

“...the same way you write for adults, only better.”

- *Maxim Gorky*

Gathering Inspiration

- Defining Creativity
- Mining for Ideas

Understanding the Student’s Musical World

- Musical Culture
 - In the studio
 - In the home
 - Among peers
- Practice Situation
 - Daily regimen
 - “Likes to Play”
 - Sporadic but focused
 - Unfocused, occasional
 - Limited to lesson experiences
- Independence
 - Aural understanding
 - Score reading
 - Grit

Purpose and Leveling

- Why does this piece need to exist?
 - Preparation
 - Presentation
 - Reinforcement
- Where does this piece belong within established curricula?
 - What body of knowledge and skills is assumed?
 - What is its place within the student’s musical diet?

Three Rules to Write By

- It has to SOUND good
- It has to FEEL good
- It has to LOOK good

A Brief Bibliography

Elementary:

Nancy Faber, *Once Upon a Rainbow, Bk. 1*

William Gillock, *Accent On Solos, Level 1*

Diane Hidy, *Attention Grabbers, Bk. 1*

Transitional:

Anne Gaudet, *In My Dreams*

Jennifer Linn, *Les Petites Images*

Alexander Tansman, *Happy Time, Bk. 1*

Intermediate:

Dimitri Kabalevsky, *Children's Pieces, Op. 27*

Yoshinao Nakada, *Japanese Festival*

Alec Rowley, *Five Miniature Preludes and Fugues*

Music by Jason Sifford

published by the Willis Music Company

Beware the Jabberwock

Weightless

Sacred Songs and Stories (with Glenda Austin, Carolyn Miller, and Randall Hartsell)

Teaching Little Fingers to Play Pop Hits (arranger)

Run and Hide (NFMC solo)

published by the FJH Music Company

Gumshoes

Storyville

The Creeps