

Mentoring the Title I Elementary String Student

By

Manuel C. Capote Ed. D.

Lynn University

Extracted from:

**“The Perceptions of Participation in a Mentored Title I
Elementary String Instrumental Music Program”**

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Manuel C. Capote Ed. D. - mannycello@aol.com

Professional profile highlights

Principal cellist with the Florida Philharmonic, Florida Grand Opera, Boca Pops and the Miami City Ballet orchestras for over 20 years.

Band and Orchestra Director at American Heritage School of Boca/Delray for 14 years.

Conductor and Music Director with the Youth Orchestra of Palm Beach County for 12 years.

Taught (and continue to teach) cello and chamber music throughout South Florida,

Joined the staff at the Lynn University Conservatory of Music in August 2010 as the music education and community outreach programs coordinator as well as adjunct faculty.

In August of 2019, became coordinator of the Lynn University Preparatory School.

Due to the COVID-19 pandemic, the university has made the difficult decision to suspend the Preparatory School of Music. My last day at the university will be September 1st.

I am grateful for the wonderful connections I made in my 10 years at Lynn and look forward to what's ahead.

Education

Undergraduate studies (no degree) Northwestern University

B.M. University of Miami

M.M. Boston University

Ed. D. Lynn University

Mentoring at Lynn University

- **10 years of mentoring underserved students through the Lynn University Conservatory Music Partnership Program.**
- **Due to fluctuations in funding, the number of mentors each year has been as few as 4 and as many as 14.**
- **A rough average of eight mentors per year translates into eighty mentors over the past ten years and they have roughly provided over 3,000 hours of free expert mentoring to underserved students.**
- **Chamber music performances have also been provided to the schools whenever the funding permitted it.**
- **Plumosa Elementary School of the Arts and UB Kinsey/Palmview Elementary School of the Arts have been the primary beneficiaries of these mentoring efforts.**
- **The summer strings two week yearly camp at Lynn University (until this summer) for nearly 100 underserved string players, has been a joint effort with the NKCGH organization, the School District of Pam Beach County as well as the university. This summer the NKCGH provided a much needed one week virtual string camp. These camps have provided much needed continuity to the string students in the aforementioned schools as well as other schools.**
- **My firm belief in the positive effects of mentoring led me to choose my recently written Ed. D. dissertation:**
- ***“The Perceptions of Participation in a Mentored Title I Elementary String Instrumental Music Program”***
- **As I speak to all of you, I am “preaching to the choir”. You are the ones making a difference in the musical lives of your students. You need all the help and support you can get.**
- **This dissertation’s purpose is to provide research based validation for the importance of free and expert music mentoring to the lives of the young underserved students.**
- **Use this information as a tool to convince school administrators or principals, or potential donors of the importance of mentoring and music in the lives of your students.**
- **I also provide you a generic version of the mentoring Music Partnership Program that I created at Lynn University that all of you can adapt as you see fit, including virtually.**
- **If you are a string player or a non-string player teaching large groups virtually the mentor can offer expert outside one on one teaching / modeling for all to witness and participate on a rotating basis.**
- **As impressive as these numbers sound, they can’t and don’t reflect the personal and indelible impact that these mentor / student relationships foster.**
- **The following quote from a former student/mentee of mine summarizes it best:**

Anonymous quotation from a former mentee...

“Starting from a young age, music has always played a vital role in my life. I was fortunate enough to keep this vital source a prominent part of my life, because of free private lessons that I have been offered all throughout my elementary, middle, and high school years. Receiving private lessons in elementary school was especially important, because the one-on-one support and attention is very much needed among young music students. With a private mentor available, I was able to advance at levels that more so suited my needs, rather than moving at the same pace as the other students in my class. Having a private teacher at a young age also meant having a role model to look up to, which inspired me to continue my studies as a cellist throughout middle school and high school. I am now entering my senior year at a high school of the arts, and I am forever grateful for the opportunities offered to me.”

Background of the problem

When elementary school-aged students want to learn to play a string instrument, they rent or purchase one, take private lessons, practice at home, and participate in their school orchestra program. In order for students to accomplish this, parental economic support and involvement are essential. Underserved Title I elementary school students without this socioeconomic support are at a distinct disadvantage. They do not have the parental socioeconomic support necessary to acquire an instrument and pay for private lessons. Title I schools, however, provide instruments for those students who cannot afford to rent or purchase one. Funds for instruments come from their school district or private sources. A string instrumental mentoring program's purpose is to provide the much-needed private instruction, free of charge, to those Title I elementary school string players that otherwise could not afford it.

Why elementary???

- **There is a need for more instrumental string programs in elementary schools because it is the optimal time to learn to play an instrument *(Cutietta, 2012).**

**Dr. Robert A. Cutietta, Dean of the University of Southern California Thornton School of Music.*

- **“An optimal period is used to refer to those periods in which development will be faster or easier” (Flohr & Hodges, 2006).**
- **One South Florida school district has two elementary art schools with string programs with a majority of Title I students enrolled. They are excellent candidates for a music partnership-mentoring program with a local conservatory of music.**

Some problems...

- **Placing mentors depends on available funding from the state or private grants, and varies from year to year (Lara, 2017).**
- **Florida Standards Assessments are usually scheduled in the spring semester.**
- **Art and music classes are often suspended for several weeks so that teachers can focus solely on preparing students for standardized tests.**
- **Since 2002, sixteen percent of the nation's school districts had decreased instructional time in subjects other than reading and math programs" (Rabkin & Hedberg, 2011, p. 21). "Reduced instructional time in art and music by an average of nearly an hour a week."**
- **Assessments versus music...recent quote from a music teacher: "*I was not able to get (mentor teaching) dates out of the administration. Unfortunately, with upcoming field trips, in-school activities, and testing, the dates are quite limited. The diagnostic testing window is large this year...with testing from December 2 – 20, (2019) which means no mentor visits because the hallways have to be absolutely quiet*".**
- **Musical, social, and academic benefits derived from music and arts programs are often misunderstood and underappreciated (Rabkin & Hedberg, 2011).**

Some important terms

- **Title I**
- **Mentoring**
- **Music Partnership Program**
 - **Standards Assessments**
- **University/conservatory mentor**
- **Choice (magnet) programs**
 - **Optimal period**
 - **Underserved students**

Some of the Literature...

Cutietta, R. A. (2012). What's the right age to begin music lessons? Retrieved from <http://www.pbs.org/parents/education/music-arts/whats-the-right-age-to-begin-music-lessons/>

Flohr, J. W., & Hodges, D. (2006). Music and neuroscience. In R. Colwell (Ed.), *The new handbook of research on music teaching and learning: A project of the Music Educators National Conference* (pp. 991-1008). Oxford University Press.
<https://lynn.on.worldcat.org/oclc/808367334>

Lara, T. V. (2017). Arts integration, common core, and cultural wealth: An ethnographic case study of a Title I elementary school (Doctoral dissertation). University of California Los Angeles. Retrieved from <https://escholarship.org/uc/item/3556m0k4>

Rabkin, N., & Hedberg, E. C. (2011). Arts Education in America: What the Declines Mean for Arts Participation. Based on the 2008 Survey of Public Participation in the Arts. Research Report# 52. National Endowment for the Arts.

Guhn, M., Emerson, S. D., & Gouzouasis, P. (2019, June 24). A population-level analysis of associations between school music participation and academic achievement. *Journal of Educational Psychology*. Retrieved from <https://psycnet.apa.org/fulltext/2019-34936-001.pdf>

Chapman, G., Morrison, J., & Lipsey, M. (2016). Music Instruction for Improving Cognitive and Social Emotional Development and Academic Achievement in School-aged Children and Youth: A Systematic Review.

Black, L. L., & Zullo, E. (2008). Mentoring. In F. T. Leong, *Encyclopedia of counseling*. Thousand Oaks, CA: Sage Publications. Retrieved from: <https://search.credoreference.com/content/topic/mentoring?institutionId=1065>

Summary of (some) existing literature

- **Dr. Robert A. Cutietta (2012), Dean of the University of Southern California Thornton School of Music, there are three answers to the question:**
 - “At what age should children begin music lessons?”
 - Informal activities soon after birth**
 - More systematic classes around age three**
 - Lessons with the goal of learning the instrument should start between six and nine**
- **(Flohr, J. W., & Hodges, D. (2006). Music and neuroscience, p. 998) ...adults with a history of violin training and a group of adults without violin training...brains mapped...(MEG) The area of the somatosensory cortex representing the fingers of the left fingering hand was larger than that in the contralateral hemisphere representing the right bow hand and also larger than the corresponding area in non-musicians...A possible critical period was indicated by a trend for the effect to be larger for individuals who had begun music training before the age of 10.**
- **Another optimal period and possible critical period was seen in a study of violin training, where in a sample of 60 musicians and non-musicians, those who started training before the age of 7 years exhibited increased corpus callosum size (Schlaug, Janke, Huang, Steiger, & Steinmetz, 1995).**
- **Jensen, E. (2001) *Arts with the Brain in Mind*. “Participation in the arts results in positive academic, cognitive, emotional, social, perceptual, motor, attention, memory, creative, and self-discipline benefits.”**
- **A 2019 Guhn, Emerson, and Gouzouasis study demonstrates that “music participation has been shown to relate to positive outcomes across different academic domains such as in reading and math assessments” (p. 14).**
- **Chapman, Morrison, and Lipsey’s (2016) study focuses on the positive effects of music instruction on every aspect of a child's life...“making, or learning music positively contributes to a growing and developing youth’s improved cognitive function, socio-emotional capacity, and academic achievement” (p. 6).**

Dissertation Research Questions*

- **What are the mentors' perceptions of the musical, academic, and social benefits derived from participation in a mentored Title 1 elementary string instrumental music program?**
- **What are the mentors' perceptions of the teachers', administrators', and parents' perceptions of the musical, academic, and social benefits derived from participation in a mentored Title 1 elementary string instrumental music program?**

**Research questions were adapted due to the Covid-19 situation.*

Methodology - Case Study Design – Focus Group

- **Ozgan (2016) defines “the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not evident; and in which multiple sources of evidence are used” (p. 147). This case study employed the use of a focus group.**
- **The researcher sought to evaluate the effectiveness of having a string instrument mentoring program in a Title I elementary school. The study conducted an online focus group with the string instrument mentors that visited two Title I elementary schools with string programs.**
- **The purpose of this focus group was to document the mentors’, teachers’, administrators’, and parents’ perceptions of the musical, academic, and social benefits derived from participation in a mentored Title 1 elementary string instrumental music program. The focus group results provided significant validation for having free string mentoring programs in Title I elementary schools.**

Rationale and Demographics...

- **The participants (mentors) chosen had established relationships with the students, administration, teachers, and parents. That was the rationale for their selection as subjects in the online focus group format.**
- **Mentor quotes (perceptions) addressed the specific focus group questions and were extracted from the original transcript. The mentors' quotes are the direct perceptions after 200 combined hours of mentoring throughout the ten visits during the 2019-2020 school year.**

The focus group mentors (five out of six mentors participated)...

- **Sophomore - BM Cello - USA/California - Female**
- **Junior - BM Violin - International - Colombia/USA - Male**
- **Graduate - PPC Violin - International - China - Female**
- **Graduate - PPC Violin - International - Uzbekistan - Male**
- **Graduate - MM Violin - International - Venezuela/USA - Male**

Focus Group Questions

- **What are your perceptions of the potential musical, academic, and social benefits derived from participation in a mentored Title 1 elementary string instrumental music program?**
- **What are your experiences in a mentored Title 1 elementary string instrumental music program?**
 - **What do you think are the perceptions of the parents of your students?**
 - **What do you think are the perceptions of the administrators in the school?**
 - **What do you think are the perceptions of the teachers in the school?**
- **What are your perceptions of the academic benefits derived from participation in a mentored Title 1 elementary string instrumental music program?**
- **What are your perceptions of the social benefits derived from participation in a mentored Title 1 elementary string instrumental music program?**

Word clouds...

- The 'mentor only' transcribed text was manually analyzed, and relevant words and phrases were highlighted. *Microsoft Word* was used to extract the highlighted text.
- The researcher used *WordArt.com* to create a 78 word art cloud from a 78-word extraction (no word duplicates).
- The researcher also used *WorditOut.com* to create a word cloud of 40 words from a 291 word extraction with a minimum word frequency of two. The two different word art cloud and word cloud figures below, in the researcher's opinion, displayed different yet relevant and significant content.

Word Cloud

group
listening
good
answering
Experience
improve
music
certain
practicing
helpful
teachers
together
all
critical
like
academics
Teaching
learning
relationship
work
social
skill
way
support
thinking
practice
escape
more
school
One
different
setting
help
happy
because
consistent
parents
learn

Some direct mentor perceptions... (Validation)

- The mentors function as role models to the students they mentor. Personal relationships are formed that allow for increased musical as well as social growth and improvement.**
- Administrators positively react by observing how the kids are meeting new teachers and get a general diversity of the learning process, which changes their daily routine and helps to perceive the material better.**
- The one on one mentor student approach develops the students' listening and answering skills as well as their collaborative skills (social). The critical thinking skills, which are developed through musical instruction, can be potentially transferred to other subject areas in the opinion of the mentors.**
- The mentors' perceptions of the parents were acquired either directly from the parents or indirectly from the students being mentored. The spectrum ranged from gratitude for the instruction they provided to no parental support. Students without the ability of support and practice at home posed the unexpected challenge of having the mentors provide strategies for keeping the student engaged and improving only during school hours.**

Summary and Recommendations (More validation)

- **Listening to, reading, analyzing, and consolidating over 3,000 words of mentor perceptions yielded an unexpected wealth of positive results. I was unexpectedly amazed at the richness and depth of the experiences that the five focus participating group mentors shared with me. Their 200 combined hours of mentoring throughout ten visits in the 2019-2020 school year made a tremendous musical, social, and intellectual impact on their students as well as themselves. It can honestly and convincingly be stated that the effect of participation in a mentored Title I elementary string instrumental music program was an indispensably positive one for these five mentors and their students.**
- **Further research involving school data, specifically tailored focus groups, interviews and surveys of administrators, parents, and teachers can provide additional information as to the perceived and actual benefits of mentoring.**

****Music Education Partnership Program (The product!)**

The Music Partnership Program provides highly motivated and qualified university/conservatory string student mentors to Title I elementary schools with string programs during the school year. The university/conservatory provides a monetary stipend each semester to each Conservatory student mentor. This program is funded by grants from the State of Florida as well as private foundation grants. Each mentor is required to do a minimum of twelve visits of four hours each per academic year. Mentors will schedule their visits at the beginning of each semester in consultation with the schools' orchestra directors. The stipends provided are taxable and assist the mentors with school related expenses not covered by their financial aid and scholarships.

*****Can be done virtually***

Virtual protocols...

This program can be done virtually by the orchestra director using Zoom or any other platform. Orchestra directors, mentors, and students must observe the specific appropriate virtual protocols as dictated by their respective school district's Title IX Compliance Office. Zoom sessions should be controlled by and initiated by the orchestra director in their classroom and should be recorded and stored by the orchestra director.

Virtual mentoring takes the form of a virtual master class from music provided by the orchestra director. One student at a time plays for the mentor. Other than the mentor comments, student comments can be done verbally or through a chat box.

(i.e.- approval by the school district, school principal, adoption of specific standards of conduct during virtual instruction, obtain parental liability releases, recording of sessions ...).

It is important to familiarize yourself with the privacy and security policies of the platforms, including the manner in which the platforms comply with the Children's Online Privacy Protection Act (COPPA).

<https://www.ftc.gov/enforcement/rules/rulemaking-regulatory-reform-proceedings/childrens-online-privacy-protection-rule>

Some examples of virtual protocols...

Platforms: Group classes and lessons will only be conducted via Zoom or other school approved virtual platform.

Visibility: Virtual lessons must take place in a visible public room in the home of the student (e.g. dining room, living room) - NOT IN A BEDROOM. There needs to be some level of visibility to other adults in the house.

Supervision: Parents must be responsible for their child's health & safety and behavior management during the lesson. A Parent/Guardian/Responsible Adult (over 18) must make themselves known at the start and end of the lesson and either be in the room or within listening distance.

Focused Space: Parents must agree to the room being “distraction free” and “sibling free”. Interruptions from other members of the household will have a negative impact on the learning of the student. Please refrain from loud phone calls, conversations or other activities that may be disruptive

No Solicitation: Mentors are prohibited from soliciting students' patronage for their personal lesson business.

Etiquette: Appropriate rules of decorum need to be adopted for both verbal and chat room conversation.

****Summary of Program Parameters**

Select student mentors from the university/conservatory visit each Title I school on their scheduled weeks and provide private and/or small group instruction to the string students selected by each school for participation. The mentors are under the direct supervision of the school orchestra director at all times during each visit. The selected Title I string students as well as the selected student mentors must fall within certain criteria.

*****This pandemic will pass! At some point we will go back to in person teaching and playing***

**For the Title I elementary schools,
the criteria for each string student is:**

- Students must not be currently studying privately. We do not want to compete with or take the place of the traditional private student/teacher relationship.**
- Student's socio-economic situation prevents them from affording and/or accessing traditional private instruction and/or outside programs.**
- Students must be highly motivated, talented, and exhibit a positive and enthusiastic attitude with a healthy work ethic.**
- Students are chosen by the school orchestra director based on the criteria cited above.**

University/conservatory student mentors must meet the following criteria:

- **Mentors are chosen by the Partnership Program Director in consultation with the dean as well as the faculty of the university/conservatory of music.**
- **Mentors must be in good academic and conduct standing with the university.**
- **Mentors must pass a Level 2 background check and complete all university Title IX compliance courses related to working with minors yearly.**
- **Mentors must exhibit the highest musical standards with their specific instrument.**
- **Mentors must exhibit a strong commitment and desire to work with Title I string students.**

****Conservatory student mentors provide:**

- Private and/or small group lessons during or after school hours.**
- Provide chamber music coaching.**
- Provide audition preparation classes.**
- Provide instruction in instrumental techniques as well as basic musicianship skills.**

*****Can be done virtually***

Details...

- The conservatory will select, at the beginning of each semester, the student mentors working with the individual Title I schools. At the beginning of each semester, the program director and the orchestra directors, will create and provide each mentor a schedule of each school's available teaching weeks for the respective semester. Mentors will then schedule their semester visits and provide their schedule to their orchestra director and the partnership program director. Each mentor will be required to do a minimum of twelve visits of four hours each per academic year and must fulfill each semester's schedule of visits before they receive their semester stipend payments.**
- Mentors are required to fill out and email an assessment form after each teaching visit to the partnership program director and to the orchestra director at the conclusion of each visit. They will keep a copy for their records. Mentors are also provided a list of applicable Florida State Standards benchmarks to be used as reference during their visits throughout the semester.**
- Orchestra directors will select, at the beginning of each semester, the students that would benefit the most from working with a conservatory mentor as per the partnership program criteria. Orchestra directors, at the beginning of each semester, will meet with all of their respective mentors to introduce themselves, their programs, and to introduce the mentors to their respective students. The partnership program director will be available to meet regularly with the mentors throughout each semester, supervise attendance, and monitor the weekly assessment forms.**
- Orchestra directors will provide the mentors copies of any method books and/or teaching materials used in their classes as needed to use as a reference. Orchestra directors are also asked to furnish any specifically tailored goals for each student being mentored. For additional information and support, please contact the university conservatory's partnership program director.**

* “PRE/WEEKLY/POST” MENTOR SEMESTER ASSESSMENT FORM

- **Date and time:** _____
- **Location (School):** _____
- **University/conservatory mentor name:** _____ **Instrument:** _____
- **Student(s) name and instrument:** _____
- **Description/evaluation of student’s playing level (grading optional):** _____
- **Goals for next lesson:** _____
- ***Florida State Standards Benchmarks (when applicable):** _____
- *Other state standards can be used such as:
(i.e. Illinois Music Standards - <https://www.isbe.net/Documents/Music-Standards.pdf>)
- **Grading Scale (optional):**
- *3–Excellent – Demonstrates a high level of achievement.*
- *2–Good – Demonstrates an understanding of concepts, but is performing with some mistakes.*
- *1–Needs Improvement – Understanding of the concepts and skills taught is not being demonstrated completely.*
- **Please print this form for your records and email it to the Partnership Program Director and to the corresponding orchestra director.**
- **Why? – summary for mentor, orchestra director, and parents - record keeping - required by grants...*

2019-2020 FLORIDA STATE STANDARDS BENCHMARKS -Development of critical listening skill

*Other state standards can be used such as: (i.e. Illinois Music Standards - <https://www.isbe.net/Documents/Music-Standards.pdf>)

- **MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.**

Remarks/Examples: e.g., focus: form, instrumentation, tempo, dynamics; organize: listening maps, active listening, checklists

- **MU.3.C.1.3 Identify families of orchestral and band instruments.**

Remarks/Examples: e.g., strings, woodwinds, brass, percussion, keyboards

- **MU.4.C.1.1 Develop effective listening strategies and describe how they can support appreciation of musical works.**

Remarks/Examples: e.g., listen for form, instrumentation, tempo, dynamics, melodic line, rhythm patterns; organize thoughts using listening maps, active listening, checklists

- **MU.4.C.1.2 Describe, using correct music vocabulary, what is heard in a specific musical work.**

Remarks/Examples: e.g., movement of melodic line, tempo, repeated and contrasting patterns

- **MU.5.C.1.1 Discuss and apply listening strategies to support appreciation of musical works.**

Remarks/Examples: e.g., focus: structure, instrumentation, tempo, dynamics, melodic line, rhythm patterns, style/genre; organize: listening maps, active listening, checklists

- **MU.5.C.1.2 Hypothesize and discuss, using correct music vocabulary, the composer's intent for a musical work.**

Remarks/Examples: e.g., title, historical notes, quality recordings, instrumentation, expressive elements

- **MU.5.C.1.3 Identify, aurally, selected instruments of the band and orchestra.**

Remarks/Examples: e.g., violin, cello, string bass, flute, clarinet, oboe, bassoon, trumpet, trombone, tuba, French horn, bass drum, snare drum, xylophone, chimes, piano, harpsichord

- **MU.68.C.1.2 Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.**

Remarks/Examples: e.g., quality recordings, peer group and individual performances, composer notes, instrumentation, expressive elements, title

- **MU.68.C.1.3 Identify, aurally, instrumental styles and a variety of instrumental ensembles.**

Remarks/Examples: e.g., Classical, Baroque, Romantic, contemporary, jazz, pop, solo, duet, trio, quartet, small ensemble

- **MU.5.C.2.1 Define criteria, using correct music vocabulary, to critique one's own and others' performance.**

Remarks/Examples: e.g., intonation, balance, blend, timbre

- **MU.5.C.2.2 Describe changes, using correct music vocabulary, in one's own and/or others' performance over time.**

Development of individual instrumental performance skills

- **MU.5.S.2.1 Use expressive elements and knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsals and performance.**
- **MU.5.S.2.2 Apply performance techniques to familiar music.**
- **MU.5.S.2.3 Perform simple diatonic melodies at sight.**
Remarks/Examples: e.g., vocal and/or instrumental
- **MU.5.S.3.2 Play melodies and accompaniments, using proper instrumental technique, on pitched and unpitched instruments.**
- **MU.5.S.3.4 Play melodies and accompaniments, by ear, using classroom instruments.**
- **MU.5.S.3.5 Notate rhythmic phrases and simple diatonic melodies using traditional notation.**
Remarks/Examples: e.g., rhythmic: quarter notes, beamed eighth notes, half notes, whole notes; corresponding rests; dotted half note; sixteenth notes; syncopation
- **MU.68.S.2.1 Perform music from memory to demonstrate knowledge of the musical structure.**
Remarks/Examples: e.g., basic themes, patterns, tonality, melody, harmony
- **MU.68.S.2.2 Transfer performance techniques from familiar to unfamiliar pieces.**
- **MU.68.S.3.1 Sing and/or play age-appropriate repertoire expressively.**
Remarks/Examples: e.g., technique, phrasing, dynamics, tone quality, blend, balance, intonation, kinesthetic support/response
- **MU.68.S.3.2 Demonstrate proper vocal or instrumental technique.**
Remarks/Examples: e.g., posture, breathing, fingering, embouchure, bow technique, tuning, strumming
- **MU.68.S.3.3 Sight-read standard exercises and simple repertoire.**
Remarks/Examples: e.g., note and rest values, key signatures, time signatures, expressive markings, special harmonic and/or notation symbols
- **MU.68.S.3.4 Compare written notation to aural examples and analyze for accuracy of rhythm and pitch.**
Remarks/Examples: e.g., error detection, interval reinforcement
- **MU.68.S.3.5 Notate rhythmic phrases and/or melodies, in varying simple meters, performed by someone else.**
- **MU.68.S.3.6 Develop and demonstrate efficient rehearsal strategies to apply skills and techniques.**
Remarks/Examples: e.g., independently, collaboratively
- **MU.68.O.3.1 Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.**
Remarks/Examples: e.g., tempo markings, expression markings, articulation markings, phrasing, scales, modes, harmonic structure, timbre, rhythm, orchestration
- **MU.68.O.3.2 Perform the expressive elements of a musical work indicated by the musical score and/or conductor, and transfer new knowledge and experiences to other musical works.**

Anonymous quote from a string mentor that became an orchestra director...

“I would like to express my sincere gratitude for our ongoing relationship with [your] university. From my own studies as a graduate student, our relationship has blossomed into an ongoing mentorship program.

Our elementary school is a Title I school, and the majority of our students are not able to afford to rent or purchase their own instruments, much less afford private music instruction. [Our] school of the arts has 558 students: 86% minority (e.g., black, Hispanic, Haitian) and 82.5% receive free and reduced lunch. Students in grades K-2 receive 45 minutes of Fine Arts instruction every day and the students in grades 3-5 receive 60 minutes each day. Students participate in the following Fine Arts: band (a variety of brass and woodwind instruments), percussion, piano, strings, dance, drama, movement, television production, digital media, vocal music and visual art.

The relationships created through near-peer mentoring have an incredible impact on our students. Not only does it make the subject matter more accessible by providing one-on-one guidance, but it also provides a personal connection with someone who also plays their instrument, which is an incredible motivator to a beginning student. Additionally, the school wide concert opportunities by [your] students provide exposure to many musical genres. This ignites spark within the child like no other!

We face even greater challenges in coming years as we strive to offer a meaningful arts magnet program with extremely limited funding. The university-conservatory partnership program greatly enhances our ability to deliver quality music instruction to our economically disadvantaged instrumental students. We are hopeful that the conservatory will be able to secure grant funding to continue our partnership program.”