



Elementary Focus -- p. 14-15

Also this issue:

- Collegiate Music Ed. returns to Manchester
- NH Bassoon Project
- Advocacy Tips
- Dave Killam's Practice Notes

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Notes from the President



Here we are in December, scrambling to put together those traditional school performances. In my teaching career, I've seen my own school go from a Christmas Concert to a Holiday Concert to a Winter Concert. In spite of making an intentional effort to keep the chosen music generic and inclusive of all cultures in our school community—a “something for everyone” approach—there is hardly

a year that goes by without many of us having to deal with a controversial music issue, either before or after the performance. This also includes those of us who only direct instrumental ensembles.

Some directors I know have simply dropped the December performances and moved everything into January. I confess that several years ago I went to a “Fall Concert” format just before Thanksgiving, partially, I confess, to side step the whole issue. (But I still always program a few selections related to the historical December religious holidays.)

So what's the balance and what's legally correct?

Much of the seasonal repertoire we choose emerges as we become familiar with the culture and flavor of the community in which we teach; and without sacred music, there would be enormous gaps of omission in music history and composition styles.

The MENC website is an excellent source of balanced articles and resources that support the study and performance of sacred and holiday-related music. “Sacred Music In Schools,” found at www.menc.org/about/view/sacred-music-in-schools, is a thorough document that addresses not only these issues, but contains clear legal references. Armed with knowledge, educational purpose, and sensitivity, it IS possible to program seasonal and sacred works that will be well-received by students, parents, and Administration.

Your Executive Board has continued to work hard this fall. Many thanks to President-Elect Tim Russell, Director Elaine Hashem, and the other Board members who assisted with presiding at a well-attended and successful October Music Fest. We sang, listened to some great presenters including MENC President John Kuhner, and were inspired at dinner by Rob Westerberg, who

encouraged us on the timely topic of advocacy. Much appreciation is due to Judy Teehan and the Board of the Manchester Community Music School, which once again partnered with us to host this professional event.

By the time this goes to press, we will have had auditions for Jazz All-State and our April All-State ensembles. Many thanks to Ken Clark, Mike Adams, Bill Metevier, Tony DiBartolomeo, the All-State Ensemble Chairs, and to the schools and directors who hosted auditions. It takes everyone working together to make these events happen for our participating schools and students.

Immediate Past President Rob Harrington and I recently attended a weekend planning meeting in Baltimore for the MENC Eastern Division Conference that will be taking place from March 31-April 3. Check your schedule and please consider joining us for this outstanding professional opportunity.

Just a friendly reminder that deadlines for Solo & Ensemble Festival, Middle School Festivals, Elementary/Middle School Sharing Festival, and Large Group Festivals are coming up soon. For directors who have students attending the All-State Festivals, you also have dates by which to submit student materials and registration forms.

As there is much work that goes into the scheduling of these auditions and festivals, it is important that we honor the deadline dates. Our desire as a Board is that these festivals provide a quality and memorable musical experience for all who participate, and that can only be accomplished if we as directors are responsible to do our part. And if there's a genuine challenge or unusual situation that comes up, you're welcome to contact any of the festival or audition chairs before the event deadline to see if an accommodation can be arranged.

As many of us are scheduling those final rehearsals before the holidays and life is getting busy, take time to reflect on the tremendous impact music education has on the life of your school and community. This is because of your dedication and passion: for your students and for the art of music.

Have a wonderful and restful holiday,

Maryanne Irish, President

Upcoming Deadlines: Solo & Ensemble Festival!

ADVOCACY: Where to Begin

Timothy Russell, President-Elect

What is advocacy?

By definition advocacy means to actively support an idea or cause, the key word being actively. Synonyms for actively are: vigorously, aggressively, energetically, enthusiastically, dynamically, and keenly, to list a few. Coincidentally, these are words that also describe how we do the work we do in our classrooms.

Where to Begin: Budget Advocacy.

How many other teachers' are already focusing on the 2011 school year in some way? Probably not many. With the trips, concerts, festivals, musicals, and halftime shows that we have to deal with, we music educators have to have some part of our focus on the future. The budget is another item that we all need be focusing on. You can be assured that someone at the administrative level has already begun to 'focus' on it.

What can you do at this point?

The most important thing you can do at this time is to become aware. Now is the time to have a chat with your principal and see what they've heard. It is not uncommon for principals to have been asked to develop anticipated budgets as early as 12 to 14 months before they would take effect.

Why now? Why NOT now?

Because at some point it's simply going to be too late. It is much easier to influence decision makers before a plan has been established, than it is to try to change the plan after it is in place.

Then What: How to Become Part of the Solution?

Here's where the word actively, and all its synonyms listed above, come in to play. Take those same qualities you use for success in your classroom today and use them to protect your classroom for the future.

You've already started the process by asking questions. Next, start, and continue, conversations with department members, both at the school and district level. Have them ask the same question of their principal. Keep everyone informed. Include those in the Visual Arts department in some of these conversations as well. If the Performing Arts are going to see changes in the budget, they probably will be as well. There is strength in numbers.

What to Do Next: The MENC ADVOCACY WEB PAGE.

There is more information on the MENC website than there is space to discuss here, but here are just a few MENC partnerships and initiatives to be aware of:

A. The Support Music "Make Your Case" database

B. Partnership for 21st Century Skills Map

C. MENC Public Service Announcements (PSAs)

As mentioned earlier, there is strength in numbers. Gather all the information you can. Share your ideas, and seek out the ideas of others who have already begun the process. Visit the "Building Support for School Music: A Practical Guide to Grassroots Organization" link on the MENC Advocacy web page for ideas on how to develop a strategic plan that would work for your particular situation.

Advocacy is very much a marathon, and not a sprint. It takes time and effort. But it is a marathon that shouldn't be run alone. Work with your colleagues. Develop a strategy, and begin.

With that in mind, the NHMEA board position associated with advocacy, the Coalition for Music Education Chair, has been vacant for quite some time. If this is a position you might be interested in, please contact Maryanne Irish about the vacancy.

Editor's Note



We have received great feedback on the monthly e-mail newsletters. If you have not been receiving the monthly e-mails, please send an e-mail to: editor@nhmea.org with your correct e-mail address. Also, you can always see the latest e-mail info at www.nhmea.org. Look for the link on the main page.

The January E-Newsletter will contain all the pertinent info about Jazz All-State, including conductor biographies and workshop information - stay tuned!

If your MENC membership is current, be sure to update your contact info with MENC. As always, if you have any comments or suggestions about Quarter Notes or www.nhmea.org, please don't hesitate to contact me via e-mail at: editor@nhmea.org.

Best Wishes,

Josh Desrochers, Editor

Music Teacher Preparation Returns to the Queen City

Rick Cook

Manchester has not had the benefit of a local music teacher training program since Notre Dame College closed in 2002. With the unveiling of the Southern New Hampshire University Music Education program, schools in the Greater Manchester area will again be looking forward to collaborative efforts. -Ed.

The new major at Southern New Hampshire University is designed for motivated music students who are excited about becoming future leaders in the field of music education.

Internship Based:

The SNHU Music Education major is based on the idea that the best way to prepare students to become great music teachers is to constantly place them in settings alongside outstanding veteran music educators. The core of the program is a six semester internship based course taught by David Bresnahan, in which students will have at least one internship based teaching experience, and one related music education lecture each week. SNHU has established partnerships with a variety of local school districts and outside music organizations that will allow for these constant hands on experiences.

Cohort Model:

The SNHU Music program is based on a cohort model in which a small number of students will be accepted into the program each year. This group of students will take all music and music education courses together as a group. This system results in a low student/teacher ratio, provides significant personal attention for each student, and creates a close, family-like atmosphere among the students in each cohort.

Faculty:

SNHU is in the process of hiring an outstanding music faculty. The hiring process will continue over the

next several months. SNHU is in the enviable position of being able to hire a number of faculty members at once and has chosen to hire private lesson teachers in groups. Members of the Boston based professional brass quintet, Bala Brass (balabrass.org), will be teaching brass lessons and coaching brass chamber ensembles. This will allow student brass ensembles to be mentored by a top level professional brass ensemble. SNHU is in the process of hiring a professional string quartet, woodwind quintet and jazz ensemble to serve in similar roles.

Chamber Music Focus:

Much of the SNHU music student performing experience will take place in small ensembles. This results in more faculty contact time for each student, and helps students develop greater independence and musicianship.

Community Based Large Ensembles:

SNHU students are also able to participate in high quality large performing groups. The lack of such ensembles is often a drawback of a smaller music programs. We have addressed this by forming a series of community based performing groups. The Southern New Hampshire Community Band is a 120 piece ensemble made up of about 1/3 local music teachers, 1/3



SNHU students and 1/3 other community members. The ensemble performs at a high level, often playing grade 5 and 6 literature. The orchestra and chorus follow a similar model.

Built-In Semester Abroad:

A semester abroad is built into the program for all music education majors. Though not required, it is highly recommended that all students travel abroad during the fall semester of the junior year

Extra Scholarship Money:

The University is setting aside extra scholarship money to help get the music education major started. This may allow students who would not qualify for music scholarships at other institutions to receive money from SNHU, and it may allow other students to receive a larger amount.

For more information, visit snhu.edu or contact Rick Cook, Director of Music, at r.cook@snhu.edu.

TWELVE PRINCIPLES OF SUCCESSFUL PRACTISE*

{for serious musicians only}

by David Killam

**(An attempt at disenfranchising negative connotations often associated with the word "practice")*

1. Differentiate between "playing" and "practicing." Reward practice with playing. Make practice the meal and playing the dessert.
2. Assign yourself not only schedule but also priorities. Write both down. Writing them defines their importance. (So does the failure to do so.)
3. Practice with purpose. Practice without purpose is not practice.
4. Tackling a specific problem is always a better personal assignment than merely stipulating amount of time to be spent.
5. Any time you play something faster than your technique can manage you are practicing failure. Don't!!!! Always practice being fully in control.
6. Any time you play the same mistake a second time

- you are practicing a mistake. Don't!!!
7. Never defer fixing a wrong note to "later." Fix it now and reinforce the "fix" with enough correct renditions to stabilize it.
 8. If it hurts find a way to do it that doesn't hurt,--or maybe give an injury more time to heal.
 9. Take aim. Without aim focus becomes vague. Mindless practice evolves into mindless playing.
 10. If some problem in your life is distracting you from effective practice, address that problem, eliminate or at least neutralize it and come back to practice refreshed and eager.
 11. Define a long term goal, but approach it in measurable steps.
 12. Enjoy!!!

PS to Teachers: Which is more important, teaching a student how to play or teaching a student how to practice??? (Apologies for any parallels between chickens and eggs.)

New Hampshire Bassoon Project

By Janet Polk



As part of my position as the bassoon instructor at UNH (where I have been for many years!), I have kept track of the young bassoonists in the state. The last few years have seen a significant drop in the number of middle school and high school bassoonists. Concerned by this, I am starting a self-funded endeavor called the NH Bassoon Project. The primary goal of this project is to provide support to music educators in NH in all areas of bassoon performance. The first few steps have been taken.

Among the more important of these, we will be holding our annual Double Reed Day at UNH on Jan. 15, 2011 (the 18th year for bassoons). Events offered are accessible to bassoonists of all ages and skill levels. In addition Music Educators are always welcome to come to hear master class teachers, talk to vendors that are present about double reed needs, and brush up on rusty bassoon-playing skills by joining in bassoon band at the end of the day.

This past summer we initiated classes for beginning bassoon at the Junior and Senior sessions of Summer Youth Music School (SYMS) at UNH which I taught. The response was enthusiastic and several students who took advantage of these classes are now playing bassoon in their bands as a result.

My offer of assistance to music educators was taken up by Jared Breault of Epping High School. Earlier this fall I went to his school and provided him with a lesson on bassoon so that he would feel more comfortable giving instructions to his students. In addition, a request from another band director to help find a bassoon to fit into his school budget resulted in a bassoon purchase for his middle school. I am willing to provide similar support and advice at no cost to schools and music educators. Depending on your needs, some possible ideas and avenues of action might be:

- A demonstration of the bassoon for interested students
- A master class for your bassoonists
- A private lesson for you to review (or learn!) bassoon basics
- Recommendations for teachers in your area
- Repairs by Rick Shepard of Atlantic Woodwind Repair at discounted rates or an evaluation of your instruments to see how much it would cost to put them in playing condition
- Recommendations for purchasing bassoons within your budget
- Sources for reeds
- A performance by the UNH bassoon ensemble at your school (when possible)

I welcome your input on this project in its formative stages. Please contact me at: jpolk@cisunix.unh.edu or at my home telephone 603-679-1459.

Janet Polk is bassoon instructor at both the University of New Hampshire and Dartmouth College, and principal bassoonist in the Portland Symphony and Vermont Symphony.

New Hampshire
Music Educators' Association
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*E-Board
Update*



New Superintendents' Representative

Dr. Brian J. Blake is the Superintendent for the Sanborn Regional School District in Kingston, and has recently been appointed to serve as the Superintendents' Association representative on the NHMEA Board. Welcome Dr. Blake!

Teaching Guitar Workshop comes to New Hampshire

Hampstead Middle School in Hampstead, NH will be a host site from July 11-15, 2011 for a level I session of the annual Teaching Guitar Workshops.

Teaching Guitar Workshops is a program for school music teachers. You will learn guitar playing skills and how to use guitar in the classroom. You will explore and discuss guitar pedagogy and how it can be applied in elementary, middle and high school. Over 2,500 teachers have trained at the Teaching Guitar Workshops, these teachers are attracting new students and finding job security. Best of all, guitar does not take away students from your existing programs!

School music educators that attend this week-long workshop will receive 3 graduate-level credits, a guitar, accessories, and a broad selection of method books. MENC members pay just \$299, the remainder of the tuition for the is subsidized by MENC, GAMA, NAMM, and Duquesne University.

Find out more at <http://www.guitaredunet.org>.

*Teaching Guitar Workshops: Learn Guitar, Teach
More Kids, Have More Fun at School.*

Graduate Credit offered for 2011 NHMEA All-State and Spring Conference

The NHMEA statewide conferences strive to provide music educators with cutting edge information regarding teaching trends, techniques, strategies, instructional materials and products, and technological advances. All who attend the NHMEA conferences have the opportunity to hear from state, regional, and national leaders in education, the arts, and government.

In an effort to support music educators' continued professional and academic growth, Keene State College will be offering 2011 All-State and Spring Conference attendees the option to enroll in a 1-credit graduate course: KSC 690: Graduate Practicum in Music Education-NHMEA In-Service Conference. The cost for the graduate credit and course fees is \$320. Teachers who have served as cooperating mentors to KSC student teachers may opt to apply their KSC tuition voucher to complete the cost for the course.

The course will include three components:

1. attend and actively participate in (10) contact hours of conference sessions and/or rehearsals
2. participation in Blackboard discussion regarding conference topics/outcomes
3. submit an original unit plan consisting of application and/or issues presented during the conference session aligned to teaching specialty and/or interest

For more information about KSC 690: Graduate Practicum in Music Education-NHMEA In-Service Conference, please go to www.nhmea.org and click on the Spring Conference page or contact course instructor, Dr. Sandra Howard directly: 603.358.2344 or showard1@keene.edu.

Measuring Up: NH Arts Education Data Project

*Marcia McCaffrey, NH Dept.
of Education Arts Education
Consultant*

Measuring Up is a collaborative initiative that represents New Hampshire's first statewide effort to document and analyze the level of access to -- and participation in -- arts learning in K-12 public schools. The project includes the first-ever comprehensive review of arts education in the state as well as both the identification of best practices and the effective use of resources to achieve access, equity and excellence in arts education.

Measuring Up will serve students, educators, civic leaders, policy makers, artists, arts organizations and citizens, and will provide essential information for decision making at the state and local level for years to come. Findings will be broadly disseminated, and advocacy tools and resources will be developed and shared to help schools and communities improve opportunities in arts education.

Measuring Up's data analysis process includes creation of an index system designed to help schools rate their levels of access and opportunity in the arts. The index system awards points to programs which are aligned to state education policies and accepted best practices.

Measuring Up is built around four key beliefs:

- Every child has the right to experience quality arts learning;
- Collaborative leadership is required to improve access and equity across the state;
- Valid research and data analysis are critical in arts education advocacy; and
- Work done must be sustainable over time.

Project goals:

- Inform policymakers, civic leaders, educators, parents, arts organizations, artists, and the public about the

current status of arts education in New Hampshire;

- Develop advocacy tools, training and resources based on the project findings; and
- Use this information to develop a comprehensive, statewide action plan that encourages and provides for quality arts-learning experiences and sequential arts education for all New Hampshire students.

Project activities:

- Collection of comprehensive data about arts education in New Hampshire. Completed. 37 percent of all public schools completed a voluntary survey, providing data for the 2008-2009 school year. This response rate represents 50 percent of the state's student population. For additional information, see <http://www.education.nh.gov/instruction/curriculum/arts/survey.htm>
- Data analysis and synthesis
- Development of data-driven recommendations and strategies that can lead to significant improvements in access to high-quality arts education for every student in the state
- Dissemination of findings and recommendations in a report that highlights data, best practices and model programs (March 2011)
- Creation and launch of a comprehensive, statewide action plan

Project partners:

The New Hampshire Department of Education, the New Hampshire State Council on the Arts and the Arts Alliance of Northern New Hampshire are working in partnership on this project, in consultation with Quadrant Arts Education Research and with many New Hampshire arts education leaders and project participants.

The mission of the New Hampshire Department of Education (NHDOE) is to provide educational leadership and services which promote equal educational opportunities and quality practices and programs that enable NH residents to become fully productive members of society.

The New Hampshire State Council on the Arts (NHSCA) was established in 1965 as the official state arts agency with legislation designed "to insure that the role of the arts in the life of our communities will continue to grow and play an ever more significant part in the welfare and educational experience of our citizens."

The Arts Alliance of Northern New Hampshire (AANNH) serves as a network for arts information and programming, directly serving North Country communities from Plymouth to Pittsburg, and partnering with statewide and New England-wide organizations on arts education and community development initiatives.

Quadrant Arts Education Research was formed to address the need for more comprehensive data, analysis and tracking systems on arts programs nationwide, and has built one of the country's deepest arts education knowledge bases, complemented by sophisticated analytical capability. The Quadrant methodology for analyzing and presenting data has become a catalyst for systemic improvements in arts education across the country.

Project funders:

New Hampshire Charitable Foundation
www.nhcf.org

Lincoln Financial www.lfg.com

New Hampshire State Council on the Arts
www.nh.gov/nharts

New Hampshire Department of Education
www.education.nh.gov

For additional information:

To learn more about Measuring Up or about how you can become an advocate for arts education in New Hampshire, contact

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Catherine O'Brian, NHSCA,
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603-271-0795

Frumie Selchen, AANNH,
Frumie@aannh.org, 603-323-7302

Live From Lincoln Center Honors Outstanding Orchestras

“Live From Lincoln Center” has formally established a partnership with MENC: The National Association for Music Education and the American String Teachers Association (ASTA) in order to promote Nationwide Educational Outreach in the Performing Arts. “Live From Lincoln Center”, the only live performing arts series on television, brings the best of Lincoln Center to living rooms throughout America. For more than three decades, the EMMY Award winning, live public television program has presented world class performances from artists including Yo-Yo Ma, Emanuel Ax and Friends, Joshua Bell to the Jazz at Lincoln Center Orchestra with Wynton Marsalis and the New York Philharmonic.

As part of this educational outreach initiative, “Live From Lincoln Center” has established a section of its website entitled “Outstanding Student Performances”. This section is designed to highlight and honor excellence in teaching and performance throughout the nation at all educational levels.

Educational Outreach Specialists, Lila Ainsworth and Earl Groner wish to encourage music educators to submit live performances videos of their student orchestras for consideration. Selected orchestras and their directors will receive a letter of commendation along with the framed award certificate from “Live From Lincoln Center” and nationwide exposure on the website. All “Outstanding Student Performances” will be permanently archived on the “Live From Lincoln Center” website providing educators with access to a variety of performances from around the nation.

To view these video performances, to learn more about the project and the procedures required for submitting a video, visit the “Live From Lincoln Center” website at www.livefromlincolncenter.org and open up the link entitled “Outstanding Student Performances”. You may also contact Educational Outreach Specialists Lila Ainsworth at lainsworth@lincolncenter.org or Earl Groner at egroner@lincolncenter.org.

Facebook recently has been added to the Educational Outreach project offering both educators and students an opportunity to exchange ideas about their school music programs and comments regarding performances viewed on the feature “Outstanding Student Performances”. To become a fan of “Live From Lincoln Center Student Stars” on Facebook, go to www.facebook.com/LFLCstudentstars.

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October Music Fest Wrap-up

On behalf of the Executive Board, I would like to thank those 150 current, past, and future music educators who attended the October Music Festival at the Manchester Community Music School. Hopefully you found it a worthwhile day.

With the services we provide our membership, we are continuously looking for ways to improve on our efforts. With that in mind, please take the time to fill out and return the questionnaire that was in your packet. Or, feel free to try our new electronic survey -- Go to www.nhmea.org and click on the link. (Your responses will be anonymous unless you choose to share contact information).

Thanks! ~Tim Russell, President-Elect



**Thanks to Manchester
Community Music School!**

See you next year!





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Music

Education for Life

2011 MENC Eastern Division Conference
 March 31–April 3, 2011 • Baltimore, MD

managed by the Maryland Music Educators Association

The 2011 MENC Eastern Division Conference is certain to be an outstanding professional development experience for all. The Baltimore MD location gives thousands of you the opportunity to attend a National level full scale music education convention in an exciting and vibrant location. I look forward to seeing each of you there as we celebrate the best that music education has to offer.



Don't miss it!

John L. Kuhner
 President
 MENC Eastern Division



Register online at
www.menc-eastern.org



Short on Time?

Try a

QUICK RECIPE FOR A PLC

*Susan Quigley,
NHMEA Elementary Chairperson*

It started with three letters, “PLC” which stands for “Professional Learning Communities”. Many of you know what I mean but for those who do not, it is actually a great idea where teachers meet every week to plan group strategies, share instruction ideas and set goals. Of course for music teachers and other specialists in our schools it can also mean an extra teaching block (covering for the classroom teachers when they meet). Our PLC coverage works on a rotating schedule of four weeks. I needed to create a three or four week unit for grades 3 and 5. At least I was allowed to make it a music class. I came up with two ideas. Grade 3 - Science of Sound and Grade 5- Make Your Own Instruments.

Grade 3-

Lesson 1 - Watch the DVD “The Haunted Mansion” a Magic School Bus episode which introduces the concept of “Sound “ and how sound moves. Highly Recommended!

Lesson 2 - Teach short experiments with sound using tuning forks, paper clips on drums and even tubs of water that move with sound vibrations. I used the magazine “Activate” as a resource and some lessons I found on the internet.

Lesson 3 - Watch a YouTube clip which is very interesting. If you type in Science Experiments/Sound, the first on the list is a really cool film of some experiments with sound. We are very fortunate to have “mobile carts” containing a laptop and LCD projector with WiFi (great to have for this lesson), but you’ll need external speakers to hear well. Kids love watching these experiments which use more sophisticated equipment, slow motion film and even cause a glass to break.

Lesson 4 - Make the connection to how instruments create sound. Let students draw a design of an original instrument.

Grade 5-

Lesson 1 - Start by reviewing how instruments create sound. Have students draw a design of an instrument they plan on making. Suggest found objects and things from the recycle bin. After drawing the instrument, include a list of materials. There is one restriction, all materials for the instrument need to fit in one grocery bag. They can also give their creation a name.

Lesson 2 - Students work on making their instrument. I always save items at home such as oatmeal containers, coffee cans, Snapple bottles (pretty sturdy and don’t usually break)

plastic gallon water jugs, and water bottles. The day before the class, I usually make a trip to a department store for tape, elastic bands, paper plates and cups, plastic beads, small dowels, a few rulers and maybe even a funnel or two. If students forget to bring items they can pick a few things from the table. They go right to work and come up with some very interesting instruments. Although the room gets a little messy and very noisy, students are very motivated to produce their creations. If a few students finish early, I send them to a corner to work together as a band and make a performance. At the end of the class everyone gets to show what they made. They really enjoy this activity. If an idea doesn’t work we talk about the process of finding that out and how to modify designs.

Lesson 3 - We watch two very interesting clips from Reading Rainbow Episodes. We don’t read the books. Check your school library for “Mufarro’s Beautiful Daughters” and “Barnyard Dance”. Go to the main menu and select the clips on Making an African Drum and Making a Violin or Fiddle. The kids are fascinated with the workmanship and artistry involved in these fine instrument makers. They truly appreciate the work

Advocacy for Elementary Level Music Programs

Joshua Desrochers, Editor

Think about your district. Are resources distributed equitably at all levels of education? Do music students from kindergarten through senior high school have equal access to music education?

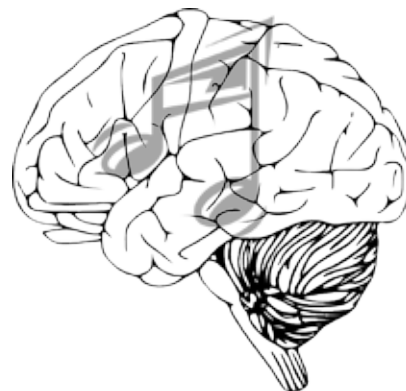
Elementary & Middle School teachers: with all the emphasis on high school festivals, does it sometimes feel like you are lost in the shuffle? Use this article to tap into scientific research to support your cause.

Research indicates that focusing attention, resources and priorities on elementary music education is vitally important for students. Contrary to Malcolm Gladwell's recent popularization of K. Anders Ericsson's "ten-thousand hours theory" (where ten thousand hours is theorized to be the amount of practice time required to develop true expertise in a given skill), current brain research concludes that the development of musical skills are not solely a matter of 'practice makes perfect' (Gladwell, 2008, p. 40). Rather, neurologists' studies indicate that pre-pubescent musical training has a permanent effect on the development of certain brain structures. In addition, Lawrence Parsons indicates that the "period prior to the onset of puberty" may be a critical period to permanently enhance brain development (in Hodges, 2000a, p. 8). That is, without increased attention to early music education activities, students' later skill development will be detrimentally affected. This and other research indicate that educational leaders need to focus more intensely on elementary music education, and music educators at all levels should do as much as possible to expand musical opportunities to kindergarten and

pre-school students in their communities to positively affect their later musical development.

It is well established that the period of childhood prior to the onset of puberty is optimum for brain development. During this time, researchers report that children have potentially twice the brain activity as adults, (DeBeus, Flohr and Miller, 2000, p. 3) and early elementary activities significantly affect the development of children over the long term (Fox, 2000, p. 2). Likewise, Sandra Trehub notes that there is "considerable evidence" of brain development resulting from early elementary activities, "especially when they occur early in life" (Hodges, 2000a, p. 7).

Music is identified as one of several "relatively autonomous human intellectual competences" in Howard Gardner's 1983 theory of multiple intelligences (Mark, 2008, p. 289). Gardner noted that, by adolescence, the opportunity to begin a structured music curriculum has passed. He advised an active, "interventionist stance," focusing between the ages of two and seven. Gardner's work is supported by psychological, anthropological and sociological evidence that humans are endowed with different ways of knowing. Additionally,



cognitive neuroscientists are currently identifying neural networks in the brain that are devoted to musical in-

**Serious scientists
are taking music
seriously...**

~Donald Hodges

telligence (Mark, 2008, p. 358).

Although the potential to develop musical intelligence is frequently described as hardwired or built-in, the talents and skills that are a result of the intelligence do not simply appear. Rather, as Donald Hodges noted, a "series of learning experiences are necessary to activate them" (Mark, 2008, p. 360). Even though babies are born with inherent ability to recognize musical elements such as melodic contour, and evidence shows that they use music to communicate in "their earliest" developmental stages (Fox, 2000, p. 3), these abilities need to be nurtured. In his 2008 novel, Frank Wilson reported the possibility for musical intelligence to disappear in only one generation if children have no exposure to music (Wilson, 2008, p. 228).

While many researchers urge caution in judgment on their individual studies about music's effect on the brain, the compilation of preliminary evidence suggests that pre-pubescent musical training has a permanent effect on the development of certain brain structures. Lawrence Parsons noted evidence indicating

See *Advocacy* on p. 16

PLC continued from p. 14

involved after trying it themselves. If time remains watch the part about the African folk instruments which are all home-made.

Lesson 4 – (What to do with Lesson 4?) I thought and then remembered a short clip from “Mister Rogers Neighborhood” about making saxophones. Well, sure enough it’s on YouTube. Type in Mr.Rogers/saxophone and it will come up. The students loved it and wanted to watch this short film of a saxophone factory twice. I also found thanks to a good friend another clip called “Carrot Clarinet” Someone actually makes a clarinet out of large carrot and plays a jazz tune on it. I’m sure there are more but make sure you preview them before you play for the class. Never play an unknown YouTube clip for a class.

Maybe these ideas will help you if your schedule suddenly includes an extra “PLC” class.

*Susan Quigley teaches elementary general music in the
Timberlane Regional School District and serves as Elementary
Chairperson for NHMEA.*

Advocacy continued from p. 15

“permanent enhancements of verbal memory” (in Hodges, 2000a, p. 8) and Daniel Levitin reported that even a “small exposure” to active music making in childhood “creates neural circuits” which improve later music efforts (Levitin, 2006, p. 194). This does not describe a theory of ‘practice makes-perfect’; rather, research indicates musical study in youth affects neural networks such that later music studies will be more efficient by virtue of an individual’s brain structure. Christian Gaser and Gottfried Schlaug discovered significantly increased gray matter in musicians and concluded that it may have been a result of musical training during a “critical period of brain maturation” (Gaser, 2003, p. 516) such as pre-pubescence. Another team of researchers compiled results of encephalographic studies that highlight the positive effects of music training for children and coherence studies that show that early music instruction for children promotes efficient brain function by strengthening cross-brain activity (DeBeus, Flohr and Miller, 2000, p. 5).

The support of the scientific community for the cause of music education in pre-school, kindergarten and early elementary school cannot be underestimated when shared with administrators and local school boards. “[S]erious scientists are taking music seriously... To them, music is not a frivolous sideline, but something that is at the core of what it means to be a human being” (Hodges 2000b, p. 3).

In light of research indicating a correlation between early childhood musical experiences and capacity to develop musical skills during adolescence and adulthood, music educators and educational leaders must emphasize focus on elementary music education to assure the greatest learning and achievements at higher levels. Music educators at all levels should do whatever they can in their own communities to promote early music experiences as well as involve parents in musical activities (Fox, 2000, p. 5). Advocates of music education in the public schools will do well to embrace philosophies of music education (such as the work of Leonhard and House) where music is studied for music’s own sake, and support their efforts with new findings from scientific literature.

*Joshua Desrochers teaches at Goffstown High School and is Editor
of Quarter Notes. This article is excerpted from a paper prepared
for the master’s degree in Music Education at the University of
Massachusetts-Amherst.*

Noteworthy News:

In these times of tightening budgets, we need to make sure our advocacy efforts are targeted and effective. Quarter Notes is going to play a role as well. What are you doing to ensure that your program will be around in four years, or perhaps two? Please send photos of your students performing in public for printing in Quarter Notes. Send via e-mail to editor@nhmea.org, and include your membership #, brief information about the event, and a guarantee that permission has been given to print student photos. The deadline for the March issue is February 1.





Keene State College Senior music education student George Weithman asks learners to distinguish between high and low pitch using movement at an “Instrument Petting Zoo” this October. George and six other students hosted 3-5 year old children from KSC’s Childhood Development Center for the first in a series of workshops designed for pre-K learners. Music Education students designed lessons to reinforce foundational music skills and all of the MENC national standards.


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at www.menc.org to make sure monthly
e-newsletters come to the right spot!


The Many Benefits of Music Education— Tips to Share with Parents

Here are some ways parents can assist their child's school music educators:

 **Study** the ways that music education develops creativity, instills disciplined work habits, and statistically correlates with gains in standardized test scores.

 **Speak** with your local school board.

 **Be in touch** with local music teachers on a regular basis. Offer to help out.

 **Take part** in your school's music booster organization.



Visit www.menc.org and search "Power of Music" for more Parent Resources.

2010-11 Music In
Our Schools Month
Logo

Music Education
for Life 

MENC: The National Association for Music Education

2010-11 Calendar

---2011---

January

1/8 Chamber Festival
1/12 Exec. Board Meeting

February

2/1 March QN Deadline
2/3-5 Jazz All-State Festival
2/9 Exec. Board Meeting
2/12 Solo and Ensemble Festival

March

3/9 Exec. Board Meeting
3/19 Large Group Festival
3/25-26 Large Group Festival
3/26 Elem/Middle Sharing Fest.
3/31-4/3 All Eastern Convention

April

4/7-9 Spring Conf./All-State
4/7 Exec. Board Meeting
4/8 All Member Meeting

May

5/1 June QN Deadline
5/7 Middle School Festivals
5/11 Exec. Board Meeting
5/14 MS Festival w/Strings

June

6/8 Exec. Board Meeting
TBA Long Range Planning Meeting

A Google calendar has been created for NHMEA. In addition to the dates below, we have also entered form deadlines, etc. With Google, you can sync this calendar to your own iCal or Outlook. Go to: www.nhmea.org/calendar for more info!

2011-12 Calendar

July 2011

8/1 Sept. QN Deadline

September

9/14 Exec. Board Meeting

October

10/1 School Part. Fees Due
10/20 October Music Fest & Fall All-Member Meeting
10/22 Jazz All-State Auditions

November

11/1 December QN Deadline
11/9 Exec. Board Meeting
11/19 All-State Auditions

---2012---

January

1/7 Chamber Festival
1/11 Exec. Board Meeting

February

2/1 March QN Deadline
2/2-4 Jazz All-State Festival
2/8 Exec. Board Meeting
2/11 Solo and Ensemble Festival

March

3/14 Exec. Board Meeting
3/17 Large Group Festival
3/23-24 Large Group Festival
3/31 Elem/Middle Sharing Fest.

April

4/12-14 Spring Conf./All-State
4/12 Exec. Board Meeting
4/13 All Member Meeting

May

5/1 June QN Deadline
5/5 Middle School Festivals
5/9 Exec. Board Meeting
5/12 MS Festival w/Strings

June

6/6 Exec. Board Meeting
TBA Long Range Planning Meeting

CMENC Notes

KSC Music Education students attend 2010 New England Area CMENC Symposium

Members of the Keene State College CMENC chapter attended the 2010 New England Area CMENC Symposium held on Saturday, October, 30th at the University of Southern Maine in Gorham, Maine. Collegiate chapters of the National Association for Music Education (MENC) were represented from Maine, New Hampshire, and Massachusetts. Dr. Scott Shuler, MENC National President was featured as the keynote speaker and addressed advocacy for music education along with key points for developing a successful music program. Students also participated in other interest sessions: improvisation, festival planning, teacher retention & health, arts integration, and repertoire reading. All expenses for housing, travel, and conference registration were supported by a generous grant from KSC's Field Experience/Engagement Fund (FEEF).



National President, Dr. Scott Shuler with KSC music education students and faculty. (L to R) Colleen Durkin, Sam Vendt, George Weithman, Dr. Jim Chesebrough, Dr. Shuler, Mark Perry, Dr. Sandra Howard, Jennie St. Martin, and Bailey Emerson.

Keene State College hosts first annual Cantate! High School Choir Festival

The 1st annual Cantate! High School Choir Festival was held at Keene State College on Friday, October 29, 2010 in the Alumni Recital Hall. Invited choirs including over 100 singers from New Hampshire performed and worked with KSC's choral and voice faculty clinicians: Prof. Diane Cushing, Dr. Elaine Ginsberg, Dr. Sandra Howard, and Dr. Carroll Lehman. The KSC Music Department, CMENC, and student ACDA chapters sponsored this outreach and collaborative event in an effort to provide performance and clinic experiences to high school singers in New Hampshire. The 2010 Cantate! Festival featured choirs



The Fall Mountain Regional High School Choir performs at the 2010 Cantate! Festival under the direction of Ms. Maricel Lucero.



The Prospect Mountain High School Select Choir directed by Jamie Bolduc works with KSC faculty clinician.

from Hillsboro-Deering High School, Fall Mountain Regional High School, Winnisquam Regional High School, Prospect Mountain High School, and KSC's Concert Choir, Chamber Singers, and Canticum Novum. The Cantate! Festival culminated with an all-sing event including Anthony Leach's Walk Together Children.

If you and your singers are interested in being considered for next year's Cantate! High School Choir Festival, please contact Dr. Sandra Howard for registration and festival details: showard1@keene.edu.

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National recognition for high school seniors, juniors, and sophomores.

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Executive Board Meeting Minutes May 12, 2010 4:00 PM

Attendance: (absences are noted in bold print) M.Irish, T.Russell, R.Harrington, D.Gibson, E.Kobb, B.Metevier, K.Clark, M.Boulanger, G.Bastien, E.Hashem, S.Quigley, S.Berlenbach, E.Doyle, K.Martin, M.Redmond, J.Chandler **B.Lane, R.Bell, M.McCaffrey, C.Goodwin, J.Desrochers, T.Davison, R.Scagnelli.**

Guests: none

I. Call to order, announcements, and correspondence.....Maryanne Irish
The regularly scheduled Executive Board meeting was called to order at 4:05 p.m., President Maryanne Irish presiding. Maryanne announced that the call has gone out for performing groups for the Eastern Division Conference and for presenters. She also noted that she will have a list of potential NH All-Eastern nominees by June 1.

II. Secretary's Report.....Debbi Gibson
MOTION to accept the April Secretary's report as corrected. R.Harrington/S. Quigley. Carried.

III. Executive Director's Report
..... Eric Kobb
Eric presented his report. He commented the Association is doing very well this year. MOTION made to accept the May Executive Director's Report. Income totaled \$224,384.46. Expenses totaled \$175,258.16. Account balance as of May 12, 2010 is \$49,126.30. Carried. Eric also reports he has been working with our accountant who is very close to filing our tax forms for 07-08.

IV. Old Business

A. Music Educator of the Year
.....Maryanne Irish
Congratulations was extended to Gerry on being acknowledged as Music Educator of the Year. Maryanne reports that Gerry and his family as well as NHMEA dignitaries will be filling the table at the Edie Awards in June. Anyone else who would like to attend can contact Maryanne or check out the Edie website.

V. New Business

A. Conflict of Interest Policy Eric Kobb
Eric has researched the need for a Conflict of Interest Policy in our by-laws and has checked out several samples

including the one on the state non-profit website. He presented that sample to the Board and Gerry had another sample form to look at as well. Consensus of the board was that Eric moves ahead on crafting such a policy for our organization.
B. Summer Planning Session
.....Maryanne Irish
Maryanne will send out possible dates for everyone to review. A set date will then be established.

VI. Committee Reports

A. Jazz.....Ken Clark
Ken presented his financial report for the 2010 Jazz All-State Festival. MOTION to accept the Jazz All-State Festival Financial Report. Income totaled \$22,740.00, expenses totaled \$1,243.14. A profit of \$1243.14 was made. K.Clark/K.Martin. Carried.

B. Solo & Ensemble Festival
.....Matt Redmond
MOTION made to accept the 2010 Solo & Ensemble Festival Financial Report. Income totaled \$5024.00 and expenses totaled \$5026.00. Gerry donated \$2.00 which allowed the festival to break even. Matt reported he bought new certificates that this year was a big expense and will not be repeated soon. R.Harrington/G. Bastien. Carried.

C. Large Group.....Ken Martin
MOTION made to accept the Large Group Financial Report. MOTION TABLED till the next executive board meeting in June. E.Hashem. MOTION made to accept Campbell High School for the March 19, 2011 site. R.Harrington/G. Bastien. Carried. MOTION made to accept Bow High School for the March 25-26, 2011 site. K.Martin/S.Berlenbach. Carried.

D. Elementary/MS Sharing Festival
..... Sue Quigley
No report.

E. 2011 All-State/Spring Conference
..... Bill Metevier
Bill reported overall the festival went well and he received both positive and negative feedback. He is concerned that several of the collegiate chapters did not adhere to the deadline for registration for the workshop day. He will also be looking into the fees paid to the nurses since they now have to fill out W9 forms. Bill presented a preliminary financial report showing a profit of \$17,450.14 for the combined All-State Festival and Spring Conference. He asked that

we pay the honorarium of \$5000 to Concord HS. MOTION made to give Concord High School the amount of \$3000 as an honorarium in hosting the All-State Festival. M.Boulanger/G.Bastien. MOTION AMENDED to read \$3000 as the amount. E.Hashem/T.Russell. Carried. Original motion carried as well. Bill also presented a program for the 2011 band program from Jim Chesebrough via Paul Santerre. MOTION made to accept the 2011 All-State Band program.

Kirkpatrick Fanfare..... Andrew Boyesen
Away Day..... Adam Gorb
Puszta..... Jan Van der Roost
Serenade, Op. 22c..... Derek Bourgeois
B.Metevier/M.Boulanger. Carried. MOTION made to accept Tony Thornton as the Women's Choir conductor for the 2011 All-State Festival. B.Metevier/R. Harrington. Carried.

Bill asked that the board consider two options for hosts for the All-State/Conference next year.
Plan A - running events at Concord the same as this year
Plan B - using Pinkerton Academy as host. PA is planning to have a teacher workshop day on the Friday of the festival, so all of the performing arts center classrooms plus other school buildings would be available for workshops and rehearsals. In addition, the expenses would go down because of not having to rent the Capitol Center for the concerts. Bill cautions, however, that we consider that PA won't be available every year and we might have to consider moving the festival/conference to other venues in other years, or move back to Concord. The pros and cons of both venues was discussed. MOTION made to keep the All-State format in Concord. T.Russell/G.Bastien. Carried. The Board extended their congratulations to Bill and Elaine for their work on the festival and conference and expressed their thanks to Tom Quigley for offering PA as a festival site.

F. Membership Rob Scagnelli
No report.

G. Music in Our Schools Month
..... Therese Davison
No report.

H. Middle School Festivals..... Ed Doyle
MOTION made to accept the 2010 Middle School Festivals Financial Report. Income at the three sites totaled: SE \$5619.00, SC \$5623 and N \$4301.

Minutes continued from p. 20

Expenses totaled: SE \$3795, SC \$3575, and N \$3966. Honorariums were extended to the following schools in the following amounts: SE – Barrington MS \$1824, SC – Lurgio MS \$2048 and N – Gorham MS/HS \$335. E.Doyle/E.Kobb. Carried. Ed reported that there was discussion at the Northern festival about eliminating the orchestra from the Northern areas since most string programs are in the southern part of the state. The directors concluded wanting to keep the Northern festival in the rotation. Ed will research and see how to better accommodate the festival when the orchestra is in the northern schools by finding the schools that can accommodate three rehearsal areas. MOTION made to accept Hood Middle School in Derry as the 2011 SC District Festival pending a letter from administration. E.Doyle/E.Kobb. Carried. MOTION made to accept Kearsarge Middle School to host the 2011 SW District Festival pending a letter from their administration. E.Doyle/R.Harrington. Carried. Discussion was held on the possibility of having an organized meeting for all Middle

School Festival hosts next fall to make sure all four festivals are on the same page with their preparations.

I. Tri-M Jay Chandler
Jay reported he finally got a list of NH chapters thanks to Phil Martin. He will be planning on an activity for chapters for next year.

J. Department of Ed Marcia McCaffrey
No report.

K. General Music Sue Berlenbach
Sue mentioned that she is looking for ways to create a general music activity for the membership next years and is looking for ideas from general music teachers. The board members gave her several ideas focusing on when to schedule such an event. One of which was the morning of the OctoberFest workshop day.

L. Collegiate Chapters Casey Goodwin
No report.

M. Quarter Notes and Website Josh Desrochers
Josh has sent out his report via e-mail and included plans to go to 4 issues of Quarter Notes for next year as well as doing more with the website and member-only part of the website.

VIII. Adjournment
MOTION to adjourn, 6:15 p.m., R.

Harrington/M.Redmond. Carried.

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