

Music as a Second Language

Music expresses feeling and thought, without language; it was below and before speech, and it is above and beyond all words.

~Robert G. Ingersoll

Its language is a language which the soul alone understands, but which the soul can never translate.

~Arnold Bennett

Music is an outburst of the soul.

~Frederick Delius

Music expresses that which cannot be said and on which it is impossible to be silent.

~Victor Hugo

Music is the universal language of mankind.

~Henry Wadsworth Longfellow
Outre-Mer





Rob's Ramblings

I must begin my address by congratulating the MENC leadership for the festive (and informative) Centennial Celebration/National Assembly held in Orlando. The NH contingency felt right at home with the state, divisional, and national leadership. Specific kudos goes to Lynn Brinckmeyer for her constant professionalism and grace through the hectic proceedings. We are, indeed, in good hands.

With this posting, our NH All-State Conference is (again) going through a major change. After last year's hotel-based switch, our AS committee felt it best to add another improvement for the sake of our students. Therefore, the Executive Board approved the committee's recommendation to add a 2nd All-State Chorus to the weekend, highlighting the extraordinary talents of our female singers in an SSAA Choir. This has been a long time coming, and I thank the committee on behalf of the Executive Board for its efforts.

As I dive into my second six months as this fine state's President, I can be grateful for the support and initiative of my colleagues in this wonderful state. We are small state with big ideas, and I can only imagine what improvements lay ahead for our teachers and kids.



Warmest Regards,

Robert Harrington
NHMEA President

**Be Sure
to
Check the
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for
Important
Updates**

www.nhmea.org

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Understanding Sensory Integration Dysfunction and Its Impact on Student Performance

By Therese Costes

Associate Professor, University of North Dakota

Reprinted with permission from the North Dakota Music Educator, October 2007

Introduction

It is a fact that some of the students in our classrooms have Sensory Integration Dysfunction (SID). If we can identify these students and understand the associated behaviors, we can create an environment that better addresses their learning needs. Music making is an exceptional medium for students with SID, because playing music requires the simultaneous processing of visual, auditory, tactile, vestibular and proprioceptive information, and gives immediate feedback to the senses. The multisensory qualities of music challenge the student with SID, but also more easily capture and keep the student's attention. In this article I would like to share information about sensory integration and Sensory Integration Dysfunction, and offer some suggestions to the reader for adaptations to the music classroom.

Sensory Processing

We experience the world through our senses. Our interaction with people and objects in our environment is dependent on our ability to process sensory information. This information helps us decide what to feel and think, and how to react in a given situation. We recognize the sound of a friend's footsteps, and we happily prepare to greet her. We smell the wonderful aroma of freshly baked bread and anticipate its warm delicious taste, suddenly feeling hungry. We enjoy the feel of a crisp, newly washed cotton shirt against our skin. We prick our finger on a thistle and the feeling of pain helps us locate the thorn. When the pain stops we know that the thorn has been successfully removed. As we work preparing for class, we hear the cars driving down the road, the dogs barking in the distance, the sound of children playing in a neighbor's yard. We hear these sounds, but are able to tune them out in order to focus on our work. Our senses also help us react to situations of threat or danger. The loud piercing sound of a fire alarm, the smell of fire, and the sensation of intense heat let us know instantly that we are in danger, and further inform us as we plan our route to safety.

As we move through the day, the sights, sounds, smells, tastes and physical sensations that we experience are immediately sent to the brain, to be decoded, interpreted and processed. Not every sensory experience that is sent to the brain is acted upon. Deciding which sensations to respond to and which sensations to edit or ignore is called *sensory processing*. The brain does this automatically on an unconscious level. Without this filtering of sensations, we would be barraged by a continuous flood of sensory information. Overwhelmed by sensory input we would become hyper vigilant and defensive, feeling uneasy distracted and disoriented. Fortunately for most of us, the brain performs this complex and vital filtering task almost instantaneously without our awareness, allowing us to accurately interpret our environment in real time, and to function comfortably in the world.

In addition to the five senses, there are also two hidden systems, the *vestibular* and *proprioceptive*. Although we are mostly unaware of these systems, they help us to move through space and interact with people and objects. The vestibular system tells us where our head and body are in relation to the ground, and takes in information about balance and movement from the neck, eyes and body, sending this information to the Central Nervous System for processing. This system helps us move fluidly and efficiently. It also tells us whether we are moving or standing still, whether objects are moving or still in relationship to our body, what direction we are moving in and how fast we are going.

The proprioceptive system takes in sensory information through receptors in our

• muscles, joints, ligaments, tendons and
• connective tissue. This system tells us
• what our muscles are doing — stretching
• or contracting, how joints are bending
• and straightening, and gives us infor-
• mation about where our various body
• parts are, without our having to look at
• them. The proprioceptive system works
• closely with the tactile and vestibular
• systems to coordinate touch and body
• position when we engage in manipulat-
• ing objects such as reaching for and
• picking up an item, and throwing and
• catching objects.

Sensory Integration

• When these seven systems work to-
• gether the process is called *sensory*
• *integration*. It is a complex interaction
• between body and brain that first orga-
• nizes and interprets sensory information
• (sight, sound touch, movement, body
• awareness, and the effects of gravity),
• and then helps us formulate emotional
• and motor responses. All of us depend
• on sensory integrative functioning to
• carry out daily tasks. It is this informa-
• tion that keeps us in touch with our
• body, tells us where we are in space,
• and what is going on around us. Sensory
• integration can be further broken down
• into three related processes: *sensory*
• *discrimination*, *sensory modulation* and
• *motor planning*.

• Sensory discrimination is the ability
• to differentiate sensory experiences.
• It enables us to distinguish hot from
• cold, locate pain, and know when a car
• is moving toward us rather than away
• from us. It helps us manipulate items of
• clothing through our sense of touch as
• we put our clothes on in the dark. We use
• it to judge when we need to react (a loud
• crash in the playroom) and when we
• can ignore sensory information (a loud
• car stereo out on the street). Sensory
• discrimination enables us understand
• and organize our daily lives.

• Sensory modulation is the brain's au-
• tomatic adaptation to the intensity of a
• sensory experience. When a sound is too
• loud, an environment too bright, a smell
• too pungent, we have the ability to tune
• out, refocus and tone down this input,
• in order to lessen the irritating and/or
• unpleasant stimuli. Tolerance levels
• of course vary from person to person.
• While one person may enjoy studying
• to music, another may find it impos-
• sible to concentrate. A crowded store

and close proximity to other shoppers might be an unpleasant experience for some, while stimulating and exciting for others. As adults, after many years of experiencing the world through our senses, we intuitively know our sensory preferences, and so manage our environment so that we can feel comfortable in it.

The final process in sensory integration is motor planning, also called *praxis*. It is the ability to plan and execute sequential movements in a controlled and organized way. First we formulate an intention for movement, then with an accurate sense of where our body is in space, we begin the movement sequence, refining and making adjustments as needed, until it is time to stop the movement. Motor planning is often carried out without conscious thought. We easily get up from the couch and walk to our computer while we are speaking on the phone. We execute a series of dance steps and coordinate them to the pulse of the music in an aerobics class. While driving we simultaneously carry on a conversation, while parallel parking.

Our memory of events and people also depends on sensory information. Our experience of home is colored by sensory memories, the familiar smells, sounds, sights and physical sensations that we expect to encounter each time we are in that environment. With these sensory memories we create a rich memory of home. The same holds true for the people in our lives. It is our sensory memories of smells, appearance, touch, and the sound of their voice, that enables us to identify and hold onto the essence of each person. Each time we return to a person or to a situation, we confirm the sensory information that we already retain.

For most of us, effective sensory integration occurs automatically, unconsciously, and effortlessly. This complex coordination between brain, body and the senses enables us to move comfortably and securely through our day.

Sensory Integration Dysfunction

Individuals who do not process sensory information accurately or reliably, typically experience a number of problems in learning, development, or behavior. When an individual has significant difficulties with sensory processing, the term Sensory Integration Dysfunction (SID) is used. For individuals with SID, the process of sensory integration is inefficient, and demands effort and attention with no guarantee of accuracy.

With SID a student may feel that she is in a continuous state of perceived threat, because sensory information is distorted and unreliable. Such students are alert to sensory stimuli that other students ignore (the clock ticks too loudly, the seat of the chair feels prickly, the lights are too bright, etc.), and find certain sensations painful. These students have difficulty motor planning, and look clumsy and uncoordinated. They often act silly and out of control. They may laugh too loudly and for too long. They appear immature, and may be argumentative and difficult to manage. These students feel assaulted by the sensory experiences in the environment, and are locked in an ongoing struggle to make sense of their world. In your classroom you may notice students who are struggling with one or more of the following.

Attention and Regulatory Problems

The student looks distracted, inattentive or hyperactive. Unable to screen out non-essential sensory information such as background noises, or visual information, these students are alert to sensory input that others ignore (hallway noise, heater fan, distant airplane, etc.). At the other extreme are students who fail to register sensory input all together and seem unresponsive to stimuli. A loud sound happens near them and they don't seem to hear it.

Sensory Defensiveness

The student has a highly aroused nervous system which prepares the body for survival, as if all sensory input is threatening. This student is rigid and demanding, insisting on certain sensory experiences. She may be very fearful of sounds such as vacuum cleaners, lawn mowers, school bells, or sirens. Sometimes she shows auditory distress by clapping her hands over her ears. She may be hypersensitive to light or avoid eye contact. Defensiveness in the vestibular area can result in refusal

- to walk on unstable surfaces, fearfulness, avoidance, or motion sickness. If she is
- tactile defensiveness she may be unable
- to tolerate the touch of certain textures
- (jeans are too rough, mittens uncomfortable, etc.) or the feel of certain foods in
- her mouth.

Activity Level

- The student moves through the room like a cyclone, or at the other extreme, will not move around the room at all. Her level of activity is either too much or too little.
- The student may appear clumsy, and not look where she is going. She may have difficulty calming herself after physical activity or after becoming upset or excited.
- The student may seek excessive amounts of sensory input.

Music Classroom Adaptations

- If you notice that a student in your classroom is displaying some of the characteristics of SID, there are actions that you can take to maximize the student's ability to learn and participate.

1. Be aware of the amount of visual and auditory sensory stimulation that students must process in your classroom. To assist the student, depending on whether she is hyper or hyposensitive to stimuli, you can take these steps to change the environment.

- Use alternative lighting (a floor lamp can provide lighting that is less harsh)
- Display fewer visually stimulating posters and photos on the walls
- Create an area of the classroom that is especially visually and aurally soothing and that can be used as a time-out area when the student is over stimulated.
- Turn off competing auditory stimuli such as noisy fans, computers and clocks
- Use visual boundaries (placement of furniture, use of tape, carpet) to define space

2. There are also techniques that you can incorporate into your teaching that can assist students with SID to improve attending and focusing skills.

- Allow time for the student to process new sensory information (build pauses into your speech, introduce new visual

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- information and allow the student time to acclimate)
- Begin class with five minutes of rhythmical, sustained movement to energize and focus the student's attention
- Present teaching material in a multisensory way (pair auditory material with visual and movement or tactile components)
- When learning music, pair singing with movement and/or gesture and/or body percussion (use movement and gesture as multisensory learning devices that enhance the aural component)

3. Some students need extra sensory input in order to organize their behavior. With some flexible and creative thinking, you can find ways to accommodate this need during class time.

- Ask the student to erase the blackboard or run an errand to get some extra movement
- Provide the student with sensory breaks as needed (five minutes of jumping, swinging, rocking or walking prior to coming back to music, or as needed during class)
- Permit the student to chew on a straw, a coffee stir stick, etc., if they require this sensory input
- Let the student hold or squeeze an object like a soft ball or a koosh ball
- Allow the student to wear ear plugs or ear muffs in class if they are unable to tolerate the sound level in the classroom
- Permit the student to sit on a surface that allows for movement without leaving her spot

In addition to making these modifications, talking to parents and other professionals who work with the student, sharing observations and approaches, and seeking information from your special education coordinator can be very helpful. Each

- student with SID presents unique difficulties and interests. Often just a few modifications to teaching style and the environment can make all the difference.
- If you are interested in knowing more about Sensory Integration Dysfunction, here are two very good resources:

Berger, Dorita (2002). *Music Therapy Sensory Integration and the Autistic Child*. London: Jessica Kingsley Publishers. Written by a music therapist who has worked extensively with clients who have autism, this book details characteristics of autism and presents important information on sensory integration and SID.

Smith, Karen, and Karen Gouze (2004). *The Sensory-Sensitive Child*. New York: Harper Collins Publishers. Both authors have extensive experience working with children who have SID. As they discuss SID, they present a number of examples that makes this book both informative and accessible.

TABLE: SENSORY BEHAVIORS FOR STUDENTS WITH SID

Hypersensitive (Over Sensitive) Responses	Hyposensitive (Under Sensitive) Responses
Movement: Student is fearful and hesitant, uncomfortable on steps and uneven surfaces, and avoids movement games.	Movement: Student is in constant motion jumping, rocking, spinning, and running, seeking out vestibular stimulation.
Touch: Student dislikes having dirty hands, likes/dislikes certain textures, is picky about food, may refuse to wear mittens and/or hats, dislikes being in close proximity to others.	Touch: Student requests hugs, enjoys being wrapped up in fabric, squeezes into tight places, bumps into people and objects, mouths objects, claps her hands often for stimulation.
Sights: Student avoids eye contact, has difficulty with classroom lighting, blinks often, and is drawn to threads, lint and/or string.	Sight: Student seeks out visual stimuli by flicking light switches, and looking at objects from unusual angles.
Sound: Student is fearful of certain timbres, demonstrates auditory distress by covering ears, is distracted by background noises.	Sound: Student seems uninterested or oblivious to sound, and has little response to loud sounds.
Smell and Taste: Student complains about certain smells and has food sensitivities.	Smell and Taste: Student explores objects by mouth-ing, licking and smelling.

Instructional Language vs. The Language of Music

by Scott Abrahamson

Reflection – it is one of the many terms that became popular in education in recent years. After all, teaching in the 21st century means teaching students to become self-directed, independent thinkers. To achieve this goal, students must be taught to reflect upon their work so as to decide what worked well and what needed improvement. And as countless in-service seminars and graduate courses have taught, teachers must model this behavior by reflecting often on the quality of their lessons.

Like many, I found nothing new in this concept. Music teachers have been engaging in reflection for years. After all, we reflect on the quality of each rehearsal or performance in a constant effort to attain better balance, improved intonation, and exemplary tone, etc. In keeping with national standards, we teach our students to listen to, analyze, and evaluate music performances, which is in essence a reflection of what sounded well and what could have been improved. In fact, we have used delving questions to lead Suzy Jones to understand why her failure to employ the correct embouchure caused weak tone and poor intonation. All of this we music educators have done in our efforts to further the language of music.

My own self-reflection has gone beyond the scope of the performance to the smallest details of how I teach. It occurred to me during my sixth grade brass class recently that the words we use in our instructional language might be hindering the language of music. My students were playing an exercise in the method book quite nicely until we reached a measure where the trumpet players were required to play a fourth space E. Typically, each trumpeter squeezed their lips, raised their shoulders, tensed their neck, and failed to use adequate breath support. And as one might imagine, there was nothing artful about that attempt to play the E!

Naturally, I immediately drew upon my arsenal of teaching techniques in order to help my young trumpeters achieve the goal at hand with success. Gradually, the young trumpeters began to get closer to the mark with each attempt, but there was still an obstacle. I found myself saying, “You can do it! That note isn’t really high,” to which one student replied, “yes it is!” “Why do you think so?” I asked in a delving manner. “Because it is much higher than high G or high C,” she said. And then it dawned on me that she had a preconceived notion that E was so high it could not be reached. A little voice in her head was telling her this, and was causing the physical tenseness and strain that precluded her success.

At that point, I began to ask my students some questions to confirm my suspicions, and found them to be true. Early on in their study of the instrument, the children had been praised for successfully playing second line G and third space C with comments like “Good job Suzy, you played G which is higher than low C!” and “You played HIGH C, Josh! Now you can play low and HIGH C!” And from that moment, although very well intentioned, the notion was born that the mid-range of the trumpet was actually quite high making anything higher impossible.

Despite our best intentions, we sometimes err unwittingly because we are human, and we make mistakes. Thankfully, because we are human, we can reflect on the past and make improvements for the future. Perhaps the better praise for the young trumpeter who plays G or C is “ Congratulations, Suzy! You have learned another note which is one of many that await your discovery and enjoyment.” After all, it is the message of discovery and enjoyment that we wish our students to receive from the language of music.

Scott Abrahamson is a middle school band director in East Providence RI, teaches on the adjunct faculty of Fisher College, and is a clinician for Jupiter Band Instruments.

Executive Board Meeting
June 6, 2007
Concord High School

In attendance: Pat Anderson, Michele Boulanger, Diane Francaeur, Maryanne Sisk, Ben Greene, Tim Russell, Phil Martin, Doug McKernan, Josh Desrochers, Elaine Hashem, Eric Cobb, Sue Coburn, Sue Quigley. Guests: Will Kinne, Ron Fussell

Meeting called to order at 4:06 by past-president Pat Anderson, acting for president Rob Harrington.

Awaiting a quorum, Maryanne Sisk announced the scholarship winners and said how pleased she was that there were over 20 applicants for scholarships this year from all over the state.

The summer planning session will be cancelled this year due to the demands on board members time to attend a national assembly in Orlando.

Josh reported about the progress of getting *Quarter Notes* on line. Discussion of format of the on-line version ensued.

The financial report was presented by Diane. Motion to accept. Ben/Maryanne Corrections to Large Group and Middle School Festival income lines; bank balance is \$8578.67 Diane is waiting for many checks to clear. Motion passes with corrections.

Old Business:

Pat announces for Rob that Jill Deleault will accept the appointment as Executive Director, replacing Diane; and Diane will accept the position of Director to fill out Maryanne's term as she moves up to president –elect. The board applauds and thanks Diane for her service in this transition role.

New Business:

Ben reports that he is taking over as Eastern Div BOCJ chair, and that Phil will be serving as Jazz chair and Bill Metevier will be band chair for the next Eastern Division conference.

Committee reports:

A. Spring Conference/All State: Motion to accept Ben's report Phil/Doug

Ben reports that All-State lost money, but that was to be expected. The committee will meet this summer and discuss improvements. The board applauds Ben for his excellent management of this new format. Motion passes.

C. Large Group Festival. Doug presented his financial report. The festival made a profit of 226.10. Motion to accept Doug/Tim Motion passes

D. Middle school festivals: Ron presented his financial report, was pleased with all four festivals this year. Motion to accept. Diane/Sue C. Motion passes the Board applauds and thanks Ron for his service as MS Chair.

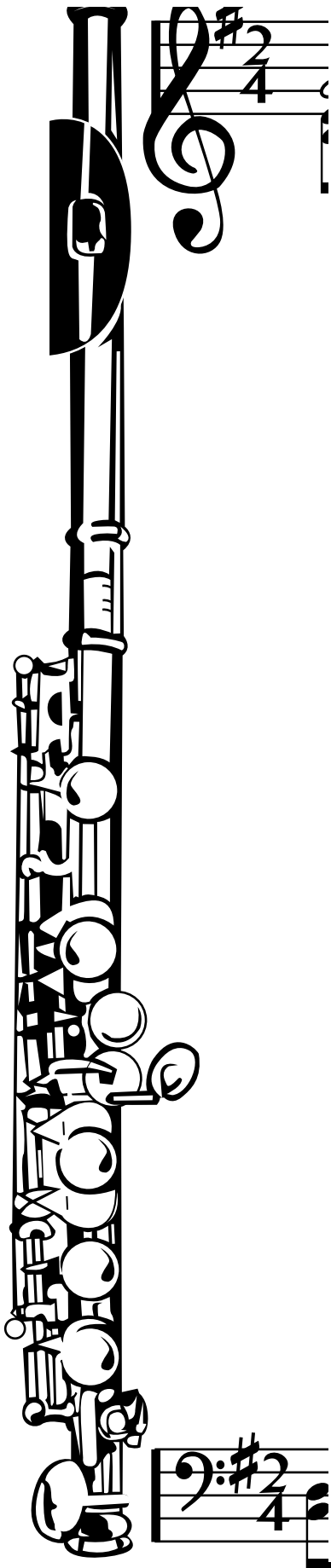
H. Quarter Notes: All forms due July 1

K. Tri-M: Souhegan will host fall conference

L. Membership: Josh reports he went to the NHASTA board meeting to talk about a partnership, especially for clinics. They tried to elect him president!

Other: Big Red, AKA the Book Club, via Elaine, reports that the work is progressing well. Disks have been sent out by Carole with everything on it. They are waiting for a few more festivals to get their info in.

Motion to adjourn: Phil/ Elaine motion passed 5:15PM.



Save the Date!

**The 61st MENC
National Biennial
In-Service Conference
April 9-13, 2008
Milwaukee, Wisconsin**

A full program is planned to include:

- ⇒ Sessions
- ⇒ Concerts
- ⇒ Exhibits
- ⇒ Special Events
- ⇒ Student Conference

Performances by:

- ❖ "The President's Own" United States Marine Band
- ❖ Milwaukee Children's Choir
- ❖ Milwaukee Youth Symphony Orchestra

... and more to be announced!



Visit www.menc.org/nationalconference for the latest updates and to register.



Help is on the Way

Marcia McCaffrey

Arts Consultant

New Hampshire Department of Education

How can I help? Meeting local and state expectations in education isn't easy. It seems as though we are in a constant state of flux, creating changes that are meant to improve teaching and learning. But how can teachers find the time or develop the expertise to rethink their curriculum, design district assessments, or observe others in a mentoring program? Where does one find the services needed to support these changes?

How can I help? The Department of Education has a lot to do with shaping policy. Once that policy becomes enacted (and often while the policy is being formulated), the DOE shifts into a services and support mode. The information below will help you get the most from the services and support provided by the Department of Education. A variety of delivery systems is provided; each designed to meet your particular needs and constraints.

Art Assessment (understanding and implementing assessment systems in the arts)

- On-going site based visits upon request by me or other teachers who have been identified as state leaders in arts assessment.
- Arts Assessment Institute—for two summers, and planned for a third and final year in 2008, the NH and Vermont Departments of Education have collaborated to provide in-depth training in arts assessment with a 3-day intensive in August. Details regarding the 2008 institute will be provided in the next issue of this publication. National experts, on-site consultation, graduate credit, and presentations of assessment in action summarize this experience.
- On-line resources at <http://www.ed.state.nh.us/education/doe/organization/curriculum/Arts/Arts.htm> including the Arts Assessment Handbook (policy guidelines), New England Arts Assessment Network resources, and various power points all designed to support arts assessment in New Hampshire.

Competency-Based Assessment for High School Graduation

- CACES, the Capital Area Center for Educational Support, has been contracted by the NH DOE to provide materials and assessment tasks to support the competency-based high school graduation requirement (<http://www.caces.org/>). CACES is running content specific workshops where educators are introduced to the CACES template for developing competency-based assessments. The trainees then develop course specific tasks that can be shared among districts. Districts are required to pay a service fee to access the full complement of competencies. In the end, this collaborative effort saves you and your district time and money. Contact CACES or your principal/superintendent for more information.

Office of Educational Technology, NH Department of Education

- New Hampshire Educators On-line (<http://www.nheon.org/>) is a key resource for educators in our state, and is the main link for the services outlined below.
- OPEN NH - Online Courses for Educators (<http://nheon.org/opennh/>)
- The mission of OPEN NH is to build capacity to design and deliver high quality professional development to meet the needs of NH educators and students in a cost effective manner. Core project activities will include selecting and training facilitators, designing online courses specifically tied to the needs of NH schools and educators, and researching effective online professional development, including a course in developing competency-based assessments.
- Looking for learning activities correlated to curriculum frameworks? Go to the NHEON searchable database at <http://nheon.org/frameworks/>.
- LESC--Local Educational Support Center Network. The mission of these

centers is to provide high quality training opportunities that will empower teachers and show a positive correlation to student achievement. Programs will provide high quality professional development to increase teacher quality by increasing their content knowledge, teaching skills, and use of classroom technology. LESC centers are located in Penacook (CACES), Claremont, Keene, Exeter, Manchester, and Gorham. On December 14, I'm presenting at the LESC center in Claremont located at Stevens High School on district-wide arts assessment. Contact the center at 603-690-2092 for more information.

Compliance and Accountability

- The Department of Education still plans to survey every school in New Hampshire to determine opportunities to learn in the arts. The results will be reported on the NH DOE school-based report card. Partners include the NH State Council on the Arts and Music For All Foundation. This is a two-year project with the statewide survey due for implementation in the spring of 2009. Stay tuned as more information becomes available.

Arts New Hampshire Educators list-serv

- <http://maillist2.nh.gov/mailman/listinfo/artsnhed> is my link to you and your link to the field. This list-serv is set up as a communication forum among arts educators for passing along pertinent information to each other and query colleagues regarding best practices and resources. Please visit this site and sign up today. You must sign up yourself, select a password and other options. This service is not automatic.

Please take advantage of these opportunities. We're here to help. I can be reached at 603-271-3193 or mmccaffrey@ed.state.nh.us.

Keene State College Department of Music Recognizes Outstanding Alumnus

At the recent conference of the New Hampshire Music Educators' Association (NHMEA), Phil Martin seemed to be everywhere. He co-presented a workshop with fellow Campbell High School music teacher Jill Deleault, designed to assist music teachers coping with the new state regulations for core competencies in classes for the school year 2008-2009. He was in conversations with fellow NHMEA Executive Board members discussing the upcoming auditions for the All-State ensembles, he spoke with college students attending the conference looking for tips on how to become future music educators, and he visited with old friends at the evening reception and banquet. To those veteran music teachers who have been attending these gatherings for over twenty years, this was a familiar site. Phil has been an important member in the field of Music Education in New Hampshire and the nation for a long time. It is no wonder the music department at his alma mater has chosen him to be the first recipient of the Keene State College Department of Music Distinguished Alumni Award. This award will be presented at the Keene State College Concert Band Performance on Friday November 30, 2007 at 7:30 PM in the Redfern Arts Center on the KSC campus.



Phil Martin and Campbell High School colleague Jill Deleault

To list the many positions Phil has held since graduating from Keene in 1976 is daunting. He currently teaches music at Campbell High School in Litchfield, NH where he is responsible for Band, Jazz Band, Guitar, Music Theory and general music classes. He also taught in the Concord, Londonderry, Gilford, and Belmont (NH) schools. However, his work in music education has extended well beyond the classroom. In 1981 he was elected All-State Band Manager, his first position on the NHMEA Executive Board. He became NHMEA President in 1996 and held national office as Eastern Division President of the Music Educators National Conference (MENC) from 2001-2003. During that time he was an avid advocate for and helped design the New Hampshire K-12 Curriculum Framework for the Arts. He also served as representative to the State Collaboratives on Assessment and Student Standards and secured a partnership with the Kennedy Center Alliance for Arts Education's National Symphony Orchestra Summer Institute.

Most recently, Mr. Martin received the U. S. Department of Education American Stars of Teaching award. Awarded yearly to one outstanding teacher per state, Phil is this year's New Hampshire recipient. The award recognizes and honors superior teachers who, through the use of inventive instructional tactics, have improved student achievement, effectively making a difference in the lives of their students. As with most quality educators, this is where Phil has had the most impact.

At the MENC National Headquarters in Reston, VA, there is a "Walk of Fame." One of the bricks in this walk is fittingly inscribed "PHIL MARTIN EASTERN DIV. PRES 2001-03." The sale of bricks in this walk raises funds to improve and expand music education by effecting changes in the general public's perception of its importance, increasing public awareness of the importance of music education, and promoting public support for music education at the local, state, and federal level. Keene State is proud to recognize one of its own who has done all of these things and made a difference in the lives of so many students.

Keene State College Hosts Trumpet Day

The Keene State College Department of Music hosted KSC Trumpet Day on Saturday October 13, 2007 at the Redfern Arts Center on the Keene State Campus in Keene, NH. This free workshop for trumpet players and musicians of all ability levels featured guest artist/clinician Dennis Noday and was hosted by KSC trumpet Professor Jim Boccia and Band Director Jim Chesebrough.



Dennis Noday



KSC Trumpet Day Players

Dennis Noday, a classically trained musician, led the trumpet section and played flugelhorn with the Stan Kenton and Maynard Ferguson Orchestras for a combined total of ten years. He recorded five albums with Kenton and four with Ferguson. He also recorded a number of television sound tracks with the Universal Studios Orchestra including *Gunsmoke*, *Quincy*, *Hawaii Five-O* and *The Incredible Hulk*. He was a member of the U. S. Army Jazz Band and currently leads his own 19-piece jazz ensemble in Fort Lauderdale.

The day began with a clinic focusing on sound production, the upper range, and mouthpieces. Dennis worked with players from middle school through college coaching, charming, and challenging each player to perform beyond their current ability level. During the session, each participant seemed to be performing higher notes with an improved sound.



Plymouth State student Adrienne Pollner performs while Patrick Wells of Holyoke, MA and Jamie Boccia of Londonderry look on.



Jonathan McQuay of Con-Val Regional HS, Peterborough.

In the afternoon Dennis led the players in a number of pieces for trumpet quartet. Sight-reading chops were put to the test, but having Dennis performing along side each player definitely was an asset. KSC trumpeter, Carl Johnson commented, "Overall I think it was a great learning experience... I learned quite a bit from Dennis and it was fun playing with him."



L to R Chris Paquin-KSC, Adrienne Pollner-PSU, Dennis Noday, Tyler Reed-KSC, and Trumpet professor Jim Boccia.

This is one of a number of outreach sessions planned by the Keene State Department of Music. For information on upcoming events, contact Jim Chesebrough, Keene State College Department of Music 03435-2402.

Musical Performance Experience Enhances Music Education for Children

by Trudy Fraase Wolf
Eastern General Music Rep

Reprinted with permission from the North Dakota Music Educator, October 2007

Many elementary programs feature the performance of a musical at some point during the school year. Musical performances are a great experience for the students. Outgoing students might take this time to shine by playing a major role, singing a solo, or singing in a small group while shy students can still grow as performers in the "chorus." Preparing a musical performance can involve several of the national standards, including number one, "Singing, alone and with others," and number two, "Performing on instruments, alone and with others." With a small change, even more educational benefits are possible for students. It is a good idea to have students write their own musicals to perform.

My first inspiration for this experiment came after attending a conference session on having students write their own opera, sponsored by the Metropolitan Opera. I thought it sounded like a grand idea, but I knew I didn't have enough teachers and students to pull it off. It would work better for our small school if we wrote our own musicals instead. I approached our elementary teachers with my idea and we decided to give it a try. Everyone was delighted with the results and now it has become a regular feature of the music program.

Students write our musicals every other year. On the off years, we present a commercially produced musical on the theory that it gives the students an example of the form a musical should take. If the English teacher of each class is willing to help, the students will first write their own plays in class. If it is felt there is no time, or the teacher is unwilling, we select an existing play. Then the fun begins!

Our first task as composers is to read through the play several times as a group. I have the students change which character part they read so one person doesn't become fixed in any given role. After we are familiar with the play,

we begin to brainstorm where we feel a song would be appropriate and what the song should be about. First, I write down every suggestion. Then, after discussion, the students narrow it down to four or five songs and they usually agree on where they should be placed. Where the class doesn't agree, a vote is taken. Only an opening and closing song are required.

Next, we work on the lyrics of each song. For this part, the class is divided into several small groups of about three students. Each group discusses and writes its own set of words for the particular song. This usually takes a couple of class periods as it often takes 10-15 minutes of discussion and brainstorming before the groups begin to write. I have found it fascinating to watch how awareness of rhyme and meter grows with student age and ability. First and second graders often have no hint of rhyme or meter. They say what needs to be said to get the point across. By fifth or sixth grade, the students are spending considerable time trying to write verses and couplets that rhyme. They favor a strong beat to the words, often chanting them as they write. When all groups have finished, they read their work to the class. The class then discusses which lyrics they prefer. Often, they will mix and match lyrics from two or more groups, creating a song form of AB, ABA or ABC. The form of the song is part of the class discussion.

The third step is to compose the melody. I again divide the class into new small groups. The students improvise or compose a melody based on their level of comfort. Younger students will often sing the words together several times, eventually reaching a consensus of what the melody should sound like. Sometimes they will write letter names above the words and someone will play along on the piano or bells as the group sings. Older students and those more musically inclined will write out a melody on staff paper and perform it on an instrument (usually piano or recorder, but band in-

struments have also been used) while the others sing. This part of the process is the most time consuming. I often find it difficult to sit back and allow the students the time they need to develop their own melodic ideas. I do try to only offer a suggestion when asked. Even then, I will offer two or three possibilities from which the group may select one. Again, the class listens to all performances and selects the melody to be used. This can be troublesome, as there may be more than one favorite. Finally, I record the selected group performing the melody. When this is finished, we move on to the next song.

The final part is for the teacher alone. I listen and transcribe the recorded melodies and write an accompaniment part. I usually end up playing the piano to accompany the musicals, although some years I have used a high school accompanist.

Once all the songs are written, we cast the musical and begin rehearsals. I allow the class to do the casting. Students who wish to have a certain role read the part in front of the class and we then vote by secret ballot. I put the most popular roles first as students will bypass trying out for other roles in order to be available for the desired one. Once those popular roles are filled, students who didn't receive their desired role are more likely to try out for any number of the other parts. I worried that students would just vote for their friends, but I have found that they have almost always selected the student best fit for a given role.

From there we proceed as normal. The students work on the scenery and costumes during art, and occasionally the classroom teachers can find a little time for the students to practice their parts in the classroom in addition to our music time.

Performances have always been very well-received by the public, who are quite impressed with what the students can do. I myself am always impressed

with how well everything turns out in the end. A person would think I'd learn over the years, but every show has been a delightful surprise.

In general, I find the most difficult part of the entire process is to give up control; to sit back and allow the students to take charge and make the decisions. In the end, I have to admit that while the students don't always make the same choices that I would make, their end product is still a quality performance.

What about the educational goals? Obviously, I have added content standard four – "Composing and arranging," to my list of national standard components. This also involves standard five – "Reading and notating music" as well as standard six – "Listening to, analyzing and describing music." By involving the English and art departments we also delve into content standard eight – "Understanding relationships between music, the other arts, and disciplines outside the arts." Finally, the students can watch and evaluate a video of their performance and offer ideas for the next musical, thereby involving standard seven – "Evaluating music and music performances."

More than meeting standards, I feel the students have gained ownership of the music. It is their creation and they guard their ownership of it jealously. They talk with pride of their productions long after the show is over and eagerly anticipate the next creation, full of ideas. They start to consider and question why a composer has chosen to write a song a certain way. Some may even assert a different choice that they would make if they were the composer. Music is no longer a set-in-stone product mysteriously produced by strangers. It has become alive to them. has become alive to them.

In Memoriam.

Robert B. Tobin, Sr.
July 21, 1939 - June 8, 2007

Robert B. Tobin, Sr., was a graduate of Mannes School of Music in New York City and was an active musician all of his life. After moving to Groveton with his family in 1968 he was music director at Groveton High School for 26 years. Bob was the founder and director of the North Country Community Band.

He opened Tobin's Bicycle Repair Shop in Groveton in 1982 and in 1986 moved the shop to Lancaster. In 1989, he bicycled across the United States crossing the northern route from Seattle to Portsmouth, NH.

Family members include his wife, Geraldine B. Tobin and sons, Robert Jr., William, and Andrew.

Memorial donations may be made in his memory to the Robert B. Tobin Memorial Fund for Music Education, Groveton High School, 65 State St., Groveton, NH 03582.

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School and Community Music Collaboration

by Sue Berlenbach Coburn

Do you remember when and/or why you decided to become a music educator? I believe it was a series of events and people that inspired me to make music a part of my daily life. Those experiences and people led me to believe that I could pave the road to lifelong participation in the arts by offering similar experiences for my students. My students could experience the joy and excitement of musical performance not only during their elementary, middle, and high school years but also throughout their lives.

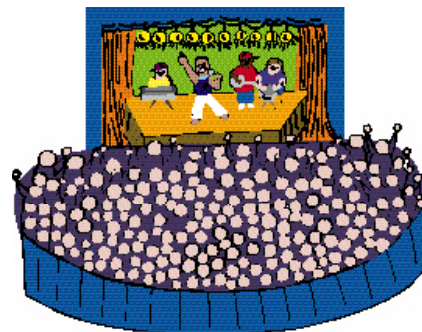
My inspiring experiences began with accordion lessons at seven years old, learning recorder with Mr. Morgan in third grade general music class, and the impromptu lessons my beloved grandfather gave me on his baritone ukulele. My interest in music continued with Mr. Ambrosino, my junior high school choral director. It was then that I decided to pursue a career in music education. Mr. Lamendola, my high school choral director, cemented that decision. What all of my music teachers had in common was that each involved their school groups in performances with community-based choral and instrumental groups. These collaborations led me to believe that in addition to life inside the school music department, there are many opportunities to enjoy participation in the arts outside of the school.

One of the first collaborations I involved my own students in was the performance of a double chorus piece by William Walton. My students sang Choir I and the local church choir sang Choir II. We rehearsed our part during our regular rehearsals. We had a few evening rehearsals with the church choir and performed at the church.

Several colleagues and I have collaborated with the Concord Chorale, an auditioned community choir in Concord, NH. Each year, for the past five years, we have involved many of our students in the chorale's December Sounding Joy concert. We've named our student participants the Concord Chorale Youth Chorus. These students have been given the opportunity to sing with professional orchestras and professional vocal soloists in a community chorus setting. Again this year, we

- will organize a group of students, many
- as repeat members, to become our 2007
- Concord Chorale Youth Chorus.

- So, what is it that you can do with
- your students to collaborate with com-
- munity, professional, or semi-profes-
- sional performing ensembles? Could
- your choral students be the shepherds
- and shepherdesses in a local produc-
- tion of Amahl and the Night Visitors?
- Maybe you could combine your high
- school choral group with a colleague's
- and perform a major choral work with a
- local orchestra. Perhaps your band stu-
- dents could earn their community ser-
- vice hours by playing in the town band.
- Think outside of the box, outside of
- the daily school schedule. Maybe you,
- too, can inspire your students to partic-
- ipate in music and the arts beyond high
- school. After all, there is life after high
- school and my goal as a music educator
- is to establish in my students the desire
- for lifelong participation in the arts.



www.nhmea.org



One, Two Ready, Play! is the fictitious story of a band director's first teaching gig right out of college. Set in the mid-1970s in rural New England as students begin to rebel more openly, young Mitch Powers finds himself torn between the adult world of educators and the teenage world of his students. To make matters worse, anything that can go wrong does!

Author **Michael Hathaway** writes from 30 years experience, collecting stories that he cleverly weaves into a tale with a hint of truth and a lot of humor. He says it should be required reading for anyone thinking about entering the field of music education!

The book is available for \$14.00 (plus \$3.50 postage) from the author at www.michaelhathaway.com or call him at 603-367-4530. Published by Infinity, 2007. ISBN 1-7414-41-4177-2 Paperback, 271 pages, lists for \$15.95.

ROLES

by David Killam

[All names in the following have been changed in order to protect the guilty.]

In community bands there are times when not every member sufficiently hones in on the conductor. That's possibly an understatement.

Generally not that well paid, these conductors often deserve something akin to "combat duty" pay. Their role, amidst the vast assortment of personalities, abilities and age groups confronted is to make everything go right and smoothly offer up an acceptable level of musical performance to the public, and of course in so doing to keep everyone, audience and performer alike, happy and content. Yes, that's their role, enough you might say to keep them occupied.

And how about member roles? It is clearly the role of older more experienced players to set a good example, and conversely the role of the younger to follow that example and learn from it. Observations derived from years of playing with such groups convince me the youngest most often do the best job of fulfilling their role.

Mis-readings of these roles can result in hilarity, hurt feelings, wasted rehearsal time or a multitude of other even less desirable consequences. A recent incident really points out the need for careful role definition. But said incident can be fully understood only in terms of some of the personalities involved so let's describe them.

One trumpeter, Kim, clearly the extrovert, recently completed college and will embark on her first music teaching position this coming fall. I've watched her mature. The process is not yet complete. She tends to frustrate conductors. Often she's involved in conversation with a neighbor or tooting little tricky passages while a conductor is trying to explain something to the group. Then she turns back to the conductor for an explanation of what she missed while inattentive.

But of course Kim doesn't need to listen anymore as she's now a professional herself.

Not so for a couple of young trombonists, Dale and Ernie. Eager, but green and inexperienced as they come Ernie has repeated difficulty keeping his place in the typical road map of repeats, da capo's, first endings without repeat bars, fermatas and cut-offs, all potentially as hazardous as marches without stingers. But he's a nice kid, wants to get it right, and, I'm confident, eventually will.

Dale plays reasonably well but although clearly highly intelligent tends to brag about the number of times he's been suspended from school without being completely expelled, a dubious accomplishment to say the least.

And there are other members more like me, although none quite as old. I started playing in bands in 1949, have several degrees in music and write articles such as this for music journals. But I'm still working on achieving the level of expertise assumed by Kim with her brand new degree and teaching position.

I've only scratched the surface of this band's personnel. Doesn't it sound like a group you'd like to meld into musical perfection?

Kim left her seat last night, came over to Ernie and in tones bordering on sarcasm said to him, "Don't aim at the floor, the reason God gave you two good arms was so you could hold your trombone up."

I'm not sure what response Kim expected from Ernie.

Perhaps she awaited an obsequious, "Oh thank you, Ma'am. As a first timer here having difficulty just keeping my place as I watch the notes fly by I certainly do appreciate your coming over here to inform me I'm not holding my instrument correctly. Yes siree, Ma'am, I sure do appreciate that. Thank you so very, very much."

But Ernie didn't respond that way. He just sat there looking as stunned as I was

at Kim's utter audacity.

Now from time to time I've offered a bit of help to some of these youngsters myself but never unless they first asked for it and never ever, ever in the form of criticism. Over the years I've told some where to sit, what page to turn to, or in which booklet the next section was to be found. I've answered questions such as, "What does S.I.B.A. stand for?" or "What does he (director) mean by "railroad tracks?"

But without any real close competition, the most frequently asked question from the nervous newcomers is, "Where is the rest room?"

I don't ever recall having a youngster turn to me and ask, "Am I holding my instrument correctly?"

But here stands Kim demanding, "Why do you think the Lord gave you those two good arms?"

Apparently what the conductor was trying to explain at that particular moment was less important to her than this perceived opportunity to demonstrate her newly acquired status.

"Why do you think you have two good arms?"

As I noted, Bruce, not an extrovert like Kim, did not respond.

But Dale did. "Well how come the good Lord gave you such nice legs?"

It was clear Dale had a tongue that could get him suspended from school.

Kim was furious but I could have stood up and cheered if at my age I didn't need to save my breath for my euphonium. Plus such a cheer would probably have been a true violation of my proper place as mentor and role model.

Kim turned away, sputtering at Dale, "You're acting like an eleven year old."

Fascinating response. But just who was acting like the eleven year old? When failing in her self appointed mission Kim essentially resorted to name calling, a phenomenon rather common in eleven year olds but I've seldom noted that age involved in comments concerning a pretty young college lass's legs. That would be far more typical of a 14 year old which is precisely what Dale was but I guess Kim sensed the futility in accusing a 14 year old of

acting like a 14 year old. At least he was in his seat. She wasn't. And until she came along he was minding his own business.

Unsolicited, unwanted advice, particularly that in the form of criticism is unlikely to produce a positive response in an adolescent, especially when done in public and in circumstances that could humiliate. It appeared to me Kim got just what she asked for.

But don't get me wrong. My true sympathy is with her. She's entering her first teaching job thinking she can correct behavior by embarrassing a student or projecting pure sarcasm.

Plus she's got a bit of a problem defining her own proper role. Wait till she runs up against an administrator who is less than perfect, and some of them are. (Started with understatement, might as well end with it.)

Yes, my sympathy is with her. She doesn't know it and it's hardly my role to tell her, but I fear she's in for a year of pure Hell.

Book Review

By Elaine Hashem

One, Two, Ready, Play!

Michael Hathaway

It is not often that a book wins over sleep for me! I had to finish this book after reading for two nights just because. The humor, innuendos, and "stories" that are tangled in this book are intriguing. Mike indicates that the book should be required reading for anyone thinking about entering the field of music education---certainly there is "education" in the book.

While the story is a fictitious story of a rural band director's first year of teaching, many of the incidences ring loud and clear with those of us whose years number many more than ten. The situations described certainly would be cause for alarm in 2007. We've learned a lot over time.

Enjoy the humor and great scenes that are set. Picture the North Country... maybe you've seen some of the places!

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