

IMAGINATION GUIDE

For the Tales & Scales® Experience

(For Grades K through 6)

Just Beyond the Junkyard

Dear Educator,

Welcome to the Tales & Scales study guide! A team of Tales & Scales artistic collaborators has worked together to develop this imagination guide specifically for your use in the classroom. We have created this study guide in the same manner in which we create our Musictelling productions – with teamwork, imagination and creative play. Our imagination guides are intended to lead educators and their students through the artistic process Tales & Scales uses to create our original Musictales. Although we do not expect every aspect of learning to be a musical or theatrical experience, we do think that this collaborative and creative way of working can be applied to many different aspects of life. This imagination guide will provide you with hands-on activities and discussion questions to be used before and after the performance. Our objective is to foster the imagination and to engage you and your students in creative inquiry, using the Tales & Scales performance as a springboard to further discussion. We hope that

Imagination guide activities are designed to:

- ★ Exercise and engage the imagination
- ★ **Meet National Standards (lessons list national standards met)**
- ★ Build problem-solving skills
- ★ Build basic awareness of the performing arts
- ★ Encourage teamwork
- ★ Build public speaking skills
- ★ Increase physical and mental coordination
- ★ Foster creative thinking and writing
- ★ Promote self-esteem
- ★ BE FUN!

the performing arts and the imagination they ignite will be a permanent part of your classroom experience.

We would greatly appreciate your feedback regarding the usefulness of this imagination guide. **Call 812/425-8741; e-mail info@talesandscales.org**

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What is a Musictale?

READ OUT LOUD

A **Musictale** is a story told through music, theater, dance and imagination. You have probably heard of storytellers - people who tell stories through speaking, and acting with their bodies. In Tales & Scales, we call ourselves Musictellers because music is a very important way in which we communicate with each other and with the audience. You and your **imagination** are an important part of a Musictale, because Tales & Scales performs without costumes, sets or props. **Sets** are large objects that might show where the scene takes place, such as a painting of trees for a forest scene or a couch and a window for a living room scene. **Props** (short for “properties”) are objects that actors use to help tell the story, such as using a baseball and bat in a story about a baseball game. In a Musictale, we pretend that our **musical instruments** are props we need throughout the story. For example, we might pretend that a flute is a baseball bat. We call this **transformation**, or turning one thing into something else. We also use sounds and **music** to help tell where the scene takes place. Tales & Scales has many different Musictales. You are going to see a Musictale called *Just Beyond the Junkyard*.

What happens in *Just Beyond the Junkyard*?

READ OUT LOUD

Renny Hall is a little girl with a big imagination that seems to always be getting her into trouble. Renny’s home is an apartment building near an inner-city junkyard where she always looks forward to visiting a whimsical Mr. Piper. While Renny spends some of her best times playing junkyard music and talking with Mr. Piper, she is beginning to be bothered by the fact that her brother Alex and other adults can’t seem to see Piper and question his existence. Renny’s life as she knows it is threatened when she overhears a scheming developer named Mr. Carl talk about how he plans to tear down Renny’s beloved apartment building, The Castle. Renny’s imagination runs wild as she concocts what Mr. Carl could do and what would happen if her home were taken away. Will Renny be able to control her imagination? Will she be able to use her imagination to help the people around her? Get ready for junkyard jams and recycled rhythms as Renny and her friends try to save their home and the street they love.

Recommended Children’s *City Stories*

National Standards Met:

[NL-ENG.K-12.1](#) READING FOR PERSPECTIVE

Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

[NL-ENG.K-12.2](#) UNDERSTANDING THE HUMAN EXPERIENCE

Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

Grades K-3

Brett, Jan. Town Mouse, Country Mouse. New York: G.P. Putnam's Sons, 1994. *Two mouse couples complain about their lives and decide to swap homes. This beautiful picture book shows things to be appreciated in both rural and urban life.*

McCloskey, Robert. Make Way for Ducklings. New York: The Viking Press, 1969. *This Caldecott Medal winner is based on the true event of ducklings crossing the road into Boston's Public Garden*

Grades 4-6

Hughes, Langston. The City

Tamar, Erika. The Garden of Happiness. San Diego, CA: Harcourt Brace & Company, 1996. *An urban community transforms an empty lot by planting a community garden. A great book for showing how you can use your imagination to transform a place for the better.*

Build a Can-O-Phone*Read Out Loud*

The Musictale we're about to see takes place in a city. The main character, Renny, loves to go to the neighborhood junkyard and play on all sorts of old junk which she and Mr. Piper turn into instruments. Several characters play on a can-o-phone, which you can build.

Materials needed

- 1) 4 empty, cleaned cans of different sizes (bean cans, soda, tomato and coffee cans) for each can-o-phone.
- 2) 1 unsharpened pencil for each can-o-phone
- 3) Duct tape
- 4) 10 1½-inch flat-head nail (brads or nails with small heads will not anchor the rubber bands)
- 5) 8 thick rubber bands
- 6) Piece of wood (approx: ¾" x 2" x 16")– wood stakes used to mark plants and gardens work well

Instructions

- 1) Clean cans, and put at least one layer of duct tape over the open end if there are any sharp edges.
- 2) For each can-o-phone, choose 4 cans a differing size and pitch. Test the pitch by tapping the pencil on the cans. You want both high and low pitches.
- 3) Hammer nails into both narrow sides of wood, parallel to each other. Nails should be 2 inches apart for small cans/plastic bottles, 2 ½ inches apart for soup/soda cans, and 3 inches apart for large cans (i.e. coffee cans). Nail heads should stick out approx. ¾ inches from the wood. Start nails approx. ½ inch from top of wood.
- 4) Wrap duct tape around the handle (the bottom part of the wood, below the nails). This will prevent splinters.

- 5) Place a rubber band on each of the top two nails, holding wood with wider side facing you. Hold can sideways between this set of nails and the next lowest set. Stretch the rubber bands up and over the can and hook them onto the next set of nails. Repeat with the next can, turning the can-ophone over, and using the 2nd and 3rd pairs of nails. Make sure that the open end of each can faces the same direction!
- 6) Play and enjoy!

Pre-Performance Lessons

Look For Transformations

Tales & Scales performances do not use traditional scenery or props because we want to encourage students to use their imagination and to actively be a part of what's happening on stage. T&S transforms our instruments and bodies into props and characters throughout our musictales: a cymbal becomes a shield, a drumstick becomes a sword, a clarinetist becomes a magical horse, a flute becomes a computer...the possibilities are endless! We believe that the use of transformation in our musictales helps the stories to take place not only on stage, but also in a child's imagination.

T&S Game: Transformation

Try playing the following game in class to prepare for *Just Beyond the Junkyard*.

Objectives: Increase creative thinking and inventive powers
Increase comfort with performing in front of classmates
Build awareness of basic theater technique

1. Gather ordinary objects or instruments and display in front of class (eraser, pen, kitchen utensils, hand-held percussion instruments...).
2. Select an object and demonstrate how it can be "transformed." You could use a wooden spoon and use it to act out the following activities:
 - a. **Swing** spoon as if it is a golf club
 - b. **Mime** combing your hair with spoon
 - c. **Cast** spoon forward and hold it as if it is a fishing rod

Have student volunteers choose an object and perform a transformation in front of the class. Ask the class to guess the transformed object.

Creative Problem-Solving in *Just Beyond the Junkyard*

READ OUT LOUD

How would you perform a Musictale without using costumes, sets, or props? Use your imagination and think about how you might solve these problems that Tales & Scales faced when rehearsing *Just Beyond the Junkyard*. Don't forget that a **Musicteller** may use **music**

(and instruments), acting, dance and imagination! Look for the ways Tales & Scales solved these challenges when you see the performance.

- 1) During the opening scene, the writer asks that Tales & Scales show that the story takes place in a city. What could you do to help audiences see and hear a city without having any props but instruments? What sounds and actions make you think of a city?
- 2) Renny walks between her apartment building and the Junkyard everyday. How would you show that she is traveling from one place to another?
- 3) Ms. Carl is always talking on her cell phone. Without a real cell phone on stage, how would you let your audience see and hear the conversation?
- 4) Renny and Alex's apartment is upstairs. How could you show going upstairs without actually going up stairs?

The American City

The following pages contain a student study sheet which can be copied and distributed to students – suggested for fourth grade and up. Included is a suggested research project to familiarize students with a city in their area. Teachers of younger students may choose to read certain sections of the study sheet out loud before they have students K-3 participate in the art project, Create Your Own City. The following standards are addressed:

National Language Arts Standards Met

NL-ENG.K-12.7 EVALUATING DATA

Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

NL-ENG.K-12.8 DEVELOPING RESEARCH SKILLS

Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Language Arts K-12.12 APPLYING LANGUAGE SKILLS

Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

*Student Study Sheet, grades 4+**Copy For Students*

The American City

Have you ever wondered what makes a city a city? A city is an urban area, differentiated from a town by size, population density, importance, or legal status. City can also be a synonym of downtown, the central business district.

DESCRIPTION

A city usually consists of residential, industrial and business areas together with administrative functions which may relate to a wider geographical area. A large share of a city's area is generally taken up by houses, roads, and streets. Lakes and rivers may be the only undeveloped areas within the city. Generally, it is the concentration of and access to networks such as culture, economics and trade that attract people to cities. Three characteristics have been identified as defining a city:

1. The number of people to area (density)
2. The networks of the city
3. A particular way of life

The **geographies** of cities are diverse. Often cities will be coastal and have a harbor or be situated near a river. Water transports on rivers and oceans were (and in most cases still are) cheaper and more efficient than road transport over long distances.

Modern city planning has seen many different schemes for how a city should look. The most commonly seen pattern is the **grid**, almost a rule in parts of the United States and used for hundreds of years in China. Infrastructures common to cities are drains, artificial lighting and underground transportation systems.

Three major topics relative to cities are transportation, water and sewage systems.

Megacity refers to any city of enormous size. A **global city** is one of enormous power or influence. Examples of global cities are New York, Tokyo and London due to their concentration of skills and resources.

Metropolitan areas are cities with 50,000 or more inhabitants, with their counties and surrounding counties having a high degree of social and economic integration with the core.

HISTORY

The first move toward cities were towns or large settlements where the inhabitants were no longer simply farmers of the surrounding area, but began to take on specialized occupations and where trade, food storage and power were centralized. The growth of modern industry from the late 18th century onward led to massive urbanization and the rise of new great cities, first in Europe and then in other regions, as new opportunities brought huge numbers of migrants from rural communities into urban areas.

ENVIRONMENTAL EFFECTS

Modern cities are known for creating their own **microclimates**. This is due to the large clustering of hard surfaces that heat up in sunlight and that channel rainwater into underground ducts. As a result, city weather is often windier and cloudier than the weather in the surrounding countryside. Conversely, because these effects make cities warmer (**urban heat shield** or urban heat islands) than the surrounding area, tornadoes tend to go around cities. Garbage

and sewage and air pollution coming from internal combustion engines are major problems for cities.

INNER CITY

In the United States, the term “inner city” is sometimes used with the connotation of being an area, perhaps a ghetto, where people are less educated and wealthy and where there is more crime. These connotations are less common in other Western countries, as deprived areas are located in varying parts of other Western cities. In fact, with the gentrification of some formerly run-down central city areas the reverse connotation can apply. In some countries the term “outer suburban” applied to a person implies a lack of sophistication.

City Research (Grades 4+)

What do you know about the nearest city to your home? Do you live in a city, a suburb, or a rural area? Find out more about a city close to your home by answering the following questions.

T&S Questions to Answer:

- Why do cities emerge? Specifically, what is the history of your city? Was it founded on a particular date? Why did it emerge?
- How big is your city? How many people live there? Where are its boundaries? How does it compare in size to other major cities?
- What infrastructures does your city have? (drains, artificial lighting, underground and/or above ground transportation systems)
- What is desirable about your city? Are there features such as water, parks or cultural institutions?
- Are there problems that your city is trying to solve such as environmental, business or population concerns?

Create Your Own City (Grades K – 3)

As a class, use a large piece of paper and create your very own city. You could have each student draw his/her idea on the paper, or have them draw and cut out parts of the city (colored paper) and glue them on so everyone can see the city being constructed. Start discussion with the following questions:

Read Out Loud

- *What size is it? (How big are the buildings? Do people live downtown in houses/apartments? Do people only live outside of the city in suburbs?)*
- *What kinds of jobs does the city offer? (Police? Hospital/doctors? Factories? Businesses? Street vendors/musicians?)*
- *Does it have special attractions? (River? Lakes? Restaurants? Playgrounds? Famous Buildings? Museums?)*
- *Is there public transportation? (Buses, Subways?)*
- *What makes it different from other cities?*
- *What about your city makes people enjoy living there, and want to visit?*

National Standards Met**Music K-4.4 COMPOSING AND ARRANGING MUSIC WITHIN SPECIFIED GUIDELINES****Achievement Standard:**

- Students create and arrange music to accompany readings or dramatizations
- Students use a variety of sound sources when composing

Music K-4.8 UNDERSTANDING RELATIONSHIPS BETWEEN MUSIC, THE OTHER ARTS, AND DISCIPLINES OUTSIDE THE ARTS**Achievement Standard:**

- Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music

Theatre K-4.4 DIRECTING BY PLANNING CLASSROOM DRAMATIZATIONS**Achievement Standard:**

- Students collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations

Post Performance Activities

Transformation Activity

The attached worksheet can be copied and handed out to every student (*grades 3-6*), or be used as a classroom exercise in memory and imagination (*grades K-6*). Below, please find a list of transformations throughout the story that you can use as a guide or “answer sheet.” You will need to start by reviewing the instrument names and what they look like. Your students may remember transformations that we’ve forgotten to list!

The Flute was transformed into...

Phone; Gun; Jail Bars; Door Latch

The Oboe was transformed into...

Cell phone (part of instrument); Cane; Megaphone; Lollipop; Jail Bars

The Black Tubes were transformed into...

Antennae; Octopus Arms; Swords; Jump Rope; Telephone

The Bass Trombone was transformed into...

Jackhammer; Shovel; Jail Bars; File Cabinet; Car

Percussion instruments were transformed into...

Pandera (looks like tambourine) was a car steering wheel

Drumsticks were window shades/windows and a propeller

Vibraphone was a door to the apartment

The Frying Pan was transformed into...

Clock; Hammer; Earring; Mirror; Microphone; Tennis Racket; Hat

The Ladder was transformed into...

Couch; Door/window/entrance to apartment

May be copied for students

Student Transformation Worksheet - *What did you see?*

In *Just Beyond the Junkyard*, Tales & Scales used their instruments and bodies by transforming them into props and objects needed throughout the Musictale. The story took place not only on stage, but also in your imagination. How many transformations do you remember?

The **FLUTE** was transformed into ...

The **OBOE** was transformed into...

The **BASS TROMBONE** was transformed into...

PERCUSSION instruments were transformed into...

The **BLACK TUBES** were transformed into...

The **LADDER** was transformed into...

The **HAND TRUCK/CART** was transformed into...

Performance-Related Discussion Questions

Theatre K-4.6 COMPARING AND CONNECTING ART FORMS BY DESCRIBING THEATRE, DRAMATIC MEDIA AND OTHER ART FORMS

Achievement Standard:

- Students compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts.
1. The performers in Tales & Scales played instruments, acted and danced to tell us the Musictale. Do you think one of those performance elements was the most important? The most interesting? How did each of the art forms contribute to communicate the story?
 2. Renny has a vivid imagination. Is this a good thing or a bad thing? How did it get her in trouble? How did she use her imagination in a positive way? How do you like to use your imagination?
 3. How would you describe the music in *Just Beyond the Junkyard*? Did you like it? Why or why not? How was it different and/or the same from the music you like to listen to on the radio or television?
 4. At one point in the story, Renny and Stevie wanted to find a gun to protect themselves from an imagined threat. What could/should they have done instead?
 5. The Junkyard was a special space in which Renny played and let her imagination run wild. Do you have a space like that where you like to go by yourself?
 6. Renny's good friend was Mr. Piper but none of the adults could see Mr. Piper. Do you think he was real? Why or why not?
 7. Mr. Carl wanted to demolish the apartment building and develop the street. Could this be a good thing for the people on Renny's street? If Renny's building had not been a historical landmark and was demolished, what would be some positive uses of the land?

About Tales & Scales

We are Tales & Scales...the nation's only Musictelling□ ensemble. Since 1986, our troupe of instrumental musicians has worked with the brightest emerging composers, writers, choreographers, and theater directors to create innovative new works each year in our mission to ignite the imaginations of children and family audiences. Using minimal sets and costumes, the uniquely-talented musicians of Tales & Scales spin theater, music, dance and story into an unforgettable performance experience that dazzles audiences of all ages. Tales & Scales gives more than 200 performances a year in arts centers, with symphony orchestras and in hundreds of schools in outreach programs throughout the country. We have performed at theaters such as The Discovery Theatre at the Smithsonian Institute and The New Victory Theater in NYC, at festivals such as Chautauqua Institution and The Grant Park Music Festival, and with orchestras such as the Boston, Chicago, St. Louis and Indianapolis Symphony Orchestras.

In addition to our performances, Tales & Scales gives residencies and workshops for students, educators and musicians from the primary grades to the university level. T&S workshops have been held at institutions such as Michigan State University, Florida State University, Eastman School of Music, Oberlin Conservatory of Music, Aspen Music Festival and School, as well as at many elementary schools throughout the country!

Tales & Scales Instruments

Woodwinds

Flute. In its primitive beginnings, the flute was made of materials such as clay, bamboo or bone. Today, the modern flute is made of silver and sometimes gold. It is the only woodwind instrument that doesn't use a reed. Orchestral flutes have been in existence since the 12th century. The piccolo is smaller and higher in pitch than the regular flute and usually made of wood and silver. The alto flute is larger, and plays lower.

Oboe. The modern oboe was developed from a 12th century instrument called the shawm. The shawm was the first woodwind instrument to use a double reed, made from two thin pieces of bamboo tied together, to create its sound. While the shawm had simple finger holes like a recorder, oboes now have a complex system of keys to create different pitches.

English Horn. The English horn is a larger, lower relative of the oboe with a rounded bell and a bocal, a small metal tube that connects the double reed to the instrument. It dates back to the 17th century, when it was called the "cor angle" ("angled horn") because of its bent shape. At some point, this was mistranslated as "cor anglais" meaning "English horn," and although it is not English at all, it has been known by this name since then.

Saxophone. The saxophone is a woodwind instrument that is classified with clarinets as members of the single-reed family, but is actually a hybrid of the clarinet and the oboe. Like the clarinet, the saxophone has a single reed attached to a beaked mouthpiece, but its conical tube and flared bell are more typical of the oboe family. The saxophone was invented about 1840 by Adolphe Sax, a Belgian instrument-maker working in Paris.

Brass

Trombone. A member of the brass family, the trombone's origin dates back to 750 BC when man first blew into animal horns to create sound. The trombone was the first brass instrument able to play all the notes of any scale and found its first use in the church to help reinforce vocal choirs. Like a choir, the trombone family consists of a bass, tenor, soprano and alto. The most common trombones used today are the tenor and bass trombones.

Percussion

Percussion instruments are those that sound by shaking or striking one object with another. There are two kinds: those that are pitched (like the vibraphone and glockenspiel/bells) and those that are not pitched (like tam-tams, shakers and some drums). Percussion instruments can be made out of almost anything and Tales & Scales not only uses a variety of pitched and non-pitched instruments, but also uses 'found sounds' such as trash, rocks, water, leaves, or wood.

ABOUT THE ARTISTS

Doug Lofstrom, composer

I pretty much grew up in a musical family. My dad was a professional jazz musician and played the bass. When I was a kid a started playing trumpet in the school band and then worked my way down through the brass section: euphonium (like Neil), and then tuba, then I started playing the bass like my dad. Now I play the upright bass and the bass guitar. Though I mostly play jazz and popular music, I like to play all kinds of music. I even have a group, the New Quartet, that purposely mixes up the styles of music we play. Fun!

I teach music at Columbia College in Chicago and there I get to conduct a chamber orchestra. This is getting to be more and more fun for me! I started writing music when I was a teenager

and have been doing it ever since (a long time!). Even though I like playing and conducting so much, writing music is still my favorite thing. When I compose a big piece like the ones I write for Tales & Scales, I get kind of swept away. It's like visiting another world! That's the best part of writing music for me.

Zara Lawler, flute

I began playing the flute when I was in fifth grade—that was the year we started band at my school in Nyack, New York. I was the last kid in my class to be able to make a sound on my instrument! I remember that when I first got a sound on it, I was so excited I ran around the whole neighborhood yelling, “I got a sound on the flute! I got a sound on the flute!” And even though it was pretty much right then that I knew I wanted to be a flutist when I grew up, I also wanted to be lots of other things too: an archeologist, a firefighter, or a gymnast. Now that I am a flutist, one of my favorite things about being a professional musician is all the cool places that you get to visit. Before joining Tales & Scales, I spent three years living in Hong Kong, where I played in the Hong Kong Philharmonic Orchestra, and also got to spend summers at music festivals in Germany, Canada, and in Vermont and Massachusetts. I joined Tales & Scales in 2000, and get to travel all over the U.S. with the troupe. Other things that I love to do are Morris dancing (a kind of traditional English folk dance) and playing the banjo.

Meaghan Heinrich, oboe and tenor saxophone

When I was growing up in Huntington, West Virginia, there was always music in my house. My dad played the piano, and he started teaching me to play when I was three years old. In sixth grade, I started playing the saxophone in my band at school because I wanted to be like Lisa Simpson. One day, I went to a concert to hear the West Virginia Symphony, and when I heard the oboe, I decided I wanted to play that too. I hoped that some day I could be in an orchestra and a jazz band. When I joined Tales & Scales in 2004, I also joined the Evansville Philharmonic Orchestra, so I get to play both my oboe and my saxophone and make a lot of different kinds of music. I still always have music in my house, and one of my favorite things to do is put on a great CD and dance around my living room. I also like to run, read books, and ride my bicycle.

Neil Parsons, bass trombone

I grew up in an artistic family; both of my parents are actors, and I was in my first play when I was 3 years old. My family moved a lot when I was growing up, so I have lived in Kentucky, Ohio, Florida, Texas, Michigan, and now I live in Indiana. I was on many sports teams when I was younger (swimming, basketball, baseball, and football), but I especially liked taking art, music, theatre, and dance classes. I began playing trombone in my 6th-grade band class. I chose the trombone partly because my older brother already played the trumpet, and I wanted to play something different. I also think the trombone is a fun instrument to watch when someone is playing it. I went to a special arts high school called Interlochen Arts Academy and went to college (Oberlin Conservatory and Ohio University) for 6 years before joining Tales & Scales in 1999. When I am at home I like to watch movies, play mini golf, read good books, and play with my two cats.

Bonnie Whiting Smith, percussionist

My parents bought me my first set of drumsticks when I joined the sixth grade band in Ortonville, Michigan. However, I've always loved hitting things and making my own music. Pots, pans, pencils, garbage cans and kitchen utensils were my first musical instruments, and they are still some of my favorite ones. I also studied dance at a young age; tap dancing let me make percussive rhythm with my feet. My love of music has taken me to school in northern Michigan (Interlochen Arts Academy, just like Neil) and Ohio, on a tour of Europe, and to many theaters, schools, and concert halls in the US with Tales & Scales, which I joined in 2005. When I'm not playing percussion, you'll probably find me running or otherwise enjoying the great outdoors.

