

About the Work

The Piece

Gamble Everything for Love premiered at Blaine High School (Blaine, MN) on May 8, 2014 and served as the centerpiece for an End the R-Word Concert. The work is intended to create within the choir a musically and socially inclusive environment for students with disabilities. This curriculum guide serves as a starting point for schools wishing to take on inclusion projects or R-Word Campaigns.

It is suggested that choirs perform this piece alongside peers of all musical ability levels as a vehicle to promote inclusive musical environments. Singers of all abilities will find this music to be engaging, beautiful, and meaningful in multiple ways.

Background

Composer Nathan Jones set adaptations of poetry by Paul Dunbar, Joy Harjo, and Jalal ad-Din Rumi. Selected texts support the messages of inclusion, acceptance, and change promoted by the R-Word Campaign.

The R-Word

The R-Word Campaign's slogan is "Spread the Word to End the Word." The following explanation of the purpose of the Campaign is excerpted from www.r-word.org.

Spread the Word to End the Word is an on-going effort to raise the consciousness of society about the dehumanizing and hurtful effects of the word "retard(ed)" and encourage people to pledge to stop using the R-word. The campaign is intended to get schools, communities, and organizations to rally and pledge their support to help create communities of inclusion and acceptance for all people.

Please visit www.r-word.org for more information about ending the use of the r-word.

Benefits

Benefits of doing an inclusion project will vary from school to school. Each class involved may gain new respect for the other. New friendships may develop. Students involved in special education who do not typically get to experience the joys of participating in music may get that exposure. Choir students who have never embraced the *abilities* of those with disabilities may achieve a new perspective.

The experience proved to be one of life's most powerful musical moments for many involved in the premiere. There was a renewed sense of joy in music making throughout the process. We hope inclusion becomes a commonplace practice in all music classes for the social and musical benefits of all involved.

About the Team

The Composer

Oklahoma native Nathan Jones (b.1983) is a promising young composer published by both GIA Publications and G. Schirmer/Hal Leonard. His music has been performed throughout the United States, Europe, South Korea, and Taiwan. He is frequently commissioned by both high school and collegiate choirs as well as collegiate wind ensembles. *I would live in your love* has been recorded

by The Westminster Choir under the direction of Dr. Joe Miller and is commercially available on iTunes and Amazon.

Nathan is currently pursuing a DMA in Composition at the University of Kansas and studies with Dr. Forrest Pierce and Mr. James C. Barnes. He holds a Master of Music degree in Composition from Westminster Choir College of Rider University where he studied with Dr. Stefan Young (a student of Nadia Boulanger). While at Oklahoma State University, Nathan studied composition with Drs. Richard Prior and Mike D'Ambrosio while earning a Bachelor of Music in Music Education. He has also participated in masterclasses with Morten Lauridsen and Dr. Christian Carey. Throughout his academic studies, Nathan has performed in a wide variety of ensembles including the Westminster Choir and the Oklahoma State University Wind Ensemble, Chamber Choir and Percussion Ensembles. He also had the great fortune to perform as a member of the Spoleto Festival USA opera chorus for two seasons in Charleston, SC. Currently, Nathan resides in Lawrence, KS, with his wife, Rebecca.

The Performers

The premier performance was a collaborative effort between Blaine High School and the University of Minnesota Twin Cities. Participants included:

- Blaine High School
 - Students
 - Administrative and paraprofessional staff
 - Susan Zemlin, Director of Choirs
 - Dawn LeClair, Special Education Music Teacher
 - Chad Garrels, Director of *Bella Voce*
- University of Minnesota
 - Students in Music Education and Music Therapy (chamber wind accompaniment)
 - Caroline Hand, Conductor and Project Creator/Coordinator

Performance Details

Voicing

Movement I & IV:

SATB

Movement II & V: adapted for inclusion, parts may be sung in any octave

High: Soprano, Alto, Tenor

Medium: Alto, Tenor, Bass

Low: Alto, Tenor, Bass

Low 2: Alto, Tenor, Bass

Movement III: adapted for inclusion, parts may be sung in any octave

Voice 1: Soprano, Alto, Tenor

Voice 2: Soprano, Alto, Tenor

Voice 3: Alto, Tenor, Bass

Instrumentation

Woodwind Octet:

-OR-

Piano reduction

2 flutes, 2 oboes, 2 clarinets, 2 bassoons

Movement IV: optional *a cappella*

Optional Percussion

Movement II, III, V:

Triangle

Tambourine*

Djembe (or other low drum)*

*Tambourine/Djembe parts may also be performed as Clap/Stomp by the choir

Performance Options

Whether performing selected movements from *Gamble Everything for Love* or the work in its entirety, there are several performance possibilities:

- Featured concert piece for any choir
- Inclusion project between choirs and special education classes (movements II, III, V suggested)
- a feature in an End the R-Word event or concert
- a combination of any of the above

Tailoring the work and performance to the needs of your individual program is highly encouraged. Please notify the composer of any complete or partial performances of this work.

Teachers' Guide

Resources

The "Teachers' Guide" is based on the experiences of those involved in the premiere. Each teacher knows their own school best and should fit this piece to the needs of his or her individual situation. Below are some helpful resources for guidance on inclusion in the music classroom.

The VSA and Accessibility Department at the Kennedy Center

<http://www.kennedy-center.org/education/vsa/resources/>

Guiding Principles for Inclusion in the Core Arts Standards

<http://www.nationalartsstandards.org/sites/default/files/Guiding%20Principles%20for%20Inclusion.pdf>

Music Inclusion Strategies: High School Ensemble Model Cornerstone Assessments

http://www.nationalartsstandards.org/sites/default/files/Music%20Grade%20HS%201%20Ensemble_1.pdf

National Center on Universal Design for Learning

<http://www.udlcenter.org>

Pre-planning for Inclusion

Communicate

- The best environments for inclusion occur when music teachers and special education teachers establish a professional relationship and communicate openly and frequently. Each teacher must check to see that the other is open to an inclusion project for performance.
- If performance is not an option for your students, perhaps the two classes may meet to rehearse for enjoyment. Rehearsing without the intent to perform may also be an opportunity to raise r-word awareness and promote social inclusion.

- Teachers will find that observing each other's classes is of great benefit. Observations allow each teacher to develop an idea of how the other student population learns and to develop ideas on best modes of teaching (i.e. visual, aural, or kinesthetic). If scheduling is a deterrent, teachers may choose to set up a video camera for the other to do a confidential video observation at his or her convenience.
- During the observation process, teachers will find that communicating about teaching modes that best serve their individual students helps to plan for inclusion.

Teaching

- Few music teachers will be experts on teaching students in special education. It is highly recommended that collaboration exists closely with teachers in special education to get their advice on best practices and to ask them to assist or collaborate in the teaching process.
- If teachers agree that a performance of this work is in the best interest of their students, it is best to meet and discuss teaching strategies specific to *Gamble Everything for Love*. After getting to know the learning modes of students, decisions can be made on best modes of teaching in an inclusive environment. Some teaching may need to take place in individual classrooms before everyone meets together.
- Teachers may collaborate to create a list of goals going into the rehearsal process. What is a higher priority for your students? For some teachers it will be social inclusion. For others, it will be coaching all students involved to sing at the highest level. Write down your expectations and monitor them throughout the rehearsal process. Teachers can sit down together at regular intervals to monitor how the process has measured against their expectations and then make adjustments to teaching as necessary.
- Review the "Tips for Success" below for additional information.

*Logistics for inclusion *****IMPORTANT******

- If teachers agree that a performance is in the best interest of their students, address scheduling and permissions.
- A concert during the school day is likely the most feasible option. Students in special education often require paraprofessional assistance, so if the concert takes place outside the school day, proper staff assistance must be ensured. Notify parents early in order for transportation arrangements to be made.
- Consult with special education coordinators in your school or district to get permission for inclusive rehearsals to take place. Teachers must ensure that there are no violations of IEPs, 504 Plans, or other parent and staff wishes. Consider each student's participation on an individual basis. If all parents, teachers, and staff grant permission, schools must ensure all students' needs are met and that they receive the required services throughout the process.
- Ensure that rehearsal and performance spaces are accessible for students with physical disabilities.

Other logistical issues

- If this is the first inclusion project at your school, more time will need to be invested in the planning stages. It is great to start small - just work on one movement. The process will grow easier as your students take on more performances.
- Music teachers will know their choir well enough to judge the amount of rehearsal time needed for *Gamble Everything for Love*. Plan to spend some extra time in the rehearsal process to account for the needs of students from special education.

- See “Tips for Musical Success” for ideas on starting the music learning process in the self-contained classroom for students in special education. This will allow them to have extra time to learn the music and words.

Tips for Success

Tips for Musical Success: Possible Teaching Strategies

- Note: Any voice part can be sung in any octave for movements II/V and III, so all sections could contain both male and female singers, i.e. High Part = Soprano, Tenor, etc.
- Assign voice parts within your choir and re-seat so all like voices are together. This may take some creative thinking about seating, which may require a willingness to adjust formation during the concert or the piece.
- Discuss with special education teachers which lines would be best for their students to learn. If they are unsure, spend some time with the students to make the decision.
- If there are students in special education who would be more comfortable singing the vocable line (Low 2 in II/V) make sure there are students assigned to sing these lines in your choir. Vocables in movement III should be assigned to both groups.
- Rote teach and model for students so those who cannot read music can hear and memorize the words and pitches.
- Separate the words (speak only) and the pitches (sing on a neutral syllable) so students can learn the musical components separately.
- An accompanying PowerPoint showcasing the lyrics may be found at <http://www.nathanjonesmusic.com/gamble-everything-for-love.html>. It may be helpful for students who read to have this visual cue.
- Have one choir student per part record himself or herself singing a phrase at a time. These recordings may be used outside of rehearsal time for practice.
- Percussion parts may be used for students who have limited vocal ability. If students cannot play the parts exactly, they may be guided to play in the shape of the music. For students who have difficulty grasping, shakers or sticks may be fitted with Velcro straps for their hands.

Tips for Social Success: Fostering Peer-to-Peer Connection & Individual Student Leadership

- Invite teachers from special education to visit your choir to discuss what to expect from students in special education. Some students from special education may have habits that initially make your choir feel uncomfortable. Knowing these things in advance will ease the early stages of the collaboration.
- Ask students in the choir to volunteer as buddies for their peers in special education. This serves as a great catalyst for social inclusion.
- It may be best to first send buddy students to self-contained classrooms to introduce themselves, observe, and to eventually help teach the music. This way, a change in environment will not be so overwhelming for the students in special education.
- Invite students from special education to come visit your choir to simply say “hello” so they may see the new faces and the different space. Allow each class to introduce themselves. This step may help prevent students with sensitivity issues from being overwhelmed during their first rehearsal.
- During this introduction phase, it may also be a good idea to let the students from special education observe part of a rehearsal for even more familiarization.
- Keep in mind that not all students from special education will be uncomfortable in a new environment; some will relish the attention of a new group of peers!

- Introduction steps are also vital for students in your choir who may initially feel uncomfortable being around students from special education.
- Once combined rehearsals begin, buddies can help students from special education find their place in the ensemble arrangement. Buddies can be the leaders that facilitate introductions between the students from special education and those surrounding them in the ensemble arrangement. During the rehearsal process, buddies can also help reinforce parts and words.
- Use teaching strategies that involve the student from special education helping their buddy in choir as well. This will ensure that the relationship is mutually beneficial and that one party does not fall into learned helplessness.
- Consider placing a buddy in a chair if they have a peer from special education who uses a wheelchair in order for communication to occur more easily.