Michigan Music Educator

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Michigan Music Education Association

v. 54, no. 1 fall 2016

From the Editor

Abby Butler

…and Music for All!

Fall has always been one of my favorite seasons, one I associate with richly colored hillsides, bright red apples, and crisp blue skies. Our forefathers, of course, looked to the fall for a bountiful harvest, an end to the growing season; however, for teachers and students, autumn signifies new beginnings, a new academic year, fresh with possibilities and the anticipation of what might come.

This fall the MMEA begins the academic year with a new leader at the helm. It seems fitting then to welcome Karen Salvador to the executive board as the state president of MMEA. At the same time hearty thanks are due Kelli Graham for her leadership over the past two years. Kelli will continue to serve on the executive board but in her new role as past-president. I think it safe to say our organization is in good hands! This fall also marks the beginning of my third year as editor of the Michigan Music Educator. I'm honored to continue in this role even as I'm humbled by the responsibility of providing a timely and meaningful publication, one that informs, inspires and impacts our readers.

In her president's message Salvador references the well-known phrase, "music for all" as both recognition for what we have accomplished as an organization and a profession as well as a call to action. Variations on the theme "music for all" feature prominently as a rallying call for MIOSM. It's roots can be found in the slogan "Music for Every Child; Every Child for Music" first coined in 1923 by music educator Karl W. Gehrkens (1882–1975) former president of the Music Supervisors National Conference[1]. Over the intervening 83 years it's significant that this slogan continues to ignite our efforts as advocates of music education for all. Clearly, as a profession, we still have work to do.

Also in her message Karen highlighted many of our organization's accomplishments for this past year. Not only is this list impressive, perhaps more importantly it's a testimony to what we can accomplish when we work together. Nonetheless, it is easy to feel isolated, swamped with our own problems amidst local skirmishes to keep music alive. Couple this with the uncertainties of living in challenging times defined by a divisive political scene, an unstable economic background, while surrounded by the politics of racism, distrust and fear, and it is not surprising that many feel discouraged. The need to work together toward a common goal is palpable, perhaps now more than ever.

There are several articles in this issue that connect to these messages. As you read them, keep in mind the work we still need to do and the importance of working together to create the changes we believe in. In her article, *Re-visioning Music Education Toward Social Justice*, Juliet Hess tackles issues of social justice with practical suggestions for how music educators might teach for and model social justice in our general music classrooms. Hess reminds us that equity and equality speak to two very different social constructs while urging us to consider differences between systemic and individual issues as we try to understand and respond to social justice concerns.

Also in this issue, Marie McCarthy's column features book reviews of two new publications, both of which target diversity and culturally relevant pedagogy: *Culturally responsive teaching in music education: From understanding to application* by Constance McKoy and Vicki Lind, and *Urban music education: A practical guide for teachers* by Kate Fitzpatrick-Harnish. Both books have garnered positive reviews in addition to those featured here.

Rick Dammers and David Williams write about ways to attract new students to our music programs by incorporating music technology in our middle and high school curriculum. Their article, *If We Build It They Will Come: Using Music Technology to Reach "The Other 80%" in Secondary School Programs*, supports a more inclusive perspective of music education that meets the needs and interests of a larger student population. All of the articles mentioned thus far have to do with creating a more inclusive and welcoming space for *all* students in our music classrooms.

The health of our profession depends upon nurturing new leaders – and it's exciting to see the plans that our collegiate NAfME leaders are developing. I'm continually impressed with the

enthusiasm and dedication of these budding professionals. I encourage you to welcome these soon-to-be new teachers into the field. Connecting with and supporting each other as colleagues is an important part of strengthening our profession. I also believe it's essential that as we strive to build more inclusive and diverse music programs we actively recruit PK-12 students to our profession. What better way to insure the future of music education than by encouraging young musicians to consider a career in music education? Yes, these are challenging times to be an educator, and not just in music. Yet the need for a knowledgeable, skilled, and diverse work force is perhaps stronger now than ever before.

In his article, *A Positive, Student-Centric Process for Selection of Student Leaders*, music educator Erik Senkmajer shares his strategies for involving students in the audition process to select student leaders for marching band. Senkmajer's approach teaches students how to collaborate, to work together to build and sustain a strong organization. As music educators we can also learn from and apply some of these ideas to strengthening our own state organization, the MMEA.

In parting, I hope you will take the time to read Cynthia Page-Bogen's article, *Mindfulness in the Elementary Music Classroom.* While her ideas and suggestions are based on her own K-5 teaching experiences, the concept of mindfulness readily translates to all music educators. Quoting Jon Kabat-Zinn's definition, "Mindfulness is awareness, cultivated by paying attention in a sustained and particular way: on purpose, in the present moment, and non-judgmentally"[2], Page-Bogen describes how a mindful approach to teaching and learning has had a positive impact on her and her students. I suggest that mindfulness can help all of us as we strive to become better teachers, colleagues, and well-rounded human beings.

As mentioned earlier, we still have a lot of work to do. If we want to stay the course amidst challenging times, we need to be grounded in our principles, in what really matters; we need to share our struggles, support one another, and make time to talk about what's important to us and act together when necessary; finally, we need to listen to and take care of ourselves in order that we can sustain the positive energy it takes to effect change.

Abby Butler
Editor, *Michigan Music Educator*

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[1]Lauren Heidingsfelder, "The Slogan of the Century: Music for Every Child; Every Child for Music," *Music Educators Journal* 100, no. 4 (June 2014): 47-51.

[2]Jon Kabat-Zinn. *Mindfulness for Beginners* (Louisville, CO: Sounds True, 2012, 1).

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The editorial board urges readers to submit articles of interest to our profession, and encourages this important professional development activity for all members. Articles may be authored or co-authored, address other relevant topics/areas (see columns, at right), 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* (on page 53 of this issue) for further information.

Articles may be submitted electronically to the Editor: abby.butler@wayne.edu

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President's Message

Karen Salvador

I wrote my original column [below] for an August 15th deadline. As we go to press on November 15, I retain my focus: our organization exists to support and enhance music teaching and learning for ALL students and teachers. I added a few thoughts at the end of this message in light of recent events.

For those of you who don't know me, I'm Karen Salvador, and I am president of MMEA from May 2016-May 2018. I am currently a music teacher educator at the University of Michigan-Flint. Before that, I taught elementary general music in Eaton Rapids, MI and then choir and drama in New Zealand. You may have seen me around; both of my graduate degrees are from Michigan State, and I have presented workshops on a variety of topics in places like MMC.

Sitting down to write my first "President's Message" presented an occasion to reflect on the growth and strength of MMEA. Here are some points of pride from the 2015-16 school year:

Student Events

- MMEA again featured 5 regional **Elementary Choral Festivals** with an overall attendance for all sites of 204 students. Next year, we will be changing the name to "Young Singers Choral Workshop" to clarify the nature of the event for participants, teachers, and parents.
- March brought MMEA's 4th annual **Instrumental Clinic**, which we have expanded to two sites because of high levels of participation and interest. Based on continued growth, we are adding a third site next year.
- Building on the success of our inaugural **Elementary Honors Choir** last year, we hosted another one this year. Due to the popularity of the event, next year we will be splitting into two choirs, 3rd/4th and 5th/6th.
- Each year at the Michigan Music Conference MMEA hosts an **Honors Composition Concert** highlighting student composers. The winner of this event also performs at the Michigan Youth Arts Festival.

Professional Development

- MMEA, in conjunction with MSBOA, MSVMA, and MASTA, presented the 11th annual **Michigan Music Conference**. Altogether, MMEA administered about 75 lecture and demonstration-based workshops. Next year, our elementary preconference will feature Jacque Schrader and Rick Layton, and our conference headliner will be Dr. Herbert "Butch" Marshall from Baldwin Wallace University.
- Last Fall MMEA held its 3rd annual **General Music Fall Workshop** at Michigan State University. Plans are moving forward for the 4th Annual General Music Fall Workshop, which will be hosted by Hope College and feature Sanna Longden.
- Grand Valley University hosted the **MMEA Collegiate Conference**, which is a professional development workshop for collegiate students. Next year it will be at the University of Michigan in Ann Arbor.
- We also hosted our first **Music Education Technology Workshop**.

Advocacy and Policy

- We continued the momentum from our first **Michigan Music Advocacy Day** by organizing another one in March 2016. Representatives from the MMEA, MSBOA, MSVMA and PMEPD participated in legislative office visits to discuss proposed legislative initiatives SB 718 and/or HB 5284. These bills would close the "all subjects loophole" and mandate ongoing and sequential music instruction in elementary schools. We featured elementary and secondary performance groups in a noon concert on the Capital Building Glass Floor Rotunda.
- We have created advocacy tools on our website, and we have been increasing the frequency and timeliness of our policy communications—changes in national education policy and developments at the state level have made this essential.

Music for all…

Reflecting on MMEA's considerable accomplishments over the past year, I feel proud to be part of an organization that champions "music for all." As President of MMEA, I attended NAfME's national assembly as Michigan's delegate in June 2016. The national assembly focused on NAfME's diversity and how we can better serve marginalized students and teachers. This focus coincided closely with NAfME CEO Michael Butera's resignation following his divisive and inflammatory remarks in May[1]. Both Mr. Butera's resignation and the focus on diversity and inclusion at the national assembly are evidence of the power of our membership to collectively uphold our principles by challenging NAfME's leadership to affect change.

YOU are the music teachers, college students, and

music education professors that NAfME is meant to represent, and your voices were heard. Now, both our national leadership and our MMEA need to turn our words into actions. Because we are an organization that champions "music for all," MMEA is working with other policy and music education groups on legislation that would mandate music instruction in all elementary schools in Michigan and would close the all-subjects certification loophole so that all k-5 students will have ongoing, sequential music instruction from a specialist teacher.

But there is more work to do toward the goal of "music for all." In Michigan, we know that kids from rural and urban places do not have the same access to music instruction as kids in the suburbs. In addition to working toward an elementary music instruction mandate, we need to support and strengthen secondary music programs. Furthermore, we know that diversity is not limited to locale, socioeconomic status, or race. Students who have IEPs are often pulled from elementary music classrooms for additional instruction, and are less likely to participate in secondary music programs. Further, some music teachers need assistance to work effectively with students who come from different religious or cultural backgrounds, or who have limited proficiency in English.

In addition to continuing our events, advocacy, and policy efforts on behalf of our current MMEA members, I plan to seek out better ways to invite, welcome, and serve students and teachers in urban and rural settings. MMEA will also reach out to students and teachers whose music teaching and learning does not "fit" in the traditional boxes of band, orchestra, and choir. I will be visible at many MMEA events throughout the year, and I want to invite each of you to approach me with your ideas about becoming a more inclusive organization. How can we better support music students and teachers in urban and rural areas? How can our events be more welcoming to students who have disabilities? What support can we provide for teachers who are working with students from different cultural and linguistic backgrounds? How could we create venues for "non-traditional" music teaching and learning to flourish and grow? By continuing our strong programming for our current members, and bringing in new members from all types of schools and locales in Michigan, we can become "stronger together." If you can't catch me at an event, you can also email me anytime: ksalvado@umflint.edu

We are a strong organization, one that I am proud to be a part of. I look forward to two years of serving the music students, music teachers, music education students, and music professors by working toward "music for all" in Michigan. We are a non-partisan organization. We will work with those in office to advocate on behalf of music teachers and students, and we will continue our policy efforts to improve access to ongoing, sequential, high-quality music instruction for ALL students.

I have heard a lot this week from students and teachers who are worried that they are no longer welcomed or safe at school. Regardless of how you personally voted or why, I think we have to consider what students and teachers heard in this election. When the person elected to be the next president has said so many terrible things about women, Muslims, immigrants, disabled people… it is easy to see why some people feel like they do not live in the pluralistic, egalitarian society that they thought they did. However you voted, we can agree that our United States are grappling with disunity and with uncertainty, and that people are afraid.

In the school district my children attend, the administration has been working to diffuse tension that erupted among parents and others on social media after an incident in the middle school cafeteria. I have been proud of the response, which included this quote from the principal, Todd Noonan:
Everyone is welcome in our community of learners.
We build bridges.
We work together.
We push each other, respect each other. We help each other.
That is who we are.
Leonard Bernstein said: "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before." I think that is a beautiful sentiment, that can help us bring our classes and schools back together after this tough, divisive time.

Unfortunately, that won't be enough. Yes, making music is why we are in schools, and why our students are with us. And we SHOULD unite as musicians in the creation of art as our primary way of bringing students together. But the days that we could close the music room door and just make music with our kids are over—if they ever existed. Our students need to hear from us that we are in schools to make music for and with ALL kids—immigrant kids, Muslim kids, disabled kids, and the list continues. If we do not specifically disavow hate and exclusion, our kids are likely to hear our silence as acquiescence. Now, more than ever, we have to help our kids understand their unique value as individual human beings in our classes and ensembles.

We also have to put our stake in the ground for public education as the way to provide music education for all. As you read above, the MMEA envisions a time when ALL children in Michigan have access to high-quality, ongoing, sequential music instruction. We are in a battle for the preservation of public education and of music education. I hope you will join us.

Karen Salvador
MMEA President

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[1]For more information, you may read this article from the New York Times: http://www.nytimes.com/2016/05/13/arts/music/music-education-groups-leader-departs-after-remarks-on-diversity.html?_r=1. NAfME also issued a statement: http://www.nafme.org/national-association-for-music-education-announces-new-executive-director-and-ceo/. MMEA's statement can be found by visiting https://mmeamichigan.org/statement-regarding-nafme-michael-butera/

Mindfulness in the Elementary Music Classroom

Cynthia Page-Bogen

This article explores ways to enhance teaching and learning in the elementary classroom through the use of mindfulness. "Mindfulness is awareness, cultivated by paying attention in a sustained and particular way: on purpose, in the present moment, and non-judgmentally."[1] I will discuss the value of mindfulness for both the teacher and student and look at how it assists in classroom management. I will describe some very authentic and deep connections between teacher and students and discuss how developing self-awareness in ourselves and encouraging it in our students fosters a supportive, positive classroom climate which helps focus attention, lower stress, and engage the whole child.

Mindfulness focuses on breathing and being present with your whole self, feeling from the inside out, and trusting that change is possible. Music, as one of the affective arts, is based on feeling. Mindfulness enriches the awareness of feeling and helps us take a deeper dive into the rich sensory world that music offers. The practice of mindfulness encourages us to notice from the 'inside out' and opens up opportunity for presence and joy in moments that otherwise might go unnoticed, for example, when students feel honored by a teacher's genuine expression of awe at the beauty and soulful sincerity of their performance or when the kindergarten class lined up at the door spontaneously listens with intense stillness to the ring of the chime tree. Getting down deeper into this 'feeling level', which is such a beautiful part of the music-making experience, enriched the emotional palette of my class and provided more latitude for what was accepted and valued. It was a joyful experience for both my students and me and I believe it is an approach whose time has come.

Beginning Steps to Incorporate Mindful Activities

Breath and awareness of the feelings in your body are the driving forces guiding mindfulness. I found that working intensively with the breath tractions more attentive listening, assists with problematic behaviors, and results in better singing quality and musical phrasing. It also resulted in some beautiful soul-to-soul connections and helped my students and me get to know and trust one another in a deeper way.

You don't have to be an expert to start exploring mindfulness—you just have to be curious and open. Integrating mindful activities into your classroom can begin with the small step of heightening an experience by pairing it with self-awareness in the present moment. For example, when students enter my room we sing a song that begins, "Hello and welcome and breathe…. And breathe…." (See figure 1). We flex the timing on the word 'breathe' and take deep, conscious breaths. At the end of the song I ring a singing bowl and students listen, focusing on their breathing while the sound fades. I knew that the singing bowl had value because of my students' unsolicited responses. One 2nd grade girl exclaimed, "I feel the sound come in through my head and go all the way down to my toes." A pre-K student said, "It feels like ice cream melting---like dark chocolate ice cream!" A good number of students responded spontaneously with comments like, "I feel it in my heart," while a kindergarten boy exclaimed, "When I swallow the sound, it makes my body light up inside!"

Mindfulness clearly helps all students, including at risk students. I had one homeless kindergarten student who came in my room and literally ran in circles. One day I took this boy to the hallway and put a finger halfway between his heart and neck. I asked him to breathe under my finger. Eventually, his chest began to rise with the breath. He looked me dead straight in the eye for a long time. That was a very moving moment because this child was willing to trust me with his emotions. The positive benefits of such a connection remain long after. By the end of the year I could say, "breathe" to a child and they knew how to use their breath to create the space needed for positive change to occur. Furthermore, this knowledge empowered them with the belief that such change is possible. This is the cornerstone of emotional self-regulation.

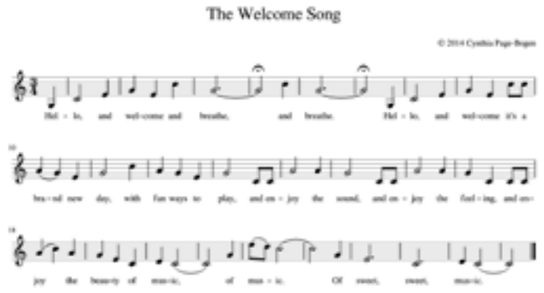


Figure 1

The upshot of my welcome song is that it set the stage for a positive learning environment by helping students center and calm their nervous systems. This prepared them to connect more with their hearts and get out of their heads. That energetic balance is a fun state to work with and share. As a music teacher with nine classes a day, I had to do something to maintain my energy through the course of the day. Using mindfulness in the classroom helped me be the best teacher I could be and established a climate for focused and respectful learning.

Applying Mindfulness through Repertoire

By being aware of our thoughts and feelings, we create space to change our habitual response. Neuro-plasticity research tells us: "nerves that wire together, fire together".[2] Mindfulness practice can actually change our brains as we practice finding the positive.[3] Following are two examples of songs I use to teach and practice mindfulness principles.

"Over the Rainbow"[4]

> When all the world is a hopeless jumble and the raindrops tumble all around,
> Heaven opens a magic lane.
> When all the clouds darken up the skyway there's a rainbow highway to be found,
> Leading from your windowpane.
> To a place behind the sun, just a step beyond the rain.

The verse to this song is seldom sung, but so beautiful. The song gives hope, an emotion that I think is critical if one is to find their way out of a challenging emotional state. Students first listened to this song, and then we discussed the idea of believing in hope. This was a fascinating topic. As teachers, we've all seen how believing in a student can positively impact that child. Think of the student who almost gave up but trusted your faith and got through a really tough time; the student with 'incorrigible behavior' who, in learning to trust you, learned to trust themself; or the student 'saved' from a dead-end path because they found the passion of music and felt empowered to follow their heart. We are more effective educators when we successfully deal with students' emotions and help them learn skills for self-transformation. When Dorothy sings, "Why, oh, why, can't I?", the answer is, she can. She just has to believe she can.

Using this new practice, students learn to be in charge of their responses, and the beautiful payoff is that we, the teachers, are also practicing being more in the present moment. Doing so can lower our stress level and help us to be better teachers at the same time it is helping our students. Ultimately, empowering our students through social-emotional intelligence may be the best teaching we can give them.

"Accentuate the Positive"[5]

Arlen and Mercer's song is a superb vehicle for talking about attitudes, perspectives, and our power to make internal emotional shifts. My students first listened to the song and then we learned it. I gave them two prompts from my own children's lives where I, as the parent, had to "accentuate the positive". In small groups, students then created skits where a conflict was resolved in a positive way. Students came up with all sorts of scenarios, including negotiating a family movie night conflict, siblings vying to choose a pet, and confronting another student who stole a pencil. These skits helped students practice a way out of their trigger reactions and into a positive attitude. My students discovered that sometimes there is no "right" or "wrong" solution but simply an opportunity to practice positivity. The perspective of looking for the positive can free students and teachers from an automatic negative outlook or reaction. The ability to shift from the negative to the positive is very empowering!

Mindfulness Principles Applied in Collaborative Composition

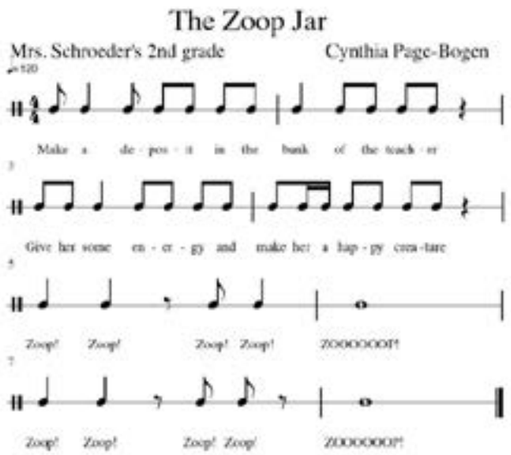
Mindfulness happens organically in assignments centered on creation. In running a composition program with 5th graders for 15 years, I observed that the decision-making involved in creating a group composition was mindfulness in action. It was so live, fun, and invigorating! Students feel honored and empowered when working with a long creative leash. You will hear a lot of exuberant "That was fun!" accompanying creative activities. The following are three creative, whole-class activities that illustrate how mindfulness can be incorporated, either in the process or as the topic, in collaborative composition activities.

"Five Deep Breaths"

Julia Cook's book, Soda Pop Head[6] was the inspiration for a spontaneous and collaborative whole class composition. The book, which was read by my whole school, suggested taking five deep breaths as a strategy for switching from a "reactive" to a "proactive" response. I was so excited that breathing was recommended as a way to calm one's emotions! One 2nd grade boy animatedly described how mad he gets when his brother pushes him. That launched us: we went to the staff board and wrote a song called "Five Deep Breaths". By the end of the year, the phrase "take five deep breaths" had gotten a lot of press in classrooms throughout the school and even in teacher meetings! It reinforced that the breath is a valid, effective way to calm one's emotions.

The "Zoop" Jar

To handle my daily schedule of nine classes, I looked for a tool to maintain my own energy. With the help of a second grade class, we came up with a chant to highlight and encourage positive behaviors and attitudes. *Zap* meant siphoning energy from the teacher and *zoop* meant feeding me good energy that replenished my energy level. As a class we talked about how I had to be mindful of my energy as I went through the day. The chant, to which we added a clapping and movement pattern, goes like this:



Whenever something notably positive happened, such as students showing kindness, making a remarkable insight or connection, making beautiful music, or blowing me away with the intensity of their listening, I would honor that special moment by designating a student to drop a glass pebble into the 'zoop' jar *after* the entire class had chanted. When we heard the much-anticipated 'clink!' pebble, I gestured a downward movement from head to belly, as if the pebble truly represented depositing good energy into me. Students loved this activity and it successfully served dual purposes, promoting student positive behaviors and maintaining my energy. I was grateful for the zoop jar and students' efforts to fill it!

Composing Songs about Mindfulness with 4th Grade Classes

Through our public library's "Library Songsters" program Joe Reilly, a local singer/songwriter, came in to write songs about aspects of mindfulness with each of the 4th grade classes.[7] These songs were created collaboratively. Each class began with a centering exercise followed by discussions about paying attention, being grateful, and keeping one's cool. As a result of the centering exercise students could delve to a deeper level to answer questions like "What does it feel like when you pay attention? How do you see the effects of paying attention play out in your life?" All of their comments became the content of the lyrics. We wrote three songs, "I'm Grateful For My Life," "Pay Attention," and "Keep It Cool." The chorus of one song celebrates gratitude:

I'm Thankful For My Life
by Mrs. Ross' 4th grade class, Lawton Elementary School, 2015

Chorus: Bb/F

I'm thankful for my life.
I'm grateful for my friends and family.
I'm thankful for my life
And everything that's a part of me.

Verse: Eb/Bb/Gm/F

I'm thankful for my eyes that help me see,
For the plants animals and trees,
For my parents and my whole family,
For the good that's in everything.

I'm thankful for my friends who are there for me.
They cheer me up and make me so happy.
I'm thankful for my voice so I can sing
For civil rights and Martin Luther King.

When I remember this thankful attitude
And fill my heart and mind with gratitude,
I feel calm, centered, and at peace
I feel triumphant and happy.

Students and teachers alike need energetic balance. Ultimately, we all need to be working with emotional intelligence and create a balance between our heart and head in order to be our best selves in the many facets of our lives. Awareness is the first step and I think Joe and I helped raise student awareness through our process of composition and through discussion of the subject matter.

Mindfulness and Listening: "Listening from the Heart"

"Listening from the Heart" is listening with the whole self. It allows your imagination to roam and it settles the nervous system. Unlike traditional listening lessons that are more cognitively based, listening from the heart allows students to feel and experience the music through paying attention to their breath while lying on the floor in their own space. Listening in this way created a beautiful feeling in my classroom. Anything that settles the body helps us be more embodied and mindful. From that calmer state, many positive emotions and experiences can arise.

Last fall a student unexpectedly brought in a CD from his home country of Ghana. As this was a particularly active class, my mind punted to figure out how to engage the students when we didn't know the song or the language. Inspiration came when I saw my bin of squishy balls. I directed students to lie face up and place a ball under the heart area. My idea was that a more expanded chest cavity would facilitate more open breathing. Wow, did this work well! Students progressively settled into a more relaxed state, with most spontaneously closing their eyes and going very quiet. Some waved their arms to the music as if they were conducting. My most energetic students commented how calm they felt afterwards. This activity became a hit with all grade levels and we expanded our "listening from the heart" repertoire to include a wide variety of music

Conclusion

Mindfulness deepens our relationship to ourselves and opens up our ability to sense what we are feeling from the inside out. From this space we are able to interact more positively and gracefully with the world around us. Empirical and scientific evidence about mindfulness is growing with an explosion of research now coming out from many higher education centers. Opportunities for mindfulness training for teachers are now widely available. I was fortunate to be a participant in the Summer Institute for Educators at the Greater Good Science Center at the University of California Berkeley in June 2015.[8] We heard international presenters report on the latest research that confirms the value of practicing self-awareness and seeking practices that help us live "a meaningful life".

Mindfulness is an approach that I believe best gives teachers a sustainable tool to handle the challenges of the job and best addresses the emotional needs of the complex individuals that we teach. I've seen lots of discipline systems come and go, but nothing has felt so core or effective as mindfulness. It is mindfulness that helps me re-focus on the positive, keep faith in my own inner compass, and operate my teaching from there. Every day brings new challenges and I continue to humbly learn. I am so grateful to the teachers, friends, and colleagues in my life who facilitated the rich sensory experiences that have guided my choices on my life's path. I am so grateful to my students for having shared the journey of exploring mindfulness and participating with their open, whole selves. As a teacher, it is my greatest wish to help my students enjoy and thrive as they experience the wonder of sound, the world around them, themselves, and each other. A mindful approach has helped me deliver on this.

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[1]Jon Kabat-Zinn. *Mindfulness for Beginners,* (Louisville, CO: Sounds True, 2012, 1).
[2]Rick Hanson. *Hardwiring Happiness*, (New York: Harmony Books, 2013).
[3]Howard Schubiner and Michael Betzold. *Unlearn Your Pain*, (Pleasant Ridge, MI: Mind Body Publishing, 2012, 33).
[4]Judy Collins. *Over the Rainbow,* (Watertown, MA: Charlesbridge Publishing, 2013). The song, "Over the Rainbow", was originally written for the movie The Wizard of Oz (1939) with music by Harold Arlen and lyrics by E. Y. Harburg.
[5]The song was originally written for the movie *Here Come the Waves* (1944) with music by Harold Arlen and lyrics by Johnny Mercer.
[6]Julia Cook. *Soda Pop Head*, (Chattanooga, TN: National Center for Youth Issues, 2011).
[7]Joe Reilly. *The Circle*. Earthwork Music Label, compact disc (forthcoming).
[8]http://greatergood.berkeley.edu/education

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MICHIGAN MUSIC EDUCATION ASSOCIATION

National Association for Music Education

FOR IMMEDIATE RELEASE

October 12, 2016

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The Michigan Music Education Association (MMEA) has been awarded a grant of $10,500.00 from the State of Michigan Council for Arts and Cultural Affairs (MCACA). This grant was awarded through the MCACA peer review process and was one of 559 applications to compete for MCACA fiscal year 2017 funding. A portion of this grant ($1,050.00) was also made possible due to the support of the National Endowment for the Arts.

The mission of the Michigan Music Education Association is to advance the quality of music education in Michigan. MMEA offers professional development workshops throughout the state, performance opportunities for elementary, middle & high school students and outreach to pre-service, current and retired Michigan music educators of all experience levels.

The support of MCACA will allow MMEA to continue providing many local and state music outreach opportunities, including:

1. **Young Singers Choral Workshops for 3rd-6th grade students across Michigan (5 current locations: Allendale, Clinton Township, Jackson, Sault Sainte Marie & East Lansing)**
2. **Collegiate Conference for Michigan pre-service music educators**
3. **Instrumental Clinics for middle school/high school ensembles (featuring students from over 40 ensembles throughout central & southeast Michigan)**
4. **Elementary Honors Choir for 3rd-6th grade students throughout Michigan**
5. **General Music Fall Workshop**
6. **Honors Composition Contest**
7. **Technology Workshop**

Organizations receiving a MCACA grant award are required to match those funds with other public and private dollars. Local operational support for MMEA comes from our members and those who participate in our workshops and concerts. In addition, MMEA is proud of the support it receives from JW Pepper & Son, Inc. and Meyer Music. Achieving MMEA's mission would not be possible without the support of many volunteers. The board of directors is comprised of over 30 pre-service, current and retired music educators working with students at the elementary, secondary and collegiate level.

The MCACA peer review process allows for each grant application to be competitively considered by a panel of in-state and out-of-state arts and culture professionals. This ensures the taxpayers, who support this project through legislative appropriations, and all other visitors or residents in Michigan will have access to the highest quality arts and cultural experiences.

A complete list of grant awards around the state is available by contacting MCACA at (517) 241-4011.

michigan council for arts & cultural affairs

ART WORKS.

National Endowment for the Arts

If We Build It They Will Come: Using Music Technology to Reach "The Other 80%" In Secondary School Programs

David B. Williams

Rick Dammers

In music education we begin children's elementary music experience by encouraging everyone to join in music making through singing and performing on rhythm instruments, autoharps, recorders, flutophones, and more. Music making and music learning include one and all; everyone gets to participate. Music teachers use participatory music making as a way to introduce concepts of rhythm, pitch, melodic shape and harmonic changes, and form and style.

Then what happens? As our students matriculate through levels of schooling, music participation becomes more selective. We move from participatory music making as a model to the traditional performance model where perfection is a key goal: no wrong notes and fewer opportunities for creative music expression. Performance ensembles—band, orchestra, chorus, marching band and jazz band—dominate the secondary music curriculum with a general music class or advanced placement theory perhaps added to the curriculum.

For those students attracted to these ensembles the benefits of this training and experience is expansive and well documented. Some students go on to professional music careers; others carry their extra-musical and musical experiences with them into other careers and as an integral part of their personal lives. We are not advocating changing this component of our nation's music education tradition.

Dave Williams' review of several studies (Williams, 2012) has shown that on average across the country, by the time students advance through middle school to high school, only 20 percent of students are involved in these traditional music classes (also see Elpus and Abril, 2011 and NJAEP, 2014). Many students who participated in music making in the lower grades have since distanced themselves from school music. These are what we call "The Other 80%," the students who no longer are active in the traditional secondary school music program. It is further insightful, that while nationally only 20 percent on average are involved in traditional secondary performance ensembles, a much greater percentage of students sing or play an instrument outside of school. The longitudinal series of studies, Monitoring the Future (Johnston et al., 2010), showed that over some 30 years, an average 57% of students in 8th, 10th, and 12th grades—not just those in music classes—reported that they play an instrument or sing outside of school at least once or twice a month if not daily. In terms of lifelong music making, the NAMM-commissioned Gallup survey (NAMM, 2003) showed that 54% of households have someone that plays a musical instrument and 48% play two or more (see Williams, 2012, for a full discussion of these data).

McAllester's predictions in the 1967 Tanglewood report were incredibly prescient. He stated some 60 years ago:

> "We have a splendid beginning in the early grades, when children are sometimes lucky enough to get acquainted with rhythm and melody on all sorts of simple and unconventional instruments. They have the thrill of exploring the delights of free creativity without a long apprenticeship in technique first.... We might entertain the idea that someone who never does develop skills on conventional instruments could become a gifted performer on unconventional ones.... Someone who never learned to read conventional notation might nonetheless become an outstanding composer in some medium where notation has yet to be invented, or may even be impossible to invent" (p. 97).

Field of Dreams. Change is on the horizon with new playing fields designed within our traditional music curriculum. Music teachers, innovative and self-motivated, are creating new environments for The-Other-80% to explore students' creative music potential. It is being done in many ways: song writing, guitar and ukulele ensembles, Mariachi bands, drumming circles, and various ethnic ensembles. All these activities help bridge music education in school with music in society and use these activities to nurture a greater knowledge and appreciation of the building blocks of music that encourage lifelong music making. They do so with the challenge, like Ray Kinsella dreaming of the return of Shoeless Joe Jackson to baseball, that "if we build it, they will come."

Technology at Bat. An ever-expanding group of teachers is using music technology as a strategy to reach these students. They are using laptops and tablets with software like GarageBand, Mixcraft, and Abelton Live, to engage these "non-traditional" students in ways that nurture creative performing and composing talents. Reading traditional notation and performing on traditional instruments are not, as McAllester suggested, a prerequisite—students' ears become their guide with the music teacher as their music creativity coach.

We built the website http://musiccreativity.org several years ago as a way to collect the stories of music teachers who were building their own music technology field of dreams; an online forum to share success stories working with non-traditional music students. Like those teachers implementing guitar and ukulele ensembles, the students motivated to make music through technology were discovering ways to bridge school music training with the music they enjoyed in society: rock, hip-hop, DJ mixes, mash-ups, jazz and more.

Go the Distance! In Rick Dammers' research (Dammers, 2012), he found that some 14 percent of high schools in the nation have some form of technology-based music classes. On our website (musiccreativity.org) you will find some 30 profiles of teachers who have been successful using technology to build programs for the non-traditional students. They often start with one class--perhaps even an after-school activity. As the program expands, the profiles show more advanced classes added in music technology, MIDI-based performance ensembles, studio recording and mixing, and even student-managed recording labels. As the voice to Kinsella encouraged, "go the distance," the success of these programs develop their own kinetic energy. Students, some academically or behaviorally challenged, gain self-confidence, increased positive attitudes, and find intrinsic reward from creating and performing music in new and novel ways.

Take the Initiative and Build It? You may be asking, as Ray Kinsella did, "What's in it for me?" Following the belief shared by most music teachers that *if music is important, it is important for everyone,* creating a technology-based music class can be tremendously rewarding, both through successfully reaching the 'other 80%' student and through exploring the creative pedagogical possibilities offered by technology. Beyond these rewards, the expansion of the music program improves the program's position within the school, since *the more students that study music, the more important music will be to the school.*

A perusal of the profiles on our website will show technology programs that have greatly expanded from the first class offering. These programs have grown large enough with expanded student interest that the school administration begins to view them as integral to overall curriculum and are more proactive in providing new funding and resources to ensure their continual success (e.g., profiles on our website from Greenwich H.S. in Connecticut, Brookfield H.S. in Georgia, and Lebanon H.S. in Ohio). In one high school, some 60 percent of students take at least one music technology class. Further, these teachers report that many students continue after graduation to college study in music performance, business, recording, and technology.

You may be surprised to find that your school administrator is more supportive of classes for the non-traditional music student than you think. Rick's survey of secondary school administrators (Dammers, 2012) found that two-thirds of high school principals surveyed agree that music technology classes would be valuable in their schools and 56% who offer no music technology indicated that it would be feasible to offer such a class in their school.

Whether you use ukuleles or GarageBand, take the initiative and create an experience designed for the non-traditional music student. If you build it, not only the other 80% will come, but the sponsors will as well—the parents and administrators!

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Re-Visioning Music Education Toward Social Justice

Juliet Hess

Music education is currently in a state of re-visioning. Music educators continually work to find new and innovative ways to reach their student populations. In doing so, as a discipline, we increasingly draw on a wide range of musics, including world and popular musics, and create different kinds of classrooms, such as ukulele or guitar classrooms and technology-based classrooms. Issues of equity and social justice emerge at the forefront of many music educators' agendas, but many educators struggle with the ways such issues may actualize in our classrooms. Equity and social justice issues are complex and teachers raise valid concerns about age-appropriateness and inserting politics into the school curriculum. In this article, I highlight several important issues to keep in mind as we navigate social justice issues in music education.

A question of definitions

First, we must note the distinctions between equity and equality and between systemic and individual issues. Equity and equality are often used interchangeably. However, they mean very different things. In the context of education, equal treatment means that all students receive the same (treatment, resources, etc.). That might mean that all students receive a school t-shirt to wear with black pants for the upcoming concert. The purchase of black pants, however, may be easy for some children while a struggle for others. An equity praxis ensures that each student gets what they need. That might mean that students with decidedly more resources receive less than students who have minimal resources. An equity revision to the concert uniform above might provide a t-shirt and ask students to wear something they like on the bottom or provide a full outfit, if a certain "look" is required. Teachers also might consider creative ways to accommodate when their program requires a specific purchase—a recorder, for example. An equity perspective involves recognizing that any purchase is a class issue. A minor adjustment in price or a minimal funding commitment from administration might allow the possibility of having several free recorders for each class. Quietly connecting with classroom teachers may provide a way to identify students who may need support without calling any attention to the students themselves.

The second distinction to make is between systemic and individual issues (Sensoy & DiAngelo, 2012). As we think about equity work in education, it is easy to understand oppressions such as racism in terms of the individual. Doing so means focusing on racist acts—a person using a racist slur is an example. While focusing on individual acts is important, it often misses the larger picture. Issues such as racism and classism operate through larger structures (Goldberg, 1993). The way the media represents race, for example, encourages particular stereotypes. The media is part of a larger system that reinforces these same stereotypes (hooks, 1992). A racist slur is unquestionably a problem, but it is a symptom of a larger systemic issue, rather than the problem itself.

In the general music class, it is easy to privilege students who take private piano lessons. These students excel in our classes, but the reasons for their success are rooted in class privilege. Unsettling this class privilege might involve both recognizing its presence and ensuring that success in our classes is not contingent in the least on private study. Systemic issues in music education routinely privilege students who can afford private lessons, encourage them to audition for postsecondary music programs (who usually only accept those with private lessons in classical music or jazz), and prepare them to become music teachers who are well schooled in classical music. This process creates a systemic cycle in music education (Koza, 2008) that manifests in the general music class, for example, through privileging those piano students. It is, however, a cycle we can break, as we consider how we educate our students in a way that encourages broader participation.

So how do we do social justice work in our classrooms?

A common question I hear from teachers committed to social justice issues focuses on how we might bring social justice work into our classrooms. I think the question of bringing social justice into the music class is somewhat of a misnomer. Rather, issues of equity and inequity are always present. The key is being able to recognize these issues in our classrooms. As educators, there are several ways that we can center issues of equity in music class.

Most importantly, it is crucial to recognize that the students in our classrooms have differential degrees of privilege and access to resources (Collins, 2000). Practically for the music classroom, these issues are often connected to socioeconomics, which are connected in other ways to race and disability. In a diverse classroom, it is our responsibility as teachers to understand that some of the students have access to private lessons while others do not. Some students have access to instruments. For other students, that is not a possibility. Other students are counting on that free or reduced lunch in ways that some of their classmates will never comprehend. Issues in the world that some students perceive as distant and disconnected to their lives are deeply personal issues for other students in their class. When considering issues of race and recent events of police brutality, for example, it is important to recognize that these events are not distant to many of our students. Rather, they are lived realities to students who walk home without their hoods in the cold because they're scared that the violence continually enacted on people who look like they do is waiting around the next corner. All of these students come to our classes. Recognizing that equal treatment of all students (treating everyone the same) is actually not fair or just treatment is a crucial first step. Modeling that recognition actually promotes the work of social justice for the students in our classrooms.

Secondly, we need to recognize that all music is situated in a sociohistorical and sociopolitical context. Rather than thinking about how to bring social justice into music class, we can simply recognize that social justice is already present. Centering context for discussion in music class brings issues of global consciousness right into the classroom. In teaching Ghanaian music to my general music classes, for example, colonialism and enslavement was part of the discussion. Talking about colonialism and enslavement with second grade students, however, sounded very different than discussing the same issue with fifth grade students. For young students, we discussed colonialism in terms of ideas they understood—taking what is not yours, being forced to work to produce for someone else. In second grade, it was simply a justice issue. Children have an uncanny sense of justice and fairness. Appealing to their sense of justice allows for "courageous conversations" (Singleton & Linton, 2006) to take place.

In thinking about contextualizing the different musics we teach, however, we must further complicate the issue. It is not just about context; it is also about hierarchy. As music teachers, we must recognize that the hierarchy of musics reflects the so-called hierarchy of civilizations. Some musics (e.g. Western classical music) are privileged above others and that relates directly to which populations are considered important. However, that doesn't mean to avoid classical music with students. It does mean that when you focus on classical music, you can take the opportunity to explore with the students why that music has come to be the dominant music in music education.

Are some topics "inappropriate" for the students?

We might also wonder, as educators, what topics may be appropriate or inappropriate for our students. How do we decide what is relevant to our students' lives and also "school appropriate?" In this case, I would argue that it's more a function of operating within a critical framework than thinking about particular topics. In discussing different topics in our classes, we might urge our students to be critical and to call on their sense of justice and fairness. Rather than encouraging students to accept what the world presents them as given, we can encourage them to think critically about each issue they encounter. Issues of justice are present in every music. Within the context of the music, it is possible to have discussions with young children about colonialism, about enslavement, about oppression, marginalization, and beyond, as many musics have those issues embedded in them. My conversation with second grade students about colonialism is an example of the use of child-friendly language and concepts to talk about complicated justice issues. There are inclusions and exclusions in any music and looking at musics, particularly for exclusions, can be a very valuable exercise. Who is left out of this particular music? Who does not participate? Why do students believe that may be the case?

Any music connects to equity and the activity of contextualizing all musics helps situate them in relation to the past and the present. Taking the time away from so-called official music activities to place the music in a context helps students understand that everything they encounter is socially situated. Working with students to learn a spiritual, for example, presents an opportunity to talk about plantation life and enslavement in U.S. history. What students can then bring to their performance of the spiritual is infinitely deeper and richer than their performance of the same song without any contextual knowledge.

We might also consider the manner in which we explore these issues with students of different ages. In doing so, we must not discount the experiences and knowledge of young children. Young children can have experiences of marginalization in ways that their teacher never has. It is possible to talk about very serious and important issues with young children, but it is also important to keep a balance. Many of these issues are issues of trauma, so as teachers/facilitators, if we don't keep that in mind, we risk retraumatizing marginalized students or traumatizing students who have not had this type of life experience and we need to be prepared that the possibility is there. However, to not acknowledge these issues is to underserve our population and that non-recognition is also a trauma. It is a delicate balance.

Seizing the "teachable moment"

It is important to recognize that we teach people. As such, issues will enter the classroom that do not relate in particular to the subject matter. There are moments in class when the events of the world both personally and more globally need to be the topic for the day. When that occurs, focusing on the issues critically and thinking about marginalization and oppression at the center of the discussion can be the very most important thing you could do on a given day. In the wake of the Orlando shootings, how might we support our LGBTQQIA youth and enact the classroom as a safe space? Can we allow students to dictate the form of this safe space? What might that look like in our classrooms?

What can music do?

As we think about what music might offer to issues of social justice and injustice, we might think about the ways that music can serve as a medium for students to speak back to the conditions that affect them, perhaps through creating their own music. Students may use music to speak to issues that they worry about, much in the way that Michele Kaschub (2009) suggests in her article, "Critical pedagogy for creative artists: Inviting young composers to engage in artistic social action." Students all have issues that concern them, and allowing them the space to create music that addresses the issues they care about and that affect them is potentially very powerful.

Keeping it critical

When working through issues of equity, maintaining a critical orientation is crucial. A critical focus encourages students (and teacher) to be critical of information presented and to ask thoughtful questions about what they experience in the world. Much social justice work that takes place has to do with conversations. The activities that I have seen not work as well are those activities in which the teacher as facilitator did not approach the issues from a critical framework. Returning to the discussion at the beginning of this article about systems vs. individuals, it is easy to allow conversations about issues of racism to become about individuals. A critical orientation allows a teacher to redirect the conversation about a person who said something racist to a discussion of what may have influenced that individual to say such a thing. This discussion might lead to a conversation about the way movies and the media portray different groups and the way that creates stereotypes. When, as educators, we stay critical, we can focus the discussion on systemic issues rather than on questions of the individuals. We may also engage students in ways we might be able to make some changes in the system.

Teaching critically is doing the work toward a more just world. When we do equity work, we understand that the world is profoundly unequal. In the classroom, we can attempt to enact work that levels the playing field within our classroom space, acknowledging that an even playing field is not always a possibility. Modeling equity work for the next generation, however, could potentially have profound effects. When we create the space in our music classes for students to explore systems that promote inequity, rather than situating inequity as an individual problem, we create the conditions for our future generations to create seismic systemic changes.

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A Positive, Student-Centric Process for Selection of Student Leaders

Erick Senkmajer

Effective student leadership is a critical facet of a successful, high-functioning performing arts program. These leaders allow you to have the influence that one person could not possibly have from the podium. They should be responsible for reinforcing instruction, will be extra sets of eyes and ears close to the day-to-day operations, and will be largely responsible for communicating and propagating your organization's goals, its personality, habits and traditions.

One of the most important hurdles to overcome in selecting student leadership is the issue of "legitimacy." As adults we may, in fact, have a good sense of who might and might not make good leaders, but that may not matter if other students in the organization do not see those same qualities in the student leaders you select. In addition, because they have a stake in the outcome, students correctly feel that they should have input on those who are to be the future leaders of their organization. Relying solely upon one adult's judgment can leave important information unexplored, whereas student leaders are your "front line." They have a vested interest in the program, and will take the process of selecting other leaders very seriously.

Open auditions with general elections for student leadership positions can be problematic, as well. There will be students who express opinions and vote, who may not have any real interest or investment in the outcome. A general, open election can leave candidates and organization members jaded because of the potential to appear to be little more than a popularity contest.

Over time I have developed a panel-based process that I have come to like very much. I believe this exercise affirmatively reinforces many of the qualities and processes that help us continue to improve as an organization—one that encourages all students to strive to become better band members. Below, I outline the major steps in this panel-based process.

About ten weeks before the auditions my current drum majors start running leadership clinics 1to 2 times each week after school for anyone who is interested in holding a leadership position in the band. Clinics cover: vocal commands/clapping, conducting, marching style and marching pedagogy, problem-solving, question and answers, leadership and our band philosophy (how "we" do things).

> *[This longish process] allows candidates to work alongside their peers, instead of against. In the two years I auditioned for drum major, something special happened whilst preparing for the audition; a unified sense of community and kinship was built. We all worked together and helped each other prepare for the looming audition in front of us. My freshman year, the majority of those who auditioned got together a few days later and had brunch together, when only a couple months previously, we didn't know anything about each other.*
> -Ellen F. ('18) candidate

About two weeks before auditions, the non-graduating drum majors submit to me a list of names for an audition panel that includes a rising senior from every section in the band and roughly represents the male/female split in the organization.

> *The drum major selection process in the PHN bands is a great way for selecting student leaders. It also dissuades the idea of director favoritism (or favoritism of any student) by having multiple people on the panel making the decision. Feelings of favoritism are detrimental to any program… the less there is in a program, the better everyone's experience will be. The fact that the panel is upperclassmen is a good thing as well because they know what is best for the program and what we want for our leaders better than new members.*
> -Jordan B. ('18) Trumpet, leadership candidate

On the day of audition, we have two spaces available to us: an audition room for the panelists and those auditioning and a waiting room where the candidates can speak with each other and as a place for candidates to go during panelist discussions.

Before we begin the audition, candidates are told that when the entire process is nearly complete, they will have the chance to come in and re-demonstrate skills, explain answers further, or address the panel in any way to inform them of something they think we should know about. We think this is really important. If somebody makes a mistake, we don't want them fixating on it for the rest of the audition. Let them work past it and come back later. They may have lots of things they want to share with us and they should have that chance, unimpeded.

At the start of the audition, the panel members are given blank sheets of paper and told to come up with a way either individually or as a group to justify their final decision to themselves. Panelists are given about ten minutes to work out their rating sheets while I give encouragement and final instructions to the candidates.

The panel is given very few instructions other than:

- Their final vote must reasonably reflect whatever they wrote down, based upon the criteria they outlined either as a group or individually. I do not think the students' criteria must be identical. Each student will value certain things differently, a strength of the panel process.
- They are only to speak about the candidates as advocates ("I like how Bill clapped—very crisp!" "Emma's marching was super clean")
- They are never, ever allowed to discuss any mistakes the drum majors make, even in sympathy ("Oh, I felt so bad for Ana when she missed that turn!")
- They are never, ever to rank or compare candidates, even if couched as a compliment ("Both Andy and Madison were great conductors, although Madison was a little easier to read")
- Whatever compliment they give, they had better be able to substantiate their advocacy (not "I liked Peg's answer to the question," but rather "Lindsay gave several really good strategies for handling a chronically late student. The one I liked best was...")

Again, they can only speak positively as advocates for things that they saw done well. This is so important. If word gets out that a student on the panel said something even mildly critical of another, it could make future relationships awkward. Panelists should understand that mistakes might merely be accidents, not weaknesses in preparation. Keeping the discussion focused only on the positive aspects of the auditions limits the effect a small mistake might have on panelists regardless of their awareness of a problem. To ensure panelists uphold these expectations any panel member who compares or criticizes a candidate will be given one warning then dismissed from the panel.

> *In my opinion, the most special part about Northern's drum major audition process is how positive everyone is. There is one rule on the panel: keep the conversation constructive. On the panel, we discuss great things about each candidate during breaks between the aforementioned rounds. As a panel member, the discussion was enjoyable to partake in. I enjoyed seeing all of the auditionees grow as marchers, conductors, and people. Discussion with fellow leaders of the band about their growth and success made me feel excited about the future of our band program. As a candidate, this rule was helpful and uplifting.*
> -Sara J. ('17) panelist for '16, selected as a drum major '15-'17
> MSU Leadership camp Big Ten Award Winner

Once the panel is ready to begin, candidates are invited in one at a time. The audition consists of the following components: 1) clapping, vocal commands (as a large group, and then "down the line"), 2) conducting (with 3-4 students at a time in the audition room), 3) marching technique, posture, etc. (also 3-4 at a time), 4) interview question (students get this time with the panel by themselves), and 5) final statements/re-demonstrations (also by themselves, and optional). The interview question is given to the candidates at the beginning of the audition process en masse so they have time to formulate an answer.

Occasionally, we will spring an easier, "surprise" question on them to see how they react to spontaneous interactions. During the audition, there is a panel conference in-between each portion. Other than ushering people in and out and refereeing the panels' conversations for positive comments only, I stay mostly silent. Before the candidates are dismissed, one of the drum majors goes into the "holding room" thanks all of the candidates and invites them, one-by-one, back to the audition room for final comments or the opportunity to redo a part of the audition if they so choose.

> *Candidates are invited back in front of the panel to redo a skill or hear feedback. When I stepped back into the room and heard generous praise it was overwhelmingly great and instantly melted all of my previous nerves away. Fast forward a year, and I hear of candidates crying out of joy because of the positive feedback my panel gave them after their auditions.*
> -Sara J. ('17) panelist for '16, selected as a drum major '15-'17
> MSU Leadership camp Big Ten Award Winner

At the end of the process, after candidates are dismissed, the panel comes up with 1 to 2 really good things each of the candidates did and they discuss the results.

> *After auditions, the tough deliberations begin. The way our drum majors are chosen prevents mistakes that could be made by the director and allows the leaders to be chosen by the people that know them best: the students. Those on the panel are not allowed to say anything negative or compare the candidates.*
> -Matt H. ('18) auditioned and elected to Drum Major '16

At the end of the deliberations, I collect all of the data and scratch sheets from the panelists and then have them vote (not anonymously) for a primary candidate and two secondary candidates. I warn the panelists that they should not talk about the auditions they saw except in glowing terms. They are usually pretty good about this.

Eight hours to two days later, after having stewed on the voting and what I saw, I almost always respect the panel's wishes unless I really think the person they chose would do damage to the band, which has occurred once in 25 years. Even if I think somebody might do better than their preferred candidate, I think it's more important to respect that panel's wishes.

> *Both years, when the drum major list was released, it was all but impossible to be upset at those who were chosen. We saw firsthand how hard everyone worked, and couldn't be angry with them. That's not to say that there wasn't disappointment for those who did not get it, but there was still community in that. Those who got it did not gloat, and instead helped comfort those who did not get it. And those not chosen did not have resentment and hard feelings for those who did. I know that I personally have grown a lot by auditioning for drum major. I learned new leadership skills, and learned more about those I am in band with. The skills I have learned in band and the drum major process has helped me learn ways to deal with disappointment and rejection, which I know will stick with me and be useful in my adult life.*
> -Ellen F. ('18) candidate

A letter of acknowledgment/contract is then issued to the chosen candidate(s) as well as a brief letter of consolation to the others. The new drum majors are then required to write their own letter of acceptance to the organization, sign it and have their parent(s) sign it. After that, we sign the drum majors up for leadership camp. I really believe that our selection process and the type of expectation it establishes help us identify successful leaders and helps guide these young leaders on a positive, productive path.

> *One thing I really appreciate about our drum major selection process is that we don't allow ourselves to say anything negative about a candidate or something that may compare one or more candidates. I also believe that it is very important that we do have more than just the band director as a part of the drum major selection process. This way, we have an inside look on how the candidates actually act with the band and how we feel they would lead people. For example, if we knew that a candidate came to every band practice with a smile on their face and a positive attitude, we would 100% want them as our leader, as opposed to a person who came to every practice talking about how much they didn't want to be there. It is, however, necessary that we have our band director there to hear everything we are saying about the candidates, since he has the last call.*
> -Meghan W. ('17) color guard captain '15 – '17, panelist for '16

> *During this whole process the students on the panel were making the majority of the decisions. It really let us take control and decide which way we wanted to go with our band program. From being on the panel this past year, it's really made me realize that as band students we have a lot of say on a lot of important decisions that happen in our organization. It's also really made me realize how difficult it can be choosing just two people for the job, when all the candidates would have been a really great fit. The whole process of selecting our drum majors was a very positive and uplifting experience and will always be remembered when facing a tough decision in the future.*
> -Alexandra C. ('18) panelist for '16

This student-centered panel approach to selecting our drum majors produces overwhelmingly positive, enthusiastic, high-quality leaders who are generally well-liked and well-respected by their peers. Further, I think the process instills a sense of confidence that stays with all candidates and contributes to future success.

Should any director desire, I would be more than happy to accommodate a phone call, a visit, or even participation in the our leadership selection process.

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On How We Choose Repertoire...

Chuck Norris

Choral

Over this summer, I expended a typical amount of time reflecting on my own teaching practices and of course, how I might make improvements for both my music education students and the gentlemen who sing in my collegiate glee club. In particular, I have been immersed in thought regarding repertoire selection—for my choral ensemble, for my music education students who will soon enough be in the schools practicing this profession and of course for those who are already out there working on behalf of the musical education of our youth. Repertoire is certainly the heart of choral music education instruction and I feel strongly that the profession should expend more attention to how the music we choose can provide sequential music learning experiences for our students.

In an attempt to address the above concerns, I perused related professional literature and was able to identify three key and useful studies that might afford additional clarity and direction for how repertoire is currently and might be chosen in the future. For each of these three studies I will provide extended summaries. The first two describe repertoire selections of choral music educators, including how teachers search for and find repertoire, what factors affect repertoire choices and what genres of music are actually being selected for study and performance. The insights these authors extend to us are interesting and provide guidance as to what additional information we might need to provide the the best possible musical learning experiences. The third study builds on the first two (and others much like them) in developing a rubric that facilitates assessment of repertoire. Finally, I will describe how we might apply the findings of these scholarly endeavors in choosing music partially based on conceptual merit; that is, to what extent can music be selected on the basis of salient rhythmic and tonal patterns that facilitate deeper musical understanding.

In the first selected study Reames (2001) examined Virginia high school directors' opinions on 1) the best sources for seeking and finding repertoire and 2) what constitutes appropriate repertoire for beginning high school choirs. The respondents to her extensive survey revealed in rank order the top five sources for finding appropriate literature: 1) live performances, 2) choral reading sessions, 3) personal libraries, 4) recordings, and 5) recommendations from colleagues. Interesting to me (of course) was that the last ranked source was music from college methods courses—more on this, later.

The same study also indicates that of the 214 choral directors surveyed, 68% programmed 20% or more of music from the twentieth century but that very small percentages of music were selected from the Romantic, Classical, Baroque and Renaissance eras. Of particular note is that experienced teachers tend to program more Baroque music. In fact, these teachers found Baroque music to be particularly appealing to students in beginning choirs.

An additional concern of this study was determining whether directors use aesthetic and technical criteria differently with their more advanced choirs. In the end, these teachers, both experienced and inexperienced, made no distinctions in how they used aesthetic (related to how music is crafted and elicits aesthetic response) and technical (related to singers' abilities and levels of musicianship) criteria in selecting music. One final finding was that the music chosen by this study's population did not frequently appear on recommended lists.

Forbes (2001) examined the general selection practices of high school choral directors in the southeastern United States. Small, albeit significant correlations were observed between the number of students enrolled in a program and the number of classical, folksong and jazz compositions a conductor chose for a school's most advanced choral ensemble (the larger the enrollment, the more these types of compositions were chosen). Another significant positive relationship was noted with number of years experience and tendency to choose classical music—choice of classical compositions increases with teaching experience. Interestingly, for the same choirs there were negative correlations between both a school's enrollment and socioeconomic status and programing of pop music; in other words, there is a tendency for larger schools and higher socioeconomic schools to present fewer pop selections.

Another concern of the Forbes study was to determine differences in repertoire selection based on the perceived excellence of the conductor. Conductors who were identified as excellent (nominated by university music teacher educators) prepared and presented more classical, folk and nonwestern music than their "non-excellent" (not nominated) counterparts with their advanced ensembles. Similar analyses revealed that both excellent and non-excellent conductors selected less classical music for their beginning or training ensembles. Interestingly, directors deemed outstanding were more likely to choose music based on attendance at choral reading sessions, live performances and ACDA materials while their counterparts relied more on catalogs and publisher-provided recordings.

As to the actual criteria used in evaluating repertoire, Forbes noted that directors in the study seem to employ a two-tiered system (Table 1). Initially directors identify potential repertoire by considering criteria such as the appeal to the director and the needs of the ensemble. A second tier revealed the following additional criteria for selecting *classical* music, such as quality and vocal development potential. Demonstrating that there is no set standard for selecting all types of music, another set of criteria was identified for popular music, including student and public appeal and variety within a concert. With regards to the construct "quality" directors identified four sub-criteria: 1) independent musical elements, 2) musical elements as related to needs and abilities of the ensembles, 3) director appeal and 4) nonmusical elements.

Tier 1: Initial Identification Criteria	Tier 2: Final Selection Criteria	
	Classical Genres	Popular Genres
Appeal to director	Quality	Student appeal
Ability of choir to perform music	Vocal development potential	Programming
Needs of the ensemble	Technical demands	Public appeal
Programming needs	Potential for aesthetic experience	Provision of variety
Degree of quality	Musical elements	Vocal ensemble
Student appeal	Vocal ensemble	Potential for aesthetic experience
	Artistic demands	Appeal to director

Table 1: *Ranked criteria in a two-tiered repertoire selection process (Forbes, 2001).*

In general, these first two studies collectively identify sources from which repertoire is sought, what types of music we tend to choose and the criteria we employ in the selection process. In both studies there are slight references to the musical content as a selection criterion but there is scant guidance as to specific types of musical content. In the next study, the aforementioned criterion and others become quite clear in their application to selection of suitable repertoire.

In his doctoral dissertation, Dean (2011) effectively continued the work on repertoire selection by developing a sophisticated rubric that facilitates selection of choral repertoire in two distinct domains: the aesthetic and the pedagogical. In the aesthetic realm, Dean identifies six dimensions, each described in detail at four levels of distinction, ranging from undesirable to desirable: 1) textual integrity, 2) craftsmanship, 3) predictability, 4) consistency, 5) originality and 6) validity. Dean also provides a guide for each dimension, providing questions for consideration as a music educator assesses potential repertoire selections. For example, in textual integrity the concern of textual stress is addressed in the following manner (p. 136):

> "Are the syllables of the words given appropriate strong and week functions?" and
> "Do significant words receive important of interesting treatment?"

The choral music educator can find great assistance in both the rubric and the guiding questions, which are quite appropriate for assessing aesthetic merit of any choral composition.

In the pedagogical domain, Dean develops six additional criteria (also described in four increasingly levels of desirability) for repertoire selection: 1) breath control, 2) tone quality, 3) intonation, 4) rhythmic integrity, 5) diction and 6) literacy. Although the aesthetic is critical to selection of materials and instruction, the pedagogical was particularly interesting in the types of questions Dean asks for three of the six dimensions.

For intonation these questions are posed (p. 138):

> "Does the work contain passages that will facilitate the development of audiation?" and
> "Does the work meet and/or slightly exceed the current audiation level of the ensemble?"

For rhythmic integrity, we are assisted by these queries (p. 138):

> "Does the work provide an adequate context for the implementation of count-singing?"

For music literacy, we are prompted to ponder (p. 139):

> "Given the current literacy of the ensemble, does the work present an optimal context for further development of literacy?" and
> "Does the construction of the work provide opportunities to develop exercises related to music literacy?"

This study and subsequent development of the rubric compels music educators to consider the musical content of the pieces they select and this is the impetus for a need to identify choral compositions that clearly reflect any number of rhythmic and tonal patterns.

In a very plainspoken fashion one might pose a question such as "what compositions embody stepwise motion in the key of C major?" One would certainly agree that a list

of such pieces could be quite helpful for the choral music educator that aspires to impart music reading skills to his/her students in a sequential manner. A wonderful example of employment of stepwise motion (with a bit of tonic triad) is *Christmas Bells Are Ringing* (Wagner, 2002), Figure 1.

Figure 1. Main theme from *Christmas Bells are Ringing* (Wagner, 2002).

We then would seek pieces that embody movement within the tonic triad, continuing through the vast tonal hierarchy that we see and hear in music everyday.

With regards to rhythm, what about the basic patterns in compound (triple) meter? What repertoire is available to aid in acquisition of rhythmic understanding? A perfect example that employs the most basic patterns of compound (triple) meter is *The Tiger* (Porterfield, 1991), Figure 2. Throughout the composition, singers are given constant reinforcement of dotted quarter, three eighths (sometimes with an eighth rest) and quarter/eighth. Carefully sequenced instruction of these patterns within the context of the song would surely result in deeper aural and symbolic understanding.

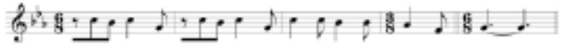

Figure 2. Main theme from *The Tiger* (Porterfield, 1991).

As long as a sequential list of tonal and rhythmic patterns is identified, we can move towards establishing an immensely rich database of choral compositions that can be readily accessible to choral music educators. For music to be included in such a database there must be a repeated tonal or rhythmic motive (one instance of a particular tonal or rhythm pattern is not sufficient for inclusion).

The two major points of this article are applicable to choral music instruction. First, we can examine our own repertoire selection processes and choices and compare them to those of the conductors in the aforementioned studies. In other words, what are the processes of educators in similar educational settings or with similar experience to one's own? What can one learn about one's own repertoire choices from those teachers with more experience and who are perceived as outstanding role models? The second and perhaps more important take-away is the need to find repertoire that facilitates music literacy and related sight reading skills. Instruction that ties specific curricular outcomes (tonal and rhythmic understanding) to repertoire would be far more effective than keeping the two (musical understanding and repertoire) separate.

As I continue into the 2016-2017 school year, I will begin the process of identifying not only the scope and sequence of music concepts we might include in our choral curricula, but also an extensive list of pieces (starting with those on the Michigan School Vocal Music Association's required lists) that embody these concepts. If you have any pieces that are particularly useful in the aforementioned regard, please feel free to send them my way. Best wishes for a wonderful new school year.

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Teaching Jazz Improvisation for the First Time: Six Ear-Based Strategies for Finding the "Right Notes"

Jon Ailabouni

Let's face it. Many students freeze when asked to improvise. The fear of playing the "wrong notes" can be paralyzing for the student, and the prospect of teaching improvisation may seem daunting at best. But don't despair! The first steps towards learning to improvise and teaching this skill to your students are not complicated.

The greatest asset young improvisers have are their ears. Through the practice of discovery through listening, students gain confidence as they acquire new information aurally. Six strategies are described here to systematically enable students to taste success with improvisation by using their ears to surmount musical challenges.

The following exercises can be customized as needed, but should always be presented in an encouraging and low-risk environment. All strategies are appropriate for middle and high school students and can be used in private lessons or group settings. Be prepared to demonstrate with your instrument or voice, although supplemental visual aids may be used. Once your students hear the "right notes" coming out of their instruments, see how the reluctance to improvise melts away.

A Note On Listening

The most important step towards improvising in the jazz tradition is to listen actively to the primary source, the great improvisers of the past 100 years. Encourage your students to check out jazz albums, watch concerts on YouTube, and attend live performances. This aural immersion is necessary to acculturate the rhythms, time feel, ensemble interaction, personalized tone, characteristic articulation, and melodic and harmonic choices of the improviser. Learning by ear can be slow, but it allows for superior internalization of concepts needed to improvise freely and intuitively.

Strategy 1 – Learn Melodies by Ear

In one sense, improvisation could be described as the process of spontaneously creating melody. Picking up a simple tune by ear and committing it to memory is a great exercise and helps to internalize concepts such as phrase length, melodic contour, and tension and release. Eventually, these skills will help students to improvise strong melodies of their own over a given harmonic progression.

A good place to start is with melodies that are already familiar to the student. Pop music, folk tunes, hymns, and children's songs are great sources for beginners. Empower the student to hear the music they already have in their memory, to sing these melodies (accurately and in tune), and to produce them with their instruments.

It is essential to study tunes commonly used by jazz musicians, especially "jazz standards" and repertoire from the Great American Songbook. A few jazz standards that can be taught to beginners by ear are "Bag's Groove", "Cantaloupe Island", "St. Thomas", and "Sonnymoon For Two". Have students sing along with a quality recording before attempting to play unfamiliar melodies. With a big band, choose a standard from your repertoire and teach the tune by ear before passing out the written arrangement.

Strategy 2: Embellish The Melody

Once a tune is memorized, a safe way to begin improvising is to embellish the melody. Students should experiment with altering the rhythm, then adding or subtracting notes to their melodic ornamentation. When adding notes, short segments of the related diatonic or chromatic scale can function as passing tones. Be sure that the melody's natural arrival points are presented with clarity. I recommend starting with mostly diatonic tunes such as the popular standard "Mack the Knife" or the tunes listed in Strategy 1. Stimulate the students' aural imaginations by playing reference recordings that demonstrate a range of individualized melody statements. (For "Mack The Knife", choose from renditions by Bobby Darin, Louis Armstrong, Ella Fitzgerald, Sonny Rollins ["Moritat"], Oscar Peterson, Clark Terry, Kenny Dorham, and Wayne Shorter).

Strategy 3: Practice Scales By Making Melodies

We know that scale practice is a crucial part of learning to improvise. Beyond the technical exercise of scale patterns, students should attempt to create their own melodies using a scale they know well (e.g. major, minor, or blues). Create limitations in which students improvise a melody using only parts of a given scale (1, 2, 3, 4, 5 or 5, 7, 1, 2, 3, or even smaller segments). This allows the improviser to better focus their attention on developing clear two and four bar phrases. Simplicity works best.

Once phrasing and melodic contour are established, the delivery of the melody can be refined. Practice call and response in which students mimic a two bar riff modeled by the instructor (start with three notes or less). Ensure that students copy articulation, pulse, swing feeling, and expressive tone, then have them apply these characteristics to their own improvisations.

Strategy 4: Learning Harmony

While melodic improvisation is effective, improvisers ultimately need to develop harmonic control—the ability to outline or acknowledge a tune's chord progression at will. A good first step is to learn standards that feature strong chord tones in the melody, such as "Second Line" (a blues form) or "When The Saints Go Marching In". Embellishing these melodies, the student begins to hear vertical sonority as well as linear development in their improvisation.

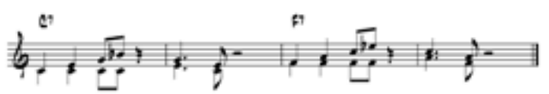

Figure 1

Next, have students internalize the form and harmonic progression by playing the roots and then building the basic arpeggios (1-3-5-7) of each chord using a steady pulse and a rhythmic pattern such as the one in Figure 1 (the down-stems highlight the root and third sonority, while the up-stems can be introduced later to outline the entire chord). This pattern can be altered to highlight a variety of chord tone arrivals (the third on beat one for example). Improvise by embellishing this "melody" or use this pattern as an accompaniment for the group to play behind a soloist. Only after the melody, form, and harmony are memorized should you introduce a lead sheet and teach students how to read chord symbols.

Strategy 5: Voice Leading

Another strategy for learning harmonic improvisation is to use voice leading melodies. These melodies are characterized by stepwise motion (often descending), flowing smoothly from one chord tone to the next. See Figure 2 for two examples that express the harmony for the last eight bars of "When The Saints Go Marching In". You can develop voice leading lines for any standard tune or chord progression. Figure 3 depicts a number of voice leading patterns used over the ii-V-I progression. Have students embellish these melodies using arpeggios, scale segments, chromaticism, and blues figures. (Burt Ligon's *Connecting Chords with Linear Harmony* is an excellent resource for more information on voice leading and embellishment.) Voice leading study allows students to clearly state the connections between chord changes in a way that is obvious to the ear. Reinforce this concept by learning standards that have ample ii-V harmony and strong voice leading already present in the melody, such as "Autumn Leaves", "How High the Moon", "Just Friends", "Solar", and "All The Things You Are".

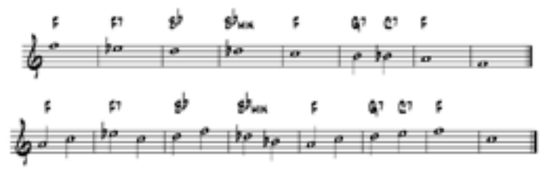

Figure 2

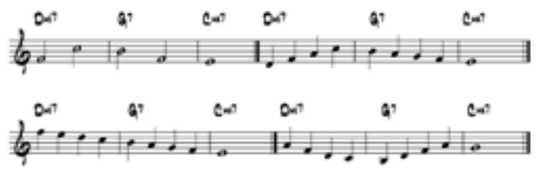

Figure 3

Strategy 6: Solo Transcription and Jazz Vocabulary

Most students are soon able to apply their active listening skills to a transcription project. Start with the easiest solo you can find (try Miles Davis, Chet Baker, and Dexter Gordon for starters) or isolate segments of an appropriate solo. It is imperative to learn these passages from the recording by ear and not from a published transcription. This trains the ear, speeds up the internalization process, and builds confidence. Be able to sing along with the recording, before attempting to play along. Slow down recordings, using software such as *Audacity or Transcribe!*, to make technical passages more accessible. Once the student can play along with the recording, only then should they notate pitch, rhythm, articulation, and stylistic nuances on staff paper. With the solo internalized, the student will have authentic aspects of the jazz language available to use in an improvisational setting. Create exercises in which "words" (as little as two-beat fragments) and "sentences" (whole phrases) from the transcribed solo are applied to a tune the student is comfortable with. The application of this vocabulary may be predetermined (play X phrase at Y measure), but the delivery should be as expressive as possible.

Conclusion

The mastery of improvisation is a rigorous and time-intensive endeavor, but the first steps should fill the aspiring improviser with a sense of possibility. Fear has no place in improvisation. Students will enjoy listening to master improvisers and learning to play in that tradition. The educator will relish facilitating their students' discoveries of practices that allow them to be more creative and confident musicians.

Trumpeter, composer, and educator Jon Ailabouni is an adjunct faculty of music at Luther College in Decorah, Iowa where directs the Jazz Band, coaches jazz combos, and teaches trumpet and jazz improvisation lessons. A summa cum laude graduate of Luther College, Ailabouni went on to receive a Master of Music degree in Jazz Studies from Western Michigan University in Kalamazoo, Michigan. Jon can be reached at ailajo01@luther.edu.

NAfME Collegiate Corner

Elliot Polot

I am the 2016-2017 President of the NAfME Collegiate Board for Michigan, and I'm proud to announce that for the 2016-2017 year we have four college student representatives for NAfME Collegiate— twice as many as last year. The decision to "upgrade" began nearly a year ago, when I met with our NAfME Collegiate faculty advisor, Dr. Colleen Conway of the University of Michigan, and our senior collegiate representative, Angela Schmitt of Grand Valley State University. We realized that our plans for the upcoming year — which involved putting on three sessions and a reception at the Michigan Music Conference, hosting a collegiate conference in the spring, maintaining our Facebook page, and recruiting as many students as possible — was not really a two-person job. So, on Friday evening, January 22, 2016 in the JW Marriott ballroom, following a well-attended collegiate reception (70+ students!), over a dozen music education students representing several colleges in Michigan ran for the new positions that we had created, and were elected in person by their peers.

Lastly, Brett Goodman, also of Central Michigan University, will be the Membership Chair, a one-year position that handles recruitment and other membership-related tasks.

Brett Goodman, NAfME Collegiate MI Membership Chair

Our three sessions at the 2016 MMC were well-received and catered directly to the collegiate audience, exploring issues like effective teaching in the music classroom, getting the most out of the Music Education degree and surviving first-year teaching.

In March 2016, we held a Collegiate Conference at Grand Valley State University,

Hope College Brazilian Drumming Ensemble

which featured live performances, presentations, and discussions with K-12 and university music educators. On March 9, 2016 we were proud to have four collegiate students present at Music Education Advocacy Day, where we spoke and developed relationships with state legislators in Lansing. Two students from Western Michigan University attended the NAfME National Advocacy Day in Washington, D.C. this past June.

For 2016-2017 the Collegiate Representative Board has four positions. Eliana Barwinski, of the University of Michigan, will be the new President-Elect, which is a two-year position that becomes President in the second year.

Elliot Polot, NAfME Collegiate MI President

Eliana Barwinski, NAfME Collegiate MI President-Elect

Kaitlin Shanks, of Central Michigan University, will be the Social Media Chair, a one-year position that facilitates the Michigan NAfME Collegiate Facebook page and other social media experiments that we choose to implement.

Kaitlin Shanks, NAfME Collegiate MI Social Media Chair

This year, we plan to hold three more sessions and another collegiate reception at MMC, an overnight Collegiate Conference on the University of Michigan campus in the second semester, and more. I'm indebted to Dr. Conway and Angela Schmitt for their incredible initiative over the past year. Without them, none of our plans would have been possible. With Dr. Conway still on our side, and three brand-new, enthusiastic NAfME collegiate board members, you should plan on seeing us more and more.

Collegiate

The language of diversity, equity and inclusion has come to occupy a central place in contemporary discourse in music education. Earlier book and media review columns included social justice, bullying and music education, and rural music education, topics that are rooted in the urgent need to address social and cultural diversity in the classroom and move toward the creation of more democratic learning spaces. In the present column, Abby Butler and Karen Salvador contribute to the conversation on diversity, equity and inclusion with reviews of two important books: Kate Fitzpatrick-Harnish's book, *Urban Music Education: A Practical Guide for Teachers* (2015), and Vicki Lind and Constance McKoy's book, *Culturally Responsive Teaching in Music Education: From Understanding to Application* (2016). One of the compelling features of both books is their relevance to the professional practice of music educators across all educational levels, from prekindergarten to college. The authors build strong conceptual frameworks while also providing teachers with abundant ideas and strategies for transforming classroom practice.

-Marie McCarthy

Fitzpatrick-Harnish, K. (2015). *Urban music education: A practical guide for teachers*. New York: Oxford University Press. $19.95 (paperback), 136 pages. ISBN-13 978-0199778577.

Reviewed by Abby Butler, Associate Professor of Music, Wayne State University

> *When I got to Northland, I saw immediately that the population of my new school differed greatly from my own experiences. I was White and from a predominantly White, suburban, upper-middle-class background. The 1,058 students at Northland at that time were predominantly Black (72.9%), and the proportion of the student body that was designated as being "economically disadvantaged" was over 71% (Ohio Department of Education, 2005). Only two of my students took private lessons, and most of them required the use of a school-owned instrument. When I asked about our music program budget, I was told that we didn't have one, and that every penny we hoped to spend on music, instruments, repairs, and supplies needed to be fundraised. The only thing that I knew for sure was that I had a lot of learning to do.* (Fitzpatrick-Harnish, 2015, p. xiv).

Kate Fitzpatrick-Harnish's book, *Urban Music Education: A Practical Guide for Teachers*, lives up to its title and then some. This thoughtfully crafted publication offers down to earth advice for teachers working in urban settings, as well as those teaching in districts where student populations are diverse and resources are stretched thin. If this describes the context in which you teach, pick up a copy and read it. You'll be glad you did. In her book, Fitzpatrick-Harnish shares both knowledge and experiences gleaned from sixteen years as a music teacher, teacher educator and researcher committed to urban music education. Specifically, she identifies dispositional characteristics of exemplary urban music teachers, describes the content and process of culturally relevant pedagogy within this setting, and shares valuable strategies for redefining and achieving success in urban schools. Of particular value is her explanation of the opportunity gap between urban students and their peers in other schools and how it sets the stage for subsequent educational and economic disparities that play out in our educational systems. Throughout the 136 pages, Fitzpatrick-Harnish's prose communicates with a clarity and consistency readers will appreciate. While grounded in theory, the book is written with the teaching practitioner firmly in mind.

Teaching Context: Urban, Suburban, Rural

A word about the label "urban" is necessary in order to understand the potential usefulness of this book. Fitzpatrick-Harnish uses the term "urban" to refer to school location with the understanding that it may also encompass the sociocultural characteristics of the students and surrounding community. However, she repeatedly points out that sociocultural characteristics can vary widely among urban schools and points out the dangers of associating stereotypes with the "urban" label. While she does not abandon the term, it is after all the title of her book, she qualifies its use as

> … helpful only as it helps music teachers identify, share resources, and form community with others who teach and learn in educational contexts similar to ours. Beyond that, neither our students nor our schools can be defined by the simplistic and often stereotypical label of "urban." (p. 3)
>
> For individuals uncomfortable with the "urban" label, the author offers descriptors such as "under-resourced" or "underserved" as alternatives.

A Proactive Point of View

Prevalent throughout Fitzpatrick-Harnish's book is a focus on students' strengths rather than their weaknesses. This is a central and critical component of culturally responsive pedagogy (Lind & McKoy, 2016). Accordingly teachers are encouraged to actively learn about their students to determine ways to successfully engage them in meaningful musical experiences. Knowledge of students, families and communities is necessary in order to build a program that meets students' needs while challenging them to grow and learn. Fitzpatrick-Harnish describes her book as a "counternarrative of urban music education", one that dispels negative connotations and stereotypes associated with a deficit view of urban education (Delpit, 1995; Ladsen-Billings, 1994) and instead celebrates the unique possibilities inherent in this setting. At the same time her work doesn't sugar coat the issues facing urban music educators and their students. Instead challenges are aptly described followed by positive steps teachers may choose to enact that can whittle away at the "opportunity gap" so prevalent in underfunded and under-resourced schools.

Real People, Real Teaching

A noteworthy feature of Fitzpatrick-Harnish's book is an ongoing connection to real people and real teaching. This connection begins with the Foreword. Unlike most forwards that feature words from an academic expert, this is written by one of Kate's previous students, now a captain in the United States Army. This young woman writes of the impact Kate and the music program had on her life. Her testament reflects first hand the value and power of how music programs can change lives, regardless of setting, when teachers put students first. Fitzpatrick-Harnish's personal experiences as an instrumental music teacher in Columbus, Ohio are described in the Preface and woven throughout the book.

In the first chapter readers are introduced to five outstanding urban music educators. These individuals teach music in inner city schools, often with limited resources and support, yet they all maintain high standards for their students and music program. Collectively their experiences capture over 102 years of music teaching in the areas of band, choir, strings, mariachi, and general music. Their stories feature prominently in the remaining chapters and their proffered advice should prove useful to readers. Often times the suggestions reflect common sense solutions to challenges typically experienced in under-resourced schools regardless of location. The inclusion of this information (i.e. stories, experiences, advice) lends a user friendly aspect to the book – music teachers will be able to relate to situations and experiences described and in turn discover strategies or approaches that apply to their own programs.

Fitzpatrick-Harnish's book has much to offer, focusing as it does on a student-centered approach to teaching and learning. And while good teaching is good teaching regardless of place, disparate opportunities framed by skin color, ethnicity, language, and social class status create an unequal playing field. Although typically associated with school setting, opportunity gaps can and do occur in a multitude of school settings. Hopefully readers will see beyond the book's title and avail themselves of the valuable information residing within.

Delpit, L. (1995). *Other people's children: Cultural conflict in the classroom*. New York: New Press.

Ladsen-Billings, G. (1994). *The dreamkeepers: Successful teachers of African American children*. San Francisco, CA: Jossey-Bass.

Lind, V., & McKoy, C. (2016). *Culturally responsive teaching in music education: From understanding to application*. New York: Routledge.

Lind, V., & McKoy, C. (2016). *Culturally responsive teaching in music education: From understanding to application*. New York: Routledge. $39.95 (paperback), 147 pages. ISBN 978-1138814714

Reviewed by Karen Salvador, Associate Professor of Music, University of Michigan-Flint

> *Culturally responsive teaching has developed as a result of educators looking for ways to provide equitable educational experiences for all children. It requires teachers to develop strategies designed to connect schooling to the lives and learning styles of culturally diverse student populations. Culturally responsive teaching celebrates diversity and sees it as an instructional resource rather than a problem; it teaches the whole child and integrates all facets of the learning process and the instructional environment; it enables students to develop a sense of self-efficacy both within and beyond school; it challenges the educational status quo for the benefit of all learners; and it acknowledges the importance of including multiple perspectives in the quest to examine and explore the "truth" of a discipline* (Lind & McKoy, 2016, p. 20).

In *Culturally Responsive Teaching in Music Education:*

From Understanding to Application, Vicki Lind and Constance McKoy present an important addition to the literature on equity and inclusion in education. Specifically, this book synthesizes the history and theoretical background of culturally relevant pedagogy, adds information on music, culture, and identity, and relates music-specific recommendations for culturally relevant pedagogical practices. Lind and McKoy met at the first Symposium on Music Teacher Education in 2005. They quickly discovered that they both saw a "need to explore approaches to teaching music that were responsive to the cultural needs of learners" (p. x). This book represents the culmination of 10 years of collaborative work and study.

Culturally Responsive Teaching in Music Education is well-organized, thoughtful, and incredibly readable. Lind and McKoy wrote for an audience of practicing teachers and undergraduate students, so they limited use of jargon and carefully explained specialized vocabulary. Moreover, they wrote in an engaging style that uses real-life examples, fictionalized vignettes, and quotes from practicing teachers to illustrate the content. The authors were careful to use examples from general, choral, and instrumental settings. The book is presented in two sections: *Understanding*, in which Lind and McKoy present a case for culturally responsive education, and *Application*, which describes practical approaches to a more culturally responsive music room.

Before teachers can embark on the journey of becoming more culturally responsive, they must first understand what culture is and why culture is important in the classroom. Beginning with the premise that "[e]very learning situation is mediated by cultural influences, and no learning situation is culturally neutral" (2016, p. 10), Lind and McKoy guide the reader through the history and theory of culturally responsive pedagogy, including how educators in the past saw cultural differences from a deficit perspective. This information is conveyed in a way that compiles available information on culturally responsive instruction so that readers with varying levels of prior knowledge regarding culturally responsive pedagogy can all benefit. For example, I found their summary of the foundations of culturally responsive practice to be particularly informative (p. 34). The first half of the book is helpful both for music teachers who are not sure that culturally responsive pedagogy is necessary, and also for teachers who need help explaining to administrators or parents why they are adopting culturally responsive practices in their music room. This section of the book also invites teachers to reflect on their own identity, and on how their own culture may be influencing their pedagogy.

The second half of the book, *Application,* is prefaced with the caveat, "There are no 'tips and tricks' to providing instruction in music that is culturally responsive. As with other examples of good pedagogical practice, employing culturally responsive teaching effectively in the music classroom takes knowledge, understanding, commitment, and patience" (p. 84). However, Lind and McKoy go on to present practical strategies that could be modified, provide starting points, or serve as exemplars for culturally responsive practices in music rooms. These examples first focus on instruction in individual music rooms. Then, Lind and McKoy suggest how school cultures could be more inclusive, and make suggestions about ways to include the larger community in creating a culturally responsive school and music room.

Lind and McKoy chose to focus on race, ethnicity, and culture, noting that other differences such as gender and (dis) ability also require teachers to adapt their instruction (p. 4). This decision not to focus on (dis)ability may simply recognize that other recent resources already exist (see Hammel and Hourigan's *Teaching Music to Students with Special Needs: A Label-Free Approach*, 2012). However, we as a profession might benefit from a similarly thoughtful and thorough examination of gender in school music settings. School can also be particularly challenging for recent immigrants, specifically in terms of linguistic, religious, and other cultural differences such as experiences with authority. Within their stated delimitation of race, ethnicity, and culture, Lind and McKoy briefly address both English as a second language (ESL) and religious difference, and many of the techniques and suggestions in the Application section can be extrapolated for recent immigrants. But with one in four students under the age of 8 in the United States having immigrant parents from all over the world (Fortuny, Hernandez & Chaudry, 2010), I think more specific vignettes and suggestions related to recent immigrant families would be a good addition for the next edition of this book.

I highly recommend that all music teachers make time to read *Culturally Responsive Teaching in Music Education: From Understanding to Application*. One foundational belief that most music teachers agree on is that music education is for every student. And yet, "Music is personal; it is a part of who we are, and it is a part of who our students are. We teach in a subject area that is integrated into the human psyche, a subject area that is a rich and vibrant reflection of our humanness" (p. 131). Therefore, creating school music programs that are responsive to the needs of all students requires that we come to know our students as individuals, which includes their cultures. Teaching music in a culturally responsive manner could benefit all of our students, and this book will help teachers who wish to begin or to advance further along this journey.

Fortuny, K., Hernandez, D. J., & Chaudry, A. (2010). Young children of immigrants: The leading edge of America's future. Brief No. 3. *Urban Institute* (NJ1).

Hammel, A., & Hourigan, R. (2012). *Teaching music to students with special needs: A label-free approach*. New York: Oxford University Press.

MICHIGAN MUSIC EDUCATION ASSOCIATION

Call for Research Symposium Presentations (January 19, 2017) and Poster Session Participants (January 20, 2017)

MMEA Seventh Annual Research Symposium
11:00am – 2:00pm: Thursday, Jan. 19, 2017
Grand Rapids, MI – Amway Grand Hotel

MMEA Research Poster Session - Meet the Authors
9:30am – 10:30am: Friday, Jan. 20, 2017
Grand Rapids, MI - Amway Grand Hotel: Ambassador Foyer (2nd Floor)

The MMEA is pleased to announce research activities for the 2017 Michigan Music Conference (January 19-21) in Grand Rapids. Two research events will be held: (a) the Seventh Annual Research Symposium (Thursday, January 19) and (b) the "Meet the Authors" Research Poster Session (Friday, January 20). Submissions for the Research Symposium may include (a) completed papers or (b) round-table presentations of research in progress. Posters may include completed research, reviews of literature, or research in progress. Authors submitting papers or round-table presentations may also apply for the poster session.

FOR PAPER PRESENTATION (at Symposium, Thursday, January 19)
Submit completed research paper including references and an abstract of no more than 300 words. The research may be of any type as long as it relates to music education. Reviews of research will not be considered for paper presentation. All accepted papers are welcomed and encouraged to present at the poster session on Friday, January 20.

FOR ROUND-TABLE DISCUSSIONS (at Symposium, Thursday, January 19)
Research must be in progress. Reviews of research will be considered. Authors will briefly present their work and receive feedback from symposium attendees. Submit a description of the research not exceeding 500 words. All accepted round-table presentations are welcomed and encouraged to present at the poster session on Friday, January 20.

FOR POSTER PRESENTATION (at "Meet the Authors", Friday, January 20)
Submit an abstract that does not exceed 300 words. All posters accepted for presentation will be displayed on tables and must be freestanding. Works in progress and reviews of literature WILL be considered for poster presentation.

Send submissions to Dr. Phillip Hash at pmh3@calvin.edu by *Friday, November 4, 2016*. Please indicate submission type(s) for which you are applying (paper, round-table, and/or poster). Authors will receive a submission confirmation by Monday, November 7, and notification of reviewers' decision by Monday, November 28, 2016. All submissions must adhere to the NAfME Research Publication/Presentation Code of Ethics available at http://www.nafme.org/my-classroom/journals-magazines/journal-of-research-in-music-education-code-of-ethics/.

All presenters and attendees must be members of NAfME/State Affiliate or one of the MMC sponsoring organizations and register for the conference. Out of state submissions are welcomed! Symposium participants must register for the Pre-conference Symposium (Members: $20.00; Students, $5.00), which is in addition to the full conference on the registration form. Registration information is available at www.michiganmusicconference.org.

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, or around 2,500 words. An average length for a column article is from 1 to 2 double spaced, typewritten pages, or around 1,500 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 (approximately 50 words or fewer).
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.

SUBMISSIONS should be sent to: Abby Butler, Editor (abby.butler@wayne.edu)

Contributor's deadlines. Articles accepted by the dates listed below will be considered for publication in the corresponding issue:

RECEIVED BY:	FOR PUBLICATION IN:
January 15	Spring Issue
May 15	Fall Issue
September 15	Winter Issue

2016-2017 Calendar of Events

EVENT	DATE	LOCATION
NAfME National Assembly	June 22-25, 2016	Tysons Corner, VA
Technology Conference	June 28, 2016	Hartland HS
MMEA Fall Board Meeting	September 16-17, 2016	Jackson
NAfME North Central Division Meeting	September 24-25, 2016	Madison, WI
General Music Fall Workshop	October 22, 2016	Holland (Hope College)
NAfME National In-Service Conf.	November 10-13, 2016	Grapevine, TX
All-National Honor Ensembles Concert	November 13, 2016	Grapevine, TX
Elementary Choral Festivals (5)		
1. Upper Peninsula	November 19, 2016	Sault Sainte Marie
2. Upper Central MI	November 12, 2016	East Lansing
3. Lower Central MI	November 5, 2016	Jackson (NW HS)
4. West MI	November 12, 2016	Allendale HS
Michigan Music Conference (MMC)	January 19-21, 2017	Grand Rapids
MMEA Winter Board Meeting	January 19, 2017	Grand Rapids
Collegiate Reception	January 20, 2017	Grand Rapids
MMEA Member Coffee Hour	January 21, 2017	Grand Rapids
Honors Composition Concert	January 21, 2017	Grand Rapids
Collegiate Conference	February 10-11, 2017	Ann Arbor (U of M)
Instrumental Clinics		
1. Fowlerville (Bill Vliek, host)	February 24-25, 2017	Fowlerville HS
2. Hartland (Brad Laibly, host)	March 10-11, 2017	Hartland HS
3. Belleville (N. Taylor & M. Campbell, hosts)	March 16-17, 2017	Belleville HS
Elementary Honors Choir Rehearsal	March 11, 2017	Grand Ledge HS
Elementary Honors Choir Concert	March 25, 2017	Grand Ledge HS
Music Education Advocacy Day	March 2017	State Capitol, Lansing
Michigan Youth Arts Festival	May 18-20, 2017	Kalamazoo (WMU)
MMEA Spring Board Meeting	May 19-20, 2017	Kalamazoo (WMU)
NAfME National Assembly	June 28-July 1, 2017	Tysons Corner, VA
Technology Conference	2017 TBA	TBA
General Music Fall Workshop	October 14, 2017	Ypsilanti, MI (EMU)
NAfME National In-Service Conf.	November 12-15, 2017	Grapevine, TX

MICHIGAN MUSIC EDUCATION ASSOCIATION
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MEET STEPHANIE DAVIS

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Stephanie is in her 15th Season here at EPN Travel Services. She is a graduate of Penn State University and also has a degree in Tourism and Travel from Antonelli Professional Institute. Prior to joining EPN Travel, Stephanie managed multiple national retail chains. Since expanding her business here at EPN she has had the opportunity to work one-on-one with many clients and especially enjoys the personal contact of state conferences and school presentations. Stephanie enjoys traveling, spending time outdoors playing with her dogs, working in her yard and tending to her extensive vegetable gardens.

WHAT IS YOUR FAVORITE STUDENT DESTINATION?

Boston is my favorite without a doubt. As one of the oldest and most important historical sites in the country, Boston and neighboring Salem and Plymouth are the trifecta. Boston is also a world class modern city with world class dining, performing arts and sporting events. With activities like The Freedom Trail, Whale Watching tours, Red Sox games and tours of Symphony Hall, Boston offers both the Old World and the New World all in one trip.

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