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Editor’s Note

Alright… so maybe your school year began with some very long days of inservice about topics completely unrelated to music, or computer issues have prevented you from accessing e-mail and forced lesson plan changes, or ever-changing class rosters are driving you up a wall. Whatever challenges you may have faced already this month and no matter what ones are still to come, take comfort in the fact that support is available.

The Vermont Music Educators Association is a professional organization of music educators encompassing all grades, musical styles, and specializations. By joining as a member, you help increase VMEA’s ability to advocate for vibrant music programs and to offer services like the VMEA member forum, an online resource where individuals can ask questions, get answers, and share ideas regarding teaching. Becoming a VMEA member also provides you with three additional issues of The Vermont Music Educator. You can join online from the VMEA website (vmea.org) or using the form printed herein.

Despite any frustrations that come in the month of September, a new school year affords exciting possibilities for change and improvement. What are you going to do differently to improve student learning, become more organized, or find a better balance between work and social time? As time continues its fast pace and autumn turns into winter, remember that the job you do affects far more people than anyone outside your classroom could ever imagine.

I look forward to hearing of your successes, this year and always. Have fun teaching!

~ Denis

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President’s Message

Let the Games Begin!

Pat Roberts
VMEA President

Ready or not, here we go again! Welcome to another school year. I hope your summer was wonderful, and that you feel recharged and ready for a fantastic year. If you are new to teaching, or new to teaching in Vermont, I extend an even more empathetic welcome to you. I hope that we at VMEA can be of help to you as you wade through the challenges of your first year.

This is my first message to you in my short time as president, and I look forward to the next two years of service to MENC, to each and every VMEA teacher, and most importantly, to our students now and in the future.

I think we all owe an abundance of thanks to Gary Moreau and Bear Irwin for their extended terms of service as President and Past President, respectively. Both are among the finest professionals that I have had the honor to know, and their extended terms have given them unique levels of expertise in their VMEA duties. Their commitment to VMEA has been a tremendous asset for us all, so please take the time to thank them when you get a chance.

And the list goes on and on. I am humbled by the outstanding efforts of those on our VMEA Executive Board. The more I learn of the behind-the-scenes work that these people do, the more impressed I am. As incoming President, I offer my sincere thanks to the Executive Board, and I look forward to their candid advice and counsel during my term of service.

And that leaves YOU, the teacher that we at VMEA represent. Please let us hear from you. Don’t hesitate to voice your ideas, concerns, etc. through various channels. Channels of communication are increasingly easy to find these days. You may or may not be aware that your district president/chair is actually a member of the VMEA Executive board, and can serve as a line of communication between you and VMEA. Of course, you are also encouraged to send me an e-mail anytime, for any reason.

My first duty as VMEA President was to represent Vermont at the MENC National Assembly, held in Washington D.C. in mid-June. In attendance were presidents and other officers from the MEAs of all fifty states. I had a wonderfully eye-opening experience there! Simply being in the presence of so many outstanding music educators was inspiring in and of itself. I confess that, being new to the VMEA presidency, I was more than a little intimidated by this event. My fears were put to rest almost immediately, however, as I came to realize that a kinder and more welcoming collection of people would be hard to find. I was reminded once again of how very special and unique our colleagueship is in our profession.

By far, the number one hot-button topic at the National Assembly was advocacy. Politics and economics have set the stage for something of a “perfect storm” to rage against music programs throughout our country and beyond. This brings me back to you. What’s going on in your neck of the woods? Is your program or a neighboring program under assault in some way? Is your program well-supported and expanding? Either way, VMEA’s knowledge of your situation could prove to be very valuable information in taking a proactive approach to advocacy for music education in Vermont. Indeed, advocacy should be proactive, not reactive. In other words, the best advocacy happens before it is needed.

Thanks to the efforts of Gary Moreau and the executive board, last year saw a dramatic increase in VMEA membership. Given our need for advocacy, this couldn’t have happened at a better time. Each member makes our collective voice stronger, and each member allows unique professional development resources to reach a wider audience. If you are reading this as a non-member, I urge you to join VMEA. If you are a member, please urge others to join. Remember, the ultimate benefactors of our efforts are the people who matter the most: our students.

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I was recently visiting with some of the local music teachers, discussing the benefits and challenges of having students with high levels of extra-curricular involvement. While it brings well-rounded students and multiple perspectives on the school scene, it also causes some headaches with scheduling conflicts. This is especially evident when it comes to marching band, outside rehearsals, festivals and pep band. We were sharing our strategies to cope with conflicts, and they suggested I share mine with all of you. In this article I hope to provide you with some philosophy, background information and strategies that have worked for me in dealing with coaches, advisers, parents and students. This has all led to a list of “attendance priorities” that we use to determine which event takes priority over another.

**PHILOSOPHY**

In the Northshore School District, we are very fortunate that music is considered a valued part of the core curriculum. The support that we get from administrators and teachers is phenomenal. They understand the philosophy that the concert bands, concert choirs and orchestras are the center of our music program. Anything outside of those is in addition to the core curriculum and/or is a service to the school and community.

We provide a marching band at every home football game and a pep band at 10 home basketball games—five boys' and five girls'. These are a service to our school and can only happen if the school provides funding and if our schedule allows. Limiting funding means limiting service.

Our district statement regarding high school pep band performances states the following:

- Marching Band is part of the core curriculum of the senior high school band program. Traditionally, bands perform at home football games. This can mean 4-6 performances during the regular season. Additional marching band performances are at the discretion of the director, ensemble members, and building principal.
- Basketball “pep band” is a service that the band program provides for the school. Pep band is a non-curricular activity. Pep bands will perform at 10 winter regular season basketball games. The band director and the principal need to determine what is reasonable expectation regarding the band’s performance during post-season play. Students should be protected from an unreasonable amount of post-season performances and from “short” notice in order to adequately prepare for the event.
- The band director is ultimately responsible to determine the necessary number of students and correct instrumentation to represent the group in a positive, professional manner. The band director should not be pressured to present a group if there are not the students to cover all necessary parts. No student should be asked to perform more than twice in a given week.
- Football and basketball are the only sports venues where it is an appropriate setting for musical ensembles. This is due, in part, to the structure of the competition and the time allowed to perform during the event. There should not be the expectation that music will be provided at other types of athletic contests.
- Students should not be asked to perform during regularly scheduled school vacations, final exam week, midterms, or WASL testing.

Another factor we take into consideration is the number of nights the music students are required to be out in any particular period of time. For instance, we never require the students to be out more than two nights in any week and for only one or two weeks at a time. This includes concerts, rehearsals, games, etc. By holding to this rule we are protecting the students from over commitment and abuse of their time. We always need to remember that they are students first.

**SCHEDULING**

Obviously, giving the students ample advance notice is the first step to avoiding conflicts. I provide all my students an initial calendar, including all home football games and evening marching rehearsals, via mail at the end of June or early July. By the time school starts I have almost every event planned with departure and arrival times for our trips. The basketball dates usually get solidified in mid-October. I give those dates to the band as soon as possible.

When choosing which basketball games to attend, I check the dates against our performance calendar. Our concerts, festivals and other performance opportunities always take precedence over athletic events. I always ask for the coaches' input and then finalize the schedule. We have often not performed at the "big game" during basketball season because it is the night before solo and ensemble contest. Had we played that game, we would have sent the message to students, parents, and coaches that pep band is more important than our core curriculum.

To keep the parents notified of our schedule, I send an email about once a month with explanations of upcoming events. The explanation includes the call time, performance time, anticipated finish time, permission slip deadline, payment due dates, etc. At the end of the email, I always put the calendar for the rest of the year. In addition, I put the calendar in every concert program. This amount of communication leaves no excuses.

Continued on Page 7
ConFLicts

It is inevitable that you are going to have numerous students with conflicts, especially if you have a very involved program with concerts, trips, games, and extra rehearsals. In my first year of teaching high school, I found myself having the same discussion with each student and coach just about every week. I decided I did not want to “reinvent the wheel” every time a student had a conflict. I sat with my athletic director, who happens to be my assistant principal now, and came up with a plan.

The first and most basic step in our plan is that the way to keep a good relationship between coaches, students, parents, and music teachers is to always try to compromise. For example, our cross country meets happen to be the same day as home football games on a regular basis. Many of them also occur about an hour away. The coach has agreed to always skip the awards ceremony at the conclusion of the meet if I will allow the students to show up around the end of the first quarter. This creates a busy day for the students we share, but it sets up a situation where the students don’t have to choose one over the other.

In situations where compromise is just not possible, we came up with a list of “attendance priorities” students, coaches, and I can use to determine which event takes priority. The coaches and I are supposed to honor these priorities and not punish the students for their “excused” absence. I have had a great experience with most coaches using this system.

Here is the agreement we came to. This also gets printed in every course syllabus I hand out at the beginning of the year.

When students are involved in both sports and music, it is inevitable that they are going to have conflicts with various rehearsals and performances. As a former musician/athlete, I am excited that students choose to do both and believe a healthy balance can be achieved. If you should be faced with a scheduling conflict, you may want to reference this list to see if your absence would be excused. Please note that this list pertains to school athletic events only. Private league athletic events are a lower priority since school should always be prioritized above extras (i.e., league sports, work, other outside activities). In many cases, music events are placed in higher priority than sporting events since music is a curricular class and sports are extra-curricular activities. In every situation, a compromise is the best solution. The activities that follow are listed in priority order.

1) Music festival performance
2) Playoff athletic event
3) Music concert
4) League athletic event
5) Non-league athletic event
6) Basketball pep band
7) Evening/weekend music rehearsal
8) Athletic practice

By no means am I suggesting that this list be applied to your school. These priorities work for me and are something that fits the culture of our school. A list like this one, however, is something that could be used to try to predetermine which events take priority over others. Each school would probably need to tailor the list to meet the events and expectations of its environment.

I hope some of you will find this useful. Having an agreement such as this, and having it published in the course syllabus, has considerably decreased the questions from students and coaches. It sets the expectation from the very beginning, and I don’t have to be “that jerk who always says no.”

If you have any suggestions or additions to this strategy, or if you have a strategy that has been successful for you, I would love to hear about it. Please email me the details at <kclayton@nsd.org>.

Kevin Clayton is in his sixth year as director of instrumental music at Bothell High School in the Northshore School District. His responsibilities include orchestra, two concert bands, two jazz bands, marching band, and pep band.

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Technology Funds for Music Education… The Local Control Quandary

Sandi MacLeod
VMEA Technology Chair

Vermont is known for fiercely protecting its individualism. We're reminded of this at every Town Meeting or school budget vote. It's evident when the state DOE tried to create a statewide calendar for schools and was greeted with hardy objections. Local control is held tightly and in some instances, that's a good thing. However, it makes working to improve your music curriculum in terms of technology a challenge.

First, there is the issue of distribution of technology monies. New technology funding is available now, so it's important to learn how to access it. A second challenge involves school or district policies that govern internet access and internet resources. This article will discuss some of the challenges with regard to funding and provide up-to-date information to help you meet your music curriculum technology goals. Future articles this year will delve into the internet policy issues.

Technology monies from the state are dependent on such factors as what school(s) you teach in, whether you’re in a “rich” or “poor” district, and what the success rate was of your students on state-wide assessments. Technology at the local level often depends on the subject and whether you're at the decision-making table. You can exert influence if you have the details about how much money is coming into your district and how the local technology money is to be spent.

NEW ONE-TIME TECHNOLOGY MONEY

The particulars about the ARRA (American Recovery and Reinvestment Act) stimulus package funds for technology are still short on specificity. Note that the Office of School Support and Technology Programs within the federal Department of Education sets an annual funding amount for technology. This year the annual Enhancing Education Through Technology (EETT) federal fund allocation is $270 million dollars. An additional one-time stimulus amount of $650 million will also be available for expenditure between now and September 2011. States have been given broad guidelines and each will determine how local districts will obtain these funds. According to our Vermont DOE, “These grants are available to a range of entities from classroom teachers to groups working with state-wide audiences. Links to grants will be posted as they come available over the next 3-4 months.” My goal as VMEA technology chair is to keep on top of these one-time funding opportunities and share with the membership. Since details are still sketchy, I'll use the VMEA website discussion area to post updates and send out e-mail news when there are more specifics.

A preliminary report indicates Vermont’s share of the ARRA funds will be about $1.5 million and [the report] lists the amount of funds anticipated for distribution to each local district. The amounts range from about $5,000 for small districts like Battenkill and Essex North to over $100,000 for the Burlington School District and Southwest Vermont Supervisory Union. Vermont’s share of the ARRA funds will be about $1.5 million and [the report] lists the amount of funds anticipated for distribution to each local district. The amounts range from about $5,000 for small districts like Battenkill and Essex North to over $100,000 for the Burlington School District and Southwest Vermont Supervisory Union.

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In Vermont, decisions are made locally about how to use technology funds within general guidelines provided by the state. Some districts involve very active technology committees made up of teachers from the classroom and special areas, parents, administrators, and technology personnel. In other communities, the decisions are in the hands of administrators, with little consultation with the teaching staff or any other constituency group. The rationale for determining who gets what is so varied from district to district that it's difficult to make any kind of summary statement about how the money will be used.

So, how does your district make its decisions about spending technology funds? Who's in the decision-making position? How can you ensure that music is among the subject areas under consideration for your own local school? Becoming informed is the first step to build the technology available for music experiences in your own school. It doesn't take a huge amount of money to begin your investment in some engaging experiences for your students, regardless of their age. The first step is often some kind of workshop that exposes you to the various tools available and already in use with success in schools.

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Evelyn Read - Violin and Viola
John Rivers - Jazz Bass
Jeff Salsbury - Drum Set
Heldi Soons - Harp
C. Robert Wigness - Trombone and Low Brass
Michael Zsoldos - Jazz Saxophone

Visit our website at: www.uvm.edu/music
so this might be your starting point. Music educators are offered minimal local professional development with specific relevance to their content area. Technology workshops could provide an opportunity for the K-12 music staff to come together and be involved in a highly engaging workshop session on a district wide in-service day. Workshop possibilities will be posted at the VMEA website as these offerings become known.

A Caveat and a Wish

In my experience with various school districts and technology over the past 15 years, I have found that some technology support staff and technology administrators become intimidated and territorial when asked for information. Some consider the funding “their” domain in the same way that admin codes and access to various internet resources like YouTube, blogging and wikis are restricted. I know schools where teachers are restricted from valuable content, not just the students. However, that’s another topic for future investigation this year.

Hopefully your technology support staff is interested in helping you, not putting stumbling blocks in your path to technology integration. If so, they should be willing to help you devise a reasonable plan that fits the school action plan and coincides with your curriculum goals.

This is the time to investigate the plan and get involved with the decision makers, regardless of how your school appropriates technology funds. Be knowledgeable and proactive this fall. It may be too late to access this stimulus money to enhance your curriculum if you wait. Up to date info should become available at: <http://education.vermont.gov/new/html/pgm_edtech.html>.

Feel free to contact VMEA technology chair, Sandi MacLeod by e-mail: <technology@vmea.org> or <sandim@vtmidi.org>. Discussion topics on the VMEA website will be updated as new information becomes available. Remember that the decisions are being made now at your local level, and the ARRA funds are a one-time additional funding source for schools.

Press Releases

Ellis Music Announces Scholarship Recipients
Submitted by Joan Ellis Tabor of Ellis Music

Ellis Music Company, Inc., is pleased to announce the recipients of our District Scholarships for the 2008-2009 school year. The scholarships were awarded to the following students:

- **District I** Phyllicia Cicilio, baritone sax  BFA, St. Albans
- **District II** Andrew Gagnon, percussion/tenor  Hazen UHS
- **District III** Kameron Clayton, tuba  Champlain Valley UHS
- **District IV** Sean Fricke, french horn/trumpet/vocal  Northfield HS
- **District V** Melissa Rixon, viola  Rutland HS
- **District VI** Dustin Finer, alto sax  Woodstock 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 our congratulations to these scholarship winners and extends the best of luck to them in all their future endeavors.

An Introduction to High School Band Directors National Association
Submitted by Elaine Johnson of the HSBDNA

What is the High School Band Directors National Association (HSBDNA)?

The HSBDNA was developed by high school band directors for school band directors. We’ve been in the trenches and we know the problems and pitfalls. We’re here to help you, the vanguard of American band music! We know what you’re going through (because we’re going through it too) and we know lots of the tricks of the trade to help you succeed with your booster club, principal, parents, instruments, lesson plans, performance issues, and students.

How can HSBDNA help you?

When you know the band is playing it wrong but you don’t know how to get them to do it right, the HSBDNA can help. When you really, really need to know answers to one of the thousands of questions that pop up (how to repair an instrument, how to tune an instrument, phrasing, how to get kids to practice) but you don’t know who to ask, the HSBDNA can help. When it’s time to renew your teacher certification and the local college has nothing related to the band director profession, the HSBDNA can help with accredited online courses designed just for band directors. When you think of the “greats” in the field, they’re honored in the National High School Band Director’s Hall of Fame. When you want your concert band to exhibit and perform for their friends and family anywhere in the world on the internet, the National Online Concert Band Exhibition (NOCBE) is open to all schools in the US.

So come join our online forums, sign up for frequent informative newsletters, participate in the next NOCBE, let us help you with your problems or concerns, take some of the certification renewal classes, submit your nomination for the National Hall of Fame, and visit the museum. We welcome all middle and high school band directors.

High School Band Directors National Association is a non-profit 501(c)3 organization that supports music educators. For more information: <www.hsbdna.com> or 706-662-2696.
**ATTENTION!**

**Notice #1:** If you enjoy this publication and would like to continue receiving it, become a member of MENC and VMEA. An application form is printed near the end of this issue. You can also sign up online at the <menc.org> website or follow the link from <vmea.org>.

**Membership benefits include:**

- ♫ 3 more issues of The Vermont Music Educator (December, March, and June)
- ♫ Subscriptions to MENC’s Teaching Music and Music Educators Journal publications and access to online MENC resources
- ♫ Discounts on MENC books and materials
- ♫ Opportunity for your students to audition to participate in the Vermont All State Music Festival
- ♫ Access to the VMEA discussion forum

These are just a few of the reasons to join. VMEA is your professional organization. Become a member today!

**Notice #2:** Please take a moment to help VMEA update/maintain its membership records. Send an e-mail message with the subject “VMEA Database” to secretary Cindy Hall <secretary@vmea.org>. Include your name, school, position and levels (for example, grade 5-8 choral), mailing addresses, phone numbers, and e-mail addresses. Thanks!

**Notice #3:** VMEA is now on Facebook! This new group is called VMEA - Vermont Music Educators Association. You can locate it in the groups section of Facebook. Please consider joining and asking others to join as well. It is open to both members and non-members with an interest in Vermont music education.
Guitar

Using the National Standards in Guitar Teaching

Steve Eckels

This article originally appeared in the January and April 2007 issues of Cadenza, Montana's journal of music education. Reprinted with permission.

When leaders at MENC compiled the national standards for music education they gave classroom instructors “guideposts” for improving the quality of their teaching. The standards are not burdensome rules that educators must follow but rather, points of inspiration that we are fortunate to have. The purpose of this article is to briefly look at how teaching classroom guitar provides an avenue for bringing the National Standards of Music Education to students who may not have had the opportunity to benefit from choir, band, or orchestra.

**Standard #1**

**Singing Alone and with Others**

Teaching a guitar class provides students with opportunities to sing alone and with the entire class. Even though many guitar students view themselves as non-singers, once they are in your class you have the opportunity to teach them vocal skills or at least inform them that vocal skills can be learned. In my class, we do singing exercises on a regular basis, and students learn about breathing, pitch, and pronunciation. Through vocal exercises and fun songs, students gain the courage to give singing a try. If you are a choir teacher who is teaching guitar, you have the opportunity to reach students who may not have joined the choir. Guitar class gives trained singers an opportunity to “perform” and model the joy of good singing. In my view, vocal training is good for everyone. Teaching class guitar is one way to bring this training to more people.

Guitar has traditionally been viewed as an instrument for accompanying singing because it is relatively easy to learn basic chord forms and strumming patterns. A singer who can also play guitar becomes self sufficient and mobile. Since strumming chords alone can sound incomplete, there is a natural desire to sing and play. If you are a teenage guitarist (or younger) your friends will ask you to sing. In my case, it was these requests that gave me idea of taking private voice lessons. I discovered through lessons that I was able to improve my singing and even to speak with more clarity and projection.

Guitar’s association with pop culture provides students with songs that they find appealing to sing. The genre of “singer songwriter” has permeated our culture to the point where there is an abundance of good role models. Students are listening to professional guitarists who demonstrate vocal skills that are the result of training and practice (and talent). Although most singing is done as a class, which provides security, individuals will emerge and perform their favorite songs as they get comfortable with the classroom environment.

**Standard #2**

**Playing an Instrument Alone and with Others**

Guitar is an expressive solo instrument. Guitar combines the lyrical expressive quality of a violin with harmonic qualities of the piano. In this sense, the guitar is unique in its ability to portray expression and harmony.

Many guitar students get their start playing solo guitar with pieces such as “Stairway to Heaven” by Led Zeppelin or “Nothing Else Matters” by Metallica. Once students have established the skills and interest for solo playing, they may obtain classical guitar music that is available for solo guitar. I wrote a book entitled *Fingerstyle Classics Made Easy* published by Mel Bay Publications specifically for beginning guitarists. It contains the great masterpieces by Albeniz, Granados, Tarrega and Bach, re-arranged to be quickly accessible and rewarding.

Guitar ensembles provide group performance opportunities in the classical, folk and popular genres. Teaching guitar ensembles is the best motivation for students to improve their reading. I have written a collection of guitar ensembles, *Guitar Ensembles Volume One and Two*, which I use in my class and which come with instructions on how to teach them. For more information, please visit my web site <www.guitarmusicman.com>.

In addition to playing solos and ensembles, students will form their own “garage bands” and in some cases country or bluegrass groups. Solo, ensemble and combo settings provide a variety of assessment possibilities.

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Standards in Guitar Teaching
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**STANDARD #3**

**IMPROVISING**

The guitar lends itself to teaching improvisation for several reasons. In popular music, there are improvisational role models for nearly every style; therefore, many students come into guitar class with improvisation being one of their goals. Since each string possesses a visual representation of an octave, the instructor can use a single string to teach scales for improvisation. By learning a five-note pentatonic or six-note blues scale on one string, students can begin to improvise on a blues progression. It is relatively easy to produce an acceptable tone on the guitar simply by fingering a note and plucking it. Therefore, you may encourage your students to explore the guitar in the heuristic process of trial, error, and discovery. One of my former students, when asked, told our class that he learned to improvise by trying things and remembering what he liked. There are many famous riffs for guitar like Eric Clapton’s in “Sunshine of Your Love.” This riff is constructed using the entire blues scale. Once students learn the riff, which they find irresistible, you can have them rearrange the order and rhythm of the notes and presto... they are improvising.

I recommend the use of accompaniment recordings to practice improvising. Backup tracks are available through your local music store, or you can create your own with Garage Band, Band-in-a-Box, or other computer software. I have written an improvisation book entitled *Blues for the Young Beginner*, which comes with its own backup tracks.

**STANDARD #4**

**ARRANGING MUSIC**

Arranging is the creative process of constructing a song form that is interesting from beginning to end. Playing songs in class provides the instructor and students opportunities to discuss and create interesting extended arrangements. Let’s use *Amazing Grace*, which consists of a series of simple verses, as an example. The following arranging example can also be written in a timeline format (left to right) that is similar to a storyline in video production.

Sample song arrangement:
1) Introduction - Instrumental melody.
2) Two verses with singing.
3) Instrumental embellished melody.
4) Two verses with singing.
5) Instrumental improvisation.
6) One verse with singing.
7) Ending - repetition of the last eight measures and slowing down at the end.

Jam sessions provide an opportunity to explore musical concepts such as building from soft to loud, and from simple to complex. A good jam session consists of a series of rhythmic episodes that emerge from one episode to the next. Here is an example of terraced rhythmic episodes in a good jam session:
1) Half time feel.
2) Standard song groove.
3) Double time feel.
4) Jam session ending riff (composed by students).
5) Back to song.

If you are a percussionist by training, you can transfer your rhythmic expertise into many areas of guitar study, including jam sessions and strumming techniques.

Another way to create an interesting arrangement is to vary the guitar accompaniment styles. One verse might consist of strummed whole notes, which leads to a verse of fingerpicking, to a verse of strumming, to a verse of embellished strumming, and so forth.

Vocal arrangements can be created using songs the class is working on. Assign one person to be the lead singer and others to be the backup singers. Teach how to create harmony using intervals or chord tones. Teach texture by including vocal solos, duos, or three-part harmonies.

**STANDARD #5**

**READING AND NOTATING MUSIC**

Writing music is a fine art form. In my classes we practice writing note heads, stems, clefs, and other music symbols with great attention to detail and readability. Writing music, using the guidelines of professional manuscript, develops skills that are transferable to a variety of professional settings, including creative and mechanical drawing. A fun way to achieve repetitive practice is to use patterns of musical symbols for colorful drawing using crayons.

Reading music is easier when writing music precedes it. A learning sequence that I recently learned from a colleague is DO, WRITE, and READ. Following this sequence, my students have achieved a deeper understanding of reading in a
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The Vermont Music Educator - September 2009

Standards in Guitar Teaching

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Instructors should solicit discussion and unprecedented listening opportunities. or CD player provides students with than ever before, and the portable iPod with a greater diversity of quality music students. The internet provides students work in reverse; I have been introduced of the instructor is to expand the variety is like a music appreciation class. The role talk about music. In this sense, guitar class by the ability to experiment and them modify the harmony and melody.

A good starting point is to have students play with chords, and the abundance of music writing opportunities:
• Writing instrumental melodies (including string and finger indications).
• Writing songs with melodies, chords, and lyrics.

Song writing is facilitated in guitar class by the ability to experiment and play with chords, and the abundance of popular role models. Additionally, many guitar students have written poetry that they are interested in putting to music. A good starting point is to have students put original words to an existing song such as Amazing Grace and then have them modify the harmony and melody.

NOTE: In guitar class, I asked a student what a softball player is. I said, “How did you get so good at what you do?” Exploring questions like these, your students will discover for themselves what it takes to become a good musician. One of the best examples discussed in my class involved the softball team. Intending to find similarities between athletics and guitar, I asked a student what a softball practice session consisted of. Here is what she told us. First we start with stretches. (Guitar class should include finger stretches.) Next we run. (In guitar class, we run scales as part of the daily routine.) Then we do drills on specific skills such as throwing, catching, and batting. (In guitar class, we drill chord progressions, strumming and fingerpicking patterns, improvisation, and reading skills.) After these warm ups we play a scrimmage game. (Playing songs in class is the equivalent of a scrimmage.) Eventually we play a game. (For guitar class, that would be a public performance.) Softball practice is for two hours every day. Imagine what your music students could accomplish using this model! Drawing on skills that your students already have helps students see that skill building is similar in many areas.

Standard #8
Understanding Relationships between Music and the Other Arts and Disciplines outside of the Arts

Take the time to get to know what other arts or skills your students have developed in the past, and use these as starting points for uncovering relationships between music and other fields. Perhaps some of your students are good athletes, dancers, or artists. Ask them, “How did you get so good at what you do?” Exploring questions like these, your students will discover for themselves what it takes to become a good musician. One of the best examples discussed in my class involved the softball team. Intending to find similarities between athletics and guitar, I asked a student what a softball practice session consisted of. Here is what she told us. First we start with stretches. (Guitar class should include finger stretches.) Next we run. (In guitar class, we run scales as part of the daily routine.) Then we do drills on specific skills such as throwing, catching, and batting. (In guitar class, we drill chord progressions, strumming and fingerpicking patterns, improvisation, and reading skills.) After these warm ups we play a scrimmage game. (Playing songs in class is the equivalent of a scrimmage.) Eventually we play a game. (For guitar class, that would be a public performance.) Softball practice is for two hours every day. Imagine what your music students could accomplish using this model! Drawing on skills that your students already have helps students see that skill building is similar in many areas.

Standard #9
Understanding the Role of Music in Society and Culture

Guitar class provides an excellent opportunity for discussions on the role of music in society and culture. The guitar song repertoire provides a natural link to Hispanic and Afro-American culture. Some guitar songs are designed specifically for teen or children’s culture. The American West and cowboy culture are well represented in guitar songs. The origins and improvisational aspects of the blues are included in every guitar class. Electric guitar has played a very prominent role in popular music from
What do these things have in common? And how might this commonality affect your teaching this year? I seek to answer these questions in this installment of Research Resource, and hope to inspire you to investigate further.

Reimer (2003) writes:

To help our students understand that the creation of musical meaning is a universal need of human beings; that such meaning is created within the culture from which it arises; and that each individual can both find soul in the music of his or her culture and share soul to some extent with those of other cultures, is to have helped them experience musically the paradoxical — and fundamental — nature of the human condition. (p. 191)

Baloche (1994) and Sawyer (2008) examined collaboration in music classes. Baloche (1994) found that collaboration positively affects levels of student creativity and attitudes toward cooperation. Sawyer (2008) investigated the effects of group collaboration on individual learning. He found that when collaborating, students learn to interact, and to listen and appropriately respond. He concluded, “because music is a collaborative practice, and communication is essential to musical creativity, our educational methods should place greater emphasis on group interaction” (p. 57).

Gall and Breeze (2008); Hewitt (2008); and McCarthy, Bligh, Jennings, and Tangney (2005) explored collaboration in relation to music composition and technology. Hewitt (2008) studied the impact of children composing music using computers on collaborative learning, examining the frequency of different types of peer dialogue. He found that dialogue that develops or extends musical or process-oriented ideas occurs relatively often and with spontaneity within the computer-based collaborative composing environment. McCarthy et al. (2005) describe a computer application that “allows multiple users in different locations to collaborate in the process of music composition, but without the use of standard notation” (p. 173). They concluded that this type of collaboration advances “the idea of sharing musical ideas through music and dialogue, instead of through discussion about music alone”, and asserted that “interaction through music is more effective than interaction about music” (p. 193). Similarly, Gall and Breeze (2008) investigated collaboration and communication in a classroom setting where students compose music using computer software that provides an array of short musical samples to organize. They found that the students were very focused and motivated while engaged in the collaborative computer-based music composition tasks, that personal differences between participants enhanced the collaboration, and that the teacher was the essential component in developing the positive learning environment necessary for effective collaboration.

Marsh (1995) and Wiggins (1994) examined collaboration as it relates to the processes of music composition. Marsh (1995) studied children in an Australian inner-city school playground to examine their compositional processes as they related to text, movement, and context, finding that the compositional processes of children are influenced by the context in which they are created, as well as by group members’ interacting collaboratively. The collaborative composition process accommodates and extends differing levels of musical skill and understanding. Wiggins (1994) states children in music classes interact with music and also with peers. She asserts that insight can be provided into the music-learning process through the analysis of peer interactions, and that interaction reflects musical understanding. Wiggins reported that children choose to work in a whole-part-whole format, employing three phases: first, working as a group; second, working individually; and third, working again as a group. Wiggins explains that during the first phase, children visualize and plan the finished

Standards in Guitar Teaching

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the 1950s to the present, and examining songs from these decades provides glimpses into other time periods.

The strong emphasis on playing songs in guitar class provides students the opportunity to explore the meaning of the lyrics, the song’s origin, and how the song relates to society. At the beginning of the year I ask my students to interview their parents and grandparents regarding the songs they grew up with and those that they currently listen to. This exercise expands students’ perspective on music as it relates to past generations of family members. Students completing a guitar course will have a much broader understanding and perspective on music in society and culture.

One of the most enjoyable aspects of teaching classroom guitar is that the process is about so much more than just the “instrument.” It is about music theory, music history, creativity, composition, improvisation, philosophy, aesthetics, biomechanics, singing, spirituality, ear training, and so forth. It is about art and life in all its fascinating dimensions. The National Standards for Music Education encourage us to take this broad view in our music classes. For the students, whole new dimensions of thought may be opened and, for teachers, there is the opportunity to express and share those aspects of music that drew us to the field to begin with.

Steve Eckels is the instructor of guitar at Flathead High School in Kalispell, Montana. He has a bachelor's degree in guitar from Berklee College of Music, a master's degree in guitar from New England Conservatory, and a music education certification from Northland College in Ashland, Wisconsin. He is the author of numerous books and the director of the summer workshop “Teaching Classroom Guitar”. His website is <www.guitarmusicman.com>.

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composition, and work within that vision. In the second phase, independent development, melody and rhythm are created; and children want to hear their own section of the composition within the context of the whole. During the third phase, children reassemble and rehearse the final composition; and attend to form, balance, tempo, and dynamics.

Collaborating through video-conferencing technology is relatively new; however, research regarding its use in music contexts has been conducted by Gouzouasis (1994), Maki (2001), and Riley (in press). At the University of Oulu in Finland, Maki (2001) studied teaching music to children in remote village locations via video-conferencing. The goal was to “create and develop learning methods and networks that increase educational equality and utilize the decessing resources of the schools” (Maki, 2001, p. 1211) by creating a “learning environment similar to a normal classroom with face-to-face teaching” (Maki, 2001, p. 1209). In this project, music history, theory, singing, and instrument playing were taught. Maki concluded that “the experiences were very positive” (2001, p. 1212). He asserted that the teaching of music history and theory were much more easily accomplished than that of singing and playing instruments, and noted the implausibility of teachers and students singing or playing simultaneously due to time delays. Maki also pointed out the difficulties of proximity, citing that in the video-conferenced classroom environment, teachers can not physically help students make adjustments in their hand or finger positions when playing instruments; although they can zoom the camera in to model their own hand or finger positions, at times giving a better view than if there were actual classroom proximity. Additionally, Maki states that it is critical in this environment for teachers to plan thoroughly, and be flexible to adjust teaching if technical problems occur.

Gouzouasis (1994) and Riley (in press) use video-conferencing to bring together music teachers and children from different cultures. Gouzouasis (1994) researched the effectiveness of video-conferenced teaching of rhythm and pitch to preschool children in Sydney, Australia and Vancouver, Canada. The researcher in Canada taught the rhythm patterns in the rhyming chant, “Pease Porridge Hot” to the children in Australia using the neutral syllable “ba” and a rote-teaching call and response method; followed by each child in Australia chanting a two-beat rhythm pattern. The music specialist in Australia sang a hello song to the melody of “The Farmer in the Dell,” and then attempted to teach the children in Canada melodic concepts of high and low through a movement activity. Results indicated that the rhythm activity was successful, and seven of the eight participating children were able to accurately chant a 2-beat rhythm pattern. It was determined that shyness was the cause of the eighth child not chanting the pattern. The melodic activity, however, was not successful, and it was determined that this was more a problem of developmental inappropriateness, than of the video-conferenced environment, although...
the "slow video resolution" and "distant framing of the camera shot" (Gouzouasis, 1994, p. 232) did impede instruction. Riley (in press) explored general classroom music teaching and learning via video-conferencing between pre-service music teachers in the United States and students at an elementary school for underprivileged children in Mexico. This study examined the challenges, progress, and lessons learned as interactions within this developing medium have been refined. Data included researcher narrative, teacher reflections, and student writings collected over a two-year period. Results indicated that there are benefits and drawbacks to teaching and learning in the video-conferenced environment. As technology and Internet connections improve, the quality of sound and picture should also improve, and the time delays and echo should be minimized. Thorough planning, flexibility in teaching, and thoughtful reflection on teaching and learning are necessary in this video-conferenced environment. Teachers must work diligently and creatively to overcome difficulties caused by lack of proximity, and feelings of anonymity between teachers and students. Riley believes that the positive results of bringing music education to students in remote or disadvantaged locations far outweigh any negative logistics. The implication for music education is that video-conferencing is a feasible way of facilitating music teaching and learning between teachers and students in distant locations anywhere in the world, and music educators should consider this opportunity for increased musical exchange and cultural interaction.

In non-research projects, Bush and Therens (1997), Sainte-Marie (1999), and Stephenson (2004) report on collaborations between children from different cultures and/or populations. Bush and Therens (1997) describe a joint music composition project among children from two Canadian elementary schools, one an inter-city school with a diverse minority population, and the other a school in a middle-class area with primarily a Euro-Canadian population. Sainte-Marie (1999) explains a project in which classes of Native American children are paired with classes of non-Native American children, and interact through mailed information packages, phone communication, computer chats, and video-conferencing to provide firsthand information about Native American culture. And Stephenson (2004) describes a project where children from Australia and New Zealand collaborate in writing stories, developing ideas, building animation sequences and/or developing games and puzzles using a CD-ROM software package.

In a cross-cultural research project, Riley (unpublished manuscript) explored the process and products of a collaborative music composition project between Chinese and American children (n=4). Data were gathered during five 90-minute sessions, and included videotaped footage of the sessions, all writings and/or music notation generated by the children, and videotaped interviews during which the children at both sites answered questions regarding the process and products of their collaborative music composition project. Results indicated that the children interacted by working separately and then combining ideas, and by listening to each other’s ideas and revising their own ideas to fit. The children liked that the composition was a mixture of Chinese and American ideas, that their collaborative partners were from halfway around the world, that they learned some of each others’ language and music, and that the music in their composition combined together smoothly. They disliked the delays and freezing up of the video-conferencing technology, and that they could not communicate directly through language and needed a translator.

To answer the question posed at the beginning of this article — what do culture, collaboration, creativity, and music education have in common? — I believe that research indicates that when music educators act creatively and/or foster creativity through collaboration, teachers, students, and cultures can be brought together... and this can enrich music teaching and learning. Perhaps you will participate with your students this year in a creative, collaborative, multicultural experience.
Fiesta-val Highlights
In addition to the Basic Package participants receive:
- Saturday admission to Busch Gardens® theme park
- Meal in the park
- Those taking an overnight Superior Package have a choice of accommodations: Either the Great Wolf Lodge in Williamsburg or a full-service Oceanfront Hotel in Virginia Beach.

Fiesta-val Overview
- All instrumental and choral performances will be held Friday at a local High School auditorium.
- The Parade will take place Saturday morning.
- Busch Gardens® theme park is the setting for a day in the park and Gala Awards Ceremony in the Royal Palace Theatre.

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# VMEA Fall Conference ~ October 22, 2009

**Woodstock Junior High School**

## Schedule

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| 8:45 - 10:00  | Sandra Howard  
**RESEARCH:**  
Current Honor Choir Adjudication Procedures  
Joanne Randell  
Yoga: Proper Breathing Techniques in your Ensembles  
Expert Panel  
Multiple Approaches to Composition for Elem/MS Classrooms  
Dawn Willis  
Discovering Sources of Inspiration for Singers and Conductors  
Michael Huff  
TBA  
Molly Weaver  
Only They Could Play  
"By Ear": Imagine the Possibilities  
Vicki Matteson  
Handi On Clarinet  
"Oh...those Clarinet?" |
| 10:00 - 10:30 | Exhibits  
**Collegiate Roundtable:**  
Chanting with Veteran Teachers  
Allyson Ledoux & Jim Derby |
| 10:30 - 11:45 | Jason Panucci  
Digital Audio Basics for Music Educators  
**TBA**  
General Music  
Saundi MacLeod & Dave Tisdell  
Low Cost, No Cost: Software & Applications  
Marc Kaplan  
R.I.S.E. Up! New Directions for Choirs  
David Neiwendorf  
Preparing Students for Solo Vocal Auditions  
Molly Weaver  
Telling Isn't Teaching: Asking Isn't Assessing  
Steve Rice  
Handi On Percussion  
"We need a battery?" |
| 11:45 - 12:30 | LUNCH                                                                 |
| 12:30 - 1:30  | Keynote Speaker: Dr. Michael Huff  
Hall of Fame Awards  
Musical Performance |
| 1:30 - 2:00   | Exhibits  
Vermont Chapter of Collegiate MENC Meeting: Chat with Dr. Huff & other College professors |
| 2:00 - 3:15   | Glendon Ingalls  
How to Build an Amazing Middle School Jazz Ensemble Program  
Story Time with Robert DeCormier  
**TBA**  
Expert Panel  
Multiple Approaches to Composition for MS/HS Performance Ensembles  
Marc Kaplan  
MS/HS Choral Reading Session  
General Music  
TBA  
Tim Jennings & Leanne Ponder  
Mister Storytellers & Celtic Music  
Jon Ranney  
Introduction to Band Instrument Repair |
| 3:15 - 3:30   | Exhibits  
3:15 - 3:45: Collegiate Ice Cream Social |
| 3:30 - 4:45   | Exhibits  
Jason Panucci  
Anyone Can Make Music with Soundbeam  
Dawn Willis  
Choir Feeling Sluggish? Take Two Doses of Rhythm  
Hank Vaughan  
Middle School & High School Concert Band Reading Session |
| 4:45 - 5:00   | Hand in Surveys  
Pick Up Attendance Certificate  
Have A Safe Drive Home  
See You Next Year in Vergennes |
Building a Middle School Jazz Ensemble Program
Explore the benefits of developing a jazz ensemble in your middle school band program. Topics in this session will include scheduling, instrumentation, working with the rhythm section, equipment, improvisation, repertoire, and much more. **Clinician: Glendon Ingalls**

Oh...Those Clarinets...?
Ever just want to pull your hair out working with those clarinets? Attend this session on working with the clarinet section, which will include hints and sharing of scenerios with possible helpful solutions. Participants are encouraged to bring questions/situations for sharing and discussion. **Clinician: Vicki Matteson**

Hands-On Percussion
Gain more insight on the percussion world! This hands-on session will focus on the battery percussion instruments of the band and orchestra such as crash cymbals, bass drum, triangle, tambourine, castanets, claves, woodblock, and suspended cymbal. Understand how to teach students proper playing technique to improve your percussion section's sound. **Clinician: Steve Rice**

Concert Band Reading Session
Bring your instrument and play through a variety of pieces for concert band. **Clinician: Hank Vaughan**

If Only They Could Play ‘By Ear’ - Imagine the Possibilities!
Experience the music teaching and learning benefits of playing “by ear” as well as “by eye.” “By ear” proficiencies improve musical memory and can lead your students to improved performance of all elements of music. Discover the means to promote and strengthen creative musicianship in your program. **Clinician: Molly Weaver**

Telling Isn’t Teaching; Asking Isn’t Assessing: Nonverbal Teaching and Performance-Based Assessment Strategies to Improve Pedagogical Performance
A “hands-on” survey and review of effective and efficient nonverbal teaching strategies and performance-based assessment procedures that will improve the quality of teaching and learning in classes and rehearsals. **Clinician: Molly Weaver**

Collegiate Roundtable: Chatting with Veteran Teachers
Join in the conversation with two of our state’s leading music educators: Allyson Ledoux, elementary general music specialist, and Jim Derby, middle school instrumental music specialist. In this interactive session designed specifically for collegiate members, find out what has worked well and not so well for these educators as they answer your questions and reflect on their very successful careers.

Collegiate Ice Cream Social
Network with other collegiate members as you enjoy the sweet taste of Ben & Jerry’s ice cream!

Do Non-Musical Factors Really Matter In Vocal Auditions? What Are Adjudicators Really Evaluating?
This session will discuss recent research perspectives on music performance evaluation and provide attendees with information on current honor choir adjudication procedures across the United States. Clinic attendees will view a DVD including excerpts high school solo vocal performances and rate the overall musical performance quality, then compare their assigned ratings to those from recent research. The clinician will also discuss the impact that non-musical factors have on adjudicator ratings and facilitate a group discussion including such topics as: Should adjudicators use a blind or non-blind audition format for choirs? How important is a performer’s attire in the evaluation process? How important is stage deportment in evaluating music performance? How important is the visual aspect in rating performance quality? What other non-musical factors contribute to performance evaluation (i.e. attractiveness, ethnicity, race, social class, perceived competency, body type)? The clinician will offer research suggestions to choral music educators on practical applications of research findings into their audition procedures in schools, district, and state-level choirs. **Clinician: Sandra Howard**

Continued on Page 23
FALL CONFERENCE

Workshops / Sessions

R.I.S.E. UP! - New Directions for Choirs

In this session, participants will learn how R.I.S.E. (Repetitive - Improvisational - Syllabic - Expression) merges rhythmic and melodic ostinati with non-linguistic syllables and improvisation to produce effective choral warm-ups and repertoire for today’s choral musicians. R.I.S.E. can draw on any number of cultural and musical influences. As a process, R.I.S.E. draws on the teaching practices gained from personal experiences at the elementary, middle and high school levels, as well as some methods akin to those of Bobby McFerrin’s Circlesongs concept and album. In this session participants will learn and leave with authentic rehearsal strategies, motivational techniques, and repertoire that allow for differentiation and student success in the classroom and in performance. Clinician: Marc Kaplan

Preparing Students for Solo Vocal Auditions

In this session, Professor Neiweem will show music educators how to properly prepare high school students for various solo vocal auditions, including auditions for NEMFA, scholarships, honor choirs, and college. Professor Neiweem will go over some of the best songs for students to use, while working on techniques to develop the musical, vocal, and language skills needed to succeed in the audition environment. Clinician: David Neiweem

Story time with Robert DeCormier

The renowned Robert DeCormier will be sharing some of his own experiences throughout his long life and career in music. He has seen and done a great deal in the world of music, and it will be our great pleasure to be able to hear his valuable insights and advice.

Low-Cost, No-Cost Software and Applications for Music Technology

A wealth of free and inexpensive software and internet applications are available for music education. Sandi MacLeod, Vermont MIDI Project coordinator, and Dave Tisdell, music educator at Browns River Middle School, will highlight possibilities for all grade levels. Many can be used at school and at home for students who want to expand on school experiences.

Multiple Approaches to Composition for Elementary and Middle Level Classroom Music - Panel Discussion

A panel of Vermont elementary and middle level teachers will share their lessons and projects for embedding music composition into their curriculum. Examples of highly successful student work from these projects will inspire you to try some in your own classes this year. Moderator: Sandi MacLeod

Multiple Approaches to Composition for High School and Middle School including Performance Ensembles - Panel Discussion

Hear from a panel of Vermont high school/middle school teachers who will share student work and strategies from their composition activities. Walk away with a dozen ideas that might work for you in your school. Moderator: Sandi MacLeod

Digital Audio Basics for Music Educators

Never before has it been easier for educators to make high quality recordings of their students, but many don’t know where to start when they consider purchasing appropriate equipment for their classrooms. This session will explore the integration of digital audio in to the music program. Hardware (including handheld digital recorders, microphones, and stand-alone multi-track digital audio recorders), will be reviewed and discussed. Additionally, audio software titles will be examined as well as the topic of designing and implementing A/V systems. Clinician: Jason Panucci

Anyone Can Make Music with Soundbeam

Soundbeam is a system that detects the distance, direction, and velocity of body movements in a defined space, and translates these body gestures into control signals for creating electronic music or manipulating multimedia. Soundbeam offers teachers and students new opportunities for contemporary forms of composition and classroom music making. Soundbeam also provides a medium through which even profoundly physically disabled or learning

Continued on Page 25
FALL CONFERENCE

Registration Form

“Music Prepares Us”
2009 VMEA Fall Conference
Thursday, October 22, 2009 at Woodstock Union Middle School

Registration Form

Name: ________________________________________________

Mailing Address: ______________________________________

Daytime Phone: ____________________ Evening Phone: ____________

E-mail address: _________________________________________

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

Early Registration Deal
Please check the appropriate registration category
Add $10 to the prices listed below for “at-the-door” Registration

___ Active MENC/VMEA Member $60

___ Non-Members $70

___ Collegiate MENC/VMEA Member $20

___ Collegiate Non-Member $30

___ Purchase of MS/HS Choral Music Reading Packet $10
  *Must be present at the Kaplan reading session

___ University of Vermont 1 Credit Option $498
  *You must be present at a meeting at 8 am to be eligible for this course.
  Registration will take place during the 8 am meeting.

P.O. # ___________ Check # ___________ Total Enclosed: $__________

Mail completed form with payment to:
(make checks payable to “VMEA”) Jim Derby, VMEA Treasurer
Mt. Anthony Union Middle School
747 East Road
Bennington, VT 05201
impaired individuals can become expressive and communicative using music and sound. Also during this session, Judy Chalmer, Executive Director of VSA Arts of Vermont, will provide information about her organization. Clinician: Jason Panucci

Keynote Address: Dr. Michael Huff

Register now for the fall conference using the registration form printed on the previous page!

See you in Woodstock - October 22nd

FALL CONFERENCE

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Join our acclaimed faculty in an academically challenging and musically rewarding setting.

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Bachelor of Music
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AUDITIONS

Friday, Dec. 4, 2009
Friday, Jan. 29, 2010
Friday, Feb. 12, 2010
Saturday, Feb. 20, 2010
Friday, Mar. 5, 2010
Friday, Apr. 2, 2010

URI Centennial Scholarship applications must be completed by Dec. 1, 2009.

Music scholarship auditions must be completed by Feb. 20, 2010.

Department of Music
University of Rhode Island
Kingston, RI 02881

401-874-2431
music@etal.uri.edu

Editors Note: For additional session information, please refer to the conference schedule. Some session titles and descriptions were unavailable when this publication went to print.

Editors Note: For additional session information, please refer to the conference schedule. Some session titles and descriptions were unavailable when this publication went to print.

Exhibitors
(as of August 15th)

Frederick Johnson Sons
University of Vermont
VT MIDI Project
Ellis Music
Green Mountain Youth Symphony
Yankee Candle Fundraising
Gertrude Hawke Chocolates
Scott Ainslie, Performing Artist
Malmark Bells
Vermont Symphony Orchestra
Double Reed Shop

The exhibitor registration form is printed on page 27.
Professional Development

Music and Multimedia Summer Institute
July 13-16, 2009 at Castleton State College ~ Sponsored by Vermont MIDI Project

Photos courtesy of Sandi MacLeod

1. Carol Cronce (Rochester Schools), Christine Morton (Windsor Central S.U.), and Alisa Albee Daignault (Bellows Falls Central and Saxtons River Elem.) work with Garage Band during the Switcheroo evening session. In the background is Peter Roach from Fair Haven Union High School.

2. Marj Rooen (Mt. Anthony Union H.S.) plays along at the jam session on the final night of the Institute. Matt Podd, instructor, plays keyboard.

3. Ukulele lady Fran Broughton (Addison-Rutland S.U.) practices a part she will record into her multi-track recording in the Digital Audio class.

4. Anne Hamilton, North Country H.S. teacher and long-time MIDI Project instructor, listens to an original composition created by Dan Seiden from Putney Central School.

5. Matt Podd, instructor, works with Fran LaPlaca (Fair Haven Union H.S.) as she tackles Sibelius software for the first time. Fran had great success; ask her about her three-part vocal arrangement of the Star-Spangled Banner.
EXHIBITOR REGISTRATION FORM

Thursday, October 22, 2009
Woodstock Union High School and Middle School
Woodstock, VT

Name of Business ____________________________________________________________

Mailing Address ____________________________________________________________________________________________________

E-Mail Address ____________________________________________________________________________________________________

Telephone number ____________________________________________________________________________________________________

Fax Number ____________________________________________________________________________________________________

The Vermont Music Educators Association invites you to participate in our 2009 Conference.
There are three different ways that you can do this:
1. Come to the conference as an exhibitor.
2. Send flyers to us. These flyers will be inserted in the folders that are given to each of our attendees.
3. Help subsidize a conference expense.

Below, please indicate the way(s) in which you wish to be a part of our event.

___ We plan on attending the conference as an exhibitor.  
COST: $65 per table until August 15, 2009
$75 per table from August 16 until October 2, 2009
$85 per table from October 2 until October 22, 2009

___ We are a non-profit organization (no charge)

Number of 8-foot tables: ______  
Electricity needed?  Yes  No

Contact person: ____________________________________________________________

Special Requests: ______________________________________________________________________

___ We would like to have a flier/brochure in the conference participant folder.  
COST:  $50

Please send 250 copies of your advertising material by September 4, 2009.

___ We will help subsidize part of the conference.  
COST: variable (see below)


Contributions appreciated by August 15, 2009. Please indicate which item(s) you are subsidizing.

All information and payments should be returned to: Allyson Ledoux, 360 Acorn Lane, Shelburne, VT 05482
E-mail correspondence: allysings@yahoo.com
As music teachers we all have our share of music magnets that adorn our filing cabinets or refrigerators, which were probably a gift from some student along our teaching career. It is safe to assume that we rarely take the time to stop and reread the inspirational messages that some of these magnets display. Perhaps you have even forgotten who gave the magnets to you, but to the student you made a lasting impact. For the child who thought enough of you to give you a gift or write you a note, you were more than a music teacher, you were more like a music magnet that drew them into the awe-inspiring realm of performing.

Music teachers at all educational levels are always looking out for ways to build and/or sustain their school programs. In a world where numbers have the potential of being the measuring tool for success, some teachers, especially at the middle school level, are fearful that schools may cut programs that have few participants. Because the curriculum frequently changes in the middle school setting, many scheduling nightmares can unexpectedly occur. Of course, as music educators, we want both large numbers of students benefiting from music education and quality programs. This being said, the question then becomes, “How do we attract middle school students to quality music programs?” This article will outline five strategies that help draw and retain students at the middle level to music programs.

The following are five positive elements in becoming music magnets:

1. Be proactive.

It is easy to sit back and take the students that sign up for classes, but the hard truth is that students entering middle school who do not have older siblings do not have a clue as to what middle school music classes have to offer. Therefore, it is important to begin building bridges with the feeder school programs before the school year ends.

Speak directly to the elementary music teachers to find out a time when you can visit with the 5th grade classes. If possible, make plans to take a top choir and/or jazz band to the feeder schools for a brief performance for the entire 5th grade. Likewise, ask to be put on the agenda when 6th grade orientation takes place with the parents. Have a flyer ready to hand out to students and parents who are interested in participating in the middle school music programs. Be sure to update the music information on the school’s web page in case parents are browsing the middle school website for information. By actively seeking new students, you increase your chances of building your program. Coincidentally, while attempting to draw students to your program, you also attract supportive parents because they appreciate your eagerness to include their children in the middle school setting.

2. Be goal-oriented.

Setting educational goals should be important to all educators. The goals serve as benchmarks for progress. Especially with rising 6th graders, who typically have no idea what middle school music classes have to offer, it is important to promote the benefits of being in a school music program. Some of those benefits that entice students most include field trips and travel, high profile concerts, and leadership opportunities.

Young adolescents are highly impressionable, so it is very important to connect with feeder high school programs to inspire the students for further musical accomplishments. On occasion, it is important to invite a couple of former students back to sing for or talk with the students about the high school music opportunities.

Finding affordable field trips that promote quality music can be challenging and time consuming in the planning aspect, but these trips are what students recall as favorite memories. Festivals, competition trips, and honor choir/band events are opportunities for the students to see other young people performing from other schools and areas. This is a key way to increase motivation among the group members and allow student leaders to emerge. When given the opportunity, students thrive on being ambassadors for their school through music organizations, which results in increased school pride.

Of course, we do not want to focus on the idea of competition and getting to go on field trips as the most important aspect of being involved in school music programs, but we can use this as one tool in recruiting new students to our programs. At the beginning of each year, plan out the programs you want to attend and the festivals you want to participate in and let the students and parents know early on. Use these events as benchmarks throughout the year to challenge students and draw them in.

3. Be visible.

Once you have the students plugged into music classes and performance ensembles it is vital to connect with other teachers in your school. The middle school setting is grounded in the concept of teamwork. Music classes should follow the same philosophy.

Teachers will appreciate your interest in their classes and, in turn, show up for your concerts. Likewise, teachers can also help generate interest in your program by discussing your upcoming concert or offering extra credit for students who attend extra-curricular activities. When students attend the concerts and see their peers on stage in uniforms or formalwear, they are often inspired to join in at the next available opening.

Another method of increasing visibility is by creating a music department bulletin board that lists upcoming events and includes lots of photos of students having fun. Also, display trophies and plaques in the hallway trophy cases after a festival or competition. Publicize successes in the school newspaper, morning
announcements, or PTSO newsletter. Try to honor invitations to perform at community functions because this instills a sense of pride among students and parents. Without a doubt, visibility encourages participation and support of all music programs.

4. Be charismatic.

Charisma is a catalyst for bringing about positive energy to a program. Middle school students are full of life and vitality. It is important to bring an upbeat personality to the middle school classroom. All students feed off of the energy the teacher brings to the lesson. Young people can sense if teachers actually enjoy teaching. Being charismatic about the music you are teaching and performing is a key ingredient in the magnetism formula for increasing student enjoyment and involvement.

5. Be able to keep them.

The recruiting may be over, but continually promoting your program is an ongoing function in any music program. Each day teachers have the opportunity to encourage and inspire students through the medium of music. Finding a balance of music from different style genres helps keep students on the middle school level challenged. Multicultural music with strong beats and supplemental percussion parts are a great way to engage students and integrate music across the curriculum. Allow students with dance backgrounds to help choreograph a Broadway selection. Encourage students to participate in the school talent show. Create small ensembles for students who desire to be pushed further musically.

In our technologically advanced society, keeping the students is related to a teacher’s commitment to link innovative teaching strategies with technology. If technology is an area that you lack knowledge in, ask students to teach you. Nothing builds morale more than sharing the leadership. Teachers who are able to cultivate a positive relationship with students are most likely to keep that magnetic attraction for subsequent years.

In conclusion, music teachers have a duty to keep music programs thriving. Each teacher brings a particular personality to the job that works best for him/her. The above checklist is only a beginning. Talking to colleagues is a great way to share new strategies for building or sustaining already established programs. Change does not happen overnight. Most importantly, never lose sight of seeking quality over quantity. Slow steady growth tends to be of lasting value in the long run. Finally, take a moment to find and read one of those music magnets in

Dr. Jill Hobby is in her 12th year of working in Knox County Schools in Knoxville, Tennessee. Dr. Hobby taught musical theatre and choral music before entering into the role of administration. Hobby holds a BME degree from Carson-Newman College, a MM degree from the University of Tennessee, an Education Specialist Degree from Tennessee Tech University, and a Doctorate in Education from East Tennessee State University. She is currently principal at Whittle Springs Middle School.
Recognition

VMEA Announces 2009 Hall of Fame Honorees

WHAT IS THE HALL OF FAME?
Each year since 1996, the Vermont Music Educators Association has recognized individuals for contributions to music education. Four honors are considered annually:

Music Educator of the Year for outstanding professionalism and contributions to music education and children (1 award presented annually; recipient must be a VMEA member)

Outstanding New Music Educator for impacting music education and children within the first five years of service (1 award presented annually; recipient must be a VMEA member)

Special Recognition, recognizing music educators, non-music educators, organizations, or individuals (living or deceased, employed or retired) who have made significant contributions to music education in Vermont in the past or present (number of awards determined annually by executive board; no membership requirement)

Veteran Music Educator, recognizing music educators with 25 or more years of service to music education and children (no limit to the number of honorees)

If you or someone you know has taught music for 25 years and is not currently listed, please submit your names. It takes just a few moments. VMEA would like to maintain an accurate list of veteran music teachers, past and present.

A list of all the Hall of Fame honorees is available on the VMEA website: http://vmea.org/HallOfFame.php

Music Educator of the Year

Anne Hamilton

Anne K. Hamilton is choral director and music theory and composition teacher at North Country Union High School. Prior to coming to the High School, she spent nine years as an itinerant K-8 music teacher in Charleston, Morgan, Brighton, and Holland Schools, and six years at North Country Jr. High School. She received a Bachelor of Music Education from Ohio Wesleyan University, a Masters Degree in Creative Arts in Learning from Lesley College, and Kodaly Certification from KMTI at Hartt School of Music.

Anne is a founding member of the Vermont MIDI Project, and has presented workshops and in-service training at Music and Technology Conferences in New York City, Seattle, San Diego, New Orleans, Nashville, Dallas, and many other cities throughout the United States. She has been a clinician at four national and four Eastern Division MENC conferences as well as state conferences in Massachusetts, Maryland, and Florida. She is co-director of the District II High School Music Festival.

Anne is the director of Northsong, a chamber choir based in Newport, and has been guest conductor at many district festivals in Vermont. She is VMEA District II President and creativity chair for the All State Music Festival, immediate past president of the Vermont Chapter of the American Choral Directors Association, and vice president of the Vermont MIDI Project. She has contributed to several articles and books about music and technology, including three MENC publications, and teaches at the Summer Arts and Technology Institute at Castleton State College. She was recently a runner-up for the TI-ME (Technology in Music Education) Teacher of the Year, has been named a University of Vermont Outstanding Teacher, and has twice received special recognition from the Vermont Alliance for Arts Education.

In the summer of 2006, Anne participated in the Institute on China and its Cultures, traveling and studying in China as part of the ASOP program at the University of Vermont. Her students performed a program of Chinese music at the annual VAAE Conference in Montpelier. She recently was selected as a Fulbright Teacher Scholar and spent three weeks in Japan learning about Japanese education, government, and culture.

Outstanding New Music Educator

Chelsie Henderson

Chelsie Henderson has been responsible for a recent surge of musical enthusiasm at BFA-Fairfax. Her students have been involved in district music festivals, Madrigal Festival, All New England Choral Festival, Gospelfest, Women’s World Music Festival, and VT-ACDA Children’s Honor Choir.

Hired by the school in 2007 following her graduation from the University of Vermont, where she studied music education and special education, Chelsie taught middle school general music during her first year and also started a high school chorus. During 2008-2009, she directed high school chorus, middle school singers’ club, and faculty chorus; taught music theory; established a guitar program; and was in the process of putting together a men’s chorus and a high school funk band. Still young at heart, Chelsie plays bass clarinet in the high school band at BFA. In addition to classes, she teaches private voice, piano, and guitar lessons.

Chelsie has maintained membership in ACDA and MENC since 2003. Chelsie was a chaperone for the 2009 Eastern...
MUSIC DEGREE PROGRAMS

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- Dibden Center for the Arts houses an intimate and acoustically-acclaimed theater.
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- New ten-station music technology lab.
Hall of Fame Honors
Continued from Page 30

Division Chorus in Providence. Within VMEA, Chelsie has adjudicated All State auditions, served as choral music chair, and was a key member of the committee that helped design the new website. Chelsie has been choral music co-chair in District I, helping to establish the district’s first vocal audition process.

Chelsie is the former Operations Assistant for the Vermont Youth Orchestra and, since 2004, has worked at VYO’s Reveille! camp. During the summer of 2007, she studied Carnatic music abroad as part of a trip to South India. Chelsie has sung in and traveled with the Bella Voce Women’s Chorus since 2005, and has been a conducting intern with the group for the past two years. In June 2008 she had the privilege of conducting at various cathedrals in Ireland. She also sings with Syrinx, a small chorus that performs at senior living facilities. Chelsie volunteers weekly as a childcare assistant for COTS (Committee on Temporary Shelters).

Everyone who works with Chelsie appreciates her energetic disposition and contagious enthusiasm. Chelsie has earned respect from parents, students, and colleagues while successfully inspiring and educating young musicians.

Dick Ellis is widely recognized as one of the “pioneer” music educators of the modern era in Vermont, for beginning to teach music in all of the schools in the towns of the “Upper Valley”, including Granville, Hancock, Rochester, Pittsfield, Stockbridge, Bethel, and South Royalton.

Recognizing that school music programs and music students needed to have access to musical instruments and supplies, Dick Ellis began what has evolved into the Ellis Music Company, serving the musical supply needs of all Vermont and much of New Hampshire.

Dick Ellis has been the music director and conductor of the South Royalton Town Band since 1945, nourishing community members’ lifelong love of music and learning for 64 consecutive years. Many of the musicians in the band were given their first lessons in music by Dick Ellis and continue to love playing to this day. Mr. Ellis continues to support music education in Vermont in many ways, including providing a substantial scholarship to an accomplished and deserving young musician at Vermont’s All State Festival every year for many years.

He has taught in schools in Ohio and Vermont, as well as serving as a principal for the Lincoln (Vt.) Community School before returning to teaching music in Barre, Vt., in 1995. Larry has taught at summer music camps at Purdue University, and II Campamento Musical Juvenil, Siguatepeque, Honduras, C.A. He is currently the master trumpet teacher for the Vermont Youth Orchestra summer music camp.

Mr. Solt has conducted over 25 festival bands and orchestras in Vermont, New Hampshire, Massachusetts, Ohio, and Honduras, Central America. He is co-founder of the Central Vermont Brass Quintet and is an active freelance trumpet player. He currently plays with the Vermont Mozart Festival Orchestra. In 2003, Larry earned National Board for Professional Teaching Standards certification. In 2005, Larry was awarded a Japan Fulbright Memorial Fund Scholarship and spent three weeks studying in Japan. Mr. Solt is a past president of the Vermont Music Educators Association and has held many other positions in VMEA, including All State auditions chair and orchestra manager.

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Special Recognition
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Visited the MENC Web Site Lately?
Check out what’s new at www.menc.org!

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New Articles Weekly
Weekly Members-Only Update
2009 World’s Largest Concert
Events Information
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Nominate someone for the 2010 Hall of Fame. Download the nomination form at VMEA.ORG or complete the form online. The nomination deadline for 2010 honors is December 31st.
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VMEA Executive Board Meeting Minutes

Cindy Hall
VMEA Secretary

VMEA EXECUTIVE BOARD MEETING
MARCH 4, 2009
WHITCOMB HIGH SCHOOL

Present: Allyson Ledoux, Gary Moreau, Michael Lenox (taking Beth’s place), Denis Lambert, Bear Irwin, Jim Derby, Brent Barnett, Steffen Parker, Pat Roberts, Cindy Hall, Carrie Kohl, Allyson Ledoux
Meeting called to order at 5:36
Gary welcomed the board to Whitcomb HS.

REPORTS

Secretary’s Report
Motion to approve January minutes as distributed: Steffen Parker. Second: Carrie Kohl. Motion passed.

Treasurer’s Report
Motion to approve: Steffen Parker. Second: Brent Barnett. Motion passed.

Current balance: $27,701.32.

Conference Chair Report
Carrie reported that she met with Brent, who is starting to find band clinicians.
Conference Committee will meet in April. Steffen asked to be invited.

Denis did a great job getting conference info in the journal.

All State Report
Steffen reported that All State plans are moving forward. Online adjudication went well with the exception of a few small blips. Saved 60 hours for Steffen and saved on the other end as well.
Some participation fee money will fund scholarships. With fewer recipients, scholarships will be up closer to where should be this year. Steffen thanked District IV and Lions club for donations to scholarship fund.
Managers are in place and host working hard.

Colchester scheduled to host next year but do not want to host. Steffen has asked next schools in line. Rutland will move up and be next host year. MMU want to host. Steffen has asked next schools in line. Managers are in place and host working hard.

Adjudication process will be under review again in committee at All State. Financially, auditions lost a little but hoping festival will make a little because it’s in Chittenden County. Fewer housing and transportation costs.

VT-IAJE will be putting on the two festivals they have done in the past. Meeting on March 14 at Rich Davidian’s to decide on future of VT-IAJE. They purchased six stereo recorders for adjudication purposes.

State Manager Report
Every year MENC asks what we want state dues to be and calculates formulas from that. Gary spoke more on this. National has gone up $3. State dues currently $20. Total would be $97.
Motion to keep VT dues the same: Steffen Parker. Second: Jim Derby. Motion passed.

We're getting about $4000 total for state dues.
Gary broke down the categories and advised we could change the rate on any or all of them.

Steffen - our state portion is cheap. Many states charging $28-30. NY is at $42.

Editor's Report
Denis asked for focus topic for June.

Steffen suggested school budgets effects on music - survey.
March issue went out on Tuesday.
Will look at what other states are charging for advertising. Will keep it the same for now.

Postage will go up in May. Cost for the printer may go up.

Denis has a W9 form from an advertiser. Steffen sends that all out. Denis will get info to Steffen. Steffen will send Denis and Jim the PDF.

We should at some point in the future have an address, paid for by the group. Better than using personal addresses, especially for liability. Where do you physically locate that, though? Chittenden County makes the most sense.

Steffen suggested Williston PO. Exceptional PO and has decent hours and is accessible to Exit 12. Steffen will look into fees and availability.

District Reports

District III
Successful MS festival and HS choral festival.

District V
Michael reported February festival went well after a minor hitch. March festival at Green Mountain College.
Contact Steffen sooner rather than later if district site is in need of proof of insurance.

District IV
Jazz festival went great. April MS festival coming up.

President’s Report
Eastern Division MENC next week. Asked for registration booth help on Friday.
We have 2 VT students accepted to perform in composition category. Gary will send a congratulatory note on behalf of the executive board. To have two kids from our small state is impressive.

All Eastern Honors ensembles still need nine chaperones. Anyone interested in working as chaperone? - free room and board at hotel. Chelsie is the official VT chaperone.

Concert Recordings out of Meredith NH did a GREAT job for District III festivals. No charge - he depends solely on sales. Gary highly recommends him.

Allyson recommended ConstantContact to get the word out.

ConstantContact - we’re on a 60-day trial. It’s really nice. Messages go out to individuals and not bulk. Emails are personalized. People can unsubscribe at any time.
We should all be working on membership all the time. Less than 50% of our teachers are members. Need to start using our retired members better.

Gary spoke briefly about NFHS. Board decided a long time ago that the Board would subsidize everyone’s membership. Reminded members to update and will get applications for new people.

Jim - should we just automatically insure everyone who’s on the board? Steffen - at one point we went with only people constitutionally mentioned on the board because we were low on funds. Not as much an issue now.

Continued on Page 35

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VMEA Minutes

Continued from Page 34

OLD BUSINESS

Updated membership. Cindy sent out an updated list. Still needs help with further updates. Send back changes in red.

Motion that the secretary be considered the membership chair and maintain current list based on MENC files on a monthly basis: Denis Lambert. Second: Steffen Parker.

Discussion:

Cindy willing to do it.

Gary - The list we get from MENC is NEVER up to date. Usually about 7 months behind.

We need to know who members are for upcoming website access. Also All State apps need that info.

Gary asked if we could collect dues personally so everyone is due on the same date. MENC said no because they depend on the monthly accrual of dues to keep their budget floating.

Steffen will send Cindy the authorization info to access MENC lists.

It would be a constitutional change because bylaws say it’s the past president who fills this role.

Denis withdrew motion and Steffen agreed to withdraw his second as well.

Cindy will fill the role unofficially and help past-president.

Voting

On an accelerated schedule. A couple people are considering president position.

Could warn the election via Constant Contact.

Treasurer or Secretary positions can be opened if someone else wants to run or there are write-ins.

HOF - there was public recognition of District Five recipient Brent Barnett. Lauren McCoy was honored in that same district as well as Fran LaPlaca.

HOF process in progress. 4-6 nominations via the online process.

Could possibly vote at the next meeting.

If we announce it earlier we could put it in the journal and it would be more of a surprise for recipient rather than being called to go to conference.

Web Page Update Info

Website great but some things still need to be put in place. Still need more info on district pages.

Please note the only person that has access to putting stuff on website is Steffen. Don’t send to Gary, Denis or anyone else. If your district has the personnel, server space and skill it would be wise to have a separate server so each district can update itself.

Conference info needs to go to Denis for journal, but Steffen for website. Steffen is the portal.

Steffen will make sure district chairs have admin access to calendar.

All email addresses on front cover of journal are the new VMEA addresses. Make sure you check that address.

Ally asked if we can have online conference registration. Steffen - this site can turn it into an email but would end up with an individual email from each. Also don’t have Paypal capabilities right now.

Jim - what will we need to set aside for Off the Page Creations? Annual fee is $160/year.

NEW BUSINESS

Operating Budget

We’ve never put together an operating budget that’s in print before we spend money. Uncommon for any organization not to do that.

Steffen asked if we have budget info in electronic form. Microsoft Money.

Best way to look to the future is to look at past years. Steffen will work with Jim on the project. Jim can come up with a rough format by next meeting.

Expenses

Ally would like to see an amount for president to attend MENC functions. It often comes out of president’s pocket - large expense.

Motion to commit $500 to help reimburse Gary’s expenses at Eastern Division conference: Allison Ledoux. Second: Steffen Parker. Motion carried.

Gary requested that we try to find a way to make sure members are honoring their commitments to attend meetings.

Bear - through bylaws, districts pick their own chair BUT we could come from the other side and select a representative from the district.

Motion to adjourn: Steffen Parker. Second: Cindy Hall.

Continued on Page 36
OLD BUSINESS
Web Page Discussion

We use Off the Page.

The new website is wonderful. We aren’t making use of it yet though. We need to get important things on the front page and change them often to get people in the habit of checking. Also make use of the discussion forum.

Denis thinks we should post meeting minutes. Will be a good place to do HOF stuff. Can have executive board discussions. Calendar - district chairs or someone in each district should have access to it.

Get some of the local organizations access to same pages - can start posting community events

We should have another all-day committee work day/”Advance” to work on website suggestions.

Journal

Denis posted a discussion topic. Other states are going to online publication to save paper, time, postage.

We wouldn’t get ad revenue. Would people read it? Advertisers have asked about having links on the website. There should be a fee for this.

Maine Journal is online.

Board agreed fewer people would read the journal online. Lots of people in VT still have dialup. Ally mentioned that it is interesting to look at other states web pages.

Pat Riley congratulated Denis on his great work. Magnificent publication.

Vocal Chair Position

Two candidates have expressed interest in being choral chair. Both are great candidates. Can we have co-chairs? Bylaws don’t specify one only and there has been past precedent. Gary will invite both of them and ask them to the next meeting.

Motion to support Chair’s nominees of Kate McRae and Brian Lynam as vocal co-chairs: Steffen Parker. Second: Pat Riley. Motion passed.

Conference

Scott Schuler would like to do the keynote at the 2010 conference. It is better for him logistically that year. That leaves this year still open.

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Election and Hall of Fame

Bears handed out HOF info. Will send out an email to vote.

NEW BUSINESS
Insurance

Jim - we need to have all elected members covered by NFSHSA insurance. Better safe than sorry.

Next meeting

Will pick dates for next meetings electronically

Other

Gary spoke about how honored he has been to work with such a professional group that is so dedicated to furthering music education in VT. He looks forward to continuing to serve on the board as past president.

Motion to adjourn: Cindy Hall. Second Connie Wilcox.

Meeting adjourned at 6:50
There’s a lot of music to be made and you’re ready for it. Ready. Ready to drop your back pack, toss your coat on a chair and show them—show yourself—who you can be and what you can do.

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**Then and Now**

**Robert F. Swift**

This article is written with a nod to those among us who have more than a passing interest in history. For the author it was never a favorite school subject, but in recent years that view has changed, perhaps due to the awareness that he was becoming a part of it! The 1970s and 1980s really aren’t that long ago, as some of you readers can attest.

The difficulty arises because each year students seem younger, and we teachers appear much older than we actually are. I recall at music camp a few years ago when a group of young singers after choir came up to me and asked, in all seriousness, “Dr Swift, what was Mozart like as a person?” I smiled benignly and replied, “I don’t know; I never met him.” And then I added, “But I found his father to be a fine gentleman.”

Here are three apt quotations that pertain to history.

- “Every time history repeats itself, the price goes up.” -Anonymous
- “Those who cannot remember the past are condemned to repeat it.” -George Santayana
- “The disadvantage of men not knowing the past is that they do not know the present. History is a hill or high point of vantage, from which alone men can see the town in which they live or the age in which they are living.” -G.K. Chesterton

My personal library includes a collection of books bequeathed from my dad, yearbooks published by the Music Supervisors National Conference and later the Music Educators National Conference. One can read topics of concern of earlier times and compare them to those of today. Titles of articles from recent *Music Educators Journal* include:

- “Educational Applications of Podcasting in the Music Classroom” by K. Kerstetter (June 2009)
- “Six Key Principles for Music Assessment” by C. L. Hale and S. K. Green (June 2009)
- “Preparing the Conductor as Teacher” by J. Ulrich (March 2009)
- “Minority Students and Faculty in Higher Education” by A. Clements (March 2009)
- “The Natural Learning Process” by E. Criss (December 2008)
- “Organizing Your Parents for Effective Advocacy” by K. Elpus (December 2008)

In contrast, what would be the concerns and issues for the au courant music educator of decades ago?

The Twentieth Year Journal of Proceedings of the MSNC was published by the University of North Carolina, Chapel Hill, in 1927. (The volume then cost $2.50.) The Table of Contents includes Constitution and By-Laws, Calendar of Meetings (one each year from 1907 except for 1908), Officers and Directors, and reports of various proceedings and resolutions. In 1927, for the first time, there were four divisional meetings instead of a national gathering. The Eastern Division was held in Worcester, MA, and the president was Dr Victor L. F. Rebmann, from Yonkers.

The book concludes with a listing of all active members (names and addresses), followed by another listing of associate members. There are more than 2500 names; the majority were women. Vermont had 14 active members, the first of whom (in alphabetical order) was Madlyn Aldrich, who lived on Richardson Street in Barre.

Titles of papers suggest concerns of those times.

- “Influences of the Junior High School on Modifying the Conceptions of Music Education” (John W. Beattie)
- “Music in the Rural Schools” (Florence Hale)
- “The Objectives of Music (Edgar B. Gordon) [Of which three primary ones were given: social objectives, vocational objectives, and leisure-time objectives]
- “Music’s Contributions to World Morale” (Edwin N. C. Barnes)

At the Worcester meeting Dr Jacob Kwalwasser from Syracuse University reported on “The State of Music Knowledge as Revealed by an Objective Test.” Close to 5000 children from grades 4-12 participated. He reported the findings with nine summary statements. Here are four:

- Major key signatures are known by only a small percentage of pupils; minor key signatures are practically unknown.
- Rests are more difficult to master than notes.
- The skill of reading from notation is not acquired by grade school children to any considerable extent.
- Grade for grade and item for item, the rate of learning is faster per year during the first four years than during any subsequent year. (pp. 126, 127)

Repertory from a few concert programs is included in the proceedings. (Live performances were welcome then as they are today.) The Southwest H.S. Orchestra at Tulsa performed the first movement of Schubert’s *Unfinished Symphony*, followed by “Minuet for Strings” by Bolzoni. At a Memorial Organ Demonstration (also in Tulsa) Palmer Christian improvised on “a Familiar Hymntune” [sic] after playing the J. S. Bach *Toccata, Adagio, and Fugue in C*. And in Winston-Salem, NC, the Aeolian Choir sang “Daybreak” by Faning, followed by Fisher’s setting of “Would God I Were the Tender Apple Blossom.” (Haven’t we all?)

The entire 489-page volume provides a historical glimpse, a time capsule, which can add to an appreciation of where we are today.

With the reader’s permission I’ll conclude with a few personal references to my dad, Frederic Fay Swift, a 20th century giant in music education… at least in my eyes! He graduated from Ithaca College with a Mus. B. degree and later earned an M. S. from Syracuse University.

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Then and Now
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University and a Mus. D. from the University of Montreal. From 1928-48 he was supervisor of music in the Ilion (N.Y.) public schools. From 1948-72 he taught at Hartwick College, serving first as Chair of the Music Department and later as Chair of the Education Department. He also founded and directed the New York State Music Camp from 1947-1984. He authored more than 50 music textbooks and composed or arranged more than 250 musical compositions. He also was active in MENC and NYSSMA, serving as editor of The School Music News for 30 years. Of his four children three became music teachers. (The older son is strikingly handsome.)

After his retirement from teaching, he wrote a 50-page paper, “Recollections and Evaluations of Music Education.” The unpublished work includes personal experiences, observations, and reflections. Dr Swift was never hesitant to share his views. He would say to his college classes, “I don’t care if you agree with me, but you’re going to have to consider what I’m saying!”

What follows is a handful of selections from the report.

* The History of Public School Music in the United States by Edward Bailey Birge was first published in 1928. ... It states that music was offered there and then. Dr Lloyd Sunderman, working on his doctorate at Syracuse University (when I was working on my Masters) gave [historical] evidence that music was being taught in Utica, NY, in 1828, ten years prior to Boston, by one Ebenezer Leach. (pp. 1, 2)

* State education departments became aware of music in the schools. In 1920 Dr Russell Carter was appointed State Supervisor of Music for New York, the first such position in the country. ... The task was not an easy one as the position held no authority. (p. 7)

* World War I had little effect on the music program in the schools [unlike World War II]. Few music teachers enlisted or were drafted because there were few male music teachers. ... I recall that we sang War songs: “Over There,” “K-K-K-Katie,” “Keep the Home Fires Burning.” (p. 9)

* What a fortunate guy I was to become influenced by Thomas L. Gillespie, who built a music program at Union-Endicott High School equaled by few school systems today. ... Perhaps his greatest achievement was in the weekly assemblies. We were given seats by parts. ... The entire student body, at least 500, sang 4-part harmony, with those of us who could read the music leading. ... EVERY CHILD in the school performed. (pp. 9, 10)

* I have seen Regents exams for Fundamentals of Music from the 1890’s. They covered scales, transposition, terms, etc. Many students today would have difficulty passing them. One had to earn grade of 75. (p. 13)

* During the War years [World War II] music was enlisted because of its influence on morals [morale]. The Treasury Department organized original song writing. Children in hundreds of schools made up songs. Two were from our Ilion schools. Shirley Swarthout wrote “Take It on the Chin, America,” and Bobby Clark, a 4th grader, wrote “Buy a Bond.” I had the privilege of directing these in several locations, including Chicago. (p. 19)

* Hundreds of male music teachers were being drafted, or enlisted. Colleges were drained of their male students. In the schools women teachers who might have been vocal teachers had to conduct the bands. (p. 19)

* There has been little standardization of teaching music. Today some child may have been taught using the Orff method. He moves to another school, and nothing he has learned now applies. (p. 21)

* It seems to me that music teachers as a unit have never addressed the opportunities that are theirs. Viewed through the eyes of an administrator, music programs seem to be designed for one thing: performance. Yet not one in a dozen high school performers will be performing ten years after college. (A few will sing in church choirs.) ... What are we as music teachers offering ALL OF THE CHILDREN [of lasting benefit]? (p. 23)
He concludes with recommendations for teacher education programs. Many of his earlier concerns and recommendations have been and are being addressed now. He would have applauded The National Music Education Standards adopted in 1994, five years after his passing. Yet today the need continues to ask ourselves to what degree are the standards being implemented in our teaching. His next-to-last statement reads, “We need leaders with vision-individuals who will see opportunities for improvement and then instigate them. We need to give critical appraisal to what we are doing.” (p. 50)

E. L. Doctorow wrote “History is the present.” Today our teaching, yours and mine, is part of “the history” that will be looked back upon by our successors. In some respects the line of demarcation between then and now is practically indistinguishable.

Robert F. Swift is a professor of music at Plymouth State University in New Hampshire.
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