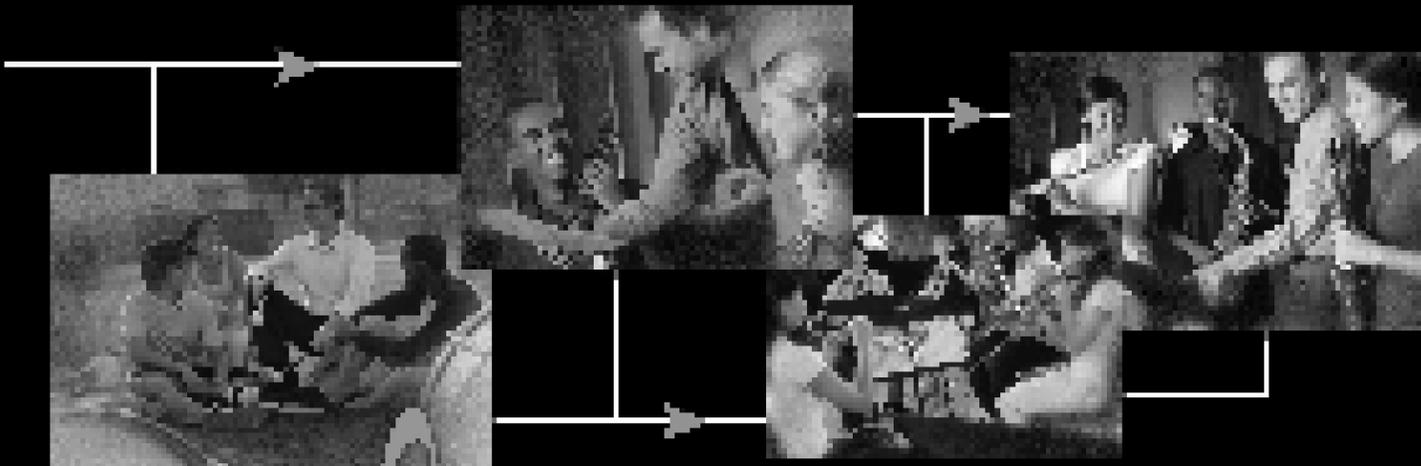


Special Focus:

Enriching the Curriculum Through
School - Community Partnerships



Michigan Music Educator



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From the Editor

Marie McCarthy, Editor

The focus of this Fall issue is Enriching the Curriculum through School-Community Partnerships. The relationship between school and community has been an ongoing theme of school music since its introduction into public education in the 1830s. School music is rooted in and arose out of the social and cultural needs of communities. The word “community” permeates music education literature in the last century. The most recent focus on school music and community acknowledges the diverse musical life of the community and the value of engaging with it to enrich the music curriculum. School-community partnerships imply an interdependent, two-way process, with benefits for all partners who come together to provide access and resources, share musical knowledge and experience, and ultimately advance musical culture. In recent years, the partnering of school and community music has been associated with advocacy, intergenerational learning, life-long learning, multicultural education, place-based education, service learning, and social justice projects, to name some of the dynamic ways in which the benefits are framed. The scope of school-community partnerships in music education is broad, evident in the range of projects described in this issue.

In President Christina Hornbach’s message, she emphasizes the value of being in the MMEA community and the importance of each member of the community to the overall success of the organization. Being part of a community can foster a sense of belonging and develop commitment to a group that is working toward a common goal. Community is a powerful concept and way forward. In a similar way, the musical community formed within a classroom or a school is vital to the overall musical life of the community at large, and vice versa. This is a key concept in appreciating the value of school-community partnerships and collaborations. School music is an integral part of community life, drawing from that community as it contributes to it, thus creating a synergy that clarifies and dignifies the mission of music in education.

In the opening article of this issue, Suzanne Burton lays out some basic ideas about initiating and implementing school-community partnerships. Although the focus is on general music, the ideas and principles she describes can be applied to other instructional contexts. Anita Prest, a Canadian music educator, describes how she came to

recognize and value the musical resources of her rural school community in British Columbia. The case she makes for place-based education is strong, and the message to music educators is to learn to identify the “invisible local music making practices” and to draw on them to enrich the curriculum. Elizabeth Menard shows how various partners can collaborate “to work toward a better music education for urban youth.” Several authors point out that research and evaluation of partnerships is an important component in the total process. Phillip Hash shares some findings from studies of school-orchestra partnerships, another resource in many communities. Daniel Albert compiled a valuable list of books, articles and online resources about school-community partnerships. The annotations that accompany many of the sources inform the music educator of their relevance to and usefulness in a particular school-community context.

In addition to providing foundational ideas and examples of how school-community partnerships can enrich the music curriculum, another goal of this issue is to celebrate school-community projects that are already in place around the state. As I planned the issue I kept foremost in mind the unique topographical features and diverse regions of the state—from urban Detroit to the shore of Lake Michigan, from the rural midlands to the Upper Peninsula. In soliciting articles, I wanted to represent that diversity and highlight the role of school-community context in the development of partnerships and projects. No doubt, there are several other partnerships worthy of documentation and I hope that this issue will serve to inspire music teachers to share their projects in future issues of the journal, in professional conferences such as the Michigan Music Conference, or in online forums.

From Around the State, the part of the issue that presents partnerships from Michigan, begins in the Upper Peninsula. Cathy Wilkinson describes various partnerships implemented by a group of her colleagues in Norway, Marquette, Escanaba, Brimley, Sault Sainte Marie, and Cedarville. Traveling south, the next story comes from Lowell, MI. Steve Dieleman documents how the Fusion Rock Orchestra founded by Wendy and Aaron Tenney at Lowell HS has drawn on the principles of service-learning to develop its connections to the community. David Smith of Western Michigan University illustrates how teacher educators can partner with the community to enrich the curriculum and model partnerships for preservice teachers. Moving east to Ann

Arbor, Ira Lax of the Ann Arbor Public Library describes the Library Songsters project, an exciting partnership between the Library and local schools and local musicians, and “a very natural coming together of teachers and tradition bearers,” as Lax puts it. And finally, we visit Detroit to hear about two partnerships that engage with the Detroit Public Schools (DPS). Focusing on the power of partnership to help students imagine a better future for themselves and their communities, Patricia Hall shows how students from the Detroit Public Schools have benefitted from a partnership between DPS and the Detroit Jazz Festival. Lauri Hogle adopts the image of a partner song to describe how the Detroit’s Children’s Choir (DCC) engages with the community through partnerships. The DCC’s wish, she notes, is “for our partner song to contribute to the renewal

of beauty and hope for Detroit.” And she ends by saying that “true partners hold each other up during challenging times.”

It has been an honor to serve as guest editor for this issue. Thank you to the many authors who devoted time this past summer documenting projects and sharing their views of the rewards and challenges of school-community partnerships. The evidence provided confirms the symbiotic relationship of music in school and in the community, and it inspires new hope for the future trajectory of music education.

Marie McCarthy
University of Michigan

Guidelines for Submitting Articles

Writing for the *Michigan Music Educator*

The following guidelines should be of help to both prospective and established authors:

1. The Editor encourages the submission of manuscripts on all phases of music education at every instructional level. Please note the contributor’s deadlines listed below (step 12).
2. Manuscripts should be concise, to-the-point, and well-structured. An average length for a feature article is from 3 to 4 double spaced, typewritten pages, with a maximum of 2,500 words. An average length for a column article is from 1 to 2 double spaced, typewritten pages, with a maximum of 1,200 words.
3. Avoid generalities and complex constructions. The article will generally be more interesting, have more impact, and be more persuasive if you try to write in a straightforward & clear manner.
4. You may use any writing style as long as it is appropriate to the type of article you are submitting. Be sure to use the correct form in the References section. If you have questions pertaining to style, please do not hesitate to contact the Editor.
5. Michigan Music Educator is always pleased to receive photographs with a manuscript especially when those photographs enhance the information in the text. Digital photos are preferred in pdf, jpg or tiff formats. Please insure all subjects in photographs have provided permission to be included in a publication. Please contact the Editor for a sample media release form.
6. Music examples, diagrams, and footnotes should appear on separate pages at the end the manuscript.
7. Include biographical information on each author with the submitted manuscript.
8. Manuscripts should be submitted via email attachment, saved in a MS Word for Windows or Mac format. If this is not possible, please contact the Editor for alternatives.
9. In accordance with the “Code of Ethics,” submitting a manuscript indicates that it has not been published previously and is not currently submitted for publication elsewhere, either in its entirety or in part. Distribution on the Internet may be considered prior publication and may compromise the originality of the paper as a submission to the MME. Authors should describe in what form and how a manuscript has been previously disseminated. Authors are expected to comply with APA ethical standards and institutional and federal regulations in the treatment of human subjects (www.apa.org/ethics/code2002.html).
10. The Michigan Music Educator assumes copyright of all published articles.
11. Submissions should be sent to
12. Cory Micheel-Mays (Executive Director): cmicheelmays@sbcglobal.net

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Regular mail correspondence may be sent to:

MMEA
Attn: Cory Micheel-Mays
1007 W. Washington Avenue
Jackson, MI 49203

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President

Christina Hornbach
Hope College Department of Music
127 E. 12th Street
Holland, MI 49422
C) 517-803-2325 O) 616-395-7650
hornbach@hope.edu

President-Elect

Kelli Graham
8358 Riverbend Drive
Portland, MI 48875
C) 517-862-1920 W) 517-688-3521
jadagoldie@yahoo.com

Acting Past President

Daniel Steele
1027 S. Fancher Street
Mount Pleasant, MI 48858
H)989-772-1393 O)989-774-1970
steel1dl@cmich.edu

Secretary

Lindsey Micheel-Mays
1007 West Washington Avenue
Jackson, MI 49203
H) 734-330-4342 O) 517-764-5200
lmicheelmays@sbcglobal.net

Treasurer

Lisa DuPrey
404 Aloha
Davison, MI 48423
C) 586-524-2837 W) 810-591-0839
lduprey@davisonschools.org

Executive Director

Cory L. Micheel-Mays
1007 West Washington Avenue
Jackson, MI 49203
O) 517-748-6518
cmicheelmays@sbcglobal.net

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Correspondence relating to circulation or advertising should be addressed to: Joyce Nutzmann, 11878 Parklane St., Mount Morris, MI 48458, nutzmann1@att.net

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Contents

departments

- 2
From the Editor
- 6
President’s Message

columns

8: *General Music*
Where General Music and Community Meet: Partnerships and Collaborations

15: *Cultural Diversity & Social Justice*
Collaborative Partnerships Between Schools, Communities, Universities, and Other Organizations: Working Toward a Better Music Education for Urban Youth

19: *Research*
Research and School/Community Partnerships

21: *Book & Media Reviews*
Connecting Music in School and Community

40: *Choral*
The Detroit Children’s Choir--A Partner Song

articles

12
Toward an Enriched *Rural* Conception of Music Curriculum and Pedagogy

26
School-Community Partnerships: A U.P. Perspective

30
Enriching Music Education Through

Service-Learning: The Fusion Rock Orchestra, Lowell High School

32
Partnerships in Action: University Models

34
Music Teachers, Local Folk Musicians, Kids and the Public Library

37
Releasing the Imagination: A Community Partnership Between Detroit Public Schools and the Detroit Jazz Festival

news

3
Guidelines for Submitting Articles

5
MMEA Board Members

7
Editorial Board

11
2013-2014 Calendar

18
Elementary Choral Festivals

23
Advertising & Corporate Sponsorship

24
2014 Michigan Music Conference

24
MME Now Online

42
Elementary General Music Fall Workshop

Advertisers in this Issue

Please support these advertisers; they support music education in Michigan!

Yamaha.....	Inside Cover	Michigan Music Conference.....	25
Central Michigan University.....	11	2015 MMC Collage Concert.....	29
WestMusic.....	17	NAfME.....	36
Western Michigan University.....	20	SightReadingFactory.....	39
JWPepper & Son.....	20	Quaver Music.....	Inside Back Cover & Outside Back Cover
Eastern Michigan University.....	24		

MMEA Board Members

OPERATIONS

EDITOR; CHAIR, EDITORIAL COMM.
 • Marie McCarthy, University of Michigan School of Music, Theatre & Dance 1100 Baits Drive Ann Arbor, MI 48109
 W) 734-647-0557, mfmcc@umich.edu

WEBMASTER
 • Diane Mehringer, 37636 Emerald Forest Drive Farmington Hills, MI 48331
 H)248-788-7973, O)248-541-7100,
 DMEHRINGER@twmi.rr.com

ADVERTISING COORDINATOR
 • Joyce Nutzmann, 11878 Parklane St., Mount Morris, MI 48458 H)810-686-4885, F)810-687-1851, nutzm1@att.net

DATA/MEMBERSHIP
 • Linda Louisell, 6516 Bellinger Dr, Mt. Pleasant MI 48858 H)989-772-0858, O)989-775-2280 lindalouisell@gmail.com

INSTRUCTIONAL TECHNOLOGY
 • Denise Lewis, 301 S. Nottawa Street, Sturgis, MI 49091 O) 269-483-7107, ext. 302 C) 269-506-5334 dlewis@wpcschools.org

ARCHIVIST
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MEMBER AT LARGE

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 O)989-774-3281, lhomm1r@cmich.edu
- Linda Louisell (see Data/Membership)

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- Lisa Ebener, 4853 Sir Austin Drive, Jackson, MI 49201, H) 517-748-7545, C) 850-544-5558, lisa.ebener@nwschools.org

MICHIGAN COALITION

- Randi L'Hommedieu (see Member @Lg)

ELEMENTARY CHORAL FESTIVALS

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 O)248-647-2522, C)248-854-6390,
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- Deidra Ross, Co-Chair, 1500 N. Getty Street, Muskegon, MI 49445,
 C) 616-843-6263, rossd@reeths-puffer.org

COLLEGIATE NAFME REPS

- Sarah Powell, University of Michigan, 543 Thurber, Troy, MI 48085,
 C) 248-953-1347, sfpowell@umich.edu
- John West, University of Michigan, 3758 Rolling Hills Road, Orion, MI 48359,
 C) 248-917-2249, jmwes@umich.edu

COLLEGIATE NAFME ADVISOR

- Sam McIlhagga Albion College, 611 E. Porter Street, Music Department, Albion, MI 49224-1831, (517) 629-0481, Smcilhagga@albion.edu

EARLY CAREERS

- Kelly Ritter, krritter1@gmail.com

GOVERNMENT RELATIONS

- Ruth Ann Knapp, Chair, 2124 Passolt Saginaw, MI 48603-4017
 H)989-792-6196, rakui43@yahoo.com

MICHIGAN YOUTH ARTS

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TRI-M

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HONORS COMPOSITION PROJECT

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- Adam Busuttill, 52725 Fayette Dr Shelby Township, MI 48316, C)586-945-5601, W) 586-758-0952, msudrums@gmail.com

INSTRUMENTAL ADVISOR

- Colleen Conway, 93920 Newburg Ct. Tecumseh, MI 494286 H)517-424-1614 O)734-615-4105, conwaycm@umich.edu

RETIREES

- Joyce Nutzmann (see Adv. Coordinator)

RESEARCH

- Phillip Hash, Calvin College, 1795 Knollcrest Circle SE Grand Rapids, MI 49546-4404, O)616-526-6022, F) 616-526-6266, pmh3@calvin.edu

PROFESSIONAL PROGRAMS & OUTREACH

- Karen Salvador, University of Michigan-Flint, 126 French Hall, 303 East Kearsley Street, Flint, MI 48502 C) 517-862-1982, ksalvado@umflint.edu

SOCIETY FOR GENERAL MUSIC

- Heather Shouldice, 2018 Teaneck Circle, Wixom, MI 48393, H) 248-438-6342, Heathershouldice@gmail.com

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SPECIAL LEARNERS

- Angela Snell, 15216 Goutz Road Monroe, MI 48161 W)734-242- 5799, ext. 2017, C) 734-693-2763, snell@chartermi.net

REGION REPRESENTATIVES

Region A

- Cathy Wilkinson, 3508 Bermuda Avenue Sault Sainte Marie, MI 49783, C) 906-630-1777, W)906-632-7888, CWilkinson@jklkschool.org

Region B

- Holly Olszewski, 1196 Carl Road Traverse City, MI 49685-7140, H) 231-709-0851, Olszewskho@tcaps.net

Region C

- Ali Bendert, 5534 Wilson Avenue Hudsonville, MI 49426, C) 517-256-3720 Ali.bendert@gmail.com

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Christina Hornbach

President's Message

Dear Fellow Music Teachers,

I hope this issue of the *Michigan Music Educator* finds you enjoying a successful start to your school year. Amidst the current educational environment and the ever-present personal and work time challenges, I hope you have found an opportunity to participate in some professional development to invigorate your teaching. The Michigan Music Education Association (MMEA) provides many professional development opportunities to our members. Currently, MMEA, in partnership with the National Association for Music Education (NAfME), is in full swing with more professional development opportunities than ever and a new membership drive: MMEA – where music educators belong! We continue in a persistent effort to both increase our membership offerings and membership numbers.

In order to infuse energy and strengthen our campaign, we have formed a Membership Campaign Leadership Committee (Karen Salvador, Chair; Denise Lewis; Linda Louisell; Cory Micheel-Mays, Ex Officio; and Holly Olszewski). This is a community effort; these are “real” music teachers, representing a variety of teaching specialties/settings who are diligently working to inspire professional involvement in the MMEA and NAFME collectively. We are excited with the possibilities from these efforts. Our campaign will run until December 15th, 2013, coinciding with registration deadlines for the Michigan Music Conference. This issue of the MMEA journal centers on community. So, where do Michigan music educators belong? They belong in the MMEA community. Will you help our community grow? If you are reading this message, you are a member of MMEA/NAfME. What music teachers do you know who are not currently members? Will you invite them to join our community? What does this community mean to you? MMEA is focusing on developing a professional development COMMUNITY for you! It takes a group effort to put together these events: the Elementary Fall Workshop 2013, the Michigan Music Conference 2014, and a variety of other professional development offerings.

ELEMENTARY FALL WORKSHOP:

We recently hosted the inaugural Elementary Music Fall Workshop, held on September 28,

2013 at Hope College in Holland, MI. We were thrilled to welcome 109 registrants, 3 corporate partners and 2 vendors! This 1-day event featured a keynote speaker, Dr. Diane Lange from the University of Texas – Arlington, and 8 additional presenters, covering a wide-range of topics relevant for elementary music teachers. Many thanks to the MMEA people who put this workshop together (Lisa DuPrey, Kelli Graham, and Heather Shouldice); it was a smashing success!

MICHIGAN MUSIC CONFERENCE:

We continue to jointly sponsor the Michigan Music Conference with three other professional music organizations in the state of Michigan (MSBOA, MASTA, and MSVMA). This collaborative effort features a preconference (this year MMEA welcomes John Feierabend as our elementary pre-conference clinician), 2 days of sessions, concerts and exhibits and serves over 8,000 attendees (teachers, parents, students, vendors) from all areas of music education. This conference takes a COMMUNITY effort to make it all happen (“putting it together...bit by bit”). Sorry, I couldn’t resist!

We celebrate and give kudos to MMEA board and committee members who are serving their profession and MMEA by working on the planning of and special interests sessions for the 9th Annual Michigan Music Conference: An In-Service for Music Educators, fondly known as the MMC 2014. Some of the MMC 2014 activities that MMEA board members presently spearhead are the Elementary General Music Pre-Conference, the Honors Composition Concert, SMTE sessions, Research Symposium and Collegiate NAFME sessions. In addition, MMEA has many members presenting interest sessions and as always, MMEA representatives serving on the Michigan Music Conference Planning Committee, Executive Committee, and the 2015 Collage Committee.

OTHER EVENTS & PROFESSIONAL DEVELOPMENT

We are also hosting a variety of other professional development and performance events this year (e.g., Flint-Area PD Workshops (September – May); Collegiate Conference (March); Elementary Choral Festivals (February-April); and an Instrumental Clinic (March)); check out our website for current

event information (www.mmeamichigan.org) and updates.

MMEA: Individual and Community Effort

MMEA is a community and team effort. Just like any team, we rely on strong and dedicated individuals for our group effort and success. Though I would like to highlight every individual who contributes time and energy to MMEA, it is impossible to name everyone here (that's a good problem to have!) Still, as an example of the immense individual effort that makes MMEA so fruitful for our Michigan music teachers, I would like to highlight and thank one individual who makes a big difference in MMEA: MMEA and NAFME member and 2012 Lowell Mason Fellow, Dr. Daniel Steele. Dan has served MMEA for many years and in a variety of capacities, including President and Past-President (several times!). Dan is the epitome of a caring team member who emanates positive energy. I am ever appreciative of his cheerful willingness to help and his thoughtful guidance – many thanks, Dan.

For me, being a part of this community means embracing our differences – I love how eclectic we are as a community and believe we can learn how to be the best music teachers (for our students), by learning from each other. We are different and that's wonderful and to be celebrated. We are also the same, in that we work towards a common goal: to support high-quality music instruction for all students, taught by qualified teachers at every level. In support of continuing excellence in professional development, please consider supporting our music teacher community and future professional development by engaging in the MMEA community and membership campaign. Please take a moment to share why you are a member of MMEA with a non-member teacher and encourage them to join! MMEA – where music educators belong.

Go team MMEA!

Thanks for your time and support,
Christina Hornbach

Editorial Board

We seek articles on special focus topics and other articles as they relate to broader areas of music teaching and learning. The editorial board urges readers to submit articles pertaining to these topics and encourages this important professional development activity for all members. Articles may be authored or co-authored, address other relevant topics/areas (see columns listed below), and may be considered at any time. Submitted articles will be peer-reviewed by the editor and editorial board members with editing and production in process for 5 to 6 months ahead of the publication date. See the published *Guidelines for Contributors* for further information.

Articles may be submitted for consideration in our regular columns:

- Higher Education (SMTE)
- General Music (SGM)
- Choral Musings
- Instrumental Corner
- Lesson Plan Corner

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MMEA Editorial Board Positions

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Where General Music and Community Meet: Partnerships and Collaborations

Suzanne L. Burton

Partnerships and collaborations bring people together around a common theme, music education notwithstanding. As our profession finds itself at a political juncture, where all of public education is under scrutiny, musical partnerships and collaborations are more important than ever. Participating in school-community partnerships or collaborations strengthens general music programs, building community support for music education. In the spirit of achieving more by working together, partnerships and collaborations do not replace a school's music education curriculum or certified music teachers; they augment the musical experiences of school students.

Partnership or Collaboration?

Although each represents musical possibilities for involvement in general music programs, the terms partnership and collaboration are not synonymous. In a partnership, participants have an agreement that advances mutual or separate interests. Different than a partnership, a collaboration occurs when participants work together collectively to accomplish shared goals. In both instances, a memorandum of understanding should be articulated, preferably in written form so that each entity has a record of the purpose of the partnership or collaboration, how it will be carried out, ways to assess the educative value for school students, and benefits to the music program and the other entity.

Community Outreach and Community Engagement

Community outreach is a short-term provision of services to people who may not otherwise have access to them. Groups or individuals providing outreach meet a perceived need of a particular population, provided onsite, at the place where the need is identified. Often, partnerships are formed with community outreach in mind. On the other hand, community engagement implies a strong level of commitment from the parties who are involved. Stakehold-

ers have equal status due to the collaborative nature of community engagement. Whereas, community outreach provides exposure and enrichment, community engagement implies teamwork over time.

Community Partnerships and Collaborations in General Music Education

Community Partnerships that Enrich General Music

Possibilities for community partnerships abound for elementary general music. They range from outreach to engagement depending on their educational mission. Following are descriptions of programs that are outreach-oriented.

Local Music Organizations. In many communities, folk music groups may assemble because the musicians enjoy playing their instruments in an ensemble. Mariachi bands or harmonica, dulcimer, and banjo guilds are delighted to provide unique musical experiences for students in general music. Often, these groups are interested in educating students about the evolution of their instruments and the historical and cultural contexts surrounding the music that they play. The ensembles typically give interactive performances, playing idiomatic music as well as familiar folk songs to which students can sing and move along. Many of these groups do not charge a fee but request a donation.

Professional and Community Orchestra/Band Programs. Most orchestras have an education component within their organizations. Frequently, they offer "explorer" concerts for students during the school day that features repertoire and programming easily relatable to students. Often, a one-time, in-school visit by ensemble members is included. The programs may be of no charge, although generally there is a nominal fee per student, with grants and foundations assisting to defray costs. If the

General Music

concert is scheduled during the school day, the primary cost burden falls to the school for transporting students to and from the concert.

Your Backyard. Invite music ensembles from your middle school or high school to give performances or informances at your school. Extend an invitation to parents and caregivers to attend. Not only will elementary school students enjoy music by older students that they admire, a bond is created within the greater school community.

Collaborations that Build Community

Collaborations may take more time to build, but the returns of such programs for students, music teacher, and the community organization allow for “going deep” into some aspect of music. The following projects have enjoyed success among their participants and are potential models for engagement.

iSong Club. Having obtained a technology grant from a local service organization, an elementary general music teacher used the funds to purchase mini-iPads. The music teacher, working with three songwriters from the local songwriters club, developed the iSong Club. They created a program in which the songwriters visited the school each week over the duration of two marking periods. Guided by the songwriting mentors, upper elementary students who participated in the Club wrote songs that were eventually set to accompaniments created on the iPads. In this collaboration, the students learned how to write songs and use technology in a creative, purposeful way. Moreover, the songwriters came away gratified, having shared the musical art of songwriting with the students.

ProjectMUSIC (Music Uniting Students Inspiring Communities).

A service-learning collaboration that I advise at the University of Delaware, ProjectMUSIC has music engagement projects with two elementary schools near its campus. The first, ProjectMUSIC Ensemble Program has three student-managers who make connections with the music teacher, administrators, and parents at one elementary school. In this collaboration, undergraduate music majors work with the elementary general music teacher to develop music lessons that align with the school district’s music curriculum. Although the project began five years ago with one ensemble, it has grown so that a specific ensemble is assigned to each grade: string quartet (Grade 2), woodwind quintet (Grade 3), brass quintet (Grade 4), and percussion ensemble (Grade 5). The ensembles go into the school and co-teach music classes with the music teacher. Largely run by college students, they compose and arrange music for the ensemble classroom visits and develop interactive lesson plans. The ProjectMUSIC Ensemble Program runs throughout the academic year, with the ensembles making five visits to the elementary school. At the end of the year, all of the school children come to the university music campus for ProjectMUSIC Day, a celebratory day for school students to experience a variety of music performances culminating with a mini-concert by the university’s wind ensemble. Through this collaboration, the school children have deep musical learning experiences and the university students learn organizational, musical, pedagogical, and public speaking skills. ProjectMUSIC is highly supported by the elementary school’s administration and classroom teachers as well as the university faculty. A grant from the university’s service-learning office helps to offset expenses for student travel.

ProjectMUSIC Opera! Under the umbrella of ProjectMUSIC is ProjectMUSIC Opera! The aim of this project is to produce a children’s opera

involving both an elementary school and university music majors. Over the course of the academic year, two student-managers work with the music teacher to produce the opera. One marking period is dedicated to planning the production, set the cast list, and musicians. Two marking periods are used to rehearse, involve parents with creating the set and costumes, and locate props. The opera generally incorporates 30 to 40 children from the 4th and 5th grades of the elementary school and 15 to 20 university students. Three performances are given—two at the elementary school so that the school students and parents or caregivers who work in the afternoon or evening have an opportunity to see the production, and one at the university so the children can perform on a “big stage.” Subsequently, the general community is also invited. In its fourth year, ProjectMUSIC Opera! has been featured on public television, in the local newspaper, and is an annual collaboration that both the elementary school and university students look forward to. As with the ensemble program, a grant from the university’s service-learning office helps to offset expenses for student travel.

Professional and Community Orchestra/Band Programs. An extended version of the educational partnership, this collaboration has an in-depth focus on the children’s concert. Musicians, often grouped by instrument family, go into schools that have contracted with the orchestra for its students to attend the concert. Extensive educational materials are published to establish a context for the musician’s visits and concert. Students learn about the instruments they will see and hear upon attending the performance. Included with the concert may be an instrument petting zoo, in which children try out the various instruments they will see at the concert. In this context, general music teachers work with program developers to craft a program unique to the school

curriculum. Fees vary, similar to the partnership described earlier.

Opera Docent Program. In conjunction with an opera company, performers work with students to become docents for a student-friendly opera. Students learn about the many facets of opera, from creation to staging, as well as how to usher and explain the essential points of what the children will experience in the production. Participants learn writing and speaking skills along with an in-depth understanding of opera. The opera production may go up at the school where the collaboration takes place, or similar to orchestral/band programs involve a performance at the opera house. The collaboration may occur within the school day or be a part of after-school programming. Frequently, fees are involved, though grants or foundations may help to finance the program.

Initiating a Partnership or Collaboration

In some communities, there may exist community bands, chamber ensembles, opera companies, or choral organizations that have outreach and/or engagement components as part of their mission. Many are ready to come to your school and offer partnership or collaboration services. However, as the general music teacher, you can also take the initiative by searching on the Internet, making a phone call to your local Chamber of Commerce, senior center, or sending an email to a Dean or Department Chair of a college music program. A single point of contact may lead to the development of a musical partnership or collaboration with your school.

Funding and Planning

Certain projects will need assistance with funding. Corporations, businesses, service organizations, or artistic

guilds may be willing to help defray costs or underwrite a project when the rewards for school students are made clear. Music and arts organizations often have grants available for educational purposes. Parent organizations may be of help to secure donations, fund raise, or to launch an advertising campaign. A foundation set up specifically for community partnerships and engagement will attract donors, and funds will go directly to project implementation.

While some partnerships are simple to plan for and the aims seem to be clear (performers + an audience = musical enrichment), partnerships and collaborations need care as they are formed. It is essential that both entities take time to meet and determine their goals and expectations for the partnership or collaboration. By involving administration, other music faculty, or general education teachers in the discussion, the stakeholder base is increased, garnering additional validation for the general music program.

Another crucial aspect of planning is that of visibility. To increase or build community support, find ways to highlight the partnerships or collaborations that expand the boundaries of the general music program. School newsletters and website, local newspapers, community television programming, email, and social media are platforms to take advantage of to share the exciting events that music students will take part in.

When general music programs participate in community partnerships or collaborations, the musical tie that binds is strengthened for all involved.

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Suzanne L. Burton is Professor of Music Education at the University of Delaware where she specializes in musical development from early childhood through adolescence, music teacher preparation in authentic and global contexts, and community engagement. She is published widely in scholarly journals and books and is co-editor and contributor to Learning from Young Children: Research in Early Childhood Music and Engaging Musical Practices: A Sourcebook for Middle School Music. Burton serves on the editorial boards of the Journal of Music Teacher Education and Visions of Research in Music Education and is Community Engagement Chair for the College Music Society. A former Michigander, she holds degrees from Spring Arbor University and Michigan State University.

2013 – 2014 MMEA CALENDAR

EVENT	DATE	LOCATION
Fall General Music Workshop	September 28, 2013	Holland (Hope Coll.)
NAfME National In-Service Conf.	October 27-30, 2013	Nashville, TN
MYA Arts Expo	October 28, 2013	Lansing
Michigan Music Conference (MMC)	January 16-18, 2014	Grand Rapids
MMEA Breakfast Meeting	January 18, 2014	Grand Rapids
Honors Composition Concert	January 18, 2014	Grand Rapids
FAME Workshops (5)		
1. Early Childhood Special Learners	September 7, 2013	Flint (U of M Flint)
2. Introduction to MLT	November 9, 2013	Flint (U of M Flint)
3. 4-8 General Music	February 1, 2014	Flint (U of M Flint)
4. Chapter Share	March 15, 2014	Flint (U of M Flint)
5. Orff-Kodaly Fusion	May 3, 2014	Flint (U of M Flint)
Elementary Choral Festivals (4)		
1. East MI	February 8, 2014	Beverly Hills (DCD)
2. West MI	February 22, 2014	Muskegon (RP HS)
3. Upper Central MI	March 22, 2014	Clare (Clare HS)
4. Lower Central MI	April 12, 2014	Jackson (MCHS)
Collegiate Conference	March 29, 2014	East Lansing (MSU)
Instrumental Clinic	TBA	TBA
NAfME Research & SMTE Conf.	April 9-12, 2014	St. Louis, MO
Michigan Youth Arts Festival	May 8-10, 2014	Kalamazoo (WMU)
NAfME National Assembly	June 24-30, 2014	Tysons Corner, VA

Towards an Enriched *Rural* Conception of Music Curriculum & Pedagogy

Anita Prest

Introduction

“It’s impossible to achieve proper balance and intonation in a wind band without a tuba,” the well-meaning adjudicator explains to me patiently (and perhaps patronizingly) at the regional music festival. It is one of my first years of teaching; I cringe, wondering if he thinks I am a poorly trained music teacher, unaware of this fundamental piece of knowledge. My students smile; they are aware of my unsuccessful efforts in recruiting a tuba player who has access to a vehicle and driver to transport the instrument. In my small school (360 students from grades 5-12) located in rural British Columbia, those students who live within a four-kilometer radius from the school walk to and from school every day (making carrying a tuba home difficult), and those who live farther away ride on school buses that do not have sufficiently large storage areas to fit the large instrument. Although I have begun to save for a second tuba so that my imaginary, hard-working tuba player can practice one at home and keep the second at school for rehearsals, the school music program cannot yet afford this luxury.

“You might want to encourage your students to take private lessons,” the adjudicator continues. Although I nod sagely in agreement, inwardly I scream in frustration, knowing that even if parents could afford to pay for private lessons, they would have to drive their children between 50-100 kilometers to the closest private music instructor. How do I explain to the adjudicator, without embarrassing my students, that sometimes parents cannot even afford gasoline for their vehicles, never mind music lessons for their children?

“Amplified violins are not part of the wind band make-up. Are you sure you should encourage musicians of non-traditional instruments to participate in your group?” the adjudicator asks. “Yes, I am sure,” I respond silently. In my small school, I need to recruit at least 50% of the Grade 8 students in order for the Grade 8 Concert Band elective class to exist. Pragmatically, I will encourage any musician wishing to learn and be part of a group musical experience to join my class.

Eventually, the school music program purchased the second tuba, the band parent executive and I annually raised funds to subsidize a substantial number of students wishing to attend a university summer music camp 400 kilometers

away in Vancouver, and some parents were able to provide private lessons for their children who then shared their newly-acquired skills with their fellow students. My students performed better at regional music festivals, feeling more competent than they had in the past. We embraced festival rubrics and utilized the Canadian Band Association’s Voluntary Standards for Instrumental Music to develop technique, appreciating this three-tiered standards document that, while promoting skill development, also takes into account, unlike many other standards documents, the heterogeneity of educational contexts.

But along the way, I also came to the awareness that although part of my job as a rural music teacher was to devise and implement creative strategies to minimize the effects of lack of resources available to music teachers in rural schools, one of the so-called “deficient, backward, and socially undesirable” aspects of the rural setting (Reid, Green, Cooper, Hastings, Lock, & White, 2010, p. 265), I also had begun to conceive teaching music in a rural school differently. Initially, much of this process was unconscious. This article is an attempt to put my mental journey into words as I slowly became alert to the metropolitan bias that permeates modern education, seeping into our music curriculum and pedagogy by invalidating or making invisible local music making practices, and how I eventually learned to recognize, celebrate, and draw on those existing and unique features of my small community, both musical and non-musical, that had the capacity to enhance my students’ music making experiences. I began to teach my students with the community in mind.

Awakening to the possibilities of the rural through school-community partnerships

Gruenewald (2003) describes the principles of such a place-based educational philosophy. He states, “Place-based educators do not dismiss the importance of content and skills, but argue that the study of places can help increase student engagement and understanding through the multidisciplinary, experiential, and intergenerational learning that is not only relevant, but potentially contributes to the well-being of community life” (p. 7). Over the years, in creating opportunities in the community for my students to play for, play with, and learn from diverse community members, I had inadvertently adopted a place-based approach to music education in my rural context.

¹ <http://www.canadianband.ca/Resources/StandardsEnglish.pdf>



Among the many examples of musical reciprocity and interchanges between the school music program and the community were the many standard invitations for my music ensembles to perform at service group events, extended care facilities, and public events, as well as my invitations to community music groups and individual musicians to perform at fundraisers, concerts, and in the classroom. These interactions formed a solid foundation for long term and larger school-community partnerships such as the annual community-centered, school-supported music festival we initiated in our community that featured school music groups from across the province, local music making groups (First Nations drumming and singing groups, fiddlers, hand-bell choirs, Old Age Pensioner choirs, garage rock bands, and folk singers), plus professional ensembles.

The music festival: an example of school-community music partnerships.

The band parent executive, interested community members, and I conceived the music festival as a means to foster cultural, social, and economic vitality in our community and to provide a public forum for the wide range of music making by local youth and adults. Annually, for a ten-year period, we welcomed up to 600 music students, teachers, and chaperones to our community (in addition to the music students at our school), also hiring professional wind ensembles, classical pianists, and folk artists from across Canada to perform and provide clinics and workshops for the students. All concerts were free to the public.

Approximately 250 community volunteers (the village, First Nations reserves, and surrounding unincorporated area comprised under 5000 people) contributed their efforts to ensure the festival was successful. All local businesses advertised in our program or donated gifts in kind, and all levels of government (municipal, regional district, provincial, and federal) contributed financially. The school district provided venues, janitorial support, and time in lieu; additionally, school district administrators, school trustees, and local dignitaries emceed evening concerts. Approximately 100 local amateur musicians participated each year. Half the students in our school volunteered and/or performed either as part of school ensembles and/or student-initiated groups, or independently at the various venues.

This annual event contributed substantially to the economic wellbeing of our community, also encouraging other volunteers to initiate an annual antique car event and an agricultural festival. It augmented local pride and drew people together through “the satisfaction derived from a sense of sharing in creative activities” (Dewey, 1939, p. 88). Most importantly, it enabled us to more fully comprehend that collaboration makes possible those dreams we have in common.

The strengths of the rural

The intensive and extensive musical experiences derived from the music festival awakened me to the many strengths existing in rural communities, contradicting the prevalent economic discourse of deficit concerning rural education and rural living I had encountered previously (Markey, Halseth, & Manson, 2008). I believe that some of these rural qualities not only contributed to our music festival; they made it possible. First, rural schools and their communities often enjoy an established close and symbiotic relationship. Rural community residents value their schools, aware that they contribute to local stability. Thus, music educators working in rural schools often enjoy a favorable set of circumstances that enables them to contribute “to the well-being of local communities by highlighting and encouraging expressive cultural practices through which residents can augment the intensity of local gatherings, stimulate discussions about locally relevant issues, or simply provide occasions for locals to gather together in the first place” (Ball & Lai, 2006, pp. 279-80).

Second, and connected to the first, relationships are central to rural community living, existing as much between people and the local environment as between people. “Rural people have connections to working the land, and to a set of concepts about place, kinship, and community ... rural education, then, is about realms of meaning already in play in everyday life in rural communities and families” (Howley, 2009, pp. 549-550). I came to view my relationships with students, colleagues, and community members as central to my job, informing and informed by music making and music education.

Third, the unique social configuration of each rural community offers clues to music teachers regarding their particular community’s musical and music-related strengths. My community had attracted a large contingent of retired people; many possessed a veritable wealth of expertise and experiences, and actively sought volunteer opportunities, including those that related to school music making, be it playing in an intergenerational community/school band (Alfano, 2008) or helping to organize events like our music festival. This community comprised ranchers, orchardists, and agriculturalists, entrepreneurs who understood the value of working cooperatively in order to succeed financially. Their “can do” attitude was inspirational. My community also consisted of hundreds of First Nations residents, the majority of whom were part of the Okanagan First Nation whose cultural practices were integrated into the school with the assistance of First Nations support workers and cultural bearers. Recent waves of immigration had carried families from Portugal, Germany, and India to this agricultural valley, each culture with its own musical traditions. By noting these varied musical practices and finding ways to highlight

them respectfully in the school setting and at our festival, I discovered a wealth and richness of musicking (Elliott, 1995; Small, 1998) that I had previously known little about, while also inadvertently validating students’ cultural heritage and self-identity.

Finally, in small rural schools, music teachers often teach other subjects. In this way, they have the opportunity not only to teach music, but also to integrate music throughout the curricula of the other subjects they teach, be it Mathematics, French, Social Studies, Physics, or English. Through integration, teachers broaden their capacity to connect musically to an even larger number of students in a manner that is relevant and contributes to student meaning making (Cornett & Smithrim, 2001); they can also share these strategies with other teachers. Eventually, students and I played auxiliary percussion instruments in English 11 to embody the rhythm of iambic pentameter in Shakespearean soliloquies, composed French rap songs on verb tense in French 10, and learned simple tunes on recorder as we studied the Medieval time period in Social Studies 9. These musical moments reinforced knowledge; more importantly, they helped create a safe classroom environment, encouraged collaboration, and contributed to social cohesion (McCarthy, 2009).

Conclusion

My conception of music education is enriched as a result of my experiences teaching music in a rural community. I have come to value its sociological aspects (Wright, 2010) and to ask, “What is music good for in my set of circumstances?” a praxialist orientation to music education. Regelski (2004) explains. A praxially transformed curriculum needs to feature more models of and opportunities for musicking of all kinds, involving a range of musics chosen for inclusion based on the local music world, and keeping in mind the action ideal that universal schooling should benefit all students.

Regelski (2004) suggests we use all the means at our disposal in our particular set of circumstances to maximize student self-inclusion in school music making, including school-community music partnerships and community music networks to enhance and build on more traditional school musical practices. In attempting to do so, I came to see that the challenges of the rural are more than compensated for by its many opportunities.

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Anita Prest is a doctoral candidate in Curriculum & Pedagogy specializing in music education at the University of British Columbia. She taught band, choir, music composition, and music theatre in the small community of Keremeos, British Columbia for sixteen years. Her bands and choirs have played in England, Cuba, the United States, and four Canadian provinces, also performing for the Prime Minister of Canada in 2002. She was the artistic director of the Music Under the 'K' Festival, a community-based, non-competitive festival that over a ten-year period supported music making of all kinds by people of all ages. Her research concerns the effects of bridging social capital emerging from rural school-community music partnerships on community vitality and conceptions of the value of music education.

Collaborative Partnerships between Schools, Communities, Universities, and other Organizations: Working Toward a Better Music Education for Urban Youth

Elizabeth Menard

In this column we highlight the Music Plus Program, a collaborative partnership between Bowling Green State University, College of Musical Arts and Toledo Public Schools. The current director is Dr. Elizabeth Menard, from the Music Education Department at BGSU. The program was started by Victor Ellsworth and Anna Bognar, College of Musical Arts, in 1991. After several pilot programs, the BGSU Music Plus Program was established with Victor Ellsworth, director of the program. Anabelle Bognar, co-director, was instrumental in developing the comprehensive musicianship and keyboard component of the program. The primary purpose of the project was stated as: "Providing music instruction and related academic-type experiences that the students in the project might not have had an opportunity to experience because of financial limitations." The questions were posed by columnist Barbar O'Hagin and answered by Dr. Elizabeth Menard.

What is the background and history of the school community and the Music Plus program?

Music Plus was originated during the 1990s and designed to provide creative experiences for high school students, many from underprivileged areas, attending Libbey High School in Toledo, Ohio. The initial idea was to get students to a college campus and improve possibilities for college attendance for those students. When Libbey High School closed in 2009, I researched to identify the schools to which students were newly assigned, and continued the program. There are now three TPS high school band and string programs engaged in the program.

Band and orchestra directors at each school nominate four or five students to the program. They begin the year with 30 students (the limit) and typically end with 22-23 by the end of the year. I am highly interested in extending the program to junior high/middle school students, but I'm limited by budget, time, and use of facilities. Students use two piano labs, private studios, practice rooms, and two large chamber ensemble rehearsal rooms.

Initially, students were brought to BGSU campus in vans driven by graduate students to participate in the program. The students brought their individual instruments with them for two hours of instruction: 40 minutes each of music, creative writing, and creative drama. Today, Toledo Public Schools buses/bus drivers hired by the Program bring students to campus. I hired an off-duty TPS school officer to meet students at 8:30 p.m. when the buses return them to their school. This officer provides safety and assures that all students are picked up by a family member.

The College of Musical Arts is the only department that has continued the Music Plus Program to this date. The CMA believes that the program plays a vital role in the community. The public school students participate in private music lessons on their instruments, small chamber group experiences, side-by-side large ensembles with their teachers, and a comprehensive musicianship class, which includes piano, music theory, composition, and improvisation experiences. BGSU faculty and music education students—both graduate and undergraduate, provide the instruction.

How is the program financed?

Music Plus has been underwritten by two very generous donors in the community. Currently, they are working toward establishing a foundation to run the program in the future. The College of Musical Arts does not provide funding, but it does support the program in other vital ways. Dr. Menard's teaching load includes her Music Plus directorship. These donors support the program further by saving one wing of the music building for their Wednesday evening activities. Other faculty has been involved from time to time offering their support. For example, Toledo Public Schools have a strong string program and Professor Elaine Colprit has established a successful collaborative field experience in string education as a component of the Music Plus Program.

What do you perceive as the educational needs of

young people (students) in your area in regard to music?

This program provides needed music instruction through varied and comprehensive experiences to interested high school students who may not have the opportunity to pursue instruction outside of their school setting. The musical needs of these students are to develop well-rounded musicians who will carry their musical knowledge and experiences into their lives after high school graduation. Music Plus also provides an exceptional teaching experience for pre-service music educators. The BGSU pre-service music teachers learn much about working with students from varied socio-economic backgrounds and varying musical ability.

The teaching force comprises predominantly undergraduate music education students who have been formally accepted into the BGSU music education program after the sophomore review process. During the last school year, interested and promising CMA freshmen undergraduates in music education options were identified early and received a scholarship from the Music Plus program to pursue their interests in teaching. In this way, the Music Plus program allows promising freshmen music education students the opportunity to see themselves as teachers and experience teaching in different settings. This past year, these students led the compositional facet of the curriculum. Sometimes, graduate students need field experience as well. They are often young and may go straight into a graduate program. Their Music Plus experience offers teaching opportunities that provide further professional development. Graduate students on assistantship also help in coordination of the program.

What are some of the obstacles and challenges that stand in the way of achieving these outcomes?

The challenges are varied. Financial support for the program is a continuing challenge. Another challenge is keeping high school students involved when challenges of time (especially during the spring semester) and lack of parental support interfere. We continue to search for donors, who graciously support our program. I am also continually investigating grants that may be available. To keep students involved, I work to develop exciting and varied experiences that draw the students and encourage participation.

What has been accomplished to this date?

We have expanded the program from working with one high school to working with three high schools this year. Having students actively compose music while on campus was another successful addition to the program. Young, developing, music educators can be so focused on their

instruments, on being performers, and on practicing their own skills that they sometimes forget to look ahead and see the larger picture of teaching in the future. In this program they learn to see themselves and the field of music education with a more expansive lens. In the end, so many performers do become music educators. So here, they take on the responsibility, the mantle of maturity. And that is, to help everyone develop as a musician. You help develop the next generation. That's one of our goals.

This year I tried a fresh approach. I brought the four freshmen that were selected as instructors for the Music Plus program into the comprehensive music lab. The focus was on to be on composition. Freshman brought their instruments to the composition class and provided demonstrations on their respective instruments. Then, the high school students composed a short melody for one instrument. Immediately afterward, the freshman played what had been composed, so the high school students were able to listen to their compositions and get that crucial feedback. Later, they would select several instruments and write a final composition for those instruments. The freshmen instructors performed these pieces at the final concert. CMA faculty in attendance enjoyed the level of composition, and commented positively on the creativity demonstrated.

We find there are remarkable opportunities for teaching and learning in this program. It is not a traditional field experience program. It includes teaching opportunities in comprehensive musicianship, composition, piano, private studio instruction, and ensemble work. There are so many different experiences, and we're very flexible.

What have you learned from this collaborative partnership? In what ways would you improve your collaborative partnership/relationship in the future?

Collaborative partnerships work best when there is measurable benefit to all parties involved. In the Music Plus Program, the Toledo Public high school students learn much about music in a friendly, supportive, and encouraging environment. The BGSU music education students learn about teaching music in varied settings, and also about working with students from very diverse backgrounds. It is a very successful collaborative relationship. In my thinking, this is collaboration and service learning at its very best.

This year a new component was added. A new colleague, Dr. Cole Burger, realized his graduate students in piano pedagogy needed teaching experience. He was striving to make the course material relevant. One issue was that several students were in ESL programs. All were accomplished pianists, but uncomfortable with young students. In fact, he realized, they were intimidated by teaching these very

inexperienced students. He discussed his vision of arranging field experience with Dr. Menard, and they developed an interesting collaboration as a component of the Music Plus Program. They took 20 minutes from the Comprehensive Musicianship lab time and assigned each student to 20 minutes of private piano instruction. Typically, the TPS students are band and string students; many of them have never had private lessons on piano before. To many, the one-on-one setting seemed intense. At first, the graduate students were apprehensive, but they eventually relaxed and provided very successful instruction. The TPS students learned to value and enjoy the piano lesson experience. At the end of the program, the graduate students learned so much more about how to teach and the way students learn, in comparison to peer teaching in the classroom. Dr. Burger and Dr. Menard were pleased with the growth they saw and hope to repeat the program.

Currently, the program does not have hard research data. It would be useful to have long-term data. Of course, this means it may be the perfect setting for a graduate research project. We do have anecdotal data. I see many of our Music Plus graduates return for the final concerts year after year. Some current students tell us they live for this program. At the end of the year, we ask students to write thank you letters to our donors: This is what being in Music Plus means to me. They are very meaningful letters to read.

Teacher Quotes

Abby - "The students can be hard to work with at first. I get the feeling that it takes time to earn their respect and trust. As they get to know you and develop a relationship with you, the teaching and learning process is built more on mutual respect. These students are all great kids.... They love music and learn just like any other kids."

Tim - "Working with these students helps me examine myself as a teacher through my teaching behaviors, rather than my personal beliefs."

Kaylee - "Music Plus has increased my confidence as a teacher."

Christopher - "Music Plus is a good opportunity to work with students who come from different backgrounds. My Music Plus students have a wonderful enthusiasm for music and it is exciting to watch them improve musically throughout the semester."

Student Quotes

Joy - "I have played the upright bass for 8 years. This Music Plus Program has meant the world to me. Over the past year, I have improved on the bass, learned how to play the piano, and studied music theory."

LaNeesha - "I love Music Plus and I like coming here and learning new things music wise. I love the creativeness and great things here. I have learned new songs and developed a new sense of music and hearing. One of the biggest things I've learned to do is tongue on my trumpet, and it really helped my to improve my music."

Dante - "I have played the violin for six years now and I learned more this year than I have in the five before it. I have more confidence in my playing now. Music Plus has made a big difference in my playing and in my life."

Elizabeth Menard teaches graduate music education courses at Bowling Green State University where she is Director of the Music Plus program. She holds a Ph.D. in music from Louisiana State University. Dr. Menard previously taught in Louisiana's Talented Arts Program, providing accelerated music instruction to K-12 students identified as having exceptional talent in music. Her research interests include: the development of student musical ability and creativity through composition, assessment of creativity, and collaborative outreach through music. Dr. Menard has published research in Update: Applications of Research in Music Education and the Music Educators Journal, and has presented research at regional and national conventions of the National Association for Music Education, the College Music Society, and the National Association for Gifted Children.

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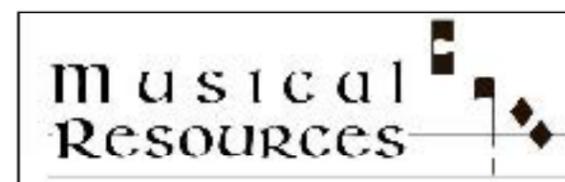
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Research and School/Community Partnerships

Phillip Hash

Numerous opportunities exist for school/community partnerships in music including educational performances through local symphony orchestras, guest artists in schools, and composers in residence programs, just to name a few. Partnerships such as these have the potential to enrich the curriculum and supplement the expertise of music specialists, but usually involve some financial cost in the form of honorariums, transportation, or supplies. The cost of supplemental music experiences, both in terms of money and instruction time, usually requires teachers to justify their implementation within the school curriculum. Research and assessment can provide data that demonstrate the effectiveness of such programs to administrators and other decision makers.

I found a limited number of studies that measured the effectiveness of school/community partnerships. However, there are examples examining the educational programs of symphony orchestras that could provide a model for studies within school districts or among larger populations. In these cases, we can think of assessment and research as one in the same. In addition to measuring learning of individual students, stakeholders can use data on student growth in relation to school/community partnerships to advocate for and make decisions about their implementation, modification, and continuation.

Symphony Orchestras Partnerships: The Arts in Community Education (ACE) partnership of the Milwaukee Symphony Orchestra began with kindergarten classrooms in 1991 and added one grade level per year until 2000, when 7,200 K-8 students participated in the program. Each grade level had its own goals and themes that were the focus of an integrated curriculum including “The Family of Music” (K), “Musical Tales” (gr. 1), “ACE Detectives” (gr. 2), “Children of Wisconsin, Children of the World: Explorers” (gr. 3), “Children of Wisconsin, Children of the World: Ethnogra-

phers” (gr. 4), and “Inventors” (gr. 5). Middle school themes (gr. 6-8) were developed for each school around a topic created in tandem by teachers and arts partners. The program involved three in-school performing artist presentations, an early evening in-school family program, and a concert performed at the local performing arts center. Students demonstrated their learning through group projects intended to build on previous knowledge through the process of reviewing, producing, rehearsing, and reflecting on their work. Assessment of student learning through the final projects involved the use of a scoring rubric, a review of written documentation, and examples of student work. Data indicated that the program a) developed students’ ability to connect concepts from the grade level themes to other content areas and in new contexts, and b) created an environment that encouraged students to take ownership of their work, volunteer, take risks, and demonstrate their learning through a variety of intelligences and learning styles (DeNardo, 1997, 2001).

Orchestra/school partnerships also can increase students’ interest in instrumental music. Abeles (2004) examined the effect of three programs on students’ interest in music using the Vocational Choice Scale (Cutietta, 1995, as cited by Abeles). Partnership 1 involved school music specialists and local orchestral musicians teaching Suzuki violin to classrooms of second graders. They supplemented instruction with in-class performances by the local musicians and concerts by the full orchestra. Partnership 2 provided in-school performances of a chamber orchestra and small ensembles, which also included instrument demonstrations, discussions, participatory activities, and prewritten lessons implemented by classroom teachers. Partnership 3 involved collaboration between a group of five urban and suburban elementary schools and an orchestra in a large city in the Midwest. Although this partnership primarily was designed to help classroom teachers

integrate music into the curriculum in support of learning in other subjects, it also sought to help students acquire a fundamental knowledge of orchestra instruments and foster interest in music study. Results indicated that students who participated in the partnerships were from two to nine times more likely than comparison groups to choose instrumental music as a possible vocation. Furthermore, as many as 60% of middle school instrumentalists who participated in Partnership 2 in elementary school were influenced by the program to play an instrument.

The Adopt-A-School Program of the Saint Louis Symphony Orchestra (StLSO) involves collaboration between StLSO musicians and staff, music specialists, and classroom teachers to provide second grade students in selected schools with a variety of classroom and extracurricular activities related to orchestra awareness, music terminology, and music experience. The stated goals of the program are to a) increase students’ understanding of the orchestra, b) provide support for curriculum in other content areas, and c) improve students’ attitudes toward music. In order to test the effectiveness of the program in meeting the stated goals, researchers compared the gain in music knowledge and attitudes of students who participated in the program

(n = 108) with that of students who did not engage with symphony musicians but experienced an otherwise similar curriculum in their classrooms (n = 53). Using pre- and post-tests, the authors found that students who participated in the Adopt-A-School Program demonstrated significantly higher gains of knowledge of instruments and attitude towards music compared to students who did not participate (Henry, Murray, Hogrebe, & Thayer, n.d.).

Although we should always generalize results with caution, the studies presented above demonstrate that school/community partnerships with local symphony orchestras can increase students’ knowledge, interest, and positive attitudes toward instrumental music. However, we probably can surmise that participation alone will not be effective. Partnerships must have clearly stated goals and objectives and the commitment of all stakeholders in implementing the full curriculum. Furthermore, assessment during and after the completion of the program will help demonstrate its effectiveness and justify the financial support and time commitment required. In addition to pre- and post-tests, assessment might involve student essays based on writing prompts, interviews with students and teachers, and evaluation of

student work samples based on criteria related to the program goals.

References

- Abeles, H. (2004). The effect of three orchestra school partnerships on students’ interest in instrumental music instruction. *Journal of Research in Music Education*, 53, 248-263.
- DeNardo, G. (1997). Authentic assessment of student learning in a community arts education partnership. *Bulletin of the Council for Research in Music Education*, 134, 1-8.
- DeNardo, G. (2001). An assessment of student learning in the Milwaukee symphony orchestra’s ACE partnership: 1991-2000. *Bulletin of the Council for Research in Music Education*, 148, 37-47.
- Henry, M. A., Murray, K. S., Hogrebe, M., & Thayer, M. (n.d.). Positive impact of a symphony’s support of elementary music education. Retrieved from M. A. Henry Consulting, LLC website: <http://www.mahenryconsulting.com/pdf/SLSO%20AAS%20Paper%20040510%2022.pdf>

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Connecting Music in School and Community

Dan Albert

Books

Decker, L. E., & Decker, V. A. (2003). *Home, school, and community partnerships*. Lanham, MD: Scarecrow Press.

Larry and Virginia Decker make striking arguments for the imperative of creating positive partnerships between families, schools, and communities. Although not specific to music, the authors give excellent strategies for creating partnerships between these three educational stakeholders. Characteristics of successful partnerships, steps to creating successful partnerships, and service learning are discussed in detail.

Higgins, L. (2012). *Community music: In theory and in practice*. New York, NY: Oxford University Press.

The opening chapters give a broad history of the growth of community music around the world (in particular, Europe and the United States). The fifth chapter, "Illustrations of Practice," give several examples of school-community partnerships based in the United States and around the world.

Mark, M. L. (Ed.). (1992). *The best of MEJ: The music educator and community music*. Reston, VA: Music Educators National Conference.

This book features articles on outstanding community music programs that were published in the *Music Educators Journal*. Although some articles are quite dated, many give excellent examples of school-community partnerships and give ideas for utilizing community resources.

Myers, D. (1996). *Beyond tradition: Partnerships among orchestras, schools, and communities* (Cooperative Agreement DCA95-12). Washington, DC: National Endowment for the Arts.

David Myers examined the practices of nine

orchestras that exhibited evidence of an ongoing relationship with a school district, provided structured professional development for teachers that supported the implementation of curriculum materials, had broad-based support of the school district and community, and provided opportunities for student assessment and parent involvement. The programs serviced school districts with a wide range of socioeconomic status and had widely differing approaches.

Veblen, K. K., Messenger, S. J., Silverman, M., & Elliott, D. J. (Eds.). (2013). *Community music today*. Lanham, MD: Rowman & Littlefield.

This edited compilation contains articles with examples of community music activities and school-community collaborations from around the world, including the United States. Resources for collaborative opportunities and information on community music are included.

Articles

Alfano, C. J. (2008). Intergenerational learning in a high school environment. *International Journal of Community Music*, 1(2), 253-266. doi: 10.1386/ijcm.1.2.253/1

This article beautifully describes the benefits of an intergenerational learning experience in a secondary school in Kingston, Ontario. Retired persons were enrolled in a course learning beginning instrumental performance skills, while playing in a full ensemble with secondary school instrumentalists. Benefits included the creation of a collaborative work environment and changes in personal and social identity for both populations.

Alviso, R. (2010). Community service-learning in world music courses. *SEM Newsletter*, 44(2). Retrieved from https://www.indiana.edu/~ethmusic/membersarea/documents/44_2_mar_2010.pdf

Professor Ric Alviso describes his students'

service learning experiences in schools, nonprofit institutions, and public institutions, such as senior centers and juvenile detention centers. Alviso provides suggestions for appropriate world music lessons, lesson plan construction, lesson evaluation, and reflection.

Bartleet, B. (2012). Building vibrant school-community music collaborations: Three case studies from Australia. *British Journal of Music Education*, 29(1), 45-63. doi: 10.1017/S0265051711000350

Brydie-Leigh Bartleet presents three case studies that illustrate three different models of school-community collaborations in Australia that span diverse socioeconomic and cultural contexts: school-initiated, community-initiated, and a mutual collaboration. The narratives are rich with detail and state the resulting benefits of each kind of collaboration. Suggestions for similar kinds of collaborations are included.

Barnes, G. V. (2002). Opportunities in service learning. *Music Educators Journal*, 88(4), 42-46. doi: 10.2307/3399790

This article is an excellent introduction to the concept of applying service learning to music education. Gail Barnes gives an orientation to service learning, provides service learning opportunities appropriate for high school and college students using a case study of a high school in South Carolina, and gives examples for how to structure service learning opportunities to have a successful outcome. Assessment and reflection vehicles are also discussed.

Bowers, J. (2001). A field experience partnership for teacher education with university, public school, and community participants. *Bulletin of the Council for Research in Music Education*, 148, 3-11.

This article begins with a literature review related to different types of partnerships in education, including peer teaching, mentoring, service learning, and community partnerships. Judy Bowers then describes a model partnership, which included the collaboration of an inner city school, the community surrounding that school, and a local collegiate music education program to create before and after school music learning opportunities. Observations suggested that the collaboration was extremely successful.

Burton, S., & Reynolds, A. (2009). Transforming music teacher education through service learning. *Journal of Music Teacher Education*, 18(2), 18-33. doi: 10.1177/1057083708327872

Suzanne Burton and Alison Reynolds detail their experiences of facilitating service learning partnerships between preservice music educators and regional orchestras, a Latin American Community Center, and a local elementary school. Strategies and suggestions for successful service learning community partnerships in music teacher preparation are included. This study is also featured in the following article:

Robinson, M. (2009). Strengthening skills and ties through service learning. *Teaching Music*, 17(3), 60.

Dekaney, E. M., & Cunningham, D. A. (2009). Engaging community resources for experiencing Brazilian music. *Music Educators Journal*, 96(2), 50-55. doi: 10.1177/0027432109351809

Elisa Macedo Dekaney, a university professor of music education, and Deborah Cunningham, a middle school music educator, were inspired by the potential for learning opportunities using world music. Thus, they collaborated and planned a middle school choir concert featuring Brazil-

ian music, which doubled as a performance opportunity for the university's own Brazilian music ensemble. The collaborative process is described in detail, from planning and preparation to school involvement and logistics.

Hoffman, A. R. (2012). Performing our world: Affirming cultural diversity through music education. *Music Educators Journal*, 98(4), 61-65. doi: 10.1177/0027432112443262

Adria Hoffman, an instrumental music teacher at a predominantly African American populated school, and her colleagues implemented a grant-funded project that sought to affirm the diversity of her school through a collaborative, arts-based approach that included mini-residencies with local community organizations and clinicians. Results included heightened awareness of the diversity present within the school, appreciation of the differences in cultures, students proudly identifying with their cultures, and students reconstructing their perception of otherness.

Reynolds, A. M. (2004). Service-learning in music teacher education: An overview. *Journal of Music Teacher Education*, 13(2), 9-17. doi: 10.1177/10570837040130020103

Alison Reynolds has published several articles on service learning in music teacher education. In this article, Reynolds summarizes service-learning research in general teacher education, gives examples as to how service-learning has been integrated into music and music teacher education, and cites observed benefits for preservice educators and other stakeholders. Several recommended resources for service-learning are included.

Other service-learning in music teacher education articles by Reynolds include:

Reynolds, A. M., & Conway, C. M. (2003). Service-learning in music education methods: Perception of participants. *Bulletin of the Council for Research in Music Education*, 155, 1-10.

Reynolds, A. M., Jerome, A., Preston, A. L., & Haynes, H. (2005). Service-learning in music education: Participants' reflections. *Bulletin of the Council for Research in Music Education*, 165, 79-91.

Robinson, M. (1998). A collaboration model for school and community music education. *Arts Education Policy Review*, 100(2), 32-39. doi: 10.1080/10632919809599454

Mitchell Robinson profiles the Eastman-Rochester Partnership, a collaboration between the Eastman School of Music and the Rochester City School District designed to provide a new model of urban music education and restore a once vibrant inner-city school music program. Descriptions of several more noteworthy Eastman School-Rochester CSD music education projects are included. Implications include the removal of perceived institutional barriers and shared responsibility for music education among all stakeholders in the urban environment.

Soto, A. C., Lum, C-H., & Campbell, P. S. (2009). A university-school music partnership for music education majors in a culturally distinctive community. *Journal of Research in Music Education*, 56(4), 338-356. doi: 10.1177/0022429408329106

This article documents a university-school collaboration called Music Alive! in the Valley (MAV), which brought together preservice music educators and university faculty with students and teachers in a Mexican American community. Activities include in-class teaching, cultural

learning opportunities and homestays, performances, and meetings with administrators. Benefits of the partnership included a wide variety of music taught to elementary students and preservice educators becoming intrigued with the idea of teaching in a rural elementary context.

Online resources

Oregon Symphony Community Music Partnership: The Oregon Symphony created its Community Music Partnership program for rural communities in the state as a means of developing or sustaining/enriching existing K-12 music education programs. Activities included extensive professional development, school performances, music director and instrument clinics, and interdisciplinary projects. http://www.orsymphony.org/edu/comm_cmp.aspx

A movie demonstrating the Community Music Partnership in action may be found at: <http://www.orsymphony.org/video/edu/cmp/index.aspx>

2001 Charles Fowler Colloquium on Innovation in Arts Education: The Art of Partnership: The University of Maryland hosted this event as a means to explore collaborations between schools and communities for the enhancement of learning in the arts. Papers delivered at the Colloquium by some of the nation's leading authorities on arts collaborations may be downloaded from the following website: <http://www.lib.umd.edu/scpa/fowler/fowler2001>

The Arts Partnership Program Reports from the Colloquium (<http://www.lib.umd.edu/binaries/content/assets/public/scpa/2001-reports.pdf>) gives excellent detail on arts partnerships that were taking place in the metropolitan Baltimore/Washington area at the time of the 2001 Colloquium. These partnerships could serve as a model for new arts collaborations.

The following websites may also be of assistance for those looking for additional information on community music:

Adult and Community Music Special Research Interest Group (SRIG): <http://acmesrig.wordpress.com/>

International Society for Music Education (ISME) Community Music Activity Commission: <http://www.isme.org/cma>

Daniel J. Albert is a Ph.D. student in music education at Michigan State University. Previously, Daniel taught middle school general and instrumental music in Longmeadow, Massachusetts. He received his Bachelor of Music degree from the University of Massachusetts Amherst and his Master of Music degree from the University of Michigan.

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2014 Michigan Music Conference

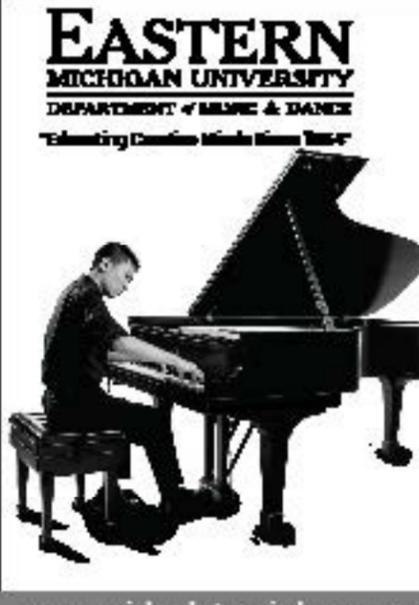
The 2014 Michigan Music Conference (MMC) will be held at the beautiful Amway Grand Plaza Hotel/Devos Place (Grand Rapids, MI) from January 16th-18th, 2014. MMEA headliners for this year include Ryan Hourigan and Alice Hammel, who will present multiple sessions on Special Learners in the Music Classroom. This is an event you won't want to miss!

Each year MMEA holds our annual meeting at the MMC, and this year will be no exception. However, we are thrilled to announce that this year's meeting will be combined with a breakfast (NOT a lunch as in the past) on Saturday, January 18th. The cost is \$20, and the food will be fantastic (hot breakfast buffet, coffee, tea & orange juice included). Tickets can be purchased during the online registration process for the MMC.

MMEA is pleased to sponsor two (2) Pre-Conference MMC workshops, to be held on Thursday, January 16th. Pre-registration is required, so please visit the MMC website today for more information: General Music Pre-Conference Event: MMEA is thrilled to announce the presenter for this year's event, John Feierabend. Dr. Feierabend will present four topics during this all-day event: First Steps in Music (Vocal Development, PreK-3), First Steps in Music (Movement Development, PreK-3) and 12 Steps to Music Literacy Using Conversational Solfege (2 parts).

Research Symposium: This symposium is designed as a forum for the dissemination and discussion of new scholarship relating to music teaching and learning. Individuals are invited to submit proposals for presentation in which they may share new, unpublished research in music education. The Research Poster Session will take place on Friday, January 17, 2014, as part of the MMC. The call for papers, roundtable proposals, and posters was published in the last issue of the Michigan Music Educator and is available on the MMEA website at <http://www.mmeamichigan.org/research>. All people interested in music education research are welcomed to attend the symposium and poster session. Please direct inquiries to Phillip Hash at pmh3@calvin.edu.

Please visit www.michiganmusicconference.org for more registration and additional information.



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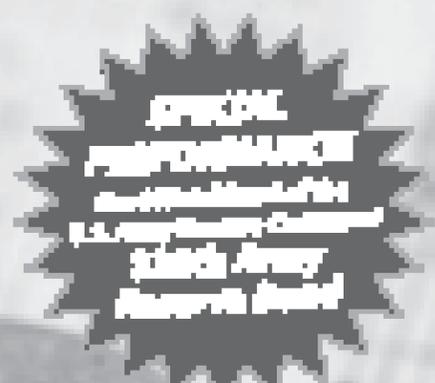
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School-Community Partnerships: A U.P. Perspective



Cathy Wilkinson



When visiting Michigan's Upper Peninsula, one is struck by its overwhelming natural beauty. From Lake Superior ("Gitche Gumee"), the largest fresh water lake in North America, to the 48 feet high Tahquamenon Falls near Newberry, to the 42 miles of Pictured Rocks National Lakeshore near Munising, to the mountains of the Keweenaw Peninsula, the Upper Peninsula is ablaze with visual wonders. The U.P. also abounds in historical richness through its preservation of fur trading colonies, ore mining depictions, Native American museums and renovated historical buildings. These are year-round destinations for tourists including campers and sightseers during the summer and skiers and snowmobilers during the winter. The economic success of many communities depends upon the partnerships created by these natural phenomena and the tourist industry. Partnerships are also created between musical institutions and various community agencies. The purpose of this article is to share information that was gathered through emails and phone conversations regarding school-community partnerships of music teachers in a selection of U.P. towns. Responders included elementary, secondary and university instructors.

U.P. Music Programs and Collaborations— West to East

Norway, Michigan has a population of 2,845 and is far enough west to be in the Central Time Zone. It was the birth home to notable jazz

musician, Art Van Damme and is home to the fighting Knights of the Norway/Vulcan Area Schools where **Greg Hunt** has served as the 5-12 grade instrumental instructor for the past 16 years. Similar to other music programs discussed in this article, Greg's school-community partnerships are quite typical for many small town bands. His bands regularly play for service groups (Lions, Rotary, Women's Club), march in holiday parades (Memorial Day, 4th of July, Labor Day) and provide the National Anthem and taps for various events. Additionally, the school's 684-seat auditorium is the venue for an annual Jazz series, where professional jazz groups share community concerts, provide student workshops and feature the high school jazz band as the warm-up band for the public concert. Greg's students also play alongside community members in summer music programs.

Marquette, Michigan, home to Northern Michigan University and the Marquette Symphony Orchestra, with a population of 21,355, was named in honor of the French Jesuit missionary Jacques Marquette. Having an annual snowfall of nearly 150 inches, Marquette is the perfect area to host winter events, including the U.P. 200 Sled Dog Race. It has also been the home of public school orchestra teacher **Janis Peterson** for the last 37 years, during which time she has built a wealth of school-community partnerships through her strong advocacy for the arts. She prides herself in residing in a small town where many community members have had a

child in her orchestra program. Janis feels that connections with school and community serve a vital role in the continuation of her music program. Marquette Symphony Orchestra provides opportunities for her stronger students to gain experience playing with better players and more challenging repertoire. The Symphony in return provides instrument lesson scholarships to students that participate. By hosting the Marquette Turkey Trot fun-run that attracts hundreds of participants, Janis generates funds to pay local studio teachers to provide private lessons, coach sectionals and chamber music, and support the Upper Peninsula Chamber Festival that she also coordinates. Local restaurants, businesses and clubs (Kiwanis, Rotary, etc.) request her students for special performances and subsequently will often provide support for projects like trips or festivals. Northern Michigan University is another important partner for the Marquette schools. NMU hosts a Jazz Festival, a weekend UP Youth Orchestra, Michigan School Band and Orchestra events, and an annual “Big String Concert” that involves orchestras from around the U.P. performing next to members of the NMU Orchestra. Many Marquette HS players also participate in NMU music groups. The music faculty coach sectionals, teach private students, and serve as a valuable school resource. Janis also connects her program with the two local music stores, Jim’s and MacDonald’s, who are ‘friends’ of the Marquette school music program. She uses them as a business resource and they help out by selling event tickets, donating gift cards and providing minor instrument repairs to music families.

Escanaba, Michigan, with a population of 12,616, is site of the U.P. State Fair and home to the Bonifas Fine Arts Center (www.bonifasarts.org). **Laura Robinson**, veteran music teacher of 22 years in Escanaba Schools, has created many school-community partnership opportunities for her students. She regularly connects curriculum topics with the featured artist at the Bonifas Arts Center. For example, a touring selection of Charles Schultz’s cartoons came through the Center and she exposed students to learning various works of cartoon music, researched the usage of classical music with cartoons and then took students to view the specific exhibit at the Arts Center. Another example was a group of medieval troubadours who provided workshops, a school performance, and concluded with a community performance. Additional connections to the Center include performance opportunities for her Solo & Ensemble students to provide music for an annual Youth Art Exhibit program and “Chamber and Chocolate Festival”.

Her middle school band also shares their music with community nursing homes and retirement homes twice a year, the members taking time after the performances to interact with residents and make special connections with them. In addition, residents enjoy a visit from the High School Marching Band during the Fall. These on-going connections have

resulted in healthy monetary donations made by residents.

Frequent requests are made from area service groups for performances during luncheon meetings, Veterans Day programs, and memorial services. Her students also connect with community groups in the summer through camps, municipal groups, special events and parades. Funds for these activities are provided by various sources: Band Boosters; student fundraising; the “Spotlights” (Patrons of Performing Arts), which is a group of businesses, parents and other community members, designated 501c3. This group helps with various performances by providing post-concert refreshments, passing out programs, issuing written invitations and promoting the event itself. They also serve as a resource for corporate business support and community grants.

The organization and communication contributing to these numerous partnerships takes a team effort with strong teacher ideas and motivation, supported by the principal, parents and community. Events, both in and out of school are placed on the school calendar weeks in advance and teachers are informed in a timely fashion. To prepare for these events, Laura begins the school year by establishing small student chamber groups that start rehearsing immediately and give inexperienced students ample preparation time. She believes strongly that students should give back to the community; giving the community a positive impression of today’s youth and their ambition and showing students examples of ways to connect with the community.

Brimley, Michigan, with 1,329 residents, is nestled along the shores of the St. Mary’s River. It is home to the beautifully renovated Point Iroquois Light House and some of the best tasting, locally caught whitefish in the U.P. As seen in previous examples, K-12 music teacher at Brimley Area Schools, **Liz Burrows** connects her instrumental groups with the community through service clubs. The Veterans of Foreign Wars and VFW Ladies’ Auxiliary come to her school each year as part of a Veteran’s Day Program; with the bands each performing special pieces and the elementary students singing as part of the program. The VFWs honor the school by presenting it with the Patriot’s Pen Award and issuing flags to be flown at the school.

Sault Sainte Marie is French for “the Rapids of Saint Mary”. The Saint Mary’s River runs from Lake Superior to Lake Huron, separating the twin border cities. With a population of 14,144, Sault Sainte Marie, Michigan boasts a variety of tourist opportunities, with the Soo Locks seeing a yearly average of 10,000 ships pass through, to the active depictions of the fur trading days, to the River of History Museum. The Sault is also the home to Lake Superior State University that provides area residents with collegiate sports

and cultural opportunities. **Cathy Wilkinson**, music teacher at JKL Bahweting School, takes advantage of these opportunities at LSSU by: attending children’s concerts during the school day; collaborating with guest artists that require local participation; utilizing the LSSU Dance program which provides individual class seminars to teach various dance elements, combining into a dance sequence, that then is shared by students at a formal assembly; using the University Arts Center as a venue to perform concerts twice a year; and by student participation at camps that are hosted by the University. Her students share their music with local assisted-living places and again at service club events. They also enjoy inspiring workshops and all-school assemblies presented by local professionals.

Karen Beacom, adjunct music professor at Lake Superior State University has a unique position in the Sault community. She partners her university ensembles with local community groups to present mass concerts giving students and adults, opportunities to create a memorable musical experience. Karen also serves as a public school partner through presenting workshops, coaching chamber music, teaching individual lessons, and guest adjudicating for various school events. She co-created a Festival of Voices event for area schools to participate in, bringing local musicians together and inviting the community to attend. She also brings together a group of professional opera singers to present a week-long Opera Workshop through the Soo Theatre (www.sootheatre.info) Workshop participants enjoy learning many aspects of operatic singing, culminating in the opportunity to join the chorus of a major opera. The opera singers and local singers combine with the Sault Symphony, a community orchestra and other community members to present a professional performance of an opera for the Sault community.

Cedarville, Michigan, a region including the 36 Les Cheneaux Islands near the northern shore of Lake Huron, has a township population of 2,200 and is home to the world’s largest antique wooden boat show. It is also home to accomplished music students, who have traveled the world under the leadership of 36-year veteran music director, **Alan Jacobus**. His efforts, along with the cooperation of the Les Cheneaux Community Foundation and Education Foundation, have created many successes for the Cedarville music program. Like previously mentioned small-town bands, Alan’s groups regularly perform at community functions such as Veteran’s Day and Memorial Day programs, and they share at the local assisted living center several times a year. Students also take opportunities to be involved with the summer music theater program as members of the pit orchestra, playing alongside adults and “working to achieve a common musical goal.” But the special part about giving to their community is the funding that is “given in support of young people involved in the arts” by the local Community Foundation

and Education Foundation. For the past 15 years, these organizations have provided financial support that has not only kept the Cedarville music program afloat, but their financial help has allowed the band students to have performance opportunities at the Cheboygan Opera House, Carnegie Hall, the International Music Festival in Sydney, Australia, and Beijing and Shanghai, China.

Reflections on School-Community Partnerships in the U.P.

Significant effort can be seen on the part of the veteran teachers involved with various school/community partnerships, from logistical needs and seeking out local resources, to making curricular connections and nurturing on-going relationships. Teachers establish these partnerships by various means: service clubs and local businesses; local learning environments; local studio teachers and musicians; community funding sources. These teachers also hold a strong personal belief in the power that community involvement can serve in the lives of their students today, and as a life-long learning experience. The teachers also have a visible place in their professional communities, serving on arts boards, performing in community groups, leading volunteer ensembles, making recordings, and frankly “walking the talk.” Despite its usual depiction of being simply “above the bridge”, the U.P. is alive with many offerings including a wealth of school/community partnerships. The future is rich with possibilities, so say “ya to the U.P. eh” for all its efforts to enrich the lives of students and the community members that they serve.

Contributing Teachers

Karen Beacom, Adjunct Music Professor at Lake Superior State University, karenbeacom@gmail.com
Liz Burrows, Brimley Area Schools, K-12 Music Teacher, eburr@eup.k12.mi.us
Greg Hun, Norway/Vulcan Schools, 5-12 grade Instrumental Teacher and Jazz Band Director, ghunt@nvknights.org
Alan Jacobus, Cedarville Schools, Director of Bands, ajacobus@eup.k12.mi.us
Janis Peterson, Marquette Area Public Schools, Orchestra Director, janispeterson@hotmail.com
Laura Robinson, Escanaba Schools, Junior High Director of Bands and Assistant High School Director of Bands, LARS1@chartermi.net
Cathy Wilkinson, JKL Bahweting School PSA, Music/Orchestra Teacher, cwilkinson@jkl.school.org

Cathy Wilkinson teaches K-8 general music/orchestra at JKL Bahweting School PSA in Sault Sainte Marie, MI. She has a bachelor’s and a master’s degree in music education from the University of Michigan.

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Enriching Music Education Through Service-Learning: The Fusion Rock Orchestra, Lowell High School

Steve Dieleman

The Fusion Rock Orchestra generates excitement and passion for music education in the school and community. After performing at several city events, the Lowell High School Fusion Rock Orchestra participated in a Service-Learning workshop at the 2013 Michigan Music Conference. Following the program, the orchestra took a road trip to Cleveland, Ohio, and performed at the Rock and Roll Hall of Fame!

Wendy and Aaron Tenney organized the Fusion Rock Orchestra in 2007 to inspire students and provide new opportunities for community performances. Wendy is the Director of Orchestras at Lowell Area Schools and Aaron is the Director of Music and Arts at NorthPointe Christian Schools. The Fusion Rock Orchestra allows students to give something back to the community. As a result, students are motivated to pursue music and area residents are more supportive of the school music program. The Fusion Rock Orchestra uses a Service-Learning experiential instructional method. Through Service-Learning, teachers increase student engagement and excitement for music education. By performing for other organizations, music students improve their skills, increase their opportunities for scholarships and make a valuable contribution to the community. In addition, teachers and music directors build long-term support for music education in schools.

Service-Learning is a teaching method that combines meaningful service to the community with classroom learning. Service-Learning challenges students to identify, research, design, and implement solutions to real needs in their school or community as part of their music curriculum. The Fusion Rock Orchestra performs for several community organizations including Chamber of Commerce events, Arts Council programs, Senior Neighbors, retirement homes, assisted living facilities, elementary schools and preschools. In addition, the group performed at the Lowell Pink Arrow Pride event to raise support for cancer victims and survivors. Benefits of Service-Learning include increasing student: (1) engagement in music education (2) understanding for the needs of the community (3) understanding for community organizations and (4) confidence and ability to make an impact on the community. Benefits for the city include enriching the artistic culture of the community and providing entertainment or educational opportunities for children, adults and senior citizens.

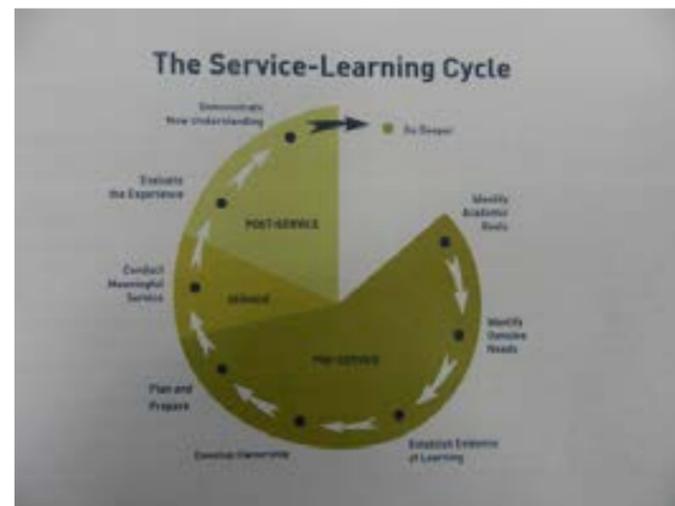
Interest in Project Based Learning (PBL) is growing throughout the state and nation as educators embrace the Common Core State Standards, Next Generation Science Standards and Smarter Balanced Assessments. Historically, since music education uses hands-on experiential learning strategies, music teachers can provide leadership in Project Based Learning in their districts. All quality Service-Learning is Project Based Learning.

Academic Service-Learning is more comprehensive than traditional community service. While opening up a school concert to the community is a positive step, simply performing for parents and citizens is not Service-Learning. Service-Learning is a deliberate teaching methodology using a research-based process to promote student achievement. The Service-Learning Cycle has three (3) dimensions: Pre-Service includes identifying academic goals for a project, identifying community needs, establishing evidence for learning, planning and preparing for service activities; Service includes con-



Lowell Fusion Rock Orchestra, Rock & Roll Hall of Fame Performance, Cleveland, OH, April 2013

ducting meaningful service in the community; Post-Service includes evaluating the experience and demonstrating a new understanding for music, the community and the learning process.



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<http://www.nylc.org/teacher-tools-service-learning-cycle>

In Lowell Area Schools and in the Kent Intermediate School District (Kent ISD) educators use an academic Service-Learning project planner to develop, implement and evaluate their activities. The planner is a curriculum guide. Together, teachers and students complete the project planner before moving forward with their work. Through the planner, the teachers and students outline and describe their projects in alignment with the eight (8) national Service-Learning Standards for Quality Practice: (1) Meaningful Service – the actual service provided to meet a real need in the community; (2) Link to Curriculum – the educational goals and the specific Common Core, Art and Music standards to be mastered through the project; (3) Reflection – the methods used to promote critical thinking and analysis; (4) Diversity – the diverse perspectives and experiences explored through the activities; (5) Youth Voice – student ownership and leadership in the project; (6) Reciprocal Partnerships – the community partners, providers, collaborators or organizations to benefit from the activity; (7) Process Monitoring – the methods used to assess student learning and the goals of the initiative, and (8) Duration and Intensity – the depth of the experience required to promote changes in attitude, behavior and impact on the community.

In addition to the eight (8) national standards, educators in the Kent ISD explore the issue of sustainability. The participants describe the impact of the project on the local environmental stewardship, economy growth and social progress. Musical institutions and musicians contribute to the quality of life in a community, the economic viability of a region, and the desire of families and companies to reside in

an area. Through Service-Learning in music education, students: (1) become motivated and encouraged to study music; (2) increase their practice time; (3) recognize their ability to strengthen or improve a community; (4) build academic skills, and (5) increase career readiness skills.

College and university applications require students to identify their contributions to the community; Service-Learning provides students with significant concrete examples of their leadership in the community. The process provides the students with the language to articulate the value of music education and their impact in the community. As an added benefit for general music education teachers, and band, choir and orchestra directors, the excitement, attention and good-will generated by the performances builds long-term relationships, support and financial commitment for music education in our schools.

For over ten years, Service-Learning initiatives at Kent ISD were supported in part through grants from the Michigan Community Service Commission and the Corporation for National and Community Service.

To download Wendy Tenney's Service-Learning Project Planner or access Service-Learning resources, planning documents and tools, go to www.kentisdservicelearning.com. Click on the PROjects tab and scroll down to "Other KISD Projects," then to "Musical Outreach". In addition, readers may go to the Kent ISD website and search for Instructional Services, Career & College Readiness, Project Based Service-Learning. www.kentisd.org

Wendy Tenney is Director of Orchestras in Lowell Area Schools, Lowell, Michigan. She is a graduate of Michigan State University and Grand Valley State University. Her alternative ensemble "Lowell Fusion Rock Orchestra" performs regularly in the community.

Aaron Tenney is Director of Music and Arts at NorthPointe Christian Schools, Grand Rapids, Michigan. He is professor of music education and bass at Cornerstone University. He is a faculty instructor of double bass at the Interlochen Center for the Arts and a member of the Lansing Symphony.

Steve Dieleman is Consultant in the Kent Intermediate School District, Grand Rapids, Michigan. He is the Concert Coordinator for the Grand Rapids Youth Symphony, Parent Association, and serves as the Education Committee Chairperson for NorthPointe Christian Schools.

Carla Stone is an international Consultant and Trainer specializing in Academic Service-Learning. She lives in Lowell, Michigan.

Partnerships in Action: University Models

David Smith

In reflecting on my own feelings concerning partnerships in music education, I've come to the conclusion that they are an essential component to the educational process. Whether they are formal or informal, longstanding or of short duration, mutually beneficial or relatively one-sided, they enrich the curriculum and hold the potential to meet more of the learner-participants' needs than I can on my own. This article focuses on partnerships I've been involved in, and their role in the educational process of university music education students.

One of the defining characteristics of music education at Western Michigan University (WMU) is the emphasis on field-based learning. Methods classes are scheduled in three-hour blocks, two mornings each week, to allow students to engage in field experiences in area schools. When I began teaching at Western Michigan University, some methods classes were conducted on-site at an area school that did not have a music education specialist. An agreement had been reached with this school whereby music education methods students planned and taught music lessons to classes of students two mornings a week for 10-weeks, under the supervision of graduate teaching assistants and university music education faculty. The school funded a WMU graduate teaching assistantship position for an individual who would provide additional music instruction. This formal partnership allowed music education methods students to gain valuable experience teaching K-8 students in a controlled, supportive, field-based setting. The arrangement proved to be greatly beneficial to our music education students; however, increasing challenges in scheduling eventually led to an end of this partnership after nearly 20 years.

The first impulse following the dissolution of a long-term partnership may be to follow one formal partnership with another, but that isn't always possible,

especially when there are factors that limit the possibilities. In our case, several considerations led the search for a new partner—flexible scheduling, proximity to the university, lack of a music specialist, and administrator support for music education. There were some schools that met some of those qualifications, but no viable candidates could fulfill all of them.

In making contacts with schools, several music specialists who were members of the West Michigan Orff Chapter (WMOC) expressed an interest in providing authentic teaching experiences for our university students. I'm fairly sure their interest was a direct result of an informal partnership I had developed with the WMOC—we hosted several chapter meetings on campus and welcomed chapter members for methods class demonstrations. Since a positive relationship already existed with WMOC members, we began to talk about various ways that they might assist the university students. We eventually came up with a master-apprentice model, whereby music specialists mentor a pair of university music education students in the Introduction to Music Education class. Given the restrictions of travel time and scheduling, the university students are on-site in an area elementary school for two or three consecutive classes, depending on the starting time of the school and their class schedule on campus.

Scheduling seems to be one of the most difficult challenges to overcome in any partnership relationship. In the current field-based partnerships, we look to partner with schools that can schedule two or three classes of the same grade level consecutively during our class time period. This timing allows university teaching pairs to observe the music specialist provide instruction during the first class, then assume leadership for segments of the same grade level lesson during subsequent classes. When

schools aren't able to schedule same grade classes during the practicum time period, we've found that similar grade combinations also work, as long as the instructional content is similar between the two grades. However, when there's a greater age span between classes, or there are multiple grades during the practicum time, we aren't able to work together.

School-university partnerships aren't always one-way, with university students traveling to schools in the community. In one recent initiative, inservice music educators come to campus to serve as master teachers in a campus-based community enrichment experience. The Saturday Music Lab was created several years ago to provide opportunities for university music education majors to refine instructional and leadership skills, as well as provide a music enrichment experience for area children in kindergarten through 5th grade. This free two-hour experience is held at Dalton Center on the campus of Western Michigan University, and involves singing, moving, and instrument-playing activities designed by inservice music educators who are master teachers. Each Saturday Music Lab is built around children's song literature, with children rotating between three developmentally appropriate classes to focus on melodic and rhythmic aspects of songs in preparation for an end-of-morning interactive performance with their adult guardians.

The master teachers prepare and teach lesson plans suitable for younger (kindergarten and 1st grade children) and older children (2nd through 5th grade children) for each Saturday Music Lab. In addition to being on-site instructors, they also mentor the university music education majors who are assigned to their classrooms. Using the same master-apprentice model developed for practicum, the master teacher integrates the university students into leadership roles within each lesson, allow-

ing them to participate and observe in the first class, assume some leadership in the second class, and provide even more leadership in the third class. Prior to each Lab, the teachers email copies of their lesson plans to the university students, and they give them feedback throughout the Saturday classes.

This past year, inservice music educators also came to campus to participate as speakers in Music Education Convocations. These monthly meetings were begun to develop a sense of community among music education majors, from freshman to seniors. Inservice music educators played a key role in lending credibility and creating a need to know for such topics as intern teaching and video advocacy. The speakers were adept at bringing the real world to campus, and engaging students in various stages of the degree program in dialogue concerning important professional issues. The importance of the Convocation model became apparent when student music education groups, NAFME, ACDA, and ASTA, used this same kind of format in their jointly sponsored informational series, “What you didn’t learn in methods.”

Partnerships that benefit the community and enrich the curriculum can be formed among faculty in different departments on university campuses. In examining ways to enrich the curriculum of a diverse learners and music class, I decided that adding a field-based component similar to practicum experiences in methods classes would be ideal; however, it wasn’t feasible given a variety of scheduling challenges. I came across online video footage of sensory-friendly concerts for families of children with autism and decided these limited exposure events were feasible and would be beneficial to both university students and families in the community. While I did not have a network of contacts in the autism community, I partnered with faculty in the Psychology Department, who helped connect me with area autism support groups and provided assistance in designing the concert experience. The support groups, in turn, notified their

members of the concerts, and the result was a standing-room-only turnout. The Sunday afternoon concerts allowed families of children with autism to share a musical experience designed with the special needs of their children in mind, and also provided the university music education majors an opportunity to perform for, and interact with, extremely appreciative audience members.

One final experience involves partnerships among university faculty, but also involves community guest artists. As coordinator of our summer graduate music education degree program, I’ve wanted to provide an opportunity for the inservice music educators who take summer classes with us to gain a greater awareness of global music. Some of the graduate students have taken undergraduate coursework in multicultural music, but none have done so in a music education context. Through a partnership with a musicology colleague, we were able to offer that course this summer. Each class lasted for three hours and began with my musicology colleague lecturing on global music concepts. Supplemented by selected readings and YouTube videos, students gained a greater appreciation for the music and musical practices of others. The second hour of class was designed to be experiential. Guest artists, including a geosciences professor, a South Indian drumming artist, and an adjunct music performer/artist, engaged the students in active music-making, including playing the Didgeridoo, and participating in South Indian and Taiko drumming. Under the leadership of one of the guest artists, the students also formed a global music ensemble, presenting an end-of-class public concert. I coordinated the music education component of the course during the final hour of the class, where the graduate students gave demonstrations of global teaching lessons, reported on music education practices in various parts of the world, and created resource collections to take back to their work settings. Students from a summer camp program for students with special needs, another community partnership, joined us for the teaching demonstrations.

It seems that new partnerships are always on the horizon. At the end of Spring semester, I was contacted by one of our graduate students concerning age-appropriate choral experiences for students in the young adult special education program she is working in. I hadn’t thought about it before, but finding age-level peers in the public schools for students in this program, who are in the 18 to 26 age group, would be impossible. Consequently, we’re planning some meetings to bring both groups together, to focus on developing her students’ choral singing abilities and my students’ experience with individuals who are considered cognitively impaired. And as luck would have it, I heard a choir from another young adult special education program performing at an Art-Hop event, so the partnership may be expanding.

Writing this article has given me a unique opportunity to share information about partnerships I’ve developed at the university level. The models I’ve described, and issues surrounding them, are far from the only ones that exist in higher education. My partnerships all grew out of a desire to provide more for my students than I was capable of doing on my own. Consequently, partnerships, and their benefits and challenges, will differ depending on the needs that are being addressed. But the benefits are well worth the energy it takes to develop a program that will musically enrich both students and teachers who participate in such community partnerships.

David Smith has been a Professor of Music Education at Western Michigan University for the past 18 years. Before that he held a music education faculty appointment at the University of Georgia, and was an inservice music educator in both Florida and Michigan school systems. His educational degrees are from Greenville College, Michigan State University, and Florida State University. His recent publications have been in relation to older adult learners and community music.

Music Teachers, Local Folk Musicians, Kids and the Public Library

Ira Lax

In a time when funds to support extras for music programs are scarce, I will describe a way to marshal community resources to pass on valuable musical traditions and build community bonds. These are partnerships that unite K-12 schools with your public library, along with local musicians and other residents interested in passing on their knowledge of folkways to the next generation. I have found that a project that enlists community resources to pass on traditional music and dance to children is very attractive to regional foundations, and the public library can sometimes assist with funding.

Ann Arbor District Library’s Library Songsters program has existed for more than a decade. The goal is to bring a local folk or blues musician into the classroom to teach students how to write their own songs based on what they’re learning. This has been most successful with the use of themes from social studies and history classes—where stories abound—but it has also worked well in English and Science classrooms. The key ingredient is a teacher who is comfortable working with a musician from the community.

Library Songsters was initially called Folk & Blues in the Schools. The program was established in 1999 with a grant received by The Ark, one of America’s great folk, ethnic and alternative music clubs, from the Ann Arbor Area Community Foundation. The Ark (theark.com) has been in continuous operation in Ann Arbor since 1965. In 2001, the Ann Arbor District Library adopted the program with grants from Mervyn’s department store, Target, and the Rosebud Foundation. AADL soon became the sole funder. Participating musicians over the last fifteen years include Robert Jones, Peter Madcat Ruth, Sandor Slomovits, Mark Braun (Mr. B), Betsy Beckerman, Rollie Tussing, Will Danforth, Ray Kamalay, Andy and Larkin Cohen and Kitty Donohoe.

Music teachers have had success with this concept because it offers them and their students the opportunity to collaborate with beloved local musicians. Teachers at urban schools may already be aware of the musicians in the community because they perform in local venues. Teachers in rural areas may find talented amateur musicians whose musical experience come from playing with family, friends, religious institutions or schools, part of a long tradition of music at the heart of almost any region. These songsters have much to teach about how their repertoire has been woven into the fabric of the community over the generations. This is a great opportunity for musicians to pass their musical heritage along to the students, and thereby perpetuate a valuable tradition, bringing everyone closer.

Those who teach in or near a university town may be able to enlist a visiting musician from another part of the world. For example, at the University of Michigan Center for World Performance Studies, faculty member Carol Richardson arranged for Ghanaian master drummers Koo Nimo (2002) and Antoinette Kudoto (2004) to work with middle school students in Ann Arbor and Chelsea. Each of these master musicians presented a unique style of teaching drumming, dancing and singing, while conveying a whole culture of language, rhythm and sound to these lucky students.

A more typical and recent example of community collaboration was with music teacher Cynthia Page-Bogen in the Ann Arbor (MI) Public Schools in her three fifth grade Humanities classes. Part of Humanities curriculum is the topic of Core Democratic Values, such as justice, fairness and diversity, which can elicit strong feelings in young people. Local musician Joe Reilly visited each of the three classes once a week for three or four weeks. Each class wrote a song together on the theme of Core Democratic Values. The collaboration between musician and students was wonderful to behold, and included brainstorming, choosing a tune, writing lyrics, and getting ready to perform at the library after three meetings. The last class session was a ninety-minute field trip to the library (with special adults and siblings invited) to sing their songs for other participating classes. One of the AADL librarians was invited to tell a story and do a book talk (a library scavenger hunt is sometimes included, too). While their songs may not be polished yet, the experience is very positive and it’s great community outreach for the library.

Most musicians are known for writing or playing certain types of songs for a specific age range. If you have the flexibility, it helps if you’re not asking the musician to stretch too far from what they most often do. However, some musicians who play mostly standards for adult audiences may relish the chance to work with K-12 students on songs about the timber and mining eras in late nineteenth century America.

Kids also love to write songs about the environmental or recreational aspects of a park, favorite river, lake, mountain range or natural feature in their region or state. The songs have often become part of a spring concert. Parents love to see school-public library collaboration because it is a positive demonstration about how tax dollars are being spent.

It is worth mentioning that this project works especially well for more high-energy students who have a hard time doing seatwork. These young people often learn better being more

active—dancing, playing an instrument or working in groups. It allows them to make a good impression and have fun learning and moving at the same time.

A music educator could begin putting the project together by approaching a staff member at the local public library about a school-library partnership. This project appeals to both public institutions because this program educates children in many areas and encourages collaboration. For the school, it promotes the life-long learning relationship with the community, and the library is always looking for ways to increase its user base and collection circulation. Educators will also want to search for traditional musicians and singers in their area, musicians who would like to teach songwriting to students at different grade levels. Library Songsters has also used traditional dance presenters in classes where students are studying American history or countries where the dances originate. Once teachers know the talent in their community, let that guide the project design. The excitement and creativity that results from just a few classroom meetings is a pleasant surprise.



Joe Reilly, photo taken by Mark Clague

The main idea is for everyone to have fun learning about themselves in relation to the community, and what a powerful song students can write with their classmates, even having never done it before! Children are used to hearing highly produced music, much of which is played on computers or other small electronic devices.

But they will quickly involve themselves in this project because it's creative and fun. It draws on so many of their strengths, such as brainstorming, playing with words, wanting to make the world a better place, bragging about their region or state and what's special about it, or writing a song about something from history that they think is cool. It shows by the smiles on the children's faces after they sing their songs and what they say about the unique opportunity take part in a workshop with a community musician, and to play with them at their school and at the public library!

Once the school-library-musician team is in place, schedule a planning meeting at the school so the musician can see the classroom and exchange ideas about the implementation of the project. Things to cover: identify the goal of the project; how you want the process to work; set dates for the three classroom sessions and the library visit; state that the musician will lead the workshop with the presence and support of the teacher; and understand that the important thing is model-

ing the songwriting process, not that the songs will be polished, concert-ready productions (some students will try to memorize lyrics, but some will want to have the words with them). This one-hour planning meeting makes the musician more comfortable coming into the school environment and helps the teacher know what's expected of them and what working with the musician will be like.

One of our collaborations was with a musician who taught songwriting and dance to a middle school class studying Russia and Eastern Europe. First the musician gave an introduction, talked about her instruments and played a few songs. Then students in groups of four or five did research and began writing their song together. They continued this work for the second and third sessions, with the musician and teacher moving from group to group, helping with the process. This included how they would sing their song and if they would play instruments. The musician would take a break from songwriting to teach dances in a spacious hallway. On the fourth day, the classes came to the library on a field trip to perform their songs and dances. If time permits, there is a discussion about how this program helped them learn the material, which is an important part of the process.

University of Michigan faculty member Mark Clague asked us if it would be possible to devote one of the Library Songsters projects as a tribute to the 2014 bicentennial of the Star Spangled Banner. Because the concept of the program is so flexible, it was easy to accommodate his request; the format is in place and we just have to choose the theme. The fifth graders at Lawton Elementary School in Ann Arbor came up with a wonderful patriotic song to honor our national anthem. Go to starspangledmusic.org to learn more.

Why not give this a try in your school? Library Songsters (or choose your own name) offers an exciting partnership between school, library and local musician. It is a natural coming together of teachers and tradition bearers who take great delight teaching children to value, participate in, and perpetuate community traditions. There is so much in modern media working against this type of cultural experience. It behooves us to try an innovative, collaborative program such as Library Songsters that breaks down barriers to learning, gets the community involved, and results in an enriching experience and creative product.

Ira Lax (BA Oakland University, Secondary Ed., 1969; MA University of Montana, American History, 1984) has worked as a technician for Detroit Public Television and an alternative high school teacher in Michigan. He is currently a Library Technician in Outreach & Neighborhood Services at the Ann Arbor District. You can contact him at laxi@aadl.org or 734-327-8365.

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Releasing the Imagination: A Community Partnership Between Detroit Public Schools and the Detroit Jazz Festival

Patricia A. Hall

The City of Detroit is a community presently defined by negative connotations—violence, poverty, political corruption and failing educational systems. However, there is a community in Detroit that goes mostly un-reported—the community of musicians—where philanthropists, educators and students have partnered to create a vision of pride and hope for a successful future. Politically and economically, Detroit is defined by poverty and its accompanying social ills, yet the worldwide community of musicians looks beyond that definition, recognizing the city for its many innovations in music. Detroit’s musicians are highly respected throughout the world for jazz, rock and electronic music. The City is known for being at the forefront of music innovation, a tradition that has roots in the early 20th century when Harry P. Guy started writing music for the Jerome H. Remick Publishing Company. Music greats such as Charlie Parker, Jelly Roll Morton, and John Coltrane have repeatedly come to Detroit to bond with the City’s jazz musicians. Detroit has also produced its own royalty—Donald Byrd, James Carter, Regina Carter, Ron Carter, Paul Chambers, Aretha Franklin, Curtis Fuller, Sir Roland Hanna, Barry Harris, Teddy Harris, Yusef Lateef, Kirk Lightsey, Harold McKinney, Charles McPherson, Gerald Wilson, and of course, Motown greats like Smokey Robinson, Diana Ross, and Stevie Wonder. The common thread among all of these Detroit-based musicians is their attendance at Detroit Public Schools.

Like many other public school music programs throughout the nation, Detroit’s music program has been reduced to accommodate school reforms and a

lack of funding. As parents become more and more concerned with their children’s ability to make a living, and as funds supporting educational programs are decreased, music programs are first on the chopping block when administrators look for ways to cut expenses. Because music is such a vital part of the human experience, those in charge of music programs are looking outside of the educational system for support, and music-related organizations have been reaching out to public schools to help shore up their music programs.

Some well-known foundations that have provided much needed assistance to public school music programs include Mr. Holland’s Opus Foundation, VH-1, the Grammy Foundation, the NAMM Foundation, and the Music Empowers Foundation. On a more local level, the Office of Fine Arts Education at Detroit Public Schools has established partnerships with organizations such as the Detroit Institute of Arts, the Detroit Symphony Orchestra, College for Creative Studies, Michigan State University, the University of Michigan, Wayne State University, and most recently, the Jazz Infusion program, a partnership with Detroit Jazz Festival’s Education Division.

The partnership between the Detroit Jazz Festival (DJF) and Detroit Public Schools (DPS) began with a conversation in 2007 between former Director of Fine Arts at DPS, Benjamin Pruitt, former Director of the Detroit Jazz Festival, Terri Pontremoli, and John Roberts, who was the Education Coordinator for DJF. In recent telephone interview and email communications, Pruitt pointed out that before Pontremoli

came on board, DJF was partnered with the Michigan School Band and Orchestra Association (MSBOA) and the International Association of Jazz Educators (IAJE). Jazz bands that performed at the MSBOA’s rated festivals and received a 1 rating (the highest) would be eligible to participate in the Detroit Jazz Festival. MSBOA and the IAJE worked together on the committee that selected and critiqued the bands performing at the Festival. Individual judges included Detroit-based jazz masters such as Harold McKinney, Marcus Belgrave, Ernie Rogers, Virgil Rogers and Lou Smith. Although Cass Technical High School participated in the Festival, most Detroit schools were not represented.

In 2006, Gretchen Valade took over the management of the DJF and hired Terri Pontremoli from Cleveland to be executive/artistic director. One of Pontremoli’s major concerns was the method by which middle and high school students were selected to perform at the Festival, which resulted in a low turn out for Detroit students. Pontremoli and Roberts approached Pruitt to establish a partnership with DPS, hoping to ensure that more Detroit public school students were represented, and more importantly, to ensure that jazz, which at that time was declining nationwide as an art form, would continue to evolve. Pruitt thinks there were two reasons DPS students were not involved in the Festival. The first reason was DPS students were not eligible for consideration at the DJF because the majority of DPS schools did not participate in the MSBOA rated festivals. Second, many music teachers did not feel secure in their own abilities to develop jazz programs; therefore, fewer public

school students were exposed to and taught jazz music.

Pontremoli eliminated the requirement that students participate in MSBOA festivals before being considered for performance, while allowing the MSBOA to continue to recommend bands for the festival. In an effort to reach out to the community of Detroit and boost jazz studies in the public schools, Pruitt and the DJF staff collaborated with nearby universities to recruit college students to come to Detroit and work with the students, specifically on jazz music, and to prepare them for performance at the Festival. The partnership between DPS and the Detroit Jazz Festival became known as the Jazz Infusion Program in 2009. It now includes partnerships with schools and colleges across the state of Michigan.

Currently in its fourth year, the Jazz Infusion Program has become the flagship for the Festival’s educational wing. In 2011, Chris Collins, head of Jazz Studies at Wayne State University, became Artistic Director of the Festival and with the help of the Erb Foundation, expanded DJF’s partnership with the Office of Fine Arts at DPS, then headed by Willie McAllister. The program continues to foster the educational growth of young musicians at DPS and to provide a path for continuing Detroit’s rich jazz tradition, including DPS schools such as the Bates Academy, Cass Technical High School, Detroit School of Arts, Duke Ellington Elementary-Middle School, Martin Luther King, Jr. Senior High School, and Renaissance High School.¹

Jazz Infusion’s Educators in Residence—which include such notable jazz musicians as Wendell Harrison, Marion Hayden, Gayelynn McKinney, Russ Miller, Chuck Newsome (DJF Educational Coordinator), Ernie Rodgers, Dennis Wilson, and Nate Winn—work with students on the interpretation of classic jazz repertoire, improvisation, and general musicianship, as well as

working with band directors to tailor their curricula to fit the needs of the students. The program also provides schools with textbooks, musical equipment and visual and audio recordings.

The partnership between the DJF and DPS has resulted in the development of a musical community, important in any environment but especially important in an urban, economically disadvantaged environment where young people are often stigmatized by institutional perceptions of inadequacy. In her book, *Releasing the Imagination: Essays on Education, the Arts and Social Change* (1995), Maxine Greene writes:

The stigma of ... “lower socioeconomic class” too frequently forces young persons to become the recipients of “treatment” or “training,” sometimes from the most benevolent motives on the part of those hoping to “help.” Far too seldom are such young people looked upon as beings capable of imagining, of choosing, and of acting from their own vantage points on perceived possibility.²

This perception of inadequacy can be self-fulfilling. At times, students’ goals and expectations are minimized because they believe they are incapable of success. However, in a community where imagination is encouraged and reinforced by bonding with professional musicians and attainment of goals, DPS students can begin to imagine a successful future, reinforced not only by their mentors but also by the public at large as they perform throughout the year.

The students involved in the Jazz Infusion Program are often recipients of scholarships and awards. Steven Jones, a trumpeter from Renaissance High School, attended Florida A & M University on a full music scholarship, and graduated in 2012. During the University of Michigan’s 2012 Jazz Festival, the Detroit School of Arts (DSA) Jazz

Band was awarded a plaque of excellence in jazz. During the same festival, Allen Dennard, a student at DSA, was given the Southeastern Michigan Jazz Association award and he subsequently went on to study jazz at the University of Michigan. DSA students Thomas Frost and Jabari Reynolds were awarded scholarships to Berklee College of Music and Tennessee State University, respectively.

One of the most significant illustrations of the benefits of the partnership is seen at DPS’ annual Evening of Fine Arts, a showcase of Detroit’s best music students held each year at the Fox Theatre in Detroit. The Jazz Infusion Program’s Educators in Residence, who have worked with the students throughout the school year, often perform with them before their family and friends who are able to recognize the benefits of the program from their students’ performances. Rarely reported in news media, this free event has been attended by public school music educators from around the country who hope to duplicate it in their own cities.

The students involved in jazz musician partnerships have become frontrunners in the development of a successful community. They are held up as models of possibility to organizations trying to generate funding for public school arts programs. Where all students have agency in and enthusiasm about their shared goal, and where imagination releases previously unthinkable goals of success, this community of musicians is a magnet for young people hungry for a positive outlook. The relationships developed between students and jazz musicians have formed a positive support system that encourages students to reach out and try new musical experiences, strengthening themselves and their community. Marion Hayden, internationally acclaimed jazz bassist and participant in the Educators in Residence program, recalls fondly the “excellent instruction [she received] from DPS faculty and visiting artists

such as renowned trumpeter, Marcus Belgrave.” The relationship she developed with Belgrave has taken her around the world, and instilled in her a desire to give back to the community that helped her development, including mentoring young jazz artists at DPS. Indeed, as Greene states in relation to the power of reading in young lives, “Not only may there be a pull toward new relationships, toward community, but such readers may be moved also to new modes of self-definition, new beginnings arising from an emerging awareness of both difference and possibility.”³ I apply this idea to young jazz musicians in Detroit, who have found new ways to define themselves through music and music mentoring partnerships.

In a city defined by blight, poverty and violence, philanthropists, profession-

als, school administrators and students have joined to create a musical community that provides not only hope, but also a sense of pride and agency. The partnership between the Detroit Jazz Festival and the Detroit Public Schools has succeeded in allowing DPS students to imagine a new and better future for themselves and their community.

¹ Detroit Jazz Festival. *Education: Detroit Jazz Festival*. Retrieved July 8, 2013, from Detroit Jazz Festival: <http://www.detroitjazzfest.com/jazzinfusion.html>

² Maxine Greene, *Releasing the Imagination: Essays on Education, the Arts and Social Change* (San Francisco, CA: Jossey-Bass, 1995, p. 41).

³ Greene, p. 42.

Patricia Hall has been teaching music for 15 years in the Detroit Public

Schools system, and is currently music teacher at Charles L. Spain School. As a choir director, her students have consistently been rated Excellent in the Michigan School Vocal Music Association's District festivals. Hall received her Bachelor's degree from Wayne State University and her Master's degree from Oakland University, where she is now a King/Parks/Chavez Fellow pursuing her doctorate in music education. Her dissertation research is a qualitative study of the interactions between urban educational systems and the school learning experiences of middle school choral students. Hall leads Taslimah's Ragtime Band, an ensemble dedicated to performing and preserving the music of early 20th century African-American composers and their music.

The Detroit Children's Choir-- A Partner Song

Lauri Hogle

Consider the elements of a partner song: two distinct and independent melodies, but with similar harmonic structures and lengths so that, together, they produce a beautiful harmony. The partner song comes to mind immediately as I consider the Detroit Children's Choir (DCC) and its rich structure of partnership. DCC's mission is to use the power and discipline of choral singing to bring together Detroit metro area children, ages 8-14. The children, representing a wide range of ethnicities, religious beliefs and socio-economic levels, perform together and create “melodies” of team building, creativity, social interaction, understanding and connection to each other and their environment.

Founded in 2006 by director, Carol Schoch, and a group of dedicated volunteers, the DCC introduced a new concept of making an excellent choral experience available to all children of metro Detroit. Modeled after the Chicago Children's Choir in-school and neighborhood choir program, DCC is the only community-wide, inclusive choral music education program proudly emanating from Detroit. By bringing our choral educators into the schools and neighborhood centers, students have easier access to high quality learning, ensuring that every child who wants to sing finds a place in a choir.

DCC now has a talented staff of choral educators, accompanists, and administrators to support its mission and has introduced over 1500 children to the joys and rigors of choral music in its 7 seasons. The curriculum, which is aligned with state and Common Core standards, is Kodály-based, incorporates a wide range of genres from all American traditions, emphasizes healthy vocal technique, focuses on fluent reading and musicianship, and is authentically multi-cultural.

Since its inception DCC has served twelve of Detroit's public and charter schools while operating in four neighborhood choir locations within the city of Detroit. These in-school and neighborhood choirs are located in accessible and targeted areas across the city and are open

to children in grades 2-8. School principals initiate requests for a DCC choir, then obtain funding through the DPS central office or their own charter school budget.

Once a school has requested a choir, DCC choral directors actively recruit singers from the student body. Parental permission, written registration, and teacher recommendation enable entrance into the choir. Criteria for acceptance are primarily desire, attitude and work ethic. DCC children are responsible for making up any work missed while attending rehearsal and are required to maintain solid grades in their academic work as well as to display model citizenship.

A collegial and harmonious partner song with principal, teachers, and parents is fostered by frequent contact with DCC directors, a staff liaison from the school, and a DCC administrative program assistant. Bringing a DPS or Detroit city charter school student into the DCC family is integral to the mission of the Detroit Children's Choir, as many students would not sing their song without DCC.

Neighborhood and in-school choirs perform for their peers and local school community in addition to participating in the mass choral experiences provided for all DCC ensembles. A small auditioned touring choir, established in 2008, performs at special local events. All of these choirs provide children with opportunities to reach out to their communities and connect with others through the power of song. In doing so, these children are learning to become leaders and ambassadors for their communities and the city of Detroit, a central mission of the DCC.

Premiering September 2013, a new partner song featuring the DCC and the Detroit Symphony Orchestra's Civic Youth Ensembles (CYE) will expand our horizons. Children from all DCC programs will experience the grandest of partner songs as we combine all in-school and neighborhood choirs, the touring choirs and the newly formed Concert Chorale, in the 8th an-

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nual mass spring concert. This season closer will include multi-cultural and vocal workshops, combined rehearsals, and culminate in a final performance featuring guest artists and a commissioned work. DCC children singing on stage at Orchestra Hall along with CYE instrumentalists performing orchestral/choral works promises to be a joyful new harmony for metro Detroit.

Of course, our partner song is not without its challenges. Transportation and communication continue to be our biggest day-to-day challenges, both affecting opportunities for children to participate in DCC's plentiful programs. These issues can also affect recruitment and regular attendance, with resulting learning challenges. Imagine planning for a mass rehearsal but not knowing if an entire school's choir will actually arrive as planned! City transportation is not always reliable and routes may not always service neighborhood choir locations. Limited Internet accessibility, nonexistent phone or texting resources, coupled with other external demands can hamper communication with parents or administrators. As an accommodation, remediation and spiraling within a rehearsal is always necessary. In addition we proactively create multiple communications to reach partnering adults.

Perhaps the greatest challenge arises from the nature of DCC's relationship with the public and charter school systems within Detroit. As a self-governing organization DCC works with the schools to provide children in Detroit with opportunities for choral singing above and beyond what is already offered as part of each school's music program. Unfortunately, the reality is that many schools have eliminated music programs in order to compensate for increasingly larger and more numerous budget cuts. While the intent of DCC is to supplement music instruction by providing additional programs, in many instances the DCC choirs represent the only source of music instruction students receive.

This dilemma is philosophical and political. It reflects a growing concern over the status of music education within the public school system. Community organizations seeking to provide musical opportunities traditionally under the purview of public schools may find themselves in a difficult position. Yet ultimately we all want what is best for our children. We might consider reframing this dilemma by considering the nature of partner songs. A partner song requires two independent melodies to be sung strongly for optimum harmony. Challenges to either part can at times produce an imbalance of voices. However, partner songs can still be beautiful as one voice fades into diminuendo for a few measures because the song continues, supported by the stronger melody for that musical moment. Initially, the melody lines of other voices joining in may be faint, but with time and intentional collaboration they gain power, as they become

part of a fully orchestrated ensemble.

The DCC's wish is for our partner song to contribute to the renewal of beauty and hope for Detroit. True partners hold each other up during challenging times. We believe that the distinctive harmonies arising from the work of DCC and its partners will help break down walls and eliminate obstacles while inspiring by example the value of teamwork and collaboration. Our mission is fulfilled when increased social understanding and unity are birthed through each vowel matched with another's, each consonant cut off in precision with the team's, each eye on a director, each breath taken in unity (but silently!) and each positive and uplifting text taken to heart. This is perhaps the greatest lesson of all in the partner song that is the Detroit Children's Choir.

DCC Partners

In addition to the Detroit Symphony Orchestra, other funding and collaborative partner songs have been widespread for DCC: Ford Motor Company Fund, Kresge Foundation, National Endowment for the Arts, Culture Source, the Michigan Council for the Arts and Cultural Affairs, Detroit Chamber Winds and Strings, the Music Learning Alliance, Woodward Consulting, Michigan State University Community Music School, Wayne State University, Sphinx, College for Creative Studies, Heritage Works, Inside Out, Pewabic Pottery, Our Children Count, Covenant Community Care, The Village Foundation, Junior League of Detroit, Lee and Maxine Peck Foundation, Faith Covenant Church, Messiah Church, Hope Community Church, Tabernacle Missionary Baptist Church, Central United Methodist Church, St. John's Episcopal Church, Latino Mission Society, UNI Detroit, Latino Family Services, YouthVille, Samaritan Center, Vista Maria, Compás, Matrix Human Services, Detroit Metropolitan Youth Ensembles, Street Poets Society, Singers of United Lands, Many Voices, One Song, Firehouse Detroit Project, Living Arts, Community Chorus of Detroit, Mosaic Youth Theatre, Mosaic Singers, United Voices of Detroit Youth Ensemble, DSA's "Vision," Winans Academy and Duke Ellington Choirs, Cass Tech's "V-Jets", Dearborn Elementary and Middle School Honor Choirs, Men of Grace, composers Rollo Dilworth, Jim Papoulis, Jill Jack, Darren Herring, and Kris Johnson and a host of caring volunteers and individual donors.

Lauri Hogle completed her undergraduate degree in music therapy and music teacher certification at the University of Evansville (IN) and Georgia State University. For over two decades, she has worked as a church musician, directing choirs of all ages, directing children's ministry, and serving as organist/pianist. She is also the former organist for the National Christian Choir, based in Washington, D.C. She has served as director of choruses at both high school and middle school levels in various states. She currently teaches middle school general music at The Grosse Pointe Academy and maintains a private studio in addition to serving as Artistic Director of the Detroit Children's Choir. For more information about the Detroit Children's Choir, please visit www.detroitchildrenschoir.org

2013 Elementary Music Fall Workshop Updates

Heather Sholduice

At the September 2012 MMEA Board meeting it was suggested that MMEA revive its fall workshop by offering an event for elementary general music teachers. A planning committee was formed, and one year later we are pleased to share that the first annual MMEA fall elementary music workshop was a rousing success! This event took place on Saturday, September 28 at Hope College in Holland, MI. Over 100 participants traveled from all around the state of Michigan to take part in this day of fun and insightful professional development sessions and networking.

The morning began with a keynote presentation by Dr. Diane Lange (The University of Texas at Arlington) on combining the approaches of Orff Schulwerk and Music Learning Theory. Following the keynote, participants attended hour-long sessions, choosing between two options during each time slot. Morning sessions included the following:

- “iCompose! iCreate! iPads” presented by Jennifer Bailey (Farmington Public Schools)
- “Holy Listening, Batman!” presented by Diane Schrems and Karen Ambs (Jenison Public Schools)
- “A Music Teacher's Insight into Detecting Hearing Loss in Children” presented by Diane Lange (University of Texas at Arlington)
- “Wizard of Parts: Chord Roots, Partner Songs, and More! Oh My!” presented by Christina Hornbach (Hope College)



Dr. Diane Lange presents the keynote session

Following the morning sessions, participants gathered for a complimentary lunch, provided in part by the generous sponsorship of JW Pepper & Son. This on-site lunch enabled participants to socialize as well as browse teaching materials available from both JW Pepper and Music Is Elementary. Thank you to JW Pepper, Music Is Elementary, and Meyer Music for sponsoring this event!

After lunch participants again chose between several session options. Afternoon sessions included the following:

- “Using Your Website as an Extension of Your Classroom” presented by Peter Conniff and Amy DeBoer (Kentwood Public Schools)
- “Tips and Strategies for Working with Elementary-level Choirs” presented by Brooke Broughton (Dewitt Public Schools)
- “Composition in the Elementary Music Classroom” presented by Yael Rothfeld (Ann Arbor Public Schools)
- “Purposeful Pathways: Orff, Kodaly, and Dalcroze in the Elementary Music Classroom” presented by BethAnn Hepburn (Music Is Elementary)

The day concluded with a fun and invigorating hour of play parties and folk dances led by Diane Lange.

This event would not have been possible without the help of everyone who contributed to its success. Thank you to the planning committee (Christina Hornbach, Cory Micheel-Mays, Heather Shouldice, Kelli Graham, and Lisa DuPrey), as well as all of the presenters and presiders (Ashley Beech, Ali Bendert, Caity Biermann, Dan De Zwann, Kara Kurzeja, Carin McEvoy, Leslie Nielsen, and Erika Novoselich!)

We have received a great deal of positive feedback from the participants of this event and are excited to announce that we are beginning to plan for the second annual elementary music workshop in the fall of 2014! We would love to hear your comments on how we can make the 2014 fall elementary workshop even better than the first. Know a fantastic music educator in Michigan who would make a great presenter? Tell us! Have ideas for session topics you would like to see? Let us know! Send your suggestions to Heather Shouldice, Fall Elementary Workshop Planning Committee Chair, at heather-shouldice@gmail.com. We hope to see you there!



Diane Schrems leads participants in a movement activity



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