



South Carolina MUSICIAN

Vol. LXXI

Fall 2017

No. 1

**TECH APPS
THAT WORK FOR
ENSEMBLES!**

ESSA:

OPPORTUNITIES FOR ACTION

**THOUGHTS ON
HILLDAY2017**

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Editor's Note

Greetings, Music Teachers!

Welcome to another exciting school year. I had the opportunity to attend the NAFME National Assembly and Hill Day in Washington DC. I had a wonderful time filled with motivational presentations to keep music education alive and well in South Carolina. I also had a chance to meet with other state editors and we had great conversations about our jobs as editors. My goal is to bring the energy and enthusiasm I experienced at the National Assembly to the SC Musician.

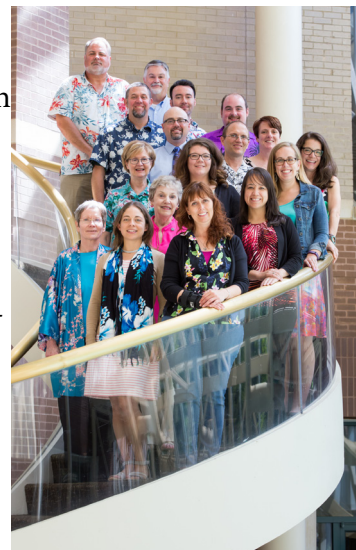
With countless tasks that occupy the opening of school procedures, I hope this issue of the SC Musician brings you ideas for your classroom, thoughtful conversation on advocacy, and a continued love for music and what we do daily. Wishing you a wonderful school year teaching and sharing the joy of music with others.

Susie Lalama, Ph.D.

Editor, SC Musician

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State Editors

Photo credit: Daniel Briggs

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President's Message

Marin Dickey, *SCMEA President*

Welcome to a new school year! Your students receive the best education when you and all of our dedicated music teachers work as a unified team. Your enthusiasm, support and involvement inspires students to do their best and together we can achieve wonderful things. There is a lot of excitement ahead of us, including new teachers to meet, new friends to meet, new music to prepare, and new skills to master. I look forward to you sharing in these exciting times. I encourage you to fully embrace the moment and urge you to take the time from your busy schedule to become familiar with our association, and all of the wonderful people, programs, lesson plans, advocacy, etc. that NafME (nafme.org) and SCMEA (scmea.net) have available to help you and your students succeed.

I have learned a great deal serving on the executive board of SCMEA as your President-Elect. Working with Mark Britt, Lisa Rayner, and Patti Foy has shown me how to serve our association and making sure that the interest of our students and educators are the central focus of our decision-making. Having the responsibility placed upon my shoulders to represent the music educators of our great state of South Carolina is something I take seriously and hope to replicate as I have learned from the great leaders that came before me.

Each year the NafME National Assembly meets in the Washington, DC area and participates in a Hill Day event on Capitol Hill. This year, our official delegation included:

Martin Dickey, SCMEA President

Lisa Rayner, SCMEA Immediate Past-President

Michael Moore, SCMEA President-Elect

Patti Foy, SCMEA Executive Director

Susie Lalama, SCMEA Musician Editor

Jenei Peterson, SCMEA Collegiate President

Courtney Vance, Collegiate

Lillian Tague, Collegiate



The delegation met with Senator Lindsey Graham's Legislative Assistant and Senator Tim Scott's Legislative Assistant concerning fully funding the Every Student Succeeds Act (ESSA). Meeting with those that guide funding decisions is a tremendous opportunity for us to support the students of our state as well as the music educators. Many factors go into decisions on Capitol Hill, and this was an opportunity for us to learn how to position ourselves to affect more students in a positive way. ESSA is one piece of legislation where the members of Congress are working together in a bipartisan manner to help students across the country succeed. The new legislation cleans up the "No Child Left Behind" legislation and includes music and the arts as part of the core curriculum. I would like to thank all of our members who have made an effort to contact their legislators concerning this matter. Your voice is important and with all of us working together, and the support of members like Christine Fisher, we will make great strides in assisting our student's educational progress.

I wish you a wonderful school year and please remember that the South Carolina Music Educators Association and our board is here for you!

Higher Education Division

Michael Weaver, *President*



Following the leadership of our most recent past presidents, Dr. Douglas Presley and Dr. David Perry, it is an honor to take on the responsibilities and privileges of being the president for the Higher Education Division. I am indebted to them for laying the groundwork for meaningful growth and direction

for our division.

Most recently the SCMEA Board of Directors voted to consolidate some of the positions previously held on the board to come under the Higher Education Division, namely the Research Committee and the Teacher Education Committee. These committees will now report to the board through the Higher Education Division. Also, Dr. Perry, with the assistance of Dr. David Cudd, will once again undertake the Future Music Educators' Symposium, encouraging high school musicians to consider becoming music educators and thereby music education majors in our programs.

Coming away from last year, working towards the inclusion of six credit hours of teaching reading in the content area, we look towards the 2017-18 school year and we have a lot to consider as we prepare future music educators. The South Carolina College and Career Ready Standards for Visual and Performing Arts Proficiency were just approved on June 13, 2017. The SC Consolidated State Plan for the Every Student Succeeds Act (ESSA) will be submitted to the US Department of Education September 18, 2017, and the Implementation of the SC Teaching Standards 4.0 rubric will take place gradually, with training and preparation taking place in teacher preparation programs and districts prior to full implementation in 2018-19. Many of you may wonder how these changes will affect us because as higher education professors our performance will not be assessed using these standards. However, our students will be and it is imperative that we understand these standards and prepare our students accordingly.

I have compiled a links that may assist you in becoming more familiar with these changes:

- US Government [Every Student Succeeds Act](#)
- [SC Department of Education's ESSA plan](#) (draft) for submission to the US Dept of Educa-

tion on September 18, 2017

- SC Department of Education's [general overview](#) of ESSA with links to resources pertinent to ESSA
- South Carolina [College and Career Ready Standards for Visual and Performing Arts Proficiency](#) - State Board of Education Approved June 13, 2017
- SC [Rubric 4.0](#) for teacher assessment
- Self-paced one day teacher training PowerPoint presentation from the SC Department of Education on [SC Rubric 4.0 and supporting documents](#)
- [SC Teaching Standards 4.0 Handbook](#)

Other training opportunities will be presented by the SC Department of Education throughout the year, and through SCMEA at our professional development conference February 15-17, 2018.

Thank you for allowing me to represent you in SCMEA and I look forward to supporting you these next two years as president of SCMEA's Higher Education Division.

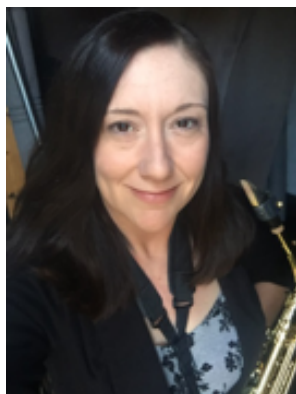
Collegiate Division

Jenei Peterson, *President*

My name is Jenei Peterson, a rising Junior Music Education major attending Claflin University, and I am your newly elected SCMEA Collegiate Division President. The members of the cabinet are President-Elect William Moon (University of South Carolina '19), Treasurer Emma Gierzal (Furman University '18) and Secretary Jasmine Belisle (Charleston Southern University '18), they are all leaders on their campuses and are really pro-active in working with our fellow collegiates throughout the year. I previously served on the Collegiate Executive Board last year as the secretary under Past President J. Hunter Reese (Anderson University '17) and Treasurer Courtney Vance (Newberry College '18) which really helped me cultivate the direction I want to lead the collegiates of South Carolina. We are more influential than we realize, so my goal is to utilize that to its fullest potential through networking opportunities, advocating, and hosting our own Hill Day. This year is going to be an amazing year and I cannot wait to get started!

Band Division

Leah Cordé, SCBDA President



Dear SCBDA Colleagues,
Welcome to the 2017-2018 school year! Whether this is your 1st year of teaching, your 21st year of teaching, or if you are one of our truly experienced educators, I hope that your drive and dedication to our profession and the students you teach are as strong as ever. With

band camps and the solar eclipse behind us, I trust that you have had a smooth start to the school year and are ready for all of the challenges and successes coming your way!

I have enjoyed serving as your President-Elect these past two years and am looking forward to continuing that service as your President. Please know the SCBDA is committed to providing top notch events for the band students and band directors in our state. Please be sure your NAFME membership is current and that you update your information on Bandlink. If you have not joined NAFME, visit the SCMEA webpage (www.scmea.net) to join. You must be a member of NAFME/SCMEA in order to register and participate in SCBDA events. If you have any issues with your Bandlink registration, please contact our technology chairman, Ryan Tinker (webmaster@bandlink.org).

Both the SCMEA and SCBDA Executive Boards are hard at work to provide you and your students with amazing opportunities and experiences for the upcoming school year. Please help me welcome the newest members to the SCBDA Board:

Hunter White, Gilbert High School-
Region 2 Chairman

Paul Guzewicz, Sullivan Middle School-
Region 3 Chairman

Leslie Phillips, Philip Simmons High School-
Adjudication Committee Chairman

Kevin Horton, Chapman High School-
Awards Committee Chairman

Jerry Gatch, Newberry College-
College Representative

A special thank you those that have previously served in these positions: David Hastings, Randy Grantham, Marshall Kirby, and Doug Presley. We have been very fortunate to have these dedicated band directors serve our association exceptionally well. Their leadership, guidance, and experience have been invaluable and we all owe them a great deal of gratitude for the countless hours and resources they spent working on our behalf.

In addition to these changes, our new President-Elect, David O'Shields, has been working all summer to put together what is sure to be a stellar conference for us in February. We had another large slate of performing groups and clinics to choose from and you will not be disappointed in the selected sessions! There is indeed something for everyone.

Our Fall Meeting will be held on September 9 at River Bluff High School. Although we are not having a General Meeting, please remember that ALL directors are welcome to attend the committee meetings and the marching band draw. The Executive Board will meet at 8:30 AM, Committee Meetings will begin at 10:30 AM, the New Member Orientation and Marching Band Site Host meeting will begin at 11:00 AM, and the Marching Band Draw will take place at 11:30 AM. Please refer to Bandlink for details. If there is a first year teacher or a director new to South Carolina in your district, please encourage them to attend the New Member Orientation.

As a gentle reminder, please be mindful of our registration deadlines as the school year progresses. If you ever need help or have questions, please reach out to a member of the Executive Board so that we may assist you.

As I tell student interns and new teachers that I mentor in my district, if you are exhausted at the end of the day and feel like you'll never catch up, welcome to the club! Teaching can be extremely demanding, but it is rewarding as well. Remember that "Rome wasn't built in a day" and that you don't have it all done right now. Be prepared, be patient, and be persistent...and don't forget to find time for yourself. I hope that you have a wonderful start to your school year and I look forward to seeing you all at our events throughout the year.

Choral Division

Gregory Pittman, *President*



I've reflected a lot on my teaching career recently. The successes, the failures, the students, the colleagues, everything. Through this reflection, I realized that time I feel most alive, most energized is when I'm giving the prep for a performance piece. In that prep,

the piece is still perfect and the air is full of hope.

As I'm typing this, we're in the middle of teacher preparation week in my district and I believe this week is analogous to a performance. The year is not yet marred by long days, bad rehearsals, late buses as you wait to travel to CPA or All-State Chorus auditions, scheduling conflicts, or any of the myriad other things that can and most likely will go wrong.

When you're giving the prep for a piece of music, you know things are going to happen but you give the prep anyway. And you make music with your musicians to the best of your ability. And you pull music out of them to the best of their ability. Your preparation this week lays the foundation for you to create musicians this year. And when you create musicians, you create artists. And artists create beauty. And beauty is certainly something we could use a lot more of.

Wishing you a music-filled year!

Piano Division

Anthony Lenti, *President*

Welcome to the new teaching year! I hope you have enjoyed a stimulating summer and are looking forward to another year of sharing music with our state's young people.



Let me begin by extending an invitation to all to participate in our Division activities. We welcome all who are involved in piano teaching. Some division members are piano specialists with large studios, others are specialists in another field such as elementary music, a few of our members are retired from full-time teaching but retain a small piano studio. Wherever you fall in this spectrum, I encourage you to become a part of our activities.

Our first event is the 2018 Piano Festival, to be held this year on Saturday, January 27. Audition sites are Lander University in Greenwood and Charleston Southern University.

Elsewhere in this issue you will find the registration form. Please note the deadline for registration is January 13. That date will enable me to secure needed judges, compile schedules, and notify teachers of their students' times. May I ask further that you send me an estimate by December 15th of how many students you expect to enter in the Festival.

A few details for newcomers:

1. There is no required repertory for the Festival, nor do we require scales or other technique. Our idea is to allow each student to play selections that will best benefit from the judge's comments. I will be happy to discuss repertory choice if you would like.
2. The goal of the Festival is to provide a positive experience for the student and constructive feedback to the teacher. The student will leave the audition with written comments and a certificate of participation showing the grade earned.
3. Students who make particularly strong impressions will be invited to play at the Piano Division Honors Recital at the 2018 SCMEA Professional Development Conference.

The 2018 SCMEA Professional Development Conference will take place February 15-17, 2018 at the Columbia Conference Center. The Piano Division is planning two events for the Conference:

1. A group of about 6 students will participate in a masterclass session. The details are still in the planning stages, but I expect we will feature 2 or 3 elementary level players, 2 intermediate, and 1 or 2 advanced. As of this writing, I would like to have two master teachers, to ensure diversity of approaches. The student participants will be selected from those participating in the Festival.
2. Most probably on the afternoon of Saturday the 17th, the Piano Division will convene for the annual Student Honors Recital. This is always the highpoint of our year. It showcases fine student playing from all over our state. Teachers regularly tell me the prospect of being selected for this honor is a strong motivator for their students.

Beyond these events, I would like to continue the Division's offering of services to member teachers. If you might be interested in having a presentation for your students, or a class for you and some teaching colleagues, please be in contact and we will try to work with you.

Please accept my best wishes for a splendid year.

PIANO DIVISION 2017-2018

SCMEA Piano Solo/Ensemble Registration Form *January 27, 2018*

Check Preferred Site:

_____ Lander University, Greenwood

_____ Charleston Southern University

Name	Age	Years of Study	Composer	Title(s)	Solo or Ensemble

Please type/print

RULES/FEES

1. It is recommended that all students perform two contrasting music selections
2. For students who perform one solo and in a duet or ensemble, the fee is \$8.00.
3. For students who perform two solo selections, the fee is \$7.50.
4. For students who only play in an ensemble or duet, the fee is \$6.50.
5. Students must bring a copy of the music for the use of the adjudicator.
6. No photocopied music will be permitted in the Piano Festival.

Teacher's Name: _____

MENC ID Number: _____

Address: _____

_____ ZIP: _____

Home Phone: _____ Fax: _____

Email: _____

DEADLINE: January 13, 2018

Make check payable to:
Piano Division, SCMEA

Mail to:

Dr. Anthony Lenti
Department of Music
Lander University
320 Stanley Ave.
Greenwood, SC 29649

Office: (864) 388-8349
Home: (864) 223-5183
Fax: (864) 388-8144
Email: tlenti@lander.edu

Thoughts on Hill Day 2017

by Jenei Peterson

SC Collegiate NAfME President

Hill day. If I could describe it in one word would be Motivational. The Collegiate Advocacy Summit is a week long experience where Collegiate Music Education Students meet and learn about the importance of advocacy for our field. You are immersed into sessions with students from all around the United States who vary from MEA Collegiate Presidents to students who have come simply to represent their respective home Chapters. Throughout these sessions, you are able to hear from people in the Music Education profession from varying spectrums in their careers (e.g. one session could be with a Veteran Professor who has been teaching for 30 plus years and the next can be from someone who is only 6 years in). Speakers enlighten you with stories about their experiences in music education and teach you about the most efficient ways to advocate for Music Education within our schools. In addition, having the opportunity to tell your perspectives as to why music education is important in the schools to your Senators and Congressmen is vital for the our future. The Collegiate Advocacy Summit is only 4 years old but within these past 4 years, it has effectively changed the lives and roles of collegiate music education students in MEA chapters.



My first year attending the Summit was 2016, as the secretary for the SCMEA Collegiate Executive Board. Also in attendance from South Carolina was the cNAfME President J. Hunter Reese and the Treasurer Courtney Vance. It was truly a experience that would change my role in my home NAfME Chapter as well as the State Level. As a rising sophomore at the time, I had no clue at what Collegiates were doing to help better music education in their states because I truly had not heard anything that had been done by collegiates in my state. Hearing representatives from Florida and New Jersey speak on how they hold mini conferences specifically for collegiates with goals and objectives that only catered to the college music education student gave me great ideas. Hearing others speak on how we can become better suited to help with the community as well as better themselves for their future as music educators provided me with reminders as to why I want to be a music teacher. Others also spoke on their respective states advocacy work and gave various ideas on what we could start doing to become better at advocating. For example, the Collegiates of Pennsylvania went around to elementary schools and asked students to write about why their music class is important to them. The elementary student essays were compiled to form a book that they sent to their Senators and Congressmen. Powerful messages about the importance of music education affects who we are as a person and as a community.

I took avid notes about my experiences because this information that I was getting would be useful to every music education major that I knew back home. I kept in contact with Hunter and Courtney throughout the year who also brought ideas back to their home NAfME chapters and were having an exceptional year because of it! Claflin University's home NAfME chapter was only a year old but with all the information I gathered, I spoke about my experiences and voiced all the ideas that I wrote down which helped us host various events on campus nurturing to the advocacy of music education.

It is a great feeling to know that you are a part of something that is affecting music education positively.

From meeting other college music education students, to brainstorming for advocacy ideas, or telling my story on the Hill, I know I was a part of something very special. Last year it was the passing of the Every Student Succeeds Act and this year was about the allocation of funds for music education. Hill Day reminds me of the saying, *working together accomplishes more*.



Pictured from left to right at NAfME Hill Day 2017, representing South Carolina collegiates: Lillian Tague, Jenei Peterson, & Courtney Vance.
Photo Credit: Ashley Wilcox Photography/Documentary Associates, LLC.

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Tech Apps: The Ensemble Teacher's Friend

by Candice Davenport

The use of technology has empowered students and teachers to approach music learning and creativity in ways that were once unimaginable. When I think back to my first year of teaching, I am amazed at the flourish of music apps created every day. For those of us teaching ensembles, however, meaningful integration of tech tools can be challenging for many reasons. The physical requirements for rehearsal space, as well as limited time and budget constraints, can prove especially troublesome. We often nod in agreement at conference presentations surrounding the benefits of using technology, but sometimes find ourselves bewildered about ways to use all of these apps and tools with which our “digital native” students seem so enthralled.

In the following paragraphs, I discuss a few of the many free or low-cost apps, along with some suggestions and ideas for their use in ensemble classes. While this by no means is meant to be an exhaustive list of apps and approaches, I have found them useful to my classes and to other ensemble teachers.

Instrumental Techniques

As ensemble teachers, we are generally trained on all basic wind band and orchestral instruments, but may not easily remember every fingering, or alternate position without needing to look at a chart. **Fingering** is an app that includes interactive fingering charts for all concert and orchestral wind instruments, their extended ranges, alternate and trill fingerings, and in multiple clefs when appropriate. The notes and trills are played in high quality sounds reflective of the acoustic instrument. We can quickly pull this app up on our phone and reference it, or hand it to students to see. There is also a version of this app for strings as well. Students can download the app on their own smart phones or tablets and look up fingerings by simply touching a note on the staff. The *Fingering* app can also be used as a great tool for getting students comfortable with the idea of transpositions, as touching a note in the staff will reveal the concert pitch on

a piano simultaneously (for notes within the piano range), and this can be done in reverse as well (touching the piano shows the transposing pitch for the instrument). It can make tasks like this more interactive for students, while saving teachers precious time.

Rhythmic Accuracy

Another area that we often spend extra rehearsal time addressing is rhythmic accuracy. Teachers and students alike know how frustrating it can be to have to work on sections of music over and over due again to rhythmic errors. And nothing can ruin the musicality of a phrase like not holding notes for their full value! Whether we are introducing

new rhythms and/or meters to beginning students, or challenging more advanced soloists or ensembles, using game-based approaches can be more engaging and fun for everyone.

Instead of the typical “follow the beat” approach found in most rhythm games, the app **Rhythm in Reach** allows users to track both the start and release of the note, giving students real-time feedback on their rhythmic accuracy. The app also avoids rote learning by eliminating audio playback of rhythms so that they become more reliant

on internalization of timing and understanding of the rhythm itself. Students can select from different time signatures, choose a level of play, and then the rhythmic pattern is displayed. Once ready, an audible and visual metronome counts down and continues throughout game play while students compete for the best score. The error screen then details exactly where mistakes were made.

Ear Training

Another area that deserves extra attention is ear training. You can encourage students to hone their skills by using the multi-faceted and colorful **TonalEnergy** app. This tuner/metronome/sound analysis/recording application allows for in-depth examination of a student or ensemble's sound in a fun and interactive way. The tuner portion will act as a traditional chromatic tuner, ideally for voice, strings,



and winds, with individual and ensemble settings, and can target pitches and respond with smiley (or frowning) faces. It also works well with electric instruments and those with pickups. The Tone Generator allows choice of over 20 high quality instrument sounds with an optional auto-vibrato feature, and provides transpositions and notation suggestions for chosen instruments. The metronome provides a variety of meters, subdivisions, tap-ins, voice count-ins, and other presets and selections as well.

Perhaps one of the most valuable aspects of the *TonalEnergy* app is its visualization components. The app can record sounds, and provide real-time visual analysis and feedback of intonation as well as timing via colorful sound wave graphics. The metronome also provides visual blinking and color changing to aid in internalizing time. This is ideal for students that need enhanced visual supplements, such as those with hearing difficulties. The app also supports external microphones, MIDI keyboards, external display output, clip-on vibration sensor devices, and voice over support for the visually impaired. A great way to use this in a group setting is to connect the app to a projector or smartboard so that the ensemble can get intonation and timing feedback instantly during rehearsals.

Singing

As ensemble teachers, we often try to encourage singing for a variety of great reasons, but encounter resistance, as some students feel uncomfortable and have serious anxiety around singing.¹ Even in vocal ensembles, a common issue is having students “hide” behind others due to their lack of confidence, or insecurity due to physical changes. As teachers and musicians we know that we feel the best about our voices when we sound good. One way to provide a safe space for students to work on their vocal confidence and strength is by using smartphone recorder apps such as the **iTalk Recorder**. While smartphones now come with a standard voice recorder app, the free *iTalk Recorder* provides a more professional quality recording by offering choices of sample rates. The app allows users to email recordings directly from the app, or share to iTunes. Students can then use a free audio editor such as **Audacity** to manipulate the sound of their voices, which can be fun and make sharing their song recordings less scary by add-

ing effects that provide a sort of safety mask. Adding background tracks behind a vocal recording can also change a student’s perception of their voice. Another way to help support their sound is by copy-pasting their recordings into multiple layers in Audacity, then raising or lowering the pitch levels of each so that chords are created, thus filling the sound. As teachers, we can make great strides by giving students the space to build their confidence by using technology and helping them to realize that their voice really is musical!

Music Scores & Parts

Although we’ve touched on ways for students to work on musical techniques, it’s important to address ways that we as teachers can make the everyday mechanics of running an ensemble program more engaging, effective, and efficient through technology.

Newzik is a digital sheet music reader that uses iPads and iPhones to allow ensemble directors to import their scores into a personal digital library so that carrying bulky folders and ruining expensive scores is a thing of the past. It allows for and saves annotations into the Cloud so that they are accessible from anywhere. Not only is this a fun new tool for directors, but this can also be a great tool for student conductors and drum majors. *Newzik* is also compatible with a Bluetooth foot pedal so that turning pages doesn’t have to be a frantic disruption for young conductors or during poorly placed page turns. For those with the means to have a few iPads for their ensemble, the tool can be used in collaboration-mode with one person choosing to lead the ensemble while others read their individual parts together in real-time, from anywhere. Annotations and edits can be shared within the collaborating group, either in individual parts, sections, or whole ensembles. This can make rehearsal and practice more fun, and may even encourage more practice outside of class!

Communication

Music teachers need easy ways to share important information with students and parents, including grades, travel and budget info, etc. While social media is the most popular way in which information is shared today (Greenwood, Perrin, & Duggan, 2016), it comes with a variety of security concerns, especially when dealing with personal information. In fact, some schools and districts prohibit use of certain social media sites on their servers and within their policies.

An excellent free and secure application for giving assignments, grading, and sharing information,

1 Abril, Carlos R. “I have a voice but I just can’t sing: A narrative investigation of singing and social anxiety.” *Music Education Research* 9, no. 1 (2007): 1-15.



while still providing a social media platform is **Edmodo**. Teachers can designate social media-like pages for each class, and upload assignments, announce-

ments, videos and tutorials, audio files, pictures, links, and many other items for students. Students can log in and interact with their class site using their computers, or anywhere through the smartphone app. They create a profile, similar to that of other social media apps, and comment and ask questions on posts, or post things themselves (which teachers can choose to moderate). Parents can also have access to the parent portal so that they can receive updates about class information or see their child's grades and progress. One way to streamline the digital experience even further is to link assignments to music learning software such as **SmartMusic** so students can immediately go from the information hub to the interactive assignment. Another idea is to embed videos or recordings of ensemble rehearsals and performances and ask critical and reflective questions in which students can engage in real-time and comment on each others' suggestions without taking large chunks of valuable class time.

Composing, Mixing, Editing & Creating

Technology integration has also encouraged a push for more student-centered learning environments and heightened creative opportunities.² The ensemble classes most definitely should not be left out of this movement. Students can use free web applications such as **Soundation** or DAW's like **Garageband** (iOS) or **Mixcraft** (PC), or for those with more resources, **Logic Pro**, **Ableton Live**, or **Pro Tools** to use, import, and create loops, edit tracks and recordings, and create fully produced music for an infinite variety of projects.

A common part of having performance ensemble programs is the necessity to recruit students, and fundraise for equipment, materials, events, and travel. Having teams of students involved in this process can allow for those that enjoy using technology to create music and videos. Have a group of students create an advertisement video of the program by recording parts of rehearsals, students in action and/

or making statements, having fun, playing music, trips, performances, etc. to highlight the joys of being in the ensemble, then producing the project via **iMovie**, **Windows Movie Maker**, **Final Cut Pro**, or using the **Adobe Creative Suite**. Students can create a custom soundtrack using any of the previously mentioned music applications that can include sound bites of the ensemble woven into an original background track. Have students put the video and soundtrack together and, after some editing, voilà! A polished, student created, fully produced advertisement and recruitment video that can be instantly shared on social media, or included on screens and digital billboards locally!

Sound Engineer

Allowing students to use music production tools along side live recording equipment can also provide a place of belonging for those particular students that struggle to find their place in the ensemble, and often act out by not practicing, participating, or causing problems. Create a student sound engineer team that you can rely on to record and document rehearsals, performances, and events to build a library of memorabilia, materials, and data for whatever need may arise. If it's been a few years since you've tried a certain piece with students, pulling archives of recordings and videos can be a great reflection tool for having a head start on trouble spots from before. And as always, students deserve to be proud of their accomplishments! Allowing them to keep a digital compilation of their favorite class memories would be a great way for them to treasure their time with you and their classmates!

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2 Bauer, William I. "Music learning and technology." *New Directions: A Journal of Scholarship, Creativity and Leadership in Music Education* 1, no. 1 (2014).

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The Every Student Succeeds Act: Opportunities for Music Educator Action

By Lynn M. Tuttle, Director of Public Policy & Professional Development,
National Association for Music Education (NAfME).



As we approach the first year of full implementation of the Every Student Succeeds Act (ESSA), what should music educators monitor regarding their school, district and state ESSA work, and what opportunities can they act on within their school, their district, and their state? As with any new law, there are many possibilities and opportunities, but, as is always the case, the devil is in the details. Where to start?

State-Level Implementation

With a new leader for federal education now in place, U.S. Secretary of Education Betsy DeVos, we know more about how states will engage with ESSA implementation. And what we know is that the states can choose what they do and how they do it. Given the increased responsibility and flexibility handed to the states regarding ESSA, here are some tips on for what is going on at the state level, and some ideas about how you can get involved.

1. Know what's possible. Thirteen states sent their state plans to the U.S. Department of Education for approval by the April deadline. If you are in one of those states (see the table below), review the plan and see what your state has already included for music and arts education in your state plan. If you reside in Arizona, North Dakota, or Oregon, you may be aware that those states have also submitted as of the May deadline, and NAfME is reviewing those plans currently for information on where music education is supported in those plans. Contact lynnt@nafme.org for more information.

Music in State ESSA Plans	Music/Arts in Accountability?	Music/Arts in Dashboards/Report Cards?	Music/Arts in Title IV?	Music/Arts support Professional Development?	Music/Arts – 21 st Century Learning Community Centers?	Music/Arts for Homeless Children and Youth?	Music/Arts resources for Schools in Improvement?
Connecticut	✓		✓		✓		
Delaware			*				
District of Columbia	✓		✓				✓
Illinois	✓		✓	✓		✓	✓
Louisiana	✓		✓	✓	✓		
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New Jersey		✓	✓		✓		
New Mexico			✓				
Tennessee					✓		
Vermont							

* Delaware is given an asterisk, for while music and arts education is not directly mentioned in the state ESSA plan, the Delaware Department of Education acknowledged the need to address issues raised by the music and arts education community and has committed to working with advocates on guidance or other support materials in the future.

Continued on page

As you can see by this table, many states have included music and arts education within their plans, particularly in the areas of accountability and funding under Title IV, Part A (see below for more information on Title IV). Share this information with your district, and thank your state education leaders for including music and arts education. If the information isn't clear, or you have questions, don't hesitate to contact your state education department to learn more about how they will support music and arts education via ESSA. You can find your state's ESSA page and its plan here: <http://www.nafme.org/advocacy/ESSA/>

2. Stay in touch with your MEA's state advocacy leadership and NAFME policy staff. Working with our Advocacy Leadership Force members in the states and sharing information between the states, the NAFME policy staff are always happy to help connect you into state level advocacy and help you share your expertise and advocacy ideas and suggestions. You can find your state advocacy leaders here: <http://www.nafme.org/advocacy/essa/nafme-advocacy-leadership-force/>. We suggest that you connect with your MEA leadership and learn how to get involved with the creation, revision and updates to your state's ESSA plan. And you can reach the NAFME policy staff here: <http://www.nafme.org/about/staff/advocacy-policy/>

3. Ask your state to support music education via its ESSA plan! If you reside in a state not listed above, find out where your state is in the process of creating its plan for September submission to the U.S. Department of Education. You can begin by sharing the above table with your state education leaders, or with your state MEA leadership working to advocate for music education. Are there states listed here that your state attempts to emulate? Is there example language that you'd like to share? You can find quotes in support of music and arts education from the submitted state plans in the NAFME public policy bulletin here: <http://www.nafme.org/music-arts-essa-state-plans-2017/>.

4. Know how your state is going to manage their Title IV, Part A funds. For this first year of ESSA implementation, Congress did not fully fund the new federal block grant, which can support a well-rounded education, including music. The amount funded is small enough that Congress, for this year only, is allowing states to run competitive grants for Title IV funds instead of granting those funds out directly to districts. A state, for example, could focus the funds for certain areas of a well-rounded education or certain areas of educational technology, and then create a competitive grant application process where districts would have to compete against each other to receive the limited funds. In other words—the funds just won't flow down to your district; your district

might need to compete for the funds. You need to know what your state is planning to do and how it will handle these funds, as it will influence your work at the local level. You can reach out to your SEADAE member – the arts education consultant for your state—to find out more. A list of state arts education consultants can be found at www.seadae.org.

District-Level Implementation

1. Be prepared for Title IV opportunities for music education within your district. ESSA includes a new funding opportunity for music education in Title IV-A, or chapter 4—21st Century Schools. This section of the law is greatly revised from prior versions, and includes a block grant, or direct funding to school districts, for supporting a well-rounded education. Because music is listed in the definition of a well-rounded education, music education can be supported by these block grant funds, with two caveats: one, music education needs have been identified through a district-wide needs assessment and two, these local, identified needs are not currently met with state and local funding, so would benefit from supplemental, federal funding. I encourage you to get involved in the Title IV needs assessment for your school district. And NAFME has a built-in tool to help you do that – the 2015 Opportunity-to-Learn Standards (OTLs). The OTLs list what resources are needed to carry out a quality music education program—everything from technology to facilities and instruments to student:teacher ratios. You can find the OTLs for your use with your district's needs assessment for music/Title IV here: <http://www.nafme.org/my-classroom/standards/>

a. And **understand if the Title IV opportunity will be a block grant to your district—or something you for which you will have to apply.** As noted above, states will have the option this year to compete out the Title IV funds instead of just giving them to your school district. Therefore, you will need to know how your state is handling the funds and if you can and should respond with a grant application to the state in order to receive supplemental funds from ESSA for music education (and other well-rounded subject areas) for your district. The competitive grants will most likely be available starting in the fall, so contact your SEADAE member (www.seadae.org) to learn more about what your state plans to do.

2. Ask for professional development support, which can be funded for music educators under ESSA. Funds from Titles I, II, and IV of ESSA can support professional development for educators, administrators and other school personnel. With the inclusion of music within the well-rounded education definition in the law, music educators are able to have professional development funded by these

dollars now, too. As is the case with the Title IV funding, professional development funds will be prioritized for areas identified as having needs based on a district-wide needs assessment. So get engaged, and ask to be part of your district's professional development needs assessment team for ESSA.

School-Level Implementation

1. Understand how music education can now be supported under Title I of ESSA if you teach at a Title I School. The language for Title I schools has changed in ESSA to reflect the importance of a well-rounded education. Title I schools come in two varieties—schoolwide Title I schools and targeted assistance Title I schools. For the first time under ESSA, schoolwide Title I schools are encouraged to include information on how they provide well-rounded educational opportunities, including music education, to their students in their written Title I schoolwide plan. While this doesn't necessarily mean Title I funds will support those well-rounded educational opportunities, it's the first time that schools have been encouraged to include a wider range of curricular offerings beyond the tested subject areas within their Title I schoolwide plans. Also for the first time under ESSA, targeted-assistance Title I schools can use their supplemental federal Title I dollars to support well-rounded educational opportunities, including music, for their identified students. At targeted-assistance Title I schools, students receiving support through a Title I program are identified as the most academically at-risk students in their school based on academic achievement indicators, usually the tested subject areas. Traditionally, Title I funds in targeted-assistance schools have funded supplemental interventions in the tested subject areas. Under ESSA, well-rounded educational opportunities may also be funded for these identified students.

a. If you teach at a Title I schoolwide school, ask how music will be included in the 2017–2018 schoolwide plan as part of a well-rounded education. You can even offer to write that section of the plan if that's okay—so that music gets listed and recognized as part of what your school does to support a quality education for all its students. [NOTE: your administrator may not even know that this is supposed to happen under the new law, so be ready to educate as well as ask!]

b. If you teach at a Title I targeted-assistance school, consider how supplemental music education could support the students identified as academically at risk. How else could you support them? How would these supports help them with the tested subject areas? Sharing this kind of information with your principal may help you access these dollars, and, more important, pro-

vide quality supplemental services to these students as they work to thrive in all aspects of their education.

c. And don't be shy about reminding your administrator at your Title I school that ESSA provides protection from students missing music to receive remediation. Like No Child Left Behind (NCLB), ESSA retains language in Title I that discourages schools from providing interventions or remediation for students by pulling them out of "the regular classroom."

2. Share with your school leadership how music helps parents be engaged with your school. A large part of what schools are asked to do that receive ESSA funding is to make certain parents are engaged with the school. Music education is a place where this occurs through our performances, our parent volunteers and our parent boosters. You can help your school meet its parental engagement goal simply by sharing how many parents you reach—or by offering to help the school share information with parents during assemblies, concerts and performances. NAFME has a concert-flyer resource for your use to help your parents better understand ESSA, too. You can find the flyer here: <http://www.nafme.org/advocacy/5-ways-to-support-your-music-program/>

Conclusion—and Thank You!

While the above list might look daunting, we wouldn't be able to share this variety of opportunities with you about the new federal education law if you hadn't done your part with your fellow music education advocates and convinced Congress to include music in ESSA. The opportunities listed here are because of the work you undertook over the last decade to speak out about the importance of music education. To make those opportunities become a reality, work now needs to occur at the state, district, and school levels. You don't have to do all of this—pick a place to focus and start there. And thank you again for making these opportunities possible. We look forward to learning what you do with them during this school year!

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