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What Students Have to Gain From the Arts

🕒 August 26, 2016 🗨️ 0 Comments (http://www.nafme.org/students-gain-arts/#disqus_thread)

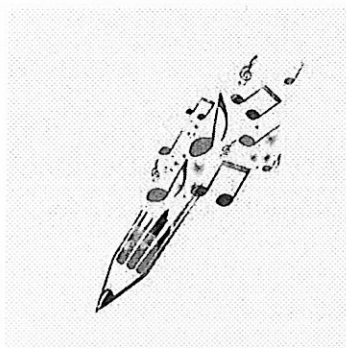
What Students Have to Gain From the Arts

By NAFME Member Matthew Stensrud

This article originally appeared on The Education Trust blog, *The Equity Line*. (<https://edtrust.org/the-equity-line/students-gain-arts/>)

"The simple fact is, every child in this country needs and deserves access to the subjects that go into being a well-rounded, well-educated person. Music and art; world language; physics, chemistry, and biology; social studies, civics, geography and government; physical education and health; coding and computer science – these aren't luxuries that are just nice to have. They're what it means to be ready for today's world." – U.S. Secretary of Education John B. King
(<http://www.ed.gov/news/speeches/what-school-can-be>)

Reading Brooke Haycock's "A Tale of Two Seventh-Graders" (<https://edtrust.org/the-equity-line/a-tale-of-two-seventh-graders/>) speaks to the impact that arts education can have on a student — from increasing such academic skills as spatial reasoning and higher-level thinking to developing essential social skills like risk-taking, self-confidence, and empathy. As a music teacher in a Title I elementary school, I realize these truths with my students as they overcome adversity in group dance projects, deepen their creativity when improvising a melody on the xylophone, and grow their critical thinking skills when categorizing classical works.



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Beyond a single classroom such as mine, advocates, families, educators, and policymakers committed to education equity must also remain committed to having the arts in our schools.

Why?

Because low-income students often have the most to gain from an arts-rich curriculum.

A report from the National Endowment for the Arts (<https://www.arts.gov/news/2012/new-nea-research-report-shows-potential-benefits-arts-education-risk-youth>) shows that low-income students with a high level of arts experience in school are more likely to pursue college, vote, and volunteer in their community. Further, studies on socioeconomic status and the arts have found that the relationship between arts participation and academic achievement is strongest for the lowest income students. Here's how:

- English learners who took part in arts experiences in high school were more likely to enroll in college (<http://www.artsedsearch.org/summaries/doing-well-and-doing-good-by-doing-art-the-effects-of-education-in-the-visual-and-performing-arts-on-the-achievements-and-values-of-young-adults>).
- Middle school students in drama and visual arts programs were less likely to encounter behavioral challenges or engage in risky behaviors (<http://www.artsedsearch.org/summaries/whole-brain-learning-the-fine-arts-with-students-at-risk>).
- Six-year-olds from economically disadvantaged and bilingual households and enrolled in a music program had more developed auditory skills and more quickly processed language and speech (<http://www.sciencedirect.com/science/article/pii/S1878929315301122>) than their peers who were not enrolled in a music program.

Each of these studies makes one thing quite clear: We cannot afford to lose the arts in our schools — especially high-need schools. Whether it is an eight-year-old English language learner using music to increase their language comprehension or a 12-year-old participating in after-school theater (<https://edtrust.org/the-equity-line/a-tale-of-two-seventh-graders/>) instead of getting into drama on the streets, the arts are an important piece of a child's educational experience.



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We saw it first-hand at Charles R. Drew Charter School (<https://edtrust.org/resource/dtm-charles-r-drew-charter-school/>) and Graham Road Elementary School (<https://edtrust.org/resource/dtm-graham-road-elementary-school/>), previous recipients of our Dispelling the Myth Award. Both schools serve large percentages of low-income students and students of color, and when they received the award, both credited the integration of the arts into rigorous reading, math, and science curricula for their success in promoting critical thinking skills, teamwork, creativity, and community engagement.

The data makes it clear that the arts impact students' lives. The seventh-grader in Brooke's piece embodies it on the brightly lit stage. Secretary King witnesses it in schools across the country. And I see it on the smiling faces and blossoming minds of students in my classroom each and every day.

Follow Matthew on Twitter at @matthewstensrud (<https://twitter.com/matthewstensrud>)

About the author:



(<http://www.nafme.org/wp-content/files/2016/08/Stensrud-Headshot.jpg>)

LOCATION: HARPERS FERRY, WV

DATE: November 23, 2013 —

CAPTION: Engagement Session of Matthew and Michael.

CREDIT: Jay Premack

NAfME member **Matthew Stensrud** is currently in his seventh year teaching kindergarten through fifth grade general music at Annandale Terrace Elementary School, a Title I school in Fairfax County, Virginia. He received his Master of Music Education from George Mason University and Bachelor of Music Education from the University of Cincinnati College-Conservatory of Music. He completed his Orff Schulwerk certification at the San Francisco International Orff Course in 2013, frequently writes about and presents workshops on the unique combination of Responsive Classroom and Orff-Schulwerk in the elementary music classroom, served on the Board of the Middle Atlantic Chapter of the American Orff Schulwerk Association and contributed to the book *Responsive Classroom for Music, Art, PE and Other Special Areas* (<https://www.responsiveclassroom.org/product/responsive-classroom-music-art-pe-special-areas/>). He was on the Communications Team of The Education Trust, a nonprofit education advocacy group during the summer of 2016 and is an Influence Leader for the Association for Supervision and Curriculum Development (<http://www.ascd.org/Default.aspx>). He lives in Alexandria, VA.

Brendan McAloon (mailto:brendanm@nafme.org), Marketing and Events Coordinator, August 26, 2016. © National Association for Music Education (NAfME.org). (<http://nafme.org/>)

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/ 3 Reasons Music and Arts Education is a Shining Light

3 Reasons Music and Arts Education is a Shining Light

🕒 April 11, 2016 🗨️ 1 Comment (http://www.nafme.org/3-reasons-music-and-arts-education-is-a-shining-light/#disqus_thread)

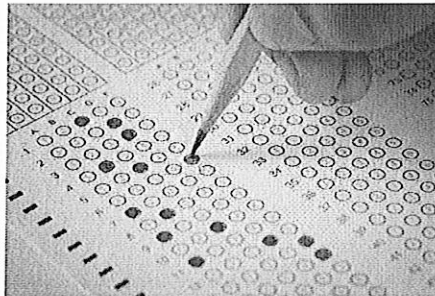
3 Reasons Music and Arts Education is a Shining Light in a School System that Values "Sameness"

By Anthony Mazzocchi

Article originally posted on *The Music Parents' Guide* (<http://www.musicparentsguide.com/2016/03/23/3-reasons-music-arts-education-shining-light-school-system-values-sameness/>)

Somehow, some way, our school system has become completely standardized — yet our children are anything but that.

Instead of valuing children as individuals, our school system has designed itself to measure children against one thing — an average. Students are ranked by comparing their performance to the average student in their grade. Even grades and test scores are compared to an "average" ranking when applying to college. A constant comparison to mediocrity abounds in our schools — and schools therefore strive for mediocrity as a "safe haven" from punitive measures by government and even community members.

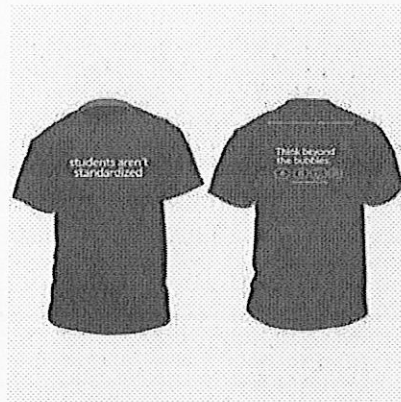


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Most of us truly understand that a standardized test score or GPA isn't what defines our children. But this concept of comparing our kids to an average yardstick has been beat into our skulls for decades, and I am shocked that more of us don't question it more seriously.

The truth is, not only is mediocrity and average a dangerous thing to strive for, no human being is truly *average* or *mediocre*. Yet schools can't help but to design their curriculum this way — except for when it come so the arts. Thank goodness teachers of the arts have always recognized that children have unrecognized and untapped potential. They know that students do not get the chance to show what they are truly capable of in most of their classes, and they provide them ways to do so.



(<http://shop.nafme.org/product/students-arent-standardized-t-shirt/>)

Here are 3 reasons music and arts education escapes "teaching to the middle" in our education system:

Individuality matters. In a standardized system, there isn't much place for individuality. I believe the proper goal of education is to give students freedom to discover their own talents and passions by creating an environment that allows them to learn and grow at their own pace. Our country has all but failed in that mission thus far, but for the schools that haven't cut the arts, there is hope. While industrialists won the education reform fight at the turn of last century, it's time for

schools to take a page out of arts educators' books: instead of standardizing around an average, music teachers cultivate growth mindsets that allow children to find themselves and strive to achieve their fullest potential using the vehicle (instrument or discipline) of their own choosing.



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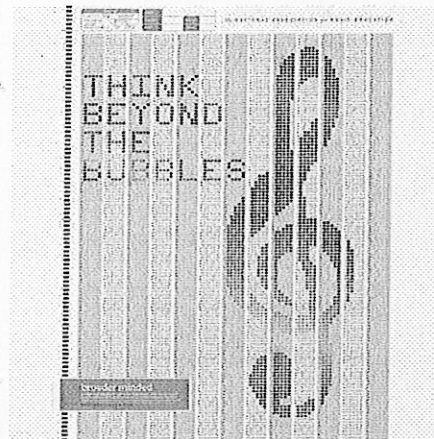
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Talent is not a scarce commodity. Until recently, businesses and schools have operated on the premise that talent is rare. But through continued brain research, we continue to learn that our long-held assertion that excellence is reserved for a select group of individuals has been wrong all along. Google and Microsoft have recently modified — or even abandoned — their rank-based hiring and evaluation systems for this very reason, and schools would be wise to do the same.

Meanwhile, one can walk into a music class in any school in the country on any given day and see students performing on instruments and singing; children who a year before were not identified as “musically talented”. These teachers understand that talent is not inherent or inborn, and that all students are capable of reaching beyond “average” in school.

Music grades students the “right” way. Although many music teachers are forced to supply quantifiable data in order to justify their existence in our education system, I believe schools will soon strive to emulate the opposite. Music teachers more often than not have a self-determined, competency based grading system that they usually have to translate into a number to satisfy public school higher-ups. This grading system allows students to learn at their own pace without fear of “falling behind” a benchmark or average, and instead follow a path that is right for them. Instead of trying to be like everyone else (which is what students do all day long in other standardized courses), they are striving to be the best version of themselves. Grades are a one-dimensional ranking of ability — yet our students are anything but one-dimensional — and arts education serves as a model for competency-based learning as opposed to grades.

As it turns out, music and arts education has always been ahead of its time — whether intentional or not. Through choice of discipline, students are able to pursue the education that suits them best. Taking this individualized approach to education that defies teaching to an “average” is not easy, but music teachers have shown us this is possible — and the world is showing us that it is necessary.



(<http://shop.nafme.org/product/think-beyond-the-bubbles-poster/>)

About the author:



(http://www.nafme.org/wp-content/files/2015/05/012114_3272_Anthony_Mazzocchi-X3.jpg)

A GRAMMY® nominated music educator (<http://www.grammy.org/recording-academy/press-release/a-total-of-25-semifinalists-from-across-the-us-announced-for-first>), Anthony Mazzocchi has performed as a trombonist with the Los Angeles Philharmonic, New Jersey Symphony, San Diego Symphony, San Diego Opera, Riverside Symphony, Key West Symphony, in various Broadway shows and numerous recordings and movie soundtracks.

Tony has served as faculty or as a frequent guest lecturer at The Juilliard School, Manhattan School of Music, New York University, and Mannes College of Music. He has taught students from K-college, and has served as a district Director of Fine and Performing Arts in the South Orange/Maplewood School District (<http://www.somsd.k12.nj.us/site/default.aspx?PageID=1>). Tony has been a consultant for arts organizations throughout the NY/NJ area.

Tony blogs about how to be a successful music parent at *The Music Parent's Guide* (<http://www.musicparentsguide.com/>), and the book by the same name can be bought here (<http://www.amazon.com/dp/B00U6S974G>). He has written a method book for music teachers called *The Band Director's Method Book Companion* (<http://banddirectorcompanion.com/>).

Tony is currently Associate Director of the John J. Cali School of Music (<http://www.montclair.edu/arts/cali-school-of-music/>) at Montclair State University in New Jersey. He is also Executive Director of the Kinhaven Summer Music School (<http://kinhaven.org/>) in Weston, Vermont. Tony is a clinician for Courtois - Paris (<http://www.courtois-paris.com/>).

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Very well written, Anthony! I'm passionate about both art ed and mental health, With current systems, we are telling children that their value lies in the scores they achieve in this standardised way of learning. Not only does this work against the truth that we are all different in important ways, it also works against a healthy self image/esteem. We compare children like they don't have very real thoughts and feelings. We are telling children that lean more towards creative and artistic learning that they don't have value enough for us to care about them.

-Carolyn

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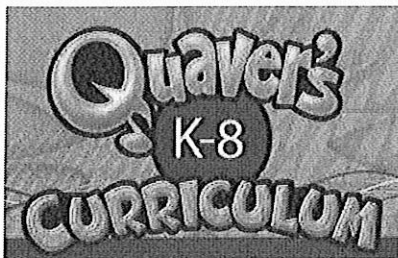
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3 Awful Things That Happen When Children are Denied Daily Arts Instruction in Schools

© June 7, 2016 3 Comments (http://www.nafme.org/3-awful-things-happen-children-denied-daily-arts-instruction-schools/#disqus_thread)

3 Awful Things That Happen When Children are Denied Daily Arts Instruction in Schools

By NAFME Member Tony Mazzocchi

Article originally posted on The Music Parents' Guide (<http://www.musicparentsguide.com/2016/05/24/music-needs-every-day-school/>)

Regardless of the social and economic circumstances of our time, the arts have an essential place in the balanced education of our children.

In all the education discussion I hear and the literature I read, the arts are consistently given little to no attention. At the same time, a large portion of our population is tired of having to plead to make the case for arts in schools. We all want an education system that delivers a broad-based curriculum that takes into account the continuing and varied needs of our children — not a system obsessed with academic learning alone.



(<http://www.nafme.org/wp-content/files/2016/04/ThinkstockPhotos-450745333.jpg>)

Tim Pannell/Fuse | Thinkstock

While many in our world still think that the arts are for a chosen few and that “artists” are simply “born that way”, I believe that our narrowed thinking of creativity is more due to a lack of contact time of creative subjects in schools. To get people to think about the issue of arts in a child’s school life, I start with a basic question: What would happen if *any* subject was delivered only once a week in school? And doesn’t that mean that there aren’t more creative people in our world simply because we do not cultivate that creativity in school on a daily basis?

Here are three awful truths about the adverse effects from a lack of arts in schools has on our children:

A vicious cycle of killing creativity continues. How would our children develop — and therefore be perceived — if they had math, english, or science only one day a week for a half hour? Would they be seen as “dumb” by the time they were in middle school? The answer is, of course, *yes* — and that is exactly what happens in regards to creativity. Creativity is, in fact, taught *out of us* in school due to little or no contact time, so by the time children are teenagers, they often think of themselves as “not creative”. I’m not necessarily talking about children becoming artists, dancers, or musicians; I am talking about empowering a generation to be non-conforming, imaginative people.

The inequality with arts instruction exists simply because of the school schedule. Blame it on time or blame it on money, the truth is clear: when you deliver one day of arts instruction in schools, you are leaving it to the family (or lack thereof) to continue to support the child’s instruction at home. We all know this leads to severely uneven results, and most kids will become frustrated and quit. This attrition is not due to the myth that only a few children are artistic, rather that there’s a shortage of time spent in the arts during the school day. If arts instruction is delivered five days a week, we would not only see more children realize their true passions, we would see a new generation of great, creative, and innovative thinkers emerge from the public school system.

Children participating in and learning through the arts, especially in approaching cultural studies across the curriculum, is more powerful than any textbook can muster.

The Achievement Gap widens. When students come from families with financial means, they have the ability to overcome unbalanced school curricula by spending money on tutoring, lessons, summer opportunities, etc. It’s generations of financially disadvantaged youth — mostly students of color — who will never reach their potential as creators and innovators and who will never realize their passion due to a narrowed curriculum in schools.

A lack of the arts also has a profound effect on multi-cultural schools. The arts provide a profound vehicle for schools to take into account their own cultural settings and embrace them by developing “arts festivals” and other innovative cultural exchanges. Children participating in and learning through the arts, especially in approaching cultural studies across the curriculum, is more powerful than any textbook can muster.

Another generation grows up believing people are born creative. All the brain research in the world will not convince someone who has grown up without rich arts instruction that they really *are* talented and have simply missed the boat for reasons beyond their control. This “lost” generation will find it increasingly difficult to navigate the ever-changing workforce; they will become teachers and school leaders who aren’t creative and who don’t value arts in their schools; and they will

have children who they believe are not artistic simply because of genetics — a perpetuation of a damaging falsehood that we must bring to a halt.

Does this all sound too dramatic? It's not. If we stop a moment to reflect on our school curricula, we actually will see that our loss of creativity in schools has been slow and subtle — a cut here and a cut there, and here we are: barely hanging on to the arts in our child's school day.

In order for our children to meet the profound challenges and changes in our world, our schools must embrace the power, values, and processes of teaching *and* learning that the arts provide in our education system. To value the arts in school curricula is to say loud and clear that the practice and appreciation of the arts will benefit our children — and therefore our society — in ways that are immeasurable by our current standards, yet more powerful than anything we have collectively experienced before.

About the author:



A GRAMMY® nominated music educator (<http://www.grammy.org/recording-academy/press-release/a-total-of-25-semifinalists-from-across-the-us-announced-for-first>), NAfME member Anthony Mazzocchi has performed as a trombonist with the Los Angeles Philharmonic, New Jersey Symphony, San Diego Symphony, San Diego Opera, Riverside Symphony, Key West Symphony, in various Broadway shows and numerous recordings and movie soundtracks.

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Home (<http://www.nafme.org/>) / Music in a Minuet (<http://www.nafme.org/category/news/music-in-a-minuet/>) / Six Music Classroom Management Strategies

Six Music Classroom Management Strategies

🕒 May 17, 2016 🗨️ 0 Comments (http://www.nafme.org/six-music-classroom-management-strategies/#disqus_thread)

Simple Ways to Keep Your Music Classroom Running Efficiently

By NAfME Members Rachel Maxwell and Jessica Corry

Article Originally Posted (<http://www.smartmusic.com/blog/six-music-classroom-management-strategies/>) on SmartMusic® Blog (<http://www.smartmusic.com/blog/>), owned by NAfME Corporate Member MakeMusic



(<http://www.nafme.org/wp-content/files/2016/05/Photo-courtesy-of-Jessica-Corry-and-Rachel-Maxwell.jpg>)

Photo courtesy of Jessica Corry and Rachel Maxwell

We see 375 band students every day and have very few discipline issues or distractions during class. Below are six music classroom management strategies we use in our program.

Teach, Model, and Reteach Routines

Explain and show students how you expect them to do EVERYTHING. Include even the easiest behaviors: entering the room, where to build instruments, where to store cases, how to set up the music stand as a workstation for the class period (pencil, tuner, warm-ups, music). Insist that routines are done correctly every time and it will become habit for you and the students.



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Use Nonverbal Signals

A simple arm raised by a teacher indicates all students need to raise their hands and become silent. Nothing proceeds until the room is silent. This sounds too simple but it works. When used consistently and diligently it quiets a noisy room of 80 sixth grade brass players in about 10 seconds. We have gotten to the point that students will initiate the arm raise when they hear talking among the students. Develop your own plan and use it every rehearsal every day.

Keep Rules Simple

Our classroom rule is "Act in a way which does not create problems for others." We follow that up with our posted Rehearsal Expectations:

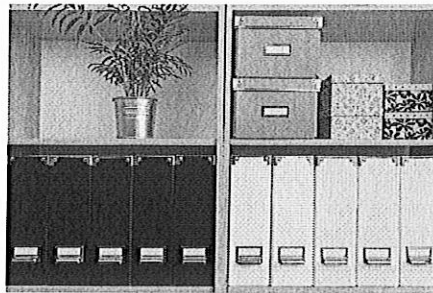
1. Pencil on EVERY Stand
2. Music out of Plastic
3. Mark Corrections (The more you mark, the less we stop!)
4. Eye Contact with Director (Track)

5. Instrument to Mouth on Count-Off
6. Correct Playing Position & Posture
7. Raise Hand for Comments & Questions
8. Positive Body Language & Energy
9. Apply What You Already Know
10. Behavior Is Productive & Effective

Organize Your Space

Set up the room with aisles for you to be able to roam the room. Get off of the podium and move throughout the ensemble. Proximity does wonders for student behavior and allows you to see the rehearsal from their perspective.

Keep the room clean and organized. Have the room set with the correct number of chairs and stands. Have a spot for everything: extra music, pencils, tuners, lost and found, etc. Use binders for student materials to eliminate lost music. Put a pencil pouch in each binder to hold reeds, oil, tuners and pencils. Put the daily plan on the board so students know what to set up for when they enter the room.



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Play More, Talk Less

Students are in band to play their instrument. The more they play the more they will like it. Many student errors can be fixed through slow repetition of small sections. Do not be afraid to repeat something a dozen times if needed. Your kids are tough, they can do it. When stopping to make corrections use three short phrases to include: who, where, what. For example: trumpets, measure 43, staccato notes-put space between. It is also very effective to model the correction on your instrument or by singing. Every stop should be 30 seconds maximum.

Consistent Expectations

No matter how tired or frustrated you might become, calmly insist that there is only one way to do things in your classroom: the right way. What you accept is what you will get. Firm expectations and a loving attitude toward the students will create a comfortable and secure environment for you and your students. The whole point of music classroom management is to develop a system that removes distractions and logistics and allows students to focus on the task at hand-music.



NAfME Member Jessica Corry is a graduate of the University of Illinois at Urbana-Champaign in Music Education. A current member of the National Association of Music Education, she is classically trained on clarinet and enjoys playing jazz tenor saxophone.

Ms. Corry currently serves as a director of bands at Traughber Jr. High in Oswego and is enjoying her third year of teaching as a Traughber Panther!

NAfME Member Rachel Maxwell currently serves as the director of bands at Traughber Jr. High School and as the Jr. High performing arts and band coordinator for the Oswego, IL School Dist. #308. She has taught music ed. courses at VanderCook College of Music and North Central College and has been a guest conductor, clinician and adjudicator at many music camps and festivals.

Under her direction the bands at Traughber JHS have received national acclaim and have performed at The Midwest Clinic (<https://midwestclinic.org/>) (as a clinic presentation and rehearsal lab group), the Illinois Music Educators Association All State Conference (1999, 2008, 2010, 2014), the University of Illinois Super-state Festival and at the ASBDA 2004 National Convention.



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Home (<http://www.nafme.org/>) / Music in a Minuet (<http://www.nafme.org/category/news/music-in-a-minuet/>) / Effective Lesson Planning for the Secondary Choral Director

Effective Lesson Planning for the Secondary Choral Director

🕒 June 24, 2016 💬 0 Comments (http://www.nafme.org/effective-lesson-planning-secondary-choral-director/#disqus_thread)

Chopping Up the Score:

Effective Lesson Planning for the Secondary Choral Director

By NAfME member Roland Wilson

The Understanding by Design (UbD) framework (also known as *backward planning*) includes processes and methods that are fundamental to the choral ensemble educator. We have often heard the phrase “beginning with the end in mind.” Every choir director worth his salt commonly engages in this practice. From the moment the conductor picks up a score, he engages in cursory theory and form analysis, contemplates requisite vocal pedagogy, and mentally lays out a time frame for the learning of the piece. He then quickly considers the singers who will be standing in front of him, their proclivities for achievement, and the amount and type of instructional investment that will have to be made. Within a few moments of this very complex mental exercise, the piece is accepted into or rejected from the seasonal repertoire.

One perk of music education is that we have the opportunity, as well as the responsibility to steer our students toward needed learning that is framed by curriculum, but not constricted by compulsory yearly testing. We can literally choose where to take our students chorally and what methods we will employ to get there. The UbD framework provides scholarly language and practice to the ‘begin with the end in mind’ tradition that we employ.



(<http://www.nafme.org/wp-content/files/2015/09/ThinkstockPhotos-473210934.jpg>)

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The UbD Framework

The key elements of the Understanding by Design (UbD) learning model (Jay McTighe and Grant Wigginson) include:

1. Identify Desired Results (Begin with the *end sound* in mind)
2. Determine Acceptable Evidence(s) (What benchmarks are desirable along the way)
3. Create the Learning Plans (Structure rehearsals and learning experiences to reach the final goal(s)).

Applying UbD to rehearsal preparation

1. Establish goals for the literature

As the instructional expert in your choral studio, you decide what terminal goal(s) should be identified for the piece in question. If the piece is thought of as an instructional unit, what should the students take away as a result of this unit study? Some possible terminal goals for the study of the piece “Hallelujah, Amen” by G. F. Handel might include:

- understanding of characteristics of Baroque vocal music
- identifying three types of musical texture
- how musical texture assists the composer with expressive intent
- recognizing main themes and sub themes of the piece
- tonic and dominant chord structure and how Handel used them throughout the piece
- acquaintance with *The Oratorio—Judas Maccabaeus*

2. Construct understandings

One hallmark of the UbD design is the development of enduring understandings for the unit. Cognitive development is more concrete if KUDs (what students **know**, **understand**, and can **do**) are embedded in a continuum of choral music concepts, rather than engaging the choir in isolated learning events and skills. Example—Our choir will understand how to modify our vocal production to effectively demonstrate Baroque tone, dynamics, and character.

3. Writing essential questions

Essential questions are the fuel that powers the engine for effective study of a piece of music. These questions must be tailored to fit the specific instructional needs of YOUR choir. Two samples below are:

What are the main themes and motives in "Hallelujah, Amen," and what must the choir do to show understanding of the themes and how they are used compositionally in the piece?

What is Baroque rhythmic intensity and why is it vital to this piece?

4. Developing your KUDs.

What will students KNOW, UNDERSTAND, and be able to DO as a result of this unit ("Hallelujah, Amen") study? These should be listed separately under specific categories of know, understand, and do someplace in the unit plans. Some examples are below:

Students will KNOW...

1. Three types of musical texture
2. Tonic and dominant chord structure and how Handel transitioned from tonic to dominant episodes throughout the piece.

Students will UNDERSTAND...

1. That vocal tone must be modified to fit specific stylistic demands according to historic period
2. Baroque vocal performances call for restraint in dynamics, while at the same time exuding rhythmic energy under the surface

Students will BE ABLE TO...

1. Accurately perform Handel's "Hallelujah, Amen" with proper rhythmic, dynamic, and tone production for the historic period
2. Identify tonic and dominant notes, chords, and episodes in a piece of choral music.

Extracting vital musical elements

As the expert instructor and adjudicator in the choral studio, the conductor decides which musical elements need to be highlighted to fit the specific needs his students. This, of course, varies from year to year, as well as from ensemble to ensemble. Choirs who need work on syncopation would benefit from rhythmic study of "Hallelujah, Amen." Ensembles who have mastered these rhythms, but still need work on pitch accuracy, would be better served by focusing on the tonic/dominant relationships within the piece. It is incumbent upon us, the choral directors, to use quality literature to carefully fashion the types of learning experiences our young singers need.

The image shows a page of musical notation for a warm-up exercise. The title is "Hallelujah, Amen" by F. Handel, SATB-G. The tempo is marked "ff Allegro". There are four staves of music, each with a vocal line and the lyrics "A - men, Hal - le - lu - jah, A - - - - - men." The notation includes various rhythmic values and dynamics.

(<http://www.nafme.org/wp-content/files/2016/06/June-24-Roland-Wilson-Hallelujah-Amen-Warm-up.png>)

Image courtesy of Roland Wilson

Distilling the music into meaningful learning

This can be done in several ways that will not waste our valuable time as music educators. For example, rather than looking for sight-singing and warm-up material in isolation, distill these excerpts from the actual piece in question. Samples for sight-reading and warm-up from "Hallelujah, Amen" are shown below. The sight-reading excerpt is from mm. 18-22, and the warm-up excerpt is from the final 5 measures of the piece.

Home (<http://www.nafme.org/>) / Music in a Minuet (<http://www.nafme.org/category/news/music-in-a-minuet/>) / Some Things Every Music Teacher Shouldn't Live Without

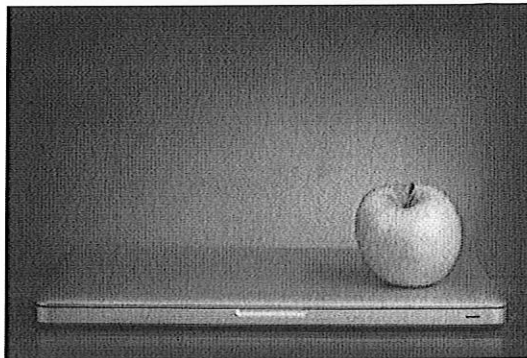
Some Things Every Music Teacher Shouldn't Live Without

🕒 March 5, 2016 🗨️ 0 Comments (http://www.nafme.org/some-things-every-music-teacher-shouldnt-live-without/#disqus_thread)

Five Things that Will Make a Music Teacher's Life Less Complicated

By Audrey Carballo

Some folks say you can't live without love. Others say friends is what makes life worthwhile. Many believe that faith shows its mighty powers throughout our everyday lives. But, I'm here to tell you without these essentials, a music teacher's life is DOOMED! DOOMED, I SAY!

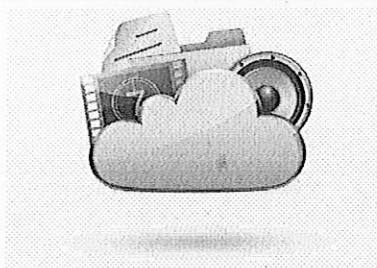


(<http://www.nafme.org/wp-content/files/2016/03/ThinkstockPhotos-179429471.jpg>)

egal | iStock | Thinkstock

Yes, that was a bit melodramatic, but without these little helpers, our lives would be far more complicated!

1. **Dropbox.** My first 'can't live without' is Dropbox (<http://www.dropbox.com/>). Actually, any cloud-based service will do. Microsoft has OneDrive; Amazon has its own cloud service. Your cell provider will usually offer its own cloud services as well. Most are free but if you want more storage than what they offer (usually 5-10GB), you can pony up and spend a few bucks for more.



(<http://www.nafme.org/wp-content/files/2016/03/cloud-based-storage.jpg>)

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I have a terabyte. I will never run out of storage. You can upload songs, music, photos—any documents, music, or other files you want to save or preserve. I cannot tell you how many times it has paid for itself over and over again when I've had to go back and recreate forms, look for documents and send letters home to parents, administrators, etc. It's all there for me.

E-print is fairly new, and most pieces still aren't available in that format. I have wonderful, amazing pieces of music which are (sadly) out of print—never to be seen again! You have the copies now, but once they fall out of favor or the publisher decides the piece is not marketable anymore, the piece become extinct. Like musical dinosaurs—you will never be able to get your hands on them again. That's why I'm so fanatical about cloud storage. Whatever cloud storage you use, the best ones allow automatic syncing of information across all of the devices the program is installed on.

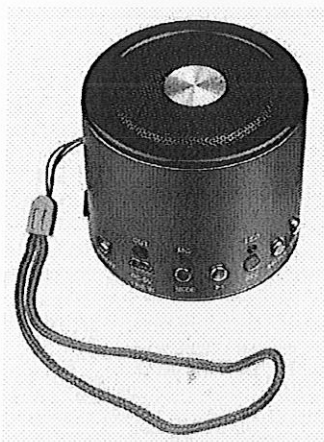
2. **Amazon Music/Google Play/Spotify.** My next go-to on this list is any one of these music services. Whether you sign up for the free services or you pay for more access by the month, this will be a boon to your program. As an elementary/middle school teacher, I can't tell you how many times I used one of these services to find a musical example for my students.



(<http://www.nafme.org/wp-content/files/2016/03/music-player.jpg>)

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These are available in both desktop, and tablet/mobile versions. If you are an Amazon Prime member, you have access to literally thousands and thousands of free songs, albums, and playlists of every instrument, voice, and genre. Pair them with a mini Bluetooth wireless speaker and Poof! You're in business! If you're a teacher who is on a cart (<http://www.nafme.org/teaching-music-off-a-cart/>) and do not have access to a computer, put one of these song services on your phone and you're good to go. With Amazon Music, you can port over your music from iTunes and keep everything in one place. It's all there—right at your fingertips!



(<http://www.nafme.org/wp-content/files/2016/03/portable-speaker.jpg>)

viach80 | iStock | Thinkstock

3. **A mini/portable wireless Bluetooth** (<http://www.bluetooth.com/>) **speaker.** I have a few of these. They're cheap—usually less than \$10-\$15, and this little baby puts out a lot of volume. You can find one of these puppies anywhere. Just sync it to your device and BAM!—you're gold! If you don't have or want to pair it to your personal device, use the USB to hook it up to a laptop or desktop where you have your tunes.
4. **TeacherWeb/Edmodo, etc.** Invest in a website/webpace for your students. As a techie at heart, I've loved the convenience of having a website: Visit my page here (<http://teacherweb.com/FL/BobGrahamEducationCenter/MrsCarballo>). The cost is minimal. TeacherWeb (<http://www.teacherweb.com/>) is \$35 per year. Edmodo (<http://www.edmodo.com/>) is free. There are many other sites that are either free or of little cost. Most of the paid sites are customizable. Don't reinvent the wheel each year! Take a little extra time now, and do it once. You can always revise as the year goes on.



(<http://www.nafme.org/wp-content/files/2016/03/teacher-website.jpg>)

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My middle school Exploratory Music class vocabulary tests are published with test dates, words, and definitions for each semester the day the child walks into my class. They have absolutely NO EXCUSE not to do well in my class. And if they're absent, you don't have to scramble to see what they missed. Point them to the website. I know there are those who will say, "My kids can't afford a computer." I know not all students are in the same socioeconomic category. But, I do know there is a computer in almost every classroom and Media Center. I do know there is a public library in every town and city. I do know (from experience) that if a child wants to get the information, they will.

5. A little slice of heaven . . .



(<http://www.nafme.org/wp-content/files/2016/03/heaven.jpg>)

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Be sure to create your own happy place somewhere in your immediate workspace. Even if it's just a picture frame of an amazing moment frozen in time that makes you smile each time you see it, or a coffee mug (<http://shop.nafme.org/product/keep-calm-and-pretend-its-on-the-lesson-plan-mug/>) with a snarky Monday saying, or a calendar of fluffy kittens, carve out a place in your busy day to remind yourself you are doing an amazing job bringing music into the lives of your students!

Read Audrey Carballo's past articles:

"Do You See What I Hear?: Braille Music in the Classroom (<http://www.nafme.org/do-you-see-what-i-hear/>)"

"Don't Put Off Tomorrow What You Can Do Today: Developing a Successful Grading System (<http://www.nafme.org/dont-put-off-for-tomorrow-what-you-can-do-today/>)"

About the author:



(<http://www.nafme.org/wp-content/files/2016/01/Audrey-Carballo.jpg>)

This past fall, Audrey Carballo, a 34-year NAfME member, began her 34th year as a music educator for the Miami-Dade County Public Schools system, the fourth largest school system in the country. Her teaching experiences include general music, exploratory music, and chorus to regular and exceptional students in elementary, middle school, high school, and exceptional student settings.

She has been an Assessor for the National Board for Professional Teaching Standards and currently serves on the National Education Association Member Advisory Board Panel and as the Union Steward and Chairperson of the Educational Excellence School Advisory Board Council at her school. Recently, Audrey was the Children's Choir Director for the Miami Music Project (<http://miamimusicproject.org/>), which is an El Sistema program spearheaded by the world renowned conductor, James Judd.

One of her most rewarding experiences has been with the Miami Lighthouse for the Blind and Visually Impaired (<http://miamilighthouse.org/>). In addition to teaching Broadcast Journalism classes, and giving private lessons in voice, composition, theory and piano, her duties included being the Vocal and Advanced Theory instructor for their Better Chance Music Production Program. Audrey was one of the co-authors of an article published in the Journal of Visual Impairment and Blindness titled, "A New Synthesis of Sound and Tactile Music Code Instruction: Implementation Issues of a Pilot Online Braille Music Curriculum (<http://miamilighthouse.org/Docs/ANewSynthesisOfSoundAndTactileMusicCodeInstruction.pdf>)."

Audrey collaborated with Jin Ho Choi (another instructor at the Lighthouse) for nine months, creating their Braille Music Distance Learning course. Read her past blog post on teaching braille music (<http://www.nafme.org/do-you-see-what-i-hear/>).

Follow Audrey on Twitter @scarlettfeenix (<http://www.twitter.com/scarlettfeenix>).

Home (<http://www.nafme.org/>) / Music in a Minuet (<http://www.nafme.org/category/news/music-in-a-minuet/>) / 4 Steps to Use Google Classroom in Your Music Class

4 Steps to Use Google Classroom in Your Music Class

🕒 January 15, 2016 🗨️ 3 Comments (http://www.nafme.org/4-steps-to-use-google-classroom-in-your-music-class/#disqus_thread)

4 Steps to Use Google Classroom in Your Music Class

By Jacqueline Woudenberg

Recently the district in which I teach started to incorporate more technology into our daily work lives, from laptops to wireless keyboards. For a teacher like me, in my second year, this was greeted with much enthusiasm, as a lot of what I do in and out of school deals with technology. One aspect of this tech-oriented approach to teaching that I adopted is Google Classroom.

At first I was skeptical, I will admit, but upon a little investigating and work with the program, I found it to be highly beneficial to students and myself alike. I hope to provide other teachers out there with some insight to how this can best help you in the class.



TPopova/iStock/Thinkstock

Step 1: Establish Your Account

First things first, you, as well as all of your students, must have a Gmail account in order to use Google Classroom. For me, this was not so difficult, as our district has Gmail accounts set up for the teachers and students alike. I know many districts perform a Gmail set-up with their students or teachers, so if your district does not, Google Classroom might not be the tool for you. (See other classroom management ideas here (<http://www.nafme.org/technology-strategies-for-the-performing-ensemble-classroom/>).

Step 2: Create Google Classrooms for Each Class

Once you are set with all the students and their Gmail accounts, you will want to create a Google Classroom for that class. I will not go through the details of this, as it is fairly easy, and I want to be able to help you with how to use the application. Skipping forward in the process, I would encourage you to have students, if possible, download the Google Classroom app onto their phones or tablets. If this is not possible, it can be accessed through computers as well.

Step 3: Upload Playing Tests and Classroom Management Documents

The most practical use I have found for this app also saves time, and that is the uploading of playing tests. I now regularly have students upload videos of themselves playing a test. This has not only saved me time in class, but it also incorporates technology in a way my students understand and my district appreciates.

Once the video has been uploaded, so the student and I can see it, I am able to leave feedback as well as a grade. My students have greatly appreciated this as they can get feedback instantly from me at home.

Each time I have created one of these playing tests I have given a week to submit, and students can post them at any time. Again, this has saved me time in the long run. Instead of administering all the playing tests during class, or recording them during class, this has spread out the grading and viewing period for me. On top of this, I plan to have students go back and listen to their very first playing test of the year and compare it to their very last (as the Google Classroom stores them all).

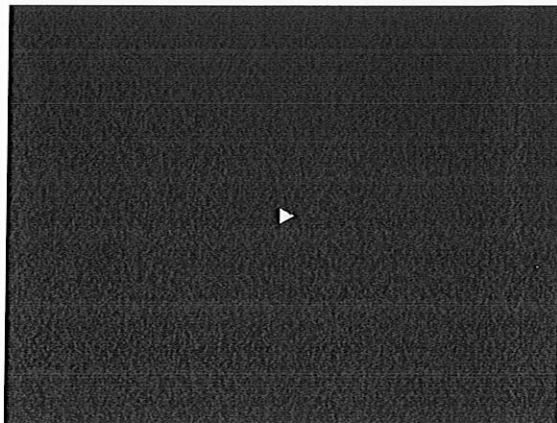


Goodshoot/Goodshoot/Thinkstock

Step 4: Establish Community and Collaboration

Another aspect of Classroom, that I have used less frequently, is the group chat portion. In this aspect of the app, you can post a topic and have students comment for a grade. A great use of this would be a post-concert response from your students (i.e., things that went well, things that didn't, how they thought they sounded as a group, and so on). My hope for the future, as my district nears 1 to 1 with technology, would be that, as we watch our concert videos, I could meet my students on this chat, responding to each other in real time as they see/hear it.

Hopefully this was of some help to you, and if not my hope would be that it could open other technology possibilities for you in the music classroom. If you are wondering more about how to set up your Google Classroom I greatly suggest that you check out this YouTube video (<https://www.youtube.com/watch?v=LgWJ-4tE6wQ>) as it goes into detail on the steps to set it up:



Finally, if you have any questions about how I use this in my classroom, feel free to email me at wouderbergj@westottawa.net (<mailto:wouderbergj@westottawa.net>), and I will be happy to help out.

About the author:



Jacquie Wouderberg is a second year orchestra teacher at Harbor Lights Middle School in West Ottawa, MI. She graduated from Hope College with a degree in Instrumental Music Education. Jacquie is a cellist and enjoys being able to participate in her church orchestra, as well as giving cello lessons in her community. Music has been her passion for quite some time and through tireless work with her mother, Michelle, and mentor, Richard Piippo, she has been able to make music her career. Jacquie hopes to return to school sometime in the near future to further her education.

Home (<http://www.nafme.org>) / Music in a Minuet (<http://www.nafme.org/category/news/music-in-a-minuet/>) / Teaching Concert Etiquette

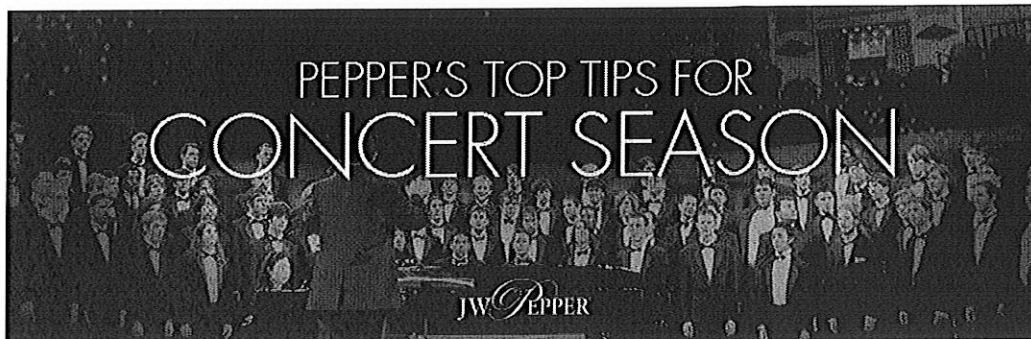
Teaching Concert Etiquette

🕒 December 5, 2016 🗨️ 0 Comments (http://www.nafme.org/teaching-concert-etiquette/#disqus_thread)

Teaching Concert Etiquette

By NAfME member Tom Sabatino

Article Originally Posted on JW Pepper Blog (<http://blogs.jwpepper.com/index.php/teaching-concert-etiquette/>)



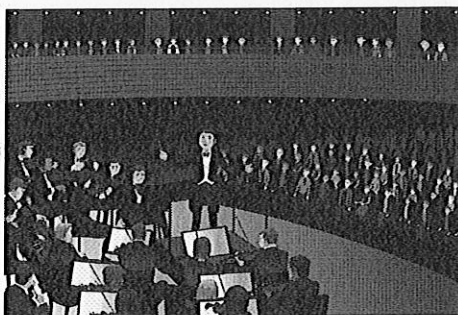
(<http://blogs.jwpepper.com/index.php/teaching-concert-etiquette/>)

One of the most frustrating experiences a music teacher or director can have is a concert audience that is disrespectful. Whether it is cell phones ringing during the performance, shouts from family members to their children on stage, slamming doors or crying infants, all of us have experienced people behaving badly in a concert setting.

Not only is this inappropriate behavior demoralizing for the teacher in charge of the concert and the other attendees, but even more so for the students performing. So, is this a cultural issue that we just have to deal with or is there something that can be done to improve behavior?

My opinion is that good concert behavior *CAN* and *SHOULD* be taught to both students and audience alike. As educators, we should not sit by and simply be observers in this passive-aggressive assault on what was once regarded as "common courtesy." Just like its cousin "common sense," we can clearly see that both sense and courtesy are not so common anymore.

Appropriate concert etiquette can be taught at every grade level the same way we teach and manage our classrooms. If it's going to be effective, it should be taught as part of the curriculum. Yes, you can and should make time for it in your lesson planning. And why wait until you're in "crunch time" during the concert season? You're less likely to have time then. Make it part of your lessons early in the school year and reinforce it when concert time comes. Teaching the students first provides positive behaviors for them to model for their often less-informed families. And let's face it - the students want everyone to pay attention to them during a concert just as much as you do. The performance hall, whether it's a theater, auditorium, cafeteria or gymnasium, is an extension of YOUR classroom. So good behavior from everyone should be expected.



istockphoto.com artisticco

Strategies in the Classroom

There are more and more lesson plans available on the web. Simply search on "Concert etiquette lesson plans" or "Concert behavior" and you'll get hits. One notable example is this Audience Etiquette Activity (<http://blogs.jwpepper.com/wp-content/uploads/2015/11/audience-etiquette-activity.pdf>) created by the Louisville Orchestra (<https://www.louisvilleorchestra.org/>) Education Department (*used with permission*). This is geared more toward elementary/middle school students. For high school students, I typically had conversations regarding appropriate audience behavior integrated into lessons throughout the marking period, and especially during detailed rehearsals about how to get on and off risers, the stage and into seating assignments for the concert.

Strategies at the Concert

I found it helpful to always have all the students involved in the audience, especially when they were not performing. This of course depends on how much room you have in your hall, but this way students can model appropriate audience behavior for parents and family. An administrator or principal best introduces each concert. I always gave them a script whether they wanted one or not, simply because I wanted to make sure they delivered the following information:

- "Welcome to our school" or concert, etc.
- Introduce the concert and directors to the audience
- "The following ensembles will be performing: _____"
- "They have all worked very hard to prepare for this concert."
- To that end, "The students and staff would appreciate your cooperation with following items:
 - Please turn off or silence all electronic devices
 - Please stay seated during the performance of a song or group
 - If you need to exit during the concert, please do so at the end of a song
 - If you need to have a conversation with someone, please feel free to do so outside in the lobby.
 - Everyone would love to hear their children's performances free from nearby talking."
- "The students will be modeling exceptional audience behavior tonight, so we ask your support of their efforts."

If you have a printed program, consider adding a Memo to the Audience (<http://blogs.jwpepper.com/wp-content/uploads/2015/11/MEMO-to-audience.pdf>) on the inside cover of each program. This one is adapted from the NAFME website (<http://www.nafme.org/?s=concert+etiquette>), and you could also adapt it for your program.

There may also be opportunities to guide the audience during the concert. For example, audiences need to know that while it is appropriate to applaud after an instrumental soloist in a jazz band, it is generally not appropriate to applaud after a vocal solo in a choir. Why? Applause after a vocal solo covers the continued singing of the rest of the choir and you'll likely miss hearing some of the words to the music. When it is explained this way, the audience will appreciate the tip and understand better for the future. Also, if your instrumental soloist should be applauded during a piece and the audience isn't sure they should applaud, turning slightly toward the audience and applauding for the soloist yourself will prompt the audience to do likewise. And always thank the audience for their appropriate support and behavior. Everyone appreciates positive reinforcement!

If you have more suggestions, feel free to comment on this blog post and let us know YOUR successes with improving audience behavior!

About the authors:



(<http://www.nafme.org/wp-content/files/2016/11/Tom-Sabbatino.jpeg>)

NAfME member Tom Sabatino currently works as Manager of Choral Product Sales, choral clinician and voice-over actor for J.W. Pepper & Son, Inc., the world's largest sheet music retailer. Prior to working with Pepper, Tom taught general, instrumental, and vocal music in Delaware public schools for 31 years. He also directed the University of Delaware choir *Schola Cantorum*, was a tenor with the Christ Church Christiana Hundred Choir, and was Director of Music for St. Mark's United Methodist Church in Wilmington, Delaware. He was active in the Delaware Music Educators Association where he served as President and All-State Chorus Chair, and ACDA where he served as chair for High School Standards and Repertoire. Tom holds active memberships in NAFME and ACDA and is a freelance voice actor and narrator through audible.com (<http://www.audible.com>).

Learn about student performance opportunities (<http://www.nafme.org/programs/all-national-honor-ensembles/>).

Are you a member of NAFME? Join today! (<http://www.nafme.org/membership/>)

Teachers, check out this advocacy insert for your concert programs (http://www.nafme.org/wp-content/files/2015/08/Concert-Program-flyer-for-parents-on-ESSA_1-1.pdf)!

Brendan McAloon (mailto:brendanm@nafme.org), Marketing and Events Coordinator, December 5, 2016. © National Association for Music Education (NAfME.org (<http://nafme.org/>))

Tags: band (<http://www.nafme.org/tag/band-3/>), chorus (<http://www.nafme.org/tag/chorus-3/>), concert etiquette (<http://www.nafme.org/tag/concert-etiquette/>), General Music (<http://www.nafme.org/tag/general-music/>), music concert (<http://www.nafme.org/tag/music-concert/>), music performance (<http://www.nafme.org/tag/music-performance/>), orchestra (<http://www.nafme.org/tag/orchestra-3/>), school concert (<http://www.nafme.org/tag/school-concert/>)

Home (<http://www.nafme.org>) / Music in a Minuet (<http://www.nafme.org/category/news/music-in-a-minuet/>) / Music Teacher Resumes Revisited: Planning, Creating, and Maintaining

Music Teacher Resumes Revisited: Planning, Creating, and Maintaining

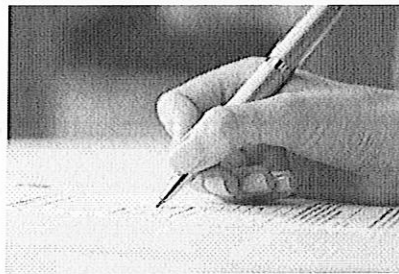
🕒 April 15, 2016 🗨️ 1 Comment (http://www.nafme.org/music-teacher-resumes-revisited-planning-creating-and-maintaining/#disqus_thread)

Music Teacher Resumes Revisited: Planning, Creating, and Maintaining

By Paul K. Fox

Article Originally Posted on paulkfoxusc (<https://paulkfoxusc.wordpress.com/2016/01/12/music-teacher-resumes-revisited/>)

"The resume is the first impression an employer receives about you as a candidate and also serves as your marketing tool." – Carnegie Mellon University Career and Professional Development Center (<http://www.cmu.edu/career/resumes-and-cover-letters/index.html>)



(<http://www.nafme.org/wp-content/files/2016/04/Szepy-iStock-Thinkstock-178736463.jpg>)

Szepy/iStock/Thinkstock

The walking document of "everything you always wanted to know about you" is your professional resume.

Inasmuch as it serves as an extended version of your business card, a "quick look" of your personal brand, an easy-access to contact information, and a showcase of your accomplishments and experiences, it is essential you invest a lot of time on the planning, careful review, creation, and constant updating of your resume.

Here are a few tips I can offer, supported by websites like those listed at the end of this blog. My favorite resource for soon-to-be graduating musicians and music educators alike is the "Prepare Your Materials (<https://www.esm.rochester.edu/iml/careers/library.php>)" section of the Institute for Music Leadership, Eastman School of Music (ESM)/University of Rochester, Careers and Professional Development, where you can download comprehensive guides for creating a resume, cover letter, and philosophy of music education, and browse audition tips and interview questions. You should remember to revisit this link over the coming summer months when, as noted by the Eastman Careers Advisor, a major revision of these materials is targeted for completion.



(http://www.nafme.org/wp-content/files/2016/04/Chris_Tefme-iStock-Thinkstock-517341206.jpg)

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- 1. Keep it short and simple.** Most people agree on the recommendation that no more than two pages is sufficient. According to The Ladders (<http://www.theladders.com/career-advice/how-long-should-resume-be>), an online career resource service, "Professional resume writers urge their clients to first try to trim their resumes down to a maximum of two pages." One exception for a three-pager might be if the job seeker was to transition from one field to another, having to cover both sets of the candidate's skills, qualities, and experiences.



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shironosov/iStock/Thinkstock

2. The format, style, and overall design should be clean and foster clarity. The resume is a reflection of your mission, professionalism, organizational skills, and even personal judgment and intellect. Yes, you want to layout the content to highlight your skills and grab the reader's attention, but you do not want to clutter it with crowded text, over-use of multiple fonts, or fail to provide enough white-space separation between sections and margins. In *Pulling the Pieces of the Job Hunt Puzzle Together for Your Success* (<http://www.powerful-sample-resume-formats.com/resume-fonts.html>), it is suggested that you limit your choices to just one or a few of the most well-recognized and easy-to-read fonts in your collection. "Your goal is **not** to make your resume beautiful to *your* eyes... it's to make it **extremely readable** to the people doing the screening and hiring."



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- 3. A K-12 music teacher resume is no place to broadcast a limited vision or capacity of your skills and experiences.** In other words, don't label yourself as any kind of music specialist (e.g. band director), thereby eliminating all of the other music teaching jobs in which you are certified. I have tried to underscore the importance of modeling yourself as a competent, comprehensive "Generalist," not a single-subject "Expert" (which may decrease your chances in finding a job) in a previous blog (<https://paulkfoxusc.wordpress.com/2015/07/04/marketing-yourself-and-your-k-12-music-certification/>).
- 4. Consider the difference between a traditional resume** (mostly a record of subjects, titles, or positions using nouns) **versus a qualifications brief** (verbs or action words that truly describe what you have done). When I approached getting a job back in 1978, most resumes were just lists. Many now say that giving more meaning or "the stories" behind the job assignments, field experiences, or awards... is better. What did you do in each situation, what did you learn, and how did you grow? Check out author Diana in NoVa's ideas (<http://www.dailykos.com/story/2011/07/10/993023/-The-Qualifications-Brief-When-Should-You-Use-It>). This viewpoint is furthered by Dr. Ralph Jagodka (http://instruction2.mtsac.edu/rjagodka/BUSM66_Course/Qualifications_Brief.htm). "Start a 'Profile Folder' that contains paragraphs about what specific skills you possess. In this folder, focus on identifying all of your knowledge, skills and abilities (in separate paragraphs)," writing them in terms of accomplishments (not just duties and responsibilities).

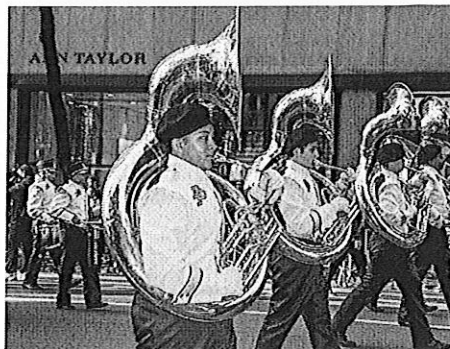
This matches several of my "sermons" posted in previous blogs on "Marketing Professionalism" (especially this one (<https://paulkfoxusc.wordpress.com/2015/08/02/when-it-comes-to-getting-a-job-s-is-for-successful-storytelling/>)), where I echo Dr. Jagodka sentiments about "develop a plethora of anecdotes regarding the various solutions you can provide," in this case, for the leadership staff of prospective school districts, school buildings, and specific music class teaching assignments.



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5. **Go online and study samples of resumes**, their standardization and conventions of grammar, punctuation, style, and order of presentation. For example, for new music educators entering the field, it is generally recommended that you list your experience, education, and achievements **chronologically** starting with the most recent at the top of each section. According to wiki this post on "How to Make a Resume (<http://www.wikihow.com/Make-a-Resume>)": "chronological resumes are used for showing a steady growth in a particular career field." That is perfect for the average college student entering the field of music education for the first time!



(<http://www.nafme.org/wp-content/files/2016/04/Andrew-F-Kazmierski-iStock-Editorial-Thinkstock-517569934.jpg>)

Andrew F Kazmierski/iStock Editorial/Thinkstock

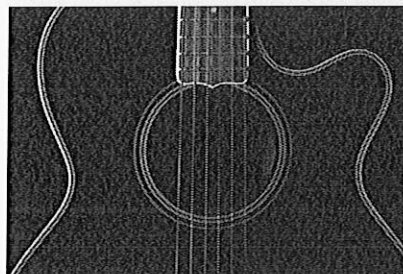
6. **Prepare the draft - gather and rank the importance of all your data.** This could mean prioritizing and peering down from a list of your strengths, accomplishments, education, and experiences (see this article (<http://jobsearch.about.com/od/resumetips/qt/resumecontent.htm>)). A music supervisor or curriculum leader might be interested in hearing about your solo and ensemble performance experience, recitals, chamber music, compositions/arrangements, examples of jazz improvisation and/or singing, etc. However, from an administrator's perspective, it may be more important to know about the prospective music teacher's field experiences and previous employment working with children, classroom management skills, professional development goals and initiative (would you be interested in coaching or directing extracurricular activities?), teamwork *and* leadership skills, personality traits like patience/even temperament/self-discipline, and knowledge of a few "buzz words" of educational terminology and acronyms (like The Common Core, DOK/HOTS, IEP, PLC, RTI, UBD, formative/summative assessments, etc. You are welcome to review some of these completing a crossword puzzle at this link (<https://paulkfoxusc.wordpress.com/2015/07/18/the-alphabet-soup-of-educational-acronyms/>)).



(<http://www.nafme.org/wp-content/files/2016/04/IvanNikuliniStock-Thinkstock-518306202.jpg>)

IvanNikulini/iStock/Thinkstock

7. **Is creating one resume good enough for all job openings?** Perhaps not. According to Lannette Price in her blog *Five Simple Tips for Building a Resume* (<https://www.resume.com/blog/5-simple-tips-when-building-a-resume/>), you should "understand the position and tailor the resume." She emphasizes this point. "Always look over a job posting and use the similar or the same words as the job description to highlight what has been accomplished in previous job situations." Among her other suggestions are writing "an objective statement" which summarizes your goals to being employed at the school district, "support skills sets with problem solving examples" (see #4 above), and "proofread, proofread, proofread" for accuracy and to enhance your image. Sloppy resumes with typos or misspellings project the wrong message to prospective employers.



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Jupiterimages/PHOTOS.com>>/Thinkstock-

So, take the time, and "do it right!" Peruse numerous online samples and anything given to you by your university's career center or music department. Share a draft of your resume with family members, college roommates, and/or *trusted* music ed buddies. (Accept their *constructive* criticism.) Be ready to adapt/update your document for a particular job.

Final piece of advice? Read these and other web resources for building/maintaining your resume. Good luck, and "happy hunting!"

- Resume Resources-Eastman School of Music, University of Rochester (<https://www.esm.rochester.edu/iml/careers/library.ph>)
- Resume and Cover Letters-Career and Professional Development Center, Carnegie Mellon University (<http://www.cmu.edu/career/resumes-and-cover-letters/index.html>)
- Career Advice-TheLadders.com (<http://www.theladders.com/career-advice/Resume>)
- Kathi MacNaughton, How to Make a Resume-Your Career Connection (<http://www.powerful-sample-resume-formats.com/resume-fonts.html>)
- Diana in NoVa, The Qualifications Brief-When Should You Use It?-Daily Kos (<http://www.dailykos.com/story/2011/07/10/993023/-The-Qualifications-Brief-When-Should-You-Use-It>)
- Dr. Ralph F. Jagodka, Qualifications Brief and Cover Letter-Mt. San Antonio College (http://instruction2.mtsac.edu/rjagodka/BUSM66_Course/Qualifications_Brief.htm)
- How to Make a Resume-WikiHow (<http://www.wikihow.com/Make-a-Resume>)
- Alison Doyle, How to Organize Your Resume Content-aboutcareers (<http://jobsearch.about.com/od/resumetips/qt/resumecontent.htm>)
- Music Teacher Resume-Career FAQs (<http://www.careerfaqs.com.au/careers/sample-resumes-and-cover-letters/music-teacher-resume>)

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About the Author:



(https://paulkfoxusc.files.wordpress.com/2015/06/fox_foto1.jpg)

*NAfME Member Paul K. Fox (<https://paulkfoxusc.wordpress.com/about/>) is currently the State Retired Members' Coordinator for the Pennsylvania Music Educators Association (PMEA), Founding Director of the South Hills Junior Orchestra, Steering Committee/School District Representative of the **UPPER ST. CLAIR TODAY** magazine, staff announcer for "The Pride of Upper St. Clair" USCHS Marching Band, Trustee for the Community Foundation of Upper St. Clair, and volunteer escort for the St. Clair Memorial Hospital.*

Retired June 2013 from 33 years at the Upper St. Clair School District and 2 years at the Edgewood School District (now Woodland Hills School District), Paul K. Fox primarily taught Orchestra/Strings (Grades 5-12) at Boyce Middle School, Fort Couch Middle School and the Upper St. Clair High School (USCHS), along with positions in EL/MS/HS choral and general music, elementary band, and HS music theory. He also served as Upper St. Clair School District Performing Arts Curriculum Leader (7 years), Executive Producer of USCHS Fall Plays (29 productions) and Spring Musicals (30 shows), Editor/Writer/Photographer for Upper St. Clair School District publications/communications (26 years), Assistant Sponsor and Business Manager of the USCHS St. Clairion Yearbook (4 years), and Secretary-Treasurer of the Pennsylvania Music Educators Association District One (21 years).

Mr. Fox graduated with University Honors from Carnegie-Mellon University, earning degrees in Bachelor of Fine Arts in Music/Viola (1977) and Master of Fine Arts in Music Education (1979).

Mr. Fox is a sustaining member of the Phi Mu Alpha Sinfonia honorary music fraternity. In addition to PMEA, he holds memberships in the National Association for Music Education (NAfME), American String Teachers Association (ASTA), and Phi Delta Kappan (PDK).

Residing with his wife (also a retired music teacher of 38+ years) in Upper St. Clair Township, a southern suburb of Pittsburgh, PA, Mr. Fox can be reached via e-mail at paulkfox.usc@gmail.com (mailto:paulkfox.usc@gmail.com).

Brendan McAloon (mailto:brendanm@nafme.org), Marketing and Events Coordinator, April 15, 2016. © National Association for Music Education (NAfME.org) (http://nafme.org/)

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Cindy Giauque Fesgen · 5 months ago

Good advice. Please, no typos! Also, be ready to play an instrument, sight read, sing, and have a digital file of student performances and your performances to leave with the interview team. The interview is important, but the team wants to know you can really do music.

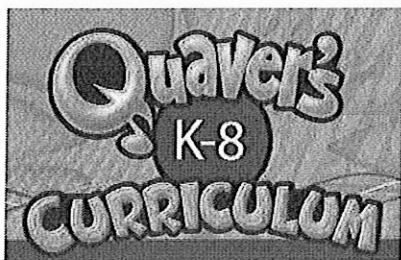
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