

v. 54, no. 2 winter 2017

Official Publication of the  
Michigan Music Education Association

# Michigan Music Educator





**Yamaha Music School**  
Official Endorsers of the  
Yamaha Young Performing Artists Competition

# It Pays to **STEP UP** to **YAMAHA**

Purchase any qualifying "Step Up" Yamaha wind or string instrument between Oct. 1, 2016 and Dec. 31, 2016 and receive either a **\$50** or **\$100** rebate, corresponding to the level of your qualifying purchase. Join the thousands of professional artists who depend on Yamaha. Get a complete list of qualifying instruments and begin the rebate process at the website below.

**[www.4wrd.it/SUTY16HNEA](http://www.4wrd.it/SUTY16HNEA)**

Rebate can be received or submitted online. Rebate is only valid on new instruments. This offer is not valid in conjunction with any other Yamaha promotion. Visit your authorized "Step Up in Yamaha" dealer for details.





**Abby Butler**

# From the Editor

Season's Greetings! I hope you have all had an opportunity to relax with family and friends over the holiday break. Taking that personal time to reconnect and catch our breath is essential for not only our own well-being but that of our students as well. With December's concerts and other seasonal events behind us we're already looking forward to the next round of activities. Regardless of what those activities might be, I want to wish you all the very, very best in the coming year.

For many of us, the holiday break is also a time to reflect on what we've accomplished since the beginning of the school year and our expectations for the upcoming months. Although brief, this opportunity to reflect and recharge, helps us maintain focus on what's important and adjust plans as needed to stay the course. I believe it's also important for us as a profession to use this time to take stock of where we've been, where we are, and where we're going. This is necessary in order to re-evaluate our progress in light of recent events and adapt or redirect our energies and plans to insure we are moving in the right direction. What follows is my take on our recent past, present and future.

## Where We've Been

Perhaps the most obvious recent event is the passage of the Every Student Succeeds Act (ESSA) signed into law by President Obama on December 15, 2015. Although this occurred over a year ago, the full impact of the ESSA on education has yet to be felt. There has been much speculation on how states will translate the law into practice. An informal content review of NAFME state journals published during 2016 indicate implementation of the ESSA to be a concern for music educators across the country as evidenced by the number of articles addressing the law and its impact on music education.

In this issue of the Michigan Music Educator Kevin Tutt, MMEA's representative for government relations, provides us with an informative article about the ESSA and how it may affect Michigan music educators. Tutt's article, *ESSA: Implications for Music Education* presents an overview of the law, discusses changes to current practices, and describes potential opportunities and challenges. He emphasizes the importance of monitoring local and state policies and continued vigilance in advocating for our music education programs.

In addition to the ESSA, issues surrounding diversity and music education have been targeted as a critical area facing our profession. Evidence of this topic's importance to music educators is prevalent in the number of articles appearing in other state journals, professional publications, and through social media. The second half of 2016 saw concerted efforts by NAFME's leadership to address diversity and inclusion in music education. From funding research projects investigating diversity, equity, and inclusion to public reviews of NAFME position statements on the same, our national organization's response to these challenges indicates recognition of challenges facing our profession with regard to diversity and social justice and a willingness to take action.

Readers will appreciate Karen Salvador's article, *Thoughts on Inclusion of Exceptional Learners*, which addresses issues of inclusion and diversity. Salvador explains the basic tenets of universal design for learning then provides suggestions for music teachers to incorporate these principals into instructional practice. Her hands on strategies will help you adapt and accommodate instruction to meet the needs of exceptional learners in your classroom.

## Where We Are Now

As I write this column the Michigan Music conference is a little over a week away. Coming on the heels of the holiday season and the start of a new semester I often find the conference sneaks up on me; yet I am always excited to attend and appreciate the opportunity to reconnect with colleagues and friends at both a personal and professional level. Attending the conference also reminds me of the many exciting and innovative things that occur in music classes throughout the state. I find the depth and breadth of conference sessions to be inspiring, yet what I find truly impressive is the number of sessions featuring Michigan teachers. Clearly we have many talented music educators doing good things in the classroom, often in spite of a variety of challenges! I'd like to encourage those of you who are presenting at this year's conference to consider turning your session into an article and submitting it for publication. See page 33 in this issue for submitting an article or email me directly ([abby.butler@wayne.edu](mailto:abby.butler@wayne.edu)).



As a team player I sincerely believe in the value of sharing our collective knowledge. Whether it be advice, information, strategies, or innovative teaching approaches we are stronger as a profession when we share what we've learned. I'm pleased that this issue of the Michigan Music Educator offers readers several thoughtful and thought-provoking articles. Take for example, the articles by Colleen Conway (*Beginning Teachers and Understanding the Micropolitical Issues at School*) and Wendy Matthews (*Student Teaching 101: Six Student Teaching Training Tips*). Both address the needs of emerging professionals with sound advice and valuable information based on the authors' research and experience. Similarly articles by Ashley Allen (*The Nuts and Bolts of the Kodály Approach*) and Norma Freeman (*Finding Your Principal Focus Points*) provide useful information and hands on strategies teachers can adapt and incorporate into their own teaching. All of the articles in this issue reflect the authors' generosity in sharing their knowledge while speaking to the presence of a vibrant music education community.

## Where We Are Headed

We can only speculate about what the upcoming year will bring. The inauguration of Donald Trump as the 45th President of the United States on January 20th marks the transition from eight years of democratic leadership in the White House to that of the GOP. Given Trump's controversial cabinet picks the American public can expect major changes to federal and state policies. The choice of Betsy De Vos

as education secretary is dismaying to many educators. The NEA and the AFT, the nation's two largest teacher unions, decry De Vos's appointment criticizing her lobbying efforts as anti-public education. Regardless of one's personal beliefs the contentious nature of the recent election and the proposed changes in leadership at this country's highest level leave us in no doubt that we are living in unsettling times.

What does this mean for music teachers? What can we expect in the coming year? How will anticipated yet unknown changes in state and federal policies affect our students and our jobs? Will we be able to maintain the same quality music education programs we've worked hard to build? It is at times like this that we look to our leaders for direction and support. NAFME's policy team continues to keep members informed of activities on Capital Hill and their implications for our profession. Our MMEA through efforts such as the upcoming Advocacy Day in Lansing continues to provide direction and leadership. In her president's message Karen Salvador reminds us of why we teach music and of our responsibility to insure a quality music education for ALL students regardless of who they are, where they live, or what their backgrounds might encompass. Advocacy is central to fulfilling this responsibility and Salvador shares strategies for how music teachers can contribute to advocacy efforts in both local and state arenas. Her advice is heartfelt and passionate yet sensible and sincere. I encourage you all to read and take to heart President Salvador's message.

# Editorial Board

The editorial board urges readers to submit articles of interest to our profession, and encourages this important professional development activity for all members. Articles may be authored or co-authored, address other relevant topics/areas (see columns, at right), and may be considered at any time. Submitted articles will be peer-reviewed by the editor and editorial board members with editing and production in process for 5 to 6 months ahead of the publication date. See the published *Guidelines for Contributors* (on page 33 of this issue) for further information.

Articles may be submitted electronically to the Editor: [abby.butler@wayne.edu](mailto:abby.butler@wayne.edu)

## MMEA Editorial Board Positions

### Research

Phillip Hash

### Collegiate

Colleen Conway

### Book & Media Reviews

Marie McCarthy

### Instrumental

Erick Senkmajer

### Strings/Orchestra

Val Palmieri

### Choral

Charles Norris

### General Music

Heather Shouldice

### Higher Education (SMTE)

Ashley Allen

### Technology

Vacant

### Early Childhood (SGM)

(see General Music)

### Adult Learners

Shirley Lemon

### Policy/Advocacy

Lisa Furman

### Social Justice/Diversity

Vacant

### Composition

Vacant

### Jazz

Keith Hall

### Special Learners

Angela Snell



# Michigan Music Educator

v. 54, no. 2 winter 2017

## **President**

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

## **President-Elect**

Lisa Furman  
2530 Zion Road  
Rives Junction, MI 49277  
C) 517-945-6959  
lfurman@olivetcollege.edu

## **Immediate Past President**

Kelli Graham  
8358 Riverbend Drive  
Portland, MI 48875  
C) 517-862-1920 W) 517-688-3521  
kelli.t.graham@gmail.com

## **Secretary**

Lindsey Micheel-Mays  
1006 West Washington Avenue  
Jackson, MI 49203  
H) 734-330-4342 O) 517-764-5200  
lmicheelmays@sbcglobal.net

## **Treasurer**

Deidra Ross  
1500 N. Getty Street  
Muskegon, MI 49445  
C) 616-843-6263  
rossd@reeths-puffer.org

## **Executive Director**

Cory L. Micheel-Mays  
1006 West Washington Avenue  
Jackson, MI 49203  
O) 517-748-6518  
cmicheelmays@sbcglobal.net

Official Publication of the Michigan Music Education Association [www.mmeamichigan.org](http://www.mmeamichigan.org)

Published three times annually: August 30, December 31, and April 30. All correspondence relating to editorial content should be addressed to the Editor, Abby Butler: [abby.butler@wayne.edu](mailto:abby.butler@wayne.edu)

Correspondence relating to circulation or advertising should be addressed to: Joyce Nutzmam, 11878 Parklane St., Mount Morris, MI 48458, [nutzmann1@att.net](mailto:nutzmann1@att.net)

Designed by: Cory Micheel-Mays  
Printed by: American Speedy Printing (Jackson, MI)

Subscription price is \$25 annually for non-members. Single copy is \$7.

The Michigan Music Education Association is the federated state unit of The National Association for Music Education, 1806 Robert Fulton Drive, Reston, Virginia, 20191 • (703) 860-4000 [www.nafme.org](http://www.nafme.org)

# Contents

## **departments**

- 2  
From the Editor
- 6  
President's Message

## **columns**

- 13: *General Music*  
The Nuts and Bolts of the Kodaly Approach
- 16: *Choral*  
Finding Your Principal Focus Points
- 22: *Policy*  
ESSA: Implications for Music Education
- 25: *Special Learners*  
Thoughts on Inclusion of Exceptional Learners in Music
- 30: *Collegiate*  
News from NAFME Collegiate
- 31: *Research*  
Beginning Teachers and Understanding the Micropolitical Issues at School

## **articles**

- 8  
Student Teaching 101: Six Student Teaching Training Tips

## **news**

- 3  
Editorial Board
- 5  
MMEA Board Members
- 5  
Advertising & Sponsorships
- 10  
MMEA Awards
- 12  
MCACA Grant
- 19  
Michigan Music Conference Session Highlights
- 21  
Music Education Advocacy Day Performance Application
- 28  
Letter from NAFME North Central Division President
- 33  
Guidelines for Submitting Articles
- Inside Back Cover  
MMEA Calendar

## Advertisers in this Issue

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

Yamaha.....	Inside Front Cover	NAfME.....	24
NAfME.....	7	JW Pepper & Son.....	27
JW Pepper & Son.....	11	EPN Travel.....	Outside Back Cover
MeyerMusic.....	15		



# MMEA Board Members

## OPERATIONS

### EDITOR: CHAIR, EDITORIAL COMMITTEE

- Abby Butler,  
abby.butler@wayne.edu

### WEBMASTER

- Denise Lewis,  
dlewis@wpcschools.org

### ADVERTISING COORDINATOR

- Joyce Nutzmann, nutzmann1@att.net

### DATA/MEMBERSHIP

- Linda Louisell,  
lindalouisell@gmail.com

### INSTRUCTIONAL TECHNOLOGY

- Denise Lewis,  
dlewis@wpcschools.org

### ARCHIVIST

- Ruth Ann Knapp,  
knapp Ruthann@gmail.com

## PROGRAM CHAIRS/MEMBERS

### MICHIGAN MUSIC CONFERENCE

#### Executive Committee

- Kearen Salvador (see President)
- Cory Micheel-Mays (see Exec. Dir.)

#### Planning Committee

- Lisa Furman (see President-Elect)
- Carin McEvoy,  
carin.mcevoy@gmail.com

### DIVERSITY & URBAN STUDIES

VACANT

### MEMBER AT LARGE

- Linda Louisell  
(see Data/Membership)

### SUMMER/FALL WORKSHOP

- Heather Shouldice,  
hshouldi@emich.edu

### YOUNG SINGERS CHORAL WORKSHOPS

- Dan De Zwaan,  
dezwaandan@allendale.k12.mi.us

### COLLEGIATE NAfME REPS

- Elliot Polot, ejpolot@umich.edu
- Angela Schmitt,  
schmitta@mail.gvsu.edu

### COLLEGIATE NAfME ADVISOR

- Colleen Conway,  
conwaycm@umich.edu

### EARLY CAREERS

- Kelly Krohn, krritter1@gmail.com

### GOVERNMENT RELATIONS

- Kevin Tutt, tuttk@gvsu.edu

### MICHIGAN YOUTH ARTS

- Judy Thompson-Barthwell,  
barthwellj@sbcglobal.net
- Cory Micheel-Mays,  
cmicheelmays@sbcglobal.net

### MUSIC IN OUR SCHOOLS MONTH VACANT

### TRI-M

VACANT

### HONORS COMPOSITION PROJECT

- Brooke Broughton,  
BroughtonB@dewittschools.net
- Katie Pike, kpike75@gmail.com

### INSTRUMENTAL ADVISOR

- Colleen Conway,  
conwaycm@umich.edu

### CHORAL ADVISOR

- Lisa Ebener,  
lisa.ebener@nwschools.org

### RETIREES

- Joyce Nutzmann  
(see Adv. Coordinator)

### RESEARCH

- Phillip Hash, pmh3@calvin.edu

### PROFESSIONAL PROGRAMS & OUTREACH

- Denise Wilkinson,  
wilkinsond@glcomets.net

### SOCIETY FOR GENERAL MUSIC

- Heather Shouldice,  
hshouldi@emich.edu

### SOCIETY FOR MUSIC TEACHER EDUCATION

- Ashley Allen, allen6a@cmich.edu

### SPECIAL LEARNERS

- Angela Snell, snell@chartermi.net

## REGION REPRESENTATIVES

#### Region A

- Cathy Wilkinson,  
CWilkinson@jklkschool.org

#### Region B

- Holly Olszewski,  
Olszewskho@tcaps.net

#### Region F

- Erick Senkmajer, Erick.s@mac.com

#### Region G

- Yael Rothfeld,  
yaelrothfeld@gmail.com

*Vacant Regions: C, D, E, H & J*

## Advertising and Sponsorships

We offer numerous advertising levels to fit your needs. Ads start at as little as \$75 per issue and include your logo and website hotlink on our website, [www.mmeamichigan.org](http://www.mmeamichigan.org).

Corporate Sponsorships are also available at various levels designed to fit every budget. Support MMEA or be the title sponsor of one of our many fine events.

For more information please contact Cory Micheel-Mays, MMEA Executive Director: (517) 748-6518 OR [cmicheelmays@sbcglobal.net](mailto:cmicheelmays@sbcglobal.net)





Karen Salvador

# President's Message

Happy New Year! As I contemplate the ending of another year and the beginning of a new one, I hope that each of you enjoyed a restful break surrounded by people you love. My home was filled with music... karaoke, my children singing, all of us playing piano and trying out garage band on the iPad (I have a lot to learn there) and my early work on learning ukulele. It was a much-needed break, and I feel galvanized to continue MMEA's work toward *music for all* in Michigan. To each of you who are on the front lines of changing lives through music every day, I join your students and their families in offering my sincere appreciation and gratitude.

The upcoming Michigan Music Conference January 19-21 is an important chance for all of us to reenergize our teaching, reconnect with our colleagues, and make new acquaintances. I very much look forward to seeing all of you there. If you see me, please introduce yourself and let me know what you think about MMEA. Our goal is to serve music educators, students, parents, and community members through leadership in the advancement of music teaching and learning. To that end, I welcome suggestions on how we can better serve our members as well as all music teachers and music students in Michigan.

One of the ways that MMEA supports *music for all* in Michigan is ensuring that some of the sessions at MMC include information on advocacy, policy, and inclusive instruction. I hope that you make time to learn more about how to advocate for our profession, about policies that will be affecting us (ESSA implementation is looming), and about ways we can better reach all students in school music.

After MMC, we will be focusing our energy on our third annual Michigan Music Education Advocacy day, which will take place 3/14/17 in Lansing. On Advocacy Day, teams of representatives from MMEA, MSVMA, MASTA, and MSBOA, including practicing teachers, parents, and college students, meet with legislators to advocate support for music education. We also present a concert featuring student musicians in the Capitol Rotunda. In preparation for that event, we will be reaching out to each of you to ask you to make personal contact with your state legislators. Phone calls and letters are most meaningful when they come from constituents. I hope that you will join in by writing a letter or calling. We will help you with "talking points." Together, we need to convince our legislators that every child

in Michigan should have access to ongoing and sequential music instruction provided by a certified music educator.

Then again, our most important advocacy opportunities arise in the conversations we have every day. It takes tremendous courage to talk to people about things that are critically important to us. We worry that we will sound like we are just trying to preserve our jobs. But we know that this is only part of the story. The whole truth is, we know that music touches people's lives—and we know that it is our privilege to work every day with kids and music. When we advocate for music education, we are really thinking about what music does for children every day and about the importance of music in our culture. Music is life, and we know it. But we don't like "confrontation," or we feel disempowered so we let people tell us that music is ancillary, that it is too expensive, that we are dreamers who need to live "in the real world." But when we do not respond, our silence is interpreted as acquiescence. Moreover, when people who agree with us and people who are not sure what to think see us--the music educators--remaining silent, they also remain silent. I am afraid maybe we, the ones who know the power of music and of education, are even starting to believe those voices that would take music education away from children.

But I DO live in the real world. And in the real world I live in, music is ubiquitous. People turn to music when they are angry, when they are depressed, when they are anxious—and to celebrate when they are filled with joy. I know that, in our increasingly disconnected society, making music with other people continues to be something that allows us to communicate and bond in ways that nothing else can. At a concert, we still come together in one place, turn off our phones, and listen. In an ensemble, we each contribute to a whole that is greater than the sum of its parts. Music, as a subject that is so personally and culturally important, must be a part of every student's education—and is vital to community health and wellbeing.

Furthermore, kids need to be active, engage with their feelings, and express themselves in order to function as a whole person. Children are not sponges who come to school ready to sit passively and absorb what is thrown at them. They are humans who have active bodies and complex feelings. All too often, their active bodies are under- or malnourished and didn't get enough



sleep, and/or their feelings are confused by trauma or instability in their homes. Music combines feelings and activity in a way that no other school subject can. When people talk about educating “the whole child,” I know that this is a place that music education excels.

So in conversations, I am not silent when people talk about education. I remind people that education is the bedrock of democracy. I point out that even with all their problems, schools must remain the hope of each new generation—and that this is why we have to work to make them better, not starve them into oblivion. And then I bring up the necessity of music to create community and improve children’s overall education. I share stories, because telling stories is more convincing than facts or figures for most people. Think about your stories—and be ready to share one the next time someone tells you we can’t afford to have music in schools. “Here’s why we can’t afford NOT to have music...”

We have a way to go. Each semester when I make fieldwork placements, I am forcibly reminded that in the Flint area where I teach, music education is a privilege that is not available in all school buildings. Even when music is available, it is often so under-resourced in terms of instructional time and materials that it cannot function as it should in the education of a whole child. But I remain optimistic, and I continue to speak up. It is easy to feel discouraged—to feel small and inconsequential. But together, our combined voices are pow-

erful. I hope that all of you will join me in sharing your stories and being an outspoken advocate.

*“Never doubt that a small group of thoughtful, committed, citizens can change the world. Indeed, it is the only thing that ever has.”*

--Margaret Mead

*“I always wondered why somebody doesn’t do something about that. Then I realized I was somebody.”*

--Lily Tomlin

*Why we teach music...*

*Not because we expect you to major in music;  
Not because we expect you to sing all your life;  
Not so you can relax, not so you can have fun;*

*But so you will be...human.*

*So you will recognize beauty.*

*So you will be sensitive.*

*So you will be closer to an infinite beyond this world.*

*So you will have something to cling to.*

*So you will have more love, compassion, gentleness, good--  
in short, more life!*

*Of what value will it be to make a prosperous living unless  
you know how to live?*

--Anonymous

**Hear your students excel.  
See your career succeed.  
Be a voice for advocacy.**

**TO BECOME A MEMBER, VISIT [NAFME.ORG/MEMBERSHIP](http://NAFME.ORG/MEMBERSHIP)**



**JOIN THE LARGEST AND MOST ACTIVE GROUP  
OF MUSIC EDUCATORS IN THE COUNTRY.  
AS A MEMBER, YOU’LL BENEFIT FROM:**

- National advocacy efforts on your behalf
- Discounts on conferences and seminars
- Entry into local and national competitions and festivals
- Advocacy resources for your school
- Discounted, special retreats
- Free subscriptions to *Music Educators Journal*, *Teaching Music*, and more
- Professional development resources including lesson plans and books
- Music in Our Schools month



**National Association  
for Music Education**



# Student Teaching 101:

## Six Student Teaching Training Tips



Wendy Matthews

Your student teaching internship is scheduled for the next semester. Are you prepared? Becoming a music educator is as exciting as running your first 5K or marathon! Being anxious and concerned is normal. Your trepidation may stem from not knowing what to expect. How you are going to be perceived by the students? Can you handle classroom management and convey a large variety of concepts in a coherent set of steps? Just like a marathon, student teaching takes time, training, and perseverance—and will test your limits and endurance. This article will present six tips to help you train.

### 1. Have a Plan

Just like any athlete, before you start training for the big event you need to develop a strategy. Know what is expected from you during your internship. Be sure to know your due dates for lesson plans and written assignments or portfolios. Meet these deadlines early so that both the cooperating teacher and university supervisor can provide you quality feedback and help you succeed. Knowing expectations will help eliminate stress.

It is important to write comprehensive and thoughtful lesson plans, know your scores, and practice your teaching actions ahead of time. Be sure to budget *lots* of time to do this. Be prepared for anything and everything to happen. You can do this by putting lots of details in your lesson plans and creating back-up plans B, C, and D. The point here is to supplement your primary lesson plan with additional plans in case something goes wrong. You may find you need to jettison your original plan partway through the lesson or you're brilliant and you finish your lesson with time to spare. No matter how prepared you think you are, you can be more prepared. A contingency plan is especially important when using technology, or if such things as student assemblies, field trips, or even snow days limit your instructional time. Have a copy of every score for every ensemble and be prepared to teach the next few lessons if

your teacher is unexpectedly absent for illness or even jury duty. Be prepared for the unthinkable: fire drills, medical emergencies, and lock downs.

When planning, be sure to focus on teaching *music* through performance, not just the performance. The goal is to help students understand and connect with musical concepts and in turn help them develop a life-long connection with music. Incorporate many different learning strategies into your teaching to accommodate everyone, including those with learning or physical disabilities as well as students from different backgrounds. Not only is the ability to identify musical challenges, it is important to have workable solutions. This means don't get caught up in your own teaching (what you will do or say) but focus on students' conceptual understanding and behaviors, and include adjustments needed to improve student learning in your plan.

Good lesson plans also lead to good classroom management, as classroom management is more about the design of learning experiences than it is about student behavior. Be clear in your goals and teaching actions as well as be aware of what is going on in all parts of the classroom at all times. To be effective, the students must perceive that you really know what is going on in the classroom. This will help you become more comfortable within your teaching episodes, give you the ability to make 'real time' adjustments, help ease stage fright, and shifts your focus from how you look as a teacher to engaging your students.

### 2. Listen to Your Coaches and Training Partners

You will need to be open to the student teaching experience and give yourself time to absorb all aspects of the experience. Let your supervisor know when you are struggling and when something goes well. Don't be afraid to ask for help. Be open to the feedback; ask what you did



wrong and how to improve it. Cooperating teachers are part of your support system, too. Be tactful in all situations and have patience. Don't try to change what your cooperating teacher is doing, rather observe and learn. Most likely they have reasons for what they do that may not be apparent to you. Work hard to become a good colleague by forming a respectful relationship with your cooperating teacher. Develop a positive and supportive network of colleagues outside of your student teaching setting and remember your student teacher cohort is your support group as well.

Communicate with everyone who is involved in your student teaching experiences. This includes your cooperating teacher, your university supervisor, students in your cohort and your principal. Everyone wants you to succeed! You would not have gotten this far if your supervising teacher had reservations about your ability to become a teacher. Don't be afraid to make mistakes. No one expects you to have all the answers. Everyone has some ups and downs. In many cases the cooperating teacher is not getting paid to take you on as a student teacher. They are guardians of the profession and want to help you develop into great colleagues.

### 3. Cross-Train

Cross-training is highly recommended in preparing for a marathon as it allows you to use different exercises to work different muscle groups. Similarly, it is important for you to take advantage of experiences outside your comfort zone. In Michigan your certification is for all levels (PK-12) and all music settings. Plan to give your future students a great musical experience at any level because your first job responsibilities may be different than your student teaching. For example, if you identify yourself as an instrumental person, go visit the choir room and learn what that master teacher does. Ask if you can spend a few minutes on the podium working with the students. If you see yourself as a high school level music educator, don't spend all of your time on this level, go work with the beginning ensembles and general music settings for a few days.

Teaching goes beyond what you do in the classroom. Take advantage of all opportunities your cooperating teacher gives you, from making copies to going on the annual trip. Ask your cooperating teacher about their organizational strategies. Find out how they plan all aspects of their year (e.g. setting expectations, organizing the room or equipment, ordering music, etc.). Collect *everything*! Whenever you find something you might want to use in your classroom - be it a worksheet, activity, parent letter etc., make a copy of it for yourself and put it into a folder. Go with your cooperating teacher to conferences, faculty and professional development meetings, booster meetings, etc. Here you will learn skills used to collaborate with administration, teachers and parents. However, before you attend these meetings ask if it

is appropriate for you to be there.

Get to know your students inside and outside the music classroom: go to sporting events, plays, dances, and see them in other classes. Music students are talented in so many areas. They want you to know and value all of what they are capable of doing. Relating to every student takes research (know your students' names, something about them). Students may not always remember your course content, but they will always remember how you made them feel. These relationships start with being genuine with students.

Going to these events also helps you connect with the faculty. Getting to know them and their work is important. This helps you understand the demands of their jobs, which in turn helps you integrate your program with the school culture. Becoming a good colleague also helps when you need to take students out of their classes or the school day or when you need help with the concert or a special activity. Also, form relationships with the janitor, school administrative assistants, and school nurse. Treat all school staff with dignity and respect. A simple 'please' and 'thank you' can go a long way.

Get acquainted with teachers in disciplines other than music. Ask your cooperating teacher which teachers they admire in the building and go observe them. Through this activity you will gain different perspectives and begin to understand the opportunities and challenges of other disciplines and levels. If you want to watch great classroom management, a lesson broken down into manageable pieces and the ability to smoothly transition between learning episodes go see a Kindergarten teacher! By observing them, you will gain new tools and strategies to apply in your student teaching.

### 4. Get the Right Gear

Your appearance is just as essential to your teaching as proper footwear is to a runner. Dress professionally. Even if it is a dress down day, always stay a level above the students. We always model for our students what we want our students to do musically. Why not take that approach to model what we want them to become as a professional in their future fields? How you dress, how you carry yourself, and your ethical behavior can be influential. Student teaching is the longest job interview you will ever have. You never know who will see you and suggest you for a future music job.

Clean up your online presence and make sure there is nothing that could be misconstrued. Know the expectations regarding social media and appropriate ways to interact with students online. Find out what the school policy is regarding sharing information with parents and other stakeholders. Do not "friend" your students or their parents, or your co-



operating teacher, on social media. You never know whose Facebook setting would allow the wrong person to see your information. Cleaning up your online presence is also good for your future job search, as many employers will look for you online during the interview process.

## 5. Take One Mile At a Time

During student teaching there will never be enough time and you will be exhausted. So pace yourself. Rest days and easy runs are built into marathon training plans for a reason, so be sure to budget and balance your time during student teaching. This is the last time you will get to focus on your growth as a teacher. It is important to let your parents and friends know you will be very, very busy and may not be there for all social events. Caring for your physical well-being is also important. Get sleep, eat healthy, and fit some exercise into your week as these can restore your energy and help your concentration.

Have a good attitude. You can learn from all types of situations, even if your experiences are not what you envisioned. Not all student teaching experiences are rosy and even if they are, you could end up teaching a different age group, a completely different grade, or a different school environment.

## 6. Celebrate

Enjoy the moment when you cross the finish line. Student teaching is a very rewarding time in your journey towards

becoming a teacher. Celebrate what you're learning throughout the course of your student teaching experience! Pay attention to how you develop and hone your professional skills as you learn how to prepare lessons, develop techniques to monitor each child's progress, respond accordingly, and manage the classroom. Since the student teaching process goes very quickly, catalogue these experiences by taking time to reflect through writing, watching videos of your teaching, and dialoguing with other student teachers. Your transformation will be astounding. Over time, many of the things that felt challenging prior to student teaching become easier. The art of teaching is complex, but with careful training you will be able to have a successful student teaching experience. The student teaching experience reminds us of why we went into music education in the first place: to connect others with the joy of making music. Be open to the challenge and run the race!

*Wendy K. Matthews is Assistant Professor of Instrumental Music Education at Wayne State University. Her research interests focus on self-regulation, motivation, group dynamics, and performance in music and academic related domains. Matthews is in demand as guest conductor, clinician, and adjudicator, most recently conducting the University of Wisconsin-Milwaukee Honor Band, the Downriver Music Guild's All-Star Middle & High School Honor Bands, MSBOA District XVI and III Honor Bands, and the New Music in Brass Reading Session at the International Women in Brass Conference.*



**The Michigan Music Education Association (MMEA) is pleased to announce our 2016 Award Recipients:**

**Judy Palac, 2016 MMEA Music Educator of the Year  
Christina Hornbach, 2016 MMEA Award of Merit**

**All awards will be presented at the MMEA Coffee Hour/Breakfast, to be held at the 12<sup>th</sup> annual Michigan Music Conference on Saturday, January 21st, 2017 in Grand Rapids, Michigan. Music teachers from across Michigan, as well as special guests from the recipients' schools, will be on hand to witness and assist with the award presentations. We invite all MMEA members to attend this free coffee hour/breakfast to honor our award recipients & socialize with colleagues. We offer our heartfelt thanks and congratulations to these fine music educators!**





**WE  
ELIMINATE  
THE HASSLES**

Nothing to collect  
except your check!

**EARN 40% PROFIT GUARANTEED**

PEPPER  
**Fundraising**

**YOUR JOB IS TOUGH.  
RAISING MONEY SHOULDN'T BE.**

**Why Choose Pepper?**

• **You Have a Team to Support You •**

Our team of Fundraising Specialists are with you every step of the way – from beginning to end.

• **No Order Forms or Payments to Collect •**

Our online fundraising program saves you time – no printed order forms to handle or payments to reconcile.

• **No Order Minimums or Fees •**

Pepper Fundraising works for any size group with any size goal, at no cost to you.

• **We Do the Math •**

We provide detailed reports to keep track of your totals, profits by seller, and more.

• **No Need to Sort or Even Deliver Orders •**

Orders are shipped directly to your suppliers right away instead of waiting for your fundraiser to end.

**A company you know. A partner you trust.**

Learn more at [pepperfundraising.com](http://pepperfundraising.com) or call 866-940-8748

and a Pepper Fundraising Specialist will help you create your perfect fundraiser.





## FOR IMMEDIATE RELEASE

October 12, 2016

**Contact:** Cory L. Micheel-Mays, Executive Director  
1006 W. Washington Avenue  
Jackson, MI 49203

(517) 748-6518  
cmicheelmays@abcglobal.net

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

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

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

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

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

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

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



MMEA - 1006 W. Washington Avenue Jackson, MI 49203 - [www.mmeamichigan.org](http://www.mmeamichigan.org) - (517) 748-6518



# The Nuts and Bolts of the Kodaly Approach

Ashley Allen

The Kodály Approach has been in practice in the United States since the late 1950s and early 1960s as an outgrowth of the work of composer, professor, and ethnomusicologist Zoltán Kodály. Kodály began developing his music education method in 1929, when he realized students were not receiving quality music education in Hungarian schools. Music was not taught by music specialists, did not occur daily in the school schedule, and the young people of Hungary were not learning their musical heritage. Eventually, Kodály's approach to music education was adopted in Hungarian schools, and it quickly spread internationally. But what is the Kodály Approach, and why is it still relevant today? This article summarizes the basic tenets, philosophical underpinnings, aspects, rhythmic and melodic sequence, and three-phase plan of the approach. I have also written a sample lesson to demonstrate the flow of a Kodály lesson.

## What is the Kodály Approach?

Kodály believed that music belonged to everyone and that an education in music was a fundamental right of all human beings. He advocated for music education to be included as an integral and necessary part of school curriculum, so that everyone would become musically literate. To that end, the approach strives to foster a lifelong and informed love of music in all students.

To fully develop students' musical abilities, the Kodály Approach maintains a few key values as the foundation for curriculum design and music instruction. First, music instruction should begin as early as possible for children, occurring through activities children already know or would enjoy, such as lullabies, chants, singing games, dances, and folk songs. It should also utilize active learning strategies that engage children in the making of the music.

The second tenet is that the voice is the main

instrument used in the approach. Though other instruments are commonly played in Kodály-inspired classrooms, singing, chanting, and speech are emphasized because the voice is inherent in almost every student. Kodály insisted that students learn to sing in tune and develop their abilities to use inner hearing to produce accurate pitches.

Third, the Kodály Approach strives to advance the goal of fostering every student's musical abilities, so that each student becomes the best musician possible. This is accomplished through creating curricula that are developmentally appropriate, concept based, sequenced to allow for scaffolding, and encompass a wide range of learning styles. Additionally, music specialists should be highly trained and proficient musicians in order to teach children.

Kodály believed that children deserve only the best music, and the approach seeks to use top-quality repertoire in music instruction. Folk songs are the cornerstone because they are the mother tongue of the students and include the elements necessary to teach and learn music. Included in these folk songs should be examples that are specific to the students in each school culture, as well as authentic multicultural music. Kodály teachers also use singing games, lullabies, playground games, play parties, chants, children's literature, ballads, and other types of music. Finally, high-quality composed music is selected for the classroom.

## What is Involved in the Kodály Approach?

Several common tools are used in the implementation of instruction. The Kodály Approach uses moveable-do, la-based minor solfège syllables and Curwen hand signs to sight-sing, practice intervals, and sing melodic or harmonic content. The traditional rhythmic syllables were adapted from Chevés' system and labels quarter notes as 'ta', eighths as 'ti', sixteenths as 'tiri' or 'tika', and dotted quarter as 'tam'.



However, some Kodály-inspired teachers use Takadimi, Gordon, or other systems instead of the traditional syllables.

Many Kodály-based lessons include manipulatives and pictures to teach concept(s). For example, popsicle sticks are often used in conjunction with stick notation in the early stages of reading and writing quarter notes, eighth notes, and quarter rests. Students might arrange pictures of characters from a related song into high and low pitches or rhythmic patterns. These activities have changed with Smartboard technology, as traditional manipulatives and visuals are converted into more modern, relatable examples for the students.

Kodály lessons also contain games, movement activities, action songs, and folk dances that allow students to physically engage with music concepts. For instance, students might pass a ball or rhythm stick on the steady beat as they sing a song. They could learn a dance or game that accompanies a song, sing a song with accompanying actions, or do a larger-scale folk dance. These activities create an enjoyable learning environment, while reinforcing skills the students eventually label.

## The Sequence

Because the Kodály Approach is developmental in nature, concepts are presented in a logical sequence. The basic rhythmic sequence progresses in the following way, with some differences of opinion in the more advanced concepts: steady beat; fast and slow sounds; quarter note and rest; paired eighth notes; half note and rest; whole note and rest; dotted half note; single eighth note; dotted quarter-eighth; eighth-quarter-eighth; sixteenth notes; sixteenth-eighth patterns; and so forth. In terms of melodic sequence, most Kodály sequences begin with high and low sounds, move to sol-mi, then add la, the low and high do, re, then extended pentatonic, diatonic, and modal tonalities. There are also sequences for harmony, form, and the expressive elements. The sequence is relatively fixed, meaning the Kodály resources organize repertoire based on a few specific sequence plans. However, the needs of the selected repertoire should shape the nuances of the sequence that the teacher chooses to implement.

## The Ins and Outs of the ‘Doing’

The Kodály Approach uses a three-step process to layer concepts and move from the unknown to the known. During the Prepare phase, students experience the concept in multiple ways so that they feel it, see pictures of it, audiate it, perform it correctly, and learn the concept in context of musical examples. Once they hear and demonstrate the new

skill correctly and have developed a grouping of repertoire containing it, the teacher tells the students the label and symbol associated with it. This step or series of steps is called Present or Make Conscious, and it is only present in the lesson when the students are ready to learn the label and/or symbol for a new skill. The students then begin to manipulate the newly learned concept in the Practice phase. They read, notate, decode, create, improvise, compose, play, and apply the skill in new ways. These steps coexist in each lesson; for example, students are practicing one concept, while they are preparing the next.

## Example of Kodály Lessons

Grade: First

Concept: present S-M, prepare L

Objectives:

1. The students will sing S-M patterns with correct solfege syllables and hand signs.
2. The students will sing “See Saw”, using correct solfege syllables and hand signs.

Procedure:

1. Greet students by singing “Hello Class” in S-M, S-L-S, S-L-S-M patterns and having the students echo them back.
2. Use the last pattern to transition to “Busy Buzzy Busy Bee”.
3. Sing “Busy Buzzy Busy Bee” and play game.
4. Transition by singing “See Saw” on ‘loo’ as a mystery song.
5. Sing and play “See Saw”.
6. Slow the tempo of “See Saw” and have the students sing the song using ‘high’ for S and ‘low’ for M. Repeat and have the students put their hands on their head on ‘high’ and shoulders for ‘low’.
7. Tell students that we have two new notes on Music Street, and show them neighbors Mr. Sol and Ms. Mi.
8. Use Music Street to echo S-M patterns. Have the students move their hands up and down from S to M during patterns.
9. Teach the students the hand signs for S and M. Repeat echo patterns from Music Street using correct hand signs and solfege syllables.
10. Sing “See Saw” using solfege syllables and hand signs.
11. Use “See Saw” to transition to “Bluebird, Bluebird”.
12. Help the students decode the first measure of “Bluebird, Bluebird”.
13. Sing and play “Bluebird, Bluebird”.
14. Ask students to identify which hand sign belongs to S, and which belongs to M.



15. Ask students to demonstrate the S and M hand signs.
  16. Ask students to tell me which solfege syllable is 'high' and which is 'low'.
  17. Look for students to line up correctly at the door.  
Line the class up at the door quietly.
- All songs mentioned in the lesson plan can be found in Joy Nelson's book: Nelson, J. (2006). *The music effect book two*. Van Nuys, CA: Alfred Publishing Group, Inc.

## Conclusion

The Kodály Approach strives to instill a lifelong love and understanding of music in the hearts of children. This ideal is achieved through some of the nuances of the method, including: selecting the best repertoire, planning active lessons that involve the learners in multisensory experiences, and sequencing musical concepts. These tenets guide the decision-making process of Kodály-inspired teachers, as they plan and implement instruction.

## References

Choksy, L. (1999). *The Kodály method I: Comprehensive*

*music education*. Upper Saddle River, NJ: Prentice Hall

Dobszay, L. (1972). *The Kodály method and its musical basis*. Budapest: Academia Press.

Eisen, A. & Robertson, L. (2010). *American methodology: An inclusive approach to musical literacy* (2nd ed.). Lake Charles, LA: Sneaky Snake Publications.

Eöszé, L. (1982). *Zoltán Kodály: His life in pictures and documents*. Budapest: Corvina Press.

Szönyi, E. (1973). *Kodály's principles in practice*. New York: Boosey and Hawkes.



Dr. Ashley Allen is an Assistant Professor of Music Education at Central Michigan University, where she teaches graduate and undergraduate courses in general music education, supervises student teachers, and serves as director for the CMU Kodály Certification program. She is the Past-President of the Michigan Kodály Educators, a state affiliated chapter of OAKE, and the Executive Secretary for the Midwestern Kodály Music Educators of America regional chapter. Dr. Allen received Kodály levels I, II, and III training at the University of Oklahoma.

# MEYER MUSIC



**GRAND RAPIDS**  
2885 Lake Eastbrook Blvd  
(616) 975-1122

**HOLLAND**  
475 East Lakeland  
(616) 398-4543

**MUSKEGON**  
1804 East Shawbury  
(216) 888-7880

**OUTRIG AND ICEBERG**  
**PERCUSSION DEPARTMENT**  
**PRO-LINE INSTRUMENTS**  
**(STRING) REEDS & SUPPLIES**  
**MUSIC GIFT BOUTIQUE**  
**SHEET MUSIC & FOLIO**  
**PIANO METHODS**  
**ALL GENERAL MUSIC NEEDS**

**ORFF SCHULWERK  
INSTRUMENTS  
SUPPLIES  
MUSIC  
RECORDERS  
SONOR/STUDIO 49**

visit  
[meyer-music.com](http://meyer-music.com)

*School Music Specialists*

Annual Spring

ORFF WORKSHOP

Sat, April 22, 2017

with Chris Judah-Lauder

*Quality instruments, supplies, and music  
backed by a tradition of outstanding  
service, teaching, and support.*



# Finding your Principal Focus Points

Norma Freeman

What music teacher would not answer the following advertisement?

Attention High School Choir Directors. Would you like to have students who:

Sing with engagement, intensity and focus  
Demonstrate extensive knowledge of the music content of each choral piece  
Demonstrate literary and historical comprehension of the text of each choral piece  
Enjoy rehearsals even more than performances?

Is this another of those ads that are just too good to be true? You're thinking, "There must be a gimmick, these results are unrealistic, especially in this era of block scheduling." Actually the ad assertions are very attainable, and even better don't cost additional money. As an added bonus, most of the national standards and Michigan benchmarks will be addressed in a secondary level choir. What a deal!

So what is this all about? It's about thinking "outside the box" in regards to high school choir. It's about letting the customary general music ideas of eclecticism, integration and related arts find their way into the high school choir rehearsal. And it's about thinking more like a vocal recitalist; approaching a choral piece by equally embracing the text and the music.

Before you can successfully answer the advertisement, a few prerequisites are necessary. Your choirs must be continually sight-reading and be able to work in small, independent groups. Even if your students haven't mastered these skills, some proficiency will make the process of music learning more efficient. The three following areas are significant issues concerning choral music instruction.

## Choosing musical selections of the highest quality

As choral music educators we are given two

priceless gifts: beautiful melodies and discerning texts. The time you take to thoroughly research your choral music selections is the most productive time you will spend out of the classroom. Selecting the right music makes all the difference in the success of your students and your program. Here's a brief checklist to keep in mind as you choose music for each choir.

- Does the piece have gorgeous melodies, engaging harmonies or compelling rhythms?
- Is the text clever, profound, poetic or inspirational?
- Are the musical demands appropriate for the singing level of the ensemble?
- Will I be able to pull the piece out of the library and sing it every few years?
- Will the students ask to sing the piece all year?

## Using an appropriate sight-reading system

Choose a sight-reading system and stick to it. If you have given proper time and thought to your musical selections, your literature should provide most of the sight reading examples you need.

## Working independently in small groups

Choir students feel a great sense of satisfaction and ownership when they can accomplish tasks without the teacher. They can also be incredibly nurturing to each other. The same skills that classroom teachers employ in cooperative education can be used with student led sectionals and small group work. This is the true essence of the word ensemble.

Learning to work in small groups is probably the most challenging issue of the three, but with time, patience and perseverance, small accomplishments in independent group work will continually reap great benefits.



To analyze your music, do a thorough two-stage examination of the pieces you have chosen to use with your choir. First, inspect each piece for musical and technical characteristics. These might include the following:

1. Identify the overall structure of the piece and note the characteristics of the contrasting sections.
2. Identify potential melodic, rhythmic or harmonic problem spots and list possible teaching strategies.
3. Study the pronunciation and vocal technique requirements of the text.
4. Design a sequential lesson plan to learn the notes, rhythms, and text.

The second examination is what will really deliver the advertisement results to your choir. Take a calculating, reflective look at the piece and decide on its most significant feature. In other words, when you think of the piece, what is the predominant characteristic that first comes to mind? This might be the:

- Historical significance
- Artistic significance
- Cultural significance
- Melodic contour
- Rhythmic drive
- Tone color
- Formal structure
- Compelling story
- Dramatic significance
- Poetic significance

Now, choose a feature to highlight in your teaching plan. We'll call this feature the principal focus point (PFP). Because music shares many concepts and a great deal of vocabulary with literature, drama, dance and visual art, the other fine art disciplines should be the first places to look for learning activities to emphasize the PFP.

What follow are a few examples of PFP activities that grew out of teaching specific pieces to my choirs.

#### *Pastime With Good Company*

King Henry VIII arr. Catherine Bennett

SAB, Shawnee Press D-428

(A very skillfully arranged SAB madrigal attributed to Henry VIII, a great patron of the arts.)

PFP: Historical significance through *Drama*

1. Ask students to bring three facts about the life and times of 16th century England to class.
2. In groups of 5-8, have students use the facts to create table conversation for one of Henry's dinner parties. The "skit" should end with Henry inviting

his guests to perform his latest composition, *Pastime With Good Company*.

OUTCOME: Students will be able to attach an historical context to the piece and perform in a more relaxed, madrigal style.

#### *Where The Music Comes From*

Lee Hoiby

SA, G. Schirmer HL50488946

(American composer Lee Hoiby's beautiful art song in a two part treble choral setting. The text vividly expresses passion for music, life and love.)

PFP: Poetic significance through *Visual Art*

1. Have students choose a word from the text that is set in a particular fashion that they like, or that they especially enjoy singing.
2. Ask students to write or illustrate the word in a way that represents its musical style. For instance, is the word sung loudly, softly, legato, staccato, gently, with strength? What message is conveyed as they sing the word? For examples, see Figures 1 and 2.
3. Have students share their word artwork with the choir. Put all the word artworks in correct musical order and sing the song following the "art score." Make your singing match the color and character of the illustrated words.



Figure 1: "Where the sunlight melts the snow" from *Where The Music Comes From*



Figure 2: "I want to walk in the earthly garden" from *Where The Music Comes From*



OUTCOME: Students will be able to attach a visual image to the text that will allow them to sing with greater expressive comprehension.

### *Toast pour le nouvel an*

Gioachino Rossini

SATB, Cams-Verlag 40.281/30

(A delightful and bubbly introduction to Rossini-style opera ensembles for an advanced SATB choir.)

FFP: Operatic setting of words and music through Visual Art.

1. Have students choose a favorite phrase from the piece.
2. Ask students to create a new form of notation for the phrase. Conventional notation cannot be used. The new notation should characterize the style of the music and text. For examples, see Figures 3 and 4.
3. Have each vocal section (S, A, T, B) exchange their "scores" with another section and see if they can match the notated phrases with the correct measures in the music.
4. Sing the piece responding to the newly created notation.



Figure 3. Original and new notation for *Toast pour le nouvel an*

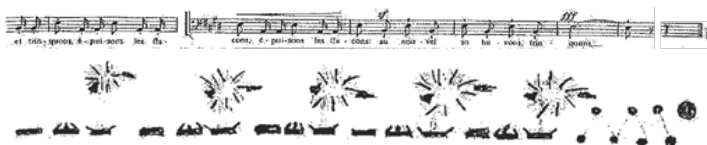


Figure 4. Original and new notation for *Toast pour le nouvel an*

OUTCOME: Students will be able to stylize their vocal line and sensitively place it into the context of the entire ensemble.

### *Litanies a la Vierge Noire*

Francis Poulenc

SSA, Theodore Presser Co 312-41258

(Poulenc's first sacred composition; a passionate and emotional response to a colleague's untimely death for an advanced SSA choir.)

FFP: Textual painting in 20th century choral music through *Creative Writing*.

1. Discuss the circumstances under which Poulenc felt compelled to write the piece. Define and explain the events, places and religious characters referred to in the text.
2. Ask students to think of themselves as Francis Poulenc and write an entry for his personal journal on the day after learning of his friend's fatal accident. For an example see below:
3. Have students read journal entries to the class before performing the piece.

### **From the Journal of Francis Poulenc:**

*After struggling over a composition for hours today, I decided to take a walk late this afternoon. I didn't really know where I was going. I ambled along the road in quiet reverie. The past few days had been over cast and rainy, but the sun shone brilliantly as I walked in the crisp October breeze. I stopped when I came to the small cemetery on the outskirts of town. Then, something caused me to push aside the rusty gates that led to the unkempt rows of gravestones. I stepped inside and walked around. A stone path led to a small grouping of gravestones concealed within the trees. The small graveyard was nearly dark for the bright sunlight could not pierce the thick canopy of leaves and branches. I bent down and removed the dead leaves from the face of each stone. Time had worn away the inscriptions - I could barely make out the names or dates. Suddenly, memories of the funeral came to mind. Yes, this was the first anniversary of my dear friend's funeral. I traced my finger over the worn inscriptions and imagined that I was visiting my friend's grave. Here in the solitude of the small graveyard amongst the trees, I wept bitterly for my friend. His life had been so short; his death had been so tragic. I felt his presence all around me as I cried. How silly I had been in the past! I took everything for granted and believed I was invincible. But looking at that gravestone and seeing my friend's funeral in my mind made me realize that life is just as fragile and precarious as the leaf about ready to fall from the tree overhead.*

OUTCOME: Students will be able to perform the emotional contrasts of the piece with stronger and more expressive comprehension.

### *Magnificat op. 5, no. 8*

Gallus Zeiler

SATB, Cams-Verlag 40.453

(A very accessible and joyful Baroque setting of the Magnificat with engrossing polyphony.)



PFP: Baroque polyphonic text painting through *Dance*.

1. After the students have a pretty firm handle on the notes, rhythms, and words, divide them into small SATB ensembles.
2. Each ensemble should choose 8-16 measures to dance, rather than sing. The “choreography” for each voice part should show the contour, style and rhythm of the line (i.e., if they are resting, there should be no movement.)
3. Perform the “dance scores” for the rest of the choir and see if they can match the movements to the correct measures.

OUTCOME: Students will be able to sing their musical line with more movement, focus and direction. They will also recognize which vocal lines should be prominent in the polyphony.

There is no question that the inclusion of PFP activities takes class time. With careful planning, even 10-15 minutes devoted to PFP’s can make a significant change in the focus and direction of the rehearsal and performance. And the change of pace the PFP activities provide often contributes to greater productivity and motivation for the rest of the class period.

Often, only talented soloists are recognized as choir stars. But with PFP activities, all students have the opportunity

to shine through projects that highlight their creativity and abilities in drama, dance, art, and creative writing. The new respect students acquire for each other makes group work and sectionals much more efficient and effective. Due to both the PFP activities and the use of the students’ diverse talents, the singers all take a sense of ownership in the music. They want to sing “their music” over and over.

By thinking differently about the use of rehearsal time and PFP’s, the students might just start writing their own advertisements as to why they can’t go a day without choir!

*Reprinted from the Michigan Music Educator, Volume 40, Issue 02, pp. 13-17, (c) 2002, Michigan Music Educators Assoc., Saginaw, MI.*



*Norma Freeman recently retired from the Saline Area Schools where she taught high school choir, music theater, operetta workshop, music theory, AP music theory, guitar; 5th/6th grade Creative Arts, and 7th/8th grade choir. Freeman currently directs Voices Valiant, a choral experience for adults over 50 through the School of Music, Theater and Dance at the University of Michigan. She also teaches piano privately to students of all ages and serves as a choral festival adjudicator for the Michigan School Vocal Music Association.*

---

## **2017 Michigan Music Conference MMEA Session Highlights**

***January 19-21, 2017***

***Amway Grand Plaza Hotel & Devos Place Convention Center (Grand Rapids, MI)***

### **Teaching choral music to second graders - it can be done!**

*Presenter: Kyle Zeuch, Michigan State University Community Music School*

A choral experience for primary elementary students is not without considerable challenges: What choral music is appropriate for 7-9 year old singers? How do we explain vocal technique in a fun and healthy way? How long should we rehearse? How do we introduce a choral octavo to young singers? What choral expectations are important at this age? Do we sing in parts or not? In this session, attendees will be “a fly on the wall” of a Cantabile rehearsal. Cantabile is a choir of 7-9 year olds at the Michigan State University Community Music School. While watching these singers rehearse, attendees will gain ideas of approaches to these difficult questions. After our “rehearsals” and a small performance by the choir, Kyle Zeuch will explain and open a discussion for attendees to share ideas and ask questions. Teaching choral music to second graders- it can CERTAINLY be done!

### **Mentoring Student and Beginning Music Teachers**

*Presenters: Lindsey Micheel-Mays, Michigan Center*

*Dan Scott, Jennison*

*Wendee Wolf-Sharf, Traverse City*



This session will provide participants with suggestions for fostering strong connections between mentor teachers and both student teachers and new teachers. Three experienced mentor teachers will discuss: (a) preparing K-12 students for student and new teachers, (b) assisting student and new teachers in the first few weeks; and (c) the development of student and new teachers throughout the year. Presenters will focus specifically on observation and feedback techniques as well as important differences in mentoring student teachers versus new in-service teachers.

### **The ESSA and Music Education: Implications and Opportunities**

*Presenters: Lisa Furman & Cory Micheel-Mays*

In December of 2015, Congress passed a new version of the Elementary and Secondary Education Act. The new Every Student Succeeds Act (ESSA) includes important new and revised language that clearly states that students should have opportunities to engage in a broad curriculum as part of a “well-rounded” education. The new language clearly states that music should be a part of every student’s education! Please join Cory Micheel-Mays (Executive Director of the Michigan Music Education Association) and Lisa Furman (MMEA President-Elect) as they provide an overview of the Every Student Succeeds Act (ESSA), and important information about the impact of this legislation on the music classroom, including: more flexible school accountability systems; the availability of Title I and Title IV funding to support music programs; expanded professional development funding sources; protection from pull-outs and more. Come and learn more about the new law and discover ways for you to utilize the law in support of quality music education for your students!

### **Speaking Their Language: Tools for Effective Communication with School Administration**

*Presenter: Christopher Marra*

Building positive working relationships with school decision makers is an important part a music educator’s job. In order for us to convey our perspective, we must first understand the influences and priorities of the people on the other side of the conversation. How can we communicate what is best for our students in a way that resonates with how a building principal, athletic director, and/or a guidance director thinks? Session attendees will leave with several strategies for building these understandings and other tools to help create a more informed administrative team.

### **Teaching Students to Practice: A Research-based Approach**

*Presenter: Norman Wika*

This session aims to provide data based on empirical research to help teachers with developing practice skills in their students. It is common knowledge that better practice equals better performance, but this clinic looks at research to define what “better practice” looks like. The main idea is that best practice is deliberate practice, and deliberate practice has three parts: modeling, time, and self-regulation. This clinic also looks at specific practice techniques and how effective they are in musical problem solving. The session concludes with some practical suggestions for how to work practice skills into daily lesson plans of the instrumental classroom.

### **Songs for Inclusion: Providing Inclusive Music Education Programs in Our Schools**

*Presented by: Kellee Coviak Hansen, MS, MT-BC and Laurel Rosen-Weatherford, MM, MT-BC*

The Individuals with Disabilities Education Act (IDEA) supports the inclusion of all students within the general education setting to the maximum extent possible. Many music educators receive little training on adapting music instruction for special learners. Yet, music classes are an environment where students with special needs are commonly mainstreamed with their general education peers. Drawing upon their training and experiences as both music educators and board certified music therapists working within both inclusive and self-contained music environments, the presenters will provide an overview of special education services and tips for creating Universally Designed learning environments for all students.





## Music Education Advocacy Day 2017 Performance Application

The 2017 Music Education Advocacy Day will be held at the State Capitol (Lansing) on Tuesday, March 14, 2017. It is a day filled with legislative meetings, presentations & a lunchtime concert in the Capitol Rotunda. Ensembles from MMEA, MSBOA & MSVMA are all part of this concert. As such, each group has 20 total minutes of performance time (including move in/out). *All submissions must be received by Friday, February 3<sup>rd</sup>. Applicants will receive notification of the listening panel's decision via email by February 15<sup>th</sup>.* Please contact our office with any questions: [cmicheelmays@abcglobal.net](mailto:cmicheelmays@abcglobal.net) OR (517) 748-6518. Thanks so much for applying to perform at the 2017 Music Education Advocacy Day!

SCHOOL \_\_\_\_\_

NAME OF ENSEMBLE/CLASS \_\_\_\_\_

TEACHER \_\_\_\_\_

SCHOOL ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

TEACHER EMAIL \_\_\_\_\_

WORK PHONE \_\_\_\_\_ CELL PHONE \_\_\_\_\_

ADMINISTRATOR NAME \_\_\_\_\_

ADMINISTRATOR EMAIL \_\_\_\_\_

# OF STUDENTS IN THE GROUP \_\_\_\_\_ ACCOMPANIST \_\_\_\_\_

PERFORMANCE NEEDS (piano, etc—Please note that no risers & mics will be provided)  
\_\_\_\_\_  
\_\_\_\_\_

PROGRAM (20 minutes total, including move in/out time) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

TEACHER SIGNATURE \_\_\_\_\_

ADMINISTRATOR SIGNATURE \_\_\_\_\_

Please submit a recording of your ensemble with this application. A video recording is preferred, but an audio recording is acceptable. In-class OR performance recordings are welcome. Recordings will not be returned. *All materials should be sent to:*  
[cmicheelmays@abcglobal.net](mailto:cmicheelmays@abcglobal.net) OR MMEA 1006 W. Washington Avenue Jackson, MI 49203  
Please visit <http://mmeamichigan.org/advocacy/mi-music-education-advocacy-day/> for complete event information.



# ESSA: Implications for Music Education

Kevin Tutt

*Author's Note: I wrote my original column below for a November 1st deadline. As with all legislation, substantial changes in elected and appointed officials can result in significantly different policies at the time of implementation. All of us at MMEA will continue to monitor federal and state policy and strive to keep you updated through our regular emails and updates to our website: [www.mmeamichigan.org](http://www.mmeamichigan.org).*

## Introduction

On December 10, 2015, President Obama signed into law the Every Student Succeeds Act (ESSA) which is the reauthorization of the Elementary and Secondary Education Act of 1965 (ESEA). The previous re-authorization, No Child Left Behind (NCLB), was enacted in 2002. The policies outlined in ESSA, and their subsequent implementation, may foretell a significant change in federal education policy. The new legislation has identified music as an important component of a well-rounded education. It also appears to place more responsibility on the states for determining educational success as outlined below, but the specifics of those responsibilities still need to be established through federal rulemaking and subsequent action in Michigan's Legislature and Department of Education. ESSA does maintain many of the priorities of ESEA and subsequent reauthorizations. The legislation continues the practice of supporting at-risk students through Title I guidelines, while maintaining the "supplement, not supplant" rules for use of federal education funding. This means federal funds are intended for use in addition to state and local sources (to supplement), and not as a way to replace (supplant) those funds.

## Changes

Some components of NCLB and Race to the Top (RTTT), however, have been replaced by ESSA, which has adjusted the role of the federal Department of Education in academic goal setting and teacher qualifications. Under the new guidelines, the responsibility for determin-

ing accountability, resources, interventions, and teacher evaluation systems now falls primarily to the states. In addition, the federal terms of adequate yearly progress and highly qualified teachers are eliminated in the new law, as well as a list of core subject areas, which previously only listed the "arts". For the first time in federal law, music is listed as a necessary requirement of a well-rounded education and the law makes it clear that schools must assess their ability to provide that education, including music study. This also means that federal funds can be used to support any remediation needed to address deficiencies in giving students these experiences. The elevation of music as a specifically required subject and the shifting of decision making to the state and local level has produced a series of crucial items for our profession to monitor and pursue.

## Opportunities

Negotiations continue between the federal legislative and executive branches in regards to both the interpretation and funding of the new law. ESSA, Title IV, Part A, Sec. 4101 includes a block grant titled "Student Support and Academic Enrichment Grants". These grants are designed to "improve students' academic achievement by increasing the capacity of States, local educational agencies, schools, and local communities to in part, "provide all students with access to a well rounded education" including music (Every Student Succeeds Act of 2015, Pub. L. No. 114-95 § 114 Stat. 1177 (2015-2016)). One significant action that all citizens can take is to write their federal representatives and request that the Title IV, Part A block grants be fully funded. The authorization in ESSA was for \$1.65 billion, but budget proposals from President Obama and Congress ranged from \$300 million to \$1 billion. In addition, block grants, as opposed to categorical grants, allow states more flexibility in deciding how to spend awarded funds. To ensure music programs are included in the distribution of these funds, music educators should contact state and district representatives.



Support for instructional enhancements can also come from Title I, Part A with emphasis on providing assistance to at-risk students in schools of poverty. Updated Title I plans should include music and the arts as a part of a well-rounded education, and can include reform models that utilize music/arts integration as a way to improve students' performance and engagement. Title II, Part A includes programs that were historically used for professional development through the recruitment, training, and retention of schoolteachers and leaders. Now that music is listed as part of a well-rounded education, distributed Title II funding to districts can now be allocated for intentional use for music educator professional development.

Music educators are encouraged to consider getting involved with efforts to apply for these grants. Educational organizations, such as individual schools, school districts, or ISDs, should conduct comprehensive reviews that assess what is needed to provide all students access to a well-rounded education. For music instruction, a good standard to present to decision makers would be the National Association for Music Education's 2015 Opportunity to Learn (OTL) standards, which were designed to "identify the resources that need to be in place so that teachers, schools, and school districts can give students a meaningful chance to achieve at the levels spelled out in the Core Music Standards (Council of Music Program Leaders, 2014). Current resources should be compared to the OTL standards, and then the organization can draft a course of action that will allow them to reduce their shortcomings. Those needs would become part of the organizations' Title IV funding application. You can possibly influence the quality of music instruction by: (a) finding out if your local entities are applying for grants, (b) offering to be a part of the grant writing team, (c) encouraging fellow music teachers to fill out the checklist of offerings at their own schools, (d) compiling information, and (e) presenting findings to your decision makers for the grant application.

The Michigan Department of Education (MDE) extended the NCLB teacher certification guidelines until at least 2017, at which point, the term "highly qualified" will no longer be in effect. In preparation for a possible change in teaching certification standards, the MDE conducted surveys and focus groups with various stakeholders, including superintendents, teachers, students, parents and the general public to gain input on revised teacher education standards for Michigan. At the same time, the U.S. Department of Education released new regulations regarding the assessment of Teacher Preparation Programs (TPPs). The result of these two sets of rules could mean that while teacher certification in MI could be changing for teachers, the success of new teachers must be measured as a part of TPP evaluation. This could affect veteran teachers through a possible broadening of teaching responsibilities and new teacher assessment systems for all teachers.

## **Teacher certification and in-service teachers**

It is critical that all professional organizations and teachers remain aware of any changes to requirements for teachers' content knowledge. A weakening or elimination of content requirements or a significant loosening of the rules governing off-certification teaching assignments would eventually result in very poor music instruction, and the state-wide destruction of our music education programs. Teachers are encouraged to explain to their stakeholders how crucial it is to have teachers who have a high-level of understanding of music and music instruction in order for students to have a successful music program. These groups should also keep a close watch on new teacher evaluation. As states attempt to design teacher evaluation systems that they can use with new in-service teachers in order to report on TPP effectiveness, it is logical to predict that the same systems will be applied to veteran teachers for ease and consistency of teacher evaluation. Teachers should be aware of systems such as Pearson's pre-service teacher portfolio system (edTPA), value-added measures, and aggregate scores of teacher observations. Those procedures, or related techniques, could be incorporated into your district's teacher evaluation procedures, if they have not already been implemented.

Under Title I, Part A, Subpart 1, Section 1105, each state must submit a description to the U.S. Department of Education detailing state standards, assessments, accountability systems, and plans to ensure education equity for all students. In 2011, Michigan adopted the Standards for Visual Arts, Music, Dance and Theater and the Michigan Assessment Consortium has published model assessments for these standards, but new legislation could prompt MDE to consider a revision to its arts education curriculum. Additionally, over eighty percent of respondents to the state's survey on testing priorities declared that adding an innovative testing element to the state's assessment system to analyze students' problem-solving skills and critical thinking skills was either was "very important" or "important" (Michigan Department of Education, 2016).

## **Future Vigilance**

Michigan music educators should keep careful watch over policy implementation in relation to standards, assessment, and accountability. Professional organizations such as the National Association for Music Education, and the Michigan Music Education Association, are excellent sources for policy documents and draft letters to government officials so that you, colleagues, and constituents can make your voices heard in regards to new curriculum, standards, or accountability (testing requirements). Decisions about how those standards will be implemented, funded, and measured will ultimately impact music classrooms. Music educators must keep abreast of local developments, and appropriately advo-



cate for the necessary support to meet curricular standards.

In addition, although an emphasis may continue to be on supporting low-performing schools, components of ESSA require schools to establish plans for increasing parent and family engagement. Music education programs can be an important part of meeting this standard, so educators should be prepared to articulate to stakeholders how their programs connect with, and benefit the local community. They can also provide justification for increased support and/or subgrants for new music programs that will allow them to increase connections between families and schools, collaborate with community organizations, or support any activity that would assist in meeting ESSA guidelines for community engagement.

Advocacy efforts in this new environment will undoubtedly have varying degrees of success. State legislators and policy-makers will need to adapt to new federal policy as well as acclimatizing to the regular influx of new legislators as a result of term limits and local races. These factors make it essential that successes in the new system are promoted and shared through print and social media, conference events, and professional organizations. Now that music is specifically included as part of a well-rounded education, we must continue to act. In order to have music truly prosper under

ESSA, we must continue local and state policy efforts to ensure that all students receive the benefits of a well-rounded education, with music as a crucial, required element.

## References

- Council of Music Program Leaders. (2014). Opportunity-to-Learn Standards. Retrieved October 7, 2016, from [http://www.nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards\\_May2015.pdf](http://www.nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf).
- Every Student Succeeds Act of 2015, Pub. L. No. 114-95 § 114 Stat. 1177 (2015-2016). (2015).
- Michigan Department of Education. (2016). September 14, 2016. ESSA Notes.



*Kevin Tutt is the Associate Dean for Curriculum, Pedagogy, and Academic Opportunities for the College of Liberal Arts and Sciences. He is also a Professor in the Department of Music and Dance where he has taught 17 different music courses across the areas of performance, methods and general education.*

**join the broader minded™ movement.**  
It's time for everyone to start thinking beyond the bubbles.™

We know music helps educate the whole student. But now we need you to help us spread the word. The true mission of education lies in shaping the students behind the scores, and "bubble tests" can measure only so much.

Visit [broaderminded.com](http://broaderminded.com) now to get started.

- Learn what to say and how to share it
- Watch the broader minded video
- Share your own story
- Join the broader minded movement and receive advocacy updates
- Order broader minded resources

800-336-3768 [www.nafme.org](http://www.nafme.org)

Think beyond the bubbles! ABC

**na me** National Association for Music Education  
music education • embracing music



# Thoughts on Inclusion of Special Learners in Music

Karen Salvador

Among the many possible goals of music education, one of the most important is for every child to make individual progress with regard to musical skills and conceptual knowledge so that they become a more independent musician. This progress toward independent musicianship looks different in every child, as children start with different abilities and interest levels. However, progress in musicianship is possible for every child, and active music making alone and together with classmates can [and should!] be an important, joyful, playful, and challenging part of every student's school experience.

Whether you teach in a setting with only a few exceptional students or you are in a building with several self-contained classes of students who have moderate to severe disabilities, it is important to carefully consider how you can meet the individual music learning needs of all students in your classroom.

Sometimes, when considering adapting instruction or modifying curriculum, teachers worry that giving "special treatment" is not "fair" to the other students who do not have those supports. However, to paraphrase Aristotle, it is the worst form of inequality to try to make unequal things equal. It is important to remember that recognition of individual difference is a form of justice—it allows us to create an atmosphere in which individuals are valued and everyone can make progress. Sometimes, a child with disabilities is included in music with the reasonable expectation that they would learn the same material as the rest of the class. For these children, we adapt instruction but do not significantly change instructional goals. Other times, a child is mainstreamed for the opportunity to be with and learn from same age peers. These children are not expected to learn the same material and therefore, teachers should make significant modifications to curricular goals. In either case, music learning should be the primary goal of inclusion or mainstreaming in music class, with other goals such as socialization secondary. Le-

gally and ethically, students with identified disabilities must be afforded the same opportunities as all students to benefit from music instruction and to participate in curricular and extracurricular music activities.

Some music teachers state that they prefer not to know who in their classes has been labeled as having a special need. It is true that labels can result in a focus on deficits and that there is sometimes as much variety in behavior and ability within a single diagnostic label as between different labels. However, it is a legal and ethical imperative that all teachers are aware of and follow the contents of Individual Education Programs (IEPs). Therefore, you must find out who in your classes receives special education services and make sure you are familiar with and using applicable portions of their IEP, such as behavior plans.

One way to think about adapting music instruction for students with special needs is using a Universal Design for Learning (UDL) approach. UDL is a strengths-based approach. It considers domains of development [physical, cognitive, social/emotional/behavioral, communication, sensory, musical] in terms of strengths and areas for improvement. This allows teachers to make plans for adaptation that can be beneficial to all students. "The key is to look into your planning through the eyes of *all* your students" (Hou-rigan, 2015, p. 103).

**Universal Design for Learning** uses three main facets:

- **Multiple Means of Engagement:** This facet describes how we get and keep students attentive and motivated. In music, material should be presented through a variety of modalities: aural, kinesthetic, visual, technological, and experiential [note that this builds in repetition, which is important for many students].
- **Multiple Means of Representation:**



This facet asks us to consider the ways that concepts and ideas are represented visually. In music, this could be written language but could also include music notation. Musicians also rely on non-verbal cues such as those from a conductor. For many students with disabilities (as well as those for whom English is a second language), an aural [heard music] oral [sung/chanted/moved music] approach can open the door to music concepts and ideas.

- **Multiple Means of Action and Expression:** This facet is focused on the ways that we set goals for students and the ways that they can show what they know and can do. In most music classrooms, we offer a variety of ways for students to respond—moving, singing, playing an instrument, speaking, writing. Note that in UDL it is important for individual students to have multiple opportunities to respond and modes of response so you know what each student needs.

After you have read a student's IEP, consider: How can I adapt my instruction to address the needs described here? Am I presenting this material in a variety of ways on different days? Will anything on the list of accommodations above help this student meet the requirements of my music curriculum? Is there a part of my music curriculum that should be modified for this student? What changes could I make that would allow this student to continue on her music learning journey even as others in her class are working on other material?

Common ways to adapt instruction include accommodations and modifications. *Accommodation* is when you keep the same goals/objectives/outcomes for the student with disabilities, but you change something about the means of representation, means of expression, and/or means of action and expression. *Modification* is when the curriculum is changed for this student. This student's goals for music learning are different from those of the other students. This does not mean that we shift away from music learning goals to social, emotional, and/or behavioral goals—although we know that these are likely areas that a child might be working on. We are still music educators who focus on music learning. Planned modifications to music curriculum should be either based on specific modifications already present in the IEP or specifically written into an IEP and created in collaboration with the rest of the team.

When you are planning your lessons, here are some common ways to adapt instruction, with examples of accommodations and modifications.

Participation: changing the length or type of participation.

- *Accommodation: a student who is hypersensitive to certain timbres wears headphones to attenuate sounds. A student with fine motor issues plays the same part on a similar instrument with bigger bars.*
- *Modification: a student who becomes over-stimulated attends music for only 10 minutes, gradually increasing to 20 minutes over the year. A student with fine motor issues and cognitive deficits plays a simplified part on a different instrument.*

Input: varying how information is given.

- *Accommodation: ensure that you have used kinesthetic, visual, aural, and other modes of representation to present the goal/objective/outcome. Alter written materials (color coding, enlarging, simplifying) or read them aloud.*
- *Modification: use picture cards or sign language for a related but different, more concrete goal.*

Output: finding a variety of ways for students to respond.

- *Accommodation: a student who has trouble with writing can respond verbally or by singing or playing an answer. A student who has trouble speaking can use an assistive communication device.*
- *Modification: sustained attention/eye contact and/or vocalization are considered responses.*

Difficulty level: consider how the difficulty level of a task can be separated from the goal/objective/outcome.

- *Accommodation: a student composing a song using tonic and dominant harmonies could use a reminder sheet with chord tones in the selected key, and/or the harmonic structure of the composition is predetermined by the instructor rather than left up to the student.*
- *Modification: both the difficulty level and the goal/objective/outcome are changed.*

Time: increasing the time a student has to work on or complete a task.

Size of Task: changing the length of an assignment and/or giving "step by step" instructions,

- *Accommodation: a student creates an 8-measure rather than a 16-measure composition, and/or the student is given a checklist of each of the steps it will take to complete a task.*
- *Modification: the student is assigned a different task that can be achieved in the time allotted.*

Accessibility: ensuring that we have thoughtfully considered physical components of access to instruction, for example by:



- Proximity to instructor for children with attention, hearing, visual, and other impairments.
- Amplification of teacher's voice for children with attention, hearing, and other impairments.
- Use of adapted instruments or more appropriate instruments for students with fine and /or gross motor needs.
- Planning for the needs of students who use mobility devices such as wheelchairs when we do movement activities [sitting out and watching is not an acceptable modification].

## Reference

Hourigan, R. (2015). Understanding music and universal design for learning: Strategies for students with learning differences in the 21st century. In Conway, C. M., Ed. *Musicianship-Focused Curriculum and Assessment*. Chicago: GIA.

Dr. Karen Salvador is an Assistant Professor of Music at the University of Michigan-Flint where she coordinates the Music Teacher's Certificate Program,



teaches courses in music education to both music majors and education majors and supervises teacher candidates. Salvador's research pertains to inclusive practices, differentiation of instruction, and social justice in early childhood and school music programs.

She serves as facilitator for the Society for Music Teacher Education's ASPA on Cultural Diversity and Social Justice, and is president-elect of the Michigan Music Education Association.

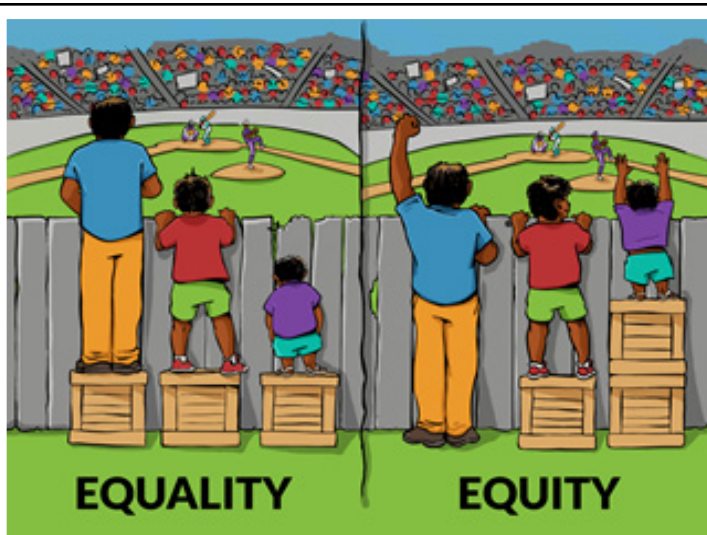


Image used with permission from "Interaction Institute for Social Change (interactioninstitute.org) | Artist: Angus Maguire" (madewithangus.com)

*In the first image, the individuals with different needs receive the same supports. This "equal" treatment results in a lack of access for some. In the second image, individuals are supported according to their individual needs with the result that each can participate in the activity--in this case, observing the game. This is equitable treatment.*

With all of this in mind, one of the most important things we can do to create an inclusive setting is to explicitly state and reiterate that *we are all* musical. Music is something we can *all* learn. We are here in music class to learn to be better singers and movers and players and improvisors and songwriters. As your teacher, I will meet each of you where you are and work with you. We will support each other and celebrate growth. In music, we try things, sometimes we make mistakes, and that's OK because that's how we learn. We know we are all in different places for different skills, and that's normal, cool, something to enjoy. Research consistently indicates that a teacher's disposition regarding inclusion of students is the best predictor of successful inclusive instruction. With a mindset focused on individual musical growth, we can find ways to help all of our students, including those with identified disabilities, make progress in music class.

MMEA wishes to thank  
JWPepper & Son, Inc.



for their generous sponsorship of  
numerous MMEA events, including:

- General Music Fall Workshop
- Collegiate Conference
- Young Singers Choral Workshops
- Elementary Honors Choir
- MMEA Board Meeting Luncheons

Please visit their website:  
[www.jwpepper.com](http://www.jwpepper.com)



# A Message from the NAFME North Central Division President Leyla Sanyer, Wisconsin

There is no doubt that this has been a very exciting year for music educators and their students. In December, 2015, the updated ESEA (Elementary and Secondary Education Act) known as ESSA (Every Student Succeeds Act) passed both houses of Congress and was signed into law by President Obama. We are all indebted to our NAFME leaders and friends in Reston, Virginia; Mike Blakeslee, Chris Woodside, Lynn Tuttle and Ronny Lau for keeping the focus on music and its central connection to learning. NAFME President Denese Odegaard is leading the charge for state standards adoption.

Many of our North Central members have participated in advocacy at the state and national level. Now it is up to us in the divisions and states to join with NAFME leadership to assure that music education is maintained and funded as a key part of a well-rounded education for every American child. It also means the end of No Child Left Behind and the beginning of a new era for standards, less testing, focus on the whole child and, hopefully, more autonomy in the classroom for music educators.

As my predecessor Lance Nielsen (Nebraska) has stated, "The North Central NAFME Division Board consists of the presidents of the ten states within our division along with input from executive state leaders, president-elects, and immediate past presidents. This board is essentially an advisory board in which topics of concern, innovative ideas, and partnerships are shared. We are also able to bring back to the National Leadership the ideas that are working in the states and division to influence direction for music education across the country."

The North Central Division will continue to discuss ideas about inclusion and diversity, teacher shortages, standards adoption, advocacy and member communication. As president of the North Central Division, I look forward to visiting your state conferences to speak, clinic and learn from you! This year I will be in Indiana, Iowa, Minnesota, North Dakota, Ohio and Wisconsin speaking at conferences.

Brava and Bravo to all of you for your work in the classroom and community. Here are some of the initiatives going on now in the ten member states:

## Iowa

IMEA (<https://www.imea.org/>) is continuing to work on getting state standards in music education through the Iowa Alliance for Arts Education. The leadership is also working on pairing new teachers with retired teachers as a mentoring goal. Along with the Alliance, IMEA is promoting a mentoring grant from the government. They are also working to increase area grants for education workshops. The state music conference is set for November 17-19, 2016 in Ames on the UI campus.

## Indiana

The Indiana Music Educators Association (<http://imea-music.org/>) budget is in the black this year and funds are being directed toward more professional development for state music teachers. Leaders are also planning more advocacy work with connections to the state SMTE, State Superintendent and Arts Coordinator. This year they plan to make visits to the State House. The state professional music education conference is happening on January 12-14, 2017 in Fort Wayne.

## Illinois

Illinois continues to work on their social media and communication strengths to reach members. Audition software is being revamped and leadership is starting online training for volunteers and mentors to reach outlying areas. Diversity and equity are strong topics of concern. The Illinois State Standards have been adopted based on the National Standards with an eye on implementation in 2018-19. The IMEA (<http://www.ilmea.org/>) is running their annual conference from January 25-18, 2017 in Peoria.

## Michigan

Teachers in Michigan are setting up regional choral events for elementary students. The most important focus in the MMEA (<http://mmeamichigan.org/>) this year will continue to be the Advocacy Day. In looking at equity and diversity, state music ed leaders are looking at certification and legislation, as well as dividing the state into "pods" to cover more ground in their work. They are working on music education requirements for all children. The professional music education conference will take place on January 19-21, 2017.



### **Minnesota**

Minnesota music educators are also very concerned about equity and diversity. There are concerns with school representation being equitable across the state. Data is being collected and listening sessions are being organized. All-State scholarships are offered to students from unrepresented districts and changes are being considered in these programs to address data loss issues. The MMEA (<http://www.mmea.org/>) will hold their annual Midwinter Clinic on February 16-18, 2017 in Minneapolis.

### **Nebraska**

The NMEA (<http://www.nmeanebraska.org/>) conference was held on November 16-18, 2016 in Lincoln. Over the course of the last year, Nebraska music ed leadership has been moving to online auditions for the state music groups. A new administrative assistant has been hired and the organization has run a Higher Ed Summit, as well as supporting a middle level Barbershop Chorus for a second year. On March 1, 2017 there will be a strong presence at the Capitol for MIOSM.

### **North Dakota**

NDMEA (<http://www.ndmea.org/>) is finding their membership up 13% this year. They have had a great response to email and other contacts to teachers. The state DPI has now placed a music ed rubric on their website. Work will now begin on state standards. There is a 2 year cycle for legislation and ESSA discussion in on the horizon. NDMEA is also working on an advocacy day at the state level. The state professional conference will take place on March 23-25, 2017.

### **Ohio**

The OMEA (<http://omea-ohio.org/>) state professional development conference will be held on February 1-4, 2017 in Cleveland. This year saw the first all-state children's choir, increased leadership positions and increased membership. Leaders are being trained through a retreat at The Ohio State University. Initiatives are being directed through an alliance of arts group in the state. There is discussion about ESSA implementation in Ohio.

### **South Dakota**

SDMEA (<http://sdmea.net/>) is looking at a year of new ventures. There is now an All-State Middle School Jazz Band now and in 2017 an All-State Honor Orchestra will be instituted. A high school virtual choir will be added to the middle school virtual choir. Leadership is opening the door for ESSA discussion with the state Department of Education by inviting these education experts to

a SDMEA Board meeting to educate them on the latest national legislation. The annual conference was held on October 26-29, 2016 in Sioux Falls.

### **Wisconsin**

The State Music Conference was held on October 27-29, 2016 in Madison. WMEA (<http://www.wmea.com/>) has been focusing on advocacy through the WAME (Wisconsin Advocates for Music Education) as part of the larger organization. Plans are being made to visit the Capitol on February and conference sessions/discussion are directed at ESSA, State Standard development and attention to diversity issues. A K-16 Education Summit was held in August to discuss DPI guidelines on certification and the state teacher shortage.



*NafME North Central Division Meeting (September 2016)*

As we move forward into 2017 I urge all NAFME members to consider how they advocate for students every day through an attention to our vocabulary (see attached vocabulary list to consider), continue to consider our communication with those around us and study the current work on legislation, standards and education as a whole. We are the experts and we can make change. We can bring exciting initiatives into the schools as we work to keep the historic strengths that are such a powerful part of our profession.

Please reach me with your thoughts and hopes for music education in the North Central states.

--Layla Sanyer, [northcentralpresident@gmail.com](mailto:northcentralpresident@gmail.com)



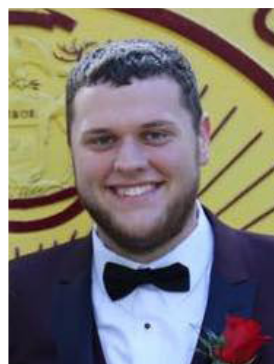
# NAfME Collegiate Corner

**Brett Goodman**

Michigan NAfME Collegiate has put in a lot of great work so far this school year. We are planning three sessions for collegiate members attending the 2017 MMC: "Preparation for K-12 Certification: What the College Student Can Do", "Getting Your First Job as a Music Educator", and "Active Approaches to Classroom Music - From Eclectic to Immersed, Inspired & Integrated". The NAfME Collegiate officers will preside over these sessions, and we thank all presenters for their work in providing sessions of interest to our NAfME collegiate members. At MMC, there will be a NAfME Collegiate reception where we'll nominate officers for next year. The reception will be on Friday, January 20 in Tower Suite #2680 from 7-8 PM. The election will be held at the upcoming Collegiate Conference scheduled for February. Be sure to get to Ann Arbor to participate!

The 2017 Michigan NAfME Collegiate Conference will be held February 10-11th (housing provided by the UM NAfME Chapter) at the University of Michigan School of Music, Theatre, and Dance. On the 11th, elections for next year's collegiate officers will be held, and attendees will attend various sessions as they network and socialize with fellow Music Education students. These exciting sessions include a focus on movement to increase rhythmic musicianship, a conducting session (with Professor Jerry Blackstone from the University of Michigan) and a session on policy and education reform (with Mitch Robinson from Michigan State University). Participants are welcome to attend for just

the Saturday or for Friday evening as well. On the 10th (Friday evening), the Budapest Festival Orchestra will perform. Registration for the conference begins on January 20th and the first 10 students to register will receive complimentary tickets to the orchestra performance! Registration can be done in person before NAfME Collegiate Sessions at MMC, at the Collegiate Reception, or Online at [www.mmeamichigan.org](http://www.mmeamichigan.org). We hope to see students from chapters all around the state at the University of Michigan for this fantastic opportunity!



*Brett Goodman is a senior Music Education major at Central Michigan University in the saxophone studio. He is involved in his NAfME chapter, Delta Omicron*

*International Music Fraternity, and the CMU Honors Program.*



# Beginning Teachers and Understanding the Micropolitical Issues at School

Colleen Conway

I have spent most of my research career examining the challenges faced by beginning music teachers and exploring strategies such as mentoring and induction to support new teachers (Conway, 2015). The studies in this area are consistent in documenting common novice teacher challenges such as classroom management, scheduling and resources, and the feeling of being silenced. In a recent study of music teacher induction, I asked experienced teachers who had participated in a beginning teacher study in their first year of teaching (11 years previously) to examine interview transcripts and journals from that first year. A key theme in the study was participant teachers feeling as if they “understand schools” better now than they did as beginning teachers. (Conway, 2012, p. 71).

In an effort to learn what it means for teachers to “understand schools”, I began to explore ways to study that notion. Researchers in general education who study beginning teachers have often discussed a concept called micropolitical literacy (Curry et al., 2008; Kelchtermans & Ballet, 2002a, 2002b). Kelchtermans and Ballet (2002b) defined micropolitical literacy as the “capacity to understand, navigate and influence the micro-political realities of schools” (p. 756). Micropolitical realities include the challenges associated with engaging “proactively with colleagues, administrators, parents as well as the wider community” (Curry et al., 2008, p. 661). Additionally, Curry et al. (2008) suggested that that micropolitical literacy is “necessary in order for beginning teachers to effectively contribute to school reform or advance transformative, critical visions of education” (p. 660).

Jared Rawlings (University of Utah), and I used micropolitical literacy as a framework for studying the experiences of three beginning music teachers. The purpose of this paper is to share some of the findings of that study. The full details of the research can be found in Conway and Rawlings (2015).

## Classroom Management

Classroom management is a well- documented challenge for all beginning teachers, both within and outside the field of music. Considering the large number of students in the music classroom and the “noise-makers” often in hand, it is no wonder that managing students is the most commonly discussed challenge for music teachers. When considering classroom management in relation to micropolitics the concept of power is what comes to the forefront. I learned in my research studies that beginning teachers often work to have power “over” their students and use words like “discipline,” “getting them to listen,” and “forcing them to behave.” More experienced teachers tend to consider power “with” students rather than “over” and work to empower their students to manage themselves. Those who work with new teachers can help them make the shift from viewing the teacher’s role as having power “over” students to creating power “with” students. This type of power forms when the teacher is able to empower and motivate students to be engaged in the classroom, and the words like “discipline” and “force” are no longer applicable.

## Scheduling and Resources

Beginning teachers are at the mercy of administrators when it comes to course schedules and program resources. Conway and Rawlings (2015) suggested:

Micropolitics, in this situation, helps us understand that there is an *art* to knowing how to secure the time and resources for music classes. Beginning music teachers know that there is a hierarchy, and insider knowledge is necessary to try to get what is needed to execute the curriculum. The notion of feeling supported was situational and reported by all participants as being connected to the administration. The participants knew that a hierarchy existed in the building and dis-



trict; however, when it came to navigating the hierarchical building structure(s) for resources or time, the teachers who were more supported by the administration knew how to secure the resources for their classroom. Hence, the nuance of each participant's teaching context affected the salience of resources and time. (Conway & Rawlings, 2015, pp 34-35)

New teachers who are lucky enough to have supportive administrators need to learn from their mentors how to recognize this support; those new teachers without administrative support will need a great deal of support from mentors and other colleagues when it comes to discussions of scheduling and securing of resources. New teachers also need assistance in learning to consider themselves as part of a team of school professionals rather than a sort of "us versus them" mentality towards other teachers and administrators. Music teachers are susceptible to (taking on, falling into) the mindset of "My program" which leads to the "us versus them" culture.

### Silencing of Beginning Teachers in Relation to Interactions with Other Teachers

Beginning teachers often report feeling "silenced" or feeling as if their opinions do not matter. This has been documented for music teachers in relation to their interactions with parents (comments like "when you are a parent, you will understand"), classroom teachers, and other music teachers. The quote below describes a first year teacher in Ohio feeling as if the other music teachers he works with talk "around" him as if he were not even there:

So anyway, she [music colleague and team teacher] wants, well, her style of teaching seems to be she wants a barrage of people at her disposal to take kids out and do sectionals and team teach. But she doesn't really utilize me, the way she could be . . . There are times when the three of us are standing there and she [same colleague] will look at Beth [another colleague] and say, "Do what you want with Nick today because I don't need him, but I could really use him the next day," and Beth will turn to me and ask me if that works for me. What do I think? What do you think about what the students need? So it's more like I'm a library resource that is being checked out. (Conway & Rawlings, 2015, p. 35)

We have all heard the adage "The program won't be yours for five years." However, new teachers want and need to have their voices heard in relation to their work.

### Conclusion

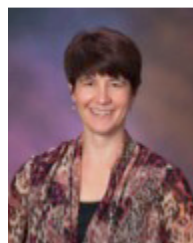
The research in micropolitics confirms that schools can be difficult workplaces for teachers. It is hard for new teachers to know what they don't know about working with students, parents, other music teachers, other classroom teachers, and communities as a whole. Conway and Rawlings (2015) concluded their work with:

What we do not know is how to prepare teachers in pre-service and inservice programs for this need to adapt to an ever-changing micropolitical landscape. I (Colleen) have suggested elsewhere that teacher education needs to focus on figuring out what only it can do and then needs to leave much of the other work for on-the-job training (Conway, 2015). Continued study of recruitment of music teachers into the profession, preservice coursework and fieldwork, student teaching, mentoring, and induction are all areas where more research is needed with an eye on micropolitics. (Conway & Rawlings, 2015, p. 41)

Relying on "on the job training" as mentioned above means that inservice teachers must share the burden for supporting new teachers. It is my hope that experienced teachers in Michigan take every opportunity to assist new teachers in grasping the intricacies of micropolitical issues. Think out loud to the new teachers to let them in on your thinking and good luck!

### References

- Conway, C. M. (2012). Reflections on "beginning music teacher perceptions of district-sponsored induction programs": Ten years later. *Bulletin of the Council for Research in Music Education*, 193, 63-76.
- Conway, C. M. (2015). The experiences of first year music teachers: A literature review. *Update: Applications of Research in Music Education*, 33(2), 65-72. doi:10.1177/8755123314547911
- Conway, C. M., Hibbard, S., & Rawlings, J. (2014). The potential use of micropolitics in examining personal and professional experiences of music teachers *Journal of Music Teacher Education*. DOI: 10.1177/1057083714539768
- Conway, C. M., & Rawlings, J. (2016). Beginning music teacher induction and the attainment of micropolitical literacy. *Bulletin of the Council for Research in Music Education*, 204, 27-45.
- Curry, M., Jaxon, K., Russell, J. L., Callahan, M. A., & Bicaia, J. (2008). Examining the practice of beginning teachers' micropolitical literacy within professional inquiry communities. *Teaching and Teacher Education*, 24(3), 660-673.
- Kelchtermans, G., & Ballet, K. (2002a). The micropolitics of teacher induction: A narrative-biographical study on teacher socialization. *Teaching and Teacher Education*, 18(1), 105-120.
- Kelchtermans, G., & Ballet, K. (2002b). Micropolitical literacy: Reconstructing a neglected dimension in teacher development. *International Journal of Educational Research*, 37(8), 755- 767.



Colleen Conway is Professor of Music Education at the University of Michigan and Editor in Chief of Arts Education Policy Review. She has published more than 70 articles and six books on beginning music teachers, instrumental music education, teaching music in higher education, and qualitative research.



# Guidelines for Submitting Articles



## Writing for the *Michigan Music Educator*

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

1. The Editor encourages the submission of manuscripts on all phases of music education at every instructional level. Please note the contributor's deadlines listed below (step 12).
2. Manuscripts should be concise, to-the-point, and well-structured. An average length for a feature article is from 3 to 4 double spaced, typewritten pages, or around 2,500 words. An average length for a column article is from 1 to 2 double spaced, typewritten pages, or around 1,500 words.
3. Avoid generalities and complex constructions. The article will generally be more interesting, have more impact, and be more persuasive if you try to write in a straightforward & clear manner.
4. You may use any writing style as long as it is appropriate to the type of article you are submitting. Be sure to use the correct form in the References section. If you have questions pertaining to style, please do not hesitate to contact the Editor.
5. *Michigan Music Educator* is always pleased to receive photographs with a manuscript especially when those photographs enhance the information in the text. Digital photos are preferred in pdf, jpg or tiff formats. Please insure all subjects in photographs have provided permission to be included in a publication. Please contact the Editor for a sample media release form.
6. Music examples, diagrams, and footnotes should appear on separate pages at the end the manuscript.
7. Include biographical information on each author with the submitted manuscript (approximately 50 words or fewer).
8. Manuscripts should be submitted via email attachment, saved in a MS Word for Windows or Mac format. If this is not possible, please contact the Editor for alternatives.
9. In accordance with the "Code of Ethics," submitting a manuscript indicates that it has not been published previously and is not currently submitted for publication elsewhere, either in its entirety or in part. Distribution on the Internet may be considered prior publication and may compromise the originality of the paper as a submission to the *MME*. Authors should describe in what form and how a manuscript has been previously disseminated. Authors are expected to comply with APA ethical standards and institutional and federal regulations in the treatment of human subjects ([www.apa.org/ethics/code2002.html](http://www.apa.org/ethics/code2002.html)).
10. The *Michigan Music Educator* assumes copyright of all published articles.

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

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

<u>RECEIVED BY:</u>	<u>FOR PUBLICATION IN:</u>
January 15	Spring Issue
May 15	Fall Issue
September 15	Winter Issue





# 2016-2017 CALENDAR OF EVENTS

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



# MEET STEPHANIE DAVIS

## YOUR EPN TRAVEL PROFESSIONAL



*"I enjoy getting to know my clients; their likes and dislikes, the must-do's and must avoids, helps me develop a tour that will be a lifelong memory for the participants while also meeting their educational goals and their budget"*



**PERFORMANCE  
TOURS**

**CUSTOM CLINICS**

**PARADES**

**BOWL GAMES**

**FESTIVALS**

**DISNEY PERFORMING  
ARTS**

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

### WHAT IS YOUR FAVORITE STUDENT DESTINATION?

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