanted a fresh take on.

**In-Roads to Arts Integration with Sandi MacLeod**

Days in the classroom are full of requirements and mandates. This workshop will address small steps you can take to include the arts throughout the day. A substantial handout will provide materials to support the small steps and suggest larger activities aimed at arts integration for your students.

**Rounds: Old, New, Funny, Special, Unusual with Sol “Roundman” Weber and Evy Mayer**

Find out about teaching all kinds of special, fun, and unusual rounds that are student-friendly. The presenters will hand out copies of most rounds, or use signs, etc. for simple ones. Teachers may want to bring a tape recorder, but it's not essential. Participants are welcome to share. Have fun singing along while collecting useful material.

**Ancient and New: An Asian Music Perspective with Colleen Casey-Nelson**

Journey to Asia through rhythms and tones! Open your ears and your mind as you move and play your way through the soundscapes of Asia. Sample children's music from Thailand to Korea. Share in the traditional festival. Explore Japanese Taiko Drumming! Improvise and create basic taiko compositions as models for working with students. Learn about this popular Japanese art form and how to use this exhilarating and inspiring drumming with students.

**Creating Community Through Irish Ceili Dancing with Deirdre Moore**

This workshop is for any teacher who wants to learn some of the basics of Irish Step Dancing. We will focus on a few basic steps and then use these steps to learn some fun group dances known as Ceili dances. These dances are easy and fun for all. They are easily adaptable for different age groups and ability levels. Ceili dances are great for community building, cultural studies, and stress relief in and out of the classroom! If you can walk and you like Irish music, you'll love this workshop!
The University of Vermont has offered undergraduate degrees in Music for over 80 years. The music program is comprehensive, offering all the areas of study that can be found at a large state university or school of music in a liberal arts setting. Our Music facilities are located on UVM’s Redstone Campus situated high atop a hill overlooking beautiful Lake Champlain and the Adirondacks to the west and the Green Mountains to the east. Downtown Burlington is only a short walk from Redstone. A vital arts community, Burlington offers students many opportunities to attend to live performances by internationally renowned artists and provides many venues where they can showcase their own musical talents.

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

**Audition Dates**
for Fall '07 Applicants:
- **October 21, 2006**
  Early Decision Students
- **January 20, 2007**
- **February 3, 2007**
- **February 17, 2007**

To schedule an audition please contact
Claire Milne, Music Department
Administrative Assistant
Email: Claire.Milne@uvm.edu
Phone: 802-656-2295

**Ensembles**
- Concert Choir
- Catamount Singers
- Jazz Vocal Ensemble
- Symphony Orchestra
- Concert Band
- Vermont Wind Ensemble
- Jazz Big Band
- Funk, Latin and Be-Bop Combos
- Percussion Ensemble
- Chamber Orchestra

**Applied Music Instruction**
**one-on-one instruction with the region’s finest artist-teachers**
voice, jazz voice, piano, jazz piano, organ, flute, clarinet, oboe, bassoon, saxophone, jazz saxophone, trumpet, jazz trumpet, french horn, trombone, jazz trombone, tuba, percussion, drums, violin, viola, cello, double bass, harp, classical guitar, jazz guitar

**Facilities**
- 300 seat Recital Hall with Fisk Pipe Organ
- Ballroom
- 14 practice rooms with pianos
- Music Library
- 12 station Electronic Piano Lab
- State-of-the-art Music Technology Lab
- Steinway Concert Grands
- Practice pianos by Steinway, Yamaha, Boston

Visit our website at: www.evm.edu/~music
Keene State College

Keene State College is a comprehensive public liberal arts college offering 36 major programs of study. Of the 5,235 full- and part-time students, more than 110 major or minor in music. The College is accredited by the prestigious National Association of Schools of Music, as well as by the New England Association of Schools and Colleges and the National Council for the Accreditation of Teacher Education.

Music Faculty

Full-time Faculty

Donald Baldini, BM (Indiana) – Double Bass, Jazz Ensemble, Orchestra, Theory, Jazz History

James Cheesbrough, DMA (University of Connecticut) – Concert Band, Music Education, Conducting, Low Brass, Fundamental Music Skills

Joseph Darby, PhD (City University of New York) – Musicology, World Music, Special Topics

Maura Glennon, DM (Florida State) – Piano, Harpsichord, Accompanying, Piano Ensemble, Piano Literature, Piano Pedagogy

Gladyss Johnson, PhD (North Dakota) – Music Education, Women in Music

Carroll Lehman, DMA (Iowa) – Voice, Choral Music, Conducting, Opera

José Lezcano, PhD (Florida State) – Guitar, Theory, Guitar Orchestra, Latin American Music, Guitar Pedagogy

George Loring, MM (New England Conservatory) – Piano, Harpsichord, Accompanying, Piano Ensemble, Piano Pedagogy

Craig Sylvern, DMA (Ohio State) – Chairperson, Saxophone, Composition, Music Technology, Saxophone Ensemble, Woodwind Pedagogy

Adjunct Faculty

Kathy Andrew, MM (Peabody) – Violin, Viola

James Boccia, MALS (SUNY-Stony Brook) – Trumpet

Diane Cushing, MM (Boston Conservatory) – Voice, Concert Choir, Voice Class

Donna Dearth, MEd (Keene State) – General Music

John Ferraro, MM (UMass Amherst) – Clarinet, Clarinet Ensemble, Woodwind Methods

Jay Flemming, MA (University of Akron) – Bassoon, Woodwind Quintet

Elaine Broad Ginsberg, DMA (University of Cincinnati) – Theory, Chamber Singers, Fundamental Music Skills

Benjamin Greene, BS (Rhode Island College) – String Methods

Sussan Henkel, MM (Northwestern) – Oboe

Karen Horton, MM (Manhattan School) – Horn

Marcia Lehninger, MM (University of Connecticut) – Theory, Masterworks

Ted Mann, MA (University of NH) – Guitar, Guitar Methods, History of Rock & Roll

Robin Matathias, MA (City University of New York) – Flute, Flute Ensemble

Scott Mullett (Berklee) – Improvisation

Timothy Rogers, MM (Bob Jones University) – Class Piano, Fundamental Music Skills

Pamela Stevens, BA (Central Missouri State) – Voice

Christopher Swist, MM (University of Hartford) – Percussion, Percussion Ensemble

R. Scott White, MM (Boston University) – Piano, Piano Class, Organ

Perri Zimmerman, MM (UMass Amherst) – Cello

Facilities

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

Auditions

Auditions for the 2007-08 academic year will be held on the following Fridays:

- December 1, 2006
- January 26, 2007
- February 16, 2007
- March 2, 2007
- March 23, 2007

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

Degrees

Bachelor of Music

- Music Education
- Music Performance

Bachelor of Arts

- Composition
- History and Literature
- Music for Elementary Teachers
- Music Technology
- Theory

Performance Groups

Chamber Singers, Concert Band, Concert Choir, Orchestra, Guitar Orchestra, Jazz Ensemble, Brass Ensemble, Clarinet Ensemble, String Ensemble, Vocal Chamber Ensemble, and Woodwind Quintet

Scholarships

Three Music Department Scholarships of $12,000 each, distributed over the course of the four-year music degree, are awarded to incoming freshmen. To be eligible, prospective students must audition by February 16. Other scholarships grants, loans, and work opportunities are available, with the majority of students receiving some form of financial assistance.
VAAE Conference
CONTINUED FROM PAGE 32

Latin, Hawaiian, and Native American Hand Drumming and Song with Cary Valentine

Come and be part of a hands-on experience of rhythms and song of Latin, Hawaiian, and Native America. Explore a rich palette of music that invites the body to move to the beat. Experience a very powerful and moving drum journey. This workshop is designed to inspire and energize you to reach new levels of creativity and cooperative musicianship to bring back to your classroom.

Inviting Freedom of Expression in the Arts: A Psychology with Ronald Thompson

So often we know it’s in there (in us!), just waiting to come out and play. Waiting, waiting, waiting… and for what? An invitation. This material is about setting up the interior psychological conditions which “invite” freedom of expression in human performance.

Breathing the Breath with Leslie Lassettet

Breathing – “inspiring” – keeps our spirit within our body. By breathing, we live. Find where your breath resides and moves within your body. Learn about your breathing and how your breath connects to your emotions. Find the voice in your breath and the breath that carries your voice. Learn awareness of the breath and voice in yourself, in persons with disabilities, and in others.

Graduate credit for conference attendance is available through St. Michael’s College. Contact VAAE for more details. Check the VAAE web site: <www.vaae.org> for a complete schedule, as well as registration materials.

Submitted by Anne Taylor,
VAAE Executive Director

PSU Introduces Master’s Degree Program in Instrumental Music Ed

For more than a decade, Plymouth State University has been attracting more than 150 regional band directors to campus for its annual summer New England Band Directors Institute (NEBDI). As a result of the success of that yearly event, the College of Graduate Studies has announced a new master’s degree program in instrumental music education. The program is designed for established music educators, and provides an opportunity for teachers who have attended NEBDI to use credits earned at the institute toward a graduate degree.

NEBDI was first conceived as a graduate course for local band directors and instrumental music teachers. PSU Professor of Music Gary Corcoran, the coordinator of the institute and the new M.Ed. program, says part of NEBDI’s success is the fact that band directors can choose whether they wish to earn graduate credit for the time they spend at the three-day institute. Over the years, enrollment at NEBDI has increased as more and more band directors from all over the Northeast hear about the program, which not only features clinical workshops and a chance to play ensemble music, but access to a wide array of music retailers, band uniform distributors and companies that help band directors organize fundraisers. Over the years, many band directors have expressed a desire to use their institute credits toward an M.Ed. degree that would document their professional growth at Plymouth State University.

“I was anxious to design a program that school band directors would regard as relevant to their daily work as conductors and music educators,” said Corcoran. “Their role is a very important one in the musical lives of their students, and they are eager to learn new skills that will help raise the students’ level of understanding as well as their performance. I don’t know of any other masters program that will meet that challenge in quite the way that Plymouth State’s will.”

The M.Ed. in instrumental music education is not a teacher certification program. Educators interested in applying for admission to the program must be employed as full-time or part-time instrumental music teachers in the public schools, or should be certified to hold such a position. In addition to the yearly institute, educators will complete a core of master’s degree courses and a series of music education courses that focus on music technology, instrumental conducting, and problem solving in music education. The program provides flexibility for students who wish to build upon their undergraduate training in music education and to keep up-to-date on music teaching methodologies. Students will also complete a practicum, thesis, or original research project as part of their degree. In addition to on-campus offerings, classes can be taken online or at designated off-campus sites. The program includes a total of 33 credits.

Band directors from around the state and region are very excited to hear about PSU’s new master’s program, said Corcoran. The degree program provides established band directors with a great source of fresh ideas, continued learning and a chance to share experiences with other band directors.

For more information about admission or program requirements for the M.Ed. in instrumental music education, visit the College of Graduate Studies web site, <www.plymouth.edu/graduate>.

Submitted by Kristin Jarvis,
PSU Office of Public Relations

MENC Eastern Division Conference
March 9-11, 2007 in Connecticut
Check for details and news at <www.cmea.org> and <www.menc.org>
2007 Festival Dates

Elementary, Middle School/Junior High School, High School Performing Groups:
Band, Chorus, Orchestra, Jazz Ensembles, Vocal/Instrumental Ensembles

Six Flags New England – Agawam, Massachusetts

Friday, May 4 or Saturday, May 5
Friday, May 11 or Saturday, May 12
Friday, May 18 or Saturday, May 19
         Friday, May 25
         Friday, June 1

Canobie Lake Park – Salem, New Hampshire

Friday, May 25
Friday, June 1

For additional information or to receive a brochure, please contact:
Bill Elwell

Memorial Day through November 1: 207.477.2901
November 1 through Memorial Day: 603.436.7598

You may also e-mail us at: greateastfest@aol.com

Visit our website: www.greateastfestivals.com
Midwest Clinic
60th Anniversary
December 19-23, 2006
Hilton Chicago

Registration fees:
Director On-site $100
Director Pre-registration $90
College $25
High School $15

For more information and to pre-register visit
www.midwestclinic.org

Don’t miss our largest conference ever!
Play In Tune! We Can and Must!

Kristin Turner

I remember on a number of occasions after my elementary strings performed a concert during their first year of playing that parents and other audience members would come up to me and remark about how surprised they were that they enjoyed the students’ playing. The main idea seemed to be that they expected a period of excruciating torture listening to the young players because they had just started and couldn’t be expected to play in tune. When this wasn’t the case, they were amazed and very pleased to think their child could be a member of a group that sounded so good with so little experience.

What these people didn’t know is that it is not only possible, but imperative that young string players play with a high degree of pitch accuracy. The emphasis on intonation for young string players needs to begin the first day they put fingers down on the strings. I believe the occasional group one may hear that plays out of tune is simply not sensitized to this important aspect of playing. It is not necessary to wait until the students develop significant skill and experience before starting them on the all-important path towards accurate intonation. In fact, to do so could make the entire task much more difficult in the long run.

From the moment the youngsters first place the fingers on their strings, the teacher must make them very aware that there is one acceptable pitch for each note and it is their responsibility to be sure they play that pitch. Not only is it possible for young students to do this, but it is relatively uncomplicated. Directors will find that fostering this habit will make life much easier and more enjoyable in the long run. Beginning groups playing in tune from the start frees up teaching time for more advanced musical concepts later on.

How is this accomplished? By pursuing a course of making the students aware and sensitive to the pitches they play from the very start. Aural training for string players involves singing and then playing the pitches in question. Often there will be challenges during this process. I have observed three types of students with regard to intonation.

First there are students who are already very aware of pitch and will not play out of tune without adjusting. Somehow, without being taught, these youngsters simply move their fingers to the correct spot based on what they hear. These students are natural choices for the “student helpers” who, in a large class, will be essential to helping establish the norm of good pitch. A teacher can have several of these students circulate around the room, listening and helping their classmates to adjust.

The second group of students are the ones who recognize the correct pitch but, when they place their fingers in the wrong spot, simply wince and stop playing, saying they “don’t sound good.” They recognize the problem but don’t know what to do about it without further assistance. These students usually respond quickly to instruction about how to move and adjust their fingers, readily becoming very similar to the first group and thus able to help neighboring students tune up.

The last group of students are so caught up in the physical effort of producing the sounds at all that they are oblivious to the actual sound being produced and do not recognize whether it is in or out of tune. Such students first need to be made aware of the difference between a correct pitch and an incorrect one by listening to examples, singing, and other pitch activities. For example, the teacher could play a pitch incorrectly and ask such students if it is correct. If they answer “no”, the teacher should correct the pitch and ask if it is better. Usually, students will be able to respond that it is much better. This tells us that they recognize correct and incorrect pitches when they hear them. At this stage, an intensive program to focus their attention on critically judging their own playing can probably bring them up to the stage where they resemble the second group of youngsters who recognize that something is wrong but lack the skill and judgment to know what to do about it.

If the students do not recognize when the teacher is playing an incorrect pitch, more exposure to good and poor examples, with some information about them (perhaps by asking other students in the class if the pitch is good or bad) may help these student come to recognize the good pitches. Singing examples also may help students associate and discriminate the pitches into categories of “in tune” and “not in tune” or “right” and “not right” as they gain experience with such careful listening. These youngsters may take extra coaching and guidance, but usually develop into fairly good pitch discriminators over time.

Having heightened the class’s perception of pitch and made them aware of their obligation to correct themselves when their pitch is faulty, the teacher is ready to pursue an extensive campaign of hunting down inaccurate pitches and correcting them in everything the students play. This sounds tedious, but many times it merely consists of making sure everyone has the correct hand position and finger pattern from the start. Before students begin playing a piece of music, if the teacher asks the group to play the first note, he/she can discern fairly quickly that most of the students have the correct pitch and can pinpoint those having difficulty. By circulating around the room, the teacher can quickly and efficiently correct any poor finger placements until everyone is on the correct pitch. This practice greatly increases the possibility that the group will play the entire line in tune.

Once the class has established basic awareness of intonation and its importance, frequent reminders and instances of student helpers keeping the “less aware” students up to pitch will probably go a long way toward helping the group play in tune. Next will come the usual challenges that come with chromatic alterations, unfamiliar finger patterns, and such. For this, a regular

Continued on Page 41
NON-COMPETITIVE AND MOTIVATIONAL

HIGH NOTE FESTIVALS

“WHERE THE MUSIC COMES FIRST”
A FUN-FILLED, ONE-DAY, MUSIC LEARNING EVENT

HIGH SCHOOL • MIDDLE SCHOOL • ELEMENTARY SCHOOL
BAND • ORCHESTRA • CHOIR • JAZZ BAND • SHOW CHOIR

LOCAL PARKS & DATES 2007

<table>
<thead>
<tr>
<th>GREAT ESCAPE</th>
<th>SIX FLAGS NEW ENGLAND</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAKE GEORGE, NY</td>
<td>SPRINGFIELD, MA</td>
</tr>
<tr>
<td>June 1, 8</td>
<td>May 18, 19</td>
</tr>
</tbody>
</table>

NO APPLICATION FEE! • EVERY PERFORMING GROUP RECEIVES A TROPHY

See our complete brochure on the Web and Apply Online!

www. highnotefestivals.com • TOLL FREE: 1-877-239-3007
alynheim@highnotefestivals.com

High Note Festivals • 208 Little Falls Road, PO Box 307 • Cedar Grove, NJ 07009
A Production of High Note Festivals, Inc.

PRESENTED BY DR. ALYN J. HEIM
Know your music district...

Vermont is divided into six musical districts. Each district operates independently, but all are part of the Vermont Music Educators Association.

For a list of district presidents and their contact information, please see the inside front cover.

Have you considered contributing an idea or article to this journal? Send your submissions to...

vmeanews@yahoo.com

Questions? Contact the editor.
Play In Tune

Continued from Page 38

Drill in the daily warm-up period can help familiarize students with various patterns and increase their ability to play them well. Such intricacies as extensions, position shifts, and less familiar keys are usually a problem because students encounter them rarely in their playing, especially as beginners.

Developing good ensemble players requires students to listen well, since there are multiple stages of intonation. First, each player must listen to make sure he/she is playing in tune. Second, each section must listen and tune itself as a group, matching its pitches to those of other sections. Lastly, as the entire ensemble plays together, sections must listen across the group to confirm that chords are tuned correctly.

When students establish the habit of critically listening to themselves and others, the orchestra is well on its way to playing in tune. But until they learn to do this, the teacher is the person who must uphold the standard of intonation for the group. If we string teachers refuse to accept less of our students than we know they are capable of achieving, fewer audiences will have to endure the discomfort of listening to an out-of-tune group.

Dr. Kristin Turner joined the music education faculty at Ball State University School of Music in the fall of 2001. Dr. Turner holds a Bachelor of Arts in Education with a music specialization from Western Washington University, a Master of Music in music education from the University of Oregon, and a Ph.D. from The Ohio State University. At BSU, she teaches graduate and undergraduate courses in music education with primary responsibilities in the area of string/orchestra education. She also serves as director to the newly organized Ball State University String Project and advises the BSU student ASTA with NSOA chapter. Dr. Turner is the current president of ASTA with NSOA in Indiana. Prior to her appointment to Ball State, Mrs. Turner taught at Arizona State University, where she taught string techniques and methods classes and supervised student teachers. She can be reached by e-mail at <kturner@bsu.edu>.

3rd Annual VMEA Band Festival
To Be Held April 10 & 11, 2007

The third annual VMEA Band Festival will be held Tuesday, April 10 at Harwood Union High School and Wednesday, April 11 at Springfield High School.

This is an opportunity for Vermont’s high school bands to be adjudicated by three respected music professionals, and for students to hear other schools’ large ensembles.

Participating bands receive written and aural feedback, a recording of their performance, and an on-stage clinic with one of the adjudicators.

Each ensemble will perform three pieces, two of which must be selected from a repertoire list provided by the festival organizer. Directors can choose to receive either comments with a rating or comments only.

Last year, 14 bands participated.

The adjudicators for this year’s festival have not yet been confirmed.

For more information about this event, contact Christina Toner at South Burlington High School by phone (802-652-7542) or e-mail <ctoner@sbschools.net>.

A registration form is printed on page 42 of this journal.

“No one expects that a symphony is supposed to improve in quality as it goes along, or that the whole object of playing it is to reach the finale. The point of music is discovered in every moment of playing and listening to it. It is the same, I feel, with the greater part of our lives, and if we are unduly absorbed in improving them, we may altogether forget to live them.”

- Alan Watts
3rd Annual VMEA Band Festival

April 10 & 11, 2007

REGISTRATION FORM

School Name: __________________________________________________

Band Director’s Name: ____________________________________________

School Mailing Address: __________________________________________

Phone Number: (802) _______________________

E-Mail Address: _________________________________________________

Number of Participants: ______

Preferred Adjudication Option (circle one): Comments Only or Ratings/Comments

Please indicate the site at which you wish to participate (select one below).

___ April 10, 2007 at Harwood Union High School

___ April 11, 2007 at Springfield High School

If you have any time preference (morning, before 2:00, etc.), specify by writing your request on this registration form.

To register, mail this form and a check for $250 (payable to “SBHS Music Department”) to:

Christina Toner
South Burlington High School
550 Dorset Street
South Burlington, VT 05403

Questions? Call: (802) 652-7542 or E-Mail: <ctoner@sbschools.net>
One click opens up a world of possibilities.

Compare all major brands and discover the savings with Jupiter.

With the innovative new online Purchase Planner, you can conduct a competitive comparison of all the major brands to maximize your school budget dollars and have change to spare.

Visit jupitermusic.com to begin saving.
Excellence in Music Education

IN MUSIC EDUCATION

INTRODUCING Plymouth State University’s Master of Education program in Instrumental Music Education

Addressing musical and academic issues facing today’s public school band and orchestra directors

For more information about this and other exciting graduate programs in the arts, sciences, business and education contact:
College of Graduate Studies at (603) 535-2636 or e-mail medinstrumental@plymouth.edu

Plymouth State University
COLLEGE OF GRADUATE STUDIES