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Music Mentorship for Empowerment

A Music Instruction Partnership between Vassar College and Poughkeepsie Middle School

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A thesis project completed in partial satisfaction of the requirements for the degree

Bachelor of Arts in Educational Studies

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Introduction

The first time I taught music lessons, it was to fourth grader just starting to play bells and snare. I helped her through her method book, and encouraged her to use good technique. We had fun and made music together. Music lessons can be energizing and encouraging, and I searched for more opportunities to pursue and learn about music education. Unfortunately, there was no music education class, student organization, program, or track at Vassar. However, I was not alone in my passion for music education, and I decided to do something about it.

My senior project for my major in educational studies reflects the practical needs and assets of Vassar College and the Poughkeepsie Middle School. I have prepared Vassar musicians to become mentors and instructors for PMS youth interested and involved in music. The primary task of the project was designing curriculum to be taught to Vassar College student musicians who will serve as mentors. This curriculum reflects the research into socially just and culturally responsive music education as well as positive and empowering relationships between mentors and youth. This curriculum served to train the Vassar College student musicians before and during their partnership with the middle schoolers.

This project reflects a need both in the Vassar and Poughkeepsie communities. Vassar is a wealthy private liberal arts college located in Poughkeepsie, and it is known for having a strong music department. Many Vassar student musicians are interested in teaching, and most musicians will at some point teach their craft. However, neither the Education Department nor the Music Department have any classes devoted to music pedagogy. Although this is a want and need for student musicians in the Vassar Community, there is no outlet or training to prepare or develop this valuable skill. The Poughkeepsie middle school is a short 20 minute walk away from Vassar,

but most Vassar students barely interact with the city of Poughkeepsie. The racial breakdown of

Poughkeepsie City Schools is 50% black, 35% latinx, 7% multiracial, 7% white, and 1% asian,

and 73% of the students are characterized as economically disadvantaged (NYSDE 2018-2019).

It receives about half the money as its neighboring predominantly white district . It is true

throughout the nation that arts programs are often the first to lose funding and resources in public

schools which increasingly focus on the "core" subjects tested in high stakes standardized

testing. Additionally, lower income students do not usually have the opportunity to take private

lessons on their instrument, something expected for higher income young musicians (Hess 2017)

(Lind & McKoy 2016). There is an active music program throughout the Poughkeepsie school

system that garners a good deal of student participation. Students are loaned instruments, and can

participate in a variety of ensembles. However, there is a want and a need in the Poughkeepsie

community for more music education and specifically individualized musical instruction.

Fortunately, Vassar and Poughkeepsie have assets poised to serve one another at the

intersections of their needs. It has some incredibly talented and well-trained musicians

specializing in an array of instruments, voice types, and music composition. These students are

also close in age to youth and would be able to relate along some cultural capitals associated

with their generation. Additionally, many musicians on campus are from backgrounds that reflect

Poughkeepsie Public Schools' population. This could help to encourage positive and

empowering relationships among students and mentors. Poughkeepsie has many young

musicians with potent raw talent informed by their musical upbringing and supported by the

schools music programs. Individual and small group lessons will be more successful for all if the

Vassar students are better prepared for their new role. The literature relevant to these areas not

only justifies the project, but also directs how the curriculum ought to be designed in order to

achieve the most empowering and impactful results for all participants. This project will harness

the assets of everyone in the community to create an empowering environment through music.

Literature Review:

Culturally Responsive Music Education, Service Learning, and Music Mentorship

The project that I have described involves mentoring through music, more specifically as a service learning project between youth and college students. Additionally, I would like to focus the curriculum on culturally responsive music education, which is a pedagogy that serves well to empower students along the axis of their personal and cultural identities. However, there is not a large body of literature that sits at the intersectional points of my project. Therefore, I have split up the literature into three components, which each inform my project in a different way. I will focus on Culturally Responsive Music Education, discuss components of literature on service learning programs, and finally considerhow music and arts based mentoring can be most effective.

The first key theme is that music education should be culturally responsive and socially just. Many educators have done studies detailing the importance of such curriculum in a music classroom, most of which is meant for high school and middle school teachers. This is a different context than college students mentoring small groups or individuals, but there are shared strategies and theories that can be applied just as effectively in this new context.

Culturally Responsive Music Education

Allsup, Randall & Shieh wrote a paper as a call to action for music educators to fight for social justice because, as they argue, music educators are uniquely and powerfully positioned to do social justice work (2012). Music teachers often teach the same students for many years, which can enable deep and meaningful relationships. This is not usually the case for English or math teachers. If my project gains traction as a permanent program, Poughkeepsie middle

schoolers and Vassar students could form similarly meaningful bonds. Part of music education

social justice is the small scale work of validating and supporting students within the classroom,

but there is also a performance component to music programs. The authors see this as a platform

for clear and rebellious social justice messages to be heard, even if it is dangerous or

uncomfortable. This article could be a critical resource for designing the plan for students and

teachers, and what performance might look like. It is important to first listen to our students,

giving them an outlet to express their political voice, rather than imposing what we would want

to express through the students.

"Equity in Music Education: Why Equity and Social Justice in Music Education?"

addresses how equity must function within the music classroom, and how educators have a

responsibility to be responsive to their students (Hess 2017). Students should see themselves

reflected in the curriculum in terms of the repertoire selected for performance rather than

standard western cannon featuring primarily white male musicians. Another question is how to

address the systematic oppression that students face in tangible terms. Part of the goal of my

project is to address some of these tangible breaches in opportunity as some students have more

access to higher quality music education, private instruction, and instruments than others. The

text also futhers the importance of the theme of reflecting students' cultures in the curriculum,

which will be a core focus of selecting repertoire.

Doyle in "Cultural Relevance in Urban Music Education: A Synthesis of the Literature"

states that music education has a meaningful positive impact on the formation of well-rounded

youth, and low-resource students with access to the arts have more academic and social success

(2014). However, low-income youth have much less access to the arts, and this should be

addressed. Unfortunately, even when minoritized students have access to large ensembles or other music programs, the curriculum or repertoire often is not relevant to students' culture or interests. This is relevant to my project because I seek to provide greater access to arts education through the mentorship of Vassar student musicians. In training and recruiting these Vassar students, I want to prepare them to teach in a culturally responsive way to the interests of their specific mentees.

Another review of the literature analyzes the practices that form a culturally responsive music education (Bond 2017). The educator must immerse themselves in that community in order to understand the musical lives of their students. In the past, educators have too often seen the culture that they are responding to in a very limiting way. The music in schools should be applicable to the music found right outside those schools rather than solely focussing on the western canon, notation, and evaluation. This text shows an extensive examination of how music education could be improved, including many specific strategies as well as how to shape the attitude of a culturally responsive music teacher. Part of that is definitely that I should immerse myself more in the community before designing curriculum so that I can appropriately complement the existing interests and assets. Vassar students can often be disconnected from the city on its doorstep, and that must be rectified for the participants to better understand and serve the youth. There should be a component that calls all of the mentors to spend meaningful time in Poughkeepsie to develop a personal connection to this community.

Shimshon-Santo wrote a piece called "'Do our lives matter?' Music, poetry, and Freedom School," and it focuses on the fundamental realities that we need to make students feel like they matter and that school should be liberation work (2018). This article is a reflection on the

practice of valuing students' culture and intrinsic unique and individual value through music and poetry. The study draws parallels between concepts in music and poetry and how both may be used as liberatory practices of expression. Her work in the school is committed to using what students are thinking and feeling, and developing their expression skills through music and poetry. This curriculum, which centers the african and latin diasporas, makes the classes more interesting, relevant, and emotionally fulfilling than they otherwise might have been. There are definitely elements to emulate in my project, such as teaching through content that is interesting to students because they already have an interest in the genre or it forms part of their background. I also think it would be valuable to recruit and map assets of the musicians involved so that we can cover a wide range of students' interests with mentors who are knowledgeable about those genres.

Fitzpatrick-Harnish in "Urban Music Education: A Practical Guide for Teachers" goes into many practical strategies for teaching music in urban settings. It defines the successful characteristics of successful and effective music teachers (2015). These teachers listen, are introspective, seek to improve, work in teams, derive energy from their students, and teach the whole student. These characteristics are paired with specific strategies such as goal setting, community engagement, and molding curriculum to students. The book is also based on many stories pulled directly from music education, and there are chunks of wisdom in the stories presented. This source is useful because it defines how teachers should teach with specific strategies based on the lived experience of educators.

"Taught by the Students: Culturally Relevant Pedagogy and Deep Engagement in Music Education" is an in-depth combination of study and lived experience of a music educator

working in a public school (Gregel 2016). The book shows analyses of how to engage students in every part of the music learning journey, and lays out successful factors in music teaching. This includes the importance of culturally relevant pedagogy, how to encourage engagement, harness students musical behaviors, appropriately respond to student behavior, and generally framing students and oneself in music education. Teachers must be someone who can provide scaffolding in order to facilitate an ethical process of identity formation while maintaining open ended support for the student. In fact, teacher relationships with students should be equitable, mutual, and extend beyond the classroom. In her view, culturally relevant pedagogy must encourage students to be academically successful, culturally competent, and socio politically conscious. This book is extremely pertinent to my project, because it goes into details of how to address issues that my mentors will run into. The book uses theoretical framework and real-life examples to clearly show successful strategies and attitudes to teach music to urban youth. For example, the classic Italian style of singing, Bel Canto, is often viewed as the only correct way to sing, but educators must work to value and understand other singing styles rather than believe there is just one way to sing. She addresses her positionality as a white educator with a different cultural background than that of her students. I also come from a different background than the students I will be working with. Understanding and responding to that positionality is an important subject in the book and in my project.

The next book is written by McKoy, an african-american woman who is extremely experienced in teaching music in public schools, researching in the field, and training future educators, and Lind, a similarly qualified white teacher (2016). Both of their positionalities are relevant to inform and prepare educators through their work. "Culturally responsive teaching in

music education: From understanding to application" is divided into two halves: the first creates a clear theoretical outline of culturally responsive music teaching based on the literature, their research, and their experience. Identity is a source for music, but music is also a source of identity, and students will be processing both while working with music educators. One danger present in many schools is that students are forced to choose between disrespecting their own cultural practices or those of the schooling environment. Incorporating more "home" cultural practices into the classroom is an extremely effective way to improve the learning environment, because it takes away the separateness and rejection of their music and way of being from the curriculum. Additionally, motivation to succeed is linked with students' perception of their own ability, which can cycle either positively or negatively. Relating this to the previous point, children are more motivated to do music in line with their cultural identity which can constructively contribute to the aforementioned cycle. Gender identity also informs the world of young musicians through gendering of instruments (i.e. flute is for girls, drums are for boys) and through singing where men that sing are viewed as effeminine. Conversely, while boys that sing are considered special, girls that sing are just considered ordinary. The second half of the book goes into a wide array of strategies and applications of that theory and framework in day to day activities. Practically what teachers affect on a day to day basis are relationship variables, personal growth and goal orientation, and system maintenance and change. Every single day teachers should assume a deep capacity, intelligence, and a wide range of hopes and dreams from each student. Studies show that black and latino youth are less likely to participate in music programs seen as competitive or with overly controlling teachers. That is not to say that teachers should not have high expectations for their students- they should keep students accountable- but

always while providing multiple pathways to success. Another important practice is focussing on oral and performance fluency over notation. Western music practices tend to do the opposite, prioritizing notation over the music itself, but most cultures around the world share music through aural modalities. The book has excellent research and theory that I can use to develop my curriculum, and nurture those positive values in mentors. The application section will prove extremely valuable to Vassar music students when developing their curriculum with students.

Most of the previously mentioned works are designed for music teachers or music education programs, but Vassar College does not offer such a program. However, my project will be a service learning model rather than a traditional classroom. Thus, I will also be reviewing the literature on service-learning with a special focus in multicultural service learning.

Service Learning

In "Impact of Youth Mentoring as an Academic Service-Learning Experience for College Students," Rehm sought to find how service learning would help college mentors improve their relational communication skills or their beliefs about youth (2013). The study did not find a significant change in their communication skills or beliefs over the course of the study, but strong academic standing, cultural sensitivity, and relational communication skills were positively related to close mentoring relationships. A key part of my project would be developing the pedagogical and relational skills in the mentors which go hand in hand with building cultural sensitivity. I think this also sheds light on who should participate in the project. The study showed that students that went in with higher levels of cultural sensitivity and academic ability ended up having more productive partnerships. The Vassar students who teach should have a

high level of cultural sensitivity and should be capable musicians with a strong desire to teach in the instrument that they will teach.

This next study weighs the advantages of a service learning with the potentially harmful effects if it is not pursued in a dualistic and comprehensive manner (Lee, Bell and Shaulskiy 2017). The research indicates that participating in multicultural service learning is more beneficial than philanthropic service learning. Multicultural civic service learning includes teaching about race, culture, and class, and encourages personal reflection on their identity, privilege, and how participants relate to the world. Philanthropically motivated service learning can encourage negative stereotypes and relationships, especially when white middle and upper class students are serving marginalized students of color. The authors support a civic service learning model instead. Civic service learning acknowledges higher education's implicated position in an unjust society and focuses on higher education's need to produce transformative citizens to promote justice in a democratic society. In this model, teachers become learners, learners become teachers, and the content is connected to the students and their community. Studies show that college students who participate in multicultural service learning tend to be less racist and more open minded than those who do not. Lee et. all qualified mentors involved in their study into groupings according to their relationships and attitudes. The most positive and civic form of relationship was a "mutual learners" model followed by a "friendly role model" which had a touch more of philanthropic energy in it.

A discussion of the adverse reactions to service learning is also present in this study (Lee, Bell and Shaulskiy 2017). Many mentors expressed negative impressions and low opinions of their mentees. Some distanced themselves as observers (and judges) while others were

hopeless and declared they did not see any point in the work they were doing. With such results, it is important that service learning experiences, including my project, intentionally maintain a civic mindset and reciprocal, mutualistic, relationships that celebrate the personal and cultural assets of both the mentors and mentees.

In her piece, Banks shifts the framework of mentoring from a gift that mentors give to recognize what they also receive from the experience and how valuable that can be (2010). The study is based on the reflection of twenty-five mentors who worked with girls, specifically encouraging girls' involvement in math and science. The mentors were drawn from an advanced course on adolescent development. Their reflections revealed themes of cultural competency, group dynamics, valuing the setting, affirmation of abilities, and career guidance. This justifies the study and recognizes that the mentors participating would gain a great deal due to their involvement in service learning.

My project will be taking place at the intersection of culturally responsive education, service-learning, and music. Music holds a unique position in our lives and identity so it is important to research how these areas intersect. Music holds a great potential expression, passion, and building relationships and community.

Mentorship in Arts Education

Brown, in his work "Mentorship in Grades 5 through 12 Gifted Vocal Music Programs: Learners' and Educators' Perceptions of Mentorship," explores the importance of mentorship in developing as a music learner (2017). Mentors should be facilitators between the students and the content rather than dispensers of the information; musicians should be able to follow their own direction. The learner-mentor relationship is also of vital importance, and makes the

learning process more fun and effective, as well as improving learner motivation. This research supports that the mentorship in my project should center the passions of the learners while also developing a strong relationship and safe space in which critical thinking and confidence are nurtured. The research also supports the effectiveness of mentorship as an educational strategy which is important to justify the work that I will be doing.

The next paper reviewed the experiences of mentors who worked with vulnerable and disabled girls, and studied how the girls' participation in music mentorship affected their self esteem (Darrow, Novak, and Swedberg 2009). As demonstrated through surveys and observations of the students' journals, the students self esteem showed more improvement than the control group that did not participate in music mentorship. The mentors also had positive experiences as shown through their journals and surveys showing attitudes towards people with disabilities. Mentors in the program were trained in the use of a variety of teaching strategies such as specific feedback versus general feedback, task analysis, nonverbal communication skills, reinforcement, and adaptive strategies for teaching students with disabilities. These are all relevant teaching strategies that could prove useful for my project. The study also shows that a project similar to mine proved to be a positive experience for both the mentors and learners, which serves to justify this project and the positive impact it could leave on all participants.

Feen-Calligan and Matthews follow music education and art therapy students through service learning, and present how their experiences helped them grow in their fields (2016). The results shown through a mixed methodology suggest that the service learning encouraged growth in key personal attitudes and professional skills. The art therapy graduate students worked in community centers and other agencies and the music education students taught homeschool

students. The latter experience is very similar to what those involved in my project will do, and this source will prove very useful in justifying the work from the perspective of the mentors as well as shaping how it should look. The teachers reflected that they were anxious at the beginning, and through the process they dealt with unexpected challenges.Two lessons learned were about classroom management and doing more preparation for each lesson. Teachers learned to put a great deal of detail into their lessons plans, reflect on what worked, and practice the lessons beforehand. Teachers also shifted from only self reflection (How do I look? What am I doing?) to invest themselves into their students' learning. They also developed relationships with the students and parents to better understand barriers to success that students might be experiencing. Students were supportive of the growing teachers through the process, encouraging them and giving them feedback on how they might teach better. The teachers also grew to reflect more which hastened growth through reflective writing, watching videos of teaching, and sharing experiences with other mentors. Many of the art therapy participants worked with people experiencing homelessness, and the mentors grew in their perception of those participants, valuing them as whole individuals with blessings and challenges rather than a stereotype. All participants expressed the importance and value of community in their lives.

"I understand even more about the importance of cultural responsiveness. The 91% of art therapists being White statistic is incredibly high and I had no idea. By looking at the fact that I am White and that it is an unspoken aspect of myself, I feel uneasy. I don't want to be judged on my skin color nor does anyone else. I hate to think that my therapeutic effectiveness will be altered by my race, but it is clearly a reality…I am aware of oppression and racism and the feelings of White guilt and shame. My hopes are that I can

build a trusting relationship and have good rapport with people of any race or ethnicity

even though it may take time." (page 22)

As a white educator, I understand grappling with that positionality while not trying to

center it, instead centering those whom I am supposed to serve. The mentors in my program will

likely come from a variety of backgrounds, so it is important that we reflect on how our position

affects the work that we do. However, that does not mean that the work should not be done.

Below there is another excellent passage detailing the advantages of service learning programs

for the participants and the community.

> *"The responses from agency directors, select participants and families resulted in finding*
>
> *the following benefits to service-learning participants: Service-learning: 1) connected*
>
> *community members with arts and music experiences; 2) increased or expanded the*
>
> *programs agencies were able to offer; 3) facilitated relationship building between the*
>
> *university and the agency and its participants, 4) enhanced public awareness of the*
>
> *agency or program through public displays of artwork and performances facilitated by*
>
> *the service-learners, and 5) gave access to resources through the university such as grant*
>
> *opportunities, exhibition space, and concert venues." (*page 25)

These are all potential areas for positive impact, but I will have to make sure to design the

curriculum and logistics of my project to fulfill all of that potential.

Forrester's work discusses the importance of situated learning and practical experience

for preservice music education students (2019). This practical work is especially important for

improving teachers' diversity awareness which is especially key given that the music education

teaching force is largely homogenous, but students with which they will work are increasingly

diverse. Music education scholars impart the importance that developing teachers should have hands-on curricular activities that encourage action surrounding cultural competency, inclusion, conversation, and critical self reflection. This study specifically observed four preservice music teachers as they became the Arranger-In-Residence at a socioeconomically diverse urban school district. Before putting anything into action, they reached out to the arts coordinator for the local public school district as well as many music teachers within that district as possible. The researchers and the music teacher met several times, with Forrester developing a relationship with two middle school music teachers who were interested in participating. The schools had very unconventional instrumentations in their bands (i.e., one clarinet, seven trombones, no flutes), such that they needed arrangements specific to that instrumentation. Forrester then redesigned the curriculum for the orchestration course to include techniques relevant to the preservice teachers' practical placement as well as discussions of equity and justice in urban education.

Before continuing, I want to address a couple of components that I would like to emulate from this study. Firstly, I want to partner as closely as possible with community organizations and the teachers in the schools themselves. Secondly, I would like to make sure I am serving a real need in the community rather than designating one to serve. Much like the researcher who redesigned the course so that it would fit the practical application, I will make a curriculum full of strategies to promote successful instruction as well as continuous discussions about justice and equity in relation to music education. Back to the study, the participants in the teaching role started by connecting the school to their previous experiences, developing an identity as a teacher, and growing into their role by developing confidence, teaching abilities, preparation, and

confronting bias within themselves. I know that participants in my project will not be perfect, but I hope that everyone will grow constantly and holistically throughout the course of the engagement.

Burton and Reynolds in their paper, "Transforming music teacher education through service learning," reflect on how incorporating service learning in music teacher preparation has revolutionized the way that they are prepared (2009). Teachers can immerse themselves in the ethical and societal complexities of civic engagement while reflecting on their place there. This also gives them practical experience teaching and serves to show them whether teaching is the right profession for them. If they do become professional educators, they are then armed with the service learning pedagogy to use in their classroom. This study also examines four case studies of music service learning. In all of them, the first step is to meet and discuss the joint goals between the community partner and the service learning leader. Extensive planning and preparation is always necessary, and the groundwork helps to support a healthy culture of engagement and open communication among all participants. One concern in the first example was if there was any way that engaging in service learning could harm the community (in this case if having a preservice teacher in the classroom would harm advocates' effort to get a paid full time music teacher in the school). Service learning must be mutually beneficial in order to be successful. Another example details how a preservice music teacher tried to offer music in a Latin American Community Center because she saw that latinx students were less engaged in general classrooms that she observed. She sought to address this by providing teaching Latin American music at the community center, but she ran into unexpected discrimination resistance from and amongst the youth in the center. She found success with her lessons only after

rethinking them, critically about herself as a teacher, and studying more social justice diversity education. Looking at my project all participants need to be prepared before going into the community as well as be given the tools to reflect and improve upon their pedagogy. However, it is important to recognize that challenges will arise, and there should always be a space to reflect and respond. On the other side, the community partners should also have continuous input into the direction of the project.

All of these texts go beyond providing a basis for justifying the idea in my mind for my project, helping me mold my plan into something that could better serve the Vassar and Poughkeepsie community. The literature on Culturally Relevant Music Education gives a framework to apply in designing curriculum, along with practical strategies to use while teaching. Crafting a socially responsible curriculum to help mentors engage their students links the aforementioned pedagogy with the partnering model of service learning. I learned that mentors in service learning almost always gain something from the programs, but that I should pay special attention to what the middle schoolers would be getting out of it. Literature on arts mentorship programs gives me a clear image of what went well and poorly from similar projects to my own. The most significant lessons are the importance of close community partnership and continual reflection to improve as we go.

Project Design and Implementation

Music Mentorship for Empowerment has two core components: trainings with mentors and lessons between Poughkeepsie middle schoolers and their Vassar counterparts. Additionally, there needed to be considerable planning and coordination between bureaucracies and individuals. I had to get permission from the middle school to go in and teach lessons. The teacher that I worked with in the school district proved instrumental in receiving permission from the principle and all of the other bureaucratic processes. I coordinated the schedules of all the mentors and guest experts for the trainings, and the Poughkeepsie middle schoolers' schedules with their mentors along the lines of instruments that could be taught and learned. I had to arrange some way for mentors to earn credit for the amount of investment they were putting into the project. In the end, I worked with the Office of Community Engaged Learning so that mentors would receive credit for their mix of academic and practical work.

The most important step was recruiting the mentor and student participants. For Vassar students, I advertised the program through the music department, the education department, and Ujima (an arts collective for students of color). This advertisement included a description of the program and what their responsibilities would be. Interested students then needed to apply to participate by answering the following questions: "Why are you interested in this project? What experience or interest do you have in community partnerships? What musical experience or ability do you have?" Eleven students applied, and seven extremely qualified and motivated musicians ended up committing to the program. Meanwhile, in Poughkeepsie middle school, students in music classes were given applications created by the band teacher to participate in an

after-school music lesson program. In the end, eleven middle school students were committed, but we continued to accept new learners.

The training for mentors was realized on every Friday at noon for an hour and fifteen minutes. These consisted of a wide variety of topics and styles of presentation ranging from a lecture on black music by an ethnomusicologist to a presentation on the pedagogical concept of task analysis by myself. The goal of the training was to prepare mentors to give high quality and empowering lessons by giving them the pedagogical, musical, and reflective tools to succeed and grow.

Lessons for the middle schoolers were taught individually at the Poughkeepsie Middle School. There was always at least one of the music faculty there to supervise. The school provided instruments to the students, and there was a keyboard to use with voice and piano students.

Mentors academic responsibilities were to attend and engage with all training and to prepare a lesson on a useful pedagogy or musical skill that could be used by other mentors. Their practical responsibilities were to give 20 hours of lessons over the course of the semester, to spend 10 hours preparing and journaling on those lessons, and spend 10 more hours in the community. These community hours could be fulfilled by observing music classes, tutoring students, or helping out in a community organization such as the Boys and Girls Club.

This was a large project with many pieces, and as with most big objects, it takes some time for them to move. By November, I was talking with the chair of the music department at Poughkeepsie middle school about getting the ball rolling right after we came back from break. I had the finalized list of music mentors in December, and by the end of the month had compiled

their schedules for in between 3 and 5 pm on weekdays. I had prepared the first several lesson plans that I was going to teach, and had reached out to the guest experts with which I hoped to work. I was meeting with my thesis advisor, second reader in the music department, and director of Community Engaged Learning regularly to coordinate the project. Mentor participants enrolled in a Community Engaged Learning credit, which requires 40 practical hours and 30 academic hours. Lessons and other forms of community engagement would serve towards the practical hours, and training sessions and mentor presentations would serve towards the academic hours. My second reader, chair of the music department at Vassar, was extremely helpful in acquiring space and had committed to being at many of the trainings. She also agreed to be the academic advisor for the majority of the mentors, while those that needed credit in education would put my thesis advisor down on their form for the CEL credit.

Things started without a hitch for the first two weeks of training. An energetic, talented, and caring group of Vassar student musicians applied and were accepted to the course. The group of seven participants engaged well with the trainings, and were fired up to begin teaching students of their own.

In the first training, I gave an introduction to the project, took time to build community among the group, and went over the pedagogical concept of task analysis. I started by having all participants fill out a get to know you sheet that helped me gain a more full understanding of their musical identity (Appendix 1).The overview of the project went well, and I think it was important to lay out expectations first, so that everyone knew what they were getting into. The time to build community was of utmost importance. It gave everyone the opportunity to introduce themselves and all parts of themselves that were relevant to the project. That built trust

so that participants would feel safe engaging earnestly in silly activities and difficult

conversations. This also revealed that everyone was there to learn about music education but

with the priority of serving the Poughkeepsie students. Only a few had actually been involved in

the Poughkeepsie community before this project, so it was an opportunity to frame this work

anew. It is important that Music Mentorship for Empowerment is about mutual and community

empowerment rather than a traditional philanthropic community service hierarchy. Finally, the

task analysis lesson was fun and went very well. Later on, mentors told me that they were using

the ability to take apart skills into their components in their lesson plans and practice to help

teach.

The second training session covered culturally relevant teaching and cultural competency

within the framework of lessons. This training sparked some of the most memorable and

valuable conversations of the semester. Some mentors shared their own backgrounds of

representing their culture and feeling empowered by that. Others shared how a culture that others

identified them with was artificially grafted onto them without their consent. We ended up

talking at great lengths about how to run the fine line of valuing student background and culture

without forcing it onto them. Through discussion, we came to the conclusion that the best way to

know how to best empower a student in this way would be to get to know them very well. I

provided a get to know you sheet, similar to the one that they had filled out on the first training

that was designed for getting to know the students and their relationship to music (Appendix 2).

This level of familiarity could enable a genuine empowering relationship on a personal and

cultural level. This was complicated again when mentors paired up and started role playing

scenarios that required management around themes of race, sexuality, and language. These

exercises forced mentors to think of practical responses that have roots in complicated issues. The day did not end with easy answers. Instead, it served to encourage everyone to reflect on these important questions.

At this point in the schedule, I had hoped to start lessons, but it took longer than I had anticipated for the Poughkeepsie Middle School to approve the project and find interested students. That being said, the band teacher was working many extra hours simply for the good of his students to cut through the red tape and organization necessary to make it happen. On the other hand, the music mentors, myself included, were frustrated by the delays and logistical mishaps that limited our capacity to teach. That being said, the mentors continued to meet and prepare for that time.

The third and fifth trainings were led by a retired PMS music teacher who now works for the Girls and Boys club in Poughkeepsie. She focussed on four key concepts across those trainings: management, motivational content, music classics, and communication. She also led the class as she would have in a general music setting which modelled tried and true teaching strategies. She had an extremely detailed plan that even included jokes. The mentors all agreed that they learned a good deal from these classes, but they felt as if the presentation style did not match our age.

The fourth training centered around scaffolding, which is the pedagogical concept of building up student ability and responsibility over the course of the lesson and semester. I integrated that topic with active participation, which is how we can keep students involved throughout the lesson. I combined the ideas because there are different types of active participation that should be employed to reach the sweet spot of a student's learning edge, where

they feel comfortable enough to perform but pushed to grow. The discussion of what those "active participations" would look like was recorded on the whiteboard during the training (Appendix 3). The first column includes the low challenge level tasks, where teachers have more responsibility for leading, and there is less pressure on the student (Demonstrations, Asking Questions, Breaking down Rhythms). The second column are the medium difficulty tasks (playing unison with teacher, playing review material, playing material that they know from PMS music classes). The third category is challenging and students have a great deal of responsibility (performing alone, sight reading, improvising). We developed a toolbox of active participation to use in lessons, but we did recognize that different tasks could be more or less challenging depending on the individual student. Additionally, we discussed how we could keep engaging students after outside of lessons, how they could be encouraged to continue growing outside the lesson context. This training also focussed on finalizing everyone's first set of lesson plans, to be used the following week.

At this point, many mentors began to have their lessons, and there were many joys, frustrations, and surprises. Some mentors were blown away by the incredible voices of the students. Over the course of two lessons, one mentor had already noticed improvement in their students' sound after introducing breathing techniques to better support their technique. My student wanted to learn drums, and was very quick to pick rhythms up by rote. Then, he asked to learn something on piano, which I was happy to help with as well. His natural ear and rhythm were obvious, and I could see that he was amazingly talented. For the second week of my lesson, another student appeared, so I had the opportunity to teach two students.

One thing we were unprepared for as mentors, was that the students had almost no concept of music theory or notation. I had read that western music over-emphasizes the notation of music in learning, but that was the way that many of us had learned, and educators tend to copy their teachers. Mentors had to think of new ways to teach, and several said they found themselves underprepared to teach music fundamentals. That was a consistent feedback from mentors, and I adjusted so that the Chair of the Vassar Music Department would give us a lesson on teaching music fundamentals as soon as we came back.

We, the mentors, were excited and grateful to begin working with the students, and the headaches over logistics started to pay off. However, one mentor was still not paired with a student, and several students simply did not show up. Lessons started the week of February 17-21, and the schedule as of March 6 is attached as Appendix 4. We had three weeks of lessons before Vassar's Spring break, and by that time our violinists still did not have students.

On February 28th, we had a guest from the Vassar Music Department faculty come to speak about the music of the black diaspora. In an extensive lecture, he covered the origins of the black diaspora with slavery, music through the colonial era, and a case study on Reggae music in Jamaica. It was a fresh perspective, and very informative. Later, some mentors expressed their specific appreciation for this lecture, even though they had hoped for a practical component so that they could more directly apply the content to their lessons.

On March 6th, the Friday before Vassar's spring break, we had time to reflect on the strengths and growth areas for the project. We went through each training session, one by one, discussing its merits and ways that it could have been improved. This is the feedback that I have been mentioning as I described the training sessions.

Unfortunately, the practical element of teaching middle schoolers music was brought to an untimely end by a global pandemic. Coronavirus forced Vassar and Poughkeepsie City Schools into distance learning, and we did not have the means to continue remotely. All of my notes and books on the project were also left behind when I left for spring break, and I had no access to them while writing. That being said, the mentors and I continued to learn about how to be good music educators.

This post Covid-19 material included the lesson on teaching music fundamentals, reflection, and videos on a useful pedagogical or musical skill that could be applied in music instruction. This change from a lesson to a video matched the format of distance learning and also served to provide resources for the future of the program. These videos can be viewed by future mentors seeking to better serve their students.

This project had an impact on the mentors, and in a Zoom training during distance learning, we shared our teaching philosophies for music lessons. These included priorities such as showing the rewarding and fun aspects of music, making student centered goals, challenging the students to grow, making the students feel heard, building trust, and living in the intrinsic value of learning.

Calendar (Updated as of March 6th)

Music Mentorship for Empowerment

Aidan Anderson

January 22

Classes Begin!

January 24

12:30-1:45 First Training: Project Introduction, Poughkeepsie, and Task Analysis

January 31

12:00-1:15 Second Training: Culturally Responsive Pedagogy

February 7

12:00-1:15 Third Training: Guest Expert (Melinda Aaron)

February 14-17th

Poughkeepsie Schools Closed for Presidents' Day

February 14

12:00-1:15 Fourth Training: Scaffolding and Teacher/Student Responsponsibility

February 17-21

First Week of Lessons!

February 21

12:00-1:15 Fifth Training: Guest Expert (Melinda Aaron)

February 28

12:00-1:15 Sixth Training: Black Music (Justin Patch)

March 6

12:00-1:15 Seventh Training: Reflection and Growth

March 9-20

No trainings because of spring break- lessons optional

March 23

Lessons Resume!

March 27

12:00-1:15 Eighth Training (Teaching Fundamentals ft. Christine)

April 3

        12:00-1:15 Ninth Training (Mentor Presentations 1&2)

April 6-13

Spring Recess Poughkeepsie City Schools Closed- No Lessons

April 10

        12:00-1:15 Tenth Training (Mentor Presentations 3&4)

April 17

        12:00-1:15 Eleventh Training (Mentor Presentations 5&6)

April 24

        12:00-1:15 Twelfth Training (Mentor Presentations 7)

May 1

        12:00-1:15 Thirteenth Training: Reflection and Growth Round Two: Electric Boogaloo

        May 2- 10 TBD Closing Recital and Celebration

Lesson Plans

MMFE Day 1: Introduction and Task Analysis

- 12:00-12:10
  - All people present fill out Day 1 Get to Know You sheet
  - Welcome and Thanks
- 12:01-12:15
  - Presentation on Project so far
    i. Culturally Responsive Teaching as opposed to Culturally Relevant Teaching, Diversity Education, or Social Justice Education
    ii. Culturally Responsive Music Education
        - The Status quo devalues marginalized communities (Bond 2017)
        - How do we do it well? (Fitzpatrick-Harnish 2015, Gregel 2016, McKoy 2016)
        - Why it is important (Doyle 2014)
        - Music Educators "uniquely positioned" (Allsup, Randall & Shieh)
    iii. Service Learning
        - Service learning with college and youth (Darrow, Novak, and Swedberg 2009)
        - Addressing Equity (Hess 2017)
        - Who is served? (Banks 2010)
        - The Importance of contextualized reflection (Lee, Bell and Shaulskiy 2017, Feen-Calligan and Matthews 2016)
    iv. Music Mentorship
        - Relationships and Empowerment (Brown 2017)
        - Cultural and Individual Expression
        - Preparation for the field (Burton and Reynolds 2009, Forrester 2019)
    v. Focus on Liberation
        - Music as liberation (Shimshon-Shanto 2018)
          - Freedom Songs
          - Stories, History, and Culture
          - Personal Expression
        - Mattering
          - Learning Centered Instruction
        - Equity
          - Addressing inequality in music education
    vi. Community Partnership and Dialogue
        - Poughkeepsie Middle School
        - Mike Colucci & Other Music Faculty
        - Getting to know students & Community
          - Mentors participate in: observations, "Friday night lights," Boys and Girls Club, or other

       vii.   Curriculum planning
- The need for more good teachers as opposed to more teachers
    - Centering students, grow in self esteem, ability, identity, and confidence
    - Self Reflection
    - Framing ourselves as Learners and partners but prioritizing serving students
    - Enacting theory practically
    - Training Session including theory, practical pedagogy, resources, and guest instructors.

       viii.   Project Design
- Weekly class format training sessions throughout semester
- 10 weeks of lessons beginning when logistically possible, and after initial trainings
- Recital and Closing
- Enabling Continuation

- 12:15-12:30
    - Introductions
        i. Names, Pronouns as comfortable
        ii. Where do you call home?
        iii. What is your relationship to music?
        iv. Why do you want to do this work?
        v. What do you think is something that is very important to keep in mind throughout this process?
        vi. What are you most excited about?
- 12:30-12:37
    - Poughkeepsie
        i. Spackenkill Split
        ii. https://www.greatschools.org/new-york/poughkeepsie/3319-Poughkeepsie-Middle-School/
        iii. Ask Mentors about their experiences and perspectives in Poughkeepsie City Schools
- 12:37-12:43
    - Automaticity and Task Analysis
        i. Automaticity
            - Automaticity is the ability to do things without occupying the mind with the low-level details required, allowing it to become an automatic response pattern or habit. It is usually the result of learning, repetition, and practice.
            - What are things in which you have Automaticity?
        ii. Task Analysis
            - Discrete Steps to Take apart a seemingly simple action
            - Multiples ways to explain one action

- ● Utilize but do not assume prior knowledge
- ● 12:43-12:46
  - ○ How to walk?
    - i. Start in the standing position with both knees slightly bent
    - ii. Lean forward on one foot while raising the other off the floor
    - iii. As you fall forward and down, place the heel of your raised foot on the ground in front of you
    - iv. Roll the back foot towards the toe
    - v. Roll the foot that just landed forward onto the ball of the feet
    - vi. Lift the back foot and propel it forward
    - vii. Repeat steps 3 through 6
  - ○ One volunteer completes those steps
- ● 12:46-1:05
  - ○ Complete a task analysis with discrete steps
  - ○ Direct your partner through those steps
  - ○ Take a picture on your phone (Assuming no prior knowledge (ie what is a phone lol))
  - ○ Write the Letter Q (Assuming no prior knowledge (ie what is a pencil lol))
- ● 1:05-10
  - ○ Logistics for paperwork and registration
  - ○ Expectation for Mentors
    - i. Community Engagement
      - ● 2 hours of lessons per week
      - ● 1 hour of prep/journaling per week for lessons
      - ● 10 hours of community engagement per semester
    - ii. Academic Work
      - ● Attend Training Sessions
      - ● Prepare Mentor Presentations
        - ○ 25 minutes
        - ○ Any pedagogy, technique, or music that you think other music that you think other mentors should know about, and that they would be able to practically implement in their teachings
- ● 1:10-1:15
  - ○ Create 2 task analyses for skills that you might teach within the context of your lessons
- ● 1:15
  - ○ Thank You and See You Next Week!

MMFE: Day 2 Culturally Responsive Education

- 12:00-12:20
  - Class Opening: Welcome Back!
  - Close reading and Annotation
    - "Culturally Responsive Education in Music Education: A literature Review" by Vanessa L. Bond
- 12:20-12:30
  - Discussing important Terms through a Word Cloud
  - What is Culture?
  - What is Identity?
  - Which components of Identity are influenced by Culture?
- 12:30-12:40
  - Elaborating the components of Culturally Relevant Education through a second Word Cloud
    - Identity and Achievement (ie validation of home-community cultures), Equity and Excellence, Developmental Appropriateness, Teaching Whole Child, Student Teacher Relationships
- 12:40-12:50
  - Video on how bias in schools push out black and brown students
    - https://www.pbs.org/video/ted-talks-education-revolution-unconscious-bias/
  - Open discussion based on video
    - How race is present but ignored, stereotyping, differentiation
    - For our purposes, how do we find the line between responding to culture but not using stereotypes (getting to know students)
- 12:50-1:10
  - Scenarios: Discuss what they should do, and if time permits, act them out.
  - Scenario 1:
    - You have two students in your lessons: Jack, a white boy, and Denise, a black girl. When you ask questions, Jack always speaks up immediately and blurts out answers. He also is quick to volunteer playing exercises, and always practices very well. Denise does not like to answer questions, and shows absolutely no confidence when asked to play her instrument. You suspect that she does not practice. What do you do?
  - Scenario 2:
    - You have three girls in your lesson group. Two of them speak a language that the other girl, Destiny, does not speak. They often

      talk and joke among themselves, and sometimes point at Destiny. She has said she is uncomfortable around them, and asked them to stop talking in their language. How do you respond?

- ○ Scenario 3:
  - ■ You have three boys in your lesson group. One of them, Shawn, is a little more feminine than the others. With seemingly no malice, the other boys call things that each other do gay. More of these comments seem to fall on Shawn. He seems like he is fine with it, and they are his friends. What do you do?
- ○ Scenario 4:
  - ■ You have two black kids in your lessons. They sometimes get off task, and you ask them to get back on track. Everytime you redirect them, the boy says "that's racist." When you ask them to do anything, he says "you are just on us because we're black." How do you respond?

- ● 1:10-1:15
  - ○ Final Open Discussion (about 3 minutes)
  - ○ Closing: There were many questions today, but there are not yet many answers. The most important thing is that we continue to be self-reflective, and committed to growing as teachers.

MMEY Day 4: Scaffolding and Learning Responsibility

- 12:00-12:16
  - Check-ins with each mentor (-2 minutes each)
    - Guiding Questions
      - How are you?
      - What went in your lessons?
      - What were your challenges in lessons?
      - What was a moment of joy in your lessons?
      - Which is an area in which you hope to grow?
      - Do you have any questions or concerns?
- 12:16-12:24
  - Brainstorm solutions or ways to improve on growth areas for next lessons
- 12:24-12:32
  - Explain the idea of scaffolding through metaphor about construction scaffolding: Scaffolding supports learners throughout the process so that they have support and keep growing, even when they would not be able to stand on their own.
  - Hand demonstration: Track the teacher and learner responsibility graph representing each one with a hand.
    - Have all mentors model this with their hands

  - How to build and support learner responsibility over the course of the:
    - Semester- Increasing student responsibility in terms of ability to practice, organization, familiarity with lesson structure, and self-empowering habits of mind
    - Lesson- Build up confidence and challenge level to keep students on their learning edge without ever pushing them too far into failure
  - Supporting Students on their learning edge
    - Students should be challenged, but never pushed to do things they cannot do without support
      - Belayer in Rock climbing metaphor
- 12:32-12:40
  - Active Participation
    - Students should always be kept engaged in the process of learning, but that engagement will look different depending on how much responsibility they have at the moment as well as how much support you need to give them

- ○ Low Responsibility Active Participation
  - ■ Active Listening, check-ins, groups discussions
- ○ Medium Responsibility Active Participation
  - ■ Playing exercises, warm ups, playing or singing in group, playing easier music
- ○ High Responsibility Active Participation
  - ■ Doing challenging exercises, playing harder music, performing alone
- ○ When Students Stress from too much responsibility and not enough support, you can always bring the challenge level down some, to help them rebuild confidence while staying engaged.

- ● 12:40-1:00
  - ○ Introduce the EDGE Method
    - ■ Explain
    - ■ Demonstrate
    - ■ Guide
    - ■ Enable
  - ○ Possible Examples: The Worm, Overtone Singing, Bass drum of Beat-Boxing
  - ○ Mentors use the EDGE method to teach each other how to tie shoes
  - ○ If extra time remains, a second skill can be taught (what skill coming from mentors)

- ● 1:00-1:05
  - ○ Scaffolding Conclusion: Enables students to continue learning after the lesson and after the semester
  - ○

  - ○ Ways to support outside of the lesson
    - ■ Practice sheets to guide and organize practice, recommend resources to them, and you may provide an email or phone number so that they may reach out with questions

- ● 1:05-1:15
  - ○ Take what we have learned today, and apply it to you next lesson plans
  - ○ Mentors work on lesson plans, and I will roam, providing direction where needed

MMFE Day 7: Critical and Constructive Reflection

- 12:00-12:06
  - Free Write about your experience in lessons at PMS so far (if you have had them)
    - What were some joys, challenges, opportunities, connections, disappointments, highlights, learning moments, or ways that you seek to grow?
- 12:06-12:18
  - Check ins
    - How are you?
    - What went well for you in lessons?
    - What were your challenges in lessons?
    - What is something that made you excited or happy?
    - What is an area in which you hope to grow?
    - Do you have any questions?
  - Leader- keep note of recurring challenges and joys
- 12:18-12:28
  - Discussion on lessons
    - Constructive ways to improve
    - Goal of Reflection: Learn and Grow with new Actionable Perspectives
    - How could issues be resolved?
    - How could we take advantage of things that are going well?
    - Open Discussion
  - Leader take extensive visual notes on board
- 12:28-12:38
  - Free write about your experiences in Mentor Trainings so far
  - What were some lessons learned, moments you disagreed, joyful moments, connections formed, areas of growth, impactful lessons or moments, things you would have changed or done without, or topics you would have liked to have covered?
- 12:38-12:48
  - Open discussion on Mentor Trainings
  - Leader take extensive notes in journal

- 12:48-1:04
  - Time management mini-lesson!
    - How do you start
      - Same way each time
      - The importance of starting well and getting in the zone
      - Check-ins, scales, exercises, fun music
    - Routine is your friend
      - Energy needs direction and focus
    - Structure puts us in the zone
  - How do you organize your time?
    - Match you plans to the reality of how lessons have been going
  - Finishing a lesson
    - They have accomplished something
    - They have something to work on
    - End the lessons in a consistent manner.
- 1:06-1:12
  - Mentor Presentation Topics
    - Mentors share their ideas for their presentation as well as prefered dates
- 1:12-1:15
  - CEL agreement form paperwork
  - Have a great break!

Reflection

When I began this project, my goal was to launch a prototype semester of a music mentor partnership that could live on long after I had graduated. Even with the disruption, we still had success at launching a complicated service-learning program that could be picked up again in the fall semester. All of my lesson plans and notes can be passed on, along with all of the notes on how to do it better next time. There is institutional memory through my documentation, and there is generational memory because the majority of the mentors will still be on campus in the coming years. I hope that the project will continue to

The project succeeded in many ways. We had several successful weeks of lessons with the middle schoolers, and the band teacher impressed upon me how important they were. He said that it was extremely meaningful that the kids could build enough confidence to be able to sing and play in front of strangers. Unfortunately, we were cut off before deep relationships could form, and we did not have the opportunity to receive structured feedback from the students. The impact was far more clear among the mentors. Each one was extremely invested in the intrinsic value of learning and serving. With the help of the curriculum, guest experts, and the students, we learned how to be better educators.

However, there were setbacks and many ways in which the project could be improved. Mentors expressed desire to front load practical training that shows how to teach music fundamentals. If repeated, there should be a focussed orientation training on how to teach in the context of lessons. Useful pedagogical concepts were spread out over the course of weeks, but there should have been a more focussed start on developing music lesson specific instructional skills. In the future, we thought it would work best to have new mentors follow a similar model

of lessons, and that returning mentors should continue to meet every other week. Additionally, it would be meaningful to incorporate teachers from the schools; not only would they have very relevant wisdom, it would also work to build our relationships with the teachers and the school community. In terms of logistics, the sooner the students can be recruited and the schedules coordinated, the better. The mentors suggested that the team of mentors should go directly into music classes to recruit students. There is precedent for that, and it could take out all of the middle steps of communication that proved to slow down the process. Additionally, mentors supported opening the program up from middle school to grades 4-9. The lessons that we had seemed to go well, and mentors were already learning to adjust to their students needs. With more time, they would be able to develop their pedagogical skills, deepen the mentor-student relationship, and help the students towards more progress in content and confidence.

Ultimately, this project has been the most rewarding endeavor that I have taken on at Vassar. It has revealed the number of people that are interested in music education for themselves and the community. With some organization, there are empowering and mutual partnerships just waiting to happen. The project was not perfect, and I have reflected on the many ways in which it could improve, but I think that every bit of effort by students, mentors, advisors, community members, and those who supported us was meaningful. The soul of the project was made up of music, learning, and empowering relationships. Harnessing those elements created a community mission that I believe is worthy of celebration.

Appendix

Mentor "Get to Know You" - *Appendix* **1**

<div align="right">

Music Mentorship for Empowerment
24 January 2020

</div>

Name: _____

Who are two of your favorite artists?

Who are two of your family's favorite artists?

What are two songs that make you feel empowered when you listen to them?

What are two songs that make you feel empowered to play or perform them?

What do you most enjoy about teaching?

What do you most enjoy about music?

What do you hope to learn throughout this process?

Draw a visual representation for your hopes and dreams for music mentorship for empowerment!

PMS Student "Get to Know You" - *Appendix* **2**

<div align="right">Music Mentorship for Empowerment</div>
<div align="right">February 2020</div>

Name: _____

Who are two of your favorite artists?

Who are two of your family's favorite artists?

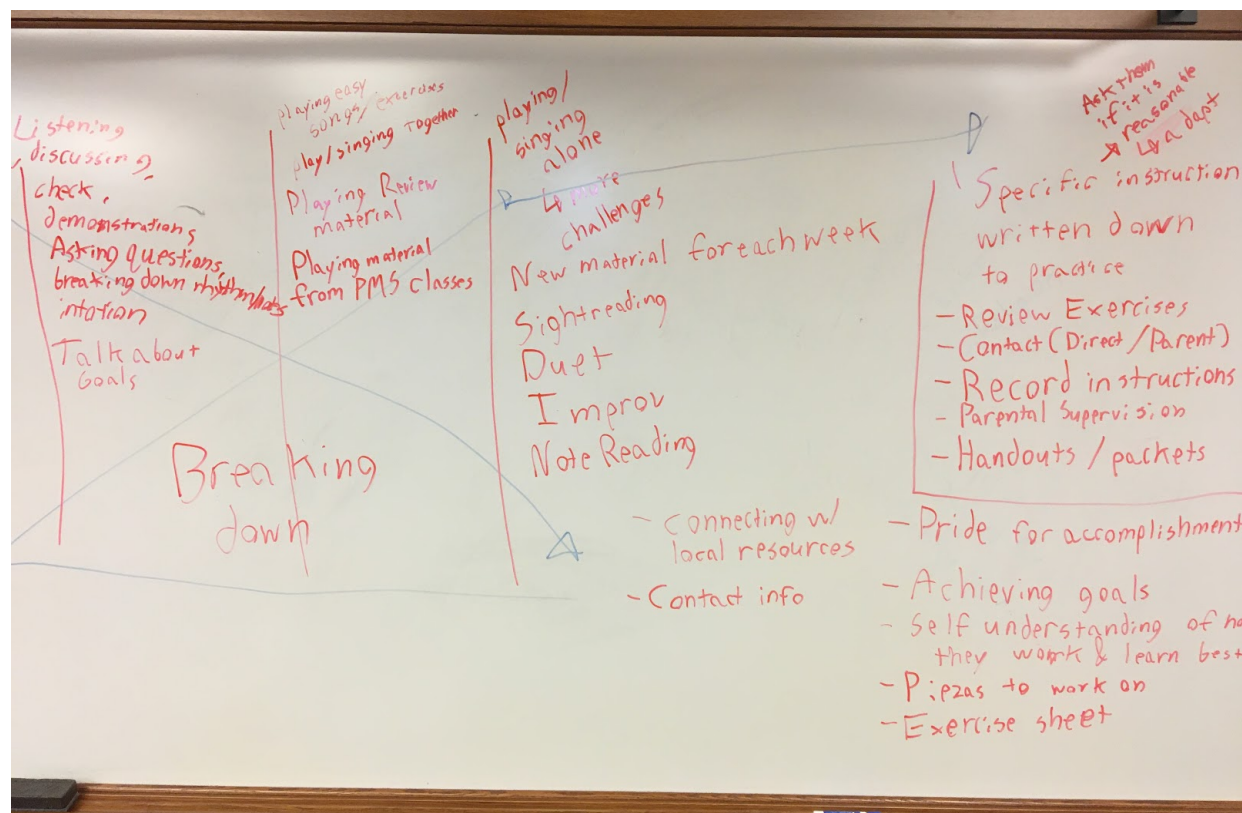What are two songs that make you feel empowered when you listen to them?

What are some songs that you would like to be able to play?

What do you most enjoy about playing and listening to music?

What do you hope to learn throughout this process?

Draw a visual representation for your hopes and dreams for Music Mentorship for Empowerment!

Notes from 4th Training on Scaffolding and Active Participation - *Appendix* 3

Listening, discussion, check, demonstrations, Asking questions, breaking down rhythm beats intonation

Talk about Goals

Playing easy songs/ exercises
Play/singing Together
Playing Review material
Playing material from PMS classes

Breaking down

playing/singing alone
be more challenges
New material for each week
Sightreading
Duet
Improv
Note Reading

~ connecting w/ local resources
~ Contact info

Ask them if it is reasonable → be adept

Specific instruction written down to practice
- Review Exercises
- Contact (Direct/Parent)
- Record instructions
- Parental Supervision
- Handouts / packets

- Pride for accomplishment
- Achieving goals
- Self understanding of how they work & learn best
- Piezas to work on
- Exercise sheet

Mentor and Student Pairing Schedule Appendix 4

Mentor	1	2	3	4	5	6	7	8
Instrument	Violin	Violin	Piano (Classically trained)	Piano (Classically Trained)	Piano (Jazz Training)/ Guitar/ Baritone	Drums & Percussion/ Baritone Voice	Tenor Voice	Bass Voice
Availability 3-5								
Monday		Student					Student	
Tuesday			Student		Student & Student			
Wednesday			3-4:40					Student
Thursday	*3-4:45	3:30-5		Student		Student & Student		
Friday				Student			Student	
Available								
Unavailable								

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