2007–08 School Year ‘To Do’ List

☑ Become a member of MENC & VMEA
   Use application on the inside back cover, or register online at <www.menc.org>.

☑ Go to a concert
   Free (!) St. Albans performance by “The President’s Own” U.S. Marine Band,
   under the direction of Vermont native Michael Colburn on October 15th... Read article on page 30.

☑ Register to attend VMEA Fall Conference (October 18)
   Clinics, Exhibits, Discussions, Reading Sessions, Performances, Awards, Networking...
   Keynote speaker will be Walter Parker of Vermont Public Radio. Turn to page 10 for more information.

☑ Enjoy teaching young musicians

Pictured at left: U.S. Marine Band with director Colonel Michael J. Colburn of St. Albans, Vermont.
Pictured above: Walter Parker, keynote speaker for the VMEA fall conference, to be held at St. Johnsbury School.
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SEPTEMBER 2007

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Editor’s Note

Each new school year, things change. Facilities are renovated, policies are modified, and a new group of young people join the community. Many teachers are in transition as well, having made the decision to seek a change of environment. If you are one of the people experiencing your first year at a particular school, I hope all goes well.

A couple weeks ago I traveled 1,000 miles over the course of seven days just attending rehearsals and performances in Vermont and New Hampshire. I played Dvorak’s New World Symphony in an old barn, Sousa’s “Liberty Bell” in a park gazebo, and Stevie Wonder’s “Superstition” in a smoky bar. Quite a contrast.

Enjoy this publication, and please join VMEA, not just so you continue to receive our quarterly journal, but so we can strengthen our organization. Make it a great year!

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Publishing can be costly. Advertising sales provide VMEA with the financial resources necessary to communicate through this medium. If the opportunity should arise, please thank the advertisers listed below for their support of this journal.

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**President’s Message**

**What’s Next for You and for VMEA?**

by Tom Heintzelman

This past summer I observed another teacher working with a group of five and six-year olds. He wanted to discover what they liked to do in the summertime. In their childhood bliss they all said they could swim across the lake (about a mile), everyone of them could run as fast as a car and they were all able to lift a hundred pounds. What a wonder it is to observe young children who feel like all challenges can be met and conquered. As teachers, we often see those optimistic views diminish both within ourselves and our students as the world becomes a more realistic place and failures modify our preception of our capabilities. Are you going to explore any new boundaries with your students this year?... find new ways to challenge and excite them?... find new hope in the school year ahead and share the magic we call music?

Welcome back! (a few weeks late?)

I’ll start this column by putting a *dal segno* on Gary Moreau’s concluding remarks in the last journal; MENC and VMEA are our organization and if you are motivated and would like to lend your voice and leadership to promoting music education in the state of Vermont, we are looking for new people to join our executive board. To that end, here I am, newly-elected and looking forward (with some self-doubt) to the challenges ahead. I appreciate your vote of confidence in my abilities.

Appreciation is extended to three people in this first writing: to Gary Moreau for this leadership these past two years and his gracious manner in supporting my apprenticeship; to Allyson Ledoux for her on-going work preparing the VMEA Fall Conference; and finally, to Steffen Parker for almost everything else. I am actually stopping at Mr. Parker and All State because that is the focus of the remainder of this message.

Most of us teaching high school music recognize the immense amount of work Steffen does to benefit music education and the students we have in our music programs. Since VMEA has recently assumed sponsorship of the All State Music Festival, Steffen has very appropriately asked for our help, and we as an executive board would like to take the opportunity and initiative to further our leadership role in this endeavor.

A very time-consuming and sometimes challenging role for the state manager is receiving all of the applications for auditions by the posted deadline. To that end, members of the executive board will be making phone calls to schools (music teachers and principals) giving a brief 72-hour grace period beyond the deadlines in which to have your students still qualify for consideration. Financial penalties will still be in place, as before, but the invitation to have students participate will not remain open-ended. (Don’t worry, we will call the music teachers first to see if you even have students interested in All State.) We all, as a professional organization, need to tighten things up and make the process more manageable for the All State Festival Director.

Finally, letters have been mailed to all Vermont high schools stating that participation in the All State Festival is to be accompanied by a school participation fee and concurrent MENC/VMEA membership by a music teacher from that school.

This fee and membership is elective (optional) this year but will be mandatory for the 2008-2009 school year. This will undoubtedly ruffle some ‘feathers’ what with our independent Yankee spirit but it is the way of the future for both VMEA and the All State Music Festival.

Much discussion to follow; please share your ideas and thoughts with our executive board members (listed in the front of this journal). Have an exciting beginning to your school year, and I hope to see you at our fall conference in October.

**Note:** Tom Heintzelman recently accepted a position teaching music in New York state, and therefore has resigned as VMEA president. Best wishes, Tom!

---

**From the Editor’s Desk**

**The Time Is Now**

by Denis Lambert

As these paragraphs are being typed, I am experiencing some anxiety over all that needs to get done in the next week (including getting this publication into your hands). Like many people and especially many music teachers, I am quick to say ‘yes’ even when there remains doubt as to how everything can be accomplished successfully. In between traveling to and from rehearsals and performances, this publication will be pieced together… hopefully in time.

Working on this publication is something I do because I believe communication is important and music teachers should have as many resources as possible to help them succeed. (How many of your school’s recent in-service topics were pertinent to the music classroom?) All VMEA Board officers volunteer their time on behalf of ‘the cause’, expecting nothing in return.

Becoming (and remaining) a member of the organization shows support for the work we all do. But even more can be done.

The VMEA Board is determining how best to proceed in filling the position of president… and also that of president-elect, which has been vacant since July. These are critical roles that cannot be left open.

And so – although I know you are busy – I ask on behalf of the Board: will you consider being a leader in the profession? Anyone who cares deeply about teaching music (and is an MENC member) qualifies to be a VMEA officer.

You don’t need to have a large, successful chorus or band; you don’t need to have students in music festivals; you don’t need to have 10 years of teaching experience… all you need is the desire to help. By the way, VMEA is here for teachers of all grade levels. Elementary general music specialists are just as welcome as anyone else to serve on the VMEA Board.

Contact a board member to request more information or express interest. Thanks.
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Guest Article

Strategies for Middle-Level Classroom Management

by Steve Hoemberg


This article continues a review of some strategies I’ve used in the middle-level classroom. Although there are many challenges that music teachers face, I feel strongly that perhaps the most overwhelming for middle-level teachers is classroom management. I would be a hypocrite if I let you think I am a master of all of these or that I never struggle managing my classroom. However, I find it extremely useful to review these strategies, especially when reflecting on classes that didn’t run smoothly. During these reflections, I often discover that I could have done more, or done something differently, to be more successful. I hope these suggestions will help you do the same.

Start class on time and go to the very end.

Junior high students are creatures of habit. If you expect your students to develop good habits, you have to lead the way. If class starts on time, it is clear to students that they must be ready to go on time. Do you ever ask students to mark their music using a pencil, yet you yourself don’t make any score markings because you’re sure you’ll remember? Be a role model in your own classroom. Don’t chew gum if you don’t want your students to chew gum. Several years ago a core-class teacher confessed that she just didn’t think 35-minute class periods were long enough because it takes her 10 minutes to get the students settled down. That was precisely the problem. Start class on time and students will understand that if they are late they will have missed something. Start late every day and students won’t worry about being late.

Keep the pace fast. Don’t spend too much time on one thing, but review it often.

Adolescent minds are notorious for wandering with every change of the wind, so use it to your advantage. Move fast and move often. Contrary to popular belief, students won’t drop your music class if you don’t let them finish every song they start. It is okay to rehearse eight measures in one piece, four measures in the next, then two pages of the next, and so on. In addition, don’t just work on note accuracy. Experiment with phrasing one day, pitches the next, rhythmic precision, then dynamics. Adolescent students need consistent, daily review of the basic concepts. Each day in my class we sing several major scales using solfège, with hand signs. For students who are really struggling, they are asked to simply focus on singing the pitches. Students who are more confident may begin adding hand signs. By adding the extra wrinkle of hand signs, my more advanced students can stay mentally connected with the otherwise very basic exercise. At the same time, all of my students are reinforcing their basic skills every day. The next day I will sing the scale again, but I will change the key and add a rhythm exercise or focus on a certain vowel. Constantly review the basics, but change or add components to keep it interesting.

Don’t ask students to do the impossible. Know when it’s okay for them to talk.

Demand the attention of your students when you are talking or teaching, and especially when other students have been called upon to speak. Students should not be allowed to be disruptive or disrespectful, but be careful about asking for the unreasonable. For example, don’t ask students to be quiet while you pass out music, or when they need to put their instruments away. Quiet or not, these activities usually take at least one or two minutes (actual time), which is an eternity for this age group. Yes, your brain would most certainly function better if there was no noise, but don’t fight the battles that don’t directly matter. This will cause you to lose the war in the end.

Know your students outside the classroom.

Be a coach, lead a youth group at church, chaperone a class trip or a dance, or go to a junior high athletic event. Adolescent people want to be accepted, respected, and acknowledged. They will notice if you show up to support them. They will recognize that you have interest in them and their well-rounded success. This is good for parents to see as well. Parents will recognize that you aren’t just stuck in the “acoustical cave” (the music classroom), but that you also get out and support their students. They will remember this.

Proximity, exact-questioning, specific directions, and eyes instead of words!

Avoid open-ended questions. Never say, “Can anybody tell me what the dynamic marking is at measure 36?” This will usually cause 22 people to give the answer at once, which is the first step in out-of-control visiting. Make your questions exact with a specific direction for how to answer. Try saying “Raise your hand when you can tell me what dynamic marking is at measure 36.” This will keep the class vocally under control, yet mobile, and it should also enable you to see who is lost and who is on the ball. Repeat the question several times and don’t be afraid to let several hands go up before you call on someone. Instruct them to keep their hand up if they’ve got it figured out and to keep looking if they haven’t found it yet. This will enable struggling students find the answer, rather than just giving up immediately because the same bright students always know the answers right away. After many or most of the students have raised their hands, call on someone who doesn’t often get a chance to answer correctly. This will help that person feel involved, rather than left out of a subject (music) that is extremely difficult for some. Another combatant for visiting is proximity. Simply walk toward and/or stand next to students who are being disruptive. If the message still isn’t clear, you can even further reinforce your point by very intensely looking directly at the unruly students. Often this is the warning they need to get on task. Remember, if you can manage a situation without using words, you will be much more successful.

Continued on page 8
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Vermont MIDI Project 2007-2008: Increased Focus on Live Performance

By Sandi MacLeod

Students in the Vermont MIDI Project schools compose as part of their regular curriculum. Some post their work-in-progress to a password protected website for feedback from professional composers, other students, pre-service educators and teachers. The discussion continues through multiple revisions and comments, sometimes over several months, until the student considers the work complete. Examples of student work and the online conversations can be found at <www.vtmidi.org/student.htm>.

Since April 2000, many students have experienced the thrill of hearing their work performed in live performance. The Opus concerts are held twice yearly. This fall’s concert on November 27 at the Elley-Long Music Center at St. Michael’s College will feature the Constitution Brass Quintet, piano, and percussion. Students in participating schools may write for any combination of those instruments. In the spring, the Opus concert will be held at Chandler Music Hall in Randolph and will include string and woodwind quartets. Details including selection criteria and submission dates are posted on the website at <www.vtmidi.org>. All concert days include a rehearsal period for each student with the performers, workshop sessions, and the public concert.

Bringing student composition from cyber space – created at the computer and shared online – to the concert hall continues to thrill each and every student. Imagine spending hours working at your computer perfecting a string quartet and then several weeks later sitting just a few feet away from musicians playing those very same melodies and harmonies you have only heard electronically. The looks of amazement on the students’ faces reveal the power of live performance.

In addition to the Opus concerts sponsored by VMP each year, additional opportunities for live performance continue to grow. Participating students are invited to write for the Vermont Youth Orchestra’s annual First Night concert held at the Flynn Center. Calls for scores also come from the Vermont Contemporary Music Ensemble and the Green Mountain Suzuki Institute. Last spring, the Capital Orchestra performed a student orchestra selection, and the Williston Town Band is inviting students to write for their 50th anniversary concert to be held during the summer of 2008. Other opportunities are in discussion, as well as an impetus to expand to students performing their own work. Watch for details on the web site.

How can a school join the Vermont MIDI Project?

Participation agreements are available on the project public web site. The yearly fee for a school new to the project is $150 for 10 composition threads. Continuing schools pay $300 for 16 composition threads. A thread permits as much discussion and revision to any one piece for as long as a student wishes.

Middle Level Classroom Management

Continued from page 6

Stop and wait. Let them know you are waiting.

Do not talk over your students. Yes, I am a hypocrite for saying this as I myself struggle with this, yet the lesson is valuable. Although this age group is universally struggling with many constant (almost daily) emotional and physical changes and existence in the world seems to be solely dedicated to socializing, students still need to understand respect. And you need to stay healthy. I will clap my hands two or three times to gain their attention and then raise an open palm. That is the easy part. The hard part is waiting. Aggressively gaze at those who are still talking. Do not address them vocally. Others will begin to understand what you are looking for and they will begin to manage themselves. If it seems as though no one in the class has recognized what I am trying to do (like on the day of a pep-fest, or any Friday, or whatever else happens in the world of a junior high student), I will raise my voice once, but only once, and then wait again. When you finally have the attention of the entire class, you may begin. However, if even one person begins to talk, you must stop and wait again. Persistence is the key with this strategy; it must be used every day. This will save your voice and your sanity.

Steve Hoemberg is the choral director at Staples-Motley High School and Middle Schools in Staples, Minn. He served as the Middle Level Chair for the MnMEA Board from 2005 through 2007. He has also served on the Music Advisory Committee for the Minnesota State High School League and coaches middle-level football.

Continued on page 9
Vermont MIDI Project

Continued from page 8

to continue the dialogue. The benefits and responsibilities are defined on the agreement, which requires the fee and signatures from a school administrator and teacher(s).

Before receiving a password for posting to the sharing web site, teachers need training. If they have attended the Music and Multimedia Summer Institute within the last two years, training can take place with a one-hour phone call to project coordinator, Sandi MacLeod. For others, training will vary depend on the individual’s skill with threaded discussion and posting files on the web. It will also depend on the teacher’s curriculum goals and understanding of the project protocols.

I have just one student
to involve now. Can I do that?

A growing number of individual students have joined the project as Independent Study participants. Some are home-schooled. Others attend schools that don’t participate in VMP. Independent Study students need to have access to software for composition and internet connectivity. Initially they need an adult sponsor with some music theory background to help them work through the first few postings and responses from professional composers.

Independent Study students report that participation in VMP is like having a private composition lesson, except that it’s more flexible. Students can post at any time of day and expect feedback from a composer within 48 hours. Often revisions receive feedback from more than one professional, which students find helpful as they determine the direction they wish to take in their subsequent posting. Fees and agreements for Independent Study students are posted on the project web site.

What are the benefits of participation?

Teachers in VMP gain a community of learners devoted to enhancing their curriculum with composition. This community consists of over 40 teachers at all grade levels throughout the state as well as some schools from New York, Illinois, and Connecticut. Professional composers from Vermont, Philadelphia, and Chicago connect online, through workshops, and in WebEx online seminars. The project is devoted to the development of resources for young composers and their teachers: a 45-minute DVD about writing for brass instruments; strategies, assessment, and student samples from composition lessons at all grade levels; and handouts from composers Erik Nielsen, Troy Peters, Carolyn Keck, and Michael Close.

What does the fee pay for?

Professional composers are renumerated for mentoring students on the password protected web site. A rough estimate indicates an average of two hours of professional mentoring for each piece from the initial posting to the final composition. At $30 per hour, the school participation fee covers only a portion of the cost of mentoring. Add web site hosting and maintenance charges, administrative overhead, ongoing professional development costs, and Opus concert expenses and the extent of services for participating schools is apparent. This non-profit organization engages in fund raising and grant writing to sustain these activities.

Calendar of Events

Vermont MIDI Project - Fall 2007

NEW - Second Tuesday of September, October, November - 3:00 - 4:30 pm

WebEx online conference. Open to all participating schools and Independent Study students. Topics include writing for percussion, score preparation, and development of a melody. Guest composers TBA. Look for registration information and details on the web site.

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Vermont Youth Orchestra “Call for Scores” for First Night Burlington

Work is now in progress. Troy Peters and his committee will select the composition to be performed by the orchestra around September 15.

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“Words make you think a thought. Music makes you feel a feeling. A song makes you feel a thought.”

E.Y. Harburg

“If you can walk you can dance. If you can talk you can sing.”

Zimbabwe Proverb
Welcome Message

It's time once again for our annual gathering. This year we will meet in beautiful St. Johnsbury. Organizing the VMEA Fall Conference involves a year of work, and it's done simply because the VMEA believes it is extremely important. Once again, changes and improvements were made based on feedback of those who attended last year's conference. We have a lot planned: wonderful sessions, knowledgeable clinicians, valuable exhibits… the only thing missing is you! Whether it's your first year of teaching or your twenty-fifth, please join us in St. Johnsbury for a day of professional growth, shared ideas, and comraderie.

Musically yours,
Allyson Ledoux
VMEA Conference Chair

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Summer 2007

To the Vermont Music Educators Association:

On behalf of the Northeast Kingdom Chamber of Commerce and St. Johnsbury Works!, the community's downtown organization, we would like to express our gratitude for choosing this fine community for your conference. St. Johnsbury School is a wonderful facility, with its new auditorium and newly refurbished rooms, and we believe your conference will be fantastic.

Although we realize you have a full day scheduled at the conference, we hope you have the opportunity to visit some of the many attractions and stores in this beautiful historic community. St. Johnsbury's Victorian Main Street alone features the venerable St. Johnsbury Athenaeum & Art Gallery and the Fairbanks Museum & Planetarium. The Maple Grove Farms Factory and Sugarhouse Museum and The Stephen Huneck Gallery at Dog Mountain, not to mention our great downtown stores, are great places to visit during your time in St. Johnsbury.

A Vermont gentleman visiting our Welcome Center this very morning remarked he was impressed how much there was to do and see in St. Johnsbury, and we hope you have the same reaction. You can learn more about the community by visiting our web sites at www.nekchamber.com or www.discoverajvt.com or calling 1-800-639-6379. Our two organizations remain committed to offering you the best experience possible during your stay in St. Johnsbury.

Please let us know what we can do to help plan your upcoming visit to the region and any further visits. St. Johnsbury was recently selected National Geographic Adventure Magazine's Best Small Town, and we would like you to experience for yourself why we received this prestigious national honor.

Sincerely,

Darcie McCann
Director, Northeast Kingdom Chamber

Linda Fogg
Director, St. Johnsbury Works!
<table>
<thead>
<tr>
<th>Time</th>
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<tr>
<td>8:00 – 8:45</td>
<td>Registration&lt;br&gt;Meet &amp; Greet Gathering in Cafeteria&lt;br&gt;Exhibits&lt;br&gt;Mater Christi School Drum Line&lt;br&gt;Grad Course Meeting</td>
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<td>8:45 – 10:00</td>
<td>&quot;Civic Engagement in the Music Classroom and Rehearsal!&quot;&lt;br&gt;Dr. Ron Sherwin&lt;br&gt;&quot;Quick Hits for the Band Director&quot;&lt;br&gt;Dr. Gary Cortoran&lt;br&gt;Group Travel&lt;br&gt;&quot;The Good, The Bad and the Ugly&quot;&lt;br&gt;Arthur Zorn&lt;br&gt;&quot;Mixing Melodies Makes Marvelous Music&quot;&lt;br&gt;Dr. Don Collins&lt;br&gt;&quot;Strategies for Building a Musical Foundation – Songs and Games Which Teach a Musical Concept&quot;&lt;br&gt;Lamar Robertson&lt;br&gt;Session One&lt;br&gt;&quot;East Meets West&quot;&lt;br&gt;Troy Peters&lt;br&gt;Vermont Youth Orchestra's Trip to China&lt;br&gt;&quot;Sibelius Education Suite&quot;&lt;br&gt;Marc Schonbrun</td>
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<td>10:00 – 10:30</td>
<td>Exhibits /Roundtables: Advocacy w/ Steffen Parker/Teaching the &quot;Other&quot; Standards w/ Glory Douglass</td>
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<td>10:30 – 11:45</td>
<td>Research Presentations:&lt;br&gt;Robert Glor&lt;br&gt;Atlanta, Georgia&lt;br&gt;Heather Everly&lt;br&gt;Potsdam, NY&lt;br&gt;(10:30 – 11:30)&lt;br&gt;&quot;Beyond the Blues Scale: Promoting Risk-Taking in Student Solos&quot;&lt;br&gt;Michael Zsoldos&lt;br&gt;&quot;A Beginner’s Guide to Inclusion&quot;&lt;br&gt;Sarah McQuarrie&lt;br&gt;&quot;What Chair Am I?&quot;&lt;br&gt;Troy Peters&lt;br&gt;&quot;Strategies for Building a Musical Foundation – Songs and Games Which Teach a Musical Concept&quot;&lt;br&gt;Lamar Robertson&lt;br&gt;Session Two&lt;br&gt;High School/Middle School Vocal Reading Session&lt;br&gt;Don Collins/ Nat Lew&lt;br&gt;&quot;Audio Recording&quot;&lt;br&gt;Marc Schonbrun</td>
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<td>11:45 – 1:00</td>
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<td>1:00 – 2:15</td>
<td>&quot;African Drumming&quot;&lt;br&gt;Christina Toner&lt;br&gt;&quot;What's New With the VT DOE&quot;&lt;br&gt;Gail Kilikelly&lt;br&gt;Composition Inspired by Visual Art&lt;br&gt;Pat Riley&lt;br&gt;&quot;Teaching Singing to Early Adolescents&quot;&lt;br&gt;Don Collins&lt;br&gt;&quot;Strategies for Building a Musical Foundation – Songs and Games Which Teach a Musical Concept&quot;&lt;br&gt;Lamar Robertson&lt;br&gt;Session Three&lt;br&gt;&quot;More Singing on Stage&quot;&lt;br&gt;Bill Reed&lt;br&gt;&quot;Everything You Wanted to Know About Technology But Were Afraid to Ask&quot;&lt;br&gt;Marc Schonbrun</td>
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<td>2:15 – 2:30</td>
<td>Exhibits Networking</td>
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<td>2:30 – 3:45</td>
<td>AUDITORIUM&lt;br&gt;Walter Parker – Keynote &quot;Music is Not A Luxury&quot;/ Awards/ Auditioned Groups</td>
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| 3:45 – 5:00 | GYM<br>Band Reading Session/Open to Audience<br>Christina Toner<br>"Strategies for Building a Musical Foundation – Songs and Games Which Teach a Musical Concept"<br>Lamar Robertson<br>Session Four
Exhibitors

Sibelius
Plymouth State University
Dave’s Sound Solutions
Band Services
Stanbury Uniforms
Vermont Alliance for Arts Education
Gertrude Hawk Chocolates

Flynn Center for the Performing Arts
VT MIDI Project
Malmark Handbells
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This list represents includes confirmed as of August 23rd.

Exhibitor Registration

Would your business/organization like to exhibit? It’s not too late!

Name of Business: ____________________________________________________________________________________
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Contact person: _______________________________________________________________________________________
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Send above information with payment to Allyson Ledoux, 360 Acorn Lane, Shelburne, VT 05482.
PAYMENT DUE: $85 per table (by October 17)

Lodging

Available for Wednesday, October 17 at Comfort Inn (1-866-464-2408) special rate of $89.99 plus tax for a double
Name of group: VMEA Group Rooms
Salesperson: Danielle Houle
File Code: SCHOOL TEA
Event number: 1010
Make your reservation by September 10th

TRASH TO TREASURES TABLE

Back by popular demand!
Want a clutter free music room? Bring your “stuff” to the VMEA Conference exhibit hall and watch it disappear!
You might even find some treasures of your own! One request... please dispose of your own trash at the end of the conference!

New This Year...

Research Presentations
Roundtable discussion with specific topics for conversation
“Meet and Greet” time upon arrival
Instrumental Reading Session with hand-selected pieces from you; attendees are invited to listen in!
Day-long elementary music session

The conference committee is always interested in the opinions of conference attendees. Express your opinion, and your suggestion may appear here next year!

Directions to St. Johnsbury School

Take Interstate 91 to Exit 21, or travel along Route 2 East. Route 2 goes directly into St. Johnsbury. The St. Johnsbury School is on the right side of the road about 3/4 mile from I-91, Exit 21. Park in the east lot. (Look for a bell tower). Enter the east end of the school.
The Mater Christi School Drum Line started in spring of 2006, under the direction of Barbara Heath. Barb teaches band at MCS, grades 4-8, and has been the director of the Rice Drum Line for the past four years. The MCS Drum Line has grown tremendously in just one year. They have weekly sectional rehearsals and monthly full ensemble rehearsals, as well as weekly individual and small group private lessons. MCS offers a summer program for beginners interested in joining the drum line in the fall, taught by Barb and Rice Drum Line students.

It is very exciting that this new ensemble format has taken off. It offers wonderful opportunities for the students of all ages to develop coordination and ensemble playing. It teaches them discipline in a fun, and exciting way. They take it very seriously. No smiling during performance!! MCS offers the Drum Line program to all students, band and non-band, drummers and non-drummers, which extends the opportunities for many students at MCS.

CHARLOTTE CENTRAL SCHOOL STAGE BAND
Tony Pietricola, director

LAMAR ROBERTSON
A native Louisianan, Lamar has taught kindergarten through the university level for years but prefers the elementary grades. He has degrees from McNeese State University in Music Education and a degree from George Peabody College for Teachers, (Nashville, Tennessee). He also has certificates from The American Conservatory in Fontainebleau, France, and from the Kodály Musical Training Institute, Wellesley, Massachusetts.

He has experience conducting church choirs, and is founder and musical director of the Louisiana Choral Foundation. He has also taught summer courses and workshops throughout the United States and Taiwan, specializing in the Kodály philosophy of music education. Lamar is co-author of An American Methodology and Yearly Plans, the My Music Book series and most recently, Directions to Literacy.

He has taken an active part in local, state, and national music organizations, having served on the boards of each. Recently, Lamar retired from teaching elementary school. When not directing a church or community choir or teaching workshops, you will find him tending his rose bushes or playing with his grandchildren.

Lamar Robertson will present:

“Strategies for Building a Musical Foundation: Songs and Games That Teach a Musical Concept”

Have you ever tapped the little heads of your kindergarteners as you unwind the “snail” so they don’t get confused? Join Lamar as he shares with you many teaching tidbits as you meet to sing, play, and learn songs and games appropriate for the general music teacher. Lamar organizes the singing games by specific musical concepts: steady beat, improvisation, vocal timbre, and readiness skills (opposites), as well as rhythmic and melodic content. This session will last throughout the day with breaks for exhibits, lunch and the keynote speaker. Lamar is entertaining, knowledgeable, and a real southern gentleman. This day-long session is a result of requests from general music teachers wanting a more in-depth session. So, grab your colleagues and share a ride to St. Johnsbury.

DON COLLINS
Music educator, conductor, author, clinician, arranger, and publisher describe Don Collins’ career. Known nationally for his expertise, he has dedicated himself to the advancement of these professions through writing, teaching, composing, workshops, conducting, and research.

He received a Bachelor of Arts degree in voice from Wayland University in 1961. He received the Master of Church Music degree from New Orleans Theological Seminary and continued his education at Florida State University, where he received the degrees of Master of Music Education and Doctor of Philosophy in Music Education. He studied with the late Dr. Irvin Cooper, a recognized authority on boys’ changing voices.

He has been on the music faculty at the University of Central Arkansas since 1970. Until 2005 he taught choral music education and was coordinator of the music education program.

Dr. Collins’ research has resulted in the publication of several books: The Cambiata Concept, a Comprehensive Philosophy and Methodology of Teaching Music to Adolescents; The Adolescent Reading Singer, and The Changing Voice Choral Library, a set of five volumes of literature for adolescent singers.

Don Collins will present:

“Teaching Singing to Early Adolescents”

Successful singing with early adolescents in elementary, mid-level, or high school depends upon the teacher’s awareness of the students’ changing voices (both boys and girls), and how voice change affects almost all considerations given to the teaching process. This session will alert participants to the changing voice phenomenon, so they
Presenters & Sessions
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will make good choices as they strive for success.

“Mixing Melodies Makes Marvelous Music”

Ever wonder why some boys migrate to the melody when students are attempting to sing parts, even though they may be singing a quasi-organum instead of a perfect unison or an octave with the melody? The ability to sing a harmony part is greatly enhanced if students learn to sing music with counter-melodies before attempting homophonic music with harmony-oriented parts. There is literature that solves this problem. Come see!

“Choral Reading Session”

(with Nathaniel Lew; see session description below)

NATHANIEL LEW

Nathaniel G. Lew studied music at the Juilliard School, Yale University, and Cambridge University, and holds a Ph.D. from the University of California, Berkeley. In the Bay Area, he sang with the Philharmonia Chorale and the San Francisco Chamber Singers, and directed the Ars Subtilior Medieval Vocal Ensemble, Vox Populi Renaissance Vocal Ensemble, the Festival Opera Chorus, and the Choir of Montclair Presbyterian Church in Oakland. He now sings with Robert De Cormier’s ensemble Counterpoint and performs in elementary schools throughout Vermont with the vocal quartet Ah! Cappella under the auspices of the Vermont Symphony Orchestra. He is Assistant Professor of Fine Arts at Saint Michael’s College in Colchester, where he teaches music history and music theory and directs the choral program. At St. Michael’s, he inaugurated a series of commissions for the Chorale, including a new work by the American minimalist composer Terry Riley to be premiered in April 2008.

Nathaniel Lew will present:

“Choral Reading Session”

Nathaniel Lew and Don Collins join forces to present a middle school/high school choral reading session of high quality repertoire guaranteed to appeal to both beginning and experienced middle and high school choirs. Join these clinicians in experiencing some of the best of choral literature.

ARTHUR ZORN

Arthur Zorn, a native of New York City, attended the Manhattan School of Music and the High School of Music and Art. After graduating with special honors in music education from Lyndon State College in 1972, he began teaching music at Spaulding High School in Barre. Arthur has been honored as Spaulding’s “Teacher of the Year” in 1994, as Jaycee’s Outstanding Young Educator, and has been a finalist for Vermont state Teacher of the Year. This is his 30th of teaching in Barre.

Arthur is a frequent guest conductor at music festivals throughout Vermont. His high school students have performed with the Vermont Philharmonic Orchestra, The Newark (NJ) Boys Choir, and Counterpoint. Arthur has been a guest soloist and sung with many Vermont vocal ensembles. In addition to being a teacher and vocal soloist, he is a recognized composer of piano and organ music. Arthur is the organist and choir director at Bethany Church in Montpelier.

Arthur Zorn will present:

“Tribulations Traversed Triumphanty: Teaching Tested Travel Techniques to Teachers, Truly!”

With 30 years of travel experience involving large groups, Arthur Zorn will share funny stories and close calls, and will hand out valuable organizational and safety procedures. We all have concerns about traveling with students. What does it take in addition to money? If you are thinking of competing, going to a festival, or planning a fun trip to reward great work, you will want to attend this light-hearted talk filled with serious, helpful, and reproducible information. In the spring of 2006, Arthur and 150 students and chaperones traveled to Ocean City, Maryland, where some especially challenging events took place. Come and hear how this trip tested even the most experienced of travelers.

Dr. Corcoran is founder and past president of the New Hampshire Band Directors Association and is past president of the eastern division of the College Band Directors National Association. He was the founding editor of the CBDA Report, an international publication for college band directors. Dr. Corcoran is also the author of The Addition System for Teaching and Learning Rhythm and is a contributing author for The Music Director’s Cookbook: Recipes for a Successful Program.

In 1990, the Kansas Bandmaster’s Association honored Dr. Corcoran as the Outstanding Band Director. In 2002, he received the Outstanding Band Director Award presented by the New Hampshire Band Directors Association. Throughout his career, Dr. Corcoran has maintained a very close relationship with public school musicians, assisting as a clinician and guest conductor with concert bands and orchestras. He is very active as an adjudicator and clinician.

Gary Corcoran will present:

“Quick Hits for the Band Director”

How do we take our ensembles from Point A to Point B? What will our student musicians have learned one month from now? Six months from now? What musical skills will they have one year from now? Conductors are encouraged to develop a goal-oriented approach to rehearsal planning and offered ideas for putting their plan into practice. “Quick Hits” involves learning to teach musical concepts in band rehearsal quickly, efficiently, and with maximum transferability.

MICHAEL ZSOLDOS

Michael Zsoldos is the band director at Woodstock Union High School and Middle School. He is also an active jazz saxophonist and composer/arranger. He plays in the Dartmouth Gospel Choir horn section, and the Vermont Jazz Center and Discover Jazz Festival Big Bands.

Michael Zsoldos will present:

“Beyond the Blues Scale: How to Teach Students to ‘See’ the Changes They Need to Make”

When faced with a new tune, most students want to know which blues scale or scales they need to be able to play to sound hip. But what if you’re teaching “Doxy” or “Autumn Leaves” and you want their improvisations to start reflecting the harmonies and the form of the tune? This workshop will show you how to generate...
Castleton believes that both educators and performers must be superior musicians. The music core, which must be completed by all music majors, offers a well-rounded curriculum including music theory, history, and performance. Our music education courses are designed to integrate performance and teaching skills in multiple lab and field settings. The music department’s on-campus lab school allows music majors seven semesters of actual classroom experience before they begin student teaching.

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and use guide-tone sheets to get your students to “see” and hear the minimum voice-leading changes they need to expand their improvisational vocabulary.

GLORY DOUGLASS

Glory Douglass teaches vocal music at Essex High School.

Glory Douglass will facilitate:

“How To Meet Those Other Standards”

Attention all you creative music educators out there. Come to the roundtable discussion at the VMEA conference entitled “How To Meet Those Other Standards” and share your ideas with your colleagues. Those “other” standards refer to: composition, improvisation, understanding music in relation to history and culture, etc., etc. If you’ve done a project incorporating Gardner’s theory of multiple intelligences and have lumped some of the standards together, bring those ideas along as well. If you can’t attend the conference (although I don’t know why anyone wouldn’t be able to!) but have ideas to share, e-mail Glory Douglass at <gloryl@comcast.net>.

TROY PETERS

Troy Peters has been Music Director of the Vermont Youth Orchestra Association since 1995. During his tenure, the VYOA has played at Carnegie Hall, toured China, received six ASCAP Awards for Adventurous Programming, and nearly tripled its student population. His work has been the subject of nationally broadcast profiles on CBS and National Public Radio. Governor James Douglas recognized his contribution to Vermont’s cultural life by proclaiming April 17, 2005, as “Troy Peters Day” in Vermont. He is also the Music Director of the Montpelier Chamber Orchestra and the Conductor of the Middlebury College Orchestra. He has gained international attention for his orchestral collaborations with rock guitarist and composer Trey Anastasio (formerly of the band Phish), including live performances and two albums on Elektra Records. Also a composer, Peters has been commissioned by groups including the Vermont Symphony Orchestra, Saint Michael’s College, the Vermont Contemporary Music Ensemble, and the Vermont All State Music Festival.

Troy Peters will present:

“East Meets West”

Vermont Youth Orchestra Music Director Troy Peters shares music, stories, and pictures from the VYO’s Summer 2007 tour of China, with a special focus on collaborative activities with Chinese music educators and students.

“What Chair Am I?”

More and more music educators are rethinking how orchestral seating arrangements can be more effectively used to enhance student progress and ensemble achievement. This session will explore the pros and cons of various approaches and propose some recommendations for how to maximize the educational value of orchestral seating arrangements.

SARAH McQUARRIE

Sarah McQuarrie earned the BA in Music Education with a concentration in Piano from Castleton State College, the MM in Music Education from the University of Maine, and is completing her DMA in Music Education at Shenandoah Conservatory in Winchester, Virginia. Ms. McQuarrie recently joined the faculty at Bridgewater State College in Massachusetts after having served on the faculty of Castleton State College, where she directed the college’s music education lab school, developed and taught in their newly developed Bachelor of Music Education program, and advised the collegiate chapter of MENC. Ms. McQuarrie has worked for 10 years in public schools, and as a pianist she has performed throughout the United States and Europe.

Sarah McQuarrie will present:

“A Beginner’s Guide to Inclusion”

This session is a must for pre-service and beginning teachers. A definite two-for-one special! Not only will you learn about special education law and how the law affects the music teachers, but the session will also include a discussion regarding strategies for effective integration.

STEFFEN PARKER

Steffen Parker serves as state manager for the Vermont Music Educators Association.

Steffen Parker will facilitate:

“Fine-Tuning your Advocacy Energies”

Come and hear/share ideas that work effectively in reaching known supporters, potential supporters, and those who need to be supporters. Even with limited time and energy, advocacy can be a positive experience for all involved.

BILL REED

Bill Reed has dedicated his professional life to guiding singers in their quest to realize their potential as performing artists. Bill began his vocal music education at the University of Wisconsin where he earned a Bachelor of Music degree. He completed his studies at Columbia University, where he earned a doctorate in vocal music education. After a career as a college professor and concert singer, Bill established a voice studio in New York, where he has been privileged to work with singers from all over the world. Bill has also been teaching at the Circle in the Square Theatre School in New York City and is a founder of the acclaimed musical theater program there.

In Vermont, Bill’s students have had leading roles in numerous community and professional musical theater productions and have gone on to study singing and musical theater at many of the most prestigious colleges, universities, and conservatories in the country.

Bill Reed will present:

“Singing Technique and the School Musical: A Lecture/Demonstration”

The various voice qualities (including belting) and the techniques to produce them used in contemporary musical theater will be discussed. This year, teachers are asked to bring students prepared to perform at this session for on the spot feedback. What an opportunity!

GAIL KILKELLY

Gail Kilkelly is the Coordinator for Fine Arts and World Languages for the Vermont Department of Education. She holds Bachelor of Music (Boston University) and Master of Music (Michigan State University) degrees with majors in music education, conducting, and voice, with a concentration in musicology. For 13 years, Gail 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
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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. Gail lives on Berlin Pond with her Irish-born husband, Arthur. Her daughters, Molly and Maggie McNeil, attend colleges in Ohio and New York State.

Gail Kilkelly will present:

“What’s New with the VT Department of Education?”

This is your opportunity to ask what’s on your mind. This session will also include information about the Local Comprehensive Assessment Requirement and what it means for music teachers. The School Quality Standards require that all schools have a local comprehensive assessment system in place by September 2008 in all content areas. Learn more about assessment design for music classes, the difference between formative and summative assessment, where the GE fit in, and how assessment can improve student learning in your music classes.

Patricia Riley

Dr. Patricia Riley is an Assistant Professor in the music department at the University of Vermont, teaching music education courses and coordinating the music education program. Prior to UVM, she taught at the Crane School of Music (SUNY Potsdam), and for 20 years in the public schools of New Jersey and Vermont. Dr. Riley is an active presenter at international, national, regional, and state conferences and has published in The Vermont Music Educator, Teaching Music, Update: Applications of Research in Music Education, and Assessment in Music Education: Integrating Curriculum, Theory, and Practice - Proceedings of the 2007 Symposium on Assessment in Music Education.

Patricia Riley will present:

“Creative Combination: Music Composition Inspired by an Art Museum Visit”

Learn how to engage students in creating original music compositions inspired by visual art. UVM student-composers, accompanied by descriptions of the artwork and reflection on the process, will share live performances of such music compositions. Ideas for implementing similar activities will be brainstormed.

MARC SCHONBRUN

Marc Schonbrun graduated magna cum laude from the Crane School of Music. He is an active educator, writer, and performer on the East Coast. Marc’s musical resume ranges from classical guitar concerts to jazz trios and rock concerts. He is an active lecturer on guitar and music technology, and he frequently tours the country educating guitarists and musicians. He has also written numerous books on music theory, guitar playing, and music technology. Marc is the author of The Everything Rock and Blues Guitar Book, The Everything Home Recording Book, The Everything Reading Music Book, The Everything Guitar Chords Book, The Efficient Guitarist: Book One, The Efficient Guitarist: Book Two, The Everything Music Theory Book, Digital Guitar Power!, and Truefire.com’s “Geek Guitar”.

Marc Schonbrun will present:

“Audio Recording”

Learn how to record audio with your desktop or laptop computer. Topics will include: the use of appropriate software, setting levels, microphone use, exporting to MP3, making practice and recital recordings, and how to make the most of your current setup. This session will be shown using Pro Tools Academic software.

“Learning About Sibelius Education Suite”

Learn about the exciting offerings from Sibelius’ Education Suite. With products for early childhood through high school and college, these software titles will enhance your teaching in every possible way. A particular focus will be placed on new versions of Musition (music theory) and Groovy Music (early childhood).

RONALD SHERWIN

Ronald G. Sherwin is 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, history, and conducts the Castleton Collegiate Chorale, a select 52-voice touring ensemble. Dr. Sherwin also serves as the Vermont College and University Standards Chair for the American Choral Directors Association (ACDA), and the collegiate chair for the Vermont chapter of the Music Educators National Conference (MENC). In 2005, the Castleton Student Association presented Dr. Sherwin with the Outstanding New Faculty award for his positive contribution to student life in recognition of his efforts to revitalize the music department by encouraging a sense of family.

Ron Sherwin will present:

“Civic Engagement in the Music Classroom and Rehearsal”

The discussion of civic engagement is becoming more common in both public school and college classrooms. At this time the involvement of arts educators is primarily voluntary, but as
the conversation moves from optional to mandatory, music teachers should be prepared to take part. This session will examine how music classrooms are as appropriate as social studies or history classrooms when it comes to civic engagement. Participants will examine the rise in popularity of civic engagement, the direction of mandates, and a practical approach for incorporating civic engagement into the music room.

CHRISTINA TONER

Christina Toner is in her seventh year at South Burlington High School as the instrumental music instructor, where she conducts the school’s Symphonic Band, Concert Band, and Wind Ensemble; teaches African Drumming class; and offers private/group lessons.

She is an active adjudicator, manager, host, and festival conductor for festivals in Vermont and served as Assistant Director for All State for three years. In 2004, Christina founded the VMEA Band Festival, which allows up to twenty bands in Vermont the opportunity to perform for nationally renowned adjudicators.

Christina was awarded the Master of Music degree in French Horn Performance at the Yale University School of Music in 1995 and the Bachelor of Arts in Music Education from Duquesne University, Pittsburgh, PA in 1992. She has performed throughout Vermont and the New England area with the Constitution Brass Quintet, Vermont Wind Ensemble, Bach Winds, The Green Mountain Horn Ensemble, Lyric Theater, and the Vermont Symphony.

Christina Toner will present:

“Band Reading Session”

This year’s reading session offers a collection of literature for band that has been hand-picked by your VMEA colleagues. These pieces have been chosen because they are brand new and “passed the test” of rehearsal and performance, are little-known gems, or are tried and true pieces that time forgot. Christina Toner leads the reading session. Come and pick out pieces for your next program, or just have fun playing with your fellow VMEA members! Audience members are welcome too!

“African Drumming”

This workshop is designed to help teachers of any grade level or discipline to learn how to incorporate multi-cultural music (primarily West African) into their classrooms. While we will not have enough time to learn many ensembles, during this session you will gain understanding of how to go about starting a drumming class, co-curricular ensemble, or club, or even just use drumming to supplement what you already do in the classroom. I will also provide a list of great books with beginning ensembles that you can use as a reference guide. We will be discussing what instruments to buy, funding possibilities, scheduling, national standards as they relate to world drumming... and of course there will be some drumming and singing! Please bring a drum (world drum) if you have one. If not, please come anyway; I have 20 drums and many rattles and bells available for use.

WALTER PARKER

Walter Parker grew up in St. Louis, Missouri, where his ham-fisted struggle with childhood piano lessons failed to extinguish an incipient love of music. During his high school years he taught himself classical guitar, which he continued to cultivate in college. He enrolled in the engineering and science curriculum at Carnegie-Mellon University in Pittsburgh, but a bewildering encounter with calculus persuaded him that history would be a better course of study. While in college he devoured the basic classical repertory, sang in the chorus, and developed an interest in the history of music. He then pursued graduate studies in musicology at New York University, where he directed a couple of small vocal ensembles. He worked in the NYU Music Library; the Institute of Jazz Studies at Rutgers, Newark; and at the commercial classical radio station WNCN. He has been Music Director of Vermont Public Radio since 1984.

Walter Parker will present:

Keynote Address:

“Music is Not a Luxury”

Too many people (including some school administrators) consider music a luxury, a non-essential... something expendable in difficult times. I will offer some reflections on why I feel this is shortsighted and just plain incorrect. Music offers things that are unique and profound, which is why people continue to turn to it for comfort, expression, and community.
Music Degree Programs
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- Jazz Studies
Bachelor of Music in Performance (B.Mus.)
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Thursday, October 18, 2007 at St. Johnsbury School

- Registration Form -

Name: 

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School(s) at which you teach, if applicable ____________________

Conference Fees  (place a check mark on the appropriate lines)

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_____ MENC/VMEA Active Member .................................................................$60

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

_____ Other Non-Members ........................................................................... $70
  Add $10 to prices listed above for “at-the-door” registration

_____ Purchase of HS/Middle School Choral Music Reading Packet........... $10

_____ Purchase of Changing Voice Choral Music Reading Packet............. $10

_____ Castleton State College Graduate 1 Credit Option......................... $169
  Course will not be offered for fewer than 5 registrants.
  You must be present at a meeting at 8 am to be eligible for this course.
  Castleton registration will take place at the 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
The Story Behind Randolph High School’s “Junk” Band

by Josh Stumpff

In the spring of 2007, for marching engagements, Randolph Union High School performed as a percussion ensemble on found or “junk percussion.” It is something that I’ve always wanted to do since I’ve arrived, but this year one of my seniors, Micah Battino worked with Donald Knack, a Vermont composer of international notoriety for his work with junk percussion pieces. Micah is a talented young musician and composer who has, in addition to working with Donald, also studied with Erik Neilsen of Brookfield.

The idea behind the percussion ensemble was to play on instruments that someone else deemed trash. I had Micah construct three cadences for the ensemble. Pieces of 2x4 produced a high snap sound like a rim click, and the high tin sound of pots became a melodic line, with smaller plastic pickle buckets from our cafeteria forming a counter-melody or rhythm, and industrial barrels formerly filled with soap from a local factory served as the bass drums.

As a teacher preparing for a parade, this method proved to have advantages. I used kids from grades 7 through 12 so I could maximize numbers. I’ve run into situations where I’m preparing for a parade and 3 out of 4 clarinets are on vacation! With the junk I did not have this problem because of the diversity of players across grades.

Each part had a varying amount of difficulty, so I could put kids where they would be most challenged not by age or experience but solely on ability. This experience provided an opportunity to work on rhythm in both simple and compound meter. I had all the kids when first approaching the music learn all the parts by voice and then learn their part individually to learn how it works in the whole ensemble. I do feel that this will be something that will benefit my students for a long time: learning to hear the ensemble as a whole, not just their individual part.

Part of our third cadence was based on a West African bell pattern in 6/8. I talked a little about that part of the world and its influence on the musical cultures in the Americas. Next year I plan to go deeper and do a whole unit on a particular style of drumming outside of our western tradition. But most importantly we had fun! In fact we had the kind of deep fun that a music educator can only pray to have! I got 55 kids to walk down the street of Randolph on the fourth of July beating trash to rhythms from West Africa! Now if that isn’t an example of how great America is...

At All State, Stephen Parker joked to me, “The only one who didn’t like your performance was Ellis Music!” At the reviewing stand in Randolph, a judge made the comment, “There goes the instrument budget at the school!” Of course these are funny comments said in jest, but the subtext of the junk project is that regardless of how much money you or your district has, art can and will be created. Music expresses the human soul and can even teach us in a deeper way what it means to be human – even when performed on junk. I know many of my students will not make the All State festival, but I know every one of them will remember making music on junk at All State and the fourth of July in front of thousands of people. They make me proud to teach them everyday.

Josh Stumpff teaches instrumental music at Randolph Union High School in Randolph, Vt.

“The history of a people is found in its songs.”
George Jellinek

“Give me a laundry list and I’ll set it to music.”
Gioacchino Antonio Rossini
Guest Article

Bowties, Axes, and Variations, Oh My!
Planning for Your Next Performance

by Robert Brown

This article originally appeared in the February 2006 issue of Segue, the music education journal of Arkansas. Reprinted with permission.

All conductors face the issue of planning for their next performance. I constantly mull over questions like “How many weeks do I have?” and “How am I going to tackle this issue?” In planning from year to year, I always look for new and interesting ideas to help in the preparation for my next year’s performances. I have found the answer in the concept of the bowtie rehearsal plan; X, Y, and Z axes (plural for axis, not the lumberjack tool); and stimulus variation.

Bowties

I learned of the “bowtie rehearsal plan” while attending a workshop at Columbus State University (CSU) in Columbus, Georgia. The workshop was facilitated by the Director of Bands at CSU, Dr. Robert Rumbelow. This particular workshop featured Gary Hill of Arizona State University and Craig Kirchoff of the University of Minnesota as the guest clinicians. The workshop was a two-day event with clinics scheduled after each conducting session, and one of the topics discussed in one of the clinic sessions was how each of the three clinicians paced the rehearsals for the next performance.

Each conductor shared a similar concept, and they encouraged each of us to work from macro to micro to macro. The idea behind the concept is that each student needs to have an understanding of the overall architecture of the piece before the detail work begins. This gives students a direction for the particular learning process needed for the music, and it allows them to focus their own practice sessions toward the goals of the selection. As the details fall into place, the focus gradually returns to the overall structure of the composition so each student gains an understanding of the true intent of the composer.

As each clinician shared his ideas, I began to nod in agreement, and Rumbelow said, “Have you not ever heard of this concept so I listened intently, and he said, “I use a diagram of a bowtie to help me plan my rehearsals. The wide sides of the bowtie represent the large scale material, and the smaller, center knot represents the detail work needed to refine the piece for performance. I determine how many rehearsals I have, and I divide the bowtie by that. If there are twelve rehearsals until the performance, I divide it twelve ways and that tells me how many rehearsals I can spend working on the overall concept of the piece and how many rehearsals I can spend working on details.” He proceeded to draw a diagram (see Fig. 1) and showed us the format that he used.

Using the ideas of time management and rehearsal pacing outlined in this concept and diagram, I have found myself less often making the statement “I wish I had one more rehearsal.” I use this plan for both marching and concert band; in addition, I have found this format useful in the planning of the administrative duties of my job.

X, Y, and Z Axes

While attending graduate school at the University of Oklahoma (OU), the late Dr. Stephen J. Paul was the program coordinator of the undergraduate music education program. Dr. Paul liked using analogies to help in the teaching process, and one such analogy was the use of the “X,” “Y,” and “Z” axes (see Fig. 2). The use of these axes is rooted in the math world (remember all those graphing assignments), and it is used to identify which method would best address ensemble problems.

The X-axis represents the musical elements of tone, pitch, dynamics, and balance on the graph. Commonly, the questions used to determine if the problem is an X-axis problem is “Are the sounds aligned in the horizontal direction?” and “Are the notes in tune, in tune, and in balance?” Always, X-axis issues are the result of the common problem of air verses embouchure.

Rhythmic accuracy, time, tempo, and note length are related to and form the Y-axis on the graph. Rhythmic accuracy is based on two things: the ability to keep a steady pulse and the ability to place events along that pulse. Commonly, the questions used to determine if the problem is a Y-axis problem is “Are the sounds lined up vertically?” and “Do the notes begin and end together?” Whether the obstacle is not playing together, not matching note lengths, or not accenting a note, the issue falls on the Y-axis.

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Bowties, Axes, and Variations

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The Z-axis represents musical style and is the product of the controlled manipulation of all elements. According to Dr. Paul, musicality is expression of emotion, and students will not play with emotion if they do not feel any. You must model for the students different “frames of reference” for them to learn to play musically. The Z-axis deals with all issues associated with dynamics, style, interpretation, phrasing, and responding to a conductor. Also, the Z-axis deals with the musical ideas of expression and sensitivity to the music and its intent.

Finally, the “principle of isolation” must be used when deciding which direction to go when using the axes to solve common problems. The principle states that “the specific skill or musical situation that is creating the problem must be isolated.” All of the complicating factors must be removed. Once the individual issue is resolved, we must add the musical context slowly. The principle of isolation is the basis for 90% of all rehearsals, and sorting the problems according to which axis they belong is the basis for the principle. I always determine which axis will best solve my problems, design an exercise that will achieve the rehearsal goals, and use the principle of isolation to correct the ensemble’s shortcomings.

Stimulus Variation

While I was in graduate school, I assisted with the Instrument Teaching Lab which was OU’s instrumental methods class. Once again, Dr. Paul was the lead teacher in this class. He constantly reminded the class of a concept known as “stimulus variation.” A stimulus is defined as “any form of energy to which an organism is capable of responding.” As humans, we learn to discriminate which stimulus we are going to respond to as well as how we will respond. Dr. Paul’s concept is a simple one that teaches you to vary your routines, both within the rehearsal and day-to-day, so that the learning remains fresh, and the students do not experience boredom. I had always tried to keep my rehearsal moving, but I had never planned each event as carefully as I do now.

For me, variation within the rehearsal is the easiest to achieve. I can accomplish this by changing the piece I am rehearsing, playing a march like a chorale, or “bopping” a slow, lyric piece for precision. In a more expanded model, I divide my rehearsal into different sections to address different problems. For example, I designate part of my rehearsal to warming-up, part to rhythm reading skills, part to sight-reading, part to X, Y, and Z activities, and part to rehearsing the music the band is preparing to perform. All of the various parts are centered on the music being learned, and each section smoothly transitions to the next.

Varying my routine day-to-day is much more difficult for me. I am a creature of habit, and I need a routine that is consistent. I prefer a routine that is unchanging, but that leads to student boredom. This is where I really use the concept of the X, Y, and Z axes. According to Dr. Paul, you must decide if the problem your ensemble is having is an X, Y, or Z problem. Once you decide which axis will address the trouble spot, you then design exercises to address the problem. The process, for me, goes something like this... Let’s say that my ensemble is playing the notes of a march too short and the harmony is not coming through. Step one would be to ask the question, “What type of problem is this?” It deals with note length which is a vertical issue (Y-axis). Step two would be to consider the question, “How can I solve this issue?” I need to design some exercises that will address note lengths. I would incorporate these exercises into my warm-up and proceed into the march after the warm-up so that the students can transfer this to the actual music to be performed.

The possibilities for the concept of “stimulus variation” have endless potential to make a rehearsal more interesting for both director and student. Whether the variation involves day-to-day changes in format or slight variations in a standard routine, it has made me a more creative teacher, thus creating more energy and focus in each rehearsal.

Putting It All Together

The concepts I have mentioned are not my own; however, they have helped me to plan my rehearsals and more efficiently teach the music my band is preparing. The bowtie rehearsal plan helps me to sequence the learning to take place in each rehearsal so the students gain an overall grasp of the piece and present a polished performance. In my planning, the concepts of the X, Y, and Z axes and stimulus variation work together to help me plan efficient, fast-paced rehearsals. Through the use of these teaching tools, I am able to incorporate all levels of Bloom’s Taxonomy in my rehearsals, thereby enhancing student learning.

Robert Brown is Director of Bands at White Hall High School in White Hall, Arkansas. In addition to his duties at White Hall, he serves as the Music Director/Conductor of the Pine Bluff Symphony Youth Orchestra. He received a M. M. in Wind Conducting from the University of Oklahoma and a B. S. E. in Music Education from the University of Arkansas. He currently serves as the band chair for the Arkansas Music Education Association. His professional affiliations include membership in the Arkansas School Band and Orchestra Association, Arkansas Bandmasters Association, MENC, and Phi Mu Alph Sinfonia.
Research Resource

Music Composition in Performance Classes

By Dr. Patricia Riley

Editor’s Note: “Research Resource” will be a regular column in this publication. Suggestions for future topics should be sent to Dr. Riley <Patricia.Riley@uvm.edu>.

Reimer (1989) states that there are three ways through which persons can experience music: performing, listening, and composing. Similarly, MENC (1994) identifies performing music, creating music, and responding to music as the “fundamental music processes in which humans engage” (p. 26). Paynter (2000) asserts “it is what can be learned from musical activity – composing and performing – that makes most sense of the subject as an element of the school curriculum” (p. 28). Dodson (1980) stated that music educators were increasingly including music composition as a tool in music instruction. This trend has continued with numerous articles regarding the inclusion of composition in music classes appearing in the MENC publications, Music Educators Journal and Teaching Music. These articles include Brophy (1996), Goin (2003), Hickey (1997), Hickey (2001), Hickey and Webster (2001), Kaschub (1997a, 1997b), Priest (2002), Reese (2001), Rudaitis (1994a, 1994b, 1995), Stambaugh (2003), and Wilson (2001).

This article will summarize research regarding the use of music composition in performance classes. Priest (1997), Riley (2006), Robison (1970), and Whitener (1983) studied middle school students in instrumental music classes to determine the effects of music composition activities. Research was not found regarding music composition at other grade levels. In the studies using experimental and control groups, music composition activities were included in experimental group treatments and not included in control group treatments.

Priest (1997) studied the effects of an instructional approach to teaching beginning instrumental music that used music composition, listening, and performance activities. The control group experienced instruction based mainly on performance techniques.

The experimental group experienced instruction in which the children analyzed and described music, composed and improvised music, performed music by ear, and performed music by reading traditional notation. Priest found that children in the experimental group demonstrated growth in understanding of music structure through description and analysis of music listened to, and through music composition and improvisation. Children in the experimental group demonstrated more growth than children in the control groups on some music performance skills, but less growth than children in the control groups on others. There were few differences regarding attitude toward music and instrumental music instruction.

Riley (2006) examined the effects of music composition on seventh- and eighth-grade students in instrumental music performance classes. The extent to which individual student music achievement, individual student instrumental music performance, and attitude toward music and instrumental music learning are affected by the addition of music composition activities to music performance and listening activities were investigated. The control group engaged in music performance and listening activities; and the experimental group engaged in music performance, listening, and composition activities. Statistically, significant gains from pretest to posttest were achieved by both the experimental and controls group in the areas of music achievement and performance; however the differences between the gains of the groups were not statistically significant. The experimental group responded more favorably than the control group from pretest to posttest to attitude survey statements. Riley concluded that students who engage in music composition activities and students who do not engage in music composition activities both experience gains in music achievement and music performance, and that achievement and performance are affected favorably both by an approach to teaching middle school instrumental music performance classes that includes music performance and listening, and by an approach that includes music performance, listening, and composition. Curricula for middle school band classes that includes performing, listening, and composing may facilitate increased achievement and performance skills, and encourage more favorable attitude toward music and music learning.

Robison (1970) researched children’s music achievement and interest in beginning wind instrument classes. Children in both the experimental and control groups were instructed with their normal instructional methods and procedures. Children in the experimental group, however, were also encouraged to compose music in an unstructured manner. They were given complete freedom to choose the type and length of their compositions, with the only stipulations being to submit six compositions and to play them for the music educator. Statistically significant differences were reported in the areas of symbols and terms, recognition of melodies, and in total scores of the musical accomplishment measure; in pitch discrimination and total scores of the music achievement measure; on the music performance measure; and on the musical interest measure, all favoring the experimental group. Robison concluded that music composition activities positively affect music achievement and interest in fifth-grade beginning wind instrument classes.

Whitener (1983) investigated music achievement and music performance skills. The experimental group was instructed using a comprehensive musicianship approach that included performing, analyzing, and composing music. The control group was instructed with a performance approach. Statistically significant differences were reported between the experimental group and the control group – in favor of the experimental group – in music achievement tests which measured interval discrimination and auditory-visual discrimination. Whitener concluded that music analysis and composition can be taught to beginning instrumentalists in conjunction with music performance.

Continued on page 27
skills without a loss of performance ability, and with some increases in music sensitivity.

All four of the research studies reviewed here reported that there was some sort of favorable effect as a result of using music composition as an instructional tool in middle school performance classes. Implications for music education are that teachers of middle school performance classes should consider including music composition activities in their curricula.

References


*Note - portions of this article also appear in the following:


Resources for All Music Teachers
by Sandi MacLeod

This issue features web sites with links to a multitude of resources for music educators in all areas of interest.

William and Glyle Cook Music Library at Indiana University School of Music includes links to individual musicians, groups and ensembles, instruments and performance, composers and composition, an extensive section on musical genres, and more.
http://library.music.indiana.edu/music_resources/outline.html

Cynthia Shirk’s web site of K-12 Resources for Music Educators has grown tremendously since she began posting links for us all in 1995. The site is recognized for excellence by many reputable educational and musical organizations. It’s easy to find what you’re looking for in the different sections: Band, Orchestra, Choral and Vocal, Classroom, General, Research, Commercial, Composers, and Technology.
http://www.isd77.k12.mn.us/music/k-12music

Bill Bauer from Case Western Reserve University has compiled numerous resources on his home page. The specific area of Music Technology Resources covers general topics, iLife suite tutorials, a MIDI and Audio section, online instruction, technology conferences, software titles, and freeware links.

Vermont Lake Monsters’ mascot Champ will be the Vermont Symphony Orchestra’s special guest for “TEAM VSO,” an orchestral youth concert to be held at the Flynn Center in Burlington on November 30. Peter Hamlin from Middlebury College “referees” the program, which features PDQ Bach’s sportscast of Beethoven’s Fifth and a new work by high school sophomore Tim Woos. For more information, contact Eleanor Long <eleanor@vso.org>.

Free MusicFriends Brochures

Is your school open house night approaching? Want to hand out free MusicFriends brochures? Contact Stephanie Jones <StephanieJ@menc.org> with your name, address, and how many brochures you need. MusicFriends brochures are a great resource for growing local music advocacy efforts and engaging parents! Limited quantities are available.

New Online Resource

Ti:ME (Technology in Music Education) announces “Connect with Music,” a new online resource featuring free interdisciplinary lesson plans for middle school language arts, math, and science that use music and multimedia to teach selected topics. The site was created by Ti:ME members and classroom teachers and made possible by a grant from NAMM, the International Music Products Association. For more information, go to <www.connectwithmusic.org>.

2008 Student Composition Talent Search

MENC will select exceptional student compositions to feature in performance at the 61st MENC National Biennial In-Service Conference in Milwaukee, Wisconsin, April 9-13, 2008. Winners will also receive a prize package from Sibelius. Any student of an MENC member or any MENC collegiate member may enter. Visit the web site <www.menc.org/connect/conf/natl08/compositionsearch.html> to learn more and download an application form. Deadline: October 12, 2007.

Second Volume “Liberty” CD Released

MENC recently released an enhanced CD featuring music relating to the western expansion and industrial revolution of the United States. Online lesson plans enable teachers to easily incorporate the CD into their lessons. The recording features the U.S. Army Band and includes The Testament of Freedom by Randall Thompson, A Lincoln Portrait by Aaron Copland, three popular selections by Stephen Foster, and more. The CD cost for MENC members is $13.50. Volume one, which featured the U.S. Marine Band, is also available for purchase.
2008

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U.S. Marine Band To Perform in St. Albans
Under Baton of Vermont Native

by Denis Lambert

St. Albans native Colonel Michael Colburn, director of the U.S. Marine Band, will lead “The President’s Own” U.S. Marine Band in a concert performance at the Collins-Perley Sport and Fitness Center in St. Albans, Vt., on Monday, October 15. The performance begins at 7:30 p.m. Tickets are free but must be requested in advance.

A 1982 graduate of Bellows Free Academy, Col. Colburn (now age 43) has been part of the U.S. Marine Band for the past 20 years. He was accepted into the band as a euphonium player and soon was featured as a soloist with the band.

Becoming a conductor of the Marine Band was something that happened rather unexpectedly for Col. Colburn. He said that when he joined the band he had no aspirations to conduct any ensemble full-time. “Euphonium was my first love,” said Col. Colburn. But he enrolled nevertheless at George Mason University, where he earned a master’s degree, studying conducting with Anthony Maiello, figuring that an advanced degree would make him “more marketable” in the days to follow his Marine Band career. While working on his degree, he put his skills to use by doing some conducting for the Marine Band chamber series.

His work with the chamber groups was noticed by Colonel Timothy Foley (then conductor of the Marine Band), who pulled Col. Colburn aside and asked if he would be interested in conducting the concert band. Aware of the added responsibility and time commitment, Col. Colburn discussed the opportunity with his wife before accepting the offer to lead some of the country’s finest musicians. “I knew,” he said, “it was a chance I wouldn’t get anywhere else.”

Col. Colburn was appointed assistant director in 1996 and became senior assistant director in 2001. When Colonel Foley retired in 2004, Col. Colburn was named the 27th director of “The President’s Own” U.S. Marine Band.

He credits John Bourgeois and Tim Foley for charting “a perfect course” for the band – one that he intends to follow. Col. Colburn often seeks advice from the previous conductors of the Marine Band, whom he describes as “great friends and mentors.”

Col. Colburn was promoted to the rank of colonel in a ceremony on July 3, 2007, at which Commander-in-Chief President George W. Bush made the promotion official. Col. Colburn’s promotion was based on multiple factors, including his responsibilities, number of years in his rank, and recommendations from his superiors. His family was on hand for the White House ceremony. Col. Colburn described President Bush as “gracious” and said he “made it a very memorable event for all of us.”

When asked if he ever feels in awe to be conducting what most people consider the world’s best concert band, Col. Colburn responded, “All the time.”

As director, Col. Colburn leads the concert band, as well as a chamber orchestra and a variety of smaller ensembles, selecting repertoire, rehearsing performance groups, and conducting. He is responsible for the 154 Marines assigned to permanent duty with the band, which means a lot of administrative managerial duties, carried out with the help of a “very capable staff.” Like all other Marine Band directors, Col. Colburn has two assistant directors. These assistant directors choose their own literature when they conduct the Marine Band.

The band’s performance schedule is daunting. “If we have a concert on Sunday,” said Col. Colburn, “we start rehearsal on Tuesday and hit the ground running.” For each indoor concert, the band has four rehearsals, each three hours in length. The Marine Band, like any ensemble, has plenty of work to do during rehearsals, and its members are expected to work on their parts prior to rehearsal. This allows the group to focus on “the finer aspects of musicianship,” said Col. Colburn. In rehearsing the band, he said one challenge is to “maintain the feeling of freshness about the music but still be sure that it’s well prepared.” The band presents many unique concert programs each year, though each tour program is guaranteed to include “The Star-Spangled Banner”, “Semper Fidelis”, “Stars and Stripes Forever”, and a medley of armed forces tunes.

“I love it,” Col. Colburn said of his job. “The best part of this job is the quality of musicians I get to work with on a daily basis.” Other perks include seeing and meeting a variety of dignitaries at the White House and traveling all around the United States. The U.S. Marine Band presents over 500 public performances annually, in addition to 300 or more musical engagements at the White House each year.

Col. Colburn does his best to balance work and family. “It’s a very demanding job both in terms of the energy it requires and the time,” said Col. Colburn. His wife, Nancy, and his children, Jack and Claire, typically spend a week with him during performance tours.

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U.S. Marine Band

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the fall tour, which lasts from September through November. (Jack, 13, plays French horn, piano, and instruments of the guitar family. Claire, 11, plays trombone and piano and also has some interest in percussion.)

Col. Colburn said that he—and others in the Marine Band—are indebted to music teachers. “We wouldn’t be here playing if it weren’t for the great music education we received,” he said. In particular, Col. Colburn grew up around many band directors who were like “extended family.” His father, Verne, taught music at BFA-St. Albans for over 30 years and also led Vermont’s 40th Army Band.

Members of the Marine Band recognize the importance of music in schools, and they try to support the next generation of musicians. To do this, the Marine Band performs regularly in schools in the Washington, D.C. area (where it is based), and while on tour, band members frequently hold master classes and clinics at schools in the communities where they are performing.

Col. Colburn’s family lives in Burke, Virginia. Since he and his wife are both from St. Albans, they appreciate opportunities to return to Vermont. Col. Colburn conducted the New England Music Festival band in March of 2007 and also has adjudicated for the VMEA Band Festival. He and his wife and kids spend some time annually at a family-owned camp on Lake Carmi in Franklin. Col. Colburn said he hopes to someday return to Vermont “on a more permanent basis.”

As for his tenure with the Marine Band, Col. Colburn suspects he will know when it is time to move on, just as music teachers know they have accomplished all they can at a particular school.

The U.S. Marine Band was formed in 1798. Probably the most well-known conductor of the band was its 17th director, John Philip Sousa, who was also known as America’s march king. (Sousa’s composition entitled “The Stars and Stripes Forever” is the official march of the United States.) It was Sousa who began the tradition of having the band tour the United States each autumn. The country is divided into five regions for the purpose of planning these tours, which means the Marine Band typically visits the northeastern U.S. only once every five years.

The band’s web site <http://www.marineband.usmc.mil/> includes a plethora of interesting information about the organization, including:

- Profiles of all band members. (Did you know that the marine band’s chief arranger is Stephen Bulla?)
- A “hall of composers” with biographical information about more than 150 composers of various time periods (a great resource for program notes).
- A history of the development of wind band music.
- A detailed timeline of the planning involved in each performance.

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February 22, 2008
March 7, 2008
March 28, 2008

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

### UVM Music Department Has New Chair

The University of Vermont’s Department of Music is pleased to announce the appointment of Dr. D. Thomas Toner as Chair of the Department. Dr. Toner takes over from Dr. David Neiwem, who returns to full-time teaching duties after leading the department for the past nine years.

Dr. Toner, a faculty member at the University of Vermont since 1995, conducts the UVM Concert Band and the Vermont Wind Ensemble. Dr. Toner holds a DMA and Performer’s Certificate from the Eastman School of Music, an Artist Diploma and Master of Music degree from Yale University, and a Bachelor of Music degree from the University of Massachusetts at Amherst.

A percussionist, Dr. Toner has been the principal percussionist of the Vermont Symphony Orchestra for many years, has performed with such groups as the Rochester Philharmonic and the Moscow Chamber Orchestra, and has recorded with Trey Anastasio and the choral conductor Robert DeCormier.

### VSO Offers Educational Programs

Teachers who are interested in scheduling musical assemblies and other special opportunities may wish to consider the educational programs offered by the Vermont Symphony Orchestra. The VSO SymphonyKids vision statement is: “To explore the delights of classical music with Vermont school children, and to inspire them with a lifelong enthusiasm for music through a variety of high-quality, educational, and fun programs.” Facets of SymphonyKids include musicians in the schools (seven different ensembles), a musical petting zoo, orchestral youth concerts, and a green room program that includes a meal with musicians and backstage tour. For more information on any of these programs, visit the VSO web site <www.vso.org> and click on “Education”.

### District VI News

**Connecticut Valley Music Festival Association**

Officers for 2007-2008 are:
- Chair - Lisa Robar, Woodstock Union High School & Middle School, choral
- Secretary - Paul Rondinone. Black River High School & Middle School, LuDlow Elementary School, instrumental
- Treasurer - Paul Rondinone. Black River High School & Middle School, LuDlow Elementary School, instrumental

The District VI Fall Music Festival will be held November 16-17, 2007, at Springfield High School. The four festival ensembles will be:
- High School Concert Band
- High School Jazz Choir
- Middle School Chorus
- Middle School Jazz Band

The District VI Winter Music Festival will be held February 1-2, 2008, at Bellows Falls Union High School. The three festival ensembles will be:
- High School Chorus
- High School Jazz Band
- Middle School Concert Band

### Local Music Festival Seeking Bands

Sign up to participate in the 2008 VMEA Band Festival... a local band festival that was developed by a committee of Vermont music educators specifically for the bands in Vermont. The primary focus of this festival is to provide a superior educational opportunity to all Vermont bands by offering great feedback from wonderful nationally renowned adjudicators. Some of the past adjudicators include Michael Colburn (U.S. Marine Band), Michael Schaff (The Crane School of Music), Steve Peterson (Ithaca College), Gary Corcoran (Plymouth State University), Andrew Boysen (University of New Hampshire) and Tom Toner (University of Vermont).

Each participating band receives:
- Detailed written feedback for each selection performed
- Recorded verbal feedback
- A clinic following each performance
- Conducting feedback (new this year!)
- Conductor video (new this year!)
- Performance CD of your band

The VMEA Band Festival is a great way for directors and students from around the state to hear other bands and share musical ideas. Most importantly, this festival is not set up as a competition; therefore, level of experience and instrumentation is irrelevant. In fact, directors may choose whether they would like to play for ‘ratings’ or for ‘comments only’ and the results are not made public.

Comments from some of previous participants:

“I met with my group today, and the students had a fabulous experience. They were SO appreciative of the opportunity to hear the other groups and hear the comments of the adjudicators. The comments, by the way, were well-said by all three gentlemen on our tapes.”

“The discussion before and afterwards was wonderful for my classes. The adjudicator’s humor and expertise was well-

Continued on page 35
VMEA Band Festival

School Name

Director’s Name

Ensemble Name

School address

Phone number

Email address

"Comments only" or "Ratings/Comments"

Please indicate the site you would like to attend

___ April 1 at Champlain Valley Union High School

___ April 2 at Springfield High School

Indicate your time preference (morning, afternoon, etc). Take into account the time it takes to travel to the site.

Return this form and a check for $250 to:

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

*Checks should be made out to: SBHS Music Department*
Around the State

Continued from page 33
received and appreciated by my students. The taped comments were also very helpful and all adjudicators had great comments. I think this was a wonderful event…"

The 2007-2008 VMEA Band Festival will take place at CVU on Tuesday, April 1 and at Springfield High School on Wednesday, April 2. If you are interested in participating, please fill out the application [Editor’s Note: see form at left] and send it Christina Toner. If you do not wish to participate this year but would like to see what it’s all about, you are invited to bring some students to listen and watch. Please feel free to call or e-mail Christina (652-7542 - ctoner@sbschools.net) with any questions!

ARTS ALLIANCE CONFERENCE

The Vermont Alliance for Arts Education will hold its fall conference September 27-28 at the Jackson Gore Inn in Ludlow. Attendees can sign up to attend two workshops per day; there are numerous sessions to choose from.

The cost to register is $180 for one day or $285 for both days. Lodging is available at the Jackson Gore Inn; participants should contact the inn directly to make reservations. For more information, look online at <www.vaae.org>.

ELLIS SCHOLARSHIPS ANNOUNCED

Ellis Music Co., Inc., is pleased to announce the recipients of its District Scholarships for the 2006-2007 school year. The scholarships were awarded to the following students:

- District I - Ted Crosby
tenor sax/clarinet (BFA St. Albans)
- District II - Christina Jacobus
clarinet (Lyndon Institute)
- District III - Sarah Brault
flute/soprano (Rice Memorial HS)
- District IV - Micah Battino
percussion/bass/electric bass (Randolph UHS)
- District V - Anna Dundas
piano/flute/ violin (Rutland HS)
- District VI - Molly Steinmark
percussion/jazz drumset (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 Co. offers congratulations to these scholarship winners and extends the best of luck to them in all their future endeavors.

VERMONT MIDI PROJECT
FEATURED INTERNATIONALLY

A May 2007 feature of the British Broadcasting Company World Service included an interview with Sandi MacLeod, Vermont MIDI Project coordinator, and recordings of student compositions from live concerts. Digital Planet, a new weekly broadcast highlighting technology in a wide variety of settings, focused on the professional composer mentoring and the live performance of student composition.

In a follow-up commentary, Bill Thompson, UK technology specialist and author, spoke about VMP. “What fascinates me about this project is that they’re doing this sort of collaborative teaching – distributive learning and collaborative teaching. All of education, every subject is trying to figure out how to use computers in the network to teach more effectively. They’re [other subjects] doing things with digital environments and it’s not really going very well... This [Vermont MIDI Project] seems to be one area, one domain of activity where it works incredibly effectively. And it may be there are lessons for the collaborative nature of music making and performance that we can bring into the whole area of education and teaching and learn something, not just learn how to write music, but actually learn how to work with kids and people online and teach them effectively.”

A report on CNET.com examined music software for students in their May 14 issue. MacLeod reported on how students are using software in the classrooms in the Vermont MIDI Project and the new interest in Groovy for younger students. The report was titled “Digital Kids: Software for kindergarten Beethoven.

A music education magazine in Taiwan featured a story on the Vermont MIDI Project recently. The story resulted from an inquiry by professor Yuan-Mei Hsieh at the Department of Music Education, National University of Taiwan. Yuan-Mei asked questions and documents and discussion ensued through e-mail conversations. Since Yuan-Mei is a member of MENC, she and Sandi MacLeod met at the MENC national conference in Salt Lake City and continued their conversation about VMP for the publication in Chinese.

Continued on page 36
“Interstate Symphonic Wind Ensemble” Returns to the Northeast Music Festival

After another year of record-setting numbers of applications, the Northeast Instrumental Music Festival is permanently expanding to two select high school instrumental ensembles, reintroducing the Interstate Symphonic Wind Ensemble, a name associated with the Festival since its beginnings.

This year’s festival, to be held November 15-18 in Lake Placid, NY, will again feature over 100 high school band members in two groups conducted by some of the finest conductors in the northeast (names of this year’s conductors will be announced soon; previous conductors have included Andrew Boysen of the University of New Hampshire, Stephen Peterson of Ithaca College, and Paula Holcomb of SUNY-Fredonia). In addition, the Great American Community Band, an adult ensemble made up of players from as far away as Ohio and Michigan, will again be conducted by Col. Arnold Gabriel, former conductor of the United States Air Force Band.

The Festival began in the 1960’s as the brainchild of then University of Vermont Band conductor Dr. Herbert Schultz, and consisted of one ensemble of high school students from Vermont, New Hampshire, and New York known as the Interstate Symphonic Wind Ensemble. In the 1980’s, after his retirement from UVM, Dr. Schultz established the Northeast Instrumental Music Festival, added a high school jazz band, and changed the name of the concert band to the All-Star Concert Band. In 1986, the Festival moved to Lake Placid, NY, and added an adult band. In 2003, Dr. Schultz retired from active participation in the Festival, and asked Dr. D. Thomas Toner, conductor of the University of Vermont Band, to become festival director.

The Northeast Instrumental Music Festival is unique in several ways: first, the age of the performers at the Sunday concert can range from 14 to 84; all the performers, teachers, and chaperones, stay at the beautiful Hilton Lake Placid Resort; and a formal Saturday night banquet includes the presentation of medals to each participating student.

Students are chosen by application and by recommendation of their high school band director; this allows greater participation among students who play well, but may not audition well. Adults are chosen by application, though priority is given to returning members. For more information, contact Prof. Toner <d.toner@uvm.edu> or visit the website, <www.northeastmusicfestival.org>.

In Memoriam: Leigh Ann Lamphere

Leigh Ann Lamphere, 46, passed away unexpectedly June 21, 2007. She was born in Montpelier on Oct. 28, 1960, the daughter of Marjorie and Robert Lamphere. Leigh attended Montpelier public schools, graduating from Montpelier High School in 1978. She received a bachelor’s of music from Crane School of Music at SUNY, Potsdam, and a master’s of education from St. Michael’s College.

For the past 22 years, Leigh was the music teacher at Morristown Elementary School in Morrisville. She directed children’s choruses which had the privilege of performing on local radio, on television (CBS This Morning) and at Johnson State College with Opera North in “Hansel and Gretel.” She also especially enjoyed her involvement with numerous drama club productions over the years. Leigh dedicated her professional life to music education. Recently, she received special recognition and an award from The Vermont Alliance for Arts Education for her accomplishments in arts education for children in the community.

Leigh leaves a legacy that will continue to have an enormous positive impact on children and their families for years to come. Memorial contributions may be made for an Arts & Music Fund in Leigh’s name c/o George Cormier, P.O. Box 340, Morrisville, VT 05661, or to an educational trust for her sons, Phillip and Nathan, c/o Atty. Ed French, P.O. Box 240, Hyde Park, VT 05655.

Veteran Music Teacher Honored by VT Principals Association

Congratulations to Fran LaPlaca, music teacher from the Addison-Rutland Supervisory Union, who recently was presented with a lifetime achievement award from the Vermont Principals Association. The following is the text of her acceptance speech, given May 2.

Good evening and thank you for my invitation...

This year, the song that will be performed at Fair Haven Union High School’s graduation is “This Is the Moment” from the Broadway musical “Jekyll & Hyde”. My students and I always discuss the lyrics of a song so as to insert the expression demanded by the composer.

We agreed the phrase which provides the most meaning is: “Give me this moment - this momentous moment”. When I questioned the students to define a momentous moment, they replied with answers like “winning a state championship game, a special event in one’s life, or graduation”. For me? This evening is a momentous moment.

I feel both honored and humble to be the recipient of this award tonight.

I first thank my creator for giving me a love of music and a desire to share that love.

I am very proud to say I am a first generation American, born of immigrants who raised me to have a strong work ethic.

For me, pursuing a music education presented many financial difficulties and medical issues. But, I’ve always believed it’s not what happens to you but how you react. So, as I conquered each obstacle, I grew stronger and more determined to succeed.

My method was education and as Abraham Lincoln once said, “I will study and work hard, and someday my chance may come.” For me it happened in August 1958, when Tom and I arrived as newlyweds in Fair Haven.

The then-Superintendent Frank Stiles came to our apartment and asked me if I would be interested in a position at the high school teaching part-time physical education and part-time music. Due to an illness my senior year, I was 11 credits...
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Guest Article

Forget the Scotch Tape and Baling Wire…
Build Solid, Lasting Skills in Class and Good Performances are Inevitable

by Dan Wing

This article originally appeared in the October 2005 issue of Voice, Washington’s journal of music education. Reprinted with permission.

A former teacher of mine once referred to putting together a particular performance as “using Scotch tape and baling wire.” It was touch and go as to whether the piece would hold together long enough to finish the performance! While additional rehearsal may have helped, it was obvious that a solid foundation and command of the instrument had not been built. In fact, I believe that attention to basic, fundamental (foundational) concepts are more important to good performance than the time spent with the actual music to be performed.

Acquisition of musical skills calls for a high degree of careful sequencing and well-controlled repetition. Effective progress depends on establishing good learning routines on a consistent (ideally daily) basis. It’s imperative that music classes follow a well-thought-out and systematic approach. In order to make the most of your valuable class time, efficient, meaningful and relevant routines need to be in place.

Establish your routines

The students need a sense of regularity and structure. This is not to say that you should be inflexible and do things just for the sense of order, but every activity and every minute of class should have purpose.

Ensure that the students are actively involved in music as soon as they enter the classroom. I know of some elementary teachers who have tapes or CDs of the class lessons playing as students arrive. The students immediately unpack their instruments and join in; meanwhile, the teacher works quickly through the class tuning the instruments even as others around them are playing.

One teacher in my district has the students bring their instruments to the music classroom at the beginning of the school day; she has them all tuned and ready to go as soon as the string class starts. More experienced students (middle school and up) should be involved in tuning their own instruments with the aid of electronic tuners, and bass players should become comfortable with harmonic tuning.

Perhaps a playing quiz or exercise is on the chalk- or white-board for the students to practice as they arrive. Again, the point is to have the students totally involved in music as soon as they pass through the classroom door.

Speed up the “start” of class

High schools, middle and junior high schools generally have announcements at the start of the school day. While there is obviously information important to the students given here, I usually wait until somewhat later in the period (even at the end) until going through announcements. My first priority is to get the students on task and immersed in music before any interruptions occur. I don’t want students to already “have a break” before any actual learning has taken place.

Musical students need to establish musical momentum and a musical mindset before being allowed to rest. I believe that most students in an “on-task” class are already involved in tuning and/or practicing even before all the students have settled into their seats; they are ready to proceed with the next step as soon as possible. The whole attitude of the class, from beginning to end, is one of active involvement in music.

Emphasize the basics

After tuning is completed, a good amount of time should be spent in the area of skill acquisition and skill development. In order to make true and lasting progress, the teacher and students must be able to fully and patiently improve skills that are not necessarily part of the actual “rehearsal” of a piece of music. It is important to work on basic skills without the complication of trying to “piece together” a performance without an adequate fundamental mastery of the instrument. True and substantial progress depends on basic skill development on a daily basis.

Establish a routine of ear training, tone quality work, shifting skills and rhythmic drills without distractions. There are ample, well-designed methods books to assist in this process; some that I use are Essentials for Strings (scales and arpeggios – 1, 2, and 3 octaves – including bowing and rhythmic work), Muller-Rusch (especially Book 3, shifting), and Anne Witt’s “A Rhythm a Week” (52 pages of rhythmic combinations, arranged sequentially in various keys and time signatures).

Teaching and learning basic skills is an on-going, constant and consistent process, regardless of how close or far away a performance is.

Set up connections to be applied later

With that said, though, these aspects of skill development should be applied to music eventually to be performed. If you want to have the orchestra perform a piece that is in D minor, for instance, the groundwork should be laid with ample attention to theory (What makes it D minor? Why alter the 6th and 7th scale steps? What is a leading tone and what is its function? What is the relationship between major and minor scales with the same key signature? etc.), as well as various scale and arpeggio work in the key of D minor.

Study the piece to be performed. What rhythmic patterns will need to be addressed? Employ these rhythms embedded in the scale-work that is done on a daily basis. Are there unique or particular bowings in the piece? Make sure to highlight these as part of the basic skill development work. Design bowing, rhythm and/or articulation drills that can be used in “warm-ups” that apply stylistically and technically to music to be performed.

Continued on page 40
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- “Kid’s corner” resources especially for young people.

- Biographies about most of the band’s directors, including William H. Santelmann, the band’s 19th director, who served for the longest period of time: 29 years (1898-1927), and his son, William F. Santelmann, who was rejected after his first audition but later became the 21st director.

- Details about the inaugural Marine Band Concerto Competition for high school musicians, in which the winner will appear as a guest soloist with the U.S. Marine Band at the next national MENC conference.

To order tickets for the U.S. Marine Band performance in St. Albans, mail your request with a self-addressed stamp envelope to the St. Albans Messenger <www.samessenger.com> at 281 North Main Street, St. Albans, VT 05478.

Denis Lambert taught instrumental music in Fair Haven and Bethel before getting involved in the business of music. He has served as VMEA editor since 2004.

### Scotch Tape and Baling Wire

Continued from page 39

Structuring class work in this way will allow for a more relevant and directed approach to performance, and will help the students realize a stronger sense of connection in the learning process.

**Enjoy true and lasting progress**

Spending ample time developing basic skills in class will not only improve eventual performance but will also give both teacher and students a well-earned sense of achievement. Good performances become a matter of course, born in the security of strong and consistent training… which allows us all to leave the Scotch tape at home.

Dan Wing has served as the orchestra curriculum officer for the Washington Music Educators Association.
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Phone: (603) 862-2418 – Fax: (603) 862-3155
Email: music.info@unh.edu

Application for admittance to UNH is made through the Office of Admissions, (603) 862-1360. Or visit the web at www.unh.edu
Graduate applications are available from the Graduate School at 603-862-3000 or on the web at www.gradschool.unh.edu
Financial aid is available to selected undergraduate and graduate students.
**Did you enjoy this publication?**

**Do you want to receive it again?**

The September issue is sent to all music teachers in the state. If you are not yet a member of VMEA, please consider joining. (An application form is printed on the next page.)

VMEA members will continue to receive *The Vermont Music Educator* periodically throughout the school year. MENC offers additional membership benefits, including discounted books and resources.

Original, music-related student artwork is wanted for possible use in future covers of this publication. Send submissions via postal service and be sure to include contact information.

Comments and submissions are always welcome. Send them via e-mail to <vmeanews@yahoo.com>.

Thanks for reading!

- DL
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Last year National Geographic designated St. Johnsbury as the “Number One Small Town for Adventure” based on the numerous outdoor activities this area offers in and around St. Johnsbury. Here’s why...

1. Visit our town’s public library, the St. Johnsbury Athenaeum & Art Gallery, which is also a National Historic Landmark. Not only is it an architectural gem, but the library has a collection of American paintings that you can’t miss.

2. Visit the Fairbanks Museum & Planetarium, which also houses Vermont’s only public planetarium. The museum contains a superb natural science collection in a landmark historic building.

3. Stroll the pretty campus of the St. Johnsbury Academy, a fine private boarding and day high school.

4. Take a stroll down Main Street to see the beautiful churches and Victorian homes that line the street.

5. Don’t miss the Summer Street School, recently restored to its original splendor.

6. Stop in the Town Office on Main Street and meet Town Manager Mike Welch. He always likes to meet and greet visitors in town.

7. Downtown St. Johnsbury has many fine shops where you can spend an afternoon finding clothes for children and adults, fine shoes, books, toys, eclectic home furnishings, jewelry and much more.

8. Hungry? From fine dining to home-style diner meals, St. Johnsbury’s restaurants will satisfy your appetite.

9. Want to take a hike but want to stay local? St. Johnsbury’s Town Forest is located within a mile of downtown and has beautiful marked paths winding through a thick, lush forest.

10. Your visit to St. Johnsbury wouldn’t be complete without a stop at Maple Grove Farms and The Stephen Huneck Gallery at Dog Mountain, located on Route 2.

So there are many adventures to be had right in downtown St. Johnsbury and the surrounding area! To learn more about St. Johnsbury, check out:

www.discoverstjvt.com or 802-748-7121
www.nekchamber.com or 800-639-6379