

# ARKMEA

*September 2020*





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Feb. 13, 2021  
Feb. 27, 2021  
Mar. 5, 2021

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# ARKMEA

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*The ArkMEA Journal is the official publication  
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## President's Note Haley Greer

### *So many changes!*

One seems to lead to another. Change can be hard, but can have good, lasting results. We all have been forced into changes we didn't foresee, and there are probably still more headed our way. Heraclitus said it best: "there is nothing permanent except change." I take heart with that quote, knowing that we won't be dealing with a health crisis forever. We will come out of it with more technology know-how, and perhaps a better understanding of what's really important, both in life and in our classrooms.

ArkMEA is not new to change - we embrace it! You will notice that the Journal will be online from this point forward. We have also wished some former board members well as they progress to different endeavors, and we have welcomed several new members. You'll meet them all as you read through the pieces in this issue.

This summer, we enjoyed a full day of online professional development with Russell Nadel. He did a beautiful, fun job of transitioning to a virtual classroom, and gave us tools and strategies to use this year. Again, we have Lana Hallmark with the Department of Education to thank for her help in arranging the summer workshop, along with PBS Arkansas. Lana has recently retired, and we can only hope that her replacement will continue to be so delightful and collaborative.

A change we're not fond of is the fact that we will not be able to host the annual Honors Chorus and Honors Orchestra for students in November. We look forward to those performances in the future. In place of the Fall Conference, you will be able to choose from several Mini-Webinars throughout the year. These virtual sessions will be content-specific for band, choir, collegiate, elementary, general, and orchestra.

And finally, please remember to renew your yearly dues! The power of an organization lies in its membership. Joining enables ArkMEA and NAFME to support you by providing resources in many forms. If you haven't explored the NAFME website, I encourage you to do so.

I hope that by this time, you've settled into new routines and roles, whatever they may be, and that we can all gain some sense of normalcy as we forge ahead in the new school year.

Sincerely,

Haley Greer



## Editor's Note Christa Kuebel, PhD

*Thank you for reading the  
September issue of the Journal!*

I am excited to join ArkMEA as the content editor and have the opportunity to work with the board, as well as get to know more of the amazing music educators in Arkansas.

You may see some changes in the Journal in this edition and moving forward. I will be managing these modifications with the help of an amazing team: Matt Taylor as Layout Editor and Kevin Coker as Marketing Chair. Thank you to these wonderful colleagues who helped make our first edition together a great one! Special thanks as well to Haley Greer and Samantha Bentley who helped us with the transition to the new editorial staff.

One of the most noticeable changes to the Journal is that we will only be publishing online. This will allow us to provide a more interactive reading experience. We can include hyperlinks throughout articles, videos of interviews and resources, and connect to web-based resources. Please share the Journal via email and social media with colleagues, students, and friends.

We will also be modifying the publication schedule and adding new recurring segments. In September and February you will see full-length editions of the journal; November and May will be mini-editions with timely announcements and information relevant for your classrooms. Each edition will have articles specific to all content areas. New features in the Journal will include Sidebars and Self-Care for Music Educators. These will exist in addition to pieces with which you are familiar such as Lead-A-Legacy.

I hope that this journal provides a sense of community and support among our music education colleagues across the state. As part of our network, I know many of you have expertise to share with other music teachers. Please email me at [arkmeajournal@arkmea.org](mailto:arkmeajournal@arkmea.org) or the board member in your speciality if you would like to submit a piece for publication.

I wish you all the best as we enter this unprecedented academic year.

Christa Kuebel





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## UPDATE: Children's Choir, Orchestra, & Fall Professional Development Conference

The ArkMEA Board has decided that it is best to cancel our annual conference and children's festivals due to the current COVID-19 pandemic. I know I look forward to seeing you and your students each year, as well as attending some great professional development just for music educators. I will certainly miss seeing your faces and hearing the wonderful children's music this fall.

The good news is that ArkMEA would still love to serve your professional needs this school year! At this time, we are looking for *topics of interest* to present as short webinars throughout the fall semester. We have some ideas in mind, but if you have a specific need or request, please let us know. And if you would like to share strategies that are working well for you, we would be honored to have you share with us! Please feel free to email me at [ashelby@bentonvillek12.org](mailto:ashelby@bentonvillek12.org) with your ideas or specialties. Make sure you have liked our Facebook page to stay up-to-date with our PD offerings!

We are serving our students through some very strange times, and my hope is that we can help each other by leaning on our shared passion and enthusiasm for music education.

Take care of yourself,

April Shelby

ArkMEA President-Elect



A person wearing a bright yellow raincoat is walking away from the camera down a dirt path in a dense forest. The path is covered in fallen brown leaves. The trees are tall and thin, with some green foliage on the left and right sides. The overall atmosphere is misty and somewhat somber.

# Finding Opportunity in the Challenge

By  
Jennifer Hawkinson, Phd



# “We are continually faced with a series of great **opportunities** brilliantly disguised as insolvable problems.”

*John W. Gardner*

This quote, included in a [blog post](#) by choral music educator Ramona Wis this summer, is an apt description of pandemic music education. As I write this article in July 2020, music educators are waiting for guidance regarding how school music might look this academic year and by the time this newsletter is published, things will have likely changed again. Despite the unprecedented disruption to education as we know it, music educators will continue to assist their students in developing their musical skills and knowledge and growing in their appreciation of music, regardless of how schooling operates. Music educators are creative, improvisatory, and flexible creatures who are moving mountains to continue providing the same experiences to which students are accustomed.

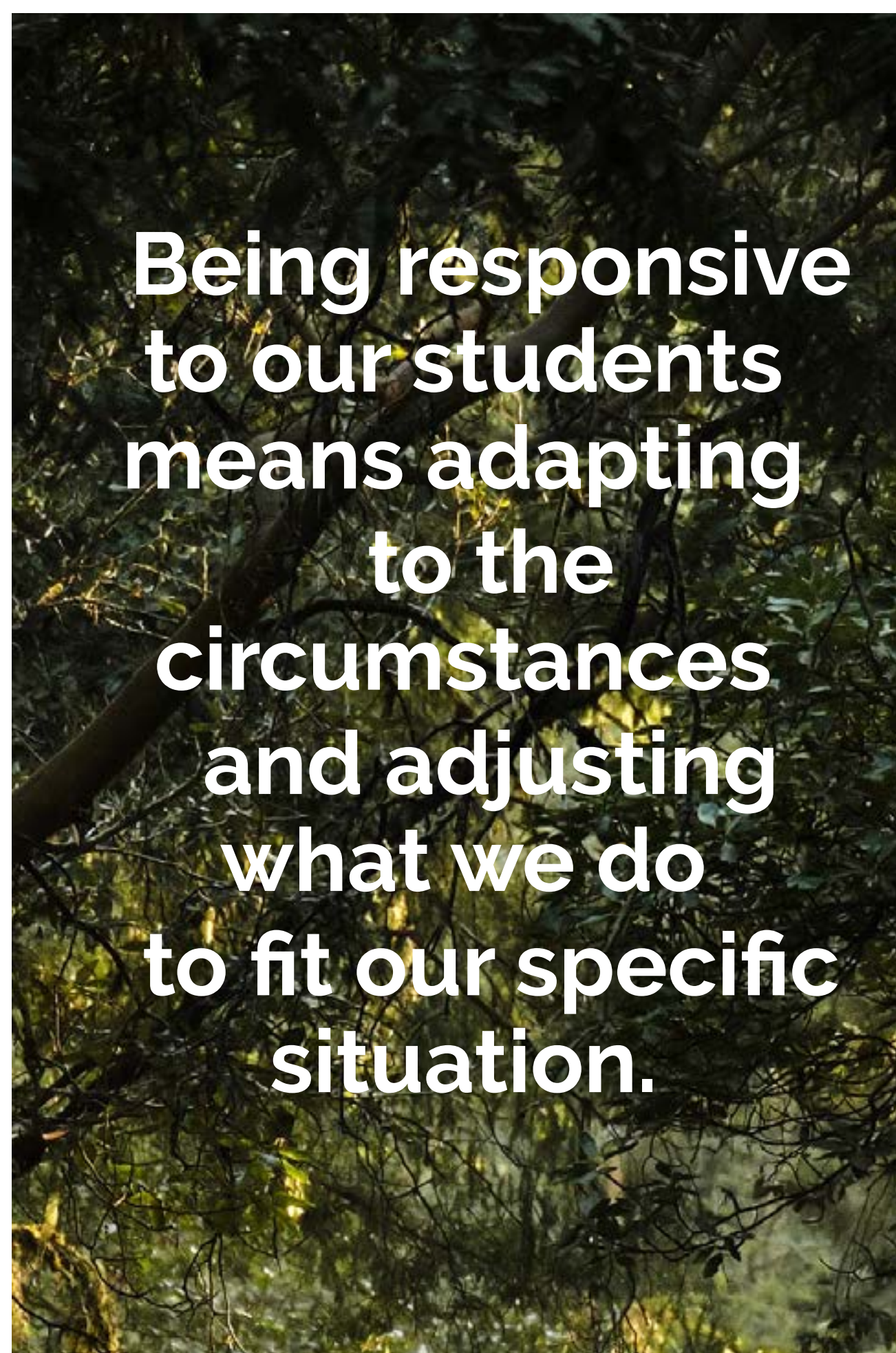
Yet, our situations are not the same as they were before mid-March. Our students' needs are different after being away from the stability provided within the social structures of school by the people they trust. This means that music education will not look exactly the same as it did, and that is OK. Being responsive to our students means adapting to the circumstances

and adjusting what we do to fit our specific situation. This could be chamber ensembles; virtual lessons; individual music kits; or videos to sing or play along with at home. Meeting our students' needs might also mean a decreased emphasis on performance for now, while leaning into the create, respond, and connect strands as suggested last spring by NAFME's then-President Kathy Sanz.

We may even find that we have to let some things go because they are just not possible given our restrictions... and that is OK, too. Transformations of our musical teaching and learning practice forced by the pandemic are not necessarily inadequate because they do not conform to our previous model of music education; they are just different. The problem presented by COVID is an opportunity to reimagine our practice

and think about what we can do musically that will be meaningful and engaging for our students, whether they are physically in our presence or not.

Wis described this transformation of musical practice as “making space.” She encourages us to look for new ways to serve our students amidst the challenge in which we find ourselves





as we anticipate the return to our beloved musical traditions. (For which we will have a newfound appreciation!) Until then, we focus on what we can do, do it well, and give ourselves some much needed grace as we seek the musical silver lining with, and for, our students.

One of the other opportunities that the pandemic has revealed is the need for advocacy about what we do and the importance of music education in the lives of our students. Some of the language used in the media suggests that music is an activity, rather than a curricular subject. It is incumbent upon each of us to educate those in our sphere and be precise about the language we use when speaking about our subject area.

Here are a few things music educators know that others may not:

1. Music is a core subject, specifically listed in the Every Student Succeeds Act of 2015 as one of the courses necessary for a “well-rounded education.” This language replaces the term “core academic subjects” used in the No Child Left Behind legislation, which actually included “arts” among the core subjects.

2. Music is a subject with its own National Standards and State Frameworks that guide the curriculum and work of professional music educators. In 1994, the arts (music, visual arts, theatre, and dance) were the second subject area to adopt national standards, following mathematics in 1989.

3. Music programs have aspects that are curricular, extra-curricular, and/or co-curricular. What is considered a required part of your curriculum and which are considered activities in which students choose to participate? Be clear about the difference

between them.

4. Music is an important developmental context for children and adolescents, with recent research exploring the impact of musical training on the brain. Neuroscientist Anita Collins has described musical experiences as a “[full brain workout](#)” that helps children to develop skills related to language development, social skills, and executive function. Nina Kraus, a neurobiologist focused on auditory processing, has discovered that [musical training improves sound processing and cognition](#), the skills required for successful learning.

Finally, since many of us are looking for and using new technology, I thought I would share a great website, [Midnight Music](#). Katie Wardrobe is a technology trainer for music educators who provides resources and training on a variety of tech tools. Some of her courses and resources are free, while others require a fee. Katie publishes an annual [Ultimate Free Music Tech Resources Guide](#) that provides a great overview of new tools for music education.

I wish each of you well this school year, both personally and professionally, as you make opportunities out of the challenges along the way.



*Jennifer K. Hawkinson is Assistant Professor of Music Education at the University of Central Arkansas, where she teaches undergraduate and graduate students and supervises student teaching interns. Dr. Hawkinson taught students in elementary general and instrumental music for 18 years in South Dakota, working in schools from small to large and rural to suburban. She maintained a private lesson studio for nearly 25 years in addition to teaching flute students at the University of Sioux Falls for six years. She served two terms as the President of the South Dakota Music Educators Association and enjoys opportunities as a guest conductor and adjudicator for students of all ages.*





# EVEN TEACHERS NEED TEACHERS

As an educator, one of the most impactful ways to improve is by educating yourself. That's why the Yamaha Educator Suite (YES) helps music teachers access professional development opportunities, music teacher resources, program health support, advocacy assistance and more. YES brings you a network of like-minded teachers, experts and professionals, who want to help you achieve your goals. Let us help you raise the bar. Go to [YamahaEducatorSuite.com](https://YamahaEducatorSuite.com)

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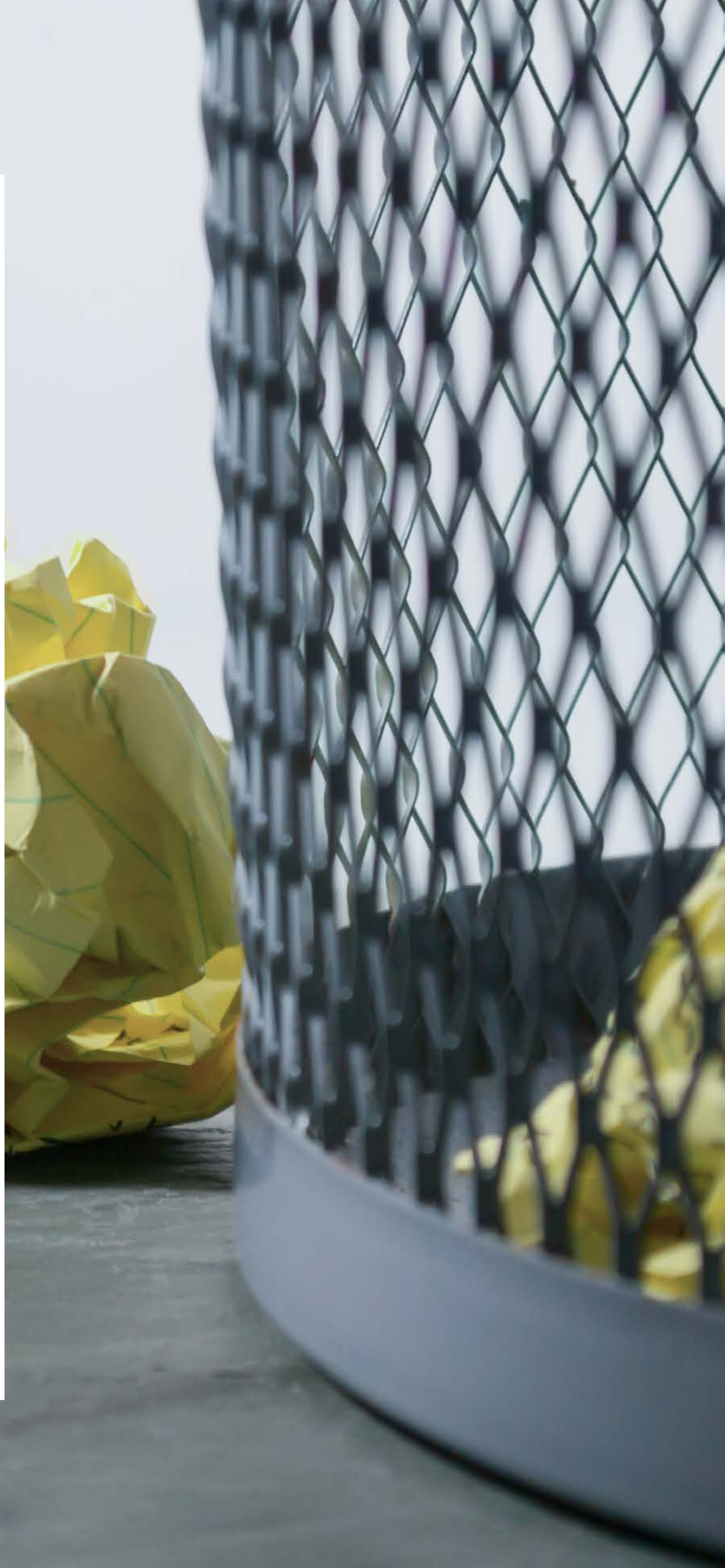
# **Pandemic Band Looking Back, Looking Forward**

by Carrie Teague



**I** had it all planned perfectly. Spring break would come and then I would be on maternity leave. My extremely capable intern was prepped to take over my classes for the last few weeks of school, and I would be at home with our precious newborn baby girl. Everything was ready. I went home March 13 feeling confident that I could use the final week before spring break to tie up loose ends, say goodbye to my students until August, and leave my band students in good hands.

Neither I nor any educator in Arkansas had any idea what was about to happen. From scrambling to prepare online lessons to attempting to distribute instruments to students who might have left them at the school that Friday, everything seemed so surreal. These past weeks and months have proven to be the most challenging of my two decades of teaching. The following is what we did, what we learned, and how we will prepare to transition smoothly from in-person instruction to virtual instruction should the need arise again. This is by no means an exhaustive list, but just the view from our neck of the woods.





## Overnight Changes in March

Google Classroom became our primary vehicle for delivery of lessons and assessments.

Screencastify was used to make quick tutorial and lesson videos for the students to reference when submitting their assignments.

Google Forms were created to collect information on things students practiced and any needs they had.

We became Zoom and Google Meet aficionados, having virtual meetings with students to check in, answer questions, and remind students we were there for them.

Email, text, and phone calls helped us keep in touch with many of our students and parents to keep them informed.

## Pitfalls we encountered and new solutions for the fall...

Despite our best efforts, we were unable to get in touch with some students at all. We plan to improve communication with students and parents by using:

### Remind

Band and School Facebook Pages

Band and School Google Sites

Emails and phone calls

Google Meet scheduled meetings

As a result of the abrupt end to face-to-face instruction, some students found themselves at home without instruments. We will combat this by:

Distribution of instruments the first week of school.

Requiring students to take them home daily in case of virtual learning shift.

Maintaining a set of quality alternative assignments that correlate with the current learning concepts ready to use if needed.

Due to time constraints, some of the assignments were not as meaningful or engaging as they needed to be, and some students were confused about our expectations. We plan to:

Research and devise high quality and engaging lessons with rich resources that will continue to foster a love of music above all.

Put all lessons and resources on Google Classroom so that our students have access to everything they need whether we are in person or learning virtually.



We were unable to practice/perform as a group in person. All our concerts were cancelled. We want to prevent this by being creative and flexible with our concept of rehearsals and performances through:

Using Google Meet with small groups and one on one for lessons and rehearsals,

Reconfiguring music choices to meet the needs of what we are able to do (ex. small ensembles, virtual concerts).

Flipping the classroom so that assignments include practicing instruments at home with specific goals in mind.

Utilizing various online resources such as [Sightreading Factory](#), [SmartMusic](#), [YouTube](#), and [Musicfirst](#) to make assignments that will help our students grow as musicians.

Ideally this pandemic will subside and we will be able to go back to the band world as we knew it. For the time being though, we must all adapt and adjust with the constraints we are given. There are so many virtual resources available. It will take time, effort, and study in order to use them efficiently and effectively.

### **Check out NAFME's resources for teaching music during COVID-19!**

[NAfME COVID-19 Resources](#)

[Virtual Learning Resources for Music Educators](#)

[Arts Education is Essential Statement](#)

[Fall 2020 Guidance for Music Education from NFHS and NAFME](#)

Now is the time to be more resourceful than we have ever been with our performance ensembles! Our students need us more than ever to be there for them in this uncertain time. Nothing will be the same as it has always been, but it can still be amazing, and we can still do what we are called to do: touch the lives of children through music. Will it be easy and convenient? No, but nothing worthwhile and lasting ever is.



*Carrie Teague is the middle school band director and high school assistant band director at Monticello School District in Monticello, Arkansas. She received her Bachelor of Music Education from Henderson State University in Arkadelphia, Arkansas and her Master of Science in Education from Arkansas State University in Jonesboro, Arkansas. She is a member of the Arkansas School Band and Orchestra Association, Arkansas Women Band Directors Association, Arkansas Bandmasters Association, Arkansas Educators Association, and currently serves as a board member of the Arkansas chapter of Phi Beta Mu International Bandmasters Fraternity. She has served as ASBOA region 3 chairperson and been a member of various ASBOA committees and panels. Carrie has presented music education and classroom management clinics, as well as sharing her expertise with future music educators. She currently resides in Monticello with her husband and band directing colleague, Matt, and her children, Cameron and Rachel.*



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## DEGREE PROGRAMS

BA IN MUSIC, BM IN EDUCATION, BM IN PERFORMANCE, BM IN COMPOSITION, BM IN THEORY, BM WITH BUSINESS ELECTIVES, MM IN EDUCATION, MM IN PERFORMANCE, MM IN CONDUCTING, MM IN COLLABORATIVE PIANO, MM IN COMPOSITION, MM IN MUSIC THEORY, MM IN MUSIC HISTORY, GRAD CERT IN ADVANCED PERFORMANCE, GRAD CERT IN MUED FOR STUDENTS WITH SPECIAL NEEDS



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A woman is shown from the chest up, wearing a light grey bathrobe and a matching towel wrapped around her head like a turban. She is wearing red-rimmed glasses and has a white facial mask applied to her face. She is holding a grey and white tabby cat in her arms. The background is a plain, light-colored wall.

# Self-Care for Music Educators

*Taking care of oneself is a priority for music educators. Visit this column in each edition of the ArkMEA Journal for quick self-care strategies you can implement immediately.*

Self-care can be broken down into many categories, but we will focus on four: physical, mental, social, and professional. Consider these suggestions as we start the school year during an unprecedented time.

## Physical

Take regular breaks to stand and move. With increased time at the computer and on devices, take at least 5 minutes each hour to stand and stretch or take a quick walk around the house or block, school building or parking lot.

## Mental

Why can't our summer reading extend into the school year? Schedule a 20 minute block of time to read something you enjoy.

## Social

Increased social events may pop up as we enter another academic year and want to reconnect with friends and colleagues. Continue to plan socially distanced and safe get-togethers, but also listen to your body as to when to say no and recharge.

## Professional

Revisit or try a new productivity strategy. Create a weekly to-do list with categories for different areas of your life (as a professor, my categories include personal, teaching, research, and service). Then map out on your calendar when you have time to work on different tasks throughout the week. By focusing on specific tasks for a set amount of time, you may avoid feelings of being overwhelmed. Working on tasks in frequent, but smaller chunks of time may lead to getting more accomplished.

Take care!





# **Keeping in Tune with COVID-19**

**Confessions of a Private Violin Teacher**

**By Delania Owen**



**M**arch 2020 brought the abrupt end of string classes as we knew them. Without much warning, public school changed for us all. As a teacher, I am by nature a planner, a creative contributor, a seeker of knowledge, and a risk taker. That being said, none of us could have imagined at what level all of these skills would be challenged! Who knew that your work day could be completely obliterated by a slow internet connection? Who could have imagined that we could completely lose touch with students in the middle of the semester because they were in a home with no computer, no internet, no guardian to bridge the gap?

The challenge of technology proved to be an especially tough one for me. As a fifty-something part time violin teacher, I have struggled with learning how to teach virtually. Sure, I have used Google classroom, ClassDojo, YouTube, and other programs and apps, but filming myself teaching a lesson was quite difficult for me. My first attempt was recording myself using my iPad. My home was filled with the sounds of a college freshman musical theatre major who was stuck back at home trying to cope with Zoom lessons and online tests, as well as a college professor husband trying to maneuver Zoom tuba and euphonium lessons in a makeshift recording studio set up in our home office. Consequently, I sought out a quiet place to record. I ended up in my empty Sunday School room at my church.

I learned three important lessons with that first day of recording. First of all, do not expect to teach a full 30-40 minute lesson as you would during a regular violin class. It was just way too long and

I knew that most students would not watch and participate fully in a long video lesson. Secondly, be very aware of copyright issues when you choose to upload those video lessons to a private YouTube channel. One of my videos was flagged as a copyright violation after I used a backing track for one of the songs I was teaching. It was purchased legally and used for classroom purposes, but YouTube suggested that I allow them to mute that section of the video in order to use it on their site. I complied and just informed parents of the issue. Lastly, I discovered that I was hypercritical of myself when I played back the videos to check for mistakes or problems. Sure, I make the same mistakes and missteps when teaching in person, but those issues are not recorded for all to see over and over. I finally had to realize that this is a REAL lesson. My students already know that I am not the perfect teacher and I really doubt that the parents were judging me too harshly.

Many of you may have chosen to teach with Zoom, but I found that it was not as successful as I would have liked. Most of my normal teaching is in groups where we play together. Zoom posed a challenge in that there was a delay for each of us and it was impossible to play anything at the same time. I also found that I had a very hard time hearing the students speak and/or play. For these reasons, I chose to continue to record lessons and send those through a Google Drive link after the trouble I experienced with YouTube. I have not abandoned the idea of teaching small groups and I look forward to researching and experimenting with other types of virtual teaching technology, such as [JamKazam](#), which may offer a more successful platform for playing together.





On a positive note, some of my parents offered encouraging feedback and let me know that they really enjoyed the video lessons because the student could use them more than once for practice sessions. Parents can also refer back to the videos if they had questions about the pieces on which the child was currently practicing. I also connected with my students by sending out links to inspiring and interesting videos about music related topics. For example, I shared a video that featured an orchestra recording the soundtrack for a major motion picture. In addition, I shared the story of the teacher in Mexico that fashioned instruments out of a landfill and inspired children to join together and make music. YouTube proved to be a good source for additional teaching videos for students who may have been struggling with a certain piece of music. I learned to utilize what is already available and realized that not all of the virtual instruction and activities had to come directly from me.

However, utilizing Zoom worked well for my colleague, Mary Jackson. She is our music teacher, as well as the cello teacher at my school. I asked her to share a bit of her successful strategy for teaching during the pandemic:

“While Covid-19 has presented plenty of challenges, it has also afforded the opportunity to connect with my cello students in small groups, and many times, one-on-one. Each Wednesday throughout the spring and summer, I have offered Zoom classes to my beginner and advanced cello students. While not all of my students have connected with me via Zoom, several have taken advantage of this opportunity. My



students have kept me busy delivering music to their front door and making Finale transcriptions of popular tunes, video tutorials, and accompaniment recordings. They’ve been eager to learn new music! It’s exciting to see their motivation and passion!”

Whether your virtual teaching experience was successful or less than satisfactory, the missing piece for most of us is the face-to-face interaction that drives a successful lesson. Before Covid-19, my classes were very hands-on and my instruction was tailored to each class as a result of the questions and issues that occurred within that lesson. Technology cannot replace or replicate that experience for us, but thankfully we have tools at our disposal to help us make the best of this unprecedented situation. I know this experience has changed me as a person, as an educator, as a parent; I will be better equipped to handle the blended learning environment that awaits me this semester.

*Mrs. Delania Owen is the violin teacher at the Visual and Performing Arts Magnet school in Jonesboro, Arkansas. She teaches first grade through sixth grade violin classes, from beginners to her advanced orchestra class. She just completed her tenth year at VPA. Mrs. Owen serves on the ArkMEA Board as the chair of the Fall Festival Honors Orchestra. She is married to Dr. Ed Owen, Professor of Music at Arkansas State University and they have two children, Ashton (math teacher at Annie Camp Jr. High) and Isabella*



*(sophomore musical theatre major at Ouachita Baptist University). They share a love of rescue dogs, Disneyworld, and Broadway musicals.*



NORTHEASTERN STATE UNIVERSITY

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Feb. 20 / March 12 / by appointment

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# *FIGHT, FLIGHT, or FREEZE*

## *Trauma Informed Music Instruction*

*by Karyna Johnson*

**A**s educators in Arkansas, we all teach students dealing with stress and traumatic events in their lives. According to the Child and Adolescent Health Measurement Initiative (SAMSHA, 2018) approximately 56% of children in Arkansas have experienced at least one adverse childhood experience, making Arkansas the state with the highest rate of adverse childhood experience in the United States. Many students (and adults) have difficulty regulating their emotions and responding appropriately to stressful situations for reasons that are

entirely biological and related to the way our brains respond to stressful and traumatic situations. As educators, we need to understand trauma in a broad and inclusive way, so we can recognize it in our students, in ourselves, and in our colleagues. We must recognize how the body responds to stress and trauma, so we can appropriately respond to others who are dealing with biological responses to trauma without taking their actions personally and/or making the situation worse for all involved. Trauma is likely to continue to rise in Arkansas due to Covid-19 related issues.



# What is Trauma?

The Substance Abuse and Mental Health Services Administration (2014) described trauma: Individual trauma results from an event, series of events, or set of circumstances that is experienced by an individual as overwhelming or life-changing and that has profound effects on the individual's psychological development or well-being, often involving a physiological, social, and/or spiritual impact.

An easier to unpack definition of trauma is that trauma is an event or circumstance defined by the individual, that involves serious loss, threat, or harm, and is overwhelming. Generally, those involved find a short-term coping mechanism that may cause more harm in the long term. Because trauma is subjective and completely dependent on the individual involved, two people may live through the same incident and report two completely different experiences.

## A Quick Reference to the Types of Trauma

When reflecting on trauma, many people recall physical abuse and sexual abuse. The types of trauma in reality are much more broad and include:

- Natural Disaster
- Human Caused Disaster - car accidents, war, environmental disasters
- Community Violence - robbery, assault, hate crime, gang violence
- Terrorism
- Bullying
- Physical Abuse
- Sexual Abuse
- Emotional Abuse
- Medical Trauma - ongoing illness, injury, or medical treatment that is overwhelming and painful and the current pandemic
- Refugee Trauma - loss, persecution, terror, and uncertainty that comes from fleeing your home; Domestic Violence
- Childhood Neglect

- Poverty - lack of resources, loss of home, financial stressors, hunger.
- Lastly, and directly applicable to school is Household Dysfunction.

Household dysfunction includes all the stressors that make a home environment stressful or toxic, especially for children including: Mental illness, Parental incarceration, Substance abuse, Divorce, Loss of job, Witnessing violence, Death of loved one, Abandonment by loved one, and Foster Care. It is likely that Covid-19 and more time at home will create an increase in household dysfunction due to money concerns, increased stress, and health concerns.

*Take a moment and think about a child in your class whose behavior is difficult. Read through the types of trauma again. Just from what you know about that child, how many of these factors above may be impacting that student's life?*



## Biological/Physiological Response to Trauma

During a traumatic event, the part of your brain known as the amygdala senses a threat, and the thinking brain is shut down, activating a fight, flight, or freeze response. This happens so that all of the person's resources can be put toward survival. In a normal situation, the thinking brain takes back over and calms the person involved. For somebody with an over-active trauma response, the brain can get stuck because the person's system is overwhelmed. The body continues to send fight, flight, or freeze messages even after the threat or perceived threat has passed.

## Long Term Consequences of Traumatic Events

Those going through a traumatic event or living in its aftermath, can experience many ongoing symptoms that may linger for days, months, years, or decades after the initial event. Some of those symptoms are:

- Anxiety and irrational fears
- Avoidance of people, places or things that are "triggers" connected to the trauma
- Physical health issues

- Insomnia
- Feeling numb or disconnected from self or reality
- Dysregulation of emotions
- Forgetfulness
- Flashbacks

It is important to note that when a person experiences a fight, flight, or freeze reaction, they can be transported subconsciously back to the worst, most traumatic moment of their lives. This is why a child might suddenly be screaming at you because they broke their crayon. This is an example of a "fight" response. Something an observer might not even see as an issue worth being upset about becomes a huge disturbance. On the flip side, the child who broke the crayon might also shut down and present a flat affect. This is also a trauma response, but this would be an example of a "freeze" response. An example of a "flight" response would be that the child breaks the crayon and runs from your room without permission. The chart below shows some other examples of trauma responses to events that may occur in a school setting.

<i>INCIDENT</i>	<i>TYPICAL RESPONSE</i>	<i>TRAUMA RESPONSE</i>
<i>Teacher corrects a student</i>	<i>"Oh, okay" or "Sorry"</i>	<i>Anger and yelling or despondency and reclusion</i>
<i>Loud noise</i>	<i>Flinching, saying "That scared me."</i>	<i>Hiding, crying, running</i>
<i>Unexpected touch (like getting bumped in line)</i>	<i>"Hey" or "Excuse me"</i>	<i>Pushing, crying, running</i>
<i>Change in routine</i>	<i>Excitement</i>	<i>Fear or anger, refusal to engage or adjust</i>
<i>Undesired activity</i>	<i>"Oh, man"</i>	<i>Refusal, task avoidance, anger</i>



Another way trauma responses can manifest is when you have worked with a student all week on a skill. You have seen mastery, but on the test, the student can never demonstrate mastery. Anxiety has triggered a trauma response, and the student can no longer access their “thinking” brain due to the adrenaline coursing through their system.

We also know that trauma can cause physical illness. A student who is experiencing a trauma event or is exposed to a trigger for that event may experience headaches, body aches, stomach aches, or ask to go home because they feel bad.

## Triggers

The word “trigger” has become a popular word meaning anything that can set a person off or make them angry. In this context, a trigger is a person, place, activity, word, or thing that recalls a traumatic event. Here is a list of some triggers that may recall traumatic events for students you are working with:

- Loud noises
- Physical touch
- Threatening gestures
- Authority/limit setting
- Chaos or uncertainty
- Witnessing violence
- The sight or sound of emergency vehicles or personnel
- Certain smells
- A time of year (when the trauma occurred)
- Key words or phrases

What these triggers cause is the fight, flight, or freeze response. It is important to note that the

response to a trigger is involuntary. The person affected is usually not aware of the connection to the traumatic event; they have not consciously chosen to fight, fly, or freeze. The individual’s amygdala is sending emergency signals to their brain causing it to shut down and their emergency response system to take over.

## Undesired Behavior and Coping Mechanisms

It is important to recognize that many undesired behaviors we see in the classroom are not the conscious choice of the student. Unconscious behaviors are coping mechanisms developed to help the person survive a difficult situation. They evolved for a purpose, but the purpose has passed, and the behaviors have now become destructive. Examples:

- Not completing an assignment because the assignment caused stress or fear of failure.
- Hoarding food because they have starved in the past.
- Stealing because they lost belongings in the past.
- Annoying others to keep from forming relations.
- Task avoidance because of difficulty with memory.
- Hiding because it worked to keep them safe in the past.

When we realize these behaviors evolved out of necessity - they served a concrete purpose in the child’s life - it is hard to hold the behavior against the child.



## How to Help with Trauma Informed Teaching

When we think about teaching students with traumatic experiences - and this is the majority of our students - we need some concrete pointers on how to minimize triggering situations.

- Maintain consistent routines
- Give two choices that are both acceptable to you
- Increase the level of emotional support and encouragement.
- Set proactive consequences - NOT PUNITIVE or REACTIVE CONSEQUENCES
- Think through your lesson and ask yourself what triggers might come into play
- Develop a safety plan with the child that uses positive, self-regulating skills

### In the Music Room

The universal tool in education is routines, which can help a student get back on track. In the music room, we have several tools at our disposal. The most powerful of which is distraction. Humor is my favorite tool. Movement can help students release both mental and physical energy to reset. Here are a few concrete examples of situations I have had in music class and how I handled them. Keep in mind, there are no silver bullets. You have to get to know your students and their triggers to know how to avoid them or help them through a trauma response.

### *Kinder crying*

Generally speaking, a crying kindergarten student is experiencing some form of separation anxiety. On the surface, it looks like they do not want to leave their new kinder teacher and that could be it. However, it may also be a trauma response to multiple life experiences of loss. Asking a student in this situation to “stop crying” or saying “don’t worry we’ll have fun in music” is probably a lost cause. Instead, ask the teacher to stay for a few minutes while you start your beginning of class routines. In my room, that is usually a fun vocal or physical warm-up. I almost always start those without talking anyway. The students start making silly sounds or movements and the upset student gets distracted by the fun. Distraction and routine are much more effective than talking when a student does not have access to their “thinking” brain.

### *Angry First or Second Grader*

When students come in angry, I lean on distraction. My favorite way to distract an angry younger grade student is movement. I have multiple movement warm-ups that my students know. When a class or student comes in upset from some other part of their day, I rearrange my lesson to start with a familiar movement activity to give their brains a chance to work through any lingering emotional responses. Trying to talk a student out of anger when they do not have access to their memory or thinking brain is counterproductive and will likely prolong the conflict.



### ***Angry or upset Third - Fifth Grader***

Depending on how you have set up routines, movement may also work for the older grades. If not, choice and space are good options. If a fifth grader comes into my room angry and refuses to do any activities I do not say anything in front of the class. I set the class on a warm-up activity and go check on the student. If they are able to verbalize their problem, they may not be experiencing a trauma response. I give them a couple of options to re-enter the class and then give them some space. If the student cannot articulate why they are upset, they may be experiencing a trauma response. Some of my distractions for these students are: send them with a note to another room to deliver something, ask them to clean up some small part of the music room as a helper, sharpen pencils or organize manipulatives, ask them to research something specific either on a computer or in a book, or give them a word search or drawing activity.

### ***A student says something rude to you***

The student may be trying to avoid building a relationship with you. When possible ignore the student. You could also try: “I’m sorry you feel that way,” “that was hurtful” then quickly move on, “remember, if you don’t enjoy an activity, persevere through it and something else will be coming shortly,” send them to a distraction without addressing the comment “could you go straighten up those papers for me?” Helping a student process their emotions is not rewarding them for bad behavior. Consider, they are trying to process trauma. Life circumstance punished them, and you are

modeling mercy and an alternative reaction.

### ***Refuses to sit in correct place***

Instead of starting a power struggle, allow the student to stay in the incorrect place. Speak to them privately to find out why they chose to separate themselves. Sometimes, it is an attempt to self-regulate (hooray!), sometimes it is an attempt to isolate or protect themselves (trauma) and sometimes it is task avoidance (sometimes trauma). Distraction can also effectively move students back to where they should be. Sometimes, you can turn the incorrect spot into an assigned seat, “I see that you usually run for (a particular) spot. Let’s make that your special spot in my room.”

Model the behavior you want to see in class. If you respond to something out of frustration, model apologizing to the student or class. If you make a mistake, try smiling about it instead of getting grumpy/nervous. If you have your own trauma response, model taking a few minutes to calm down/admit what is happening.

### **How This Affects You**

As a staff member working with students dealing with trauma, you also will experience some consequences. These can include:

- Increased anxiety
- Reduced energy/focus
- Trouble regulating emotions (blowing up over small stuff, crying)
- Difficulty managing students and parents
- Difficulty maintaining positive relationships
- Poor attendance
- Secondary Traumatic Stress (PTSD)



symptoms from learning about the trauma experienced by others)

- Vicarious Trauma (The cumulative effect of working with students and families that have experienced trauma)

These things make self-care and awareness of your own mental health very important as you seek to meet the needs of your students. If you feel that you are being adversely affected by stress or your own trauma connected to working with your current student population, you can visit Trauma Aware Schools at <https://traumaawareschools.org/secondaryStress> to get additional resources. You may also wish to seek counselling from your own provider. Especially with the additional stress of a pandemic weighing on our students, our minds, and our families, proactive self care is especially important.



*Karyna Johnson is currently teaching elementary music in Little Rock at Otter Creek Elementary. She serves as the general music chair for ArkMEA, the historian for the Central Arkansas chapter of AOSA, and coordinates multiple committees for her school. In addition to her training as an educator, Karyna was a foster parent in Denver from 2011 to 2015, where she received training on brain trauma and development in order to become a therapeutic home.*

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A hand is shown holding a circular mirror. The mirror reflects a close-up of a person's face, which is slightly out of focus. The background is a solid, light teal color. The text is overlaid on the reflection in the mirror.

**The Reflective  
Music Educator**

by Jordan Murdock



# T

hink back to your days as a music education major. Perhaps you remember your Introduction to Education classes and the instructor discussing how the profession is not just a job, but a calling. The next four years emphasized the idea that the students are the reason we do our job. From pedagogy to field placement, your degree gave you a glimpse at what your life would be like when you stepped into your own music classroom.

I'm sure we all also remember the first time we ran into an obstacle and felt woefully underprepared to tackle it - classroom management, upchuck on the bus, or curriculum design. All things we practiced in scenarios, but may not have been able to execute in practice as smoothly as we would have liked. So how does a teacher grow through those situations? Reflection!

Being a reflective educator is a tool that is necessary to take an educator to the next level. It may also be the difference in keeping students in your program. A reflective music educator can look back on daily, weekly, and monthly events in many ways, but we will focus on three: Was it what I wanted? Did I connect with my students? How do I apply reflection?

### **"Was it what I wanted?"**

If you are in the classroom, chances are you are starting with the end in mind. You know that by a predetermined time you would like to have accomplished a certain goal on one or more songs. So what do you do when you are not getting the results you wanted? When you find yourself in this situation, panic is never your friend. Stay

calm, think through your options, reach out to another colleague and get their opinion; then take another route to your destination. Nothing in the classroom happens in straight lines and giving yourself a chance to analyze, regroup, and reapproach will allow you to be more efficient with your class time and give you more control over a situation.

### **"Did I connect with my students?"**

The music classroom should be a safe space for your students and the relationship that you form with them will determine that. Students come for the music, but most often they stay for the teacher. The way you handle classroom management, personal problems, and embarrassing moments are what give your students a better picture of you as a person and not as a teacher. Reflecting on daily interactions with students will allow you to understand them more fully and allow you to continually monitor and adjust your classroom environment.

### **"How do I apply reflection?"**

The best way to apply reflection is to plan ahead and be deliberate in the way you carry out your instruction. Once you have set a tone in a classroom it is sometimes a hard thing to change, but if you change yourself your students will follow. This does not only apply to instruction, but organizing, communicating with parents or fellow teachers, participating more in your school community. Always think about how you have done things in the past or how you can be better in the future. Aim for that higher level that you and your students deserve. Whether you are a novice or a veteran teaching, know that we must continue to learn and grow from our time in the classroom.



*Jordan Murdock is the choir director at Bryant Junior High School and is in his fifth year of teaching. Jordan is a Kodaly Certified teacher who received his bachelors in Vocal Music Education from Henderson State University and a Masters in Educational Leadership from the University of Arkansas at Monticello. Singing is in his heart and it is his life mission to use that gift to inspire a new generation of musicians.*



**WHAT YOU THINK  
WILL *BREAK YOU*  
WILL BE YOUR  
*BREAKTHROUGH***

**BY JENNY HAINEN**





# *What a tough time to be a music teacher!*

## *What in the world are we going to do this year?!*

I think this is a question all of us have been asking ourselves lately. Can we sing, play, dance? Can we have band, choir, ensembles, guard? The subject we have dedicated our lives to has few answers at the moment. We, as a group of people who plan a year in advance, (some of us even more!) are asked to stop and wait for more information and guidelines.

I see so many music teachers pointing out the things that will make this year hard, and while I certainly agree, I can't help but wonder, "At what point in your life has it ever been easy to be a musician?" When you told your parents you wanted to be an artist for a living? When you couldn't pay your bills because you spent your money on eBay instruments for your classroom? Oh! Remember that one time you had a concert that was so fantastic the audience leapt to their feet, lifted you on high, agreed to banish football altogether, told you music would be the school's number one source of awesomeness and everyone handed you a check for a million bucks so you could open that after school music conservatory you have always dreamed of?!.... Me neither. Your success has never been built upon ease, and this year is no exception.

As musicians, our successes are directly connected to our ability to adapt: adapting to new surroundings, new materials, new music, new audiences, new instruments, new ensembles, new administration, new dates, new genres, new technologies, new people. You could probably make a list of 20 new things you contend with on a yearly basis! GO YOU! Your success has always been in your ability to ADAPT! "Mournful and yet grand is the destiny of the artist." Thanks Franz Liszt. I needed that.

I recently had an incredible and inspiring conversation with John Fitzgerald, Manager of Recreational Activities at Remo Drums, and we hit upon the topic of classroom teachers and fear at this transformative

time. He said something that resonated with me. He asked, "Are teachers worried about the system's tempo or their student's tempo? Will teachers choose to slow down and listen to what their students need?" Yeah. Real deep, real fast! This may be a time for music teachers to let go of control, take a breath, and tell their students, "I don't know, but we can figure it out together." Please consider doing that. Give yourself permission to not know! And give yourself permission to be a servant to a class of kids that, in this time, desperately need to see and hear an educated adult say, "I don't know, but I'm gonna try a whole buncha different stuff and figure this out! Want in?!"

This is a time of adaptation; a time to embrace the chaos and remember the good we bring. The basics. The elemental. The human. This is a time that we must stick together and say--as unironically as possible--that music is what brings people together and adapts to any situation. Music is where we share souls and gain inspiration. This is a time that you know better than anyone what your students need and how to inspire them. Know that adapting is a conscious choice.

Now is a time to consider: what are you really great at teaching? Form? Dynamics? Get back to the elements of music. Read books and have musical conversations, both verbal and non-verbal! Have conversations with other musicians you respect.

My friend, composer Paul Corbiere, said he thought the most important thing to remember in this time was our "patience and reliance on what we already know.

This is a time of adaptation; a time to embrace the **chaos** and remember the good we bring.



[We need to] network with quality people and not just those close by.” I couldn’t agree more! Don’t seek help from just anyone. Look for that word: QUALITY! Quality friends stretch you out of your comfort zone and offer new ideas. Diane Kesling, an Artist in Residence at UALR, has said she is seeking to give her students a relationship to the tonality of their pieces, or any music in general. She wants her students to have a newfound love for ear training that offers them “a solid platform on which to perform.” What?! This is a woman who has an extensive solo career and has sung at the Metropolitan Opera, and she’s going to work on ear training and tonality!?

The upcoming year will be a year of adventure! Rules will be studied. Rules will be broken. But music will be made.

If she can wrap her head around getting back to the basics, I know we can, too!

So here are a few ideas that might get your creative juices flowing! Your lessons, be they online, in person or on video will be worthwhile,

thought provoking, and transformative to you and your students. When in doubt, know your breakthrough is just around the corner! You just have to be willing to be the servant who embraces the chaos and runs gung-ho, like Phoebe in Central Park.

Elements of Music: Talk about back to the basics! This could be your whole year!

The book *When Stravinsky Met Ninjinski*: Read aloud. Start a discussion on the ever popular artist’s question: “Why?” For instance, “Why would Stravinsky want to create a work that was so controversial? Why would the audience be upset? Why would anyone choose to be a musician when the life of a musician is hard? Why would the critic respond in the way they did at the time of *Rite of Spring*?” Don’t know the story? It’s fascinating! Learn along with your students!

Paul Corbieré’s *Happy Jammin’*: I use this book primarily for its percussion ensembles. It works great for many different settings. Also the outstanding melodies are easy to

set lyrics to that best fit your classroom needs. Perhaps let your students set lyrics to the established melodies!

Remo drums: These are the drums I love and trust for great sound and quality! Plus -- drum roll please -- you can clean them! Looking for new ones you can sanitize? Check out the line of [Clean and Green](#)!

Old DVD case dry erase boards: Cut a small piece of felt for the eraser and get a thin dry erase marker. Both will fit easily inside and each student can have their own! (Also, for an added bonus, you can save cutting time by simply turning the movie promo slip around! Blank and white, perfect for writing. You could also do interchangeable papers students can slip under the plastic, like staff paper, rhythm blocks, melodies to analyze, form to figure out. The possibilities are endless!

What you think will break you as a music educator is what will bring the greatest breakthroughs of your career. These breakthroughs will ripple through your students and throughout their lives forever. Nadia Boulanger once said, “To study music, we must learn the rules. To create music, we must break them.” In order to have musical breakthroughs, a musician must be broken and torn from the consonance. For it is in the dissonance that we ripen so that we can emerge into resolution. Facilitate that emergence with your students!

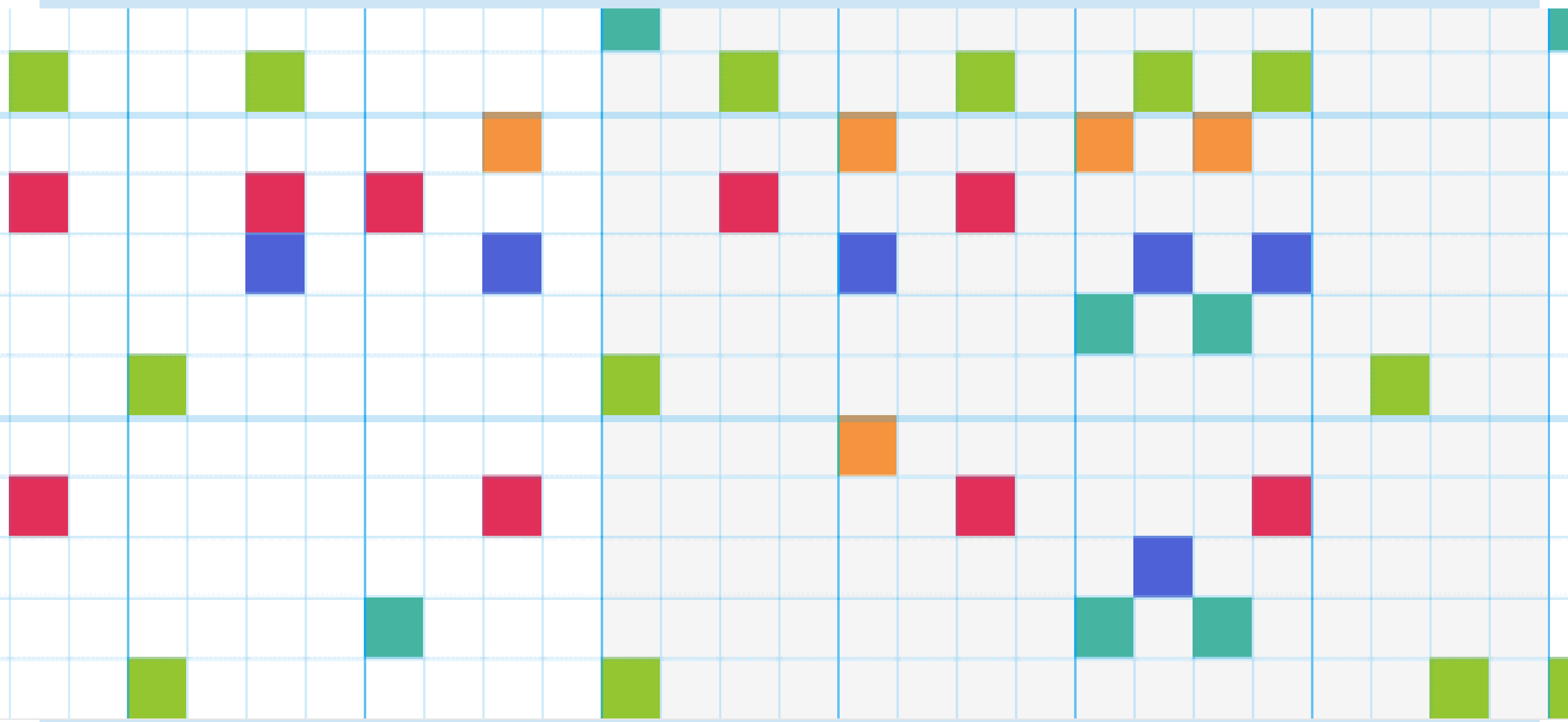
The upcoming year will be a year of adventure! Rules will be studied. Rules will be broken. But music will be made. Seek to create music with your students, and you may even find you set your students on a path to breakthroughs of their very own.

Here’s to you creating music all year long!  
Love, Light and Laughter- Jenny Hainen



*Jenny Hainen is an elementary music specialist, a drum circle and rhythm event facilitator, and a certified aromatherapist. Her drumming workshops, PD workshops and other events have been enjoyed around the country. Jenny focuses on the art of deep listening in order to bring groups of all ages to new levels of musicianship by utilizing and building on simple skills for purposeful in-the-moment music making. Jenny has earned her Masters in GTC and is Orff, WMD, VMC, and R2R certified.*





***Digital Lesson Ideas  
for Distance Learning***  
**Using Chrome Music Lab in the Classroom**

By Darla Humes





**L**ike most teachers, I am entering this school year with many more questions than answers. Is it safe to sing and play instruments? Are school performances possible? The only two things I know for sure is that this year will be drastically different than any other year I have taught, and I will be teaching elementary music on a cart instead of in my classroom. Although it presents challenges, this year opens up an opportunity to focus on the areas of music education outside of traditional performances such as music history, music theory, and composition. It is also a time to embrace project-based learning and the connecting, creating, and responding strands of the national standards. Through this article, I will share some of my favorite projects and lesson ideas utilizing free technology that are also transferable to a completely digital platform.

To begin, I set up a Google Classroom for each of the grade levels I teach. Each

week, I use Google Slides as a hyperdoc to share all the portions of that week's lesson. A hyperdoc is a document or slide that acts as a home for all the links and activities in a lesson; it keeps all the information for students in one place. Consistency, in both *when* and *how* the information was shared, was helpful for students. For example, links were always put in the same color, all slides were formatted similarly, and include a routine of activities.

The following series of lessons use [Chrome Music Lab](#), a Google website with various music "experiments" and Google apps. These activities are not always designed to happen over one lesson. They could take several lessons depending on the length of your class, students' background knowledge, and students' familiarity with technology. While my students are 1:1 on Chromebooks or iPads, your pacing may also be impacted by your students' access to resources.



## Lesson 1 - Composing with Shapes (Grades K-2)

In this lesson, students will use shapes as iconic notation to create musical patterns of sounds. I developed this worksheet from a fourth-grade activity creating Sound Songs on Patty Hurlburt's blog, *The Music Clef* (2013).<sup>1</sup> This activity works best on devices with touch screens but can also be done with computers. To make this activity suitable for lower grades, place limitations on shapes and body percussion.

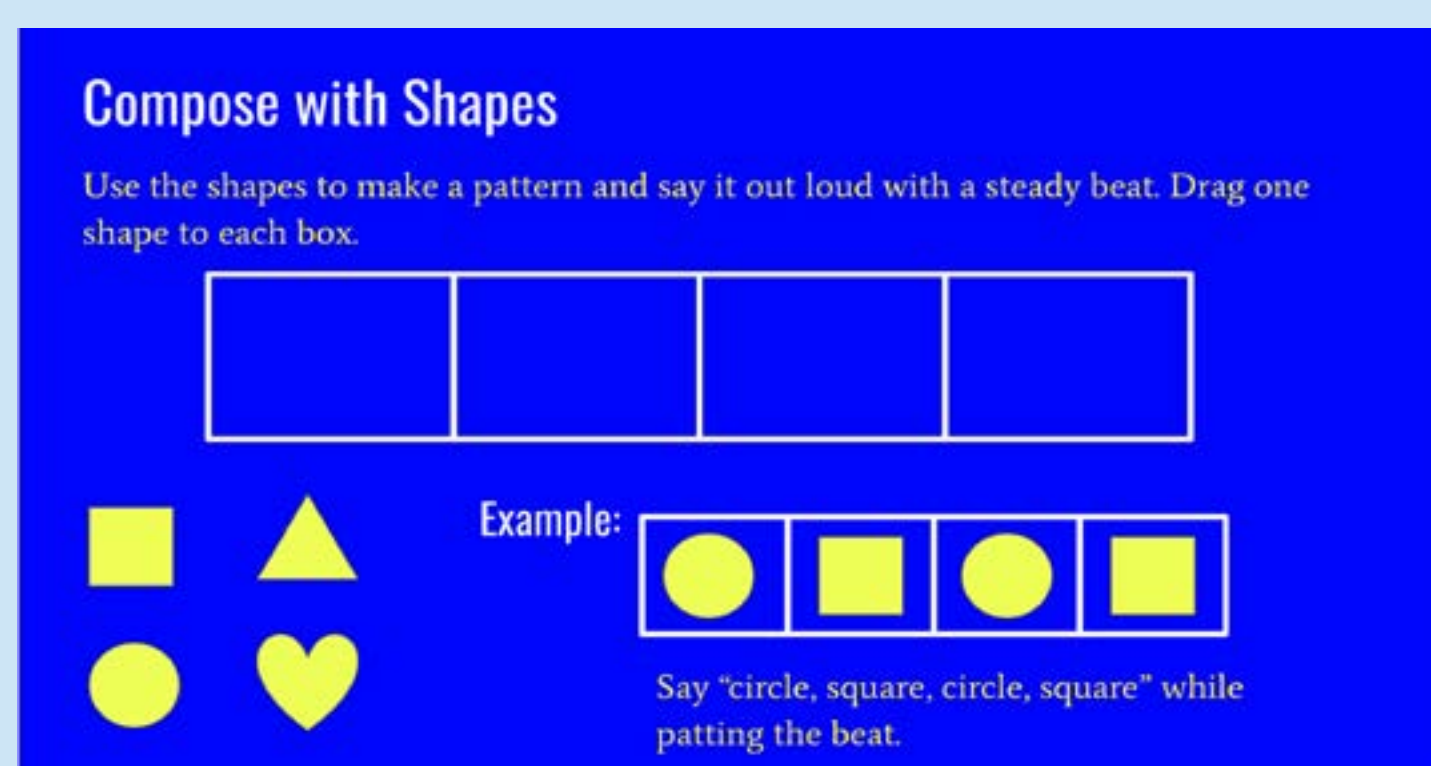


Image 1. Lesson 1, Step 1.

Create a drag and drop activity on Google Slides with four boxes to represent four beats and four different shapes (see Image 1). Students should choose one shape for each box then practice saying the shape's name on the beat. Make sure to share a copy with each student!

As a class, choose four body percussion sounds and assign each to a different shape. Have students practice their pattern with body percussion. Provide suggestions based on grade level.

\*Extension: Students can perform their pattern by recording it on [Flipgrid](#). Other students can respond with videos of their own.

Place a link to [Chrome Music Lab's Kandinsky](#) in the Google Slide or on Google Classroom for students to open. Students

draw and listen to their patterns (see Image 2). Kandinsky will alter the patterns based on shape and where students draw them on the page. Students can also change the musical timbre.

\*Extension: Pair up with the visual art teacher to talk about the artist Kandinsky and shapes.

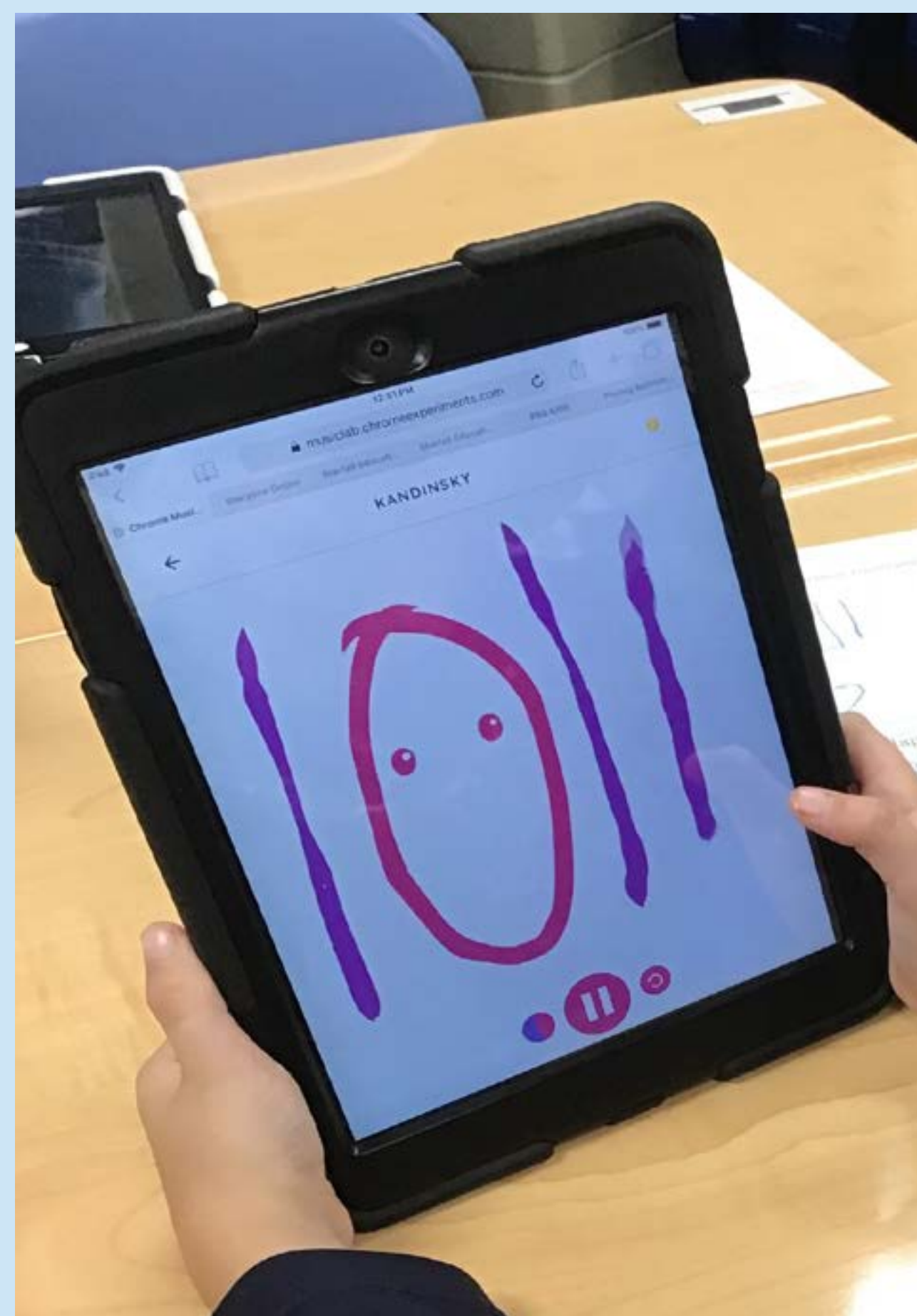


Image 2. Lesson 1, Step 3.

## Lesson 2 - Treble Clef Application (Grades 3-5)

This lesson is a practice activity for reading notes on the treble clef staff using Chrome Music Lab's [Song Maker](#). Students write out a short quarter note melody in Google Slides and then transfer that melody to Song Maker to hear it. It is helpful to give them a color-coded key. See Image 3 for an example. Song Maker's settings are adjustable, so a teacher could make it fit whatever range of notes and rhythms they are working on. Bass clef could also be used.

<sup>1</sup> Hurlburt, P. (2013, March 24). Sound songs [Blog Post]. Retrieved from <http://themusicclef.blogspot.com/search?q=sound+songs>



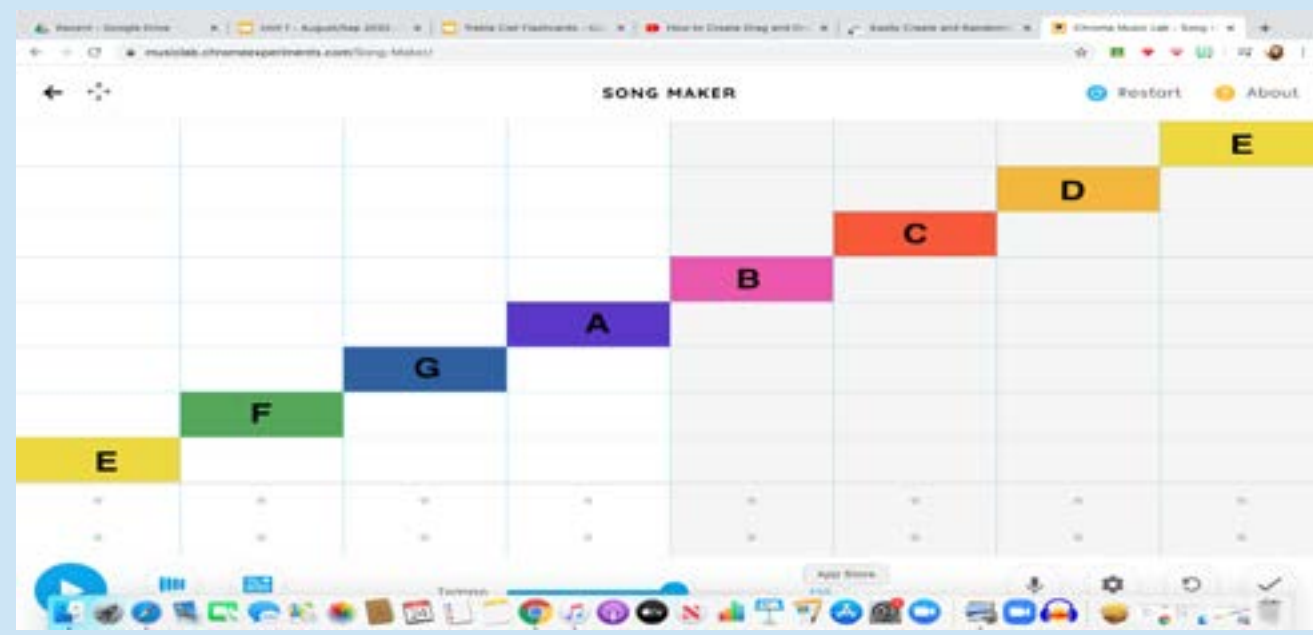


Image 3

Create a drag and drop activity in Google Slides with two measures of the treble clef staff and quarter notes. More rhythm options can be added, but the focus of this activity is the treble clef staff (see Image 4).

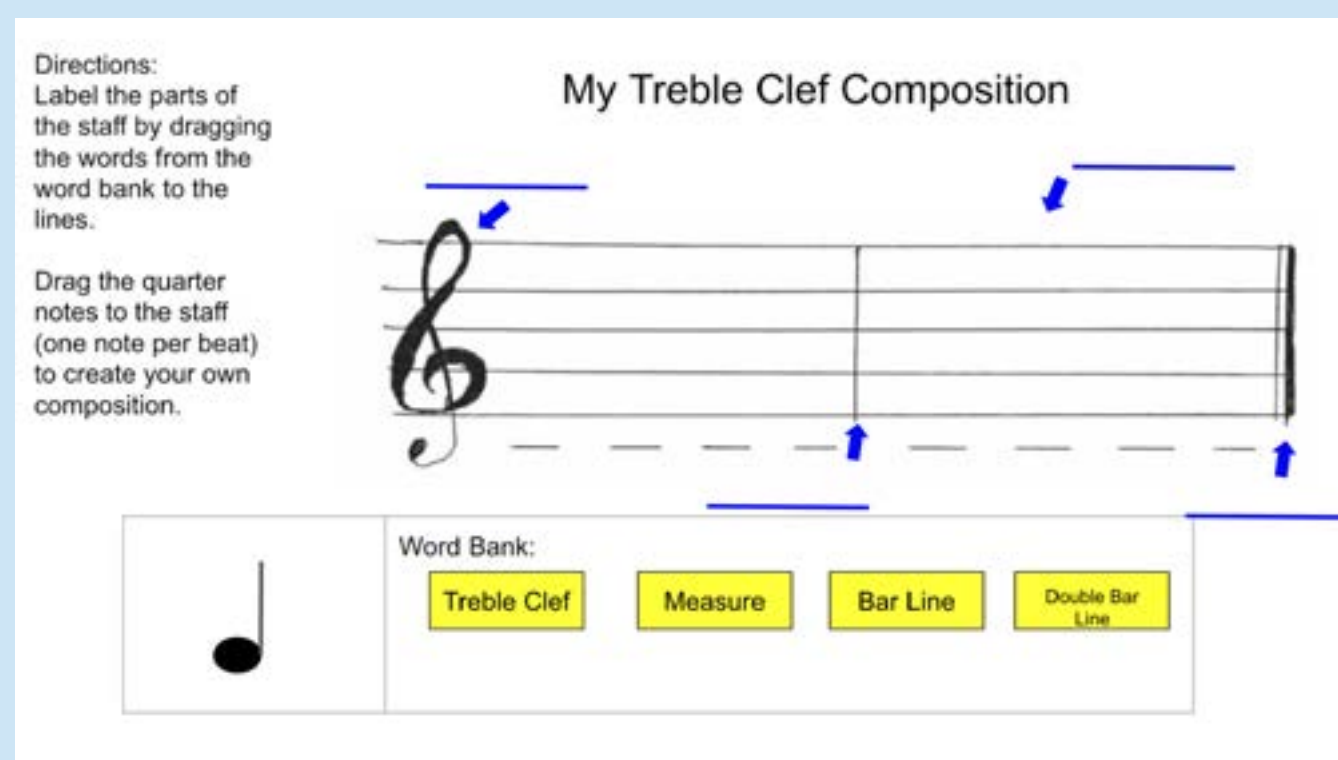


Image 4

Create a template in Song Maker by opening a blank page and changing the settings to match Image 5. This keeps the notes within the lines and spaces of the treble clef with the exception of the top line. Press save, copy the link, and paste it into the slide that is shared with students.

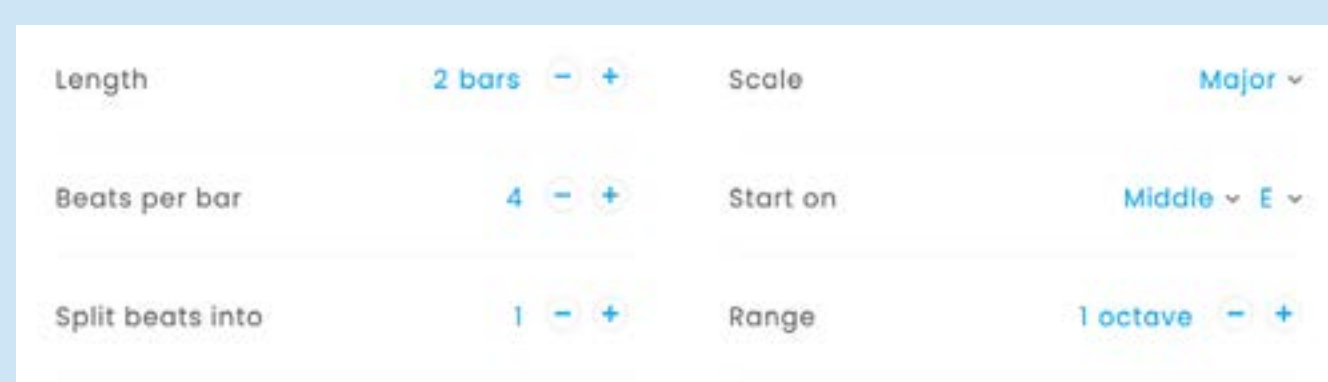


Image 5

Have students open the Google Slide and drag the quarter notes to the staff. Placing beat lines under the staff may be helpful for younger students.

\*Extra: This can also be a time to add some drag and drop vocab; such as, bar line, double bar line, and measure.

Students then transfer their composition to the template on Song Maker. Have them save their link and submit their finished work through a Google Form or in the Google Slide shared with you.

\*Note: It is possible to have students do the Song Maker iconic notation first and then transfer it to the treble clef staff, but students really enjoy experimenting with adding rhythm and changing the instruments on Song Maker. This could also be extended to a regular notation program, but many of these programs are not free, and it may take a lot of time for students to learn how to use them.

### Lesson 3 - Melody Composition (Grades 3 and up)

In this lesson, students will recognize the elements of a melody and compose an original melody in Chrome Music Lab.

Have students sing a familiar melody (Twinkle Twinkle Little Star, Mary Had a Little Lamb, or any familiar folk-song).

Pull up an iconic recording of the melody in Chrome Music Lab. The instructor will have to dictate the melody in Song Maker to create the iconic recording.

Discuss the elements of a melody. In the case of distance learning, this can be done through a video using [Loom](#) or [Screencastify](#) and then posted with embedded questions through [EdPuzzle](#).

- Steps vs. Leaps
- Repeated notes vs. different notes
- Range
- Contour (no stacks or notes in the same column)

In the classroom, students share their



melody with a partner and evaluate each other's work with a Google Form checklist on the elements of a melody. If students are completing distance learning, this could be an opportunity for students to practice sending an email or share their composition through a shared Google Doc before submitting their saved link to the instructor.

\*Note: It is helpful to point out to students that if they close the window before pressing save, Song Maker will delete all their work.

## Lesson 4 - Harmony (Grades 5 and up)

In this lesson, students create a harmonic progression to accompany their original melody created in lesson 3.

Choose a familiar folk song that fits within I-IV-V chords.

In the regular classroom, I take this opportunity to play the root of the chords on melodic instruments. This may be adapted to the instructor playing the roots of the chords on the piano or other instrument, so students are not sharing materials. Project the song on the board with lines where the chords change.

Start out by playing Do, and have students pick out where it sounds correct in the song. Repeat the exercise with Fa and Sol as a student dictates their choices on the board.

Split the class. Have half sing the song and half sing the roots of the chords.

Pull up Song Maker on the board with the folk song melody written out in iconic notation. Input the roots and then show students how to create the chords as shown in the key. In order to make this work on the page, the IV and V chord are not in root position.

Have students open the link to their original melody and add chords (see Image 6). Limit students to adding chords on the downbeat only. They can submit their finished work through a Google Form or through Google Slides.

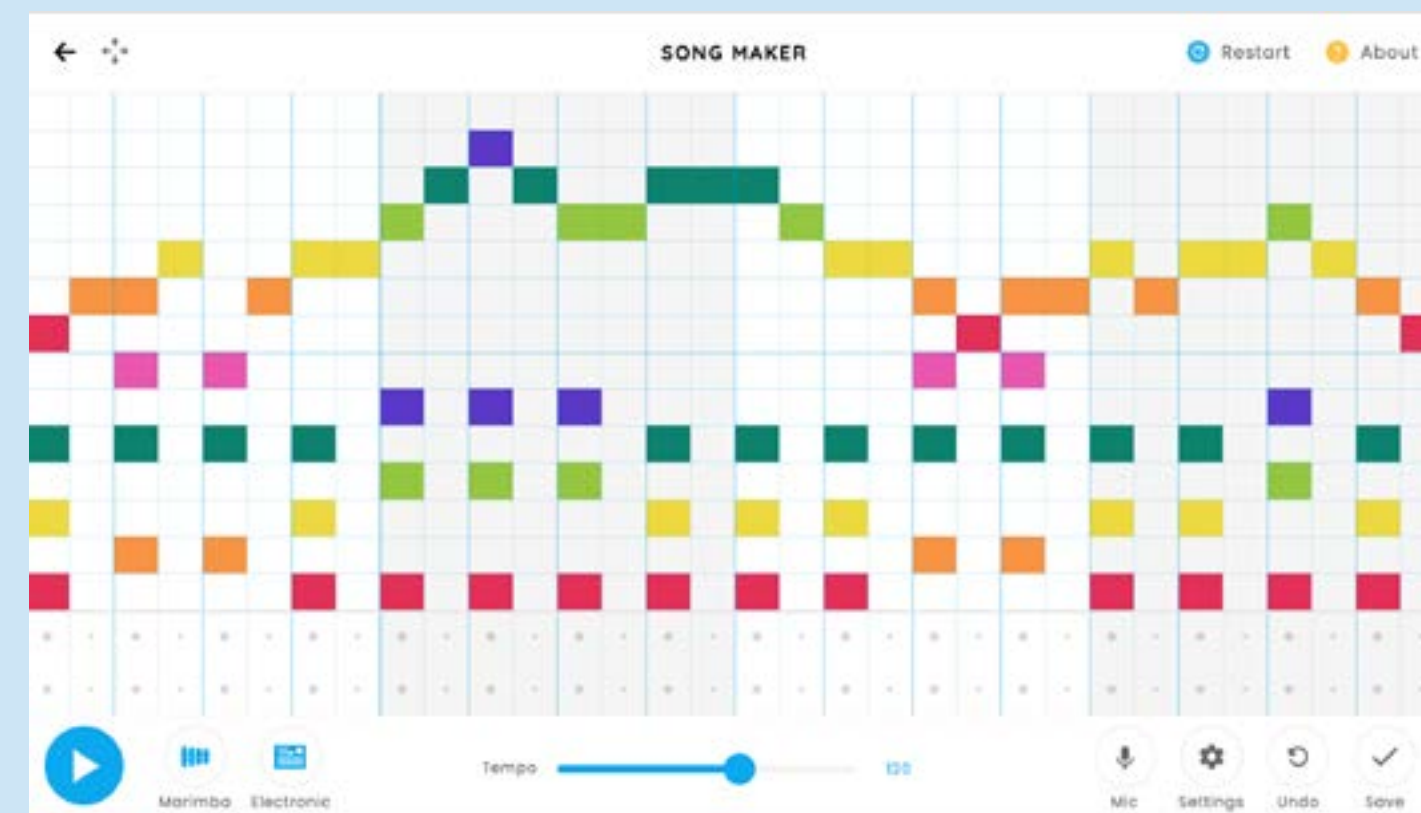


Image 6

## Lesson 5 - Theme and Variations (Grades 5 and up)

This project can be done two ways. The first way is to give students a known melody or theme and have them create a variation on that melody. The second way is for students to take their original melody from Lesson 3 and create a variation of that melody.

Find a recording of Mozart's Twelve Variations on "Ah, vous dirai-je maman."


Create a 4 x 2 chart on a Google Doc. List Theme, Variation 1, Variation 6, and New Variation. My example chart (see Image 7) says Group Variations because students worked in partners on this project. I chose Variations 1 and 6 for their contrasting musical elements.

Fill out the chart with your group and be prepared to discuss your answers.

Theme	
Variation 1	
Variation 6	
Group Variations (Link to Chrome Music Lab)	Link: What did you change to make Variation 1? What did you change to make Variation 2?

Image 7





If using a non-original melody, like part of Twinkle Twinkle Little Star, create a template on Chrome Music Lab's Song Maker for students to alter and create a variation.

Split students into groups of four, appoint a speaker, and access the Google Doc Chart (see Image 7).

As a class, listen to the theme and portions of the variations. Have groups analyze how Mozart changed the musical elements to create the variations and how this affected their emotional response to the piece. Have the speaker share the group's answer and record their thoughts in the Google Doc.

In case of distance learning, this video could be put into EdPuzzle with open-ended questions embedded after the chosen variations and theme.

Have students open the Song Maker template from Google Classroom or the Google Doc. If they are using their melody from a previous lesson, they will have to access that finished link. Students should create two four measure variations and post the finished link on the Google Doc in the New Variation section.

Extension: If students change a given melody like Twinkle Twinkle Little Star, once all the variations are finished, it is interesting to play all the projects one after the other to see how each variation changes.

### Other Ideas for Chrome Music Lab

While the above are just some lesson ideas, there are many other ways Chrome Music Lab could be explored in the music room. It is especially useful for students who are not competent with traditional notation, younger students who need iconic notation, and in the case that it may not be safe to share classroom instruments in our post-Covid classrooms. Here are a few more ways to use Google's Chrome Music Lab:

**Dictation** - Have students dictate familiar songs iconically in Song Maker.

**Circle of 5ths** - Explore the sounds of the major and minor key signatures of the circle of 5ths in Arpeggios.



**Solfege** - Create flashcards to match up solfege patterns with notation on Song Maker, or flashcards of solfege patterns that students can write out on Song Maker.

**Rhythm** - Create flashcards of rhythm patterns (quarter notes, eighth notes, and rests only) for students to write out in Rhythm.

**Science of Sound Waves and Frequency** - Connect with science by looking at sound waves and the frequency of sounds and voices in Sound Waves and Spectrogram.

**Blues Progression** - Write out the twelve bar blues or have students figure out the twelve bar blues progression in Song Maker.

**Practice Songs** - Increase engagement by having students record their singing in Voice Spinner and altering the sound.

**Time Signatures** - Explore different time signatures, upbeats, and downbeats in Rhythm.

## Presentation



While traditional programs may be out of the question, it is important to continue showcasing the work and outcomes of the music room. One of the greatest aspects of Chrome Music Lab's Song Maker is that the links can be collected and saved. Even if a student's work is returned in a link, they can alter it, save it again, and re-submit it as a new link. When I implement these lessons, I frequently return students' work in Google Classroom with feedback, and they use part of that project for the next project. Their work could also be returned in a Google Slide or Google Doc with comments by the instructor. When all of the projects are completed, the links can be saved by turning them into QR codes. I use [QR Code Generator](#). They can then be put on display at a parent night and accessed through a device's camera (see Image 8). In the case of distance learning, they could also be shared with parents through a Google Folder or PDF. [Canva](#) is a useful tool to make eye-catching graphics and posters to showcase student work or information about the projects. In this time, advocating for music education and the skills it gives students is paramount. Teaching during the time of Covid19 will present many new challenges, but utilizing technology can help continue building students' 21st century skills, musical knowledge, and engagement.



*Darla Humes is the elementary music teacher at Parkway Elementary in the Bryant School District where she teaches kindergarten through fifth grade general music and directs the Parkway Elementary choir. She has a Masters in Music Education from Kent State University and her Kodaly Certification.*

*Darla strives to integrate technology into the music room's traditional pedagogies to create students who are engaged in music long past their time in her classroom.*





# Lead a Legacy

*An Interview with Bennie Carol Wade*

BY HALEY GREER

***Tell us about your background as a music teacher.***

For the two years after college, I only taught music for one semester. My other positions included working as a second grade paraprofessional and with Migrant Education in rural Southeast Arkansas. Those jobs taught me invaluable lessons about education.

After that, I returned to my hometown of Hamburg and re-instated the elementary music program (Grades K-6 music-on-a-cart), which had been non-existent since I was in the third grade. That was challenging but extremely enjoyable, since everything was new and exciting.

Next, I took a position in Monticello as Choral Director at Drew Central High School (Grades 7-12). We learned, grew, and gradually succeeded together over the next 25 years before I retired earlier than planned to care for my terminally-ill husband. After his death, I moved to Little Rock and

taught varying combinations of Grades 5-12 at four schools until I re-retired after a total of 40 years.

Outside of public education, I also taught private piano from the age of 16 until the present. I worked in churches as a pianist, organist, children's choir director, and music director from the age of 12 until the present.

In the four years since retirement, I have enjoyed accompanying several choirs, so I still get to be with kids and enjoy making music, but have no faculty meetings or paperwork!

***What has been your greatest success as a music educator?***

I have been fortunate to enjoy several successes - plaques and trophies, region and state ArkCDA, ArkCDA offices, and Director of the Year awards - but those pale in comparison to seeing a student understand how to "make that sound better," or request to sing his/her

"jam"— a song they hated when we started it. However, the thing I am proudest of is seeing/hearing former students brag on their children's musical accomplishments, take part in local choral, theatrical, and church performances, and even become successful music educators, church music leaders, and chart-topping performers. That is how I know my "legacy" will live on after I perform my last note.

***Over your career, what has changed the most in music education? What do you see as the future of music education?***

Probably more things have changed than not: teaching materials on vinyl transferred to digital, chalkboards to smart boards, all region and state scoring marked and tallied by pencil - "everyone bring your calculator" - to digital, and the first SWACDA Honor Choir in Louisville, KY after



*“Based on the excitement and excellence I see in many young teachers and student interns with whom I have worked, I feel that the future of music education, specifically in Arkansas, is bright with promise.”*

auditions were submitted on cassette tape. But the most important thing has stayed the same: students from varying socio-economic, ethnic, and racial backgrounds combined with varying levels of experience, coming together with a teacher who is not only passionate about music, but also passionate about teaching students to enjoy and progress in their level of performance, making beautiful music that is challenging and age-appropriate TOGETHER.

Based on the excitement and excellence I see in many young teachers and student interns with whom I have worked, I feel that the future of music education, specifically in Arkansas, is bright with promise.

As we traverse (with trepidation and more questions than answers) through this time, education, especially in areas of performance, is changing in perspective daily. How do you plan for a plethora of possible situations? But still, I conclude that our future is bright, although we are unsure in what direction that brightness will be aimed, and for the same reasons: seasoned educators will join with those younger and perhaps more knowledgeable in different areas, to forge a new normal for music education. Performances may be quilted together digitally or sung with social distancing from afar, but there will be performances and learning, and the love and appreciation of music will be greater at the end of this turmoil than before.

#### *What advice do you have for young and developing music educators?*

If one is not assigned to you, find an experienced, successful mentor. I was blessed with two - Sara Wall, retired from Monticello School District, and Mary Lou Martin (deceased), who retired from Warren High School. They encouraged, explained, suffered, and celebrated with me for many years until I BEGAN to get the “hang of it.” I don’t think you ever fully accomplish that. Don’t be afraid to say “I just don’t know how; please help me with this.” There are a lot of situations not covered in pedagogy class. Take advantage of every available opportunity to grow and improve. Work hard - it’s not a 9:00-3:00 career. Print off (if needed) and keep in a folder the positive cards, notes from kids, and letters you receive. There will be days you will need to read them. Remember that the positives of your career are more important than the negatives that make you want to abandon it some days. Love music. Love your kids!





# **That Seeking Feeling**

*Motivating Music Learners  
Through Self-Determination*

by  
Josef Hanson, PhD



**W**hat's your motivation, musically speaking? Like most music educators, you likely feel an intense passion for those musical moments that give you goosebumps. You understand communal music-making's ability to forge social bonds and a depth of meaning that cannot be replicated through other human activities. Music is a unique way of knowing, doing, and feeling—and you have devoted your life to sharing it with others. So, you teach like your hair's on fire! You encourage, mentor, inspire, cajole, patrol, console, and correct. Your motivational speeches even move *you* to tears. And, if you are like the rest of us, you *still* have students with lagging stimulus for music. What's their motivation? Can I tell you something, with all due respect? Despite your impassioned efforts, the reason for their low motivational drive might be you. (Your approach, that is....)

Like most organisms, human beings come hard-wired with a growth or developmental tendency. At our core, we are self-guided seekers looking for the optimal conditions and meaningful connections that enable us to thrive. No amount of external impulse can compete with the fact that our motivation is within us, programmed in our DNA. However, in our formative years, that internal drive often stays buried unless an enlightened teacher or mentor enables us to tap into it. *That* is our job as music educators. Self-Determination Theory (SDT) is a framework for understanding human motivation that resonates with many aspects of our lives—certainly in how we learn. SDT positions growth and well-being in life as a function of the amount of agency we have in pursuing our goals. Simply put, your music students will become more motivated when you give them more control. SDT has made a positive difference in my own teaching, and my hope is that it might be effective in your classroom, too, especially given the new realities of the COVID-19 pandemic.

SDT was developed by professors Edward Deci and Richard Ryan in the 1980s at the University of Rochester. Deci's work in this area helped to popularize notions of “intrinsic” versus “extrinsic” motivation. His early studies suggested that external rewards (i.e., money) decreased the intrinsic motivation of students engaged in an enjoyable task (Deci, 1971). However, positive reinforcement through verbal praise was found to *increase* the motivation of students who were already intrinsically invested in the task. SDT soon developed into a collection of interrelated

theories and concepts grounded in an elegant central premise of needs fulfillment. That is, human motivation hinges on fulfillment of three basic psychological needs: (a) *autonomy*, or volition; (b) *competence*, or mastery; and (c) *relatedness*, or positive social connections to other people. This needs fulfillment premise has been used to help explain a variety of human endeavors, from sports performance to romantic relationships (Hagger & Chatzisarantis, 2007; Knee et al., 2013). Daniel Pink even based his bestselling book *Drive* (2011) on the same idea.

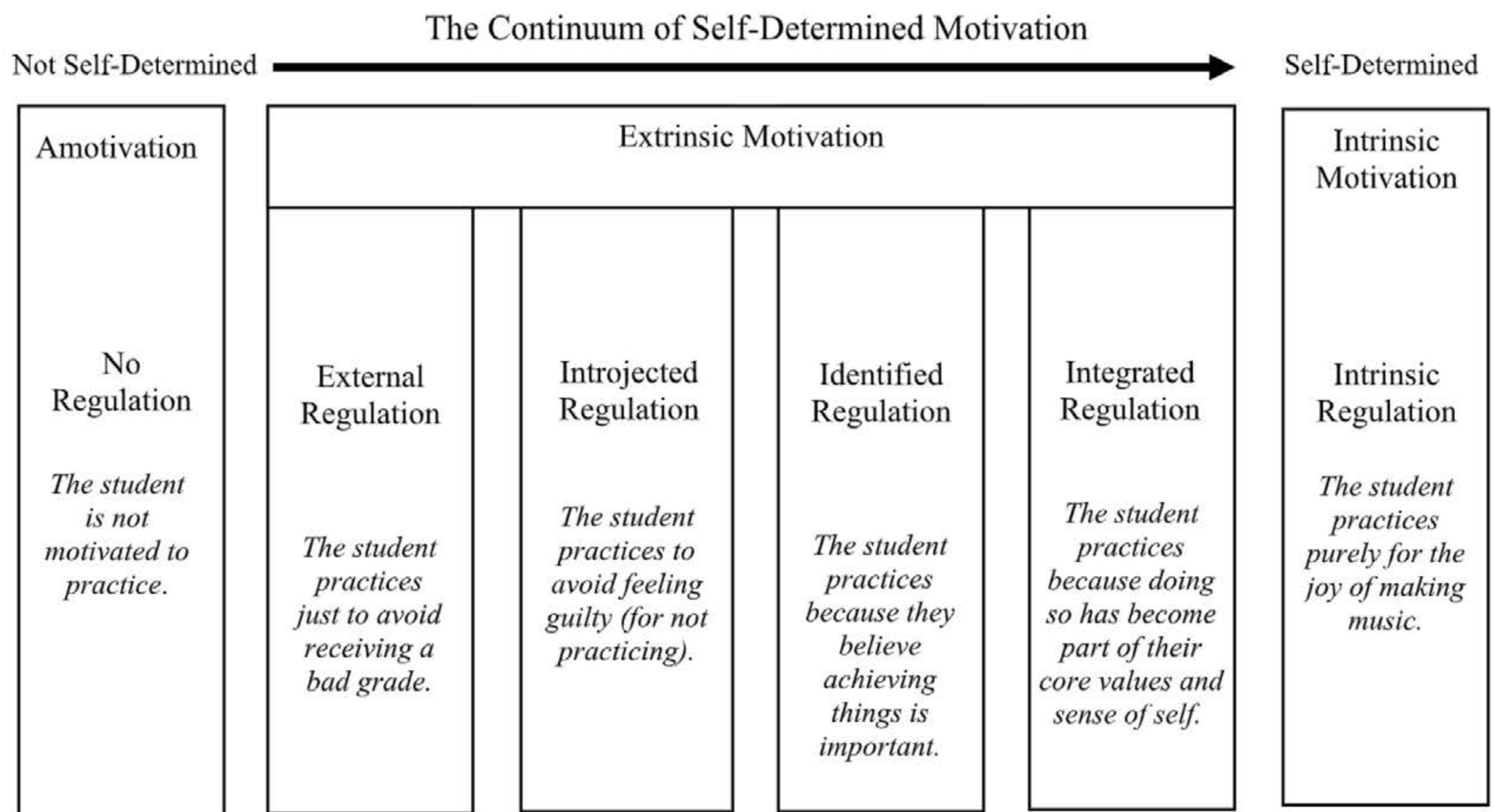
A sub-theory of SDT that I find particularly insightful for music education is called *Organismic Integration Theory*. Essentially, it casts different shades of motivation along an extrinsic–intrinsic continuum depending on the extent to which an activity is internalized, or absorbed into one's own identity, within a wider social context. Figure 1 depicts this continuum using the example of music students' motivation to practice outside of rehearsal.

**No amount of external impulse can compete with the fact that our motivation is within us, programmed in our DNA. However, in our formative years, that internal drive often stays buried unless an enlightened teacher or mentor enables us to tap into it.**

Progressing left to right on the continuum, motivation to practice becomes less dependent on compliance and external control, and increasingly internalized based on values and rewards that are personally important to the student. Ideally, the “regulation” or authority over our thoughts, emotions, and actions should come from within us. While our persistent goal as teachers might be to guide students towards pure intrinsic motivation for music, we should acknowledge that this might not be realistic within school music programs. The Organismic Integration Theory continuum reminds us that extrinsic motivation is not necessarily a bad thing as long as we strive to utilize the higher-quality (i.e., right-hand side) variants of it with our music students. How should we do that, you ask? To start, consider that the motivational needs of students are



**Figure 1**



*Note.* Adapted from Ryan & Deci (2000)

as individualized as their personalities and fingerprints. We should strive to differentiate motivational approaches the way we do teaching approaches. That being said, a few universal principles for encouraging students' self-determined motivation for learning have emerged from the research of Deci and Ryan (and many others). Foremost is that we can only achieve healthy motivation in our classes and ensembles if we stop pressuring and controlling our students.

A brief glance at past studies of SDT's use within music education contexts shows the framework's potential for positive outcomes. Music teaching supportive of autonomy, competence, and relatedness was associated with feelings of well-being and musical enjoyment among learners in studies of community music groups (Creech et al., 2013; Krause et al., 2019), boys in secondary-level choirs (Freer, 2012), and beginner instrumentalists (Janse van Rensburg, 2017). Students participating in elective music programs that utilized SDT-based approaches were more likely to show persistence and a desire to continue with music through high school (Evans et al., 2013; Freer & Evans, 2018). When it comes to practice, students who felt more self-determined tended to practice more frequently

and with higher-quality strategies than students who experience external or introjected regulation (Renwick & McPherson, 2002; Schatt, 2018; Valenzuela et al., 2018). In studies of younger students, SDT helped explain the vibrancy of music play at recess (Countryman, 2014) and the autonomy, competence, and relatedness displayed by children engaged in singing games both inside and outside the music classroom (Roberts, 2017). And lest you think that researchers are only concerned with student motivation, a number of studies have demonstrated the role of SDT in teachers' work motivation. In fact, I conducted a study (Hanson, 2018) that found that music teachers' psychological needs fulfillment was predicted by the extent to which they embraced an innovative approach to their work, such as launching new initiatives, trying out inventive teaching ideas, and generally "bending the rules."

Altering your teaching approaches can be difficult if you do not know where to start. Here is a list of steps to take if you would like to incorporate SDT principles into your music teaching activities in support of your students' basic psychological needs:



## Supporting Students' Autonomy

Whenever possible, impose structure, not control. Give students options to choose from. This might include repertoire, types of learning activities, assessment formats, or performance options.

Similarly, commit to asking for and incorporating students' perspectives and tastes. If you direct a performing group, shift more of the responsibility for musical decision-making to students by asking lots of guiding questions in rehearsals.

Delegate tasks to individuals and small groups. Whether simple administrative tasks or complete responsibility for rehearsing chamber music, students appreciate the expectation that they independently deliver quality outcomes to benefit the entire class, ensemble, or program.

Teach students the most effective approaches to individual practice, including personal goal-setting.

Encourage autonomous musical creativity through improvisation, composition, songwriting, and music technology.

## Supporting Students' Competence

Seek to optimally challenge all students. Similar to Vygotsky's Zone of Proximal Development, SDT suggests finding the "sweet spot" between what students can already do and what is beyond their current capability. There are no tricks to this—it simply takes planning and effort.

Consciously communicate the value of less interesting content and activities. In other words, address the "why do we need to know this?" question directly and enthusiastically. A mundane scale exercise will seem more interesting when cast as a key that unlocks increasingly colorful improvisations. A music theory concept becomes less "boring" when related to a pop song or movie theme. Seek out the connections that hold personal value for your students.

Utilize peer teaching. Let accomplished students demonstrate their mastery by teaching younger students. Older students' competence will be bolstered by showing what they know, and younger students will gain skills and an increased sense of competence when they see what a little practice and persistence can do.

Give honest, growth-oriented feedback. (And don't sugar-coat it!) Use informational, pressure-free language that encourages students' internal drive towards mastery of a goal. For example, instead of saying "you should practice more," try asking "what do you think you might do to continue growing your performance skills?"

Praise students' effort and use of proven strategies. Avoid fixating on talent and outcomes.

## Supporting Students' Relatedness

Demonstrate an ethic of care. Yes, it matters that students like you. Treat them like collaborators and show them that you value their opinions and artistic choices.

Incorporate collaborative learning opportunities and other forms of positive interaction among students.

Keep close watch for students who may feel isolated at school. Often, these students are different than the rest of the group physically, cognitively, demographically, or otherwise. If possible, facilitate a peer partner program to ensure that each student has at least one meaningful peer connection.

Discuss things. A lot. Provide emotional support. Facilitate open discussions of successes, frustrations, and future goals to help foster a sense of community among your students.

Come to terms with the fact that, at times, students' friendships will be more important to them than whatever learning activities you are trying to facilitate for them.

**Motivating music learners is a critical aspect of effective music teaching. SDT helps remind us that the best form of motivation already exists within our students (and ourselves).**

Motivating music learners is a critical aspect of effective music teaching. SDT helps remind us that the best form of motivation already exists within our students (and ourselves). We cannot continuously exert pressure or control and expect to generate positive results. A firm



commitment to support students' needs for autonomy, competence, and relatedness is all that is required to unlock their internal drive for growth and achievement in music. In this time of uncertainty, affording students opportunities to exercise agency, demonstrate competence, and connect with others through music may well determine whether they truly thrive or just survive in school. Never forget that, for some students, music is the single most important aspect of school and life... but you might need to let go in order for them to let it show.



**Dr. Josef Hanson** is Assistant Professor of Music Education (Instrumental) and the Coordinator of Music Education in the Rudi E. Scheidt School of Music at the University of Memphis. As a teacher, mentor, and scholar, he seeks unique ways to illuminate the intersections between his two disciplinary passions, music education and arts entrepreneurship. Dr. Hanson teaches courses in instrumental music, research methods, and related topics and serves a team of wonderful colleagues in facilitating undergraduate, online master's, and doctoral programs in music education. His research explores the role of innovation and entrepreneurial thinking in creating more sustainable, equitable, and impactful models of music teaching and learning. In demand as a presenter and clinician, he is a frequent contributor at a wide range of conferences, festivals, and symposia nationally and internationally.

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