From the President . . .

Happy 2010 Friends and Colleagues,

The year 2009 has proved to be a difficult one for most of us. Our state government grouped school employees and teachers in with the "non-essential" services and furloughs have cut wages and lost instructional time. We lost Les Paul, Lukas Foss, Michael Jackson, and many other prominent musicians. We saw our wonderful symphony orchestra lose its funding and declare bankruptcy. Fortunately, music has continued to enrich our lives and the lives of our students.

Music is a crucial part of our days. We sing, play instruments, dance, and listen to a huge diversity of music on our radios, stereos, and MP3 players. Young people strum `ukulele on street corners. Children perform in concerts, in living rooms, and classrooms. They learn, grow, and gain confidence through their participation in music. In no small part, you are making a difference in your students' lives. You are helping them grow into musicians, lawyers, custodians, doctors, teachers, and contractors with well-rounded educations. You are reaching out to those who need music in our communities and working together to make a difference. Let me first and foremost say "Mahalo."

Please don't get disheartened, but instead, get vocal. Music should be in EVERY school for EVERY child in our beautiful state. Talk to your colleagues, friends, neighbors, administrators, and government officials about music's role in our schools. Included in this issue are materials from MENC about how to advocate for music to our parents and our principals.

I recently reread a speech a former professor of mine gave to college music students and their parents more than 5 years ago. I can't make a better case for why I think music is more critical in our society than he did. Please take a few minutes to read Dr. Karl Paulnack's message.

Another wonderful opportunity ahead for us all is the annual HMEA In-Service Conference. We will meet at the Marine Corps Base in Kāne`ohe on February 26-27, 2010. Due to the hard work of our Executive Board, and especially Dr. Chet-Yeng Loong, we have an amazing conference with locally and nationally acclaimed clinicians and performers. If you haven't registered yet, be sure to head to http://hawaiimea.org/register.html NOW! Registrations are due by February 22nd. Don't miss this extraordinary time together for professional development and networking.

I hope you enjoy this issue of the "Leka Nū Hou." Get excited about how important music and music education is for our children. Get invigorated by the advocacy ideas. Get inspired by Dr. Paulnack's speech. Get registered for the conference. You won't regret it!

Aloha and see you soon,

Amanda Lippert
HMEA President
MENC National Honor Ensembles  
Audition Deadline: February 1, 2010

There is only one more week for your sophomores and juniors to apply for the first MENC National Honor Ensembles, which will rehearse and perform in Washington D.C. this June. 2010 National Honor Ensemble conductors include:

**Concert Band** — Anthony Maiello, Director of Instrumental Studies at George Mason University, Fairfax, VA.

**Mixed Choir** — Andre Thomas, Director of Choral Activities at Florida State University.

**Orchestra** — Colonel Dennis M. Layendecker (USAF, Ret.), former commander and music director of The U.S. Air Force Band, Washington, DC and current director of orchestras, George Mason University.

**Jazz Band** — Maria Schneider, composer/conductor.

The John F. Kennedy Center for the Performing Arts will host the 2010 National Concert Band, Mixed Choir, and Orchestra performance; the National Jazz Band will perform as part of the MENC Jazz Academy during Music Education Week in Washington D.C. Only active MENC members may submit audition materials for their high school sophomores or juniors* to be considered for this national recognition. If a student is selected to perform in one of these prestigious National Honor Ensembles, the cost will be $699 (transportation to Washington D.C. is additional). Visit MENC Events for complete information, audition materials list, and application. A $20 administration fee is required for each application submitted. For inquiries, contact Chris Meeker at 800-479-8247.

* Please note that current high school seniors are not eligible to apply because most high school graduations take place before the event dates of June 23–28, 2010, and only students associated with a high school may participate.


HMEA Executive Board:  
President - Amanda Lippert  
1st Vice-President – Kerri Tenno  
2nd Vice-President – Kazu Sunabe  
3rd Vice President - Camilla Yamamoto  
Secretary – Susan Reismann  
Treasurer – Bryan Hirata  
Webmaster & Conference Chair – Chet-Yeng Loong
HMEA Meeting Schedule (usually 2nd Monday)
Punahou School, Room Winne J-4

Monday Feb. 8    7:00
Monday Feb. 22?  Time & Location TBD
Monday Mar. 8    7:00
Monday Apr. 12   7:00
Monday May 10    Time & Location TBD

Important Music Dates:

1/23  ~ OBDA Select Band Concert
2/14 & 2/21  ~ OBDA MS/HS Solo & Ens. Festivals
2/26-27   ~ HMEA Annual Conference
2/27 & 4/10 ~ HOSA Workshops
3/13    ~ OBDA Parade of Jazz Bands
3/25-27  ~ MENC Biennial National Conference—Anaheim, CA
3/26-28  ~ FRHB “Bring Back the Music Hawai’i” Instrument Drive
4/8-10   ~ OBDA Parade of Bands
4/15    ~ Deadline for Spring Leka Nū Hou
4/17    ~ OBDA MS/HS Band Concert
5/1     ~ OBDA Parade of Bands

Yet to be scheduled:

HMEA Spring Gathering  ~  Technology Workshop(s)
All indications are that our 2010 HMEA In-Service Conference will be the best we’ve had in years. From outstanding clinicians to superb performances, this two-day event should not be missed! If you haven't yet decided whether you're attending or not, please continue reading about our presentations, clinicians, and fantastic performances you'll be able to attend. This will be a wonderful opportunity to rejuvenate your spirit. Both online and mail-in registrations are now being accepted. For fast and easy online registration, please visit http://www.hawaiimea.org/register.html and for mail-in registrations, please visit http://www.hawaiimea.org/conference.html. Our “Early Bird” registration has been extended until January 22 and the final deadline for registration is February 19. If you are travelling to O‘ahu from a neighbor island, or the Mainland, you may obtain housing information by calling (808) 254-2806, or at: http://www.mccshawaii.com/housing.htm. Conference registration includes a fully catered lunch on Friday and Saturday as well as a reception on Friday evening. CMENC members are also encouraged to purchase the meal package, but do have the option of “brown bagging” meals. This will enable you to take full advantage of networking time with your peers in attendance. Full and complete conference information is also available at http://hawaiimea.org/conference.html.

**Friday, February 26, 2010 Sessions**

8:30 - 9:30 a.m.
- **John Feierabend** – Lana‘i Room:
  FIRST STEPS IN MUSIC: VOCAL DEVELOPMENT IN THE EARLY YEARS

- **Shirley Lacroix** - BAQ Room:
  GET ON YOUR FEET WITH MAKING MUSIC!

- **Peter Boonshaft** - Chapel Room:
  TEACHING MUSIC WITH PURPOSE: 25 THINGS YOU CAN DO TOMORROW TO IMPROVE YOUR ENSEMBLE

9:40 - 10:40 a.m.
- **Kirk Kassner** – Lana‘i Room:
  MOTIVATION AND MANAGEMENT IN MUSIC CLASSROOMS

- **Nola Nahulu** - BAQ Room:
  "E MELE KAKAU" - Keolu Elementary

- **Sandra Cox** - Chapel Room:
  HAPPY HANDS!! HOW TO PLAY HEALTHY, KEEPING YOUR HANDS (AND EVERYTHING ELSE) WORKING AND HAPPY!!

- **Barbara McLain** - Legarie Room:
  THE 4 KINDS OF PEOPLE MUSIC TEACHERS MEET IN HEAVEN
10:50 - 11:50 a.m.
John Feierabend – Lana`i Room:
FIRST STEPS IN MUSIC: MOVEMENT DEVELOPMENT IN THE EARLY YEARS

Darryl Loo - BAQ Room:
TEACHING BEGINNING `UKULELE

Marguerite Wilder - Chapel Room:
A FOUNDATION FOR A COMPREHENSIVE AND CREATIVE INSTRUMENTAL MUSIC PROGRAM

Joseph M. Ruszkowski - Legarie Room:
BROADCAST YOUR ENSEMBLE, LIVE, FROM ANYWHERE

1:10 - 2:10 p.m.
Nola Nahulu – Lana`i Room:
CREATING A CHORAL ENSEMBLE FROM YOUR GENERAL MUSIC CLASSROOM

Shirley Lacroix - BAQ Room:
MAKING MUSIC: THE CENTERPIECE OF YOUR CURRICULUM

Susan Reismann - Legarie Room
REC Recorders in the General Music Classroom

Marguerite Wilder - Chapel Room:
TEACHING OLD TRICKS TO A YOUNG UP

2:20 - 3:20 p.m.
Kirk Kassner – Lana`i Room:
INTEGRATING MUSIC WITH HISTORY, CULTURE, AND THE HUMAN SPIRIT

David Frego - BAQ Room:
DALCR OZE EURHYTHMICS I: MOVEMENT TO MUSICIANSHIP

Nola Nahulu - Chapel Room:
TEACHING CHOIR FOR BAND DIRECTORS

3:30 - 5:00 p.m. - PERFORMANCE - Chapel
Pearl City High School Band - Director, Chadwick Kamei
Marine Forces Pacific Band

5:30 p.m. - HMEA reception - Maui room, Officer's Club

NOTE: Full session descriptions for Friday are available at the following link:

http://www.hawaiimea.org/HMEA_FriSessions.html
Saturday, February 27, 2010 Sessions

8:30 - 9:30 a.m.
John Feirabend - Maui Room:
12 STEPS TO MUSIC LITERACY USING CONVERSATIONAL SOLFEGE – Part 1

Peter Boonshaft – Lana’i Room:
MOTIDISPIRATION: MOTIVATION, DISCIPLINE AND INSPIRATION

Hawai’i Orff-Schulwerk Association workshop, by Amy Schiffner - BAQ Room:
BROADENING STUDENT LEARNING EXPERIENCES THROUGH CREATIVE MOVEMENT

9:40 - 10:40 a.m.
David Frego - Maui Room:
DALCROZE EURHYTHMICS II: FEELING THE MUSIC

Marguerite Wilder – Lana’i Room:
TEACHING THROUGH RAIN, SLEET, SNOW AND A 7TH GRADE FIRE DRILL

Hawai’i Orff-Schulwerk Association workshop, by Amy Schiffner - BAQ Room:
BROADENING STUDENT LEARNING EXPERIENCES THROUGH CREATIVE MOVEMENT

10:50 - 11:50 a.m.
John Feirabend - Maui Room:
12 STEPS TO MUSIC LITERACY USING CONVERSATIONAL SOLFEGE – Part 2

Peter Boonshaft – Lana’i Room:
HOW WE TEACH IS AS IMPORTANT AS WHAT WE TEACHER: 20 WAYS TO ENERGIZE YOUR REHEARSALS

David Akombo - Legarie Room:
EFFECTS OF COMMUNITY DRUM MUSIC ON ANXIETY IN TEENAGERS

Hawai’i Orff-Schulwerk Association workshop, by Amy Schiffner - BAQ Room:
BROADENING STUDENT LEARNING EXPERIENCES THROUGH CREATIVE MOVEMENT

LUNCH BREAK, 12:00 - 1:00 P.M.

1:00 p.m. - Chapel: Hawai’i Youth Opera Chorus
1:30 p.m. - Chapel: Cox-Freeman Duo, piano and flute performance

2:20 - 3:20 p.m.
Judy Bond - Maui Room
ORFF SCHULWERK: MOVING AND PLAYING WITH SOUND
Michael Wall - BAQ Room:
PLAYFUL PERCUSSION - AFRICAN RHYTHM ACTIVITIES

Marguerite Wilder – Lana’i Room:
IT IS THE WEAKEST LINK

3:30 - 4:30 p.m.
ASIAN PACIFIC DANCES - BAQ room
All participants (and clinicians too) will participate and enjoy Asian Pacific dances in this session!!!

NOTE: Full session descriptions for Saturday are available at the following link:

http://www.hawaiimea.org/HMEA_SatSessions.html

The clinicians for our 2010 In-Service Conference are second-to-none. Each of them has received State, National, and International acclaim as both educators and presenters. They will stimulate your mind, your senses, and refresh your soul with a new sense of purpose and verve. We hope every music educator, and future music educator, takes advantage of having these wonderful teachers on our beautiful island, sharing their talents and enthusiasm for music education. The clinicians shall also be attending the Friday evening HMEA reception, beginning at 5:30 p.m. and held in the Maui Room of the Officer’s Club. There shall be a fantastic selection of pupu (snacks) and a bar open for attendees. What a great opportunity to meet, connect, and network with each other and our visitors.

For full and complete bio information on our clinicians, please visit:
http://www.hawaiimea.org

John Feierabend

Dr. John Feierabend is considered one of the leading authorities on music and movement development in early childhood. He is a Professor of Music and the Director of the Music Education Division at The Hartt School of the University of Hartford and is a past President of the Organization of American Kodály Educators. Dr. Feierabend has been honored by the National Association for Music Education (MENC) as a Lowell Mason Fellow, received
the Outstanding Educator Award from the Organization of American Kodály Educators (OAKE) and was the first American recipient of the international LEGO prize, an award given annually to someone who has "helped to make the world a better place for children to live and grow."

Shirley Lacroix

Director, Product Management Marketing, Music and Art with Pearson is a Contributing Author of Silver Burdett Making Music. Since 1987, she has been associated with the company as a per diem in music and lead clinician at Summer Music Workshops. Shirley has also presented at regional and national MENC meetings and for the National Laboratory School Association. With over twenty years of teaching experience, Shirley has taught elementary general music and middle and high school choral music in the Northeast. Before she joined Pearson, she was an Associate Professor of Education at Rhode Island College where she taught elementary general music in the campus laboratory school and courses for undergraduate and graduate students in music education. Shirley’s degrees include a Bachelor of Music in Vocal Performance and Music Education from Anna Maria College, a Masters of Arts in Teaching of Music from Rhode Island College and a Ph.D. in Education from the University of Rhode Island.

Peter Boonshaft

Peter Loel Boonshaft holds Bachelor of Music (Summa Cum Laude), Master of Music Education in Conducting, and Doctor of Musical Arts degrees. He is currently on the faculty of Hofstra University in Hempstead, New York, where he is Professor of Music and Director of Bands. He is Conductor of the Hofstra University Wind Ensemble and Symphonic Band, professor of conducting and music education, and Director of the graduate wind-conducting program. Dr. Boonshaft is the author of the critically acclaimed books Teaching Music with Passion and Teaching Music with Purpose published by Meredith Music Publications, distributed by Hal Leonard Corporation. He is also the author of Vaclav Nelhybel: His Life and Works, the only authorized biography of the composer, a contributing author of The Music Director Cookbook: Creative Recipes for a Successful Program, and articles for Instrumentalist Magazine, the National Band Association Journal, MENC’s Teaching Music and Band Director’s Guide. Extremely active as a guest conductor, speaker and clinician for conferences, festivals, concerts, and workshops nationally and internationally, he has guest conducted the MENC All-Eastern Band, MENC All-Northwest Band, MENC All-Eastern Directors Band, and Goldman Memorial Band. He was also named conductor of the MENC National High School Honors Band for the National Convention in Nashville, Tennessee. He has served as a speaker for the Canadian Music Educators Association National Convention, MENC National Conference, Midwest International Band and Orchestra Clinic, Samuel Barber Institute for Music Educators, Conn-Selmer Institute, Music Education Center of America, and as keynote speaker for the MENC Northwest Division Conference, MENC Southern Division Conference, ACDA Western Division Conference, European Music Educators Convention, National Convention of the American School Band Directors Association, National Convention of the American String Teachers Association, Music for All/Bands and Orchestras of America Summer Symposium, NESA Council of Overseas Schools Conference in Bangkok, Thailand and numerous state and regional music education conventions across the country.
Kirk Kassner

Mr. Kassner has recently retired after 40 years of teaching all levels from pre-school through graduate school: band, chorus, orchestra, general music, music theory & ear training, and music pedagogy. He is author of over 70 publications, Nationally Certified in 1993, has presented hundreds of sessions throughout American and Europe, and mentored over 50 intern teachers and new and struggling teachers.

Nola A. Nahulu

Schooled at Whitman College and UH Mānoa (MA, Music Education), Nola Nahulu has devoted herself to educating Hawai`i’s children since 1978 at the Our Redeemer Lutheran School, the Kamehameha Schools, and the University Lab School. Since 1982 she has directed the Hawaiian Chorus at the UH Music Department. Her broad choral experience also includes Hawai`i Children’s Chorus, Moloka`i Children’s Chorus, and the Bishop Memorial Choir. She is currently choral director for Pearl Harbor Hawaiian Civic Club, Kawaiaha`o Church, Hawai`i Opera Theatre, and Ka Waiola o Na Pukanileo and has served as the Executive Director for the Hawai`i Youth Opera Chorus since 1986. In her spare time she sings with No Kaliko, an a cappella trio devoted to Hawaiian choral music. With her family she is owner of Bete, Inc., manufacturer of classic mu`umu`u. Ms. Nahulu has also served the community as a board member of FM/AM Music and Society for General Music, as a panelist for the State Foundation on Culture and the Arts and as President and member of the board of the American Choral Directors’ Association, Hawai`i Chapter. In honor of her many activities she was named Hawaiian of the Year in 1987 by the Association of Hawaiian Civic Clubs.

Barbara McLain

Barbara McLain is currently an associate professor at the University of Hawai`i in Honolulu. Prior to that time, she was a member of the music education faculty at the University of North Carolina in Greensboro and taught instrumental and vocal music in the public schools of Arizona, Illinois, and Indiana. Dr. McLain is an active adjudicator, clinician and author and recently served as the National Collegiate Chair for the Music Educators National Conference (MENC). Her articles have appeared in professional journals including The Instrumentalist, the Music Educators Journal, the Journal of the College Band Directors National Association, College Music Society Symposium, New Ways, T.U.B.A. Journal, and Triad. She received a B.M.E. degree from Augustana College, Rock Island, IL; a M.M. degree from the University of Arizona, and the Ph.D. degree from The Ohio State University. She has extensive experience as a conference speaker, concert and marching band clinician/adjudicator and has served as guest conductor for numerous honor bands across the country.
Darryl Loo

Mr. Loo earned his B.Ed. in Secondary Music at the University of Hawaii. He has taught band, jazz band, marching band, orchestra, language arts, social studies, math, ‘ukulele and Polynesian music, serving at both Kaimuki Intermediate and Kaimuki High School.

About Ohana O Mele & Events & Guest Artist: Ohana O Mele is comprised of students from the Advanced Ukulele and Polynesian Music classes. The instrumentation includes ukulele, guitar, bass, keyboards and drums. Featured ethnic music and dances include those of Hawaii, Tahiti, Samoa, Tonga, New Zealand, Chuuk, Kosrae, Japan, Korea, China and Vietnam. Their diverse repertoire ranges from Pachelbel’s “Canon in D” to the Temptation’s “My Girl”, from hula kahiko to contemporary Hawaiian. Crowd pleasers include “Lei Pikake”, “Waikiki”, “The Great Pretender”, “Phantom of the Opera Medley”, and “Lean On Me”.

Marguerite Wilder

Marguerite Wilder is widely recognized as a conductor and clinician, having conducted honor bands throughout the United States, Canada, England, Italy, Turkey, and Australia. Serving as a resource person for in-service sessions, she works with both local and regional school systems and universities. Her clinics on motivational techniques for beginning band are often featured at state and national conventions, including the Midwest Band and Orchestra Conference. During the summer, Marguerite serves as a conductor/clinician for the Bands of America Concert Band Camp in Normal, Illinois, and numerous middle school music camps. She is a contributing author for Teaching Music through Performance in Beginning Band and a contributing editor for Do It! Play Recorder and Do It! Play Clarinet, published by GIA Publications. Marguerite Wilder is a graduate of the University of Georgia and Georgia State University. Professional affiliations include MENC, GMEA, NBA, and Phi Beta Mu.

Dr. Joe Ruszkowski

Dr. Ruszkowski teaches music at Kamehameha Schools, the Honolulu Waldorf Schools, and the University of Hawai’i’s Pacific New Media. He is the former Assistant Professor of Music Technology at the University of Hawai’i, assistant band director at Hawai‘i Pacific University, and Associate Director of Music Technology at the Word of Life Academy in Honolulu. Dr. Ruszkowski is a well-known consultant in Hawai‘i, and his services are available from his company, “MusicTechPro”. He is a 1990 graduate of Temple University in Philadelphia with a Bachelor of Music Education degree, a 1993 graduate of the University of Wyoming with a Master of Music degree, and a 2006 graduate of the University of Hawai‘i with a Ph.D. in Music.

David Frego

David Frego, Roland K. Blumberg Distinguished Professor, received a B.M. from Brandon University in Canada, a Master of Music in choral performance, a Master of Music Education, and a Ph.D. from Florida State University. He joined the faculty at UTSA in July of 2008. Areas of specialty include elementary general music education and Dalcroze
Eurhythmics. Frego is past-president of the Dalcroze Society of America. As an instructor in Dalcroze Eurhythmics he regularly presents workshops throughout North America, Europe, Asia, and the Middle East. In 1998, Frego established the Dalcroze Research Center in the Lawrence and Lee Theatre Research Institute at Ohio State. His research in movement-based music education and therapy is published in music education journals and medical journals for arts medicine. Other teaching and research areas include dance philosophy and the application of Dalcroze Eurhythmics as palliative care for terminally ill adults.

**Amy Lynn Schiffner**

Ms. Schiffner is currently an Assistant Professor of Dance and Theatre at the University of Hawai‘i at Mānoa. Her primary areas of teaching include pedagogy, theory and criticism, and dance technique. Amy holds a Master of Fine Arts Degree in Dance from the University of California at Irvine, a Bachelor of Arts Degree in English Education from California State University Long Beach and a California Single Subject Teaching Credential. Amy is a strong arts education advocate who supports local community outreach programs and serves leadership roles in many professional arts organizations. Amy’s primary research interest are in arts assessment, academic literacy and arts curriculum development. Investment in creative projects will also continue to be an important part of her work. Amy recently published her thesis work, Broadening Student Learning Experiences with Academic Literacy: An Approach to Curriculum and Instruction Design. Amy was an invited guest speaker at the Annual California High School Summit in 2005, where she presented on Standards and Assessment in Arts Education. During 2005-2007 Amy held the position of artistic assistant to world renowned choreographer Donald McKayle. She has choreographed many original works including, Traffic (05), Faith (06) and Angular Articulation (07) that have been showcased in a variety of performance venues. Amy was a 2004 Innovative Choreographer recipient from the National Dance Alliance. Her dance training includes being a scholarship student at the Alvin Ailey American Dance Theatre School in NYC. Amy has danced with many southern California dance companies including Inland Pacific Ballet, Inland Dance Theatre, and Intersect Dance Company where she performed numerous principle roles including Sophia Carreras 2004.

**David O. Akombo, Ph.D.**

Dr. Akombo is currently an Assistant Professor covering content in Music Education, Ethnomusicology, Multi-cultural music education, Teaching and learning theory, Psychology of music, Choral and Instrumental arranging, and African dance performance. Interests include music technology and interdisciplinary studies in music and biomedical sciences.

**Judy Bond**

Judy Bond, Coordinator of Music Education, teaches undergraduate music education courses and is responsible for the supervision of the student teaching program for choral and general music education majors. Judy earned a Ph. D. from the University of Minnesota, where she taught undergraduate music education courses and conducted research in the area of multi-cultural music as it relates to general music education. Her public school experience includes
both elementary and secondary levels in choral and general music. Judy has presented workshops and taught courses for teachers across the United States and in Canada, Germany, Austria, and China. In 1990 she was Co-Director of the International summer Course at the Orff Institute in Salzburg, Austria. Her most recent international teaching was in China, where she taught a course for Chinese music teachers at Tsinghua University in Beijing. Judy served on the Board of Directors of the American Orff Schulwerk Association for ten years, during which she served as National Conference Chair and President. She is an honorary member of the organization. Judy is an author of SHARE THE MUSIC and SPOTLIGHT ON MUSIC, two widely used music textbook series for K-8 published by Macmillan/McGraw-Hill.

**Michael Wall**

Mr. Wall has led activity-based; life-skill learning programs for over twenty years and is the author of the book “Live Your Dreams.” Michael is the curriculum designer and course leader for the ten-day Discovery Accelerated Learning Program in New Zealand and Australia. His adult team building, “Rhythms of Change,” has been featured on KHNL-TV’s Hawaiian Moving Company. Michael is an ARTS FIRST Institute mentor, and has completed both the Kennedy Center and Reflective Teaching Artists workshops.

**Sandra Cox**

Sandra Cox, winner of the National Flute Association’s Convention Performer’s Competition in 2003 and 2004, performed at the National Flute Association Conventions in Las Vegas and Nashville. She received her D.M.A. degree from the University of Memphis, where she studied with Bruce Erskine.

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**Promote Your Performances . . .**

Leke Nū Hou would like to help promote your spring concert season by advertising your school performances and events from all of the Hawaiian Islands. The deadline for submission is April 15, so come on Kaua‘i, Maui, Lāna‘i, Moloka‘i, and our Big Island of Hawai‘i, send those events to David Bandy at bandy@hawaii.edu by the deadline. Help to support all of our Hawaiian children through their outstanding accomplishments!
Tips to Share with Parents

The Many Benefits of Music Education

Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent).

On average, students in music performance scored 57 points higher on the verbal and 41 points higher on the math section of the SAT than did students with no music participation.

Parents wield extraordinary influence over local principals, school boards, and other decision makers. Encourage them to become involved in the advocacy process and make a significant difference in the quality of their child’s music education program.

Here are some simple, time-effective ways parents can assist their child’s school music educators:

Access the Status Quo
- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board about your desire to have a strong music education for your child.
- Find out if music classes in your schools are taught by teachers certified in the arts; see to it that arts specialists are required by policy.

Communicate Effectively
- Speak at meetings of your school board about the importance of supporting music education with funds for teacher training, equipment and supplies, and music-related activities.
- Be in touch with local music teachers on a regular basis.
- Ask yourself why your children need high quality music education. Be able to articulate the answers to teachers, administrators, and other parents.
- Take part in your school’s music booster organization.
- Make certain that your local media give adequate coverage to the accomplishments of your school’s music program.

Visit www.menc.org and search “Power of Music” for more Parent Resources.
A Letter from Shari Lynn to her Fellow Choral Directors

I am writing to invite you and your choirs to participate in The Choral Showcase of the 2010 Hawai‘i Book and Music Festival, on the grounds of Honolulu Hale on Saturday, May 15th and Sunday, May 16th. The Hawai‘i Book and Music Festival, created by Roger Lellinek, began in 2006 with 10,000 attendees, grew to 20,000 in 2007, 30,000 in 2008 and last year had between 35-40,000 people in attendance. Roger, his talented wife, Eden-Lee Murray and hundreds of volunteers see to it that the festival is well organized. There is no charge to attend any of the events. Here is a link to their website: http://www.hawaiibookandmusicfestival.org

In order to showcase Hawai‘i’s terrific and diverse choirs, we started The Choral Showcase. Last year was the premiere showing of this portion of the festival and it was definitely a success. Among our participating choirs were the Hawai‘i Youth Opera Chorus, Honolulu Men’s Chorus, Iolani’s Hokuloa Singers, La Pietra Select Choir, Mid-Pacific Institute, Na Leo Lani, Sounds of Aloha, and the Windward Choral Society.

There are 16 30-40 minute performance spaces available from 10-5 PM on Saturday and Sunday. The mini-concerts will be held in the comfortable Mission Memorial Auditorium. The stage is large and the acoustics are good with sound, risers and piano provided. If you find that you’d like to be a part of this program, please respond at your earliest convenience with the time slot that best suits you.

If you have specific requirements, please include them. We would like to have you in on the ground floor so that you can take advantage of the great publicity that this event receives. The more we know about your choir, the better. Please include a short bio, age range (if students) and performing highlights. Please don’t hesitate to call me with questions or ideas.

I look forward to hearing from you and hope to receive an overwhelming number of affirmative responses! Let’s work harmoniously to make this a successful annual event for our choral community. Mahalo for your time.

Shari Lynn
Director of Music
La Pietra School For Girls
(808) 261-6061
Congratulations to Christopher Bright, senior at Kamehameha Schools, who was selected for, and performed in the 2010 U.S. Army All-American Marching Band on January 9 in San Antonio, Texas!

The U.S. Army All-American Bowl is the premier high school football game in the nation. Produced by SportsLink, it features the nation's top high school senior football players and marching musicians. Students selected as All-Americans receive paid trips to San Antonio to march in the halftime performance of the All-American Bowl at the Alamodome. The students are honored in a national selection tour and receive media recognition.

Christopher maintained a 3.8 GPA with a class rank of 33 of 445. He has also held the 1st chair percussion position in Hawai`i All-State, placed 1st in the 2008 Percussive Arts Society International High School Snare Solo Competition, is a member of the National Honor Society, a leader in the Fellowship of Christian Athletes, and plays Varsity Basketball for Kamehameha. Christopher is the first student from Hawai`i who has had the opportunity of performing in this prestigious group, but we hope to see many more in the future. Although the deadline for application in the 2011 band is now past due, we will make sure that Hawai`i’s high school band directors know well ahead of time for the 2012 selection process, so now is the time for our States’ Sophomores to start thinking about auditioning for this honor, which pays for all travel and lodging expenses! More information on this fantastic group may be found on MENC’s website at http://www.menc.org/v/band/u-s-army-all-american-marching-band. Congratulations, Christopher, and the best of luck to you in the future!

- thank you to MENC for providing some of the information used in the article above
Principals and school boards have the ability to substantially aid music educators in their quest to enrich children’s minds through music. Fostering a strong music program will help them achieve their goals as a leader in the education community, and, most of all, will aid the growth and development of children in their school.

Here are some simple, time-effective ways principals can assist their school’s music educators:

Create and Foster an Environment of Support
- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Make clear that all students, not just the gifted, talented, or affluent, deserve the opportunity to achieve high levels of skill in music.
- Provide adequate funding for instruments and music education materials.
- Make certain that your school has a fully staffed faculty of certified music teachers.

Communicate Constructively
- Make statistical studies and research supporting the value of music education available to other administrators and school boards.
- Ask music advocates to speak at PTA and community meetings, or ask your music teacher to set up performances to keep the education community apprised of students’ achievements.
- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students’ successes with district colleagues. Include articles in school and district newsletters to communicate the value of music in a student’s education.

Visit www.menc.org and search “Power of Music” for more Principal Resources.
This is an excerpt from a welcome address given to parents of incoming students at The Boston Conservatory on September 1, 2004, by Dr. Karl Paulnack, Director of the Music Division.

One of my parents’ deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn’t be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother’s remark when I announced my decision to apply to music school—she said, “you’re wasting your SAT scores!” On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they loved music: they listened to classical music all the time. They just weren’t really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the “arts and entertainment” section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment, in fact it’s the opposite of entertainment. Let me talk a little bit about music, and how it works.

One of the first cultures to articulate how music really works were the ancient Greeks. And this is going to fascinate you: the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the Quartet for the End of Time written by French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940 and imprisoned in a prisoner-of-war camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose, and fortunate to have musician colleagues in the camp, a cellist, a violinist, and a clarinetist. Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for the prisoners and guards of the prison camp. Today it is one of the most famous masterworks in the repertoire.
Given what we have since learned about life in the Nazi camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture—why would anyone bother with music? And yet—even from the concentration camps, we have poetry, we have music, we have visual art; it wasn’t just this one fanatic Messiaen; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

In September of 2001 I was a resident of Manhattan. On the morning of September 12, 2001 I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10 AM to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn’t this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, on the very evening of September 11th, was singing. People sang. People sang around firehouses, people sang "We Shall Overcome". Lots of people sang America the Beautiful. The first organized public event that I remember was the Brahms Requiem, later that week, at Lincoln Center, with the New York Philharmonic.
The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It’s not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can’t with our minds.

Some of you may know Samuel Barber’s heart wrenchingly beautiful piece Adagio for Strings. If you don’t know it by that name, then some of you may know it as the background music, which accompanied the Oliver Stone movie Platoon, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn’t know you had. Music can slip beneath our conscious reality to get at what’s really going on inside us the way a good therapist does.

Very few of you have ever been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but with few exceptions there is some music. And something very predictable happens at weddings—people get all pent up with all kinds of emotions, and then there’s some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn’t good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks. Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can’t talk about it. Can you imagine watching Indiana Jones or Superman or Star Wars with the dialogue but no music? What is it about the music swelling up at just the right moment in ET so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn’t happen that way. The Greeks. Music is the understanding of the relationship between invisible internal objects.
I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important; music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in a small Midwestern town a few years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's Sonata, which was written during World War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier—even in his 70's, it was clear from his buzz-cut hair, square jaw and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team’s planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute cords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost."
I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn’t understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?”

Remember the Greeks: music is the study of invisible relationships between internal objects. The concert in the nursing home was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year’s freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

"If we were a medical school, and you were here as a med student practicing appendectomies, you’d take your work very seriously because you would imagine that some night at two AM someone is going to waltz into your emergency room and you’re going to have to save their life. Well, my friends, someday at 8 PM someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You’re not here to become an entertainer, and you don’t have to sell yourself. The truth is you don’t have anything to sell; being a musician isn’t about dispensing a product, like selling used cars. I’m not an entertainer; I’m a lot closer to a paramedic, a firefighter, a rescue worker. You’re here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.
Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don’t expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that’s what we do. As in the Nazi camps and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives.”

Karl Paulnack, Director
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Bring Back the Music Hawai’i

Bring Back the Music Hawai’i is an advocacy, awareness, and fundraising project that seeks to collect unused musical instruments from around the island for distribution to needy schools of O’ahu. This three-day event, highlighted by a bicycle tour of Honolulu, will collect musical instruments in selected towns over the Prince Kuhio Day holiday in March 2010. Instruments collected from this fundraiser will be repaired and restored at local music shops, and distributed to school programs in need by The Friends of the Royal Hawaiian Band, with the assistance of the Hawai’i Music Educators Association. All instruments donated to Bring Back the Music Hawai’i can be declared as a tax-deductible donation.

The goal of Bring Back the Music Hawai’i is to collect 100 musical instruments for redistribution to local needy music programs. These instruments will be fully repaired and restored to playable condition with assistance from local music shops and repairmen.
It is hoped that the redistribution of these musical instruments will provide a financial stimulus for participating music stores by increasing instrument accessories sales, music book sales, music lessons, and future instrument repairs.

An auxiliary goal of Bring Back the Music Hawai‘i is advocacy for the raising of awareness of the importance of music education in Hawai‘i, advocacy for support of the Royal Hawaiian Band, and to raise awareness of the importance of Hawaiian band music in our local culture.

If you would like to donate an instrument, or support the fundraiser for this project, please contact BBTMH Chairman Joseph M. Ruszkowski, Ph.D.

http://www.royalhawaiianband.com

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