



A. C. Macris Consultants

UPDATE

Spring 2001

Highlights

Looking for Leadership

Read any business magazine, trade journal, professional journal, or newsletter, and the topic of leadership will usually be in the forefront. As examples, the March-April 2001 issue of *Corporate University Review* in the first paragraph of an article titled "Knowledge Management for Leadership Development" states: "Arguably the most compelling challenge facing organizations entering the new millennium is not general shortage of talent. It is the dearth of executive leadership." June 2001 *Fast Company* an article titled, "Is anyone IN CHARGE," is written by a futurist Harlan Cleveland (83 years old). He says, "No grandpa at the helm possesses enough knowledge to make the organization run efficiently. Increased complexity requires that people from all levels of the organization have the freedom to think for themselves – not just obey orders. More than ever, executive leadership means that you have to consult the group and then point the way." Another *Fast Company* article titled, "You can't lead without making sacrifices," discusses leadership learned at the US Military Academy at West Point. One of the leadership lessons from that article: "...I realized leadership isn't rule based. It isn't about stress. It's about inspiration, about setting and communicating vision. It's about gaining trust...."

As a society, we keep looking for ways to improve leadership. This issue of UPDATE looks to the age-old institution of elementary public education. We demonstrate how leadership lessons can begin at very young ages. We also believe that with a basis of understanding on how leadership works and can yield positive results that these yield people will carry this lesson forward. What we don't talk about is carrying the lessons forward, which we will discuss in future issues. Enjoy.

Leadership in Band Class

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Introduction

How is a middle school music program like a corporation? It sounds like a riddle – doesn't it? Well, at first, I thought there would be little real correlation, but with further analysis, Dean Macris and I found that the leadership structures have interesting similarities.

My name is Jim Hilbie and I am one of the music instructors at Mystic Middle School in Mystic, Connecticut. I teach instrumental band and general music to students in grades five through eight.

In this article, Dean has invited me to share with the corporate world the leadership characteristics I incorporate in my middle school band classes and the way I pass on many of the same leadership principles to my students.

Leadership Role as a Teacher

As the leader of the band, I wear many hats, including that of a teacher, coach, conductor, mentor, cheerleader, role model, and life long student. My philosophy of teaching may best be illustrated through the following analogy.

Teaching and sculpting are similar. Michelangelo's theory of sculpture states: "The statue is already in the stone, has been in the stone since the beginning of time, and the sculptor's job is to see it and release it by carefully scraping away the excess material." I believe musical aptitude is already in the child, and has been since birth, and my job as a teacher is to nurture that musical aptitude so every child can be successful in music. I use a variety of roles to accomplish this.

To ensure success for all beginning instrumentalists, the methodology I use is the Music Learning Theory, developed by Edwin E. Gordon. This theory of sound before sight is much the same process as learning a language. To learn a language, one must listen, imitate, think, improvise and finally read and write. The musical sequence is to listen to songs, sing songs, play songs on instruments by ear, improvise variations of songs, read musical notation of the songs previously learned and, finally, compose new songs.

UPDATE always attempts to provide an interesting perspective on issues. In this article we expect to illustrate the many tools that create a "learning organization" and also how these tools develop leadership skills in middle school children. So what does this have to do with business and industry? Just think about "dearth of executive leadership" skills in industry. If leadership skills were being developed and nurtured throughout a student's school career, might this "dearth of leadership skills" be minimized?

One of the most rewarding parts of my job is when a young person performs a new song he/she has worked out by ear. This young musician has imitated learning by reflecting upon their piece, and making needed adjustments along the way. Proud and confident, the song is played. BRAVO! My goal to inspire learners has been achieved. When these budding musicians gather, everyone must work together to produce a sound that is harmonious and pleasing to the ear.

Music fills the air of the main entrance of Mystic Middle School, before and after school, as well as on Tuesday evenings. It is the magical sound of young people practicing their instruments. The energy and enthusiasm to learn to play a musical instrument is evident in the growth in band membership from 126 to 266 over the past four years. From that group, 105 students choose to participate in one of the three jazz bands before or after school. Hard work, high musical standards, self-discipline, teamwork, honesty, mutual respect, enthusiasm and fun are encouraged as ingredients for success in the band program.

A fantastic way to learn together as a band is to attend adjudication music festivals. Although the young people are requested regularly to assess themselves individually and as an ensemble, the adjudication festival gives the students the opportunity to receive feedback from other professional musicians. The first step is to listen to our performance on cassette tape, as the adjudicators comment on our strengths and weaknesses as an ensemble. We take the suggestions and implement them into our rehearsals to prepare for even better, future performances. The students understand that the suggestions are as much for me as for them, and that I am always trying to improve upon my skills to be a better teacher.

Each day I make new discoveries. Learning is a life-long journey for all of us. As one of my university professors once said, **"The more you learn, the less you know."**

Consider a nine to ten year old student who has never played an instrument, and knows nothing about reading music, yet in the matter of three months this student can perform in front of an audience of hundreds of screaming parents. This is really an amazing accomplishment. One of Jim's fundamental philosophies of learning is **success begets success**. He first checks for aptitude. He matches each student with the tonal qualities that student is best suited for and best responds to. Then he gives his students professional recordings of what that instrument sounds like played by a professional. Before anything happens the student knows what the potential can be. They get the big picture, and know what success sounds like. Shouldn't business do the same thing? Match people's aptitudes and show them success as a model.

Assessment

Assessment has been the buzzword in education for the past five years. This involves the collection, analysis and evaluation of student work to measure the growth of each individual student, based on his/her strengths and weaknesses. I also use the assessment of my students to reflect on my teaching, to improve upon my planning and implementation of instruction. Although teacher assessment is vital to a student's growth, student assessment of oneself and others is the way to truly develop the independent learner.

The following is a "creating a composition" task I assign my students, which engages them in the process of assessing themselves and others. The steps include:

- Task Description - assignment
- Prior Composition Readiness Required - prerequisites
- Composition Guidelines and
- Scoring Rubric for their Composition

These are the steps and model I use to facilitate success for this "creating a composition" task for each student.

Task Description

The purpose of this assessment task is to have students compose, perform and evaluate an original four-measure composition, written in standard notation, using specific composition guidelines. The students will then perform their piece and it will be recorded. Using the scoring rubrics, the teacher, student composers and their classmates will then evaluate the effectiveness of the composition. The teacher and peer assessments will then be shared with the student composer.

There are several interesting points here. The first is, Self Assessment. This concept of continually assessing one's performance is developed early. With the level of performance expectation set, the tools are developed so students can assess themselves. Now, by following along here, it is keenly important to note that students are set up to succeed. The assignment is made, prerequisites set, guidelines established followed by a known scoring rubric, the students know what the overall expectation and are able to measure their performance. These techniques result in improved performance as well as ownership of what they are doing and how they progress.

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Prior Composition Readiness Required

This composition task should be spread out for about five to six weeks depending on the number of times that the class meets each week. A small amount of time in each class should be spent preparing students to create their original music composition. The teacher should model and the students should have experience with all composition readiness skills indicated below.

- √ sing song(s) in major tonality and duple meter (example: Twinkle, Twinkle Little Star)
- √ instrumentalists should work out these songs by ear
- √ improvise rhythmic/melodic variation for song(s) learned by ear
- √ rhythmic, tonal and melodic dictation, using pitches/rhythms outlined in Task Description
- √ demonstrate/discuss elements of music to create unity/variety, tension/release and balance
- √ re-write an original composition written by teacher (practice notational skills)
- √ assess/discuss teacher's performance of original composition using the scoring rubric

Composition Guidelines

1. Tonality – major tonality using the pitches of do, re, mi, fa, sol and ti
2. Keyality – concert B flat major
3. Common Time - using quarter notes, quarter rests and eighth notes for rhythmic patterns
4. Pitches that you can use: Do, Re, Mi, Fa, Sol Low Ti (start on Do and end on Ti – Do)
5. Rhythms that you can use: quarter notes, eighth notes and quarter rests
6. Composition should be four measures in length
7. Add tempo marking, articulations and dynamics
8. Perform/Record/Assess

Scoring Rubrics for Composition

<u>Melodic Composition</u>	<u>Highly Effective</u>	<u>Very Effective</u>	<u>Somewhat Effective</u>	<u>Not Effective</u>
Melody is a complete musical idea with a defined beginning and ending	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Use of elements of unity and variety	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Aspects of melody are original or non-cliché	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Use of phrasal balance (antecedent/consequence)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>Notation</u>	<u>All</u>	<u>Most</u>	<u>Some</u>	<u>None</u>
Pitches notated correctly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rhythms notated correctly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Elements of notation beyond pitch/rhythm.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Three Artistic Processes

Scott Shuler, Connecticut State Department of Education Arts Consultant used the National Standards for the Arts and created the Three Artistic Processes of Creating, Performing and Responding. These three processes are the strings on which the pearls of the standards can be strung. The Three Artistic Processes are embedded in my instruction and with permission from Scott C. Shuler; I would like to share the model with the readers of UPDATE. (See table on the next page).

Recommended Reading

The following book is worth including in your professional library: *The Change Monster: The Human Forces That Fuel or Foil Corporate Transformation*, Jeanie Daniel Duck, Crown Publishing, ISBN 0609607715.

*UPDATE is available on our internet site:
www.acmacris.com*

The Three Artistic Processes

from Scott C. Shuler, Connecticut State Department of Education

CREATING	PERFORMING	RESPONDING
<p>Imagining Developing ideas (concepts, ideas, feelings)</p>	<p>Selecting Choosing an artistic work (repertoire) to perform</p>	<p>Selecting Choosing an artistic work and/or performance to experi- ence</p>
<p>Planning Experimenting, researching and designing ways of present- ing the idea(s) through artistic materials</p>	<p>Analyzing Analyzing structure and researching background of work</p>	<p>Analyzing Seeing/hearing and compre- hending visual/aural features of the work and performance - mentally assembling what is seen and/or heard into a whole</p>
	<p>Interpreting Developing a personal inter- pretation of work (an idea of its expressive intent or poten- tial)</p>	<p>Interpreting Developing a personal re- sponse to (constructing mean- ing from) the expressive ideas of both the creator(s) and performer(s)</p>
<p>Making, Evaluat- ing, Refining Applying knowledge and skills/technique to bring ideas to life through artistic work - evaluating quality and refining successive version of the work</p>	<p>Rehearsing, Evalu- ating, Refining Applying knowledge and skills/techniques to bring personal interpretation to life through performance - evaluat- ing quality and refining succes- sive versions of the perfor- mance</p>	<p>Evaluating Evaluating the quality of artistic work and its perfor- mance</p>
<p>Presenting Presenting in performance or exhibiting completed work for others</p>	<p>Presenting Perfroming work for others</p>	

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Member of the Band

A piece of the puzzle, “everyone is an important member of our band team”, “follow the leader is a dangerous game for band members”, and “practice your individual part for the good of the order” are the statements I use in band class. I believe in these statements and passionately discuss them with my students, so they hopefully know I am most sincere about the words being used.

This past fall, I challenged the members of the sixth grade band to rehearse a song for the Winter Band Concert without any help from me. The students were given music to learn for their own instruments and a copy of the conductor's score to study. During the full band rehearsal, the students instructed me as to what sections to play and how to rehearse this piece of music. I recorded the band on cassette tape regularly and played it back right away, so the band members could assess/evaluate their performance. They articulated the strengths and weaknesses of the recording to plan their next steps in preparing their selection. I also taught the students how to conduct and selected two students to conduct this selection at the concert.

The process was interesting to me because it really identified the leaders in the band without assigning leadership titles. Many students participated in the assessment and rehearsal of their selection while demonstrating a great deal of pride. The performance was absolutely wonderful!

Accomplishments

This past March, my colleague Ellen Effman-Gilbert and I wrote an article for: IMPACT: Connecticut Journal for Middle Level Educators titled “Formula for Music Success”. Our principal, Susan E. Dumas so beautifully wrote the foreword to this article, which nicely summarizes the successes and accomplishments of the music program:

“At Mystic Middle School (MMS), fine arts education is considered as vital to our students’ comprehensive education as any other subject. This is an especially important point when one looks at recent middle school data. As quoted in Turning Points 2000, “The National Assessment of



This part of Jim's article is so important. I refer to the "follow the leader" part as the "Alexander the Great Model of Leadership" The Alexander model (of which many companies operate under even today) is one where the notion is that leaders have more knowledge, experience and take the risks. Everyone else follows. I believe this model is truly flawed because in today's world there is more knowledge and broader knowledge base. There are more complexities, more influences as well as a faster dissemination of those influences via media and technology. Another dimension of why we are going wrong today rests with our teachers and parents. Baseline standards and codes of behavior are becoming broader. In many cases, the baseline is diffused in a generation of permissiveness such that distinctions are blurred and while young people may be confused, parents are even more confused. Teachers on the other hand, by default are saddled with more responsibility in “raising” children with a high degree of conditions and constraints placed upon them. The subsequent distractions and demands of this challenging occupation result in teachers focusing on the absolutes of their jobs leaving little room for initiative. Those who have the motivation to move beyond the confines of the stock curriculum and include enhanced learning represent a limited population of teachers. None of this characterization is meant to cast dispersion on parents or teachers, it just represents a condition of our modern society. It is teachers like Jim that go beyond and are achieving excellence as well as teaching leadership.



Educational Progress 1997 Arts Report Card indicates that most American children are infrequently or never given serious instruction in music, the arts, or theater.” Other educators go on to say that “these disciplines often provide the very spark that excites many youngsters about school when math, language arts, social studies, or science simply do not.” (Davis and Jackson, pg. 132)

At our school, students are able to experience challenging and enriching instruction in fine arts programs throughout their four years in middle school. One of these highly successful and respected programs is music education. Guided by talented and motivating teachers, singing is the common thread that unites all of our musical ensembles, parents and audiences. Simply stated, everyone sings! Parents and staff sing at orientation. Audience members sing at concerts. And, of course, all of our students sing.

In the last few years, increasing state, regional and national recognition of our music staff and program has resulted in numerous individual and ensemble awards, as well as requests for our students to perform at several prestigious locales. MMS music ensembles have been selected to perform at the 2000 Connecticut Association of Secondary Schools Scholar Leader Banquet and the opening session at the 2000 New England League of Middle Schools conference in Providence, RI. This spring, two ensembles have been selected to perform at the Connecticut Music Educators Association In-Service Conference. Our ensembles and individual musicians have been awarded top honors at state and local adjudication festivals. Additionally, our program was included in a Connecticut Public Television broadcast, “Designing Minds: Arts in Education.” Of special note is that ninety-six percent of our students elect to participate in at least one musical group.

As might be expected, our music program is a source of pride to the MMS community as well as the Town of Stonington. You are invited to join the increasing number of educators traveling to MMS in order to observe our style of music instruction. While not always “traditional”, I am sure that you will conclude, our formula for a successful music program works!!”

James Francis Hilbie

James Francis Hilbie has been a music educator in Connecticut for eighteen years and is currently in his fourth year as music instructor at Mystic Middle School in Mystic, Connecticut. He was named Connecticut Music Educator's Association (CMEA)'s 1996 Middle School Music Educator of the Year and 1995 Teacher of the Year in Manchester, CT. His concert and jazz bands have received top honors in music festivals throughout New England. These bands have been selected to perform at the Music Educator's National Conference (MENC) and CMEA conferences. In addition, the Mystic Middle School band program was featured on the Connecticut Public Television documentary, "Designing Minds, The Arts in Education" which aired in November, 1999.

His most recent honors include receiving a Connecticut State Department of Education "Celebration of Excellence" developers grant for a collaborative, interdisciplinary team project entitled "The Nutcracker Ballet Unit". He also presented an educational session at the MENC Eastern Division Conference in Pittsburgh, PA and conducted the Northern Region Middle School Concert Band this past March 2001.

For the past six years, Jim has presented "Teaching the National Standards Through Band Class" at MENC and state conferences throughout the country including Arizona, Connecticut, Delaware, Maryland, New York, Pennsylvania and Rhode Island. He has also been published in the CMEA News for his article, "Improvisation - Just Try It!" and IMPACT: Connecticut Journal for Middle Level Education titled "Formula for Music Success".

Mr. Hilbie has served on the following committees: BEST Portfolio Design/Assessor, Goals 2000 Grant-Cross District Assessment Benchmarks Project and was a BEST seminar leader. His professional affiliations include CMEA, MENC, CT Alliance for Arts Education and Phi Beta Mu, Lambda Alpha Chapter. Jim and his wonderful wife, Barbara, have two beautiful children, Anna Bond and James Bond Hilbie

Closing comments

This issue of UPDATE presents a somewhat different (yet similar) perspective on leadership and how to prepare people to assume leadership roles. Research supports the belief that preparing "managers" to assume leadership roles is a significant challenge. We are also suggesting that while the need is sufficiently acute, which requires intervention and training of today's managers and those holding leadership positions, that the future lies in the changing the paradigm. Perhaps we need to change by starting to teach leadership to elementary school children. We do not suggest that a class titled 'Leadership' be incorporated into the elementary school curricula. What we do believe is that the teachers are key; they need to ingrain leadership skills via their teaching to begin the process. Teach school children how leadership works, show them success, coach, mentor and hold them accountable.



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