

Putting Music and Classroom Teachers Side by Side

A growing Utah program brings an integrated arts education approach to elementary schools and universities ■ BY MAC RANDALL

As music education students work toward becoming in-service educators, they also must prepare to collaborate with regular classroom teachers. The Beverley Taylor Sorenson Arts Learning Program (BTSALP) in Utah presents a possible model for such collaboration. Now in its fifth year, the program—administered by the state but endowed by philanthropist Beverley Taylor Sorenson—has been taken up by 70 elementary schools. In these schools, arts specialists work side by side with classroom teachers to plan and present lessons. (Music specialists make up about a quarter of the arts teachers involved in the program.)

In extremely succinct terms, the BTSALP works as follows: Every week an arts specialist teaches a given elementary class in collaboration with the classroom teacher. Like the students, the classroom teacher learns the art form so that he or she can eventually help the students practice the art skills outside of the designated class and use the art form to reinforce learning across the curriculum. In addition, both teachers are involved in joint curriculum planning throughout the year. They also take advantage of professional development opportunities provided by local universities to further curriculum integration.

Joelle Lien, assistant dean of arts education and associate professor of music education at the University of Utah, is one of the people assisting on the professional-development side of the program. She says that not every school approaches side-by-side instruction in the same way: “Some BTSALP schools had elementary music teachers whose classrooms and teaching practices resembled a traditional general music classroom, while another BTSALP school had a music teacher who taught the students in her classes to play the violin. Both teachers worked closely with classroom teachers to develop collaborative lessons in which music was integrated with other learning, but the ways they went about doing this were vastly different.”

The type of integrated arts education that the BTSALP aims



Students at one of the 70 Utah elementary schools participating in the BTSALP

“Collaborative planning between teachers always includes careful attention to goals and outcomes in specific arts disciplines.”

to achieve certainly seems like a worthy goal. And indeed, early research indicates that the program has contributed to greater academic achievement in the participating schools. But many music educators are wary of arts integration models like the BTSALP because they fear that the integration may become one-way—meaning that the arts will play a subservient role, being used solely to reinforce content in other academic areas.

Kelby McIntyre, program director of professional development for the BTSALP at the University of Utah, says that this issue is a central concern of the program and “is revisited constantly. For example, all professional development for both the arts specialists and the classroom teachers is based on both state arts core standards and core standards for other academic

subjects. Collaborative planning between teachers always includes careful attention to goals and outcomes in specific arts disciplines—dance, visual art, theatre, and music—and other academic core subjects. This is something we will continue to evaluate as the program matures.”

resources

Apps

AtPlayMusic Recorder

By AtPlayMusic (\$3.99). At first glance, this app for the iPad looks like a typical video game, but its real purpose is to teach beginners how to play the recorder. An animated instructor, Mr. Noteworthy, leads the lesson, in which users are joined by a classmate that they create in a virtual “dressing room.” Topics covered include the recorder’s inner and outer parts, how to hold the instrument, proper mouth shape, breath control, fingering, and more. **AtPlayMusic**, atplaymusic.com.



Song Chords

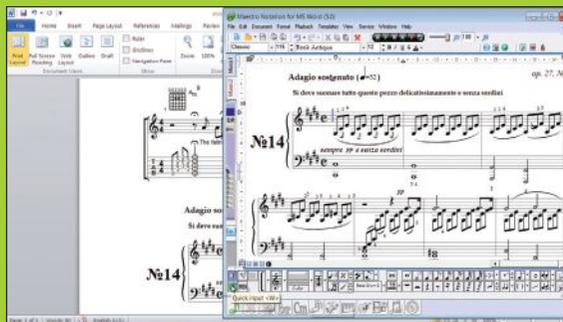
By Yamaha (\$2.99). Designed for iPad, iPhone, or iPod Touch, this app features a built-in library of over 1,000 songs in MIDI file format, a 16-track mixer, a player with easy-to-read chord symbols that change in sync with the music, and chord dictionaries for both keyboard and guitar. By isolating or removing instrument tracks (guitar, bass, keyboards, or drums) with the mixer, users can either key in on specific parts to practice or play along with an electronic rhythm section karaoke-style. Adding to the app’s usefulness as a practice tool are controls that can quickly change a song’s tempo and key. **Yamaha**, usa.yamaha.com.



Software

Maestro Notation for MS Word

By Maestro Music Software (\$99.95). This Windows program stands apart from its competitors (even relatives Maestro Composer and Maestro Notation) thanks to its ability to integrate directly into Microsoft Word, allowing users to embed and edit written music inside a Word document without cutting and pasting images. It also saves and reads MusicXML files, allowing for transfer between competing products. **Maestro Music Software**, music-notation-software.com.



Websites

The Blues Foundation

Meant for scholars and fans alike, this site includes a searchable database of blues educators and artists-in-residence, a blues bibliography, detailed essays about the genre, and a collection of blues-related curricula compiled from educators around the country (part of the Memphis-based organization’s Blues in the Schools program). There are also links to a 13-part radio series on the history of the blues, produced by the Experience Music Project and hosted by modern-day bluesman Keb’ Mo’. Go to blues.org.



Send all media for consideration with photos to “Resources,” 582 N. Broadway, White Plains, NY 10603.

DVDs

Guitar World: The Alchemical Guitarist, Vols. 1 and 2

By Richard Lloyd (2012, approx. 2 hours per disc, \$14.99 each). These video lessons were created to accompany Lloyd's popular instructional column in *Guitar World* magazine. His pattern-based approach to the fretboard may be eye-opening even to advanced players. Alfred Publishing, alfred.com.



Books

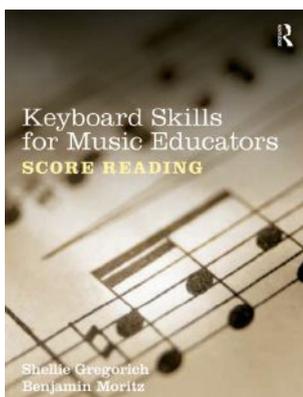


Singing Is for the Birds

By Frederick O. Leist (2012, paperback with CD, 72 pp., \$19.95). Choir directors in need of inspiration or guidance may wish to investigate this short but informative book, which elaborates on the methodology and philosophy of directing choral singing. Leist presents a protocol for attracting and evaluating singers, discusses the proper way to run a practice session, and goes into the fine points of discipline, advance planning, set-building, public relations, and techniques for voice training. **Vantage**, vantagepress.com.

Keyboard Skills for Music Educators: Score Reading

By Shellie Gregorich and Benjamin Moritz (2012, paperback, 336 pp., \$64.95). Although score reading is a necessary skill for choral and instrumental music

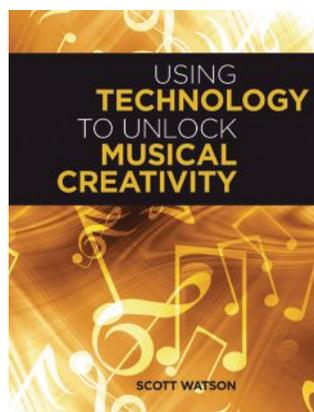


instructors, even accomplished pianists can have problems with it. There also isn't much literature on the subject—which is where this book comes in. It provides a gradual, graded approach to score reading, progressing from two to four or more parts in a variety of clefs. Each chapter focuses on one

grouping of voices and provides many examples from a broad sampling of repertoire, ranging from Renaissance to contemporary. **Routledge**, routledge.com.

Using Technology to Unlock Musical Creativity

By Scott Watson (2011, paperback, 352 pp., \$35). Focusing on the way music technology may be used generally, without relying on specific



products, Watson presents 29 lesson plans for technology-based projects, each linked to the National Standards. The resources section offers tips for setting up a computer music workstation, a description of how digital audio works, and a glossary. **Oxford University Press**, oup.com.

Sound Innovations for Concert Band: Ensemble Development

By Peter Boonshaft and Chris Bernotas (2012, available in versions for 20 different instruments, \$8.99 each). The latest addition to Alfred's Sound Innovations series contains 412 exercises to help students develop their abilities as ensemble players. Exercises are grouped by key and presented in a variety of difficulty levels. While some are clearly marked with dynamics, articulations, style, and tempo directions so students may practice those aspects of performance, others are intentionally left flexible. **Alfred Publishing**, alfred.com.



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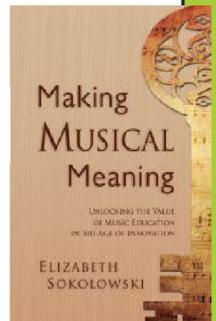
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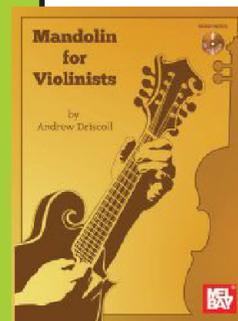
Making Musical Meaning

By Elizabeth Sokolowski (2012, paperback, 168 pp., \$18.95). The central goal of this book is a big one: to help educators translate the passion they feel for music into their day-to-day teaching and communicate it to their students. Along the way, Sokolowski reveals the strong connection between educational rigor and the relevance of music in all comprehensive K-12 education. She also discusses the establishment of a professional framework for teaching, leadership and advocacy, creativity and self-expression, lesson plan design, and inspiration. **GIA Publications**, giamusic.com.



Mandolin for Violinists

By Andrew Driscoll (2011, paperback with CD, 84 pp., \$22.99). Switching from violin to mandolin—an instrument that shares the same tuning but has greater chordal capabilities—can be a fun and instructive activity. This book offers key insights into the similarities and differences between the two



instruments so that violinists can quickly learn to play the mandolin. Starting with basic fingering and picking techniques, it then moves

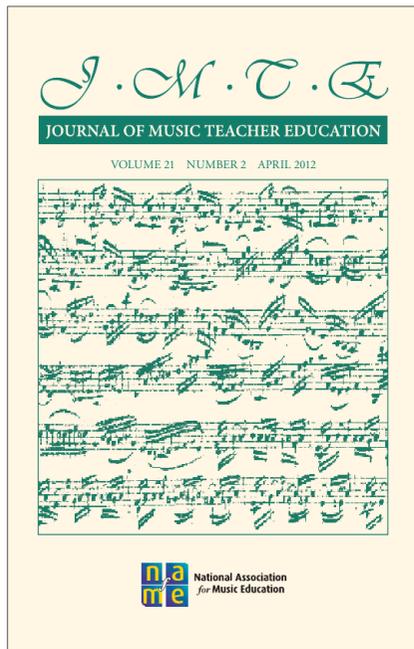
through exercises and pieces drawn from the classical, swing, and folk genres. **Mel Bay**, melbay.com.

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Forums

Have you checked out the NAFME forums lately? Here are some current topics:

- Middle school chorus
 - Elementary curriculum
 - How much time to plan outside school hours? (Future Teachers)
 - WE'VE ADDED NEW FORUMS: Music Composition, Guitar, Tri-M Music Honor Society Advisors, and IN-ovations (innovative curriculum offerings)
- Click on "for Music Educators," then "Forums."

COPYRIGHT CENTER

Find guidance on posting video online:

- Got Permission to Upload That Video?
- Posting Your Musical Performance on SchoolTube: A How-To Copyright Guide

Visit musiced.nafme.org/resources/copyright-center.

LESSON PLANS & TEACHING TIPS

Visit **My Music Class** to find **lesson ideas and tips** like the following:

- Sample Winter Concert Letter
- Instrument Care in Cold Weather
- Afghan Rubab: The Lion of Instruments
- Assessment in the Music Performance Class
- Inclusion Special Learners (Chorus)

Click on "for Music Educators," then "Lessons."

ADVOCACY (Click on "for Advocates"):

- What are a music teacher's first steps as an advocate for music education? Find answers, guidelines, and more in the NAFME Advocacy Position Statement. Click on "How-to Advocacy Guides" under "Resources."
- Learn more about advocacy, and share your stories on the Advocacy Strategy & Engagement Forum. Click on "Forums."



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