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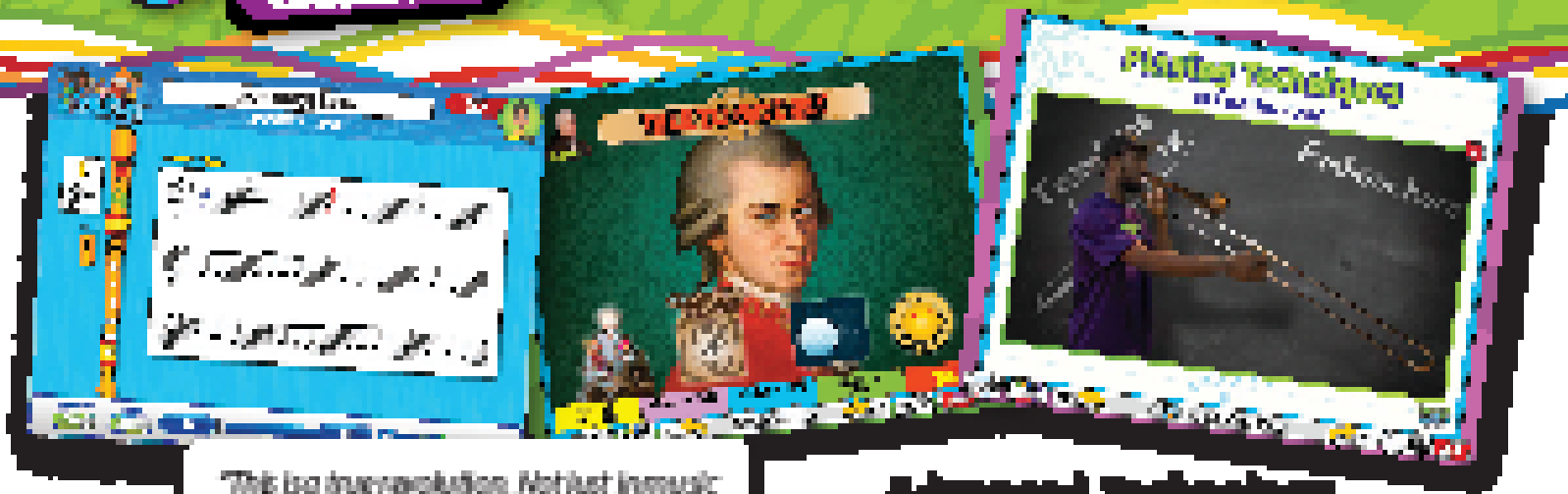

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From the Editor

Blowing snow, plummeting temperatures—here's hoping winter has finally left Michigan for good so we can make way for spring flowers and warmer weather! Whether it be an unexpected snow day (it has been known to happen) or a quiet evening, I hope you find time to curl up with the winter/spring issue of the MME, a cup of hot cocoa and indulge your professional curiosity. Inside this issue you'll find a wide range of articles that we hope will inform, inspire and invigorate your teaching. There is something of interest for everyone regardless of your area or grade level. In the words of Pete the Cat, "It's All Good"!

In her article, "Embodied Music Teaching and Learning", Judy Palac emphasizes the importance of connecting our musical bodies to our musical minds through the practice of Body Mapping. A deeper understanding of our physical body in terms of form and function can help us reconnect with our kinesthetic sense leading to healthier and more holistic music making. Palac provides suggestions for ways music educators can include body mapping in the studio, classroom, or rehearsal room to improve performance and foster healthy performance habits.

June 2014 saw the release of the new Core Arts Standards, a re-imagining of the 1994 National Standards for Arts Education. You can review these new standards at http://musiced.nafme.org/musicstandards/. One important change reflects a more prominent role given to composing and creating. If you struggle with ways to incorporate composing activities in your program be sure to read "Composing In Performance Ensembles: Baby Steps Towards Musical Independence" by Spiros Xydas. The article is filled with refreshing ideas you can use to incorporate authentic and meaningful compositional activities in any ensemble class. Xydas argues that composition deepens students' musical understanding while strengthening their performance skills – and he speaks from experience, having implemented his ideas with his middle school band.

Along with new standards, music educators must also keep up with a seemingly unending stream of top down policies. The most recent reform efforts focus on connecting teacher evaluation with student learning. You'll find that two of our articles respond tangentially to this mandate. Ashley Moss explores the "hidden curricula" embedded in No Child Left Behind (NCLB) and its impact on access to music education at both local and national levels. Her findings are sobering and as the title of her article, "Narrow the Curriculum, Widen the Gap: The Impact of No Child Left Behind on Access to Music Education" suggests, it is our underprivileged students who are being "left behind". Read this article to find out what you can do to help reverse this trend. Responding to NCLB from a different tact, Cynthia Taggart reminds us that measuring student learning needn't be the monkey on our backs in her article "Reclaiming The Value Of Assessment." Taggart invites teachers to harness the power of assessment as a tool for improving instruction in ways that can also demonstrate student growth to administrators and legislators. In her article she highlights current efforts by Michigan and national organizations to create and make accessible sample assessments music teachers can use to assess student learning. She also provides concrete examples of ways teachers can include naturalistic assessments during their classes while documenting and recording individual progress.

If you are looking for a way to reenergize your concert programs, read Wendy Matthews' article "Using Multimedia in your Large Ensemble Concerts." Matthews recounts her experiences with multimedia and presents numerous strategies for how this art form can be used to enhance the aesthetic experience for both student performers and audience members. Her suggestions range from simple to complex and are based on her work with different ensembles and populations. Collaborations with school children, community college students and professors, as well as community-based ensembles illustrate this unique approach to arts integration.

Articles in several of our journal's columns will be of interest to many. For the jazz educator, jazz pianist and author Jeremy Siskind writes about helping beginning jazz pianists learn how to comp. The information, which is based off his book, *Band Pianist: Basic Skills for the Jazz Band Pianist* offers basic tips for developing comping skills such as building muscle memory for common progressions, using simple rhythms for comping, and voicing basics. Bridging both the choral and instrumental worlds, Charles Norris uses four phases of tone production: respiration, phonation, resonance and articulation as a starting point to empower instrumentalists working with choirs in, "What every instrumental teacher already knows about singing!" Elementary music teachers, especially, will enjoy the recommendations for children's books that can be used in the general music classroom. Book titles and their descriptions can be found under the Book and Media Reviews column edited by Marie McCarthy.

So, go grab that hot cocoa, a comfy afghan, and snuggle down with this issue of Michigan Music Educator. You'll be glad you did!

Abby Butler, Editor

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President's Message

Kelli Graham

Dear Fellow Music Educators,

Spring has arrived! I hope everyone has been able to enjoy some relaxing time off to recharge and unwind at some point recently. I always enjoy this time to renew my energy, spark new and creative lesson ideas, and check in with my curricular goals for the year.

A lot has happened with MMEA recently. I hope many of you were able to attend the Michigan Music Conference in January. This year, the conference celebrated its 10th year with a special opening Collage Concert. The MMC provides wonderful professional development sessions on a wide variety of topics, stellar performances from groups around the state, and a chance to connect with other music professionals.

At the MMC, MMEA offered two pre-conference events: the 5th Annual Research Symposium and the 4th Annual Elementary General Music Workshop. The research symposium is designed as a forum for the dissemination and discussion of new scholarship relating to music teaching and learning. The elementary general music workshop featured Patty Bourne with world music drumming. This full day event included hands-on experiences with tubano drums and other percussion instruments, creativity, assessment, and management suggestions, and take-home drumming ideas for all levels. The MMEA Headliner, Jill Trinka, provided sessions on music literacy and using folk songs to teach improvisation and composition. She also gave a short presentation at the MMEA Breakfast/General Membership Meeting Saturday morning. It was great to see many of you there!

In March, MMEA took on three new endeavors. First, aligning with Music In Our Schools Month and in collaboration with MSVMA and MSBOA, MMEA leadership met with state legislators during Michigan Music Education Advocacy Day. The event also featured a performance from three great student groups in the rotunda of the Capitol Building. Later in March, MMEA debuted its first Elementary Honors Choir. The 125-member choir gathered on two full days for a wonderful concert performing for a standing-room-only crowd. March also featured an exciting professional development workshop for administrators, presented in collaboration with the Michigan Elementary and Middle School Principal's Association (MEMPSA), designed to provide specific recommendations on music teacher evaluation. MMEA also hosted other offerings earlier this year including the Collegiate Conference and a Band Clinic, both with record attendance.

It looks like 2015 is shaping up to be yet another exciting one for MMEA. I wish all of you a fantastic year full of smiles from your students, rewarding "ah ha" moments, and personal growth.

Kelli Graham
MMEA President

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- Choral Musings
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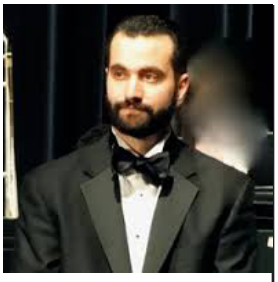
Composing in Performing Ensembles: Baby Steps Towards Musical Independence



Spiros D. Xydas

The National Coalition for Core Arts Standards (NCCAS) recently released new national standards which featured eleven anchor standards within four artistic processes: Creating, Performing, Responding, and Connecting (SEADAE, 2014). Teachers and school districts are often asked to revaluate their own teaching when new or improved standards or expectations are presented to them. Sometimes this type of self-assessment is reassuring, enlightening, and even motivational. Other times, the possible holes in our programs and instruction are exposed, leaving us with concerns and frustrations. Refocused teacher evaluation systems also highlight some of our shortcomings when it comes to authentically assessing student growth and preparing instruction in a student-centered, inquiry-focused way. Looking at our new national core standards and what our students, even those in performance ensembles, are expected to know and understand, the area that many feel least prepared for is composition and providing opportunities for students in performance ensembles to create. NCCAS defines the Creating standard as "conceiving and developing new artistic ideas and works" (p. 13). This is achieved through three anchor standards: a) generate and conceptualize artistic ideas and work, b) organize and develop artistic ideas and work, and c) refine and complete artistic work.

I have grown in my teaching over the past sixteen years to realize that students develop a greater understanding of music through composing it than by performing it. Performance is limited to ability. It takes a long time to develop as an instrumentalist or vocalist and performance can often be demonstrated by rote, memorization, or responding to the director's directions rather than through true understanding. I engage my students in composition regularly throughout the year. We learn a new topic then the students compose. We learn a new style or genre then the students compose. Instead of practice logs, students are often assigned a small composing experience to ensure that they are thinking with music at home. Some compositions are simple etudes to demonstrate or assess for understanding. Some compositions are revised and edited within groups or with the entire ensemble's input to develop a thought, idea, or curiosity. Many compositions are rehearsed and performed in class or at concerts. Other compositions are beyond the student's ability and left on the computer and are shared aloud using the notation software. Composition, again, is not limited by how strong one can perform. Students are able to experience and demonstrate musical concepts at a much deeper understanding with composition than through performance.

Not enough music teachers utilize composition in their ensembles. This may be because they never did it themselves in secondary school or even as undergraduates (Kaschub & Smith, 2013). I don't teach composition. I just give room in my ensembles for composing to be used as a tool to enhance learning and allow students to take more ownership in their musical experiences. Technology can make the compositional process easier and everyone can now be a composer and easily share their musical ideas with the entire world (Randles, 2013). The teacher can be the facilitator to foster students' own curiosity and musical understanding into meaningful musical experiences. Students understanding music at a higher level can result in better performing students (and better performing ensembles). Further, when students have the opportunity to share and perform their own compositions, they feel empowered. It becomes their music and their learning.

What About Time?

Time is always a tough topic in the music classroom. Most of the composing that occurs with my students is done at home. I have a weekly expectation for students to engage with music

at home and this, of course, includes practicing their instrument. Included in this time are also opportunities for students to create their own music using a set of guidelines or expectations that I have defined. The students actively engage with composing at home and class time is spent sharing each other's compositions in small groups or as a class. Compositions are performed by the composer, their peers, or most often from the computer using our Smart Board. What is particularly enlightening are the conversations that the students themselves create and lead while sharing each other's compositions. They talk about music, how to make music better, and what can be done (compositionally, as well as a performer) to improve music performance. This type of student-led inquiry transfers into our rehearsal setting. Time is saved because my students do not need me to constantly remind them to think as musicians. They know what to expect in the music because they themselves have created it and understand the performance needs of band music because they have had similar desires for their own compositions. Students are more enthusiastic about spending time practicing music that they have created themselves than book exercises or excerpts from our concert music. We are saving time because students are motivated to play their music (and their instrument) better.

Embedding Composing Into Your Performance Classroom

First I should repeat: I don't teach composition. I am constantly amazed at how well young musicians already compose; they just need the opportunities to do it. Many students are probably already composing in your program on their own. Notational software and a classroom projector is a good place to begin to help students get the sounds from their head to the music staff. This technology allows students the opportunity to display, edit, and perform their compositions. If you have not yet discovered Noteflight.com, make it a to-do. Conversations in class explore ways to make student compositions stronger (or more playable). Young performers know right away if something sounds good or not and they will fix and make adjustments to their pieces with encouragement and guidance. Here are some ways to include composing immediately into your classroom:

1) Teach something, then have the students compose. Even after a young instrumentalist learns their first five notes, they are ready to start creating. Within your own curriculum you already know some of the yearly hurdles you face. For me, my sixth graders struggle when we first try exercises with 3 beats to the measure and when we first introduce the concert E natural. Sixteenth-note rhythm patterns are always tricky when first introduced in 7th grade. Likewise, teaching "march-style" to my 8th grade students is always a hot topic. These are great opportunities for students to demonstrate their understanding by having them create their own short melody or piece. When students are asked to take a concept and create something new it requires them to put the new concept into musical context. This type of informed knowing is a higher-level thinking skill and requires a strong understanding of the lesson as opposed to the uninformed doing required to match the performance style of your neighbor or conductor's singing (Blair, 2009).

2) Students create their own performance quizzes.
Students should be encouraged to create their own goals for improved performance. A step further would be to ask students to create their own etude that demonstrates their goals. There is a level of ownership and agency when the student is given the opportunity to show you what they can perform, or how they have improved, through performing their own music. I have found through my own research that students tend to do this in all their compositions (Xydas, 2014). Flute players write in trills, clarinet players compose melodies that cross the break, percussion players compose for mallet parts, and brass players push themselves one more note higher. The level of anxiety to perform in front of the class is also lower when students are allowed to perform their own composed works.

In my ensembles, I have students create three goals for themselves prior to leaving for winter break. Their goals range from specific instrumental techniques (learn new alternate fingerings, increase range, new scale) or general music performance (new scale, selection from method book, etc.). They are asked to create a composition that demonstrates these goals and their improvement on them. This composition is their playing quiz in January.

3) Students create new melodies to the concert repertoire.
By simply providing students with the harmonies and accompanying rhythmic grooves from one of your concert pieces students can demonstrate their understanding of phrasing or various beat or rhythm patterns by creating a new melody. While learning Steve Hodge's Wind Mountain Overture (grade 1.5) the group struggled with feeling the syncopated rhythms of the harmony and percussion while performing a melody that wasn't syncopated. I asked the students to create a new melody to a simplified accompaniment incorporating the syncopated rhythms. (See figure 1, next page)

Participating in this opportunity allowed students to create, hear, and even perform their own melodies while working with syncopation. Students would inevitably practice their own melodies with the accompaniment played by the computer or entire class, developing their own understanding and feel of syncopation in a meaningful and beneficial context. This also allowed students to see how their parts fit with the whole and required them to think past their own part while exploring how music works.

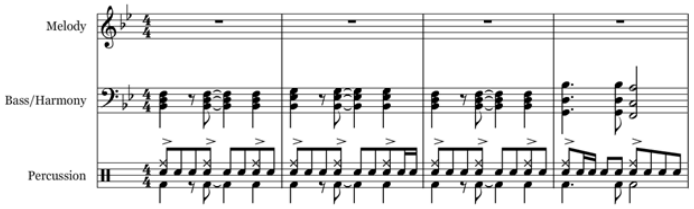


Figure 1. A reduction of measures 6-9 of Steve Hodges' *Wind Mountain Overture* (grade 1.5).

4) Compose with a theme.
Give your students an idea or image and have them create their own music to that theme. This can be used to reinforce the performance techniques you are working on in rehearsal. A common example is having students compose "spooky" music. I require my students to demonstrate to me how articulations, dynamics, and rests can be used to make a piece sound interesting, or in this case "spooky". This reinforces the music we are preparing for our Halloween concert while also allowing me to assess students' understanding of assigned techniques or terminology.

5) Allow students to compose in groups.
A local music vendor sponsors our yearly composition contest. Throughout the spring my 7th and 8th graders compose one-to-a-part ensemble pieces that build from several composing activities we have done throughout the year. Students share and rehearse their compositions in class while providing each other feedback and peer support. Students are developing musical independence while also creating a composing community of practice (Wenger, 1998; Wiggins, 2015). When students compose in groups or share their compositions with peers to receive feedback, students grow to respect each other's musical voices and learn that one can be musically strong in many different ways, not just as performers. This is often done by musicians in the rock band or garage band setting and can be just as useful in the school ensemble setting as well (Davis, 2005, Allsup, 2002).

To help some groups as they compose their ensemble pieces, I provide a basic chord progression that provides scaffolding for students who need assistance with a possible harmonic structure for their piece. We tie in our concert pieces with the student compositions while discussing ABA form and explore ways to make our B sections different from the A. This shifts the focus during rehearsals from "play softer/louder, play longer/short, play faster/slower" to students looking and recognizing the composition techniques used to create contrast in concert repertoire. My students, through composing, are thinking as performers and composers while rehearsing their concert pieces and their own compositions.

Young musicians really don't need too much assistance to compose music, only the opportunity and freedom to do so. When they are stuck they will seek help from you or their peers. When they share their pieces with you or the class you can simply guide them by asking questions like:

1. Where do you feel this composition is off? What could have been done differently?
2. Johnny says he wanted this part to be more exciting. What could he have added to the music to make this happen?
3. How does the composer of our concert music handle the transition from the A section to the B section?
4. Susan says this note sounds wrong here, what other notes could we try?

Young musicians know what they like and they know what they don't like. Some of the most meaningful, musical conversations that have taken place in my band room have been while discussing and sharing student compositions and making connections to our rehearsed repertoire.

The Benefits of Composing in Performance-Based Ensembles

I think we can all agree that better musicians make better performers. The stronger a young musician understands music, the greater the ability they have to make the dozens of simultaneous decisions that are involved in musical performance. Many directors ask me about balancing the performance expectations of my ensembles while also having them compose so much throughout the year. We perform many concerts, at the appropriate difficulty, at a superior level. We are successful in festival and competition settings and we have students participate in honor ensembles and solo and ensemble festival. In addition, my students are also composers. My students genuinely enjoy composing and constantly request more opportunities to do so. Many students compose their own music on their own and are eager to share it with me. As a result of engaging in composing experiences regularly in the context of the band rehearsal, students:

- Used composing as a tool to develop their instrumental performance technique.
- Took more ownership and initiative in their learning.
- Were agentive in their learning process, regularly engaging in self-assessment, goal setting, and reflection on their growth.
- Developed a musical community through their processes of composing and sharing their compositions, supported throughout by peer and teacher scaffolding.
- Made meaningful connections with their ensemble repertoire through engagement in composing.
- Were able to demonstrate greater musicalunderstanding than what they can perform.

Assessment: Showing Student Growth

Students are able to show their musical understanding

through composing. Their compositions provide an excellent way for me to monitor and record their growth. By providing students opportunities to compose using various prompts or expectations, one is able to assess for understanding and provide immediate feedback for areas of improvement. I am never grading a composition based on whether it sounds "good or bad". Notation software and technology provide ways for students to instantly hear their creations. With enough scaffolding all students can be successful at creating their own music in order to demonstrate their understanding. What is evaluated is the students' ability to use the various music dimensions and compositional techniques discussed and rehearsed in class to create their own music.

Over the course of the year, or several years, I am able to collect and record the growth of each student through their composing experiences. Our compositions are kept digitally on Noteflight.com and the students are able to access their previous works and reflect on their own growth. Likewise, with Noteflight students are also able to view, comment, and "like" other students' compositions. Students have access to hundreds of compositions that can also encourage and foster their own musical growth.

Conclusion

Baby steps. I know the idea of embedding composition into your program can seem like a daunting task. With each teacher I've worked with, I've only asked one thing: try just one composition activity this year. Given the availability of today's simple yet powerful notation software, students just need the opportunity to begin composing. You will be impressed with what students can do and their feedback will provide you with ideas on how to further include composing in your program and foster your students' musical understanding.

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Spiros Xydas currently teaches at Baker Middle School, an International Baccalaureate World School in Troy, Michigan where he instructs three concert bands, a jazz ensemble, and a percussion ensemble using a constructivist, student-centered approach. Xydas also teaches at Oakland University while actively completing his PhD in music education. His research is focused on students creating, teaching, and performing their own compositions as an integrated part of their performance ensemble experience. Xydas received a BA in Music from the University of California, Santa Barbara, teaching certification from Sonoma State University, and a MM in Music Education from Northwestern University. Mr. Xydas' 15-year teaching career spans all levels of instruction, from elementary to university. Previously, Mr. Xydas taught instrumental music for grades 5-12 and directed the West County Winds adult community band in California. His ensembles regularly receive high recognition at festivals and within the community. He can be reached at sxydas2@troy.k12.mi.us

Embodied Music Teaching & Learning

Judy Palac

Music is, by its very nature, an embodied human practice. Without the body, there is no feeling or movement; without feeling and movement, there is no music. In western culture, however, mind/body dualism has resulted in the neglect of the role of the body in music making (Bowman, 2004). According to Bresler (2004), in the struggle for music education to attain a legitimate place in the curriculum, the discipline has become even more intellectualized, and this exacerbates the problem. Music making, music teaching, and music learning have become disembodied (Palac & Grimshaw, 2007).

We ignore the embodiment of our musical selves at our own risk, and unfortunately, at that of our students. Consequences include physical injury--research shows that anywhere from 49 to 87% of music students struggle with pain and discomfort (Zaza, 1998). Other results may be performance that lacks feeling or emotional connection to either the performer or the listener, lack of joy and fulfillment in the act of music making, and attrition of both students and music teachers.

Philosopher John Dewey saw curriculum as experience, and deemed experience to be of the body/mind (Shusterman, 2008). He was heavily influenced in his thinking by his own healing experience with F. M. Alexander, one of the earliest somatic (or body/mind) educators (Bresler, 2004). Postmodern proponents of embodied teaching and learning include Leora Bresler (2004), philosopher Richard Shusterman (2008), and in music, Wayne Bowman (Bowman & Powell, 2007).

Embodied teaching methodologies do exist in music education. The approaches of Orff, Gordon, and Dalcroze all attend to the whole body in growing the musicianship of young students, congruent with child development theory. However, beyond the level of early childhood, concern for the body as a whole begins to disappear. While children who participate in sports may have trainers who educate them about the care of their bodies, it would be a rare occurrence in a music classroom or rehearsal!

Emergent research shows that methods of somatic (body) education, such as Alexander Technique, Feldenkrais Method, and Body Mapping, may be effective in alleviating musical discomfort, preventing injuries, and even enhancing musical performance through connecting (or reconnecting) the musical body to the musical mind (e.g., Paparo, 2011; Buchanan, 2011. This article explores Body Mapping as one such tool that music teachers can use in their classes and rehearsals.

Body Mapping

Body Mapping was developed by William Conable, a cello professor, and Barbara Conable, an Alexander Technique teacher, specifically for musicians. They observed that music students often had misconceptions about (mismappings of) their bodies that caused them to move in ways that were incompatible with their actual anatomy. For example, a violinist who tries to twist the left wrist to get fingers over the fingerboard may wind up in pain and out of tune because she is unaware that the actual sites of rotation are the elbow and, to some extent, the upper arm joint with the shoulder blade (Johnson, 2009). The Conables discovered that correcting the misconception can correct the movement. Neuroscience supports what they intuited: our bodies are actually mapped neurologically in our brains, primarily in our sensorimotor cortex, but coordinated with many other areas. Body parts are represented as neurons in specific locations along the sensorimotor strip. Studies have shown that, when something goes wrong in movement, the corresponding representations of the body parts used become distorted, although causality has not been established; when retraining occurs, the representations begin to return to normal (Schabrun, et al., 2009).

Body Mapping is designed to put musicians on a secure somatic foundation through the training of the senses, attention, and of movement (Conable, 2000). Licensed Body Mapping teachers (Andover Educators), all of whom are themselves practicing musicians and music educators, typically do this in a six-hour course that they have been trained to deliver. Body Mapping can also be done in private lessons.

Body Mapping is based on the premise that humans always move according to their maps, and that incorrect maps can be brought to consciousness and corrected. It is the study of the structure, size, and function of the whole body and its

parts in movement, through the attentive use of the senses, particularly that of the often-neglected kinesthetic sense. For example, Body Mapping students learn about the hand by studying images of the bone and muscle structure. They palpate (touch and feel) their own hands to locate those structures themselves. They wiggle their fingers, bend them, and spread them with the structures in mind to see how they function. This exploration may yield remarkable results. Pianists may discover that they have "mapped" their finger bones as going from their tips to the web of the palm, when they in fact end at the wrist bones. Remapping the fingers correctly, along with their connection to the entire arm and then the trunk, can result in a wider, more comfortable hand span.

There is particular emphasis on the neglected kinesthetic sense, that of movement and position, in Body Mapping. Just as the visual receptors are located in the eyes, and those for touch are embedded in skin, the proprioceptive receptors for the kinesthetic sense exist in muscles and joints. These give feedback on the position, trajectory, and speed of the body in space. The kinesthetic sense is tremendously important to human development--in fact, according to Piaget and other developmental psychologists, it is one of the first ways we learn anything. However, according to Conable (2000), because we ordinarily do not name it as one of our senses, it becomes lost to our awareness.

The Body Mapping student uses her senses in order to cultivate inclusive awareness. Inclusive awareness takes in the whole of the environment, both external and internal, while allowing the student to move his or her focus around that environment. It is different from concentration, which implies isolated attention to some element of that environment. Musicians often concentrate on one aspect of their playing, which can be very tension-producing, and actually counterproductive. For example, a trombonist concentrating on formation of his embouchure may lose touch with his balance over his sits bones, which affects his breathing. It is analogous to a bicyclist who concentrates on her pedal technique and loses touch with the potholes in the road and falls in! Developing inclusive awareness is critical to discovering and improving one's body maps. The practice is somewhat similar to meditation; it involves sitting or lying in a relaxed state, breathing, and becoming conscious of all internal and external sensory input.

Accessing the six places of balance in the body is fundamental in Body Mapping. They are key to alignment and mobility, and enable musicians to stand, sit, and make music with ease and efficiency. Briefly, the six places are:

(1) *The Atlanto-Occipital (AO) joint*, at the intersection of the skull and the top of the spine. It is located halfway between the ears, and halfway between the top front teeth and the back of the head, truly at a central point. Many people actually map this joint at the back of the head, which then requires the muscles in the front of the neck to work harder to keep the weight of the head from falling forward.

(2) *The upper arm structure*, specifically, the collarbones and the shoulder blades. These are joined at the tips of the shoulders, and should be aligned under the AO joint, neither in front nor in back of it.

(3) *The lumbar spine*, where the back curves in toward the navel. The lumbar vertebrae are the largest in the body and are meant to support the upper body. Slumping on the back of a chair causes the weight of the trunk to be forward of these vertebrae, while "military posture" throws the head, arms and torso behind them..

(4) *The hip joints*, which are attached to the outside of the pelvis, for standing; for sitting, the sits bones, or rockers, which form the lower part of the pelvis. When in alignment, they deliver weight of the body to the floor or to the chair with little feeling of effort.

(5) *The knee joints*, which are slightly below and behind the kneecaps. To be in alignment, the knees should be neither locked (throwing the pelvis forward), nor bent, but simply softened, so that the line of balance passes just behind the kneecap, and weight can be delivered to the feet.

(6) *The feet* at the front of the ankle, right above the arch. When the feet and knees are aligned with the torso above, weight is delivered to the floor through the entire foot--both front and back. Many students experience a luxurious sense of both grounding and springy mobility when they are truly balanced.

Beyond the six places of balance, Body Mapping students explore detailed anatomy in movement of the arms, legs, spine, and structures of breathing, always in connection to the whole body. Even those that have considerable knowledge of the body often discover mis-mappings that they can correct, sometimes immediately. A common one is the "waist," often mapped just above the belly button. But there is no such anatomical structure. Therefore, when we "bend over at the waist" to touch our toes, there is nothing but the spine to accomplish this, and the spine is not built to do this. However, if we remap ourselves to "bend over at our hip joints" to touch our toes, we get closer to them, because the hips are where that movement is designed to occur.

Applications of Body Mapping to the Music Classroom or Rehearsal

Since William Conable and Barbara Conable designed Body Mapping specifically for musicians, it is not difficult to apply in classrooms and rehearsals. Interested teachers should start by taking the course themselves in order to model the concepts, but following are ways that teachers can begin to establish a secure somatic foundation for music instruction:

1. Teach from a perspective that includes the entire self--not just the immediate music-producing parts. Shifting to this embodied thinking means considering the whole

student. Are their feet grounded when they sit? Do their backs arch when they raise their instruments? Are they so tense that they move stiffly and awkwardly?

2. Change language to reflect anatomical truth.
Examples:

- Instead of telling students to "sit up straight," encourage them to "balance their heads and torsos over their sits bones." The spine is segmented and curved, not straight and solid.
- "Breathe all the way from your abdomen." Air cannot go to the abdomen; it can only go to the bottom of the lungs as the diaphragm is pulled down. The lungs end at the level of the bottom of the breastbone. "Breathe so that you expand your ribs to the front, back, and sides, and so the abdominal wall moves out from the movement down of your diaphragm."
- "Don't raise your shoulders," which too easily translates to "don't move your shoulders." The "shoulder" is actually the upper arm structure--the collarbone, shoulder blades, and upper arm bone, or humerus. The only place that this structure is joined to the trunk is the SC joint at the breastbone; otherwise, it is suspended from the skull and spine by muscle and connective tissue. It must be free to move in order for the arm to extend fully (as for trombone slide and string bowing), and for expansion of the entire rib structure in breathing. "Allow your arm structure to be supported by the torso" would be more appropriate.
- Instead of, "Don't lock your knees," say "Soften your knees to feel the delivery of your weight into your entire foot."

3. Help students to access their own body maps. Visual props in the classroom, such as a skeleton or an anatomical chart, can help students to keep their bodies in mind and be handy references for the teacher. A large anatomical puzzle is useful for general music students. Having students rock forward and back and from side to side on chairs (or even gym balls) can help them locate their sits bones. When students are awkwardly aligned, I have found it helpful to "freeze" them and carefully take their instruments away. They instantly realize how much their instruments have been unconsciously throwing their balance off, and how distorted their maps have become.

In conclusion, since we don't have trainers, we music educators have a professional and ethical responsibility to keep our students safe and healthy in classrooms and rehearsals--in both body and mind. We ARE the "trainers" who must embody music teaching and learning. Body Mapping is a method to help us do that--one that is fairly easy to learn and enjoyable to use.

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FOR IMMEDIATE RELEASE

February 9, 2015

Contact: Cory L. Micheel-Mays, Executive Director
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The Michigan Music Education Association (MMEA) has been awarded a grant of $7,500.00 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 494 applications to compete for MCACA fiscal year 2015 funding. A portion of this grant ($720.00) 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. Elementary Choral Festivals for 3rd-6th grade students across Michigan (5 current locations: Beverly Hills, Jackson, Muskegon, Sault Sainte Marie & St. Johns)
2. Collegiate Conference for Michigan pre-service music educators
3. Band Clinic for middle school/high school ensembles (featuring students from 25 ensembles through central Michigan)
4. Elementary Honors Choir for 3rd-6th grade students through Michigan (this group will feature 125 of the top elementary singers representing 21 schools throughout Michigan)

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., Music is Elementary and Musical Resources.

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.

Reclaiming the Value of Assessment

Cynthia Crump Taggart

Introduction

Even mentioning "assessment" to educational colleagues in any subject area can result in a spirited and usually negative discussion about how high stakes testing has taken over K-12 classrooms to the detriment of student learning. Many teachers feel as if they are being forced to "teach to the test" rather than focusing on helping students learn how to think and problem solve (Shaw, 2013). In this educational climate, assessment seems to be the "tail wagging the dog," having been given unprecedented importance in the lives of teachers.

The No Child Left Behind Act (NCLB) of 2001 provided the impetus for the shift from student-centered assessment to high-stakes testing (National Research Council, 2001), and, since its passing, assessment has become a burden to many teachers rather than an integral part of the curricular and instructional process. States' zeal to seek Race to the Top funding has exacerbated the focus on high stakes testing and has resulted in legislation at the state levels that ties teacher evaluation to test results. Specifically, Michigan's law PA 102 requires that data on student growth be used as one of the categories in evaluating a teacher's job performance (State of Michigan Legislature, 2011). With this legislation, the stakes became even higher, as student test results were tied to job security and teacher pay. This has created tremendous stress in the lives of teachers (Shaw, 2013), as Peppers (2010) found that many Michigan music teachers do not feel qualified or prepared to assess the learning of their students.

All of this is unfortunate for many reasons, including that it has resulted in assessment being demonized rather than valued for the integral role that it can and should play in the educational process. Assessment can improve teaching and learning in that it helps teachers become aware of the individual differences and learning characteristics of their students. With this knowledge, teachers can adapt their instruction to meet their students' specific learning needs, challenging those who need to be pushed and providing the appropriate scaffolding for those who are struggling. Assessment of student learning allows teachers to know "what comes next" in terms of providing appropriate instructional sequencing. The bottom line is that, without assessment, teachers do not know what their individual students know and can do, and, without this information, they cannot create optimal instructional environments.

Fortunately, Michigan legislation appears as if it will place the responsibility for developing assessment programs for the non-tested subjects, including music, in the hands of individual school districts (Michigan Council for Educator Effectiveness, 2013). With this in mind, how can elementary general music teachers develop assessment protocols in their classrooms that are manageable, can inform and improve their teaching, and at the same time demonstrate individual student growth to administrators and legislators?

Steps to Making Assessment Meaningful and Manageable

Although elementary general music teachers have contact with many students and their contact time is limited, they still must find ways to document individual student learning. However, if teachers make their assessment naturalistic, meaning that it is a part of what would occur in the classroom anyway as a natural part of instruction, and if they collect some student data as a part of every class period, measuring student learning can yield useful information and can be manageable. There are several steps to implementing such an assessment program.

1) Identify core curricular goals.

First, teachers should identify which curricular goals are most central to music learning at each grade level. It is not possible to measure each individual student's achievement of every Michigan Standard, Benchmark, and Grade Level Content Expectation accurately, even if each of them is included in instruction throughout the course of a year. Rather, teachers should focus on measuring the three or four goals that are the most important and should plan on measuring each student's achievement of those goals

at least once every quarter. A single measurement is not enough, as it will not provide an opportunity to show growth over time. In addition, any single measurement can be inaccurate; gathering richer, more robust evidence of learning is more meaningful.

2) Develop measurement tools.
Next, teachers must develop or find measurement tools for use in measuring these core instructional goals. If the goals are performance-oriented, the instructional tools typically should be rating scales. Rating scales can be used meaningfully in the context of an on-going class to evaluate student behavior quickly, because they allow teachers to recognize where a child's behavior falls on a clearly articulated developmental continuum. An example of a continuous rating scale to measure the pitch-related aspects of singing is below.

1. Student is working toward finding singing voice.
2. Student produces the melodic contour of the song but inaccurate pitches.
3. Student sings part but not all of the song on the correct pitch levels.
4. Student sings the correct pitch levels but with significant flaws in intonation
5. Student sings all pitches correctly with few flaws in intonation.

The ability to sing is a matter of degree rather than a yes or no question. Therefore, this rating scale and its criteria represent the most important points in the developmental process of learning to sing. One is the least developed musical performance, and five is the most developed. Another continuous rating scale could be developed for rating the rhythmic aspects and/or the expressive aspects of this same song performance, and several of those rating scales could be combined into a single singing performance rubric with multiple dimensions. Each core curricular goal should have a corresponding rating scale or other type of measurement tool for use in its measurement.

3) Design instructional activities for assessment.
Next, the teacher should design instructional activities into which assessment can be embedded. These activities should incorporate individual student responses so that the teacher can observe each student perform individually. If students are used to singing alone on a regular basis from Kindergarten onward, they will view solo performance as a natural part of music class. If students are reluctant to perform, music teachers can remind them that they all are expected to answer questions verbally alone on a regular basis in their general education classrooms. They are just being asked to answer questions musically in music class.

There are several strategies that are useful in designing activities for use in measuring individual student performance, as they make the activities more playful and less stressful for the students. First, designing the activities so that the musical response is brief makes performing less scary and allows a teacher to quickly and accurately assess large numbers of students in a short amount of time. For example, a teacher could teach the class to sing "Michael Row the Boat Ashore." Once the students know the song, a student could sing an "Alleluia" and the teacher would sing the other parts of the song. Each chorus of the song has four "Alleluias," so four students would have the opportunity to respond individually in a single performance of the chorus of the song. Or, a teacher could pause after each phrase of a song and gesture for a student to sing the tonic pitch individually. Likewise, a teacher could gesture to several individual students to take turns echoing or even creating (depending upon whether the instructional goals center upon performing or creating) four-beat rhythm patterns between performances of a short song or chant by the entire class. In only five or six times through a song or chant, the teacher could have heard each student individually.

Making the activities game-like makes them more fun for students. Children enjoy games, and music teachers regularly incorporate musical games into their classrooms. These games easily can be "tweaked" to include an assessment component. For example, in "London Bridge," the student who is trapped by the bridge might be asked to echo a tonal or rhythm pattern before taking his or her place in the bridge. For traditional passing games, the student at the end of the song who has the object that is being passed could be asked to do something musically. Passing four or five of the objects rather than only one allows more opportunity for individual response in a single performance of the song.

Also, using a manipulative can decrease some students' reluctance to perform by distracting them from the fact that they are performing alone. For example, if the teacher rolls a student a ball or throws a student a beanbag as a signal that it is his or her turn to perform, that student can get caught up in the excitement of handling the manipulative and forget any nervousness about performing.

To keep on track, teachers might consider incorporating one assessment activity in every class period as an opportunity to keep track of individual student progress on one of the core instructional goals. These activities do not need to last long and can be repeated over several class periods so that every student gets a turn. It is more important that students remain engaged than that the activity gather evidence on every student in a single class period.

4) Develop a record keeping system. The last step of the process is developing a record keeping system. If tracking student progress requires much time outside of class, the record keeping system is not sustainable and needs to be reconsidered. Many music teachers track student progress

using their iPads or even apps on their smartphones, and a simple Google search will yield some of the many programs and apps that can be used for tracking student progress. As students perform individually in class, the teacher quickly can enter the rating of that student's performance right into the app and move on to the next student. Then these scores can be referred to later when planning instruction, providing information to parents about individual student progress in music, or providing information to administrators about student learning in the music classroom. For example, a teacher could take the average of all first-grade student scores on the singing rating scale above at the beginning of the year and the average of all first-grade students using the same rating scale at the end of the academic year and report the difference in the two averages as a way to demonstrate student growth on that particular skill.

New Resources to Explore

Many resources exist and are being developed to help teachers implement assessment programs in their classrooms. In Michigan, the Michigan Department of Education has contracted with the Michigan Assessment Consortium and the Data Recognition Corporation to develop sample assessments in the arts, including music, that can be used to demonstrate individual student growth and learning (Michigan Arts Education Instruction and Assessment Program, 2014). Fifty-two items for general music K-8 are currently under development by a team of experienced music teachers. These activities are naturalistic and correspond to the Michigan Benchmarks. Each activity can be used exactly as written, can be adapted for use in a classroom, or can serve as a model for teachers who wish to develop their own, and each includes a corresponding rubric when one is needed. They will be available free on line for music teachers to use as they desire in their own assessment programs. Michigan music teachers will have the opportunity to review these materials in Spring 2015 or to pilot test them in 2015-16. Information about volunteering for this can be found at http://mi-arts.wikispaces.com.

In addition, the National Association for Music Education is developing assessments for use with the new Core Standards in Music (National Association for Music Education, 2014). Sample assessments can be found at http://www.nafme.org/my-classroom/standards/, as can a link to volunteer for the field-testing of those assessments. As with those in Michigan, these assessments can be used as models for developing assessments, can be adapted, or can be adopted directly for use.

Conclusions

Politics and educational policy have placed assessment in an unfortunate position in the educational landscape. Yet, assessment can play an essential and positive role in the classroom when it is positioned correctly as a tool for improving student learning and informing the process of teaching. Therefore, music teachers must take an active, leadership role in developing assessment programs that are meaningful and manageable for use in their classrooms. Then, they must share these programs with their district administration and advocate for their use in demonstrating individual student learning and growth as a part of the teacher evaluation processes. Only in this way can assessment and its value be reclaimed by the music education community.

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Elementary Music Fall Workshop Updates

Heather Shouldice

After months of planning and preparing, MMEA's second annual Elementary Music Fall Workshop took place on the campus of Eastern Michigan University on Saturday, October 18, 2014. Approximately 120 participants traveled from all around the state of Michigan to take part in this day of exciting and informative professional development sessions and networking.

The morning began with a keynote presentation by Roger Sams (sponsored by Music Is Elementary) on the power of choice in the music classroom. Following the keynote, participants attended hour-long sessions, choosing between two options during each time slot. Morning sessions included the following:

- "Crazy for Uke: Using Ukulele in the General Music Classroom" presented by Cathy Fox (Grand Ledge Public Schools)
- "Movement in the Music Classroom" presented by Judith Thompson-Barthwell (retired educator)
- "It's Just Good Teaching: Including Exceptional Students through Universal Design" presented by Karen Salvador (University of Michigan-Flint)
- "Planning for Success!" presented by Ali Bendert (Kentwood Public Schools), Erika Bridge (Okemos Public Schools), Amy DeBoer (Kentwood Public Schools), & Holly Olszewski (Traverse City Area Public Schools)

Amy DeBoer leads a song on her ukulele.

Following the morning sessions, participants gathered for a complimentary lunch, provided in part by the generous sponsorship of JW Pepper & Son. This on-site lunch enabled participants to socialize as well as browse teaching materials available from both JW Pepper and Music Is Elementary. We are extremely grateful to JW Pepper and Music Is Elementary for sponsoring this event! After lunch participants again had several session options from which to choose.

Afternoon sessions included the following:

- "Do It . . Dot It: Practical Rhythm Activities that Lead to Notation and Exploration" presented by Marcia Working (retired educator) and Dan DeDzaan (Allendale Public Schools)
- "Elementary Choral Reading Session" presented by Erica Latowski (Chippewa Valley Schools), accompanied by Laura Cline (Rochester Community Schools)
- "Using Assessment to Improve Teaching and Learning" presented by Cynthia Taggart (Michigan State University)
- "What Happens Next? Taking the Kodaly Method Past So-La-Mi and Ta-TiTi" presented by Ashley Allen (Central Michigan University)

The day concluded with an hour of fishing songs from various cultures led by Roger Sams.

Roger Sams presenting the closing session.

This event would not have been possible without the help of everyone who contributed to its success. Thank you to the planning committee (Lisa DuPrey, Lisa Ebener, Kelli Graham, Cory Micheel-Mays, and Heather Shouldice), as well as all of the presenters and presiders (Katie Anderson, Elizabeth Crabtree, Cari Cravotta, Kelly Ritter Krohn, Michael Romanik, Lisa Shanks, Michael Wright, and Lorelei Zwiernikowski)!

Assessment makes Cindy smile! What about you?

We are already busy planning for the third annual elementary music workshop, to be held on Saturday, October 10th at MSU. We are thrilled to announce that the 2015 workshop headliner will be Dr. David Frego, fantastic Dalcroze Eurhythmics educator/clinician from the University of Texas at San Antonio. We would love to hear your comments on how we can continue making each year of this event better than the last. Know a fantastic music educator in Michigan who would make a great presenter? Tell us! Have ideas for session topics you would like to see? Let us know! Send your suggestions to:
Heather Shouldice, Elementary Music Fall Workshop Planning Committee Chair, at hshouldi@emich.edu.
We hope to see you there!

Participants browsing materials at the JW Pepper booth.

Announcing the
3rd Annual
MMEA Elementary Music
FALL WORKSHOP

Saturday
October 10th, 2015

Michigan State University
(East Lansing)

Headliner: Dr. David Frego
Dalcroze Eurhythmics,
University of Texas
at San Antonio

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Using Multimedia in Your Large Ensemble Concerts

Wendy K. Matthews

In today's society, music is increasingly interwoven with our visual experiences. In an effort to enhance their concerts and appeal to wider audiences, professional ensemblesare blending artistic media. For example, in 2014, the Houston Symphony performed *Orbit – an HD Odyssey*, which incorporated John Adams's *Short Ride in a Fast Machine* and Richard Strauss's *Also Sprach Zarathustra* with NASA images projected on a 24-foot screen (Houston Symphony Orchestra, 2014). The works of National Geographic photographer Frans Lanting in combination with the music of Philip Glass were premiered with Marin Alsop conducting at the Cabrillo Festival of Contemporary Music (Frans Lanting Studio, 2006). Likewise, the Detroit Symphony Orchestra is attracting a new generation of audiences to the symphonic orchestral experience by paring live orchestral performances with clips and full-length movies such as *Home Alone* (Detroit Symphony Orchestra, 2014).

Through performances like these, multimedia becomes a platform for arts integration projects, which deepen understandings of the connections between music and other content areas by relating artistic ideas and works with social, cultural and historical contexts (NAfME Anchor Standard 11). The Kennedy Center's program, Changing Education Through the Arts (CETA), defines arts integration as "students engaging in a creative process, which connects an art form and another subject area and meets evolving objectives in both." In the case of incorporating multimedia with concert programs, two arts disciplines are connected with the purpose of enhancing the artistic experience through both the visual and aural senses. Multi-media projects such as those presented in this article can take place in a wide range of settings and can encompass a variety of activities, from simple to complex. More information on arts integration is available at http://www.kennedycenter.org/education/ceta/home.html.

For this article, I will describe three ways in which large ensembles can apply the concept of arts integration to incorporate multimedia into their concerts. These projects ranged from the straightforward incorporation of still images, to the use of clay animation, to the more elaborate use of student-designed video. In the first two examples the multimedia component accompanied only one piece in each concert, where as in the final example multimedia was used throughout the concert. These examples may provide creative inspiration for your next concert.

Still Images Accompanying the Music

One of the simplest ways to incorporate multimedia is to use PowerPoint slides. In this method, a projectionist adjusts the slides to correspond with the architecture of the music and to match the conductor's tempo. I used this method when performing *The Planets*, by Gustav Holst, which was illustrated with pictures available from NASA and the Hubble Telescope. For this concert, the projectionist (a faculty member from the music department) chose the pictures to create a visual interpretation of *The Planets* and arranged them in a PowerPoint template that matched the musical form of the piece. Embedding pictures can easily be done by using the PowerPoint insert tab, then, during the concert the projectionist manually transitioned from slide to slide to coordinate with specific musical events. This method frees the conductor from the obligation of aligning the music with the slide show during the concert and allows him/her to focus on the musicians and the performance.

When projecting images during a concert it is important to consider stage lighting, the placement of the projector, and copyright restrictions. For the projection to be seen many venues will need the stage lights dimmed and the use of stand lights. Additionally, the placement of the projector needs to be carefully considered, as some performance venues do not have mounted projectors that project from behind the screen or above the performers to prevent

shadows on the screen. Third, it is important when using materials such as images to determine and satisfy copyright or other use restrictions.

Animation Telling a Story

A second, more complex application of multimedia is to integrate music with clay and stop motion animation or claymation, as I did when my band collaborated with fourth grade students from Abingdon Elementary, a Changing Education Through the Arts (CETA) program school in Arlington, VA. In this project, the fourth grade classroom teacher and the elementary school communication arts teacher worked with the fourth grade students to create a clay animation video with subtitles portraying the historical events of the founding of Jamestown, Virginia. The animation project was designed to meet objectives in social studies, technology, visual arts, and language arts. Students worked in teams to create storyboards of particular scenes for their movie (e.g. Christopher Newport's arrival, the starving time, etc.) by first researching the historical figures and events for Jamestown, then creating sculptures and backgrounds of characters from the time period. These sculptures were then filmed using the computer program, *iStopMotion*, which allowed the students to create stop motion and time-lapse animations, which in turn became part of the final video.

The completed animation video was paired with *1607—The Dream Comes Alive*, composed by James L. Hosay available on the US Air Force Heritage of America Band CD, *Heritage to Horizons*. The composition was commissioned by the Virginia Symphony as part of Virginia's official celebration of the 400th Anniversary of the founding of Jamestown. The video was conceived separately by the students and was edited by the communication arts teacher to match the architecture of the piece.

In addition to the lighting and projection concerns described above, the biggest obstacle when using Claymation was the continuous nature of the movie. Since there were no pauses, unlike the use of PowerPoint, it was important to rehearse with the completed video many times so that both the conductor and the ensemble could maintain consistent tempi to match the on-screen action. Additionally, this project relied on several teachers to collaborate effectively by agreeing on the goals and timelines and the process of instructing the students across all four content areas.

A Multi-Media Concert

A third way to incorporate media in your concerts is to use multimedia throughout the entire concert. This enables students as well as the audience to be immersed in a larger overarching theme, thus enabling a deeper understanding of a topic. In the summer and fall terms of 2011, the Northern Virginia Community College Music Department coordinated an arts integration concert involving the liberal arts division of the college and the community entitled "Understanding our Past, Embracing our Future: Music of the Civil War in Modern Day." The event included the faculty and students of the departments of Music, Communications Design, History, and Photography, as well as a local community band and a children's chorus.

The project commemorated Abraham Lincoln's review of the newly formed "Army of the Potomac" in Bailey's Crossroads in Fairfax, VA on November 20, 1861 after the defeat of the Union Army in the Battle of First Bull Run/ Manassas (Holien, 2011). Among the guests at the review was Mrs. Julia Ward Howe, who was inspired by this event to write the lyrics of the "Battle Hymn Republic" (Hall, 1916). The specific focus of the multimedia concert was to assist community college students, many of whom were first generation Americans, to develop and demonstrate their understanding of how nineteenth-century soldiers and their families used music to promote ideals and cope with the experiences of war. This was accomplished by having students identify and interpret musical and pictorial examples from the time that defined the culture and life of the 1860s (Matthews, 2014).

Preparation for the concert required a great deal of planning and coordination. The steps included searching for potential music, creating a theme, locating specific musical and visual materials, arranging the period music, collaborating with other musical groups, and integrating the multimedia in the rehearsal schedule. This concert incorporated a mix of modern published music as well as arrangements of Civil War brass band music for full band. It also included two commissioned pieces: a modern interpretation of Civil War tunes and a medley of children's songs from the Civil War for band and children's choir, arranged by Catholic University of America faculty member, Jason Lovelace.

Throughout the concert, a combination of still images, texts, and video were used. PowerPoint slides introduced each piece and videos accompanied over half of the concert selections. The five pieces chosen to combine with visuals were *The Blue and the Gray* by Clare Grundman(Boosey & Hawkes, 1961); *They Shall Run and be Free* by Brant Karrick (Alfred Music Publishing, 2009);*Vacant Chair* composed by George F. Root and arranged by Aaron Hettinga (Daehn Publications, 2000); *Home, Sweet Home* composed by Sir Henry Rowley Bishop arranged by Marcelyn Atwood (available from arranger); and *Hymn to the Fallen* composed by John Williams and transcribed for band by Paul Lavender (Hal Leonard Corporation, 1999).

To develop the visual artwork the music and communication design students of the community college researched musical and visual artifacts from the Civil War in order to develop an understanding of the styles of the period. Then, they used images from the Library of Congress to create storyboards or pictorial outlines depicting the lives of the common soldier that illustrated their interpretation of the music (see figure 1). A team of professors from each of the disciplines involved in the project guided this process by helping the students evaluate the accuracy of the historical information, their interpretation, and overcome any challenges pertaining to the technical aspects of the production. These discussions thus ranged from the use of music during the civil war as propaganda to the process of capturing and developing photos in the 19th century. Using *Final Cut Pro X*, a computer motion editing software, the students then converted the storyboards into a movie, which created movement and drew the audiences' attention to certain portions of the pictures.

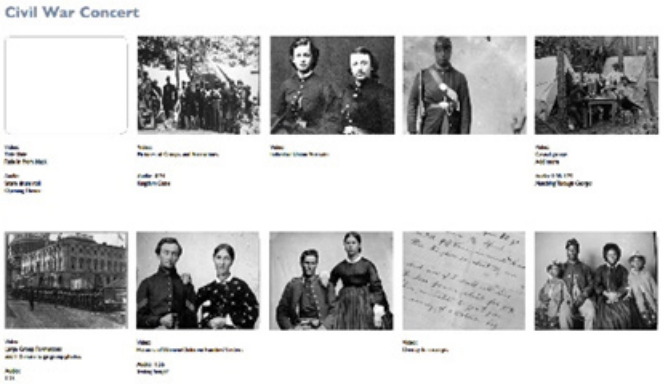

Figure 1. Student created storyboard

For a concert of this magnitude, managing the timeline was crucial. Communication became extremely important to ensure all aspects of the program, which were prepared independently, melded together in the rehearsals and final presentation. The rehearsals, which were held for three months, were important as the band had to learn the music quickly to support the coordination of the visuals and allow the communication design students multiple hearings, which in turn, allowed the students many opportunities to revise the videos. Texture, highpoints in phrases, and form were discussed and adjusted to coordinate both mediums.

As the concert included narrators, re-enactors, soloists, and both children's and adult choirs, it was important for the musical director to meet with these groups separately and in the last month as combined groups during four dress rehearsals in the concert hall. To facilitate working with so many participants, we used an extensive script that outlined stage directions, spoken parts, and video cues. A local orchestra teacher served as a stage manager, utilizing a head set which connected her to the multimedia team and the backstage environment.

Your Ensemble Can Do This!

Projects incorporating visual elements can be exciting and rewarding for you and your students. However, they present unique challenges. It is important that the visual component embodies the same artistic merit as the music you choose to perform as well as enhances the educational experience for your students and audiences. The logistics of incorporating different media require advance planning. It is also important to rehearse the video and the ensemble together as many times as possible to ensure coordination of visual elements, properly working technology, and to allow the musicians to practice focusing on the conductor amidst distractions (e.g. stage set-up, lighting, video).

Similar to the results obtained by professional orchestras, the use of multimedia can enrich the concert experience for both the students and audience as well as increase attendance. The students who participated in the concerts along with the audience gave positive feedback describing how the multimedia approach enhanced their understanding of historical events and heightened their concert experiences. For the Civil War concert, audience members commented that the concert gave them a deeper appreciation of how war affected individuals of that time.

These types of projects can work with any age level and with any topic. I encourage you to challenge your students to create a multimedia project significant to them. Throughout the creation and management of the concert presentation, students developed skills in gathering, organizing, evaluating, and presenting information through multimedia. With careful planning and thoughtful project management, your students will develop an appreciation of the power of collaboration and the value of communicating understanding through both visual art and music.

Online Resources

http://www.nasa.gov/multimedia/guidelines/index.html. NASA explains fair use of their images.

http://www.arlington.k12.va.us/domain/213 For more information on the animation process from the Abingdon Elementary School website.

http://www.loc.gov/rr/print/195_copr.html.) For information on the use of images from The Library of Congress Prints & Photographs Division (P&P).

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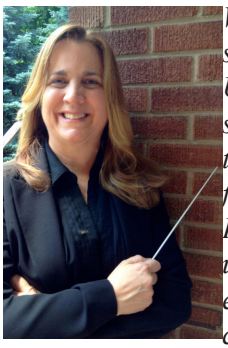

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What Every Instrumental Teacher Already Knows About Singing!

Chuck Norris

In my seventh year of K-12 teaching, I assumed the role of band director and became the sole music teacher for my very small district's fifth through twelfth grades (and I did so for the following six years!). While I did have some background in instrumental music and even though I did complete courses for an area music education major (meaning I took everything from instrument repair to vocal pedagogy), I was overwhelmed with teaching beginning band and beyond. I knew I was a competent musician, but the thought of all those fingerings, embouchures, giant scores and intonation problems really sent me into a panic. When I finally caught my breath, I decided to treat my instrumentalists as if they were vocalists and everything I had previously learned in my undergraduate career became clear and focused. At a spring band festival during my inaugural year as a band director, one of my judges told me that my bands sounded "chorusy" and sounded as though "they were singing through their instruments". This is when I realized how much I already knew about teaching instrumental music.

This short article is dedicated to those who have come to choral music by way of extensive and sometimes exclusive experiences in the instrumental realm. My epiphanies were the result of looking at teaching instrumental music through the processes and lenses of the four phases of tone production: respiration, phonation, resonance and articulation. As you read through each section, it is my hope than those who are "faced" with teaching vocal music will soon realize how similar approaches can make your teaching more effective and yes, more rewarding. This is not an all-encompassing comparison but an introductory look at certain aspects of each of the phases of tone production.

Respiration

Breathing is the vital foundation of singing and playing wind instruments. As with playing an instrument, singing requires low, torso-centric intake and retention of air. The instructor watches for students with tall posture, sitting on the edges of their seats. The choral director also instructs students about the counter-productivity of raising shoulders on intake of air and hales torso expansion and retention of said expansion as the air is leaving the body via the larynx, throat and mouth. The trick for kids is too learn the motion of breathing, to feel the expansion of the ribcage and to maintain expansion as a phrase is sung.

After beginning the warm up with relaxation exercises (head rolls, shoulder rolls, shaking out arms and legs), the students can focus on air intake via a slow sip (as through a straw) and gradually release the air through steady hissing for various counts (inhale for four, hiss for four/eight/sixteen, etc.). The same process can be repeated with pursed lips (no hissing resistance) and finally verbal counting, which engages the vocal cords. While students are hissing, blowing through pursed lips, counting, they might put their hands on their ribcages with fingers pointing forward and thumbs backward. In this stance students can attempt to maintain the expansion as the air leaves the lungs. This keeps the focus in the torso area and away from the shoulders.

Phonation

Phonation occurs when air passing through the trachea creates a vacuum of sorts in the larynx, causing the vocal cords to adduct (come together). A similar thing happens the minute the bow hits the string, the stick hits the membrane, the air meets the mouthpiece, reed, tone hole, etc. While we can observe and hear the fundamental sound from a head joint or mouthpiece (minus the bodies of the instruments), we cannot do the same because we cannot (legally) remove the head from the neck. Just as beginning wind players work with their mouthpieces, reeds and head joints, the choral instructor must focus on the fundamental sounds voices can make.

Assuming students have good posture and basic breathing technique in hand, they can attempt long descending sirens (glissandos) on forward ee vowels. The ee vowel is particularly helpful for adolescent females, who undergo voice changes (less obvious than boys) that cause the vocal folds

to adduct inefficiently resulting in a very breathy/airy tone. The ee should be produced with slightly rounded and flared lips with one finger's width of space between the upper and lower teeth. This stance will cause the larynx to relax and create a more open throat, allowing for efficient phonation. In essence, creating this fundamental sound is akin to establishing a healthy wind instrument embouchure, a relaxed bowing or sticking position that creates musical sound. The choral instructor should give students definite pitches beginning the 9th above middle C ("D5") for females and unchanged male voices and the D right next to middle C for changing/changed male voices. Descending by half steps to around Bb and then back up to D with the aforementioned mouth formation will assist students in experiencing the most efficient phonation. Once students are phonating efficiently and healthily, I introduced a simple five-note scale (SFMRD), using the same mouth formation and starting pitches, always descending. With this pitch pattern I try to explore more range in the singers, working both lower and higher than with sirens.

Resonance

Resonance is all about vowels and vowel placement. I like to refer to five key vowel sounds with my younger singers: ah, eh, ee, oh and oo, all made with good space between the upper and lower teeth and with a rounded lip posture. In instrumental music we typically use ah shapes for darker, warmer tones and yes, in singing the same is true. The back vowels—oo, oh, ah—are the hallmarks of warmth in singing tone. This is not to say that forward vowels such as ee are not conducive to fine singing. The trick is to sing the ee and other forward sounds through a rounded shape, such as an oo or ah.

With these key vowels sounds most diphthongs are created. A diphthong involves two or more of these key vowels, as in the word "night"—n + ah + ee + t, with the "ah" receiving the emphasis. Other common diphthongs are ay—as in the word, day (d + eh + ee), ow—as in the word, cow (K + ah + oo) and oy—as in the word, boy (B + oh + ee). If performed incorrectly, however, diphthongs can be disruptive to pleasing tone and blend. A key factor is making sure all students are singing the same vowels at the same time; this will facilitate not only improved blend but also better intonation. Yes, these are somewhat oversimplified but they are useful when working with younger singers. For detailed and more specific symbols and sounds, I refer you the International Phonetic Alphabet (IPA), which provides the various colors and shades of vowels and phonemes found in all cultures. The key is to ensure that your singers are making the same vowel sounds with the same kind of space between the upper and lower teeth.

For more popular styles of music, forward vowels can be the focus. The brighter instrumental sounds we hear in popular music may be, as in singing, associated with the forward ee and eh vowels. The bottom line is that in choral singing we want our students to be conscious of vowels and their appropriate shapes.

Articulation

The final common area for consideration is that of articulation. In wind music we use our tongues, jaws, teeth and palates to define the pitches we play. In vocal music we use the same articulators to bring sense and meaning to our vowel sounds, which always should be the majority of sung sound via consonants. While there are many ways to classify consonants, the most important distinction is that of the voice/unvoiced consonants. Voiced consonants require phonation while unvoiced consonants do not. To know whether a consonant is voiced, simply putting one's fingers on the larynx while enunciating will either yield a sense of vibration in the throat or not. Vibration means the consonant is voiced and requires a slight "uh". Here are common pairs of voiced and unvoiced consonants—place your fingers on your larynx to feel the differences (the first consonant in each pair is voiced): b (enunciated as buh) and p, d and t, v and f, g (go) and k, z and s, th (then) and th (theta), zh and sh, j and ch. Other voiced consonants, which are not paired with others, are m, n, l and r.

One of the most difficult parts of teaching vocal music is to convince students to voice consonants; there seems to be universal reluctance to make the sounds necessary to afford intelligibility to text. Therefore, at the end of the word, "love", we must hear vuh; otherwise, it comes to the listener as an "f". Another concern with voicing consonants is where to place the ending consonants. Simply put, if the consonant in question occurs at the end of the phrase and there is a rest immediately following, the consonant is placed on the rest. If there is no rest, the consonant must be "subdivided" into the existing beat. If the consonant occurs in the middle of the phrase, both the ending consonant and beginning consonant (if any) of the word that follows must be equally voiced within whatever rhythmic values are indicated.

This brief comparison of vocal and instrumental tone production is by no means perfectly parallel but for a music educator who finds him/herself in the position of teaching outside his/her comfort zone, it is helpful to embrace one's musicianship and look for the similarities between singing and playing instruments. It is my hope that this provides an introduction to this mindset.

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Narrow the Curriculum, Widen the Gap: The Impact of No Child Left Behind on Access to Music Education

Ashley G. Moss

The changes in education since the implementation of No Child Left Behind (NCLB) in 2001 are well documented. From anecdotal accounts to longitudinal studies, educators, advocacy organizations, economists, and special interest groups have examined the effects of this legislation from numerous angles. Emerging from these studies is a startling theme: efforts to close the achievement gap in math and ELA have negatively impacted student access to non-tested subjects. In this article, I will examine the ways in which the passing of NCLB has impacted schools financially and educationally. I will also discuss how these changes continue to impact access to high-quality music education, both locally and nationwide.

Lack of Financial Resources

It is widely accepted that NCLB is an underfunded mandate (Beveridge, 2010; Jackson & Gaudet, 2010; Pederson, 2007; Richard & Hoff, 2003; Shelly, 2011). Big Effects of the No Child Left Behind Act on Public Schools, an excerpt from the Center for Education Policy's analysis of NCLB (2006), cites lack of funding as a major contributing factor to shifts in district level education spending (p. 4). Data collected by the Center on Education Policy for this analysis indicates that nearly "80% of school districts…had costs for NCLB that were not covered by federal funds" (p. 4). Additionally, "66 percent of districts received no increase or lost NCLB funds compared with the previous year" (p. 5).

A lack of Title I funding compounds the financial issues created by a lack of funding for NCLB. Although it falls under the NCLB umbrella, Title I has separate funding stipulations. Title I requires that the federal government pay 40 percent of the cost of special education. Unfortunately, it provides only 10-15 percent of those funds, requiring states to make up the difference in order to assure full compliance (Shelly, 2011). This is particularly detrimental for schools already suffering under external economic burdens due to a change in property tax, income tax, or other state revenue sources. The results can include cuts to programming that serve smaller portions of the population, such as extracurricular groups, ensembles, and vocational programing, as well as subject material deemed less important by district administrators.

Shifts in the Teaching Paradigm

In a climate in which test scores determine funding, school academic rating, and even teacher salary, school administrators and other district officials find themselves having to choose between what is best for their students and what is best for their school. In many cases, this means reallocating resources away from non-tested subjects and toward areas that are tested for accountability (Beveridge, 2010). Although NCLB asserts the importance of a well-rounded curriculum that includes rich learning experiences in social and physical sciences, liberal arts, fine arts, and foreign language in addition to math and ELA, schools are restructuring and reallocating instructional time and resources to protect their schools (Ashford, 2004; Beveridge, 2010; CEP, 2008; Gerrity, 2009; Heilig, Cole, & Aguilar, 2010; Henley, McBride, Milligan, & Nichols, 2007; Lehman, 2012; Pederson, 2007; Shuler, 2012; Spohn, 2009; West, 2012).

In an effort to balance a lack of resources, testing pressures, and the requirement of providing a well-rounded education for students, some districts are opting for a more integrated approach to education. Citing the approach as innovative and collaborative, districts are asking

liberal and fine arts educators to partner together to incorporate music and the other arts into classroom instruction to enrich tested subject areas. Research suggests that schools that identified as "arts focused" tend to be more successful at finding a balance between art and the integrated content area. However, successful implementation often hinges on the socio-economic status of the population served (von Zastrow, & Janc, 2004). In many cases, high-poverty schools struggle to successfully implement integrated teaching, resulting in the implemented subject becoming subservient to the other content area (Mishook & Kornhaber, 2006). Additional studies indicate a change in curricular expectations for arts classes. Pederson (2007) finds an expectation for non-tested subject areas to include more "core material" in their instruction. Gerrity (2009) and West (2012) similarly found that administrators wanted arts specialist to teach skills in reading and mathematics in addition to traditional course content.

Others have examined the impact of standardized testing on access to non-tested subject areas. Heilig, Cole, & Aguilar (2010) found that "students who had failed the Texas Assessment of Knowledge and Skills (TAKS), the lynchpin of AYP in the state, were pulled out of fine arts classes to participate in TAKS remediation efforts" (p. 140). A similar situation developed in Louisiana. Baker (2012) documented a shift in state legislation, allowing districts to overrule fine arts graduation requirements to allow students to participate in remedial instruction and test preparation. In these ways, school districts and state officials created access barriers for students who had failed to meet benchmarks set by NCLB, compounding inequities and access gaps between populations. Numerous other researchers have suggested the same effects (Baker, 2012; Beveridge, 2010; Lehman, 2012; Shuler, 2012; Spohn, 2009; von Zastrow & Janc, 2004).

Subject-Area Marginalization

Numerous researchers have documented the marginalization of the arts in school curriculum as a result of NCLB. The Center on Education Policy (2006; 2008) and the Council for Basic Education (von Zastrow & Janc, 2004) both articulate a decrease in time allocated toward non-tested subjects. Several others corroborate this finding (Ashford, 2004; Jackson & Gaudet, 2010; Pederson, 2007; Spohn, 2009). Henley et al. (2007) cite an elimination of gifted and talented programming due to standardized test preparation. Gerrity (2009) addresses the tendency of districts to marginalize the curricular position of the arts in order to ensure student success in reading and mathematics. Beveridge (2010) best articulates a growing concern among scholars: "If we marginalize all non-tested subjects, we create a system in which only the most affluent members of our society have access to the most comprehensive and well-rounded educations, which widens the achievement gap, rather than closes it" (p. 6).

Music educators have watched this scenario play out in urban areas across the country. In the 2013-2014 academic year alone, the city school districts in Buffalo (New York State School Report Card, 2014), Philadelphia (Pennsylvania Department of Education, 2014), and Michigan's capital, Lansing (Michigan District and School Accountability Scorecard, 2014), made national news because of their decisions to dramatically alter or completely eliminate arts programming for students in their districts due to budget constraints. These three cities share demographic characteristics: they are ethnically diverse, their students are economically disadvantaged, and a majority of their schools are ranked in the bottom 30 percent in their state for failure to make adequate yearly progress. If NCLB is designed to guarantee a "world-class education" (U.S. Department of Education, 2010, p. 1) for all students, why are the arts being taken from the students it purports to help?

Looking Forward

No Child Left Behind currently is up for reauthorization. A Blueprint for Reform: The Reauthorization of the Elementary and Secondary Education Act (U.S. Department of Education, 2010) opens with a declaration: "Every child in America deserves a world-class education" (p. 1). In the opening of this document, President Barack Obama pens a letter to the public articulating that the United States is falling behind other countries in college completion. He cites this as problematic because "the countries that out-educate us today will out-compete us tomorrow" (p. 1). The proposed reauthorization advocates the importance of "a complete education" that includes literacy, mathematics, science, technology, history, civics, foreign language, and the arts. Most important, however, is the emphasis placed on equity and opportunity for all students. The reauthorization specifically states the need for improved educational opportunities for "English Learners and students with disabilities to Native American students, homeless students, migrant students, rural students, and neglected or delinquent students" (p. 4), as well as the need to "move toward comparability in resources between high- and low-poverty schools" (p. 5). Theoretically, the pending revisions are designed to foster equitable educational opportunities for all students. In practice, researchers argue, NCLB is substituting one form of educational inequity for another (Spohn, 2008).

The desire to close the achievement gap between privileged and underprivileged populations is noble, but how much should school districts be willing to sacrifice to achieve this goal? Some students are being deprived of high-quality arts education in order to protect teachers and administrators from termination, and schools and school districts from

state take-over or closure. Many of these students belong to populations that NCLB originally intended to help. In the effort to close the achievement gap in English and math, are students being deprived of opportunities to grow creatively, emotionally, socially, and culturally?

Closing Thoughts

Although the proposed reauthorization of NCLB calls for a place for the arts within the core, there is an overwhelming amount of evidence suggesting that music education is still, in fact, a "specials area" in the eyes of some school administrators and district officials. It is therefore critical that music educators know and be able to articulate the value of music education in their school setting to ensure that all students, privileged and underprivileged alike, receive a comprehensive, well-rounded education that includes the arts.

So what can music educators do to combat this troubling trend? First and foremost, music educators need to make music a part of the school culture. This can take a variety of forms: providing musical commentary at athletic events, singing the school song at assemblies and other school programs, and collaborating with non-music teachers are just a few. Providing these opportunities for administrators, faculty and staff, and community members to see students interacting with and benefiting from music in a variety of ways is critical when advocating for music programs.

Second, music educators should consider documenting the ways in which music is benefitting targeted populations. In a time when data driven accountability seems to be motivating instruction, it is important to be able to provide relevant, measurable data showing the ways in which classroom music instruction is assisting in meeting the educational goals of the neediest children. For the music educator, this may mean becoming very familiar with and an active participant in the planning of Individual Education Plans (IEPs) or 504 Plans. The benefits of this are twofold: (1) music educators become more integrated into the faculty population, validating their role in the education of students with special needs; and (2) music educators are better able to provide assistance to students in need.

Finally, music educators must find their voice. State and national organizations may have the best interests of the overall profession in mind, but teachers are truly the only people who can see the ways music instruction impacts the lives of students on a daily basis. Music education remains one of the few locally controlled school programs, and therefore the power of one voice to enact change can be great. It is important for music educators within district, county, and state borders come together and talk about ways music is meeting the needs of students and then take these ideas to administrators, parents, board members, and state officials. This step is critical in changing the narrative and the status of music education from "specials area" to "core subject."

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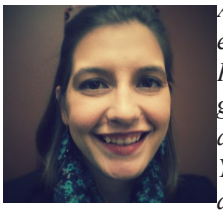

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Is Your Band's Pianist Comp-etent?

Jeremy Siskund

The piano chair is always one of the most difficult to fill in a jazz band. Pianists tend to be solitary creatures who don't usually venture into the band room and they're only put off further by having to decipher the hieroglyphic chord symbols found in jazz band charts. When I visit middle school and high school jazz bands, I tend to meet pianists who are either nearly inaudible in their shyness, or who pound out chords with a near-disruptive hysteria.

Comping is what a pianist in a jazz band spends most of their time doing. The word itself is short for either "accompanying" or "complementing" depending upon whom you ask. Comping is usually indicated by diagonal slashes with chord symbols above.

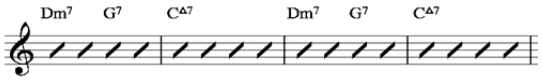

Figure 1. Example of notation for comping.

When a rhythm section player comps, the chord is indicated by a chord symbol but they can freely choose the voicing and the rhythm. By a voicing, I mean which notes of the chord are included and how those notes are arranged. If a player is directed to comp, they can choose to play a lot or a little, or they could even opt for silence and not play at all.

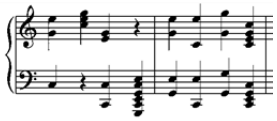

Figure 1.1. Different possible voicings for a C Major triad.

For many young musicians, comping is both difficult – due to the amount of information they have to process quickly – and intimidating – because of the number of simultaneous decisions they have to make. To be a successful comper, students need to develop extensive muscle memory and have a confident grasp of rhythm and style.

Building Muscle Memory

One of the trickiest parts of learning jazz piano is that a pianist doesn't merely have to understand concepts theoretically, but they have to be able to access them immediately on the instrument. They must be able to locate a barrage of complex chords smoothly and in rhythm in a matter of milliseconds. There are two primary ways to tackle this difficult task:

1) Memorize the finger patterns for common progressions. In jazz, the ii-V-I progression and its variants make up around ¾ of the total harmonic content of standard tunes. Therefore, if students successfully get this progression "under their fingers," they make serious strides towards mastering their voicings. I have my students practice these voicings in all keys with a metronome for their daily warm-up.

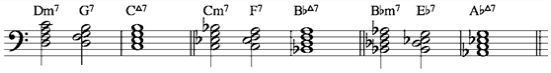

Figure 1.2 Practicing ii-V-I's in Whole Steps.

2) Write out the voicings for the given chord progression. Even though jazz is supposed to be about improvising, it's crucial to find firm footing through writing out "improvised" passages when learning. The really bright students generally find that once they've written out the voicings for 4-5 pieces, they can play future pieces with ease without going through the process of writing out the voicings.

Getting Specific About Rhythm

In my opinion, teachers shouldn't introduce comping by telling students that they can play any rhythm at all. While this is true, there are some rhythms that are more stylistically appropriate for each different groove.

For swing styles, I teach two basic rhythms. They are:

1) The "Charleston," in which the pianist plays on beat one and the "and of two,"
2) The "Red Garland" rhythm, in which the pianist plays on the "and of two" and the "and of four," anticipations of the two places where chords typically change.

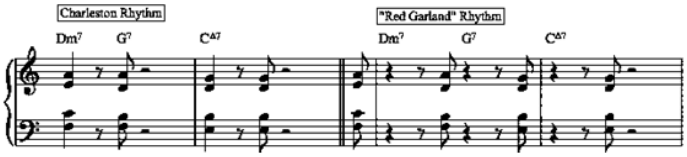

Figure 2 Basic swing style rhythms for comping

Once students master these rhythms, I instruct them on how to make slight variations. For example, a pianist can play either of these rhythms with all short, staccato chords, all long, held chords, or with one long and one short. They can also create a variation by leaving one of the chords out or leaving a whole measure out. When adding a chord, I instruct students to first add a chord on the beat right before one of the off-beats of their comping pattern, like beat two preceding the "and of two."

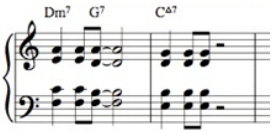

Figure 3 A simple rhythmic variation - Charleston

Teaching comping rhythm as a theme-and-variations rather than as a free-for-all guarantees that the pianist's rhythm will be stylistically appropriate, providing the right kinds of accents to make the rhythm section really swing.

Voicing Basics

Pianists spend a lot of time obsessing about voicings, and not everybody agrees on the "best" voicings for jazz piano. Below are a few suggestions that – as far as I'm aware – are universally agreed upon:

1) The pianist should not play the bass note because the bassist is already playing it.
2) Avoid the root position "stack of thirds." Opening up the voicing so that there are wider intervals between each note creates a more stylistically appropriate sound.
3) Place the chord's third and seventh in the tenor register. These two notes define whether the chord is major, minor, or dominant and should be placed where they can have the most impact. The octave below middle C is the best place for these important tones to cut through.
4) Pay attention to voice leading. Most jazz chord progressions involve primarily diatonic, circle of fifths-type motion, meaning that there are clear opportunities for tension and release moving from one chord tone to the next. Rarely should any part of the chord move more than a step to the next chord.

In Figure 4, I give you popular "shell voicings" that have the third and seventh in the left hand and the fifth and ninth in the right hand. These are pleasingly spaced and communicate the harmony effectively.

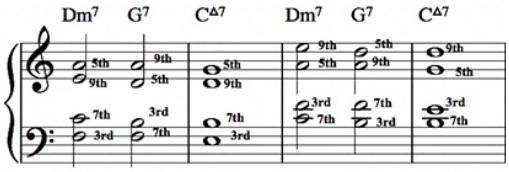

Figure 4 Sample ii-V-I voicings

Comp-clusion

Playing piano in a jazz band is an incredibly difficult and demanding task, but it is teachable with the right information. If you're interested in further reading on rhythm, voicings, and lots of pieces to practice with, I wrote a book called Jazz Band Pianist, which deals with exactly these issues. Happy comping!

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Jeremy Siskind is the winner of the 2012 Nottingham International Jazz Piano Competition and the second place winner of the 2011 Montreux Solo Piano Competition. As a pianist, he's performed both jazz and classical music at Carnegie Hall, the Kennedy Center, in Japan, Switzerland, Thailand, England, India, France, and China. His 2012 CD, Finger-Songwriter, was placed in emusic.com's Top 100 CDs of 2012 (in any genre) and hailed as "the most exciting musical project I've heard in a long time" by the weblog Jazz Police. His upcoming CD, Housewarming, features Grammy-winning vocalists Kurt Elling and Peter Eldridge. He's been the chair of the Piano Department at Western Michigan University since 2014. As a pedagogue, Siskind has six publications with Hal Leonard, including a new instructional book, The Jazz Band Pianist. He's a frequent contributor to Clavier Companion magazine and has presented workshops at the Music Teacher's National Association conventions in New York, Anaheim, and Chicago. Siskind was recently named the Artistic Director at the brand-new American Jazz Pianist Competition in Melbourne, Florida. A proud Yamaha Artist since 2013, he holds degrees from the Eastman School of Music (Jazz Performance and Music Theory) and Columbia University (English and Comparative Literature). His primary teachers include Fred Hersch, Sophia Rosoff, Harold Danko, Tony Caramia, Tamir Hendelman, and Scott McBride Smith. Siskind can be reached at Jeremy.siskind@wmich.edu.

Children's Story Books for the Elementary General Music Classroom

Marie McCarthy

Children's books are a staple presence in the elementary general music classroom. They can be integrated into the curriculum in a variety of ways and serve multiple instructional objectives. There is an extensive repertoire of song storybooks, stories or picture books created to illustrate a song. Use of such books can enhance and deepen students' engagement with a song. A story can also be read to stimulate children's imagination about a topic related to a song or instrumental composition. Furthermore, stories can form the basis for creative activity such as a soundscape or musical narrative. Books about musicians can bring them to life for children and provide a foundation for understanding a performer or composer's background and life experiences. Folk tales from other lands can provide insight into musical culture and immerse children in the unique worldview of a people.

To compile a list of children's books published in the last five years and suited to the elementary general music classroom, I contacted several music teachers and received many great ideas, which I now share with readers. The books are presented alphabetically by author.

Anderson Halperin, Wendy. *Peace*.
Atheneum Books for Young Readers, 2013.
http://www.drawingchildrenintopeace.com

A relevant theme presented in a beautifully illustrated book that ties peace to daily life experiences. Includes inspirational quotations. Accompany the book with songs about peace for additional enrichment. Grades K-3.

Bryan, Ashley. *Can't Scare Me!* Atheneum Books for Young Readers, 2013.

This is a cautionary folktale about a boy who ignores his Grandma's warnings about the many-headed giants who like to eat little boys who wander off. The book contains a refrain: *"The little boy sang and played his flute: Toodle-oodle-oodle-oot! Tanto tanto, I'm wild and I'm free. Grandma's stories can't scare me! I'm bold, I'm brave, and though I may be small, no many-headed giant scares me at all."* The book can be used to introduce the flute, and the refrain can serve as the center of a composition activity. Grades K-3.

Celenza, Anna Harwell. *Duke Ellington's Nutcracker Suite*. Illustrated by Don Tate. Charlesbridge; Rei/Com edition, 2011. http://www.annacelenza.com

Celenza tells the true story of how Duke Ellington and his collaborator Billy Strayhorn recorded a rendition of Tchaikovsky's Nutcracker Suite. A CD recording of the composition included. Grades 1-4. See also two more recent books by Celenza: *Vivaldi's Four Seasons* (2012) and *Saint-Saens's Danse Macabre* (2013).

Flannery, Allison. *In the Hall of the Mountain King*. Illustrated by Vesper Stamper.
Samizdat Publishing Group, LLC, 2013.

This book shares the story behind Edvard Grieg's famous composition. The story is engaging and exciting for young children. The illustrations capture the sweet yet mischievous character of Peer Gynt. The sequence of events in the story progresses as the musical events do within the piece of music. The book comes with a CD. Grades 1-3.

Lichtenheld, Tom, and Joe Raposo. *Sing*.
Henry Holt and Co., 2013.

This book illustrates Joe Raposo's song "Sing," as popularized by Sesame Street. The story is told entirely through the illustrations, which show a bird who struggles to sing and leave the nest as his friends have done. A boy arrives with a guitar and begins to sing, "Sing." As the song contin-

ues, the bird gains the confidence to keep trying, and is finally able to join his friends. The book can lead to great discussions about emotions and encouragement. The book comes with a CD that contains jazz versions of "Sing," "Somebody Come and Play," and "One of These Things." Grades P-2.

Litwin, Eric. *The Nuts, Bedtime at the Nuthouse*. Little, Brown Books for Young Readers. 2014. http://www.thenutfamily.com

Written by the same author as the "Pete the Cat" Series, the book makes a fun and engaging connection to the story through music. Grades K-2.

McDonald, Jill. *Over In the Meadow.* Barefoot Books, Ltd., 2012.

This classic song is retold for young singers with beautiful illustrations and a fantastic recording. Students love listening for the fiddle to buzz like a bee or squeak like the mice in the story. The best part of Barefoot Books is that many of their books (22 publications in the U.S.) come alive in animation videos that the company has posted on Youtube, so students can visit their favorite stories at home. Book comes with audio/video CD. Grades K-1. Many Barefoot books are online with animation: https://www.youtube.com/user/barefootbooks

McNaughton, Colin. *Not Last Night But the Night Before*. Illustrated by Emma Chichester Clark. Candlewick Press, 2009.

Favorite nursery rhyme characters, some familiar and some unknown to students, return for a birthday party in this clever book. The song is based on a simple melody that uses sol, mi and la, so it's great for young students learning to read these notes. The illustrations are sweet and heartfelt. The rendition of Happy Birthday at the end is sure to be a hit with students! Grades P-3.

Pinson, Anita. *Voices Across the Lakes: Great Lakes Stories and Songs*. Illustrated by Emmeline Hall. Pine Lake Press, 2013. http://www.pinelakepress.com

The author weaves together stories and songs to highlight some of the moments that helped shape the heartland.

Schofield-Morrison, Connie. *I Got the Rhythm*. Bloomsbury Children's Books, 2014.

This book follows a young girl as she dances to the sounds of her urban neighborhood. Each page follows the pattern, "I feel the rhythm in my hands. Clap Clap. I feel the rhythm in my eyes. Blink blink." The students love to act out the motions, and one can substitute different rhythms for them to perform as echo patterns. Grades P-1.

Contributing Teachers

Cynthia Bogen, Lawton Elementary, Ann Arbor
Chris Bulgren, University of Michigan
Andrew McGuire, Joyce Kilmer Elementary, Rogers Park, Chicago
Erin Mernoff, Taylor Exemplar Academy, Taylor, MI
Katie Ryan, Angell Elementary, Ann Arbor

Marie McCarthy is a general music specialist and has taught courses on music in the elementary and secondary school, learning theories for the music teacher, music cultures in the classroom, research methods in music education, and music teacher education. She was on the music faculty of the University of Maryland from 1990 to 2006. A former public-school teacher in Ireland, she has received numerous awards, including a Fulbright Scholarship and an Outstanding Dissertation Award from the Council for Research in Music Education. Dr. McCarthy can be reached at mfmcc@umich.edu.

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

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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).
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