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Abby Butler

From the Editor

Greetings and best wishes for the New Year! It is a great pleasure to begin 2018 with this issue of the *Michigan Music Educator (MME)*. While preparing the journal for its final review before publication, I checked to make sure the volume and issue numbers were correct. Then I had one of those unexplainable moments where my thinking went down a little rabbit hole. My self-dialogue went something like this:

“Why does every magazine or journal include these numbers? Well, the numbers refer to this specific journal, which in turn help to locate specific articles. Yes, but what do the numbers really mean? Well, the issue number indicates the order of publication for a given year, and the volume number reflects the number of years the journal has been published...right?”

A brief visit to Google confirmed my answers. I pondered this information wondering if I could figure out the year of publication for the first *MME*. Then it hit me, volume 55 means we have a track record of publications going back fifty-five years. The import of my little mental diversion struck home as I thought about the number of articles published over those fifty-five years and what that means: for over half a century the *MME* has supported music teaching and learning across the state through publication of relevant and timely articles, many of which are authored by Michigan teachers. This attests to a long-term and ongoing commitment to professional development by the MMEA, a commitment that clearly values learning and professional growth for all music educators within our state.

Another rabbit hole...

“So what? The journal’s been around for a long time. And yes, lots of articles and other information have been shared with members over the years. Big deal! How many members have actually read the journal cover to cover, or even just one article per issue?”

As before, it took a little while before the pin dropped. In the big scheme of things, it’s not about the number of articles or issues published, or even about who reads them. What *does* matter is that this humble little journal

serves our profession by disseminating information that promotes learning. And learning is at the heart of what we do and aspire to.

Michelangelo (1475-1564), the famous renaissance painter, sculptor, architect, and poet, is quoted as saying in his eighty-seventh year, “I am still learning”. Tennyson restates this intent more poetically in his poem *Ulysses*:

And this grey spirit, yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bounds of human
thought...

This desire to learn, to discover, to challenge, to explore, regardless of age, speaks to one of our better qualities as human beings. At the same time that desire is not always easy to sustain. Faced with the challenges of 21st century life --in sum, too much to do and not enough time or resources--we may become tired, discouraged, even jaded. All the more reason to take advantage of resources at hand that offer new ideas, challenge our thinking, or inspire us to pursue a different path.

The *MME* is such a resource. What will you find in this issue that might turn your thinking around, spark your imagination or simply reinvigorate your commitment to music teaching and learning? In Tennyson’s words, I invite you to explore the offerings proffered in this issue of the *Michigan Music Educator*.

...Come my friends
‘Tis not too late to seek a newer world...

Read on for a description of articles featured in this issue...

Two of our featured articles focus on the topic of diversity. Campbell and Abramo’s article, *Marking Borders and Barriers: Research in Diversity in Music Education*, challenges us to consider cultural disconnects between students and teachers and rethink how we might work towards creating a more diverse teaching force. Karen Salvador’s article, *Important Concepts for Inclusion and Equity in Music Education*, frames important concepts as FAQs that sensitively capture teachers’ queries and offers thoughtful explanations of how music teachers might

respond to various situations in ways that are positive and sustaining.

Although not directly related to diversity, Amy Lewis' article, *A Strong, Unified Voice through Professional Organizations*, serves as a call to action. She argues that music educators can contribute to systemic and long lasting change through personal commitment and involvement in professional organizations. Lewis' challenge to get involved supports President Salvador's invitation to become more active in the MMEA.

The articles by Oszlewski, *Reflecting on Assessment*, and Ihnas, *Assessment in Orchestra Classes: From Compliance to Ownership*, re-envision the purpose of assessment, challenging music teachers to rethink attitudes and approaches towards this divisive topic while offering strategies and resources for using meaningful assessment to foster music learning.

In her article, *Which Version of Band are you Teaching: 1.0, 3.0, 6.0*, author Jill Sullivan challenges us to rethink the way we offer instruction in the band classroom to support student centered learning and foster critical thinking. Sullivan

shares ideas and research for redesigning instruction to better serve teachers in meeting the expectations set forth by the New Core Arts Music Standards. Her ideas apply equally to any ensemble classroom.

Music teachers will find practical suggestions for the general music and choral classrooms in the articles by Strong, *Hosting a Family Night at Your School*, and Verity, *'Stealing' Tips and Techniques from the Best*, while Denise Lewis offers strategies and advice on using videos to foster meaningful learning. With a little creativity, most of the ideas described in these articles can be adapted to suit any music class or grade level.

As you can see, this issue has something for everyone. Whether your area of expertise is general, choral, or instrumental music, the opportunity to learn something new or simply reinforce current practices is at your fingertips. Happy reading!

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The editorial board urges readers to submit articles of interest to our profession, and encourages this important professional development activity for all members. Articles may be authored or co-authored, address other relevant topics/areas (see columns, at right), and may be considered at any time. Submitted articles will be peer-reviewed by the editor and editorial board members with editing and production in process for five to six months ahead of the publication date. See the published Guidelines for Contributors (on page 45 of this issue) for further information.

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Contents

Departments

- 2 From the Editor
- 6 President's Message

Columns

- 19 General Music**
 Hosting a Family Folkdance Night at Your School--*Missy Strong*
- 22 General Music**
 Reflecting on Assessment--*Holly Olszewski*
- 24 Instrumental**
 Assessment in Orchestra Classes: From Compliance to Ownership--*Dijana Ihas*
- 28 Instrumental**
 Which Version of Band are you Teaching: 1.0, 3.0, or 6.0?--*Jill Sullivan*
- 33 Choral**
 "Stealing" Tips and Techniques from the Best--*William Verity*
- 37 Policy/Advocacy**
 A Strong, Unified Voice through Professional Organizations--*Amy Lewis*
- 39 Technology**
 The Video Dilemma--*Denise Lewis*

41 SMTE

A Report on the 2017 Society for Music Teacher Education Symposium--*Anand Raj Sukumaran & Molly K. Baugh*

43 Research

Research Events at the 2018 MMC--*Shannan Hibbard*

Articles

- 7 Important Concepts for Inclusion and Equity in Music Education--*Karen Salvador, Ph.D.*
- 13 Marking Borders and Barriers: Research in Diversity in Music Education--*Mark R. Campbell & Joseph M. Abramo*

News

- 3 Editorial Board
- 5 MMEA Board Members
- 36 Advertising & Sponsorship
- 45 Guidelines for Submitting Articles
- Back Cover MMEA Calendar

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Central Michigan University.....	12	NAfME.....	40
JW Pepper & Son.....	18	Michigan Music Conference.....	44
West Music.....	23	EPN Travel.....	Outside Back Cover
JW Pepper & Son.....	23		

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Karen Salvador

President's Message

As I write this column, it is Thanksgiving time, and I am in a frame of mind for embracing gratitude. Here are some things I am grateful for as MMEA President:

Working with the MMEA Board. The MMEA board meets as a whole group three times a year, with ongoing committee work and event planning/execution in between. Prior to our meetings, each board member submits a report, and we all read each report before we meet in person. I love reading about all the amazing work that our board members and committees are achieving, and about their plans to continue to grow our organization's professional development, student activities, and advocacy work. In our meetings dialogue focuses on moving music education forward and on our goal that every child in Michigan would have ongoing and sequential music education provided during school by a professional music educator. Because of this, the meetings are energizing and inspiring. I am humbled and grateful for the efforts of our board members, and enjoy the interplay of people from a variety of different places who teach all sorts of music to students of many ages. Even though each individual brings much, the whole is greater than the sum of the parts.

MMEA's Executive Director. It may not be apparent from the outside, but our Executive Director, Cory Micheel-Mays, is the glue that holds our organization together. With an elected executive committee and an appointed board, our organization could easily stagnate or cease operations without staff to manage day-to-day operations, oversee finances, and coordinate events. Cory has been particularly impactful because of relationships he has cultivated at the state department of education, with various arts and arts education organizations, and with lawmakers. I am grateful for his professionalism and ambition.

Michigan Music Conference. One of my favorite duties associated with being president of MMEA has been serving to organize the Michigan Music Conference. I began with two years on the Planning Committee and

am now well into my second year on the Executive Board. It has been a privilege to serve alongside my colleagues from the Michigan Chapter of the American String Teacher's Association (MASTA), Michigan School Vocal Music Association (MSVMA), and Michigan School Band and Orchestra Association (MSBOA). I have learned so much—not only about what it takes to run a conference attended by over 10,000 people each year, but also about the state of music education in Michigan. The quality of collaboration among the organizations gives me hope.

I am also grateful for the MMC itself, as it brings together music educators across the state for some of the best professional development in the region. I love renewing my relationships with old friends and colleagues, meeting new people, watching them learn (and present!), and learning new things along with everyone else.

Advocating for Music Education for All Children. Because I believe in the power of music and I know what making music can do for all people, I am especially grateful that I get to fight for music education. As MMEA president, I get to meet with state and national lawmakers to advocate for policies that would allow more kids in Michigan to have access to music education. I get to talk with people at the Michigan Department of Education and other arts and arts education organizations about music education in schools. I am dedicated to increasing inclusion, equity, and responsiveness of music education, toward MMEA's shared goal of music education for all children.

As you are approaching this new year I wonder if you would like to come join in the action? We are always looking for new people to serve on committees, and many hands make light work. Serving on a committee could be as simple as offering your space as a site, organizing a single or multiple events... or you could consider board membership, which is more ongoing leadership-oriented. Whatever your preference, I hope you'll consider joining in. You can contact me or Cory for more information.

Important Concepts for Inclusion and Equity in Music Education



Karen Salvador, Ph.D.

Recently, the National Association for Music Education (NAfME) revised their position statement on Inclusivity and Diversity in Music Education (NAfME, 2017b), created a new position statement on Equity and Access in Music Education (NAfME, 2017a), and issued a statement “On Affirming All Students” (NAfME, 2017c). These statements indicate increasing attention toward achieving our shared goal of music education for all students. However, statements and attention are not sufficient. Action toward inclusive, equitable, and just music education will need to come from the grassroots-- from state MEAs and from members who are in schools teaching music every day.

Many music teachers are already working to create more inclusive and responsive music teaching and learning environments. Other teachers are interested in becoming more inclusive and responsive but unsure how to begin or proceed. Still other teachers reject the notion that self-examination and change are necessary for individual teachers or for music education as a whole, believing that we are already inclusive and responsive, and/or that increasing our focus on diversity, inclusion, equity, and access is too political.

In this article, I will address questions I am frequently asked about inclusion, equity, and justice in music education. As you read, please note that words like “inclusion,” “equity,” and “justice” each refer to a process rather than defining an object or endpoint. Furthermore, these processes are highly contextual, so there is not one right way or best practice for the process toward equity and justice in music education. Instead, I will provide information, ask questions, and give specific examples of more inclusive, equitable, and responsive practices that I hope that you can relate to your context. I will conclude the article with a list of resources.

What is “diversity,” anyway?

Student diversity is intersectional, and includes but is not limited to race, ethnicity, country/ place of origin, home language, religion, socio-economic status, location, (dis)ability, gender, and sexual orientation. The following table presents US enrollment data from 1970-71 (Orfield, Kuscera, & Siegel-Hawley, 2012) and 2014-15 (Kena, et. al., 2016), alongside enrollment data for MI (Michigan Department of Education [MDE], n.d.) and 2026 projections for US enrollment (Kena, et. al., 2016).

	US Enrollment 1970-1971	US Enrollment 2014-2015	MI Enrollment, 2014-2015	Projected US Enrollment 2026
White	79.1%	50%	66.6%	45%
Hispanic	5.1%	25%	7.7%	29%
Black	15%	16%	18%	15%
Asian/Pacific Islander	0.3%	5%	3.3%	6%
American Indian/ Alaska Native	0.4%	1%	0.6%	1%
Two or more races	*	3%	3.7%	4%

Race/Ethnicity. The federal categories utilized for reporting race/ethnicity do not adequately describe student diversity. For example, what category describes a student who identifies as Palestinian or Palestinian-American? Ethnicity encompasses but does not necessarily predict cultural distinctions such as religion, home language, and country/place of origin. How recently a family immigrated to the US can also affect a child’s educational experience. In 2008, nearly 1 of every 4 children under the age of 8 had an immigrant parent (Fortuny, Hernandez, & Chaudry, 2010). Although 43% of immigrant parents are from Mexico, the rest come from all over the world. Thus, across the US, children and families speak an increasing number of languages at home, and 9.4% of US students are English Language Learners (ELLs; Kena et al., 2016). Children and families also practice a variety of religions (in culture-specific ways), and have other cultural norms, including dispositions toward and expectations regarding education, schools, and authority. Nearly 7% of MI residents are immigrants, and an addition-

al 7.7% of MI residents are native-born US citizens with at least one immigrant parent (American Immigration Council, 2017). The most common countries of origin for MI immigrants are Mexico (11.5% of immigrants), India (10.1%), Iraq (8.1%), China (5.9%) and Canada (5.4%). In 2016-17, 6.2% of students in MI were ELLs (MDE, n.d.).

Socioeconomic Status (SES) and Location. SES indicators include factors such as family income, family structure, and parental educational attainment. According to federal criteria, in 2015, 20% of US children lived in poverty, including 22% of MI children (Kena et al., 2016). In 2016, 45.9% of students met MI criteria for “economic disadvantage” (MDE, n.d.). SES is complex and complicated, because our nation’s history of segregation and racism (Orfield, Kuscera, & Siegel-Hawley, 2012) and some immigration trends (Kena et al., 2016) mean that Black and Hispanic students disproportionately come from families with low income and/or educational attainment. Moreover, location is important, as poverty is concentrated both among inner city and rural schools, and both concentrated and generational poverty are particularly challenging for students, families, and schools. In MI, 48.7% of Black students attend schools in which 90-100% of student enrollment is non-White (Orfield, Ee, Frankenberg, & Siegel-Hawley, 2016). Such highly racially segregated schools have disproportionately high rates of student poverty, leading to “double segregation.” This matters

...because of massive and growing research evidence that (1) segregation creates unequal opportunities and helps perpetuate stratification in the society and (2) diverse schools have significant advantages, not only for learning and attainment but for the creation of better preparation for all groups to live and work successfully in a complex society which will have no racial majority (p. 1) ...[and] When students are socialized in schools in which few students have benefited from the advantages and power that middle class families possess and exercise on behalf of their children, they are poorly prepared for a society where colleges/universities and good jobs are strongly white and middle class institutions (Orfield, Ee, Frankenberg, & Siegel-Hawley, 2016, p. 6).

Michigan’s 20.8% of students who are served in rural districts are also disproportionately low SES (Kena et al., 2016).

(Dis)Ability. In 2014-15, 13% of all public school students in the US (6.6 million children ages 3-21) received special education services (Kena et al., 2016). In the same year, 12.9% of MI students received special education services, most frequently for Specific Learning Disability (30.8%), Speech or Language Impairment (25%), Other Health Impairment (12%), Cognitive Impairment (9.6%), or Autism Spectrum Disorder (8.7%) (MDE, n.d.).

Gender and Sexuality. While it is difficult to conjecture about trends, it is fair to say that students are increasingly open about their gender expression and sexuality diversity. In addition, girls and boys are treated differently in schools and have different outcomes as a result (e.g., Freudenthaler, Spinath, & Neubauer, 2008; Myhill & Jones, 2006; Sadker &

Sadker, 2010). Moreover, pressure to conform to gendered ideals for appearance and behavior is associated with bullying, eating disorders, depression, and suicide, particularly (although not solely) among LGBTQ youth (e.g., Griffiths, Murray, & Touyz, 2015; Good & Sanchez, 2010; Mustanski & Liu, 2013).

Intersectionality. Intersectionality refers to the way that social identities (such as those listed above) are not separate, but instead coexist and even co-construct one another. That means that when we describe people in terms of membership in social groups (whether or not these are things they can change), the whole is greater than the sum of the parts. For example, my notions about being female (and your perceptions of me as female) are informed and created in part by my ethnicity and my socioeconomic status. Moreover, as I navigate the systems and structures of our world, some parts of my intersectional identity are associated with dominant culture and some parts are not. Successful efforts to increase inclusion, equity, and justice in music education must consider intersectionality in addition to understanding individual aspects of social identity.

What does it mean to have “access” to music education?

In their position on Inclusiveness and Diversity, NAFME wrote,

A well-rounded and comprehensive music education program should exist in every American school; should be built on a curricular framework that promotes awareness of, respect for, and responsiveness to the variety and diversity of cultures; and should be delivered by teachers whose culturally responsive pedagogy enable[s] them to successfully design and implement such an inclusive curricular framework (2017b).

This statement addresses two aspects of access (1) the presence of a program in every school and (2) the sociocultural and practical accessibility of that program. Although we must continue to fight for the presence of music education in every school, this article is primarily written for practicing teachers, so I will focus on the second type of access.

In US high schools that offer music, about 21% of students participate in ensembles (Elpus & Abril, 2011). Within these programs, “male[s], English language learners, Hispanic[s], children of parents holding a high school diploma or less, and [students] in the lowest SES quartile were significantly underrepresented” (p. 1)¹. Students who have Individual Education Programs (IEPs) are also significantly underrepresented in secondary music classes (Hoffman, 2011). Considering sociological and practical access to music courses leads to questions such as: Are there additional expenses or extracurricular requirements that might be preventing lower-income students from participating? Do scheduling and communication with other educators facilitate participation for ELLs and students with IEPs? Are there options for students at all levels of ability to join in music education at any time in their

education? Does the music program reflect the needs, desires, and cultures of the school and community? What would make a student and/or family believe “this class is for me/my child?”²

Inclusion: In special education, inclusion is when students with exceptionalities learn alongside their age peers, engaging as full participants in a range of activities with individual supports and curricular modifications when needed. In a broader sense, inclusion implies making space for the “other” within already existing structures. For example, when a student with physical impairments uses an adaptive instrument in wind band, or a student who is blind pairs with a sighted student to facilitate participation in marching band. According to Stewart (2017), a person or system with a diversity/inclusion mindset seeks incremental growth toward representation of all populations, but with minimal or no changes to the ways things are done.

Equity: In contrast, equity in education involves changing systems and structures to create conditions in which all children can achieve their educational potential. An equity or justice mindset “celebrates reductions in harm, revisions to abusive systems and increases in supports ... [including] getting rid of practices and policies that were having disparate impacts on minoritized groups” (Stewart, 2017). Elpus and Abril (2011) demonstrated that our current practices and policies result in underrepresentation of minoritized groups in secondary ensembles. Are we ready to examine and change our systems and practices?

Culturally Responsive Pedagogy. Culturally responsive pedagogies reject deficit mindsets about minoritized communities, “...acknowledg[ing] the value of the cultural heritages of differing groups, both in terms of curriculum content and in terms of how these respective cultural legacies influence students’ attitudes, dispositions, and ways of learning” (Lind & McCoy, 2016, p. 18). Thus, culturally responsive pedagogies emerge from teachers learning about--and developing strategies for connecting music education to--the cultures present in their school and community. Culturally responsive teaching is validating, comprehensive, multidimensional, empowering, transformative, and emancipatory (Gay, 2010, in Lind & McCoy, 2016, p. 17).

There is very little diversity at my school... do I really need to think about this?

Although MI has fairly diverse overall student enrollment, much of the racial/ethnic diversity is concentrated in suburban and urban places. Nevertheless, I must answer this question with a resounding “YES,” for three reasons. (1) Race and ethnicity are only two of the many ways that students are diverse. For example, your school has students who are male, female, LGBTQ. Furthermore, diversity is often invisible: your school has students who have exceptionalities, students with varied SES, students who practice different religions (or no religion), etc. (2) Equity- and justice-oriented mindsets celebrate reductions in harm. Even if you teach nearly all White, nearly all middle/upper middle class suburban kids,

a failure to recognize the identities of the “few” students is potentially harmful. (3) If somehow you teach in a setting made up entirely of the dominant culture (which is not really possible, see #1 and #2), your students are heading out for life in our very diverse country. There is very little potential harm in creating music education that reflects and embraces human diversity, and very much for students to gain.

I was taught to treat everyone the same—that ignoring difference was polite and fair. Aren’t we creating divisions by labeling people?

Well, first, we know that teachers/schools do not treat everyone the same. For reasons ranging from unconscious bias to cultural norms, most aspects of school life, including discipline referrals, rates of diagnosis for special education, and achievement are highly correlated with gender and race. Moreover, children are already learning about human diversity... they are inundated with negative and harmful messages about race, ethnicity, gender, and ability (etc.) every day. When we as teachers do not explicitly model and discuss respect for and valuing of cultures, genders, and musics, we are allowing these messages to remain unchallenged. While we certainly should not single out or tokenize a child on the basis of a difference, our instruction should reflect awareness and valuing of all students in the room. The way that we talk, the materials we choose, the behavior we expect, and our relationships with families and the community should reflect our commitment to understanding and valuing our students as whole people.

This is so complex... Where do I even start?

Sometimes a “diversity/inclusion” mindset is a good place to start. Find out how the demographics of your classes compare to the school as a whole (gender, race/ethnicity, students with IEPs, students who receive free/reduced lunch, etc.). If you notice a group is underrepresented in a class or your program, try to find out why. For more equity/justice-oriented changes, in addition to implementing culturally responsive pedagogy, you could try to:

- Restore voices silenced by the traditional canon of music education literature and pedagogy. Seek out musics from MI, the US and around the world, created by diverse peoples and composers³.
- Value oral/aural traditions and learning styles alongside written forms, e.g., by teaching musics from aural traditions aurally.
- Blur the line between school and community by partnering with local musicians and dancers—invite them as guests, collaborate with them for performances, etc.
- Adapt instructional practices and materials to meet individual music learning needs of all students, including not only students with IEPs, but also students with religious differences. Sitting out of music making is likely an acceptable adaptation only if a student’s IEP specifies it is necessary due to sensory or emotional/behavioral needs.

- Offer entry points to music classes for all students at all levels.
- Ameliorate the effects of SES by considering: transportation (to concerts, before and after school events, etc.), cost of instruments, cost of uniforms, etc. How many of these things are so essential to music education that they should hold someone out of participation?
- Interrogate gender practices in your school/classroom. Can you avoid the use of gender in classroom management (e.g., pairing or choosing based on boys” or “girls”)? What can you do when you see gender-related teasing or bullying? Think through the names of classes/ensembles. Could you have a “treble choir” instead of a “women’s choir”? Consider your uniforms and uniform policy. How can you make sure that all students are comfortable on stage?
- Consider adding to (or breaking out of) our current focus on band, orchestra, choir and sometimes jazz, by foregrounding high-status creative projects. How can you create experiences that focus on individual musicianship, individual creative voice, and/or musics that our students (and their families) enjoy? Are there music classes available that focus on collaborative and creative musicianship? Can students study instruments that are more common outside of Western Classical music, such as guitars, keyboards, drums, and voices?

What does this mean for our MEA?

MEAs have reputations as “old boys clubs.” In interacting with state and national leadership, I have observed that we do have some of those characteristics... and also that our “old boys” love music, and love students. Further, many want to create more inclusive and equitable school music programs and MEAs, even if they do not always know what to do or where to start. Michigan’s MEA is different because the music education structures in our state include the Michigan chapter of the American String Teachers’ Association (MASTA), Michigan School Band and Orchestra Association (MSBOA) and Michigan School Vocal Music Association (MSVMA), so some of the following suggestions are more applicable to MSBOA and MSVMA than to MMEA or MASTA:

- Examine required lists for festival. Purge racist material such as minstrel songs. Add new pieces so that the composers and styles reflect more of the diversity in our country (and the world).
- Showcase music programs for reasons other than their achievement of a particular set of performance practices on a narrow selection of music. How could we recognize programs for exemplary (a) Student creativity? (b) Quality of inclusion for students with exceptionalities? (c) Fusion of school music with community musics? What else?
- Offer professional development that helps practicing teachers learn about inclusion, equity, and justice in practical and applicable ways, perhaps reflecting the list above.

- Find out what students and teachers who are under-represented in your current programming want and need, and commit to creating it.
- Create participatory music making (Turino, 2008) opportunities as a part of state and regional MEA activities.
- Partner with teacher education programs—they (we) are also interested in increasing the diversity of the music teacher workforce, and working toward inclusion, equity, and justice in music education.
- Recruit students from a variety of backgrounds to become music teachers, and recruit teachers from a variety of backgrounds (and who teach in a variety of places) to be on your MEA’s board(s) and committees.

Closing

Many teachers find the above arguments for inclusion, equity and justice in music education convincing, but nevertheless do not make changes in their practices. The reasons I hear essentially amount to: this is outside of my comfort zone.

Teachers say:

- I am teaching the things I know, in the best ways that I know how to teach.
- I am terrified that I will do or say the wrong thing, and someone will be upset.
- I am afraid of poor scores at festival or on my teacher evaluations if I change my practices, especially when I am on a learning curve toward something I have never tried.

Each of these are understandable, but not sufficient reasons to continue our erasure of “other” musics and “other people’s children” (see Delpit, 2006). We must acknowledge and value human differences, if not because it matches our country’s ideals about liberty and justice, then because research and experience indicate that social identities affect the educational experiences of our students. Teaching—especially teaching music—is an act of vulnerability.

Music is personal; it is a part of who we are, and it is a part of who our students are. We teach in an subject area that is integrated into the human psyche, a subject area that is a rich and vibrant reflection of our humanness (Lind & McCoy, 2016, p. 131).

Therefore, as you head back to your classroom, don’t let the perfect be the enemy of the good. Remember that inclusion, equity, and justice are processes. Just as our students make incremental progress toward their music learning goals, we can make progress toward being more responsive to student needs. We are only truly stuck if we never begin.

Selected Resources

Teaching Tolerance www.tolerance.org

This website (and free magazine) has resources, materials, and information for creating inclusive learning environments and teaching students about difference, focusing on

Ability, Bullying and Bias, Class, Gender and Sexual Identity, Immigration, Race and Ethnicity, Religion, and Rights and Activism. Although the materials are not music-specific, the information is excellent, and some activities and ideas fit well with/in music teaching and learning, particularly the social justice standards <https://www.tolerance.org/frameworks/social-justice-standards> and critical practices frameworks <https://www.tolerance.org/frameworks/critical-practices>

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Bryan, J. (2017). Embracing gender and sexuality diversity. *Independent School*. Downloaded from: <https://www.nais.org/magazine/independent-school/winter-2017/embracing-gender-and-sexuality-diversity/> This article presents a good overview of gender and sexuality in school, and gives ideas for examining policies and practices such as how gender inclusive practices align with existing school missions. Gender Spectrum <https://www.genderspectrum.org> has resources, information, trainings, and opportunities to interact with others who are learning about gender, including: <https://www.genderspectrum.org/CommonQuestions/> which is a great set of FAQs about teaching children about gender and <https://genderspectrum.org/lounge/> a space with facilitated online activities and groups.

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¹Black students may not be on this list because the study was of schools with music programs; school segregation means that Black students are disproportionately served in schools that may not offer music (Orfield, Kuscera, & Siegel-Hawley, 2012; Salvador & Allegood, 2014).

²By virtue of teaching all students in a given school building, elementary general music is more inclusive. However, elementary general music teachers might consider equity-oriented questions (see "...where do I start" below).

³Conversely, perhaps it is time to stop performing music associated with oppression, such as minstrel songs, songs with lyrics that reinforce gender stereotypes, etc, unless it is very sensitively and explicitly taught for the purpose of engaging students in empowering, emancipatory transformation of these messages.

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Marking Borders and Barriers: Research in Diversity in Music Education



Mark R.
Campbell



Joseph M.
Abramo

Workforce diversity is a desired goal in the K-12 professional music teaching body of the United States. There are challenges to achieving diversity, including (a) recruitment, admissions into, and retention of underrepresented populations in music teacher preparation programs; (b) the structure of current K-12 music education and music teacher education curricula; and (c) overlapping complexities of social, economic, and political impacts on developing human potential.

Workforce Diversity

Workforce diversity may be defined as the mix of individuals from different racial and ethnic backgrounds, religious affiliations, gender expressions, sexual orientations, and (dis)abilities. Also contributing to characterizing a diverse workforce is the inclusion of individuals with various socioeconomic statuses, education attainments, geographic locations, physical appearances, ages, and personalities. A diverse workplace may be thought of as a social space that cultivates, values, and uses the characteristics and experiences of all its employees.

As a workforce, K-12 educators in the United States are relatively homogenous racially (USDOE, 2016). The current teaching workforce is primarily white (84%) and female (84%). Individuals identifying as black (7%), Hispanic (6%) or other (4%) account for the remaining racial proportions (Feistritzer, 2011). Over the last 20 years, however, the teacher workforce has diversified, with increases seen among Hispanics and Asians teachers, but decreases seen among African American and Native American teachers.

Teacher Education Pipeline

A “pipeline” metaphor is often used to describe the trajectory of individuals entering the teaching field and providing the supply of teachers for the nation’s schools. The typical pipeline process begins by enrolling in a degree program coupled with certification courses, followed by entry into the K-12 workforce, and continuing with teacher retention after hiring. At multiple points across this pipeline, racial diversity decreases, especially among blacks and Hispanics (USDOE, 2016). Percentages of music teachers entering the workforce mirror the national aggregates, with a majority of candidates being white (86.02% White, 7.07% Black, 1.94% Hispanic, 1.79% Asian, 0.30% Native American/Alaska Native, 0.32% Pacific Islander, 0.82% Multiracial, and 1.74% Other) (Elpus, 2015). Diversity percentages of enrollees and their retention rates in music teacher programs along with retention rates for practicing music teachers remain unknown.

Student Diversity and Diversity of Educators

In fall 2014, America’s public school population entered a new demographic era, with whites no longer holding majority status: “...the percentage of students enrolled in public elementary and secondary schools who were White was less than 50 percent (49.5 percent) for the first time and represents a decrease from 58 percent in fall 2004. In contrast, the percentage who were Hispanic increased from 19 to 25 percent during the same period” (NCES, 2017, n.p.). Projections show that the “new majority” of nonwhites will continue to enlarge. According to *Education Week* (2014), this shift “poses an imperative...[in that] the United States must vastly improve the educational outcomes for

this new and diverse majority of American students, whose success is inextricably linked to the well-being of the nation.” Moreover, this “enrollment milestone underscores a host of challenges for educators, including more students living in poverty, more who will require English-language instruction, and more whose life experiences will differ from those of their teachers, who remain overwhelmingly white” (Maxwell, 2014, n.p.). These challenges are magnified by the fact that teachers of color are employed more often in public schools serving student populations with relatively high proportions of students of color, high poverty rates, and in urban communities. In comparison, teachers working in low poverty schools are 92% white, 3% Hispanic, and 3% black. (USDOE, 2016, p. 7). These statistics, however, mask the growing racial, ethnic, and socioeconomic diversification of rural and suburban communities, primarily as a result of immigration and point to the caution of labeling diversification as a “big-city” issue or focus trend.

Student Diversity, Teacher Diversity, and Music Education

Few statistical reports are available in music education regarding population diversity. In K-12 music education, Elpus and Abril (2011) gathered demographic data related to high school student participation in music and found that 65.7% of music ensemble students identified as white and middle class; while 15.2% identified as black, and 10.2% identified as Hispanic. English language learners, Hispanics, and children of parents holding a high school diploma or less, and students in the lowest socioeconomic status quartile were significantly underrepresented in music programs. As noted previously, Elpus (2015) found that the majority of music teachers – 86.02% – entering K-12 positions were white and middle-class. Race and ethnic diversity regarding faculty in collegiate music institutions are similar to the K-12 public music education workforce at large, with a slight aggregate increase of non-white populations (84.3% White, 4.7% Black, 3.7% Hispanic, 4.9% Asian, 0.4% Native American/Alaska Native, 0.5% Pacific Islander, and 1.6% Other). Males (72.8%) occupy the largest percentage of workers within the collegiate workforce (HEADS, 2017).

The Study

Given the current diversification in the professional workforce, what does research suggest music educators in K-12 and higher education do to increase diversity? The purpose of this study was to identify, describe, and summarize existing research regarding issues surrounding workforce diversity in music education. Two questions guided the study.

Research Questions

1. What are the issues surrounding and associated with curriculum regarding underrepresented populations (i.e., racial-ethnic minorities)?
2. What are the “pipeline” issues surrounding and associated with admissions, recruitment and retention of underrepresented populations (i.e., racial-ethnic minorities) into music teacher education programs?

Methodology

To answer these questions, we generated a body of peer-reviewed research for content analysis. This process included identifying pertinent studies and classifying them by purpose, participants, methods, and outcomes. For focus, we limited our review to studies on race-ethnicity and did not include studies centered on other characteristics that might be considered in workforce diversity. (Although other characteristics were often embedded in the studies we reviewed.) We created a literature map to identify cluster concepts and analyzed each study looking for interrelationships across all studies (Creswell, 2013). We concluded the process with a synthesis of issues/themes.

Analysis and Results

We identified 56 studies that met topic and relevance criteria. The overwhelming majority of studies were descriptive and related to K-12 and higher education curriculum. Five studies focused on collegiate recruitment and/or retention. All studies had implications regarding issues surrounding workforce diversity.

Curriculum

Within studies focused on curriculum, the following topics were prominent: (a) inclusive/exclusive curriculum practices, including issues of economics and access, racial/sexual/gender identities, representation, and equity; (b) multicultural curricula; (c) inclusion of youth culture and informal learning practices in schools; and (d) culturally relevant pedagogy.

Inclusive and exclusive curriculum practices.

These studies focused on practices that may encourage/discourage underrepresented populations from participating in music programs. The following concerns and suggestions emerged: 1. *Lack of access to materials.* Financial requirements, like purchasing/renting instruments discourage students from participating. Providing “free” instruments, however, can stigmatize because students might feel that they are publicly revealing their socioeconomic status (Bates, 2012). 2. *Use of materials.* Materials used in the

curriculum should relate to students' cultural identities in order for them to feel connected (Delorenzo, 2012; Palkki, 2015; Peters, 2016; Walker & Hamann, 1995). 3. *Representation*. A more proportionate representation of repertoire by composers of color should permeate across all curriculum offerings and experiences (Dixon, 2012). 4. *Stereotypes*. School repertoire that uses rhythmic and melodic tropes that reinforce stereotypes of specific ethnicities, races, or cultural practices should be eliminated (Abramo, 2007). 5. *Inequality*. Discussions with students about inequality (e.g., racial, gender oppression) should be integrated into music learning experiences (Hess, 2015; Rampal, 2015).

Multicultural curricula. These studies focused on expanding curricula to include musical practices of traditionally underrepresented populations. Centering on Western Classical music traditions as a curricular core at the exclusion of other traditions represents to students that only white, western cultures are of serious study. This practice can alienate students who have differing cultural and musical heritages (Emmanuel, 2005; Roberts & Campbell, 2015).

Youth culture and informal learning. This literature explored the curricular benefits of popular music--including hip-hop, pop, and rock--and the informal music practices children learn outside of school. According to some analyses, formalized curricula built on classical repertoire has limited connection to students' experiences outside of school (Spruce, 2015) and restricts music making opportunities that are readily accessible to students after they leave public schools (O'Neill, 2015). Inclusion of popular music and outside-of-school music practices (e.g., digital production, rock bands) benefits learners by recognizing youth identity/culture and creating an "inviting attitude" toward students' own music (Narita & Green, 2015).

Culturally relevant pedagogy. This literature encouraged music educators to incorporate traditionally underrepresented populations' cultural strengths into the curriculum. Rather than teaching from a "deficit perspective," students' identities and backgrounds should be viewed as assets and starting points for curricular engagement (Lind & McKoy, 2017; Shaw, 2012). Of concern were pedagogies that rely on "skill sequence" and "score-centric" teaching methods, as well as practices that promote Eurocentric concepts of technique as the ideal. Students whose cultures are primarily aural/oral, participatory, and/or community-oriented can be disenfranchised by reliance on notation-derived and sequenced skill acquisition methods (Allsup 2009; Gustafson, 2009; Kelly-McHale & Abril, 2015).

Admission, Recruitment and Retention

Of the studies focused on collegiate admission, recruitment, and retention, support structures emerged as a key idea. The research suggested that music institutions in higher education take a comprehensive, multifaceted approach that provides supports from college pre-admission to work-place hiring (Berry, 1990). Specific supports included: 1. *Financial*. Offering scholarships and streamlining degree programs to reduce financial burdens (Delorenzo & Silverman, 2016); 2. *Equity*. Creating more equitable admission/audition processes by expanding concepts of musical competence and excellence--including using a wide range of musical genres and styles (Koza, 2008; Palmer, 2011); 3. *Faculty Education*. Providing professional development for faculty in order to combat a "luxury of ignorance" (Bradley, 2015; Wright, 2015), remove "colorblind approaches," and interrogate implicit biases that unwittingly prevent students from succeeding (Koza, 2008; Sears, 2016); 4. *Remediation*. Creating retention programs that include remedial work where needed and social support groups to deal with any culture shock, while paying attention to conditions and approaches so as not to stigmatize students; 5. *Relationships*. Conducting outreach events and placing preservice music teachers specifically in urban schools, as well as rural and suburban schools with highly diverse student populations (Barnes, 2016; Wilson, 1990); 6. *Hiring*. Hiring faculty of color. Some may serve as mentors to students (Hamann, & Cutietta, 1996-1997; Walker & Hamann, 1993); 7. *Networks*. Creating social networks for graduates to find employment in K-12 schools; and 8. *Curriculum*. Diversifying the undergraduate curriculum by including a variety of ensembles, traditions, practices and aesthetics outside classical music traditions (Arias-Garcia, & Gronemeier, 2015; Carson & Westvall, 2016; Ladson-Billings, 2015; Sands, 2007).

Conclusion

Workforce diversity is a desired goal. The literature is clear that music educators in public school and higher education can take direct steps in changing curriculum and "pipeline processes" involved in teacher education, resulting in more equitable practices and a more diverse workforce. A first direct step might be to identify and interrogate hidden assumptions that undergird thinking and practices which might thwart inclusion, access, and representation that create existing borders and barriers.

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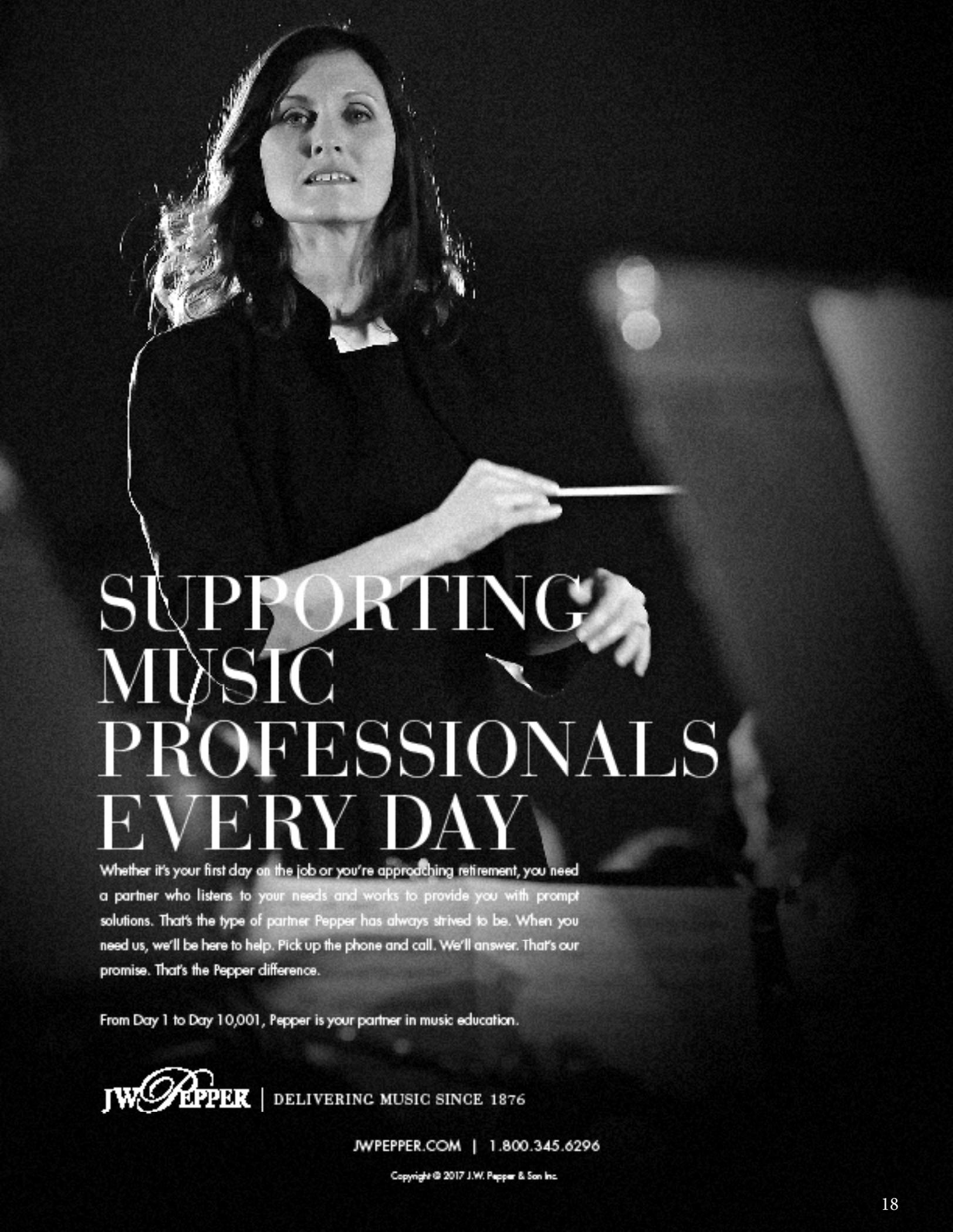
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Hosting a Family Folkdance Night at Your School Missy Strong

As music teachers, we want parents, colleagues, administrators, and the broader community to know what is happening in our classrooms. When members of our community have entrée into our programs, they become invested and supportive of our program. There are obvious ways to do this, like inviting people in to see classes or blogging, and then there are ways that we might not have considered before. One of these is hosting a large music event in which the community themselves can participate in the music making. In this article I am talking about one such event: a family folkdance night. There are a few different options – you can host a folk dance during the regular school day, or over multiple nights, but in my school I have chosen an annual Family Folkdance Night (FFDN.)

In my most recent article,¹ I discussed why folk dancing belongs in our general music classrooms. It allows students to demonstrate their growing beat competence: students move to beat while also experiencing their own growing musicality in an authentic way. Form becomes easier to understand and articulate when we move to it. Additionally, folk dancing helps students experience much-needed positive peer interaction, helping to build etiquette skills and positive community with peers. Lastly, folk dancing is just plain fun!

Since we know the value of folk dancing in our classrooms, how will hosting a FFDN play into what we're trying to achieve with our broader musical goals? One major goal in my classroom is to promote the importance of community music making. Music not only helps us express ourselves, but it connects us to those around us. We learn that music is a crucial component of the human experience, from singing Happy Birthday to someone, to joining our voices and hearts in worship, to singing Auld Lang Syne at the beginning of a new year. Holding a folk dance event at our school is another way to give our students a way to come together and make music in community.

In my school I do the FFDN once a year, on a weeknight in winter, usually mid-February. While the entire school (K-4) is welcome, I put a proactive push for my 2nd - 4th grade families to come in an effort for more manageable numbers and because the younger students do not have as much dancing readiness or experience. Before I go on to talk about the details of preparing for a FFDN, I must say I have gleaned both the original inspiration for doing this as well as many, many amazing ideas from Lillie Feierabend, who in her numerous years at the University of Hartford Magnet School in Hartford, Connecticut has hosted countless hugely successful community dance events.

As you may imagine, there is more than simply teaching your students dances that must be done in order to plan for a FFDN. You must secure your building, communicate with faculty, parents, and the community, and connect with your PTO and other music teachers for help. I would like to start this section by sharing the initial letter that I send out to parents 4 - 6 weeks in advance.

The framework of the evening's events is wonderfully simple. Everyone arrives a few minutes before 6:30. There is a room reserved for them to put their coats and other things that is locked for the dancing time. My own children and older children of my PTO volunteers serve as "babysitters" in my music room for children too young to participate. This frees up parents to be more focused on dancing with their own children and other people in attendance.

The gym has been cleared of almost everything to discourage "wallflowers" and the floor has been marked with gym floor tape to give basic ideas of longwise sets. I also post very large posters with the dance formations on them to give newcomers an idea of what is ahead. There is a sound system set up with a wireless microphone for my use and a place for someone to help play the music through the PA system. And I completely clear the stage to be used as

the “Kiddie Corral” for students in K and 1st grade. It is crowded, but they love being up there and they don’t have to worry about being run over by their older counterparts!

Parent Invitational Letter

Fleetwood's Family Folk Dance Night is Around the Corner!



On Thursday night, February 16th at 6:30 – 7:30pm we will be having our Annual Fleetwood Family Folk Dance Night! Last year we had over 350 in attendance and it was a huge hit. I love that our students can show you things they are learning in music, but an even bigger reason is in having us together as a Fleetwood Family- no TV, Facebook, Video Games, Cell Phones (and trust me, I'm the most guilty parent of all!)

You do NOT need to know how to dance, and you don't need to have learned the dances beforehand. The kids have been doing these dances and are very excited to help me “co-teach” you that night. We will help any of our K and 1st students who don't normally do these dances in their classes and have a blast being clueless in the process.

The event lasts only 1 hour and the phrase of the night is, “Come When You Can, Leave When You Must!” We provide music, Pwll, and fun! You provide yourself and any family and friends you can gather.

If you know you are coming, it would be super helpful if you would let us know and give us an approximate count so we can plan the food. Please sign and return the bottom of this form to Dr. Strong by Monday, January 30th!

We're coming to the Folkdance Night on Feb 16th! My kid(s) are in (Circle all that apply):

K 1st 2nd 3rd 4th

Student Name(s) _____

Approximate Number of Guests Coming, including students _____

I have wonderful former student teachers, colleagues, and outside music teachers who come help that night. Some help man the Kiddie Corral and keep things going as smoothly as possible. Others help on the main floor, especially when the dances are forming. I even have 2 faculty members serving as “bouncers” to walk the perimeter of the gym to encourage those who aren’t dancing to join in the fun! In the weeks before the FFDN, in addition to working on the dances with students in grades 1-4, I’ve invited colleagues to come learn the dances. These colleagues love participating and serve as brilliant “leaders” that night.

I plan and prepare for 6-7 dances, knowing that I will be lucky to get through five. I choose an opening mixer dance like Sasha to really get everyone excited and dancing with as many different partners as possible. I then move on to a very simple circle dance like Le Saluts or Blaydon Races, encouraging circles of anywhere from 10-20 dancers. We move on to a more challenging circle dance like Heel and Toe Polka or Circassian Circle before getting into longwise formations. Depending on how the crowd is doing, we may do a very simple longwise formation dance like Chimes of Dunkirk or Alabama Gal. If I feel that they can handle it, though, I may move on to something like The Noble Duke

of York or Kings and Queens. And I end with a square dance, like Simple Square. All of the dances I mention can be found in the New England Dance Masters books at dancingmasters.com, a wonderful resource.

As far as providing snacks, there are many different opinions on the subject. I have decided to allow food only at the very end of the night. No food setup can begin in the gym until the last dance is already happening, thus avoiding not giving adults the chance to stop dancing and congregate around the food table to chat. This has worked well, but I understand why others would simply say no to the idea of adding another layer to the night’s responsibilities. The 4th grade holds a bake sale after the dance to help raise money for their end of the year activities. This has the added benefit of increasing goodwill with the PTO. I reiterate often that the focus of the night is making music in community.

I hope that you will attempt an event like this, though it can be exhausting, it is well worth the effort. To end, I would like to share the lists I have that help me prepare starting a year before, in hopes that it will help you, too!

YEAR BEFORE:

- Choose date
- Make building/facilities request and contact the fire marshal
- Choose PTO Parent Chair/Talk to parents about 4th grade bake sale

MONTH BEFORE:

- Send home RSVP sheet to 1st-4th
- Invite all faculty, staff, and admin personally
- Decide on decorations
- Double check re: any outside gym or club events being cancelled
- Begin to teach or review 5-6 dances in preparation w/2-4th
- Teach the easier dances in the 2 weeks before to K-1st

WEEK OF THE EVENT:

- Count up attendance from slips and divide by grade
- Choose helpers from 4th grade to be leaders/head couples
- Clean stage completely, put risers on the side
- Write out announcements for before and after, notes on each dance
- Talk to kids about helping with their parents dancing
- Drink water
- Send out this reminder to parents via email blast and on blog:

DON'T FORGET! Tomorrow night, from 6:30-7:30 in the gym, we will be holding our Fleetwood Family Folk-dance Night. Here are a couple of important things to know ahead of time to help make things go smoothly:

- ✓ Dress comfortably (especially your shoes!) it may get a little warm.
- ✓ Coats can be placed in the Art Room.
- ✓ If you have a child who is between 1 and 5, you are welcome to sign them into the music room starting at 6:20. My own children will show a movie so that you're more free to dance.
- ✓ This night is about being together, so please participate if you are at all able. I know it's hard, but shed your inhibitions and join in with your kids, who've been working SO hard to show you these dances!
- ✓ All food and drinks will be out AFTER the dancing ends at 7:30.
- ✓ There will be a 4th grade bake sale that is a fundraiser for the class, please bring a few dollars and coins to help out our kids.



In a career spanning 2 decades, Dr. Strong has taught general, choral, and instrumental music at the preschool, elementary, and middle school levels. She holds a Master's in Music Educa-

tion from Rowan, and a Doctorate in Music Ed with an emphasis in early childhood development from Rutgers. In addition to her current job teaching in the Mount Laurel, NJ school district, she also serves as the Music Education Consultant and Curriculum Writer for the Rafiki Foundation. Dr. Strong is an Endorsed Teacher Trainer with the Feierabend Association for Music Education and was a Founding Member of the organization, for which she is President-Elect. A frequent clinician, she presents workshops and teaches courses at the international, regional, state, local, and collegiate levels. She is a writer and editor and is currently involved with music education book projects for both GIA Publications and Oxford University Press.

DAY OF THE EVENT:

- Turn up A/C once school day ends
- Make a "Dancing Perimeter" with tape around the gym where it is the official dance zone and a Talking Zone maybe in the hallway outside the gym
- Tape floor: 11 longwise formations. Tape the stage: 4 longwise formations
- Hang big banner and dance formation posters on big marker board
- Set up sound system and check microphones
- Set up 2 step risers, music stand, and a stool for me to use for calling dances
- Water and Gong (for silent signal) on the stage
- PURELL out across the stage
- Set up Music Room for babysitting
- Set up Art Room for coats

THAT NIGHT:

- Establish the "quiet signal" – have students demonstrate
- Thank students, attendees, visitors helping, PTO chair and volunteers, admin
- No texting or Facebooking during the dance, pictures/video only!
- Announce fire egress
- Littles to the Kiddie Corral

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¹Strong, M. (2016). Why Should I Teach Folk Dancing? Tempo, 71(1), 22-23.

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Reflecting on Assessment

Holly Olszewski

As I write this article, people everywhere are reflecting and giving thanks for their blessings. Lately I have been thankful for assessment. “What?” one might say, “How can you be thankful for assessment?” The fact remains that in our culture, assessment has been given a bad name. Teachers presently are forced to administer state-wide assessments and prove their worthiness by showing student growth. This is not the assessment for which I am giving thanks. The assessment I am giving thanks for is the assessment that informs my teaching. The assessment that tells me the ‘next steps’ to take with my students. The assessment that reveals to me the students who are excelling and need more challenge, as well as reveals the students who are struggling and need support. Assessments where the results become planning and measurement tools that help me move my students farther ahead in their musical journey.

Over the past 4 years I have had the amazing opportunity to work with the Michigan Arts Education Instruction and Assessment (MAEIA) group. The work this group has been doing has had an incredible impact on arts assessment throughout the state. The work is sponsored by the Michigan Department of Education, The Michigan Assessment Consortium, The Data Recognition Corporation and the Michigan Council for Arts and Cultural Affairs. Through their website, maeia-artsednetwork.org, they offer several tools for program evaluation, student assessment and educator effectiveness. They also have been offering professional development opportunities to teachers in the Arts across Michigan. Leadership fellows have been traveling throughout the state sharing tools and assessments to support teachers in their classrooms. Included in the website are free webinars on how to use the materials as well as advocacy videos to share with administrators.

The catalog of assessments includes assessments for elementary through high school music, visual arts, dance and theater. The assessments come in two formats, events and tasks. Events can last one to two class periods, where a task can last over a number of class periods. The assessments include a teacher booklet with suggested material. However, teachers are encouraged to change the material or directions within the assessment to fit within their individual program. The assessments were designed by teachers, and piloted by teach-

ers. Within the catalog some exemplars, videos and artifacts of student work, have been included to illustrate the dimensions of the rubric. Each assessment has been rated for Educator Effectiveness. There are three categories. The items rated with a “1” are assessments that can be given twice, in a pre-test and post-test fashion. Items rated with a “2” are items that can be given in one year, and then repeated a following year. Finally the items rated with a “3” can be given once as an end of unit assessment. The website has an entire page dedicated to educator effectiveness, complete with supports for how to move through this process.

The assessments can be bundled and used to guide curriculum development. There are 90 music assessments. Essentially the teacher would choose 4 to 5 assessments, depending on total class meeting time. The teacher would then create a Student Learning Outcome (SLO) document or Unit Design for each of the items with activities and lessons preparing the students for the assessment. These 4 to 5 units or SLO’s would make up the curriculum for the year. There is plenty of variety among the tasks and events that would easily make a wonderful year filled with new experiences.

Throughout this year music and art teachers are participating in a collaborative scoring project where student work is uploaded into a database and then scored by other teachers of the same discipline across the state. The data from this year long project will help the group develop credibility in teacher scored assessments as well as create future opportunities for collaborative work.

I am thankful for assessment and the work that is being done to make assessment in the arts an authentic process. I continue to be thankful for the work that is being done by teachers across the state to advocate for quality assessments that help students succeed in the arts. Finally, I am thankful for funding and support for the Arts in our state, period. Though there can always be more support, I am thankful for what support we do have. Please join the conversation at maeia-artsednetwork.org.





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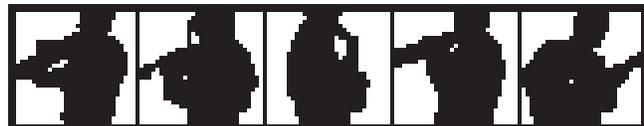
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Assessment in Orchestra Classes: From Compliance to Ownership

Dijana Ihas

Introduction

Over the past hundred years educational leaders, state and federal policy makers as well as the general public in the United States have been increasingly raising an awareness of the importance of *systematic evidence of student learning* through various forms of assessment. This awareness evolved through several eras, starting with an era of IQ tests and other standardized tests in the early 1900s that progressed through an era that emphasized tracking and selection in the 1950s. This was followed by an era of minimum competency testing programs in the 1970s and then an era of accountability, first school and district accountability of the 1980s, then student-learning accountability emphasized in standard-based testing in the 1990s (Cobb, 2004). Even though the gathering and use of evidence of student learning appears to be well embedded in American educational systems, many educators find harnessing this evidence to be irrelevant and even disruptive to instruction and student learning. Educators often engage in assessment processes for the purpose of *compliance* with external demands, rather than for the purpose of *ownership* and the understanding of student learning and teacher's instructional effectiveness (Kuh et al., 2015).

One of the possible reasons for educators to not engage in assessment procedures with greater eagerness is a lack of understanding of what counts as an assessment in a certain discipline as well as knowledge of how and when to assess. The purpose of this article is to review for music teachers the basics of assessment procedures in general education and offer to teachers yet another way of thinking about assessment in music classes. Additionally, this article aims to provide music and orchestra teachers with concrete and useful assessment strategies and tools that have the potential to inspire a sense

of ownership over understanding of their students' growth in the domains of knowledge, physical skills, and attitudes that are unique to music and orchestra classes. Because of limited space, this article is not promising insights into analyzing and interpreting assessment results and/or suggestions for consequential use of assessment findings, all of which are, admittedly, indispensable parts of a meaningful assessment.

What counts as assessment?

The Glossary of Education Reforms defines assessment as "the wide variety of methods that educators use to evaluate, measure, and document the academic readiness, learning progress, and skill acquisition of students from preschool through college and adulthood" (2015). Some methods of evidence gathering happen while learning is still unfolding and that assessment is known as **formative assessment**. Pretests and diagnostic tests are examples of this type of assessment, and their primary purpose is to inform and adjust instruction. Other methods occur at the end of a course or unit of study, and they are called **summative assessments**. The final exam is a classic example of summative assessment, and its primary purpose is to inform teachers and students of the level of accomplishment attained. Some assessment methods are **informal** while others come with higher expectations and are more **formal**. Regardless of what kind of assessment takes place in an instructional setting, its guiding purpose should be to help teachers understand students' progress and to inform teachers' instructional decisions.

Grant Wiggins and Jay McTighe (2005), authors of *Understanding by Design*, explain that: "Understanding can be developed and evoked only through multiple methods of ongoing assessment, with far greater attention paid to formative (and performance) assessment than is

typical” (p. 5). Multiple-choice questions, matching exercises, true/false statements, short answers or fill-in items, and essay questions are all examples of formative assessment known as **objective** assessment. Portfolios and exhibitions, on the other hand, are examples of formative assessment known as **authentic** or **performance** assessment that mirrors what happens in the real world when scientists, architects, musicians, and others apply their discipline-based knowledge to solve authentic challenges. More recently, educators are engaged in yet another type of formal assessment known as **blended assessment**, which is a combination of traditional and technology-based assessments, such as combining paper-and-pencil tasks with online tasks, and sometimes enriching the two with a peer assessment. Only when teachers use multiple strategies to gather information about what students understand or still might be struggling with can teachers may gain comprehensive understanding of the quality of teaching and learning that is happening in their classes for the purpose of developing mechanisms to improve their instructional offerings.

When to assess?

While most traditional curriculum designs propose an assessment at the end of the instructional sequence (e.g., what to teach-teach-assess), a somewhat radical approach to curriculum design known as **backward design**, advocates the reverse: One starts with identifying the desired results (e.g., goals, learning objectives, and/or learning outcomes), followed by determining acceptable evidence (e.g., a variety of assessment tools), and ending by planning learning experiences and instruction (e.g., a variety of inductive and deductive learning experiences, classroom activities, etc.) (Wiggins & McTighe, 2005). An important proposition of backward design, when it comes to assessment, is that assessment should involve a range of methods over a long period of time “because understanding develops as result of ongoing inquire and rethinking” and “the assessment of understanding should be thought of in terms of collection of evidence over time instead of an event--a single moment-in-time test at the end of instruction--as so often happens in current practices” (Wiggins & McTighe, p. 5). Assessment methods that are high in frequency and low in magnitude provide students not only with opportunities to uncover the degree to which they mastered certain intellectual or physical skills on a regular basis—so no fear from errors, no panic and no sweat. Moreover, frequent and low-stakes assessments provide students with additional opportunities to apply what they know and can do in a situation that more closely mirrors real life, which renders assessment just another part of the learning process (Duke, 2013).

What to assess?

Over hundred years ago, the “Father of Modern Education”, Swiss pedagogue and educational reformer Heinrich Jean Pestalozzi (1746-1827), planted the seeds of “whole child education,” illuminated in his well-known “Three H’s” motto that stands for: educating **heads**, **hearts**, and **hands**. Much later, during the 1950s and 1960s educational reforms, a group of experts in educational evaluation led by Benjamin Bloom developed a classification system of educational objectives known as the Three Taxonomies of Educational Domains: Cognitive Taxonomy (“head” or thinking skills), Psychomotor Taxonomy (“hands” or physical skills), and Affective Taxonomy (“heart” or emotional responses). These three taxonomies have helped educators to develop learning objectives and outcomes along with planning meaningful assessments for over 50 years. (For more information on each of the three taxonomies visit the Taxonomy link cited in reference list.)

Tables 1-3¹ are based on these three taxonomies of educational domains and shows guidelines for the development of instructional objectives that can be adapted to any subject, including music. As explained earlier, backward design proposes that assessments take second place in the learning sequence, right after development of learning goals, objectives, and outcomes, thus encouraging teachers to think of assessments as “inextricably related to the goals of instruction” (Duke, p. 49).

Bloom's Taxonomy of Cognitive Domain

Levels of Meaning	Words to Be Used in Written Objectives
Knowing	Students will identify, label, list, match, memorize, name, recognize...
Understanding	Students will describe, differentiate, give example, interpret, summarize...
Applying	Students will apply, organize, practice, transfer, calculate, generalize...
Analyzing	Students will analyze, categorize, contrast, detect, experiment, point out, subdivide...
Evaluating	Students will assess, conclude, criticize, evaluate, measure, rate, validate, synthesize...
Creating	Students will create, combine, integrate, modify, produce, propose, solve...

Simpson's Taxonomy of Psychomotor Domain

Levels of Skill	Words to Be Used in Written Objectives
Perception	Student will become aware of ... (e.g., component of playing skill or skill itself such as correct bow hold, appropriate left-hand shape, etc.) that is required for desirable performance.
Set	Student will make adjustments and develop readiness to perform the skill that involves certain set. (e.g., mental set, physical set, and emotional set)
Guided Response	Student will perform the skill under the guidance of an instructor. (e.g., imitation and trial and error)
Mechanism	Student will display an appropriate playing and musical skills on habitual basis.
Complex Overt Response	Student will perform with a smooth proficiency.
Adaptation	Student will exhibit an ability to change a skill or performance and make it more suitable.
Origination	Student will exhibit an ability to develop and use skill.

Krathwohl's Taxonomy of the Affective Domain

Levels of Commitment	Words to Be Used in Written Objectives
Receiving	Student's behavior is characterized by willingness to attend...
Responding	Student's behavior is characterized by willingness to interact...
Valuing	Student is attaching the worth or value to an object, phenomenon, or behavior.
Organization	Student considers consistency and stability of values and beliefs towards certain objects, phenomenon, or behaviors.
Characterization by a Value	Student exhibit consistency and stability of values and beliefs towards certain objects, phenomenon, or behaviors

Assessment in music and orchestra classes

As with any other academic subject, music has its standardized tests that can be categorized into two subgroups: (a) Music Aptitude Tests (MAP, Gordon, 1965 & 1979 as cited in Abeles, Hoffer & Klotman, 1994) and (b) Music Achievement Tests (MAT, Colwell, 1969 as cited in Abeles, Hoffer & Klotman, 1994). These tests are usually given when music teachers and administrators want to compare skill levels of their class, school, or school district with other similar or different groups of students across the country. When music teachers are concerned with an assessment of students' outcomes in their own classes they develop teacher-made achievement tests.

However, as Harold Abeles, Charles Hoffer, and Robert Klotman, authors of a well-regarded music education text book titled as *Foundations of Music Education* pointed out: "Few music teachers consider assessment as they plan their instruction" (Abeles, Hoffer & Klotman, p. 305). Even when they do, music teachers tend to focus on easily measured cognitive objectives such as memorization of key signatures and names of composers.

Music is an academic subject that possesses a unique potential to educate all three parts of human being (cognitive, psychomotor, and affective) in the most balanced way, and it is important that music teachers remember to include all three educational domains in their learning objectives and assessment. Additionally, music teachers should consider measuring students' progress not only in lower cognitive skills such as memorization and understanding, but also assessing students' higher levels of cognition such as evaluation, synthesis, and creativity. Simultaneously, measuring performance skills, musical interpretation, and attitudes is indispensable part of quality assessment in music classes.

Integrating music instruction with assessments that are based on measuring tools used in general education and that are infiltrated by insights in the three above-mentioned taxonomies of educational domains may provide a useful model for music teachers who aspire to understand the

progress of every individual student and who are dedicated to making assessment more useful to their teaching. Below is a brief summary of selected assessment tools that are based on assessments in general education and are built upon an assumption that learning goals, objectives, and/or outcomes have been clearly stated.

Measuring Cognitive Outcomes in Music Classes

All types of formative assessment known as objective tests, including multiple-choice, matching, true-false, and short-answer (completion) tests can be adapted and will serve the purpose of measuring cognitive outcomes in music classes. These tests can measure large amounts of information in relatively short periods of time, but because they frequently focus on objectives at lower levels of cognitive processing, music teachers should creatively modify their content. Below is an example of a multiple-choice test adapted for use in high school orchestra class.

Multiple Choice Test for High School Orchestra Students on Sound Production

Below is nine-measure long excerpt from Monteverdi's *Sinfonia from Orpheus* (violin part):

Sinfonia
from Orpheus
Claudio Monteverdi

After you observe the indicated dynamic changes answer the following questions:

- In order to play piano dynamics indicated in the first two measures of this excerpt, your bow, in the relation to the bridge and fingerboard (soundpoint), will need to be positioned:
 - In between the fingerboard and the bridge
 - Closer to the bridge
 - Closer to the fingerboard
 - On the fingerboard
- In order to play the crescendo indicated in measure number three, your bow will need to move:
 - Slower and closer to the bridge
 - Faster and farther from the bridge
 - Slower and farther from the bridge
 - Faster and closer to the bridge
- If the speed of the bow doesn't change but the pressure increases, the bow should move:
 - Closer to the bridge
 - Closer to the fingerboard
 - Stay in the same place
 - Change the angle of the bow hair on the string
- If the soundpoint doesn't change but the pressure decreases, the bow speed should:
 - Stay the same
 - Increase
 - Decrease
 - Stop entirely

Questions 3 & 4 adapted from Tone Production Quiz by Simon Fischer
<http://www.simonfisheruk.com/tone%20quiz.pdf>

Measuring Psychomotor Outcomes in Music Classes

Of the three domains in which learning outcomes in music classes can be placed, measuring development of psychomotor skills has the least well-developed assessment strategies. This is unfortunate for music teachers because much of what they teach is closely related to the development of psychomotor skills. In order to compensate for this void, music teachers can creatively modify common measurement strategies for psychomotor skills such as checklists, rank-ordering, and rating scales. Below is an example of checklist developed to measure middle school orchestra students' skills and behaviors in performance setting.

Middle School Orchestra Performance Checklist

Date of the Performance:

Name of the Student:

Correct Rest Position	Yes	No
Taking Bow Appropriately	Yes	No
Smiled	Yes	No
Looked Up at Conductor	Yes	No
Looked at Other Players for Communication	Yes	No
Looked Up at Conductor at Least Two Times	Yes	No
Used Correct Bowing	Yes	No
Moved Expressively with Music	Yes	No
Bowed at End of Performance with Smile	Yes	No

Specify one goal for improvement:

Performance Reviewed by:

*Adapted from **Intelligent Music Teaching** by Robert A. Duke*

Measuring Affective Outcomes in Music Classes

While also not straightforward, assessing students' progress in affective objectives (e.g., attitudes expressed through observable behaviors, feelings, etc.) can be accomplished through the development of attitude scales such as Likert Scale or other similar tools. There are several factors that teachers should consider when creating assessment tools for measuring affective outcomes: (a) Verbal measurement, such as questionnaires and attitude scales, may not be as accurate an indication of students' attitudes as observations of students behaviors and (b) Observations of several behaviors over a longer period of time and recorded by the teacher on a regular basis may provide the most accurate assessment of affective set of assessments. Below is an example of the Likert Scale developed to measure students' attitudes toward music they played in the last concert.

Elementary School Orchestra Students' Attitude Towards the Music They Played in the Concert

Date of the performance:

Name of the student:

Read the sentence and then circle the Smiley Face that best represents your feelings about the pieces we played at our last concert. Smiley Face means you agree and Sad Face means you disagree with the sentence. The Face in Between means you are feeling in between.

1. *Antonin Dvorak's "Appetite" was a really fun piece to play.* 😊 😐 😞
2. *Paganini's "Capricello" was a difficult piece to play.* 😊 😐 😞
3. *Rachmaninoff made me feel like dancing.* 😊 😐 😞

Summary

Assessment is an indispensable part of successful instruction and as such should be closely related to learning outcomes. High in frequency and low in magnitude is one of the key ingredients of assessment that aims to not only provide evidence of a student's progress but also hopes to enhance the quality of the instruction. Both learning outcomes and assessments in music classes may appear to be a challenge because there are not many easily accessible

assessment strategies and tools in the educational domains that are so typical of music, such as psychomotor and affective domains. For that reason, as well as the need for the progression from state of *compliance* with assessment to state of *ownership* over assessment, music teachers should be aware of and willing to learn the basics of assessment theories and practices in general education so that they can confidently implement and adapt them as needed.

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¹Adapted from the Assessment in Higher Education by Heywood 2000 and Eder, Douglas J., "General Education Assessment Within the Disciplines", *The Journal of General Education*, Vol. 53, No. 2, pp. 135-157, 2004.



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Which Version of Band are YOU Teaching--1.0, 3.0, or 6.0?

Jill M. Sullivan, Ph.D.

School bands in the United States continue to be influenced by over 250 years of band tradition stemming from the military, professional (Gilmore, Sousa, Goldman), and community bands. There was a time in mid- to late-nineteenth-century America when wind band performances were considered popular music and their concert venues would draw huge audiences. The literature played was often an assortment of orchestra transcriptions, original music written for band, marches, and dance music. Every town across the nation strived to have a band. A local band was a status symbol, and town bands were used to attract permanent residents.¹ James Keene wrote, “Almost all towns had bands to perform entertainment.”² Bands were formed by anyone who wanted to participate: There were women’s bands, family bands, immigrant bands, school bands, school-military bands, stringed- and-fretted instrument bands, and bagpipe bands, among others.³ Band historians call the periods of approximately 1870–1920 *the Golden Age of Bands*.⁴ So popular were the bands that in 1921, the state of Iowa passed a band law that would allow city taxes to be spent on local municipal bands. This law was copied in thirty-three other states.⁵ Band composer Karl L. King even wrote a march in its honor called the “Iowa Band Law March.”⁶

The end of the Golden Age coincided with military bandmen returning to the United States after serving in World War I. Many of these men had served in Navy or Army bands and had been trained by the Lieutenant John Phillip Sousa of the Navy or orchestra conductor Walter Damrosch of the New York Symphony Society. Sousa alone had trained over 3,000 Navy bandmen at the Great Lakes Naval Training Station near Chicago, and Damrosch trained bandleaders for the U.S. Army in Europe.⁷

By 1920, public secondary education was beginning to flourish as the Progressive Era

came to influence more democratic offerings in America’s high schools. This situation offered perfect conditions for the launch of high school music programs.⁸ Some of the original band teachers came from the ranks of military musicians.⁹ These bandmen established in the school the military traditions of marching and concert bands, along with high expectations for developing outstanding musicianship. Today, we are grateful for their insight in securing a place for the ensembles in the school curriculum. Unfortunately, in many modern classrooms, some of the drill-sergeant behaviors of the military still exist, evoking teacher-centered rehearsals instead of today’s more desirable student-centered music education.

With these band traditions that continued to grow throughout the twentieth century comes some seemingly inflexible baggage: standard instrumentation, gender stereotypes, military-like uniforms, accepted and limited types of festivals and assessments, and a whole host of other outdated traditions embedded in our school-band culture. Questioning these traditions is a risky undertaking, but as a music-teacher educator, I strive for balance by encouraging learning about traditions while encouraging progressive change. In 2008, Randall Allsup and Cathy Benedict deconstructed the band tradition in their article “The Problems with Band: An Inquiry into the Future of Instrumental Music Education.”¹⁰ They critiqued our embodied traditions, suggesting, for example, that words like “directorship” imply that teacher expertise is a “highly prized commodity, ... and custom” never allowed to be called into question publicly or allowed to be negotiated with student decisions or musical tastes.¹¹ Allsup and Benedict questioned for whom the band classroom is “highly passionate, inventive and imaginative.”¹² Who operates at the creative level—is it the students, or is it only the director? Allsup and Benedict pointed out that in band rehearsals, “We don’t ask our students to

think or be vigilant.”¹³ They suggested that if the director/teacher is making all the musical decisions and students are simply waiting for the next command for ultimate ensemble efficiency, then we may be using an early twentieth-century factory model for the educational space rather than fostering a motivating, creative-collaborative-decision-making space for student-centered educational experiences.

At one point, Allsup and Benedict go as far to suggest that band directors in teacher-centered classrooms are propagating oppressed-and-oppressor relationships through the use of fear tactics and tight control.¹⁴ Who has the control and power? How does that feel and look in your classroom? Are students even allowed to speak in “your” rehearsals, let alone think for themselves in “their” rehearsals? When are they being asked to be “mindful and critical” in the band classroom? Is your band classroom really an educational, safe, creative space? Shouldn’t it be, since we’re teaching in schools? Are we curricular- or extra-curricular minded?

David Williams reminded us in his 2011 article “The Elephant in the Room” that large-ensemble participation in schools continues to be on the decline. He provides an example with data from Florida’s Department of Education: “16.45 percent of high school students were enrolled in music classes in 1985. The number dropped to 14.9 percent by 1995 and 11.67 percent by 2005. If we were to project a 2015 figured based on these data, enrollment would fall to under 7 percent.”¹⁵ He suggests that we are continuing to use an outdated instructional model and that this old model may be why so few students are enrolling. What is happening in your state? Is band participation shrinking? Do we need to all be rethinking our programs to be more inviting to and inclusive of the entire school population?

Although I had “success” receiving superior ratings at festival each year I taught middle school band in Broken Arrow, Oklahoma, I began doubting my teaching ability when I heard one of my top students proclaim in “my” class, “I love coming to band class because I don’t have to think.”¹⁶ I immediately realized that I was simply training the best musical robots to follow my creative decision-making, and they dutifully responded. I had squelched all of their decision-making and realized they were receiving a marginalized music education. They certainly weren’t asked to be creative, only responsive to my baton and direction, and I was doing most of the connecting to other subjects for them. I needed a new version of band teaching, but where would I start?

Band education does have a history of trying to foster educational change, but the field is slow to respond due to the embodied nature of our traditions. In 1965, the Comprehensive Musicianship movement emerged after a symposium at Northwestern University in Evanston, Illinois.¹⁷

Ensemble teachers were asked to expand their teaching to include more than learning the performance skills to execute literature; they were called upon to expand their teaching to be “interdisciplinary” and “intradisciplinary”—to make connections to language arts, history, social studies, science, math, music theory, composition, history, theoretical frameworks, and social justice issues. I remember loving hearing the stories from my director about the composer’s intent of a piece or the composer’s life history. I still remember them today. However, I was never asked to research and discover any of the informational depth of the music, create my own interpretation of the music, or collaborate with my peers to make our decisions about a section feature or soli.

In 1976, Robert Garofalo published his landmark book *Blueprint for Band*, which offered a play-by-play prescription for deeply analyzing compositions aimed at guiding band teachers in their in-depth work prior to rehearsing.¹⁸ As a high school student, I could have shared in that responsibility and would have enjoyed digging deeper into the piece with my peers. In 1992, Garofalo and Battisti published *Guide to Band Masterworks*. In 1994, MENC (now the National Association for Music Education) published nine national music standards that were to be adopted for all music classrooms. Many ensemble directors began reimagining how to include singing, composition, and improvisation in their ensemble rehearsals, and perhaps even today many of us are still striving for these outcomes.¹⁹ In 1997, the first book of the series *Teaching Music through Performance in Band* was created to facilitate ensemble teachers more comprehensive musical instruction. These books encouraged a plethora of new musical outcomes for students and directors, and those in ensemble education are grateful for these books.²⁰

Fast-forward to 2016, where we have new Core Arts Music Standards and Model Cornerstone Assessments for most music classrooms.²¹ Ensemble teachers are encouraged to include and assess four artistic processes in their classrooms: Creating, Performing, Responding, and Connecting. Students and band teachers are given space to imagine how these music processes could unfold with their students. Additionally, in a recent issue of *Music Educators Journal*, Tobias, Campbell and Greco suggest that ensemble classrooms include and encourage project-based learning to “transform a music program by offering genuine student-centered learning.”²² They explain that this idea of project learning comes from a “cognitive revolution . . . and the revitalized thinking about skills for the twenty-first century, standards that emphasize critical thinking, and inquiry-based learning.”²³

One such project many band teachers already use is solo and small-ensemble activities. Teachers could augment this experience with student solo and small-ensemble classroom

days. With your guidance, you could help students form groups, select music, and guide the type of accompaniment options, use of technology, rehearsal styles, reflections, and assessments. In her dissertation, Danelle Larson studied high school students who were assigned to form chamber ensembles several days a week for fourteen weeks, instead of always being in band rehearsals.²⁴ She left the chamber music students alone to rehearse, but guided the students with a few rehearsal check sheets and a list of questions to help them assess their work each day. She found that the chamber-music students' motivation and attitudes toward band class improved over that of the students who remained in the teacher-led band class. Additionally, for the lowest-performing students in the chamber-music groups, their attitudes improved more than those of other students who had been assigned to chamber-music groups. This is one example of the aforementioned project-based learning where students get to engage during ensemble class in collaborative music-making and creative decision-making. Think about how the use of technology could enhance chamber-ensemble groups by adding an instrument or students accompanying themselves. More projects could be incorporated into your teaching with creative discussions among you and your students. It's possible that their attitudes and motivation could greatly improve.

Other researchers have tried innovative teaching ideas for band and discovered their positive impact on learning in band classrooms. Jason Caslor fostered group improvisation in the full ensemble rehearsal, and Amy Spears asked all the top ensemble students to use a different type of music literacy to learn a band piece for performance. The students were given a Grade 2 piece, no music—only a part recording, and were asked to learn the part to the piece by ear. Comments from the researcher, ensemble teacher, and students included improved ensemble cohesion, performance responsiveness, and appreciating learning via a new musical literacy: These comments were truly inspiring. The students who seemed to be most involved appreciated their new way of thinking, learning, and collaborating.²⁵

So, in 2016, I challenge you to sincerely consider: Which version of band are you teaching? The following versions, 1.0–6.0, are hypothetical examples of band teaching that I created as a way to start your thinking and discussions. These versions could unfold in a variety of ways and perhaps you have personal versions. Think about how your teaching career has morphed through different versions of teaching:

Version 1.0—Teacher-centered, military discipline and strict regulations align with tradition in rehearsal participation by students following the instructions of the teacher to develop musical skills and knowledge.

Version 2.0—Teacher imparts comprehensive musician-ship information where students learn from the teacher about the history, theory, and compositional construction of the piece during the group rehearsal.

Version 3.0—Band teachers add some aspects of the 1994 National Music Standards in their classrooms, which includes aspects of connecting with other disciplines in the school. Students share in knowledge discovery about their pieces performed. Students form traditional small ensembles and learn solos with piano accompaniment.²⁶

Version 4.0—Students lead warm-ups in large-group rehearsals and get to participate in some curricular and/or rehearsals decision-making that aligns with the 1994 national standards.²⁷ Students form nontraditional ensembles and explore student-centered rehearsing.

Version 5.0—As a teacher, you embrace the idea of student-centered learning and encourage your students to help make decisions within rehearsals, and with administrative choice so they feel empowered and a part of a community of artistic decision-makers. You ask deep meaningful questions and challenge their thinking.²⁸ You assign homework that connects school music to their personal music life.²⁹ They start learning to assess their musical preferences, their peers, and themselves. You assign projects for students to discover information.³⁰ They form nontraditional ensembles using digital media to create parts and accompaniments.

Version 6.0—You and your students structure your public performances around music projects and performances you've facilitated with the students.³¹ Your rehearsal time is spent facilitating learning with students working on real-life music problem-solving: arranging a cover song, folk song, or composed melody for a small ensemble of any instrumentation, everyone respects and works with their musical preferences, and we encourage the students to learn and perform at times without music, by ear. You help them create concerts that share their work in small-groups and large groups. You ask your students how to assess their project outcomes, and they decide and will help by evaluating themselves and their peers.³² They accompany themselves with digital media of their choosing and styles of music. In their ensemble groups they create missing ensemble parts from digital sources or record themselves playing the others parts. They perform live with digital accompaniments or play their recorded performances for audiences. They share their performances with peers using a class sharing software program such as Google Drive or Blackboard.

Let's shake off the baggage of the past traditions and start anew. Adopt a new version of your teaching this year

through experimenting with student-centered engagement and discovery. It's okay--really--to put the students in charge of their learning. You might think or feel like you're not "teaching" if you're not in the front of the room disseminating knowledge, but remember, *teaching isn't telling*. Let go of the control of their learning, and provide them a seemingly messy space to informally learn on their own; you and your students decide the project idea and the administration of the project, then step away from the students and see what they create.³³

Providing the space for your students to discover and work together on solving real-life musical projects allows you to free yourself from the oppression of thinking that teaching is only being in front-and-center and "in control" of the classroom. Take a risk and use your ensemble space differently this year—at least for one project and see what kinds of truly creative outcomes the students will produce. Guide and challenge your students' thinking about creative artistic processes and for at least one unit or project, release yourself from training the behavioral technique of playing and learn to ask deep, thought-provoking questions.³⁴

To begin the process creating your new version of band or ensemble teaching, think through the questions in Figure 1, perhaps do this exercise with a colleague and share your responses and challenge each other to grow into 21st Century ensemble teachers.³⁵ I hope something in this article might spark a bit of change in your band classroom this year:

Figure 1. Questions to ask yourself: Strive for a new version of band or ensemble teaching in a way that inspires you and your students. Ask yourself "Why?" or "Why not?" after each question.

- Are you making all of the musical decisions in rehearsals?
- Are you choosing all of the literature?
- Are you deciding all performance outcomes and public performances and venues?
- Are you controlling the instrumentation based on some archaic band tradition? Let the student who plays bass guitar or Quechua qina (a traditional Andean flute also known as the quena) into your ensemble.
- Are you creating all the assessments and doing all the evaluation?
- Is all of your music performed still traditional band music? Does this type of music keep a lot of students from wanting to join band?
- Are all of your concerts solely of your bands or do you partner with community groups of different mediums or styles of music?
- Are beginners allowed in your high school program?
- Do your students still sit in a traditional seating arrangement every rehearsal?

- Are students always seated by chair tests? Do you rotate their parts?
- How do you facilitate peer learning and assessments in band?³⁶
- Do you foster discussions for musical decision-making that involve everyone?
- Is your jazz ensemble only for certain instruments?
- Is improvisation only for jazz ensembles or combos? Who does this leave out?³⁷
- Are your uniforms like the military and gendered?
- Are all leadership positions open to both genders and all races?
- Do you fundraise for private lessons or benevolent outreach?
- Do your music teachers in your district look like the students in your ensembles?
- Do your ensembles engage in more than one artistic process aligned with the new national music standards: create, perform, respond, connect?
- Do you foster multiple music literacies: composing, improvising, playing by ear and reading music?
- Do you ask your students to listen in your ensemble rehearsals, and do you help them hear? We often make assumptions that they can hear what we ask them to be listening for.³⁸
- What ways are you integrating technology to help your students be creative and expressive?

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¹¹Ibid., 157.

¹²Ibid., 160, 164.

¹³Ibid., 164.

¹⁴Ibid.

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²³Ibid., 40.

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“Stealing” Tips & Techniques from the Best

William Verity

Last year, an incredible tenor from my chorus returned from all-eastern conference and accused me (playfully) of stealing. Truth? I steal. There - I said it. Everyday, in almost every rehearsal, I steal from Dr. Timothy Seelig.

A few years back, I was privileged enough to attend a workshop at the NYSSMA Winter conference given by Dr. Timothy Seelig and it didn't take long to understand why this session was standing room only. In this workshop, I was quickly and thoroughly amazed by the simplicity of his concepts and effectiveness of his exercises.

Upon returning to my rehearsals, I was excited to implement what I had witnessed and found that the results were both immediate and deep. I was, and continue to be, grateful that I was in attendance that day. Dr. Timothy Seelig unapologetically made me a thief. I quickly ordered his books and watched his videos, and now routinely quote him in rehearsals and workshops. I became intrigued with him, entranced by his pedagogical efficiency and a believer of his real-world rehearsal techniques.

This summer, I caught up with world-renowned music educator and director of the San Francisco Gay Men's Chorus, Dr. Timothy Seelig, where we covered such topics as vocal pedagogy, rehearsal techniques, carrying the Olympic torch (!) and the upcoming Lavender Pen Tour, which celebrates the group's 40th year, and more importantly, will spread positivity in a time of conflict, and more importantly, promote acceptance and love through music. After monopolizing his Friday evening for two hours, I proudly bring you this interview.

Lavender Pen Tour

WV: Good afternoon! What are you currently working on?

TS: Well, the San Francisco Gay Men's Chorus is celebrating its 40th season. To commem-

orate the achievement we began discussing an upcoming tour to locations such as China and France, for example. Instead, we decided we needed to stay home and encourage our LGBTQ+ brothers mostly in the south. So, we decided to celebrate the group by exploring performances in Mississippi, Alabama, Tennessee, Georgia, North Carolina and South Carolina, which we have called the Lavender Pen Tour. We are taking 300 on this tour where we will be singing at 5 major concert venues, along with universities, churches, etc. Highlights for the 8-day tour will involve the closing of the Edmund Pettus Bridge where 300-400 of us will march across the bridge in Selma, and also a performance on the state capital steps in Mississippi.

WV: My desire for requesting this interview stems from your recent NYSSMA winter conference workshop. The short review is that I was blown away with your very concise, efficient exercises and techniques, many of which I immediately implemented Monday after returning home from conference. Tell me about those conference experiences.

TS: One that comes to mind happened at a music conference in Ohio, where I was booked to present to choral directors. The room was packed and when I made my opening band director's joke - no one laughed... I said "Maybe we should step back. How many of you are choral directors?" None. "How many of you are band directors?" All of them. I'd been listed in the wrong track and began to panic. I thought, well they all showed up for the Perfect Rehearsal, but they thought it would be the Perfect Band Rehearsal. I moved forward with my choral presentation and ended up having the best response from those band directors. Moral of the story: We have more in common with each other than we think we do.

WV: You began as an opera singer in Europe. What was the impetus for you to change your focus to directing choirs and music education

in general?

TS: Under the heading of “what they didn’t tell you in college”: no one really described to me that being an opera singer is way more suited to an introvert than an extrovert given the amount of time devoted to score study, memorization, etc. Even when performing, I was in costume and not able to be myself. I had grabbed the brass ring of opera performance and was miserable.

I returned home and learned there was a chorus in Dallas looking for a choir director. I auditioned and got the job with The Turtle Creek Chorale where I remained for 20 years.

Lunch Room Buzz

WV: Speaking of the The Turtle Creek Chorale, you built the membership to over 200. What recruitment techniques did you use and what was your vision and philosophy for the ensemble?

TS: In my current chorus, we have 300 singers (the cap number for the group) and I want my singers to be “all in”. In the public school setting, I recommend the recruitment philosophy I call “lunch room buzz” which basically means you need to find a way to end every rehearsal on a high note (their favorite song, something humorous, etc.) and they will later go skipping into lunch where their friends will say “I want some of that!” Also, we need to create a rehearsal where the conductor has a plan and we move through that plan with purpose.

WV: The San Francisco Gay Men’s chorus is renowned for spirited “choralography” as well as precise vocal performances. How do you devote attention to movement without sacrificing vocal technique and pedagogical integrity?

TS: Most organizations looking to add in choreography will do so maybe 3 weeks before the show - waiting for the chorus to know the music perfectly before adding it. Instead, our group learns their movements kinesthetically as they learn the piece, to the point where they can hardly sing those notes and words without doing the movement.

WV: I’ve read that you color and highlight scores to ensure accuracy and also that you prefer a vocal group perform from memory. What are your reasons for those beliefs and how do you feel about conductors who choose to conduct from memory?

TS: If your choir is going to use music for performance and has marked in every breath, accent, nuance, etc., I call that “choral karaoke”. They’re staring at their book, singing it the

same way each time. To quote This Is Your Brain on Music by Daniel Levitin, “People are only moved by music when they are surprised by it”. When the group is memorized, you can surprise your audience and even surprise your singers.

As for conducting from music, I like to look up and have found that color coding helps me to anticipate what’s coming. Currently, I conduct from my iPad and I love it!

WV: What songs would be found on your “dream program” program/last program?

TS: Back when I stepped down from The Turtle Creek Chorale, I had a concert called “A Fond Farewell”. On it, I had 4 pieces commissioned by good friends with the theme of saying farewell. Speaking more generally, as I’ve said in my books, songs I program must have TLC - Tears, Laughs and Chill Bumps. In the end, I’m a text guy. I want to bathe in the meaning of music in my life. I’ve come through the fire in so many ways because of music.

One piece I’m excited to perform on this upcoming tour is a brand new setting of “Give me your tired, your poor...” mashed up with “God Help The Outcasts” from The Hunchback of Notre Dame. The result is just breathtaking and captures the overall idea of yearning to be free.

Techniques and Exercises

WV: Your books are so fantastic for addressing issues we hear everyday in the chorus rehearsal. I was wondering if I could mention choral issue topics and you could explain how you would address them.

TS: Sure!

WV: What would you do to address thin vowels?

TS: There are 3 basic exercises that I do with All-State or Area All-State choirs to let them get to know me, which also address vowels.

1. Messa di Voce - I count the numbers for a frame of reference dynamically (1=pianissimo to 8=fortissimo). We start with a beautiful, relaxed pianissimo [a]. You will notice, most likely, that the crescendo is fairly smooth, providing a nice, even slide to the dynamic pyramid. On the decrescendo, however, you will notice stair steps of dynamics, rather than a smooth slide down the other side of the pyramid. That is static adjustment of the vocal folds. In addition to the unevenness of the decrescendo, the singers’ automatic response to the decrescendo is to close the throat as

well. This makes a final sound that has no relation to the sound with which the chorus started. As the chorus attempts the decrescendo, coach them to keep the air flowing at a steady pace, never cutting back on it. At the same time, they need to be conscious of the continual yawn throughout the decrescendo. (P. 55 & 56, *The Perfect Blend*)

2. Matching Vowels with Hand Motions - I ask for gestures as they sing vowels. Have students choose their own pitch to sing within a given chord (this allows them to choose the tessitura that is comfortable for them since the exercise is about vowel color not range extension). Have them sing “Ee” - lower chin, round lips, pull the “ee” out of the crown of the head. Move to “Eh” - bring the hand around in front of the face and down in an elongated gesture. Next, “Ah” - simply loosen the jaw, getting rid of tension, but not dropping it too dramatically. Next, “Oh” - “lasso” the lips for the “oh”. Lastly, “Oo” - pull the “oo” out as if through a straw. (P. 78 & 79, *The Perfect Blend*)

3. Woofers and Tweeters - I explain that your mouth is the tweeter and your pharynx/throat is the woofer, and I demonstrate how to move the tone knob. I explain that as you change the settings on the tone knob, it doesn't affect the pitch but only affects the timbre. We explore the different tone knob settings and from then on, all we do is balance resonators. We do this by using our finger as the control - the finger out in front of the mouth is the tweeter and the woofer is back by the ear. I can ask them to move their resonance balance more toward woofer and less toward tweeter to address thin vowels. (P. 68 and 69, *The Perfect Blend*).

Another exercise I use is taking my hand and placing it horizontally in front of my mouth and ask them to sing the “Eh” vowel like it looks (result is bright) and as they continue to sing, I turn my hand vertically (result is taller and warmer). That one hand, moving from horizontal to vertical, makes them relax their tongue, drop their jaw, etc. (P. 71 & 72, *The Perfect Blend*)

In the end, I always say there is not a tone that is too dark for me and tell the students, “Ponder this, children, there is no sound that is horizontally conceived that is beautiful”.

WV: Next one: How do you address intonation sagging on descending musical lines?

TS: I remind my singers that I need them to “float down” as they descend. All too often, we get lazy on descending phrases because we think, “This is easy. We're going down.” Ultimately, we lose the focus and the energy because we're

not paying attention. The trick is to pretend you're holding a box of tissues and on the last note of the descending phrase - take a tissue out. (Helps to create lift on last note)

I also tell them to think about the interval as smaller than it is. Pretend it's 3/4 of a step and not a whole step. So, it might be sharp - I don't care! We spend way too much time worrying about the high notes and should focus on the low notes.

Lastly, the “tractor pull” involves students dividing into 1-2, 1-2... Have them face each other and take the wrist of the other singer. First, sing the phrase with no feeling for legato or energy. Now have them pull on each other's arms, trying to pull the other person off balance. As they sing, coach them to pull harder through the phrase. The “tractor pull” on pianissimo is magic to teach them to sing pianissimo, especially at the bottom of their range, while exerting energy. We tend to check out physically and mentally on those low notes. (P. 83, *The Perfect Blend*)

WV: Last one, how do you work on blend?

TS: In a setting without assigned seats, singers tend to gravitate toward voices that are just like theirs. I ask them to categorize their voices (loud, soft, bright, dark, etc.) and have them look at what their neighbor wrote down. I say, “If your neighbor has anything close to what you wrote down - move. Find someone who has the opposite of what you are.” This way they have identified the quality of their voice themselves, not me.

Also, when conductors say, “I want you to sound like one voice” and you don't tell them which voice, your loud singers assume it's them and your little blenders think, “It couldn't be me.” So, your stronger singers get louder and your smaller voices get quieter - all because you didn't tell them what voice. My recommendation is to pick a quartet that best represents what you want the sound to be and have them model for the group.

Philosophy and Quotes

WV: There's a quote from your book, *The Perfect Rehearsal*, I love: “There is no activity people engage in that meets as many basic human needs as being in a choir.” What a huge and flattering responsibility. What do you think when people relate making music in an ensemble with being on a sports team? (P. 48, *The Perfect Rehearsal*)

TS: In that section of the book, I quote Abraham Maslow's *hierarchy of needs*. One of them is safety. As choir directors, we make our room safe for people to be exactly who they are - that may not be happening on the football field.

Another is self-actualization, which, as you know, there is nothing more vulnerable as singing for self-actualization. Another is spiritual, or giving of oneself to others. I'm sorry, but just winning a football game may be satisfying, but it is not changing people's hearts and minds. Lastly, let's explore attachment. Athletes may attach to themselves as a team or to the coach, and while this also happens in the ensemble setting (attaching to one another, attaching to the choral director), they ultimately get to attach to the entire audience.

WV: Also in your book, *The Perfect Rehearsal*, you asked conductors to describe their own definition of a "perfect rehearsal" and the responses are enlightening. I noticed you didn't answer your own question in that book. What is your definition and vision of a "Perfect Rehearsal"?

TS: It's not about "I had a rehearsal plan and I just nailed it" - that's not the goal for me. At the end of the evening, I think a "Perfect Rehearsal" is when the chorus, and maybe me, has that "a-ha" moment. It could be vocal technique, why I chose this music, etc. If I can get an "a-ha" moment at every rehearsal, I think I've done really well.

WV: Last question, you carried the Olympic torch and conducted the World's Longest Choral Concert as declared by Guinness World Records (the show lasted 20 hours as a celebration of the 20th anniversary of The Turtle Creek Chorale). Which was more stressful?

TS: For the 20-hour concert, there are so many rules and regulations, I had lots of good people helping me, and it was so well planned - we could not fail. It turned out to be fun and not stressful. As for carrying the torch, I was so blown away by the honor, but I don't run, it was hot and summer in Dallas, there's no place to pee.... You wonder what if the torch doesn't light? But, in the end, I was hugely honored for being allowed to do that not as a musician, but because it was felt that I had done good things for the community.

Dr. Tim Seelig has, indeed, done good things for the Dallas and San Francisco communities, for the LGBTQ+ community and for an entire community of choral educators. I thank him for sharing his time and music education prowess with us.

More great humor, choral exercises and techniques can be found in Dr. Timothy Seelig's books, available through Shawnee Press (www.ShawneePress.com) and at www.tim-seelig.com. We wish Dr. Seelig and the entire San Francisco Gay Men's Chorus the best of luck on their upcoming Lavender Pen Tour, as they kick things off on October 8th in Jackson, MS. For more information on the tour, or if you'd like to donate to the tour, visit www.sfgmc.org.

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A graduate of The Crane School of Music in Potsdam, NY, Mr. Verity currently directs choral activities in the Plattsburgh City School district, where he conducts the Mixed Chorus, the Select Vocal Ensemble, teaches classroom music and provides small group vocal lessons. Additionally, Verity teaches applied voice at SUNY Plattsburgh where he has also conducted the College Chorale and Men's Ensemble. Verity is active as a guest conductor in local and regional festivals. Under Verity's leadership, the Select Vocal Ensemble consistently earns highest ratings at major festivals, performing level six repertoire, rated most difficult by NYSSMA. Recently, members of the SVE were privileged to perform onstage with world-renowned violinist, Andre Rieu as well as the rock group, Foreigner. Verity serves as choral editor for *The School Music News*, the official publication of the New York State School Music Association (NYSSMA).

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A Strong, Unified Voice through Professional Organizations

Amy Lewis

Professional organizations have multiple functions within music education. The strength created through the development of professional networks can advance goals within music education. This column is a call to action for music educators to connect with colleagues and become activists for music education through participation in professional organizations. This article will briefly discuss how professional organizations influence policy change at the National and local level, and will conclude with examples of how individuals can become more involved with professional organizations.

Similar to labor unions like The American Federation of Teachers and The National Education Association, professional organizations are an integral part of the education policy making process within the United States (Oper, Young, & Fusareli, 2008). As one of the largest music education professional organizations, the National Association for Music Education (NAfME) has the potential to impact education policy-making. For example, in order to influence policies centered on teacher evaluation, NAfME delegates met with congressional leaders in the Department of Education (Robinson, 2015). The organization's participation in policy development at the national level is possible because of a consolidated and extensive membership in all fifty states.

In addition to NAfME, there are organizations at the local and state level that can influence music education policy like the Michigan Music Education Association (MMEA), Michigan School Band and Orchestra Association (MSBOA), Michigan School Vocal Music Association (MSVMA), and Michigan Chapter of the American String Teacher Association (MASTA) through membership and teacher involvement. These organizations provide a platform in which to connect members through professional development and volunteer opportunities. Members of these organizations are able to attend and participate in a variety of conferences and work-

shops. In addition, members can contribute to the profession by taking on leadership positions within their organization.

Professional organizations can impact decisions in policy making and community engagement to foster support of music education. In regards to advocating for music education, Michael Mark (2005) states, "We cannot expect policy makers, at least not all of them, to understand why the work that we do as music educators is important to our students, our communities, our nations, and to civilization." If policy makers are unable to fully understand our needs as music educators, then we must ensure that our voices are heard by being united within our professional organizations.

An example of how a unified and collective voice can impact music education can be seen in the response of state organizations and individuals to the proposed elimination of music education in Lansing. Due to budget concerns, the Lansing School District decided to drastically cut the art, physical education, and music education program in 2013, which sparked an outcry from arts organizations, teachers, community members, and parents as they sought to overturn the decision. The Arts Council of Greater Lansing condemned the district's decisions by stating, "... We believe the elimination of any highly qualified art and music educators to be unacceptable" (Shaw, 2015). The Lansing School District superintendent received several phone calls from arts groups from around the state inquiring about the drastic cuts (Wells, 2013). With increased district funds, the Lansing School District was able to restore their music education programs for 4th-6th grade students (Wolcott, 2017). Without pressure from concerned individuals, the Lansing community and statewide arts organizations, the reinstatement of music education, at least in some capacity, may not have occurred. The influence of professional organizations can also be seen in policy changes within our state. In 2017 the Michigan Department of Education

proposed a revised teacher certification structure that could potentially change future teacher certificates. One of the many revisions is the “elimination of the ‘all subject’ loophole that allows teachers with K-5 and/or K-8 ‘all subjects’ certificates to teach music” (Michigan Music Association, 2017). The MMEA responded proactively by gathering facts, sharing information with members and other stakeholders, and promoting advocacy efforts at the grass roots level. Additionally, MMEA leadership worked with members of the state legislature to provide an accurate and informative policy statement that could be shared with members of the Education Committee as they deliberated over passage of two bills affecting music education: HB 4349 and SB 0198. Because no action was taken on these two bills during the 2017 legislative, they will need to be reintroduced for the 2018 session. Regardless of the outcome, the fact that these bills are currently under review is due largely to the efforts of our state organizations and their members.

When music educators are connected to and active within their state organizations, such as the MMEA, they are more likely to make a difference to the profession. Members who make it a point to stay informed and contribute actively to the organization are better able to influence decisions resulting in positive change.

Teachers can become involved in professional organizations in a variety of ways. Educators must first become a dues paying member to the organization(s) that best fits their needs. Dues paying members are essential for professional organizations because dues provide the financial foundation on which they function. In addition to paying dues, members can have a more in-depth experience by becoming unapologetically vocal about the value of school music and use resources within these organizations to inform elected officials about the importance of school music programs. This type of advocacy can strengthen your program (Lehman, 2005). I encourage those who can, to not only become dues paying members, but to also to deepen their engagement within their professional organizations in order to strengthen the profession of music education. Members can also deepen the connection to their organization by volunteering for committee work, attending meetings, regularly checking the MMEA website. Members can collectively encourage elected officials to attend a concert or schedule a performance at the local city hall or at the Michigan State Capitol so that elected officials can witness how music education impacts students, families and communities.

Professional organizations with an active membership can more readily engage policy makers and elected officials in order to support music education throughout the state and country. Your involvement in professional organizations gives credibility and support to these organizations, which in turn can positively influence music education. Participation in MMEA, MSVMA, MSBOA, and MASTA are potential

platforms for activism that can have a substantial impact on music education policy. A unified voice for music education is a strong voice for music education. Get involved!

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The Video Dilemma

Denise Lewis

A few questions to consider when you are making your own plans plus a few extra ideas for organizing substitute materials.

We all have done this from time to time. No voice but no sub? Pull a DVD from the tub! It is a necessary option when you're stuck at school too sick to teach or have the endless chain of non-music substitutes. But we've also heard horror stories about those teachers who use video as the bulk of nearly every lesson and administrators who react by banning video and DVDs, even in sub plans, for everyone and forever. It can also be a hot topic for debate between general music teachers.

So is video really all that bad? Personally I'd rather have my classes singing, playing, creating and moving, especially my little friends in K-2 since they get enough screen time as it is! On the other hand, I hate to forsake all video entirely. It can serve its purpose and, when used thoughtfully can greatly enhance learning. In addition, it is necessary to leave sub lessons that include video in order for a substitute with no musical background to teach in a music classroom. That said, what does one consider when making an effort to use video in ways that lead to meaningful learning?

Does it provide an introduction, review or recap for your lesson?

Carefully chosen video material can provide a springboard for discussion on a musical concept with younger students. It can also provide a recap for concepts you have taught in that lesson or a review from prior lessons so make this your first question when considering video content. If you are using video at the beginning or end of a lesson you certainly could find an activity that could do the same, but will that activity refocus students, give them some quiet reflection time and have them ready to line up at the end of class? Plus give you some much needed setup time so the next class flows from entry? There are endless YouTube videos that support many concepts. If you don't have a YouTube channel, now might be the time to start one. Browse for clips that contain related content and save them to a watchlist, but be sure to preview! Add-ons for Chrome and other

browsers can take care of commercial content if you are concerned about excessive or inappropriate ads. Adblock is one of the most popular. TeacherTube is also a good alternative if your district has chosen to block or limit YouTube.

Another option is to make your own short instructional videos. I like to do these in the summer when I'm looking back on lessons that might need a better closer, or thinking ahead to providing instructional material for a non-music substitute. Screencast videos can be done quickly with only a bit of practice. I use presentation software (KeyNote, Powerpoint, Google Slides) to present the visual portion of my material then simply talk through the lesson slides while recording the video with QuickTime or other screencast software. One of my favorites is Doceri, which allows you to use an iPad for your screencast and annotate the slides. A screencast lesson can be left for a sub to review or introduce a skill, with a worksheet for follow-up.

Can you tie your video to standards?

This is another vital point to consider. My district has adopted the Michigan Fine Arts Standards and, in our small rural school the standard on age-appropriate audience behavior is a bit difficult to assess. We do not have enough funding for regular out of district field trips for live music, so video opportunities to teach and assess correct audience behavior is my best option. Of course, you also want to cover performance or literacy standards as well if possible and you can with carefully chosen video content. Video clips are often necessary to cover Michigan standards dealing with analysis. Consider using 4-5 brief clips in a center exercise. Post QR codes linking to video content and having an exercise for each dealing with form, timbre, style, etc. This is a lesson that can easily be left for a substitute, with the QR codes and worksheets printed and left in a "sub file".

Will the video content enhance or enrich learning?

Does the content reflect a higher performance level that your students could appreciate after

their own efforts? Maybe it gives a different illustration of soft/loud comparison? Sometimes a carefully chosen video segment can give even your youngest students the “Aha!” moment you’ve been waiting to see. The “Taratabong” series of videos from Italy is my favorite video content for grades K-2. These are short (6-8 minutes per episode), colorful, imaginative and filled with good content. They are excellent examples of the three criteria listed above and all are on YouTube in English. Many excellent videos of performances featuring recorders, Boomwhackers or Orff instruments are also available. Often this is just the inspiration my students need to take their experience to the next level.

Organize your content.

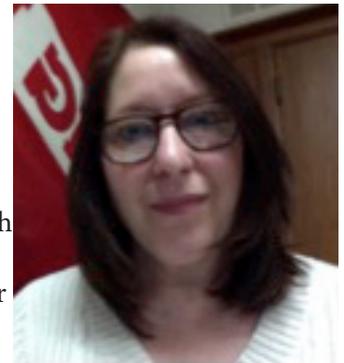
If you use video from sources other than DVD you will want to keep these material organized and current. Imagine setting up a lesson around a YouTube video and not being able to remember the exact name when the time comes? Or clicking on a link you’ve depended on for a few years and having it lead to a dead end? This is inconvenient for us but disastrous for a substitute.

Bookmark your links and check them periodically. If you use a classroom YouTube or TeacherTube channel make sure to leave all access information, including user name and passwords, for substitutes. If you would prefer subs not have that access you will need to bookmark videos directly in the browser your building subs will use. I like to keep a duplicate bookmark folder on my home computer to use for

lesson planning. Click through these a few times a year to make sure the links are still in working order. Using a special Chrome login for substitutes makes this task very easy and gives you the option of having a Google Drive available for additional sub materials. If this is not currently an option, check with your school’s IT department to discuss the setup.

Keep all video content stored on your hard drive in organized, grade level folders. This is also a great place to store digital copies of worksheets that are used with videos. Name worksheet files so they will appear next to their video (Form A, Form A Worksheet) to avoid lengthy searches. Remember, if your substitutes have a different computer login they will not be able to access folders kept on your desktop so make sure you have a folder there for them and update it periodically. You might want to duplicate that folder to your Google Drive so you remember what is there. This is very handy for last minute 4 am sub planning!

Finally, don’t forget to back up your video files. Losing screen-cast video can be very frustrating. Keep a USB drive just for video files and back up your desktop folders a few times each year. Get started with a few of your favorites and then look for more. Happy video hunting! \$



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A Report on the 2017 Society for Music Teacher Education Symposium

Anand Raj Sukumaran
& Molly K. Baugh

The 2017 Society of Music Teacher Education's Biennial Symposium on Music Teacher Education was held September 7-9 in Minneapolis, Minnesota. The 2017 symposium marked a departure in location from the previous meeting place in North Carolina. The decision to change locations was a response to North Carolina legislation that SMTE believed would discriminate against transgender individuals.

Imagining Possible Futures was the theme of the symposium through which Constance McKoy encouraged attendees to "consider what new and innovative directions our music teacher preparation programs might take to keep pace with the multiple and diverse ways in which individuals engage with music."¹ This theme was evident through the many events of the symposium including: keynote, plenary, and closing addresses; meetings of the 12 Areas for Strategic Planning and Action; 60 primary sessions, research poster sessions, and career mentoring workshops. The career mentoring workshops were a new addition to the Symposium and provide opportunities for attendees to meet with mentors to discuss numerous aspects of careers in higher education including getting a first job, research and publication, and promotion and tenure. These workshops were well attended, particularly for attendees in the earlier phases of their careers.

The opening session featured a welcome and introduction from Brett Nolker, chair of the symposium; Constance McKoy, President of the Society for Music Teacher Education, and Yohuru Williams, Dean of the College of Arts and Sciences of the University of St. Thomas. The Keynote Address was delivered by Aaron Dworkin from the University of Michigan and founder of the Sphinx Organization. In his presentation, "Professor Maverick Throws the DICE: Wagering on Diversity, Innovation, Creativity, and Entrepreneurship in the Arts," Dworkin shared stories of the important influ-

ence of music teachers in his life as an African American classical violinist. He directed the audience's attention toward the lack of diversity in the professional symphony orchestras of the United States and the work of the Sphinx Organization to address this issue by increasing access and support for young people to pursue music. Dworkin concluded his address by highlighting the need for an increased focus on entrepreneurship at the undergraduate level to help student musicians develop the skills necessary to be successful professional artists.

Areas for Strategic Planning and Action (ASPAs) meetings took place on Friday and Saturday mornings and were a space where faculty members and doctoral students could pose questions, share insights, and formulate approaches towards areas of strategic interest. Participants could select from a wide range of topics including: (1) Critical Examination of the Curriculum; (2) Cultural Diversity and Social Justice; (3) Music Teacher Educators: Identification, Preparation, and Professional Development; (4) Music Teacher Socialization; (5) Policy; (6) Supporting Beginning Music Teachers; (7) Professional Development for the Experienced Teacher; (8) Program Admission, Assessment, and Alignment; (9) School/University Partnerships; (10) Teacher Evaluation; and, (11) Teacher Recruitment. Interested readers can find a final mind map of all ASPA ongoing research projects in 'prezi' format by following this link: <https://prezi.com/view/t0nGxXeTNlzTGRIVV0nU/>

Saturday afternoon saw the participants break out into meetings based on geographical affiliation. Michigan was well represented in the North Central Division, which covers the states of Illinois, Indiana, Iowa, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin. All states were represented apart from South Dakota. Approximately 30 members of the N.C. division were present.

SMTE

The ensuing discussion was centered on four areas of concern: (1) High stakes assessment – certain members expressed continued concern about the validity of ‘edTPA’ for pre-service teachers; (2) Budget cuts - how financial pressures were affecting enrollment in some states and institutions; (3) P-12 licensing: the curricular challenges that accompany an expanded teacher certification type; (4) Field experiences – the issue of divergence between the collegiate curriculum and the reality of the student teaching experience. Issue four was raised, and echoed by a number of those present. This led to a discussion of how to structure mentorship programs for cooperating teachers.

Towards the end of the meeting, the facilitator asked the membership to speak candidly on how the SMTE national leadership could support faculty work at the local level. Attendees voiced their desire to receive regular policy updates from their state representatives. Subsequently, a discussion on the ideal medium/media for distributing such information and fostering consistent conversations took place. Participants suggested the following possibilities: a) short columns and articles in state journals; b) notifications in state level music educator web sites; c) group emails; and, d) social media. Prior to the conclusion of the meeting, members collectively affirmed their intent to build better lines of communication between the SMTE, K12 teachers, and higher education faculty.

On Friday afternoon, a plenary session entitled – Maintaining, Evolving and Transforming Music Education in the 21st Century took place. The three panelists were Dr. Heather Cote, Director of Performing Arts for the Westwood Public School system (MA); Dr. Amanda Soto, an Assistant Professor of Music Education at Texas State University; and, Dr. Betty Anne Younker, Dean and Professor of Music Education at Western University (Ontario, Canada).

The 2017 SMTE Symposium concluded with a thought provoking address entitled ‘*Whose Imaginings? Whose Futures?*’ by Dr. Sandra Stauffer, Professor of Music Education at Arizona State University. Dr. Stauffer posited that the perennial ‘change’ conversations in music education failed to have their desired impact due to their grounding in the fossilized structures and constrictive philosophies of the present. Offering a metaphor from noted choreographer and dance educator, Liz Lerman - Dr. Stauffer urged the gathered SMTE members to “hike the horizontal”. She challenged the audience to transform the concept of a unilinear ‘upward’ trajectory by “pulling that vertical line down to a plane, bending it into a circle, and beginning to explore”. Charting a way forward, Dr. Stauffer advised the gathered to:

- (1) Critically examine the use of the word ‘standards’ by NASM and NAFME for its problematic intimations of compliance and predictability.
- (2) Consider our use of language that codifies aspects of privilege and discounts certain cultural/historical perspectives (e.g. ‘traditional’).
- (3) Reflect on how the sonic landscape of our classrooms telegraphs messages on the institutional power structures and boundaries of legitimacy.
- (4) Place the musical identities of individuals and their cultural geography at the center of conversations on curriculum and pedagogy (i.e. focus on the local experience rather than grand narratives)

Dr. Stauffer proposed that the membership of SMTE should engage in “radical listening” by which she meant “listening mindfully, patiently, imaginatively, repeatedly, and intentionally” to the voices that surround us, even when it creates discomfort. Music teacher educators would have to persevere towards this goal by “overcoming simple weariness or our own wariness”. Asserting that, “The future is not us, the future is them”, Dr. Stauffer mused on the difference between imagining *for* versus imagining *with*, contextualizing it as the dynamic between higher education faculty, undergraduates, in-service teachers, and K12 students. Perhaps the most noteworthy moment of the speech was the use of John Lennon’s *Imagine* as a thought experiment of sorts. The entire audience was invited to sing along and reflect on a revised version of the song which began with the words “*Imagine there’s no NASM; Not so hard to do...*”. Hearty laughter and robust singing ensued and it was this high note that greeted the conference summary and closing remarks by Dr. Brett Nolker (symposium chair)

The Society for Music Teacher Education will convene once in March 2018, under the aegis of the biennial NAFME Music Research and Teacher Education National Conference in Atlanta, Georgia. It is anticipated that this will present an opportunity to advance initiatives and collaborations forged at this year’s SMTE symposium. For more details about the SMTE and past symposiums, please visit www.smete.us/ §

¹SMTE conference program p. 2

Research Events at the 2018 MMC

Shannan Hibbard

The Higher Education Committee of MMEA is thrilled to announce research events for the 2018 Michigan Music Conference. We have a nice range of topics represented in our Thursday Symposium Roundtables, as well as Friday's "Meet the Authors" poster session. We have the great pleasure of welcoming Dr. Juliet Hess as our Symposium Roundtable speaker.

With the aim of providing practitioner conference attendees increased accessibility to current research, we will be also offering two new "Research to Practice" sessions during the regular MMC conference time. These presentations will be grounded in current research being done in the state of Michigan and geared toward practicing teachers. Recognizing how the Thursday research symposium can pose accessibility challenges for those working full-time jobs in schools, we hope these sessions will begin to bridge a gap between the sometimes divided practitioner and research worlds in our state.

We look forward to seeing you at one of the following research events below!

Sincerely,
Shannan Hibbard, research chair

MMEA Research Symposium Roundtable Presentations

11:00am – 2:00pm: Thursday, Jan. 25, 2018
Grand Rapids, MI – Amway Grand Hotel

Sean Jackman, Plymouth Canton Schools:
Positionality in the Lives of Elementary General Music Teachers

Amorette B. Languell, Northern Michigan University: *Music Teacher Preparation for the Urban Classroom*

David Potter, Michigan State University: *Music Teacher Perceptions of Assessment: A Phenomenological Study of the Tennessee Fine Arts Portfolio*

Terese Volk Tuohey, Wayne State University
Emerita: *The Genealogy of a High School Band: Plymouth, Michigan: 1857-1930*

MMEA Research Poster Session - Meet the Authors

9:30am – 10:30am: Friday, Jan. 26, 2018
Grand Rapids, MI - Amway Grand Hotel: Ambassador Foyer (2nd Floor)

Zoe Deschaine, Central Michigan University:
Benefits of Audiological Training for Deaf Students in a Music Education Setting

Corey Jahlas, Central Michigan University: *The Self-Actualizing Ensemble: A Literature Review of Conductor/Musician Relationships as a Means to Foster Higher Functioning Rehearsals*

Michael Hopkins, University of Michigan:
Development of an Instrument to Measure Students' Chamber Music Rehearsal Processes, Relationships, Motivation and Satisfaction

Ian Nicholas, Wayne State University: *The Direct Effects of Lullabies on Parent/Infant's Biorhythms*

Raeann V. Jones, Central Michigan University:
Using Advanced Computer Music Technology In Secondary and Post-Secondary Music Education

Syedhamidreza Pirasteh, Central Michigan University: *The Nature and Functions of Persian Lullabies*

Phillip Sylvester, Wayne State University: *The Developing Pedagogy of Music Composition in the Classroom: A Literature Review*

Shannon Taylor, Central Michigan University: *Preventing Music Performance Anxiety in Children*

Ana Luiza Tovo Loureiro, Central Michigan University: *Anxiety: A Literature Review*

Leven Zuelke, Central Michigan University: *Composers Can Evoke Specific Psychophysiological and Psychological Reactions in Listeners*

Research to Practice Sessions

Heather Shouldice: *The Invisible Power of Teacher Beliefs*
Friday January 26, 2018
1-1:45pm Amway Pearl

As music teachers, we are so busy that we rarely have a chance to sit down and reflect on our beliefs about teaching and learning. However, research suggests that teachers' beliefs have a tremendous impact on what they do in the classroom and the experiences of their students, whether they are aware of it or not. This session will give you an op-

portunity to reflect on your own beliefs, explore the beliefs of others, and examine ways in which these beliefs might manifest in the classroom.

Shannan Hibbard: *Understanding Relationships as a Foundation for Music Teaching*
Saturday January 27, 2018
11-11:45am Amway Pearl

This session will examine the construct of music teacher presence as it relates to building and maintaining meaningful relationships with students in the music classroom. Based on research conducted in elementary, middle school, and high school music classrooms, the session will assist teachers in developing a relational perspective for enhancing music-making in the classroom.



13th Annual Michigan Music Conference

An In-Service for Music Educators

Thursday, January 25 - Saturday, January 27, 2018
DeVos Place | Amway Grand Plaza Hotel | J.W. Marriott | Grand Rapids, MI

This year's headliners are:



MSBOA
Tim Lautzenheiser



MMEA
Beth Bolton



MSVMA
David Fryling



MASTA
Louis Bergonzoli

***Thursday Evening
Concert to Feature
Eastern Michigan University Choir
and
Oakland University Wind Symphony***

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.
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. The *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 of the manuscript.
7. Include biographical information on each author with the submitted manuscript (approximately 50 words or fewer).
8. Manuscripts should be submitted via email attachment, saved in a MS Word for Windows or Mac format. If this is not possible, please contact the Editor for alternatives.
9. In accordance with the "Code of Ethics," submitting a manuscript indicates that it has not been published previously and is not currently submitted for publication elsewhere, either in its entirety or in part. Distribution on the Internet may be considered prior publication and may compromise the originality of the paper as a submission to the *MME*. Authors should describe in what form and how a manuscript has been previously disseminated. Authors are expected to comply with APA ethical standards and institutional and federal regulations in the treatment of human subjects (www.apa.org/ethics/code2002.html).
10. The *Michigan Music Educator* assumes copyright of all published articles.

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

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

WHAT IS YOUR FAVORITE STUDENT DESTINATION?

Boston is my favorite without a doubt. As one of the oldest and most important historical sites to 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.





1006 W. Washington Avenue
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2017-2018 CALENDAR OF EVENTS

EVENT	DATE	LOCATION
New Teacher/Mentor Workshop	June 21, 2017	Ann Arbor (UofM)
Technology Workshop	June 22, 2017	Olivet College
NAfME National Assembly	June 27-July 1, 2017	Tysons Corner, VA
MMEA Picnic	July 15, 2017	Dewitt, MI
MMEA Fall Board Meeting	September 15-16, 2017	Jackson, MI
NAfME North Central Division Meeting	September 22-24, 2017	Madison, WI
General Music Fall Workshop	October 14, 2017	Ypsilanti (EMU)
NAfME National In-Service Conf.	November 12-15, 2017	Grapevine, TX
All-National Honor Ensembles Concert	November 29, 2017	Orlando, FL
Young Singers Choral Workshops (5)		
1. Upper Central MI	November 11, 2017	East Lansing
2. West MI	November 11, 2017	Allendale HS
3. Northern MI	November 18, 2017	Traverse City
4. Upper Peninsula	November 18, 2017	Sault Sainte Marie
5. East MI	TBA	TBD
Michigan Music Conference (MMC)	January 25-27, 2018	Grand Rapids
MMEA Winter Board Meeting	January 25, 2018	Grand Rapids
Collegiate Reception	January 26, 2018	Grand Rapids
MMEA Member Coffee Hour	January 27, 2018	Grand Rapids
Honors Composition Concert	January 27, 2018	Grand Rapids
Instrumental Clinics		
1. Mona Shores (Jay Boyden, host)	February 23-24, 2018	Mona Shores HS
2. Fowlerville (Bill Vliet, host)	March 2-3, 2018	Fowlerville HS
3. Belleville (N. Taylor & M. Campbell, hosts)	March 15-16, 2018	Belleville HS
4. Hartland (Brad Lulich, host)	March 16-17, 2018	Hartland HS
Elementary Honors Choir Rehearsal	March 3, 2018	Grand Ledge HS
Elementary Honors Choir Concert	March 17, 2018	Grand Ledge HS
Music Education Advocacy Day	March 20, 2018	State Capitol, Lansing
Michigan Youth Arts Festival	May 10-12, 2018	Kalamazoo (WMU)
MMEA Spring Board Meeting	June 1-2, 2018	Jackson, MI
NAfME National Assembly	June 27-30, 2018	Tysons Corner, VA
Technology Conference	TBA	TBA
General Music Fall Workshop	October 13, 2018	East Lansing (MSU)