



THE SCORE

MARSHALL MUSIC COMPANY



Theory Challenge:

1. Realize the figured bass in four voice chorale style.
2. Identify the key and analyze with standard Roman Numeral analysis.

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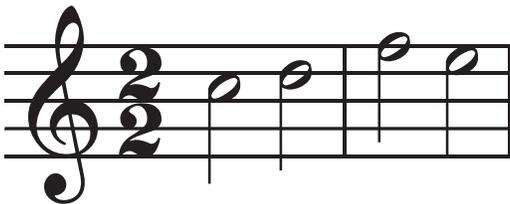
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ISSUE #3 – THEORY CHALLENGE ANSWER



Theory Challenge: These four notes are the opening theme of a famous work; what is the piece and movement?

Bonus: These same notes represent the keys, in order, of another famous composer's four symphonies; who is the composer?

ANSWERS:

Theory Challenge Answer: Mozart Symphony No. 41 in C Major, "Jupiter," Movement IV.

Bonus Question Answer: Brahms (Symphony No. 1 in C Minor, Symphony No. 2 in D Major, Symphony No. 3 in F Major, and Symphony No. 4 in E Minor).

FROM THE PODIUM:

How to Advocate for Music Education (Even When You Have No Clue How to Do So)

By Anthony Mazzocchi



Whether you realize it or not, if your child is starting music study through their school's music program this year, you are now a potentially powerful advocate for music education.

Since your child expressed an interest in singing or playing an instrument — and you said "yes" — you, and hundreds of thousands of other parents around the world, stated loud and clear that you value music as part of your child's education.

Those of us who have enjoyed an education rich in the arts are aware of its many benefits. Although I developed high-level musical abilities and a

lifelong appreciation of music with the help of my school program, research has proven that music education does much more than that: it develops creativity, responsibility, discipline, perseverance, composure, pride in results, collaboration, confidence, social and communications skills, and emotional maturity *for all students*, not just a chosen few.

Still, music education finds itself on the "danger of extinction list" each year due to budget constraints, scheduling trends, and — perhaps most concerning — *public apathy*. A general lack of awareness of the importance of music in every school day can (and will) lead to an erosion in that school's program. Even in districts where most students start an instrument in school in 4th or 5th grade, teachers and parents continue to search to find strength in numbers when it comes time to advocate for their programs.

As I have written before, it's important for students to study and enjoy "art for art's sake" — and for us to advocate for music education using this mantra, at times. But the sad truth is that ironically, due to decades of attrition in school music programs, most parents, teachers, and administrators have not experienced the intrinsic joy of music making and the value it could have offered in their own school lives. Therefore, it is up to this generation of parents and students to create a new level of understanding utilizing a viewpoint school administrators and boards can understand — albeit narrow and sometimes short-sighted. And that is the effect of music education on the whole child, including test scores. The more data parents can gather regarding the benefit of music education on all aspects of humanity, the more we can build advocacy efforts by creating dialogue that best relates to those who will determine the future of our music programs, sad as that may be to some of us.

(How to Advocate for Music Education, continued from page 1)

Being a music advocate is not always about selling brownies at a music concert, helping wash band uniforms, or attending countless Board of Education meetings to give a speech on the value of music education (although all of these things are important!). Rather, supporting children in their musical instruction, understanding the value it has on their human development, and being present when it counts is sometimes all that is needed to create a powerful force for music education in schools.

Here are 3 ways you can be a music advocate without completely changing your life around:

Make a commitment to music instruction for more than one year. Mindset is (almost) everything when it comes to staying in your music program for an extended period of time. If parents and/or students choose to “hedge their bets” and try music for only a year, more than likely they will quit when times get tough — which will be very early in instruction. All said and done, 15 hours of total music instruction in one year is certainly not enough time on task to decide whether or not to study music for the rest of ones’ K–12 life. Considering that teaching children to have a “growth mindset,” which focuses on “process” over “talent”, helps make them into high achievers in school and in life, a commitment to more than one year of music instruction is potentially life-changing for all children.

Understand that talent is not for a select few. Every student in our nation deserves to explore the transformative power of music-making during school hours. We should not be satisfied with only a small percentage of students in school participating in music programs, especially when *all* are capable and deserving of it. We must understand that the myth of “natural” and “inborn” talent continues to be debunked through studies of the brain and child development; there is more research of the brain and an abundance of data which shows increased academic performance of students when music is integrated into school curricula. This data is impossible to ignore, and when it’s presented as a concern for all students rather than just a select few, there is more of a chance of the message resonating with entire communities and school districts.

Help your children perform as much as possible. We must all emphasize the social aspect of music making. After all, human beings are social creatures who are driven to connect with each other in a variety of ways; this is the primary reason many get involved (and stay) with music — and there is not enough opportunity for collaboration during the school day without the arts. All around the world, group music making is a central part of different cultures, and connecting with others through artistic expression is an extremely powerful experience that should be part of every child’s school life. These types of high-quality performances by school music groups offer some of the best possible advocacy opportunities. These performances — large or small — are a perfect time to share all types of information with parents, teachers, and administrators. Attendance at these concerts is a true showing of support, and when administrators see the crowds at the concerts, it’s clearly reinforced that programs must be protected.

What if every parent chose to keep their children involved in their school’s music program for more than one year? What if we all understood that talent is not for a select few, but for *all* children? What if our school year was filled with opportunities to perform? The resulting changes in our education system — enrollment, scheduling, staffing, funding, etc. — would be profound. Parents instilling a mindset in their children that insists that music is as much a core subject as anything else is the most powerful advocacy there is.

Ultimately, the number of students involved in school music programs speaks volumes — a volume almost as powerful as the collective beautiful music that will resonate throughout our nation’s classrooms as a result.

Reprinted from *The Music Parents’ Guide: A Survival Kit for the New Music Parent*

SOURCE: Mazzocchi, A. (2016, December 12). How to Advocate for Music Education (Even When You Have No Clue How to Do So). Retrieved September 20, 2017, from <http://www.musicparentsguide.com/2016/12/12/advocate-music-education-no-clue/>



Marshall Music Employee Spotlight: Kyle Morse

Our Grand Rapids store has been instrumental in looking into using available technology for the benefit of our stores, our school service representatives, and our customers. Working behind the scenes, Kyle Morse has been at the forefront of the effort to find better and faster ways for us to service our school customers. Since joining our team in March of 2014, Kyle has grown from a part time sales clerk to a full-time position overseeing the Grand Rapids school service department. Coordinating with Grand Rapids’ school service representatives, he’s been able to field test various technology options across different platforms in the West Michigan market.

His Facebook profile “I drum. I am a computer nerd.” pretty much sums up his personal interests. Coming to Grand Rapids from Traverse City’s St. Francis High School, Kyle graduated from Grand Valley State University with a degree in criminal justice and a minor in Middle Eastern studies in 2011. Marching percussion has been his passion since high school. He has marched with many groups including Grand Valley State University, Dutch Boy Drum and Bugle Corps, Algonac WAVE, Great Lakes Percussion, Redline Percussion, and Genesis Percussion. He has been a leader with the Grand Rapids Youth Performing Arts as a bass tech since 2009 and now serves as Ensemble Director and Education coordinator for G2, one of their two indoor drumlines. Under his tutelage, G2 placed second in Michigan as an Independent A class, and sixth at the Winter Guard International World Championships. In addition, he has served in various roles with area drumlines including Hudsonville, Newaygo, Rockford, DeWitt, and Allendale. He joined Grand Valley State University in 2014 as a part-time professor with the Laker Marching Band drumline, has served as assistant director of the Grand Rapids Griffins drumline since 2015, and is currently a member of the Detroit Lions drumline.

Kyle is a newlywed; it should come as no surprise that he and his wife, Cacia met through drumming! They share a strong passion for the marching percussive arts. We congratulate them on their June nuptials and wish them a long and happy marriage.

West Michigan directors are learning that they have a valuable resource, especially when it comes to marching percussion, in our Grand Rapids store: Kyle Morse. Call (800) 242-4705 today and ask for Kyle; you’ll soon be singing his praises too!

2017

NAMM[®]

FLY-IN

RECAP



LEFT: Pete Birchler (Left) stands beside U.S. Representative Bill Huizenga (Right) during the NAMM Music Education Advocacy Fly-In in Washington, D.C. on May 22–25, 2017. **PHOTO CREDIT:** Kris Connor/Getty Images for NAMM

By Pete Birchler, Director of School Service, Marshall Music Co.

In 2016, Marshall Music was invited to represent Michigan as delegates to the NAMM Music Education Advocacy Fly-In in Washington, D.C. I returned to the Fly-In again in May 2017, and wanted to update Michigan's music education community on our advocacy efforts.

First, the Fly-In is organized by the NAMM Foundation, a philanthropic outreach of the National Association of Music Merchants. The mission of the NAMM Foundation is to advance active music making by supporting scientific research and public service programs. The purpose of the 2017 NAMM Fly-In was to reinforce the importance of music in schools, and to request the full funding of programs as authorized in the Every Student Succeeds Act (ESSA) that will impact music education.

The first day of this event was a Day of Service at Jefferson Middle School in Washington, D.C. Members from our group donated musical instruments and equipment to the school and led 6th grade students in guitar, ukulele, and drum circle workshops. I served on a team led by Mike Kamphuis (Managing Director, Conn-Selmer Division of Education) to assess and catalog the school's band instrument inventory. It was a half-day job that included cleaning a few mouse nests out of instrument cases, but the school was left with

a good sense of their inventory needs. D.C.'s own Middle C Music generously offered to complete any necessary repairs free of charge!

Our second day was focused on advocacy training. The delegates were addressed by Deputy Secretary of Education Dr. Monique Chism, and reassured of her administration's commitment to better outcomes for public school students across the country. Our group was also updated on the implementation of ESSA and the status of state-level efforts to comply with the bill, as well as how the current political climate is impacting the rollout of ESSA.

In the first of two rather unique and powerful moments from the advocacy training, Marshall Music was singled out by NAMM Foundation's Executive Director, Mary Luehrsen. Mary recognized Marshall Music for our state-level efforts in ESSA's implementation. While the Michigan Department of Education's initial draft recommendations did not even include the word "music," after meetings with the Michigan coalition, that includes Marshall Music, Creative Many, the Michigan Music Educators Association, and others, specific benchmarks for qualified music instruction have been added. She noted that the revised version submitted to the U.S. Department of Education by MDE, with these changes incorporated, make Michigan is one of a handful of states that is ahead of the curve in the rollout of the education bill.

(2017 NAMM Fly-In Recap, continued on reverse side)





ABOVE: New York Times columnist and PBS Newshour contributor David L. Brooks was a special guest at the 2017 NAMM Fly-In. Brooks presented a keynote address on current policy trends.

(2017 NAMM Fly-In Recap, continued from reverse side)

The second moment happened at 11:00 AM sharp, when the White House released the Administration's proposed budget. Our meetings and presentations ground to a halt, as our group was informed that several provisions of ESSA were recommended to be completely defunded: Title II, which affects relevant professional development; and Title IVA, which includes block grants designated specifically to fund the programs benefitting a well-rounded education, including music. Further funding cuts to Title I programs, which also can be used to support music education under ESSA guidelines, were also recommended. After the shock subsided, Mary took charge of the meeting and refocused both our messaging and the urgency of our task: we were to insist that Congress appropriate funding to Title IVA to its full level of \$1.65 billion as authorized by the Every Student Succeeds Act.

With this message, I began a whirlwind day on Capitol Hill of nine scheduled meetings and a reception in the Capitol. I met directly with Rep. Fred Upton, Rep. Bill Huizenga, and Rep. Jack Bergman. I also met with legislative staff at the offices of Reps. Justin Amash, Mike Bishop, Debbie Dingell, Brenda Lawrence, Dave Trott, and Senator Debbie Stabenow. In most cases, the Representatives and staff insisted that the President's budget is only a signaling of priorities, and that Congress would never defund the bill as substantially as the Administration is recommending. Many were open that they would be less involved in the process because they do not sit on the House Appropriations Committee, and requested that I be vigilant in identifying further problems with ESSA's implementation. As one might expect, some were less receptive than others to my insistence that Congress fully fund the education bill signed into law, in bipartisan agreement, to positively impact our students' education!

Moving forward, it will be imperative for the music education community in Michigan to continue our vigilance, and to ask for the tools needed to improve outcomes for Michigan music students. We will continue to update you on Marshall Music's advocacy efforts, and that of our partners at the MMEA and Creative Many. We hope you are equally passionate about supporting music education! Included in this edition of *The Score* is an update from MDE on ESSA implementation, as well as an excerpt from the NAMM Foundation's Advocacy Guide. Thank you for all that you do to bring music to Michigan's students!



Michigan Submits Updated ESSA Plan to the U.S. Department of Education (condensed)

Michigan Department of Education

August 18, 2017

LANSING – The Michigan Department of Education has re-submitted the state's plan to the U.S. Department of Education (USED) for the federal Every Student Succeeds Act, responding to USED's official feedback received two weeks ago.

The re-submitted plan includes requested technical detail and clarifications to the first submitted plan, as well as better defined information on a school accountability system.

"When the plan first was submitted, it contained three options for school accountability," State Superintendent Brian Whiston said. "After the legislature adjourned for the summer, it became clear that we would be going forward with a Transparency Dashboard.

"Our staff have been working diligently to fully develop that dashboard and an index from which to identify the state's most struggling schools," he said. "Identifying those struggling schools is required by both federal and state law, along with the supports those schools will be receiving."

Michigan's ESSA plan is a thoughtful and dynamic plan to keep Michigan schools moving forward. It builds upon the goals and strategies outlined in the Top 10 in 10 initiative and the Governor's 21st Century Education Commission."

Due to the short turnaround time USED gave the state to submit its updated plan, education stakeholders were not directly involved in this revision, although it was informed by their previous contributions.

"We will be bringing back the education stakeholders who helped develop the original plan and update them on the re-submitted details," Whiston said. "The decisions made on the re-submitted plan were based on their input throughout the original process."

The Michigan ESSA plan is the product of nearly a year of work, engaging thousands of stakeholders through work groups, community meetings, focus groups, online surveys, webinars, and general input from the public. It was developed through the inclusion and consultation with the Governor; State Board of Education; state legislature; and representatives from local school districts, schools, intermediate school districts, Michigan's 12 federally-recognized tribal education departments, civil rights groups, education organizations, teachers, parents, students, business leaders, community members, and foundations.

As work moves forward toward implementation and as the conversation continues, particularly around assessment and accountability, the Michigan Department of Education (MDE) will leave the MDE-ESSA@michigan.gov email account open for any additional feedback that anyone may want to submit, based on the re-submitted plan and will consider that feedback as the state works with USED on plan approval and throughout implementation of the plan.

To read Michigan's ESSA Plan (as it has been updated), an overview of the plan, and historical documents developed during various iterations of the plan, go to www.michigan.gov/ESSA.

UPDATE: The Michigan Department of Education submitted its final revision of the state ESSA plan on September 6, 2017, and is awaiting federal approval.



Final Thoughts on **EFFECTIVE ADVOCACY**

The NAMM Foundation

- **KEEP** students at the center. School administrators work through complex issues every day. Help them stay focused on student welfare.
- **KNOW** that you can make a difference. It's been said that 10 letters to a public official or decision-maker will put issues on their radar screen, 25 letters will make them explore the issue, and 50 letters can change a vote. Understand and use this knowledge to your benefit. Organize a letter-writing or e-mail campaign as soon as you become aware of an issue and have developed a position.
- **CONNECT** with business. Ask the business community to support and arrange student performances or exhibitions in the workplace. Offer to make the "What Research Is Telling Us" PowerPoint presentation to inform them of the impact of music on learning.
- **SHOWCASE** student achievement for parents and the community through concerts, performances and exhibitions whenever possible. Schedule regular student performances at school board meetings. Include the information in this kit in concert programs to create awareness of the educational and developmental benefits of studying music.
- **STRIVE** for equity. Work to ensure that your school district provides equal opportunities for arts education for all children, applies the Arts Standards to all children and puts equity on the school board's agenda. The standards are available online at www.menc.org/publications/books/standards.htm.
- **PREPARE** arguments carefully. Music belongs in the core curriculum. Learn how time and funding decisions are made to help you reason with school officials. Understand the pressures the school board is under and the tough decisions it has to make. Attend meetings regularly, and report back to your group. Remain professional, poised and positive in your work with school and community leadership.
- **GET TO KNOW** school board members. All board members are potential allies. Work to help re-elect school board members who understand the importance of music and arts education. Encourage music advocates to run for office. Encourage them to experience the results of their support — invite them to student performances, and introduce them to the audience. If appropriate, ask them to say a few words. Thank them for their interest in student achievement through music.
- **DON'T ARGUE** against another program. Show that you are willing to work for the good of all students. Keep the discussion centered on students, not teacher-job centered.
 - **BECOME** a source of solid information. Local board members appreciate your help in bringing them new information on music education's vital role in life and learning. Use credible data to build trust.
- **ANTICIPATE** potential budget or schedule cuts. Should you hear of potential cuts and meetings in which those sorts of decisions could be made:
 - Have articulate and informed members of your group poised to talk to community groups, to visit school decision-makers and to speak at meetings
 - Make a "preemptive" presentation about the value of music during a noncrisis period
 - Make your views clear prior to major meetings through brief, polite and focused calls, letters and e-mails.
- **THANK** administrators and board members for their positive comments and support. Thank even those who did not vote with you; there will be other battles.
- **STAY INFORMED** of the latest music advocacy information. Links to more than 100 advocacy organizations can be found at www.SupportMusic.com.



THE WORKBENCH

Bow Repair vs. Rehair

By Bruce Szarka, Lead Luthier, Marshall Music Co.

When a bow is not working properly, that doesn't always mean it needs to be rehaired. Stretching the budget is easy if any of these common problems are the issue; they are all less costly than rehairing the bow.

Is the bow hair dirty? Dirty hair will not hold rosin. The following is a 'fix' that you can do without sending your bow into the repair shop. Clean the hair with denatured alcohol; do not use any other type of alcohol or other cleaner, it must be denatured alcohol, which is available at most hardware stores. This can be accomplished by pouring a small amount of alcohol into a small plastic container, such as a butter dish. Remove the frog from the bow and, while keeping the bow itself away from the alcohol, dip all the hair into the container. Hold the stick and frog in one hand and, with a clean lint free rag, rub the hair until dry, frequently changing spots of the rag. If the hair is extra dirty near the frog, you may need to scrub several times with a wet part of the rag. Let it dry all the way before re-rosining. You can do this at school and the bow can be ready to use in 10 to 15 minutes. Be careful not to let the denatured alcohol touch the finish of the bow, instrument, or case, as it may soften or otherwise damage plastics or finishes.

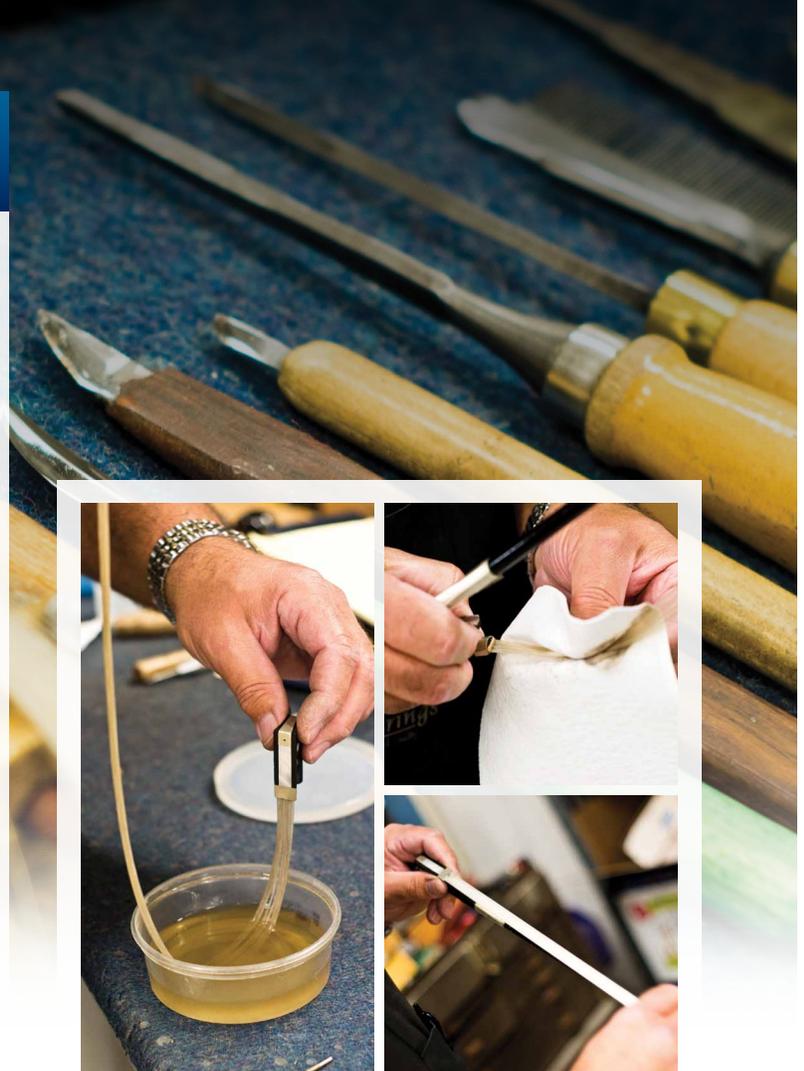
Does the bow screw tighten enough? If not, the cause may be that the hair has stretched. This will need to be sent in to the repair shop so the hair can be shortened. Always remind students to loosen the bows when they put them away; this will help prevent the hair from stretching. Additionally, a technician can check to determine if the eyelet threads have stripped or if the screw simply needs to be lubricated, adjusted, or both.

Is the hair bunched together at the frog? This may be an indication that the spreader wedge has loosened. When sent into the repair shop, a technician will fit a new wedge into the ferrule. The ferrule is the half-moon shaped piece of metal on the frog.

Fixing any of these three common bow problems can give better performance and increase the time between rehairs.



Bruce Szarka is Marshall Music Company's lead luthier and head of orchestral stringed instrument repair. His 35 years of experience in the field have made him trusted and familiar to string players and teachers throughout Michigan, and Marshall Music has been proud to offer his skills to our customers since 1991.



ABOVE: Bruce Szarka walks us through the process of cleaning and restoring dirty horse hair on a bow. It takes only 10 to 15 minutes and is very effective.

Accidentals in F-flat Major

Follow the Conductor!



Playing music can be an electrifying experience. While in a practice room, an unsuspecting student leaned forward to change sheet music on his stand when his baritone contacted an exposed, live, electrical wire. Thankfully, the student was unharmed, having experienced a minor shock, and the baritone was saved!