



Bluegrass Music News

FALL 2016 FEATURES:

Managing Student Performance Anxiety • Engaging All Students: Tools and Techniques • Sight Reading and Software • Lesson Plans for Non-Music Substitutes • Different, Not Deficient: Understanding the Characteristics and Needs of Special Learners • Intrinsic Motivation in the Instrumental Music Ensemble • Movement: a Means to Music Learning • Teaching the French Horn in Middle School Band

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Bluegrass Music News

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Above and Cover photo: Students from Lincoln Elementary Performing Arts School Orff Ensemble (Penelope Quesada, director) performed at the 2016 KMEA Professional Development Conference. Photos by David Greenlee



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From the President

BRAD ROGERS



Certainly by the time you read this, most all of you will have already begun your new school year. It seems as though summer gets shorter every year, but that may well be a function of my advancing age. I still feel fairly young (I avoid the mirror), so I can still get excited by the prospect of another great year of music making with my students. Terry, Debbie, John, Melissa, and I will be criss-crossing the state over the next few weeks to attend your fall district meetings, and we look forward to seeing old friends and meeting the new members joining our profession.

Summer has been busy! The first-ever Arts Summit was held in Owensboro June 16–18. Hosted by Tom Stites, RiverPark Center, and the Owensboro and Daviess County Schools; the event was highlighted by keynote addresses by Dr. James Catterall and new Education Commissioner Dr. Stephen Pruitt, and sessions led by members of KMEA and other Kentucky arts education organizations. There was great interest in Dr. Pruitt's impression of the results of his Town Hall meetings last spring in which the public had an opportunity to express opinions on how to shape the direction of SB1/2016 going forward—especially as it relates to CTE/College-Career Readiness and the current system of “points.” In addition, attendees took part in sessions on unpacking the new national standards for arts education, the potential impact of ESEA, and some great networking opportunities between constituencies of the various arts disciplines. Planning for next year's summit begins later this month; look for information on dates and location, and plan to be with us next summer!

The KMEA Summer Board meeting in mid-June was highlighted by several items of significance affecting music education at the elementary, middle, and high school level that were approved for the coming year. It would be worth the time for all to visit the new KMEA website and read the minutes of that meeting to acquaint yourself with the items presented by the various councils for consideration and passage,

and bring any questions you may have to your fall district meeting.

Dr. John Stroube, President-elect Terry Thompson, and I attended the NAFME Summer Assembly in Tyson Corner, Virginia in late June. We were joined by University of Louisville music education major Pauline Ottaviano for our annual visit to Capitol Hill to meet with several members of Kentucky's congressional delegation. Our group visited the offices of 4th District Congressman Thomas Massie, 6th District Congressman Andy Barr, Senator Mitch McConnell, and Senator Rand Paul. The main topic of our meetings was advocacy for full funding of Titles I, II, and IV in the reauthorization of ESEA recently passed by Congress, and the positive impact such funding could potentially have on music education at the state level. We also took the opportunity to lobby against the amendment to the Department of Defense appropriations bill stripping funding for military bands.

Recent personnel changes at the national office were addressed with the state leadership; it is obvious to all that the long-term goal is to recognize, develop, and implement structures that promote inclusiveness. The recent unfortunate incident highlighting this need and the measured and appropriate response from national leadership is but the first step in what will be a lengthy, but necessary and ultimately productive process.

CONGRATULATIONS:

Over 250 Kentucky student musicians, accompanied by sixty adult travelers and staff members toured Europe with the 2016 Kentucky Ambassadors of Music. Two concert bands, a mixed chorus, and a string orchestra performed concerts in London, Switzerland, Austria, and Germany during a sixteen-day tour from June 30–July 15. Dr. Frederick Speck and Dr. Kent Hatteberg organize and administer the tour every two years, and are assisted in rehearsing and conducting the ensembles by a number of KMEA member directors.

Kentucky will be well represented in Grapevine,

Continued on p. 9



The School of Music welcomes its 2016-2017 freshman class to the University of Louisville, with over 60% receiving music scholarships.

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From the Editor

GEORGE R. BOULDEN



By now, all of us are well into the new year and working to provide our students with an outstanding music education. I hope your year is off to a fantastic start and you are enjoying being back in the classroom. I am reminded of what one of my mentors shared with me many years ago. As a veteran teacher, with over 30 years in the classroom, he shared his secrets to successful teaching. First, you must have a passion for music—it is the beginning and end of what we do every day. Second is a love for working with students. And third, and perhaps the most important idea, is the desire to continue to grow as a musician. For me, these three ideas have served as a mantra over the years, and more than once have served to remind me why I continue to enjoy teaching. Perhaps a renewed passion, love, and desire can help you make this year your best one yet?

•••

We have made some changes to the 2017 *Bluegrass Music News* Cover Art Contest. The deadline for submission is December 15 and the new theme is “Where words fail, music speaks,” a quote attributed to author Hans Christian Andersen. I hope you will encourage your students to participate this year, and will take this opportunity to collaborate with other art teachers in your school. Please go to page 38 for more information and the updated application.

•••

Do you have a story to share? I would love to hear from you. Please send your comments and articles via email, george.boulden@uky.edu. Criteria for writing an article can be found below and at the KMEA website, www.kmea.org/bgmn. I hope you will take a moment to consider writing something for your state association journal.

•••

If you are a fan of Facebook be sure to visit the *Bluegrass Music News* page and hit the “Like” button. I have posted videos and other media about music education as well as music advocacy and other topics

GUIDELINES FOR CONTRIBUTORS

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

- Please use Microsoft Word, 12-point Times New Roman type, double-spaced, default (Normal) margins, no extra space between paragraphs or other special formatting.
- Musical examples, illustrations, or other figures should not be embedded in the text, but sent as separate PDF or Word files. Please label them carefully, and indicate in the text where they are to be inserted.
- Feature articles should be no more than 1500–2500 words.
- Include a recent headshot.

PHOTOS:

- Please use the highest resolution possible. Low-resolution photos do not print well in a magazine.
- To be considered for the cover, photos should be in orientation. It is helpful if there is space at the top of the photo above the visual center of interest to accommodate the magazine’s masthead.

DEADLINES:

- Although later submissions are accommodated when possible, items should be received by the 25th of July, October, January, and April.

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The UK School of Music welcomes its newest faculty

Jennifer Campbell, Assistant Professor, Music Theory. Dr. Jennifer Campbell joins the music faculty as visiting assistant professor of music theory for 2016-2017. Dr. Campbell holds degrees in music from Asbury College and the University of Connecticut. Prior to her appointment at the University of Kentucky, Dr. Campbell held teaching positions at Central Connecticut State University and Central Michigan University, where she was associate professor of music theory and history, and music theory area coordinator. Her research focuses on twentieth-century American music, especially the music of Copland, Virgil Thompson, and Paul Bowles.



Lorna Segall, Assistant Professor, Music Therapy. Lorna E. Segall, PhD, MT-BC earned her Bachelor of Music in Voice Performance, Master of Music in Music Therapy, and PhD in Music Therapy with a certificate in aging studies from the Florida State University. She also earned a Masters in Voice Performance from Louisiana State University. Dr. Segall enjoyed six years of work in the hospice field which included bereavement support for adults and children and Parkinson's disease support groups. In 2008 she attended the National Association for Parkinson's Allied Team Training program. Dr. Segall is also a certified NICU-MT and serves as a NICU-MT fellow. Her clinical experience encompasses a wide range of populations including medical music therapy, palliative/bereavement care, corrections, Parkinson's disease and traumatic brain injury support groups, and older adults. Dr. Segall's primary research interests explore music therapy in inmate rehabilitation, music therapy in palliative/bereavement care, and music therapy in gerontology. Her vocal background influences her research interests in exploring how singing impacts the psychological and physiological rehabilitation in a variety of populations.



From the Executive Director

JOHN STROUBE



Forgive me if I have mentioned before in this column the iconic movie moment in “The Jerk,” when Steve Martin’s character exclaims, “The new phonebook’s here! The new phonebook’s here!” He was way too excited about this directory because now his name was in print, which he was confident amounted to “spontaneous publicity.” I understand the emotion, though—as a child I felt this excited about the new Sears Christmas Catalog, and its arrival was a banner day.

Now we have the Internet, so phone books and catalogs are less critical to our lives to the point they are irrelevant to many of us. As most KMEA members know, however, since the beginning of August, “The new website’s here! The new website’s here!” It has been a long wait. The process of making it work as intended is ongoing, and each solution seems to cause another issue, so we have been devoting considerable time to problem-solving.

The site will be useful to the membership as a repository of information and forms, and as time goes on we will add functions and features that were not available on websites twelve or thirteen years ago when Dr. Hartwell purchased the kmea.org domain. Our current website designer built the new site with roughly the same hierarchy as the previous iteration, using his best judgment as to how to display all the section headings, text, and links. We have the capacity to edit any of those things going forward, and it is easier than before, so we welcome your suggestions. In fact, there is a link on the site under Members Only to an online submission form for improving the site.

The built-in website directory will allow members to find other members and communicate with them. For the sake of management the directory is a critical part of controlling who can see certain webpages depending on whether the user is a member of the general public (not logged in) or a logged-in member. There are pages a judge for the Kentucky Children’s Chorus and Junior High School Chorus will be able to get to, and pages that high school teachers can access only after they

have registered their programs. It is important to keep your membership current to retain your ability to use the full website.

Please read KMEA President Brad Rogers’ column in which he deftly describes activities over the summer involving KMEA’s interactions with people and entities outside itself. I can add that we often hear the truism, “it’s all about relationships.” We are finding that to be the case as we are developing trusting relationships with other arts advocates and with decision-makers in the executive and legislative parts of state government. Our friends on the staff at NAFME have taught us well about approaching officials, since there is a tremendous parallel between the operations in Washington and Frankfort. Also, they followed and influenced the language in ESSA, and they are trying to have influence on the U.S. Department of Education regulations so they promote a well-rounded education, music especially.

We in the KMEA office are, as a member recently observed, just an email away, so please let us know if we can help you in any way.

A promotional graphic with a blue and purple background. The text is white and yellow. It features the NAFME logo and the word 'COLLEGIATE' in large, bold letters. The text includes: 'Why Start a Collegiate NAFME Chapter?', 'Membership can help your students succeed.', 'Start a Chapter Today!', 'Membership in the National Association for Music Education provides:', a bulleted list of benefits, and the URL 'musiced.nafme.org/collegiate'.

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From the President, continued from p. 3

Texas in November by twenty-three students who have been selected by audition to perform in one of the NAFME All-National Honor Ensembles; Concert Band, Symphony Orchestra, Jazz Ensemble, and Mixed Choir. These groups represent the top performing high school musicians in the nation as part of a comprehensive musical and educational experience. The ensembles will meet from November 10–13 in conjunction with the NAFME National In-Service Conference. A listing of students selected was included in the July Noteable News; congratulations to All-National Honor Ensemble members and their directors!

To all of the outstanding ensembles that successfully applied for performance spots at the 2017 Professional

Development Conference. All members look forward to witnessing these exciting and inspirational models of student achievement and performance at next February's Conference.

Wherever you happen to be in the arc of your career, know that you have a daily opportunity to have a huge impact on the future of your students. We positively affect the development of the young people in our classrooms each and every day through one of the most uniquely human activities—the making of music. I know each of you is ready to embark on another year of helping your students experience the joy of sharing their talents with each other and their audiences—just as I am!



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Managing Student Performance Anxiety

BY CARRI ROSE

WHY BOTHER?

In a study from 2008 (Randall), one third of secondary music students reported struggling with performance anxiety. Many music teachers overlook the issue of performance anxiety in students simply because they lack the tools and information necessary to help students manage and overcome their symptoms. Teachers have a responsibility to address the individual educational needs and accommodations necessary for each student to reach success. These accommodations must include those for students who struggle with performance anxiety. Individual and whole group strategies for combating performance anxiety can help improve ensemble focus and success on the stage.

WHAT IS PERFORMANCE ANXIETY?

Performance anxiety can be facilitating or debilitating. Facilitating performance anxiety improves focus and heightens awareness. Debilitating performance anxiety is an exaggerated and sometimes incapacitating fear of performing in public and begins as the body prepares for the fight or flight response, releasing adrenaline into the body. Debilitating performance anxiety tends to affect students who are afraid of negative evaluation by others, overly concerned with small mistakes, overly self-critical, focus on mistakes rather than successes, are exceptionally nervous, or excessively focused on perfection.

Symptoms of debilitating performance anxiety vary from person to person. Each individual will present with both physical and psychological symptoms. Physiological symptoms can include any combination of the following: increase in adrenaline, increased heart rate, excessive sweating, dry mouth, shaking, difficulty breathing, increased tension, nausea, butterflies, the urge to urinate, blurry vision, and dizziness. Psychological symptoms can include any combination of the following: negative self talk, feelings of inadequate preparation, feelings that the music is too difficult, low self-efficacy, visions of failure, overly concerned of what others may think, and an inability to focus on anything other than mistakes.

WHAT STRATEGIES CAN TEACHERS INCORPORATE TO COMBAT DEBILITATING PERFORMANCE ANXIETY?

There are numerous strategies teachers can incorporate into any class to help students overcome performance anxiety. Teachers can start by creating a safe and positive learning environment and educating students on both types of performance anxiety. It is important to make it acceptable for students to both feel and discuss their feelings of performance anxiety: it is a normal human response. It is helpful to all students to engage in positive self-talk, however they may need scaffolding and regular practice. Daily positive self-talk only takes a quick moment and teachers can easily model and facilitate it. Self-talk must be optimistic and task oriented. Positive self-talk not only combats negative performance anxiety, but also promotes increased self-efficacy in all students. Breathing exercises are an excellent way to slow the heart rate and clear the mind, promoting focus. Simple slow, deep breathing in through the nose and out through the mouth is effective, but some teachers may choose to embrace the breathing methods of yoga, tai chi, or other arts and philosophies.

Students who suffer from or are prone to debilitating performance anxiety will benefit from a regular warm-up routine that can become a pre-performance routine. This allows the students to focus their mind and body in a comfortable routine, also reducing the symptoms of performance anxiety. This routine can incorporate musical warm-ups, breathing, stretching, and positive self-talk. The pre-performance routine does not need to be extensive or long, but does need to be focused and comfortable. Some students may need an item of comfort or stress relief on the stage with them. For primary students, a familiar class puppet is effective. Older students may find comfort in something more personal such as a smooth soothing rock in the pocket, a stress ball, or a comforting photo.

Creating specific memory structures with keywords and descriptors about the piece of music allows students to use those keywords to focus their energy on the performance task. In order for keyword strategies

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to be effective, students will need to develop a personal connection with those particular words. Each student can have as many keywords as necessary, but more is not necessarily better. Using keywords at the beginning of the piece or when the music changes is a reasonable strategy to incorporating specific terms. Sticky notes are an effective way for students to add positive and encouraging reminder notes or specific words about each musical section. These notes assist the student in staying focused on the performance task. During a performance, students with performance anxiety tend to focus on the mistakes and negative aspects of the performance, which begin to consume the brain and energy resulting in a lack of focus and more mistakes on which to obsess. A sticky note is easy to see and helps keep the student on track and in the moment of the performance.

Music teachers need to provide their students with regular, honest, and specific positive feedback. It is very easy to continually focus on the mistakes and improvements necessary to reach optimal performance levels. By providing regular and honest positive feedback, students build self-efficacy, aiding in the reduction of performance anxiety. In addition, musicians work toward the perfect performance, but many will argue that the perfect performance does not exist; there is always another improvement. Dr. Greene, author of "Audition Success" and "Performance Success," suggests replacing the goal of the perfect performance with the term and concept of an optimal performance. This reduces the pressure on students who struggle with debilitating performance anxiety; it implies for them to do their best rather than obsess over mistakes and not attaining perfection. Furthermore, music teachers must choose their music literature carefully and with the preparation timeline in mind. Music that is too difficult promotes unnecessary feelings of inadequacy and fosters debilitating performance anxiety.

Teachers must allow students to use a working copy of their music and not a new copy. This enables students to have something familiar rather than something new, reducing stress levels. Practice musical selections all the way through without stopping multiple times before the performance, giving students the opportunity to become comfortable with how it feels to move through the music from beginning to end. While preparing music for performance, arrange multiple opportunities for students to practice performing for a safe and friendly audience in an informal setting. This allows students the opportunity to practice performing in a reduced stress environment. When it is possible, students should practice the music in the performance

space before the performance. These simple and focused tasks create a more comfortable performance situation for all students, which aids in the reduction of debilitating performance anxiety.

Many students benefit from mental rehearsal and visualization. This is particularly beneficial for challenging or difficult parts in the music. If students visualize success through a part of the music that is stressful, they are more likely to feel more comfortable and to perform the section well. Nervous students will benefit from relaxation techniques. Using these will combat the adrenaline rush and the fight or flight response. Yoga, Alexander Technique, and Tai Chi offer some wonderful techniques, which easily incorporate into the classroom.

Some students report a shaking feeling as part of their performance anxiety symptoms. These students will benefit from additional physical activity such as bouncing their knees or putting their body into an aerobic and aroused state before a performance. Eventually, the body will learn what to expect on performance day and each individual student can learn how best to individually manage their symptoms.

Finally, it is important for students to set specific and attainable goals and have time to reflect on those goals. As evidence of growth, students can make note of their strengths and weaknesses both as individuals and as an ensemble. It may also be helpful in goal setting to create a recording of their starting point with any given piece of music. This allows for positive reflection and evidence of growth, promoting increased self-efficacy, and reducing performance anxiety.

WHAT ABOUT INDIVIDUALS WHO NEED ADDITIONAL ASSISTANCE?

Some individuals may struggle with debilitating performance anxiety and need additional assistance and strategies. Working with these students is an individualized process. Teachers can help each student set up an individualized pre-performance routine, create safe and informal performance opportunities, and encourage continued and frequent positive self-talk. Students may also be encouraged to seek professional medical help. Some of the possible combinations of treatments by medical professionals include the following:

- 1. A prescription for beta-blockers.** These drugs prevent the body from reacting to the adrenaline that releases in the body leading up to and during a performance. This only addresses the physical symptoms of performance anxiety and has many negative side effects, as with many prescription drugs.

2. **Behavioral therapy.** This therapy systematically desensitizes performance stress.
3. **Cognitive therapy.** Through this therapy, the student prepares the brain to manage the stress of performing and prevents debilitating performance anxiety. It is common for behavior and cognitive therapy to work together to train both the body and brain to manage and combat negative performance anxiety.

This list of possible medical treatments is not exhaustive and medical professionals may determine a more appropriate treatment for each individual student.

RECOMMENDED READING:

Teachers or students may find it helpful to read the following books:

- “Audition Success” by Don Greene
- “Performance Success” by Don Green
- “The Inner Game of Music” by Barry Green with Timothy Gallwey

The bottom line is that teachers must know their students and not discount the existence of performance

anxiety. It is not acceptable to simply tell students it will eventually go away. When teachers address performance anxiety in the classroom, students will develop an increased focus, an improved self-efficacy, and improved performance.

Carri Rose, carri.rose@rsd.edu, earned a bachelor’s degree in music education from Central Washington University in 2004, where she also studied percussion and performed in a wide variety of music ensembles. Carri began her teaching career in the fall of 2004 in Othello, WA, teaching 7-12 instrumental music. In 2006, she relocated to the Tri-City area, and began teaching general music, 4-5 band, 4-5 orchestra, and 4-5 choir at Lewis and Clark Elementary in Richland. Mrs. Rose earned her National Board teaching certificate in Early and Middle Childhood Music in 2011. She immediately pursued a graduate degree in music education through the University of Idaho, which she completed in 2013.

This article is reprinted from March, 2015 issue of *the Voice*, Washington Music Educators Association.



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Engaging All Students: Tools and techniques to reach different types of learners in the music classroom

BY BRIAN WAGNER

As music educators, we often experience many different types of learners in our classroom. Many of the students might have an IEP (Individualized Education Program), English might not be their first language, or they might be classified as at-risk. We also may find that many do not have the same skills or abilities as their peers.

Nevertheless, our role as an educator is to find out what they already know, and further develop their learning. Due to some of the challenges that our students face, we sometimes have to alter or modify how we might approach a lesson. Once we modify our teaching approach, the students have an entry point to be successful. Three such approaches that I utilize in my classroom are: Differentiated Literacy Levels, Making Connections, and Project-Based Learning.

DIFFERENTIATING LITERACY LEVELS

Music literacy is one of the most important aspects in our music classroom. Many of the activities we design relate to music literacy. However, some students who enter our rooms do not connect right away with notation. Some students do not have the ability yet to comprehend and discriminate between the different symbols we utilize. One technique I have incorporated into my classroom is using differentiated literacy levels. I have found this to be successful, and this has further allowed my students access and understanding to musical literacy.

Before anything, the first thing I do is teach steady beat. I do this through a variety of activities (ex: movement, clapping, listening, or tapping). After this, I introduce a green go sign and a red stop sign. These are images that we see in our everyday lives. We begin reading music using stop and go. Next, I switch the go sign into iconic images (ex: clap, stomp, drum, tambourine). The music is written the same way, just using images rather than go signs. Next, I introduce a green quarter note, and a red quarter rest using flashcards. The green and red colors connect to the stop and go signs. All I do is switch the icon. Next, I add more color-coded rhythm values to our vocabulary. For example, our eighth notes are blue, our sixteenth notes are purple, and our half notes are orange. Gradually, once students are able to read music using

color-coded visuals, I switch to traditional black and white notation. Throughout this process, my students use a variety of ways to showcase that they understand the different symbols. We use rhythm syllables, body percussion, and instruments to show the music. Some students might only be able to speak the rhythm. Nevertheless, they still have an entry point in which to engage with the music.

Through this approach, I first build a foundational skill (stop and go), and gradually increase the demand. Through scaffolding these steps, students have become independent music readers. I have incorporated this technique into all of my classrooms, including all ability levels.

MAKING CONNECTIONS

A second approach I utilize is making connections. Music is a powerful tool and connects with so many aspects of everyday life. Our repertoire is so vast where we can connect certain music to teach specific skills to our students. Some repertoire can be used to teach social and life skills. This is important because many of the learners entering our classrooms do not have the ability to make connections yet. They need a chance to learn how to build a connection, using music as a vehicle. Once the connection has been made, they will be able to generalize it and incorporate it into the real world.

Moreover, some repertoire can connect with other disciplines outside of music. It can connect with ELA, Math, Social Studies, Science, and the other Arts. Additionally, it can also connect with Common Core Learning Standards. The music we teach can bridge over to what students might be learning in other classes, while also really putting everything together.

I decided to teach the song "Sakura," which is about Japanese Cherry Blossoms, to build a deeper connection into the music and culture of Japan. While designing the unit, I introduced three Japanese instruments to the students (koto, shakuhachi, and shamisen). I wanted the students to compare and contrast between Western and Eastern instruments. In order to do so, I developed a research project where the students created a podcast on an instrument. First, they used the internet to research one instrument (I

incorporated text-to-speech function for my non-readers). Next, they incorporated Google Images to represent each piece of information they found. Next, they used iMovie to create a documentary podcast. Last, they shared their podcasts with one another. In this way, they were able to delve deep into the material, and drew more connections when working on the song “Sakura.”

PROJECT-BASED LEARNING

A third approach I incorporate into my classroom is using Project-Based Learning (PBL). PBL is a tool I have found that allows students to connect deeper with the material and music that we are teaching. In addition, it “puts it all together.” It is also a great motivational tool for students. It can build meaningful connections that students will carry for the rest of their lives. Furthermore, PBL comes from high quality repertoire.

I decided to delve deeper when I taught the Tom Paxton song “Goin’ to the Zoo” to my kindergarten and first graders. I saw that my students were very excited by this song, and decided to draw deeper connections they could utilize outside of the classroom. First, we learned the song. Next, we discussed what animals were in the song, and used movement to act out the different animals. Next, we added our own animals to the song. This allowed them an opportunity to compose and improvise new animals and words into the song.

The final stage was constructing our own zoo. We

used art materials to create a different habitat for each animal, and decorated the classroom. For example, we used paper plates to create monkeys that hung on the wall, papier mâché to create the seal, and egg cartons to create crocodiles. Afterwards, the students got to interact with their own zoo. As a final surprise, we went on a field trip to a real zoo. One of my non-verbal students started singing about the elephants when we saw a real elephant. Through this project, the students were able to create real-life connections in the real world.

While we will always have to find new means to reach all types of learners, I have found success in my classroom utilizing three different approaches. By incorporating Differentiated Literacy Levels, Making Connection, and Project-Based Learning, I have seen the students succeed and independently draw connections into the real world. Most importantly, they understood their success, and this provided opportunities for future musical endeavors.

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Sight Reading and Software

BY MARJORIE LOPRESTI

Sight reading is an essential skill for students and experienced musicians alike. Many teachers focus on sight reading only when starting new repertoire or preparing for festivals and competitions. At the local, regional, or national level, sight reading might be part of the adjudication process for your choir, band, or orchestra. Individual sight reading ability may even be used as a measure of student growth. Festivals, competitions, and student assessments aside, don't we all want our students to be better readers?

WHAT RESEARCH INDICATES

Research shows that regular, methodical instruction and practice in sight reading improves performance (Mishra, 2014). Additionally, there seems to be an optimal window of neuroplasticity for gaining fluency in sight reading that peaks at about age 15 (Kopiez & Lee, 2008). So what are some of the best strategies, and how can software help?

Contrary to what happens at the festival or competition, musicians read better with auditory modeling first. As part of *preliminary* training and practice, let students hear how it sounds. Once students become more comfortable and accomplished, remove the auditory model. Musco proposed a five-step model that was published in MEJ, 2011: *prepare, present, practice, persist, proceed*. The first step, *prepare*, specifies auditory modeling (*sound*) before visual perception (*sight*). *Present* includes examining the music to identify common patterns and "chunks," as proven effective in Pike and Carter's research from 2010. *Practice* in a sight reading situation entails mental rehearsal before actually making any sound. *Persist* and *proceed* indicate the kinds of tenacity we instill in young musicians.

We've all been told to "read ahead." For many students, this presents a tremendous perceptual and processing challenge. Penttinen, Huovine, and Ylitalo's recent studies replicated earlier work documenting eye movements of experienced sight readers. Typically, at 60 bpm, experienced readers are looking two beats ahead. As the music becomes more complex, that distance shortens to one beat. How can we use this information? By scheduling routine sight reading practice with student pairs--one plays while the other cues by holding a pencil (or the mouse cursor)

two beats ahead of where the partner should be playing. This simple strategy has been effective in my classroom. Practicing with a partner has even helped reduce sight reading anxiety among the students.

SOFTWARE

So where does software come in? Certainly, teachers with access to practice software, such as MakeMusic's *SmartMusic*, MusicFirst's *PracticeFirst*, and eMedia's *Piano and Keyboard Method*, can use these interactive tools with individual students to practice and assess their reading of pre-loaded repertoire and excerpts. These platforms provide evaluation features as well, scoring for correctness of notes and rhythms.

Sight Reading Factory (SRF) automatically generates exercises based on parameters the user sets. It accommodates all voices and instruments, including transposing instruments. *SRF* can even generate multi-part ensemble and choral examples. *SRF* allows users to select from 5 or 6 levels, depending on the instrument, and to create custom levels. The higher levels rival advanced collegiate sight reading examples. Tempo is customizable, as are the features like a visible cursor and disappearing measures.

The brilliance of *SRF* is that the algorithm generates endless examples. Students can use "practice mode" or the teacher can create assignments for students to complete. Each student will receive a different example following the same parameters, i.e., A Major, $\frac{3}{4}$ time, 8 measures, rhythms including eighths and triplets. If a student elects to "try again," *SRF* generates another example. The teacher can specify how many attempts will be permitted. Once a student clicks "submit," *SRF* saves an image of the example and audio file of the recording for the teacher to review. Currently, *SRF* does not offer an automatic scoring feature like *SmartMusic* or *PracticeFirst*. Stay tuned.

COMBINING PLATFORMS

In my classroom, students have been using *Sight Reading Factory* with a buddy about twice a week for 5–7 minutes (two turns each). The buddy moves the on-screen cursor to stay one to two beats ahead of the performance cursor. On some occasions, students

complete sight reading activities from a standard lesson book, using a pencil to cue their buddy.

Early in the school year, I pre-loaded an exercise from *SRF* into *PracticeFirst* to use the automatic assessment feature. Students were permitted to listen to the excerpt once, encouraged to look through and mentally practice using chunking and other strategies, then recorded their performance. We kept the best score of three successive attempts, which was often the second try. This process was repeated later in the semester after routine, ungraded practice with *SRF*. All students displayed gains in their sight reading ability, and reported greater confidence in sight reading, as well as music reading in general.

FUTURE TRENDS

Due to the rise in popularity of cloud-based music reading and practice software including *SmartMusic*, *Sight Reading Factory*, and *PracticeFirst*, it is likely that studies documenting their effectiveness will be forthcoming (Thibeault, 2014). Tsangari proposed computer software that would provide a “look ahead” mode, in which students would be visually prompted to “read ahead” (Tsangari, 2010). Such a feature has not yet appeared in mass market CAI software. I hope that developers will combine all of the best features: algorithm-based sight reading generation, automatic scoring, and a highlighted region ahead of the performance cursor to encourage reading ahead.

My experience shows that practice really does improve sight reading. Key to this experience was an environment in which sight reading scores were not counted toward official grades. Students knew from the beginning that we were looking only for improvement. This was just the first step in creating a culture of strong, risk-taking music readers.

SOFTWARE AND GENERAL PRICING:



Sight Reading Factory

- www.sightreadingfactory.com or through musicfirst.com
- \$34.99 for a single teacher subscription; \$2 per student for subscriptions of 99+;
- Standalone school subscriptions available: \$234.99/100 students; \$334.99/200 students
- Add SRF to a MusicFirst classroom for \$2 per student.



PracticeFirst

- Available through www.musicfirst.com as an add-on to a MusicFirst classroom.
- Approximately \$3.00 per student per year.



SmartMusic

- Available through www.makemusic.com.
- Educator subscription: \$140/year. Practice room subscription: \$44/year.
- Individual student subscriptions: \$40/year.

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Lesson Plans for Non-Music Substitutes

BY JENNIFER HIBBARD

Creating sub plans is the sort of task that should be defined in an encyclopedia as “unavoidable misery.” Picture it. You’re trying to survive a bout of stomach flu, and after a few gallons of Gatorade (with a side of crackers) you finally admit that you won’t make it to school. You’ll have to take a sick day.

That’s when the bargaining process begins. You think “Maybe I’ll be all right. Maybe I can make it through the day without vomiting on myself or my students. I can do it!” But eventually, as you’re hobbling out of the bathroom door for the hundredth time, you realize that there’s no use fighting it. You’ll have to write sub plans.

Some districts are fortunate to have musically trained substitutes, however, many are not, which leaves music teachers a seemingly impossible task. They have to create lesson plans for non-music substitutes. Here are a few tips for this all too common scenario.

PREPARE A SUB TUB

Sub tubs have been paraded around the Pinterest sphere for many years now, and for good reason. Sub tubs are extremely convenient on the days you aren’t able to get into the school to prepare materials for a sick day. They hold all the resources a substitute may need throughout the year, which creates less stress for you on those unplanned sick days.

Sub tubs should include:

- Class lists
- Seating charts (pictures included, if possible)
- Classroom expectations
- Classroom procedures
- Plans for emergencies (including code words if applicable)
- Student leaders/helpers
- Phone numbers for emergencies
- Names of other teachers or staff who can help if needed
- Variety of lesson plans for each class or grade level
- Manipulatives, CDs, visuals, and any other necessary materials

MAKE USE OF CENTERS

Centers are natural choices for substitutes because

the activities can be student-led, and the timed rotations keep students active throughout entire class period. You may think centers are more appropriate for the elementary classroom, but they could be used at any grade level, provided that the activities are age-appropriate and highly engaging. For example, instead of simply leaving sectional work behind for your high school performing group, create centers that develop their technical skill in current concert pieces and provide opportunities for sight-reading. Designate section leaders to help with the setup and teardown of each center. Be sure to include a paper form with instructions for the centers and discussion questions for students to answer as they move through their centers. Then, place snippets of music for sight-reading or practicing at each center, labeling each with the appropriate voice or instrument. Your substitute can be in charge of announcing the beginning of each rotation and collecting the completed forms at the end of class. The completed forms will show what the students gained from the experience and provide insights on future improvements.

When choosing centers for the elementary classroom, it’s important to utilize leveled games so that the same materials can be used with each grade. This way the substitute has fewer materials to handle and will be able to spend more time on classroom management. Plus, it will cut down on the amount of materials you’ll need to store in your sub tub.

RECOGNIZE SUBSTITUTE LIKES AND DISLIKES

A happy substitute makes for a better learning environment. I was a substitute teacher for general education classes before landing a full-time teaching position, and I quickly learned what I did and did not like upon entering a new classroom as a substitute. A recent music education Tweetchat confirmed that I was not alone in my feelings. Here is a list of our collective likes and dislikes as substitute teachers.

LIKES

- Lessons that don’t assume the sub has the same tech training as the teacher
- Names of student leaders in each class who will assist throughout the day

- Names or room numbers of fellow teachers who are willing to help if needed
- Instructions on how to follow through with standard classroom procedures and management
- Concise and user-friendly lesson plans

DISLIKES

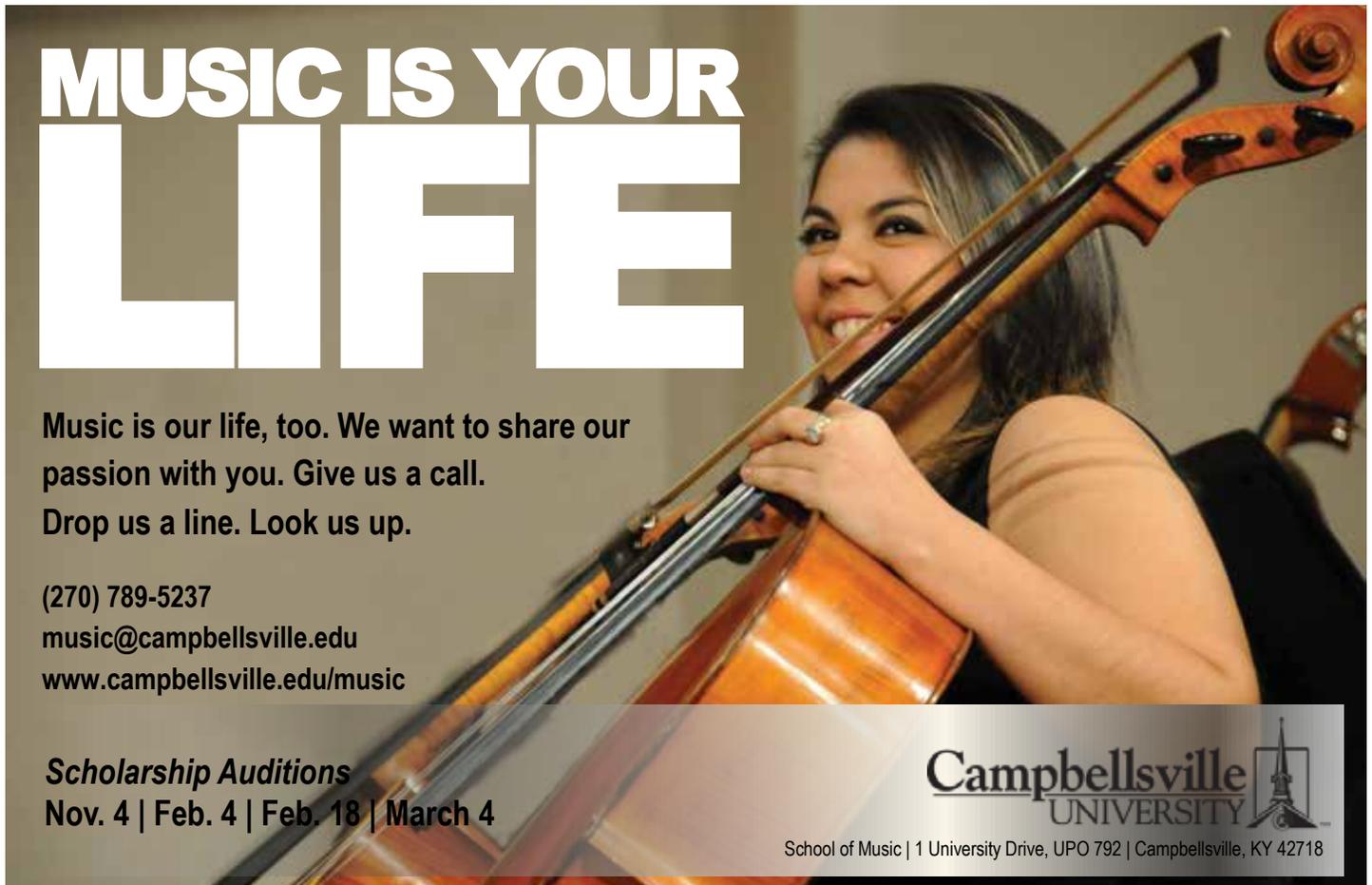
- Lesson plans requiring use of outdated or faulty technology
- Lesson plans that require an hour's worth of study to carry out
- No explanation for where to find materials
- Messy or unorganized room/desk/materials
- No direction for how to handle classroom management

On a more personal note, I always found it difficult to accept the lack of control I had when creating substitute lesson plans. Sometimes, I felt as though

my lesson plans were ignored or that the students had missed a key component of the lesson. While it did allow room for personal growth, it was no less frustrating. If you've felt the same, take comfort in the fact that music teachers aren't easily replaced. We are one of a kind!

Jennifer Hibbard, theylbrickroad@gmail.com, holds a bachelor of music education degree, K-12 general, vocal, and instrumental music and a master of education degree in curriculum and instruction. She has seven years of teaching experience with K-4th grade general and vocal music, 7-12th grade instrumental music, and private lessons. You can read more from Jennifer on her music education blog at www.yellowbrickroadblog.com.

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Different, Not Deficient:

Understanding the characteristics and needs of special learners—Two teachers' perspectives

BY TAMBRA CAMBRON AND JUDY COMBS

There are many types of learners in a typical classroom; among them are students with dyslexia. The current definition of dyslexia reads: “Dyslexia is a specific learning disability that is neurobiological in origin. It is characterized by difficulties with accurate and/or fluent word recognition and by poor spelling and decoding abilities. These difficulties typically result from a deficit in the phonological component of language that is often unexpected in relation to other cognitive abilities and the provision of effective classroom instruction. Secondary consequences may include problems in reading comprehension and reduced reading experience that can impede growth of vocabulary and background knowledge.”¹ Why, might you ask, is a music teacher writing about dyslexia? As a mother of a child with dyslexia, I can attest to the importance of music in helping overcome aspects of this disability.

Just how common is dyslexia? In the United States, the prevalence of dyslexia is estimated to range from five to seventeen percent of school-aged children.² Also notable is the February 18, 2016 press release from the Committee on Science, Space and Technology citing 8.5 million school children and one in six Americans have dyslexia.³ With such higher percentages of children having some form of dyslexia, it is time to understand what it is, and how we as music educators can assist students in overcoming their learning difficulties in our classrooms. As music teachers, we have a great opportunity to not only promote music education, but to use music to help kids overcome the different learning obstacles they face. Understanding the “different learner,” not the “deficient learner” should help teachers approach students with patience, and create positive classroom environments.

How do music teachers recognize this disability in the music classroom? A checklist of common learning characteristics can be found at *bright solutions.com*. Students with dyslexia might confuse the right and

left hand when playing instruments. When learning a new marching band drill, students confuse right with left, until the drill has had time to get into their muscle memory. They might have trouble processing the sounds they hear with their written notation, which may delay their ability to sight read music. These issues occur because children with dyslexia have processing “glitches” with left-brain reading tasks. Those with dyslexia process reading mostly in the frontal lobe (a weaker area for processing reading and language) instead of the left brain (the stronger area for processing reading and language).⁴ Allowing students time for their brains to process is crucial, especially for the dyslexic student.

This information led me to research brain areas involved in processing music. In Shelia Oglethorpe’s book “Instrumental Music for Dyslexics,” she notes that rhythm is processed in the left brain, the same side of the brain as reading. She also notes that pitch and tone are controlled by the right brain.⁵ Understanding how the brain processes information can help how we approach teaching rhythm, melody, and other

Note that musicians typically are inclined to listening, singing, and playing an instrument. So doesn't it make sense to use music to also teach non-music related concepts?

music theory concepts. Using intensive rhythmic and melodic training (Kodaly syllables) can be a great tool for mastering music concepts. As my dyslexic daughter progressed through her musical training, we found she has very good tone (sign of strong right brain), yet has some trouble with reading new rhythms, (left brain process--her weaker area). That is when her private instrumental teacher began direct rhythm instruction. This type of instruction led her to understand “how” she learned and helped her begin to “dissect” by self-assessing the way her brain went about processing various tasks.

In the book, “So Each May Learn,” authors Silver, Strong, and Perini study the work of Howard Gardner’s multiple intelligence theory suggesting there are eight types of learners. They developed the figure below (Figure 1.3), which shows these intelligences as

FIGURE 1.3
INTELLIGENCES AS DISPOSITIONS

Disposition/ Intelligence:	Sensitivity to:	Inclination for:	Ability to:
Verbal-linguistic Intelligence	the sounds, meanings, structures, and the styles of language	speaking, writing, listening, reading	speak effectively (teacher, religious leader, politician) or write effectively (poet, journalist, novelist, copywriter, editor)
Logical-Mathematical Intelligence	patterns, numbers and numerical data, causes and effects, objective and quantitative reasoning	finding patterns, making calculations, forming and testing hypotheses, using the scientific method, deductive and inductive reasoning	work effectively with numbers (accountant, statistician, economist) and reason effectively (engineer, scientist, computer programmer)
Spatial Intelligence	colors, shapes, visual puzzles,, symmetry, lines, images	representing ideas visually, creating mental images, noticing visual details, drawing and sketching	create visually (artist, photographer, engineer, decorator) and visualize accurately (tour guide, scout, ranger)
Bodily-Kinesthetic Intelligence	touch, movement, physical self, athleticism	activities requiring strength, speed, flexibility, hand-eye coordination, and balance	use the hands to fix or create (mechanic, surgeon, carpenter, sculptor, mason) and use the body expressively (dancer, athlete, actor)
Musical Intelligence	tone, beat, tempo, melody, pitch, sound	listening, singing, playing an instrument	create music (songwriter, composer, musician, conductor) and analyze music (music critic)
Interpersonal Intelligence	body language, moods, voice, feelings	noticing and responding to other people's feelings and personalities	work with people (administrators, managers, consultants, teachers) and help people identify and overcome problems (therapists, psychologists)
Intrapersonal Intelligence	one's own strengths, weaknesses, goals, and desires	setting goals, assessing personal abilities and liabilities, monitoring one's own thinking	meditate, reflect, exhibit self-discipline, maintain composure, and get the most out of oneself
Naturalist Intelligence	natural objects, plants, animals, naturally occurring patterns, ecological issues	identifying and classifying living things and natural objects	analyze ecological and natural situation and data (ecologists and rangers), learn from living things (zoologist, botanist, veterinarian) and work in natural setting (hunter, scout)

SOURCE: Adapted from *So Each May Learn: Integrating Learning Styles and Multiple Intelligences* (p. 11f), by H.F. Silver, R.W. Strong, and M. J. Perini, 2000, Alexandria, VA: ASCD (© 2000) by Silver Strong & Associates. Used with permission.

dispositions or inclinations for certain types learning tasks, and even extend the connection with certain learners to certain careers.

Note that musicians typically are inclined to listening, singing, and playing an instrument. So doesn't it make sense to use music to also teach non-music related concepts? Other learners need movement, social interaction, visual cues, or even manipulatives to solidify the concept. By teaching to each disposition, the music teacher is one step closer to providing different routes for students to learn. I have

tried giving students a piece of sandpaper as a tool for learning written notation. I teach them to draw quarter notes, half notes, et al, on the sandpaper using their finger as a tactile learning technique to visualize and internalize the sound to the symbol. This has worked well for students as young as first grade.

Dyslexia is only one learning disability that is very prevalent. Educators must learn to embrace and understand not only this disability, but others in order to help each child reach his full potential. One other such learner will be discussed in this article.

Simply put, many student challenges are not easily visible to a music teacher's eye. We observe an invisible "something" that is blocking or altering how the student is able to learn and experience music. The classroom teacher and parent both try ways to help their student have academic success. These academic findings may or may not have significant value in the music classroom. Other student challenges are easy to identify. A child with Down Syndrome, for example, tends to have flat facial features and slanted eyes. A conversation with this student may enlighten the instructor about his or her level of communication abilities and reasoning. Medically speaking, an extra 21st chromosome pair in that student's DNA gives the diagnosis of Down Syndrome and it can either be of mosaic form or full strand. The mosaic form of Trisomy 21 or Down Syndrome means that not every cell is affected but only some of cells. The individual that has a full strand of Trisomy 21 or Down Syndrome implies that every cell is compromised. Blood work in a genetic setting show results to concerned parents. Therefore, IEP comments like "high functioning" and "low functioning" may give false parameters for the music classroom. They are typical results of IQ assessments and may not accurately measure artistic ability or potential. Music teachers must find a way to open the wonderful world of music to students who have challenges. The gift of music can change lives. We know that. It changed ours. I challenge you to find a way to share that gift with every child without exception.

Some school districts provide a para-educator to accompany inclusion students to the music class. Another popular option is to leave the inclusion student in the music class without an aide but with clear instructions to "radio for help if you need it." New teacher or seasoned veteran, it is common and natural to anticipate that chaos at some level could occur at any given time. This brief section is designed to give a couple of basic, tried and true tips for the music teacher experiencing inclusion.

1. Highlight the names on classroom (teacher only) rosters and seating charts of each student with I.E.P. A thorough study of identified medical findings can be of great benefit, although time consuming. It's worth the effort. Get to know the names/faces of these students sooner rather than later (example, report card time). A highlighted name or symbol will remind the music teacher to giving an extra measure of patience and consideration to the student whose "invisible" challenge who cannot understand your "I CAN"

statement or music lesson.

2. Partnering is golden. Partner learning or pairing a typically developing student with a non-typically developing student has proved to be a win-win situation. That elementary classroom teacher accompanying their class to music special (with the smile that says "here they are") may be better equipped to assign a buddy or partner. I have personally observed a positive change in the comfort level and confidence of unsure students attempting to sing, dance, play instruments, and perform as long as their 'buddy' is there. This can be effective with or without a para-educator present in the classroom.

3. Allow and encourage inclusion students in performance. Involvement in a high school choir program changed the life of a socially shy boy with Down's Syndrome. As a result of choir inclusion, he went from a being a scared kindergartener sitting on the back row of the school auditorium watching the choir perform to become a 9th grade choir member performing on stage with a confident smile and a "buddy" helping him enter and exit the stage area. The measure of success is huge for this child and his family. The choir members learned that all voices matter. The choir director took time to get to know the student, reviewed his I.E.P and his classroom environment, and even met with the parents at the school open house. The student did not participate in the state assessment concert at the local university, parents' choice. The student was made aware of all activities and attended the end of the year choir field trip at the local amusement park. It was worth the effort for all involved. Music performance changed his life. It changed our life as a music educator, too.

Try, try, and try again to find a way to reach and include each student in music education. Build a bridge and get over the fear of inclusion that may have seeped into your work ethic. Music can change the world for all.

This year at the 2017 KMEA conference in February, in the session "Special Learners Get Their MOJO in Music Class" we will continue to take a look at common learning challenges in the music classroom, and will seek to provide some useful tools that teachers can use to meet these challenges. We will also stress the importance of music for helping all learners develop confidence through the power of music.

....promote our MOJO at KMEA.....

Tambra Cambron has been teaching since 1989. She is a graduate of Western Kentucky University and Purdue University with dual degrees in Elementary Education and

Music Education, as well as certification for “Musikgarten” preschool music curriculum. She teaches General Music, Choir, and Theater at South Green Elementary, in Glasgow, Kentucky. She can be contacted at tambra.cambren@glasgow.kyschools.us.

Judy Yelton Combs is an elementary music teacher with Kenton County Schools. She and her husband, Curt, are Kentucky natives and have three children, Caitlin, Courtney, and Elijah. Judy and Curt have worked in arts education/ ministry in five states and participated in a music missions practicum to South Korea and Hong Kong. Judy enjoys being a church pianist and is a member of the Cincinnati/ Northern Kentucky Down Syndrome Association.

ENDNOTES

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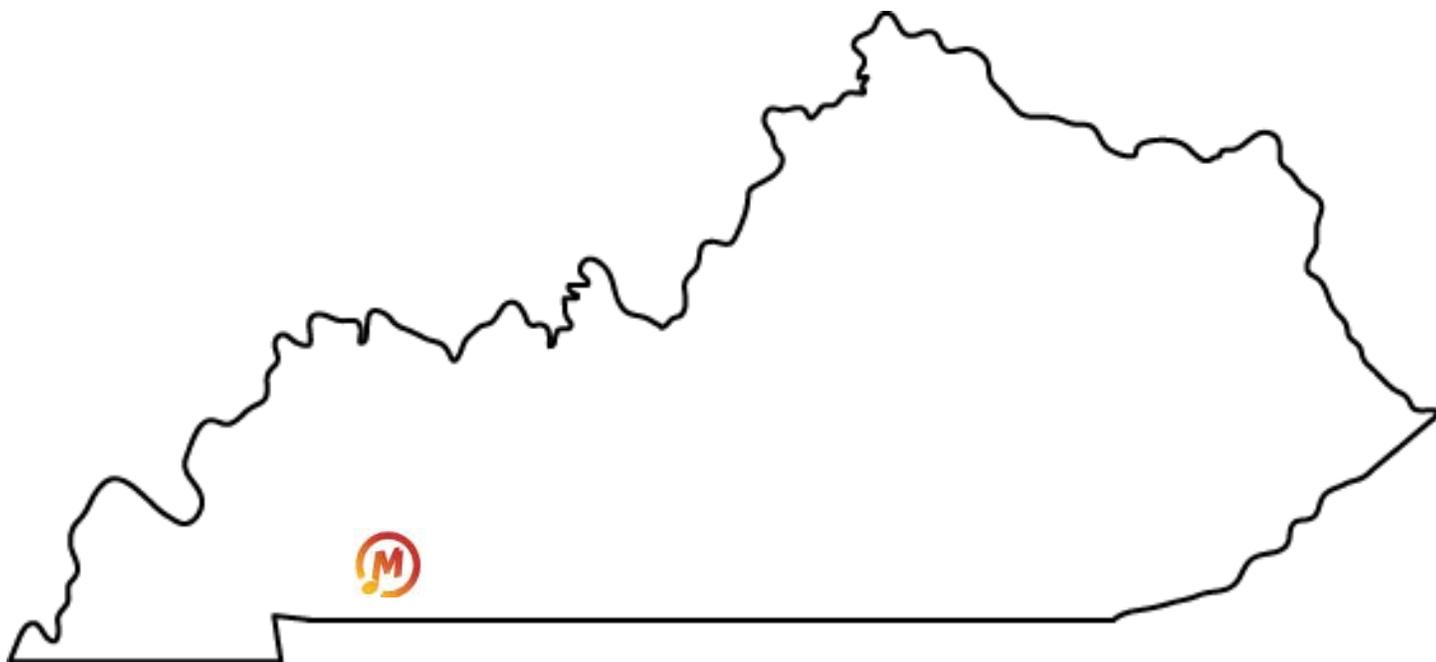
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Intrinsic Motivation in the Instrumental Music Ensemble: an action research approach

BY JESSICA EMBRY

INTRODUCTION

During the 2014–2015 school year, I had the privilege to conduct action-research within my classroom through the North Carolina Governor’s Teacher Network. My research examined the value in incorporating intrinsic-motivation strategies inside the high school orchestra classroom. The purpose for this research stemmed from observations within my own classroom over the past nine years. The battle of competition between my over-achieving students and apathy from my under-achieving students negatively impacted both the atmosphere and musicality within the orchestra. It became clear that alternatives were needed in order to help all of my students find value in the music-making process and to help them understand the value of the ensemble as a whole.

RESEARCH ACTIVITIES

As a part of my curriculum, I incorporated as many intrinsic motivation strategies as I could into my classroom. These strategies were grouped into two categories: 1) individual and 2) ensemble.

The individual strategies included:

- Goal setting
- The power of choice
- Blended quiz environment: individual quizzes with self-assessment and specific performance feedback from the instructor
- Grading changes
- Open mic Fridays

The ensemble strategies included:

- Promotion of community through various teamwork activities and decision making processes
- On-task behaviors through effective classroom management
- Technical drills that are relevant to current repertoire
- Rehearsal changes
- Grading changes
- Student leadership/teamwork in sectionals
- Blended quiz environment: section quizzes on concert music
- Students will perform beyond the concert schedule for various audiences (EC students, community

performances, etc.).

Go to <http://gtnpd156.ncdpi.wikispaces.net/> for a more thorough view of my research activities, data collection tools, and data analysis/interpretation.

FINDINGS

My students made it clear to me that they appreciated being able to voice their opinions/make choices within the orchestra classroom, and I believe it provided them with more opportunities for ownership of their learning.

My students showed that they valued setting their own goals (within their specific curriculum level). Due to the change to pass/retake for individual curriculum quizzes, students showed less stress about a numeric grade and a better focus on acquiring the new skill. They appreciated being able to have options for their midterms and exams (concert music-based or individual curriculum-based).

My students demonstrated a better understanding of their struggle to find adequate time to practice their instruments outside the classroom. This led me to include brief practice times within my rehearsals.

By eliminating competition within my ensemble, my students’ focus shifted from the “I have to be first chair” or “I’ll never be good enough” mentalities to a more unified, collaborative effort. By consistently reaffirming that each of my students held a valuable role in the ensemble, the overall attitude shifted from status to involvement. Everyone is a leader, not just the front stands of each section.

The overall sound of my ensembles has improved tremendously. I believe that part of this is due to mixing stronger/weaker players throughout each section (rather than the tradition of all strong players being at the front of the sections). I also believe that our focus has shifted to creating a unified sound across each section through proper bow use, as well as quality intonation, articulation, and dynamics.

My students have shown tremendous leadership and cooperation when working in sectionals. I believe that much of the improvement that I have heard in rehearsals is a direct result of increased time in sectionals.

Continued on p. 27

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My students shared that they value the intrinsic motivation strategies I included within our daily rehearsals. They commented that they are more aware of how their individual efforts impact the group as a whole, and as a result have taken more ownership over learning their music to the best of their ability. They understand that the overall goal of sounding great as an ensemble stretches beyond a single person's efforts and that our goal is to grow as an ensemble.

From my perspective, my students are more dedicated and cooperative than in years past. They understand my goal to help them be successful musicians and appreciate that I challenge them to new levels of musical maturity. In terms of classroom management, I have had fewer struggles with student disruptions and inactivity, which is a major success.

RECOMMENDATIONS

As a music educators, we collect data everyday on what is/is not working within our rehearsals. Keep what is working and consider how incorporating an intrinsic strategy could assist you in areas of struggle. Conduct your own action research. Be consistent and remember that there is always a "learning curve" when you try

new things. Change takes time and students will not be able to instantly transition to something new.

CONCLUSION

My action research identified the benefits of including intrinsic motivation strategies within the instrumental music ensemble. From giving students a voice in various decision making processes (goal setting, curriculum choices, repertoire decisions, etc.) to the transition from a competitive individual atmosphere to a unified ensemble approach, my students have excelled beyond my expectations in the areas of musicianship and character development.

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Movement: a means to music learning

BY CARLOS R. ABRIL

Human predisposition to respond to music through movements of the body is evident to anyone who has observed infants or toddlers engage with music. From the earliest years of life, infants demonstrate their awareness of music by turning their heads towards a musical toy; or they express sheer delight by moving their arms and legs upon hearing someone sing an upbeat song. As infants move into toddlerhood and childhood, they begin to move their bodies with greater precision and culturally recognized style (i.e., dance) to the music they hear or make (Campbell, 2010; Moog, 1976; Moorhead & Pond, 1978). This inherent need to experience music through movements of the body throughout life might be explained because of the links between the motor and auditory systems in the brain (Sacks, 2007). Music and movement are two deeply connected human phenomena.

There is further evidence of this connection in some cultures, where there is no separation between the concepts of music and dance. “Dance is music and music is dance in African cultures. The two are inseparable and in many African languages, there is not a separate word for dance” (Welsh, 2010, p. 30). The Native American Blackfoot people use the word *paskan* to mean dance, music, and ceremony (Nettl, 2005). Clearly, movement is an integral part of the music experience, from birth to adulthood.

It should be no surprise then that movement would play a role in music learning and teaching. Movement has been used as a way to help students internalize and/or reinforce their conceptual understanding of music. It has also been used as a way for students to express what they hear in music, what they know or have learned (Kerchner, 2014). Jacques-Dalcroze, who developed a teaching system of developing musicianship through movement (commonly known as Dalcroze or Eurhythmics), believed that students needed to develop their musicality first through active sensory experiences (movements of the body) before moving into more cerebral types of musical training (reading notation)

(Jaques-Dalcroze, 1921). Rudolf von Laban believed that movement helped to develop greater creativity and self-awareness in people; his ideas would be influential to many music educators and applied in practice (Laban & Ullmann, 1971). Many others have written about, researched, and used movement as a means to help students develop their musicianship. For a comprehensive treatment of the topic, see Abril (2011). The purpose of this article is to explain how movement can impact music learning and to suggest some ways to harness the power of movement in music teaching.

BEAT AND RHYTHMIC COMPETENCY

Keeping a steady beat is essential to anyone wanting to perform music, whether kindergarten students singing a song in class to middle school students playing the first exercise in a wind method book. How can movement training help students improve their ability to maintain a steady beat or perform more accurately?

Movement training in general music classrooms has been shown to have a positive effect on the ability to keep a steady beat. In one study (Rose, 1995), six different elementary classes were assigned to one of two instructional groups. The first group received music instruction through a Dalcroze approach, with a substantive amount of movement; the second group received music instruction primarily through verbal instructions. After thirty-two weeks of instruction, students who received the movement-based music lessons performed significantly better on a test of beat competence. It appears that the teaching method itself (i.e., Laban or Dalcroze) or type of movement experiences (i.e., locomotor or nonlocomotor) does not make much of a difference; any movement experiences positively effect beat competency in students (Blesdell, 1991; Croom, 1998).

Movement is also valuable in ensemble classroom. In a study (Rohwer, 1998), sixth-grade students who received ten weeks of movement instruction in the

“Dance is music and music is dance in African cultures. The two are inseparable and in many African languages, there is not a separate word for dance.”

instrumental music classroom performed significantly better at a synchronization test than were students who received traditional rhythm instruction, without the use of movement (Rohwer, 1998). Boyle's (1970) classic study found that high school students who were trained to tap their foot to the steady beat were more successful at rhythmic sight-reading than those who did not receive such training. Jordan (1986) reported improvements in high school students' rhythmic performance skills after applying music lessons that included Laban movement effort factors (flow, weight, time, and space). What seems clear from these and other studies is that infusing some sort of movement experiences in the music classroom can make a positive difference in beat and rhythmic competence.

IDEAS FOR THE CLASSROOM

There are many ways to incorporate movement into any music classroom. A recent article in the *Music Educators Journal* provides a wealth of ideas for the use of movement effort factors to improve rhythmic competence in the large ensemble settings. For

example, one activity they suggest focuses on time: You can "use a programmable metronome to create tempo changes of the desired length and intensity. Using this as the musical stimulus, have students march, pat or conduct with musicality and accuracy" (Conway, Marshall & Hartz, 2014, p. 64). Another activity, focused on weight, asks students to "demonstrate accents [in their music parts] with gross motor movements....then transfer this understanding to the smaller motor skills of bowing and articulating" (p. 63).

You might want students to be aware of the relationship among time, space, and energy in rhythm (a concept of Dalcroze Eurhythmics). To do so, play a melody on the piano and ask student to clap a steady beat to the music. Vary the tempo from very fast to very slow and ask students to be aware of the ways space and energy changes with the changing tempo. Students will soon realize that a slower tempo (time) requires the use of much more space and less energy than does a quick tempo. There are myriad book, articles, and materials available if you want more practical ideas for infusing movement into your music instruction.

SOME PRACTICAL MOVEMENT RESOURCES FOR THE MUSIC CLASSROOM

LEVEL	TITLE	AUTHOR	PUBLISHER
Early Childhood	The Book of Movement Exploration	John Feierabend Jane Kahan	GIA
Childhood	From Wibbleton to Wobbleton	James Harding	Pentatonic Press
Childhood	Movement Plus Rhymes, Songs, and Singing Games	Phyllis Weikart	Wadsworth
Childhood & Adolescence	Rhythm and Movement	Elsa Findlay	Alfred Music
Childhood & Adolescence	Feel It!	Robert Abramson	Alfred Music
Childhood through Adulthood	The Rhythm Inside	Julie Schnebly-Black Stephen Moore	Alfred Music
Childhood through Adulthood	Music Across the Senses	Jody Kerchner	Oxford University Press

MELODIC AND SINGING COMPETENCY

Movement instruction in the music classroom is often applied to rhythmic concepts but research suggests that it can improve melodic competencies of different sorts as well. One study (Crumpler, 1982) reported that first grade students who were provided with music lessons that were Dalcroze-based (included

movement games and activities) were more successful than those who received similar lessons from popular music textbooks (with no movement) at making pitch register and contour discriminations. Similar findings were reported in a study with third- and fifth- grade students (Berger, 1999).

The use of movement has been found to be effective

for improving singing skills and song recognition. The use of Curwen hand signs, that is the movement of the hands in space and time to relate to certain sung pitches, has been found to lead to more accurate and quicker interval identification in students (Steeves, 1985). Students are also better able to identify songs more accurately with coordinated movements than with other cues such as rhythmic chanting (Dunne-Sousa, 1988). These findings may partially be explained by a “neurophysiological link between gross and fine motor control in body movement and in muscles engaged in the vocal apparatus” (pp. 65-66). There is evidence from the research to support the use of movements of many sorts (from hand signs to full body movements) as a means to improving awareness and understanding of pitch related concepts and skills.

Moving the body while singing can impact the quality of that singing. In one study, Liao and Davidson (2007) found that children’s bodily movements reflected the quality of their voice when singing, with size of movements reflecting dynamics and continuity reflecting articulation. Other studies have reported that children’s (Campbell, 2010; Moorhead & Pond, 1978) and adolescent’s (Ebie, 2004) movements support their voices and reflect their expressive intentions.

IDEAS FOR THE CLASSROOM

Here are some ideas for incorporating movement to improve melodic understanding and performance. If you want to focus on melodic phrase for instance, have students listen for the phrases in a performance of a piece that they are learning. As they listen they should draw the phrase in the air with one finger. Once they figure out how long the phrase is, they should be challenged to manage their space, time, and energy so that they do not end before the phrase ends. For a locomotor variation on that theme, have students can walk the phrase in space from *point a* to *point b*. Each student can predetermine the distance by placing a red plastic cup on *point a* and a blue plastic cup on *point b*. As they listen, sing, or even play the melodic phrase they should walk from point to point.

Given the abstraction and mystery of producing sounds in the voice (Abril, 2007) and the support from the research described above, you might consider incorporating movements to represent pitches in singing instruction. Curwen hand signs, as often used in the Kodály method, where a particular positioning of the hand represents a particular pitch, might prove beneficial in developing interval identification and sight singing abilities (see Choksy, et al., 2001). Using a Dalcroze approach, you might focus on the pitch

contour of a melody by having students move the contour with their bodies or draw the contour in the air with their arms (see Mead, 1994). Finally, allow students to freely move their bodies as they sing as a way to help them develop more expressive and/or supported singing.

LISTENING

While there is less research that has tested the effect of movement instruction on music listening, there is some evidence that it does positively impact listening skills. Sims (1986) reported that preschool children who participated in some movement experience with music were more attentive when listening to that music in comparison to those who only listened passively. Another study found that children who moved while listening to music scored significantly better on a measure of form perception than did other students who followed a listening map without moving (Gromko & Poorman, 1998). Giving children experiences moving spontaneously (i.e., freely) to music might improve their ability to represent that music using graphic notation (Fung & Gromko, 2001).

IDEAS FOR THE CLASSROOM

Designing listening experiences that incorporate movement for students can be divided into two types: (a) *directive movement experiences*, those that are led by and designed by the teacher, and (b) *creative movement experience*, those that are generated by students (Abril, 2011). An example of a directive movement experience would be having students copy your choreographed movements, while listening to Queen’s song, “Bicycle Race.” Another example would be to teach students a folk dance from one of the songs Alfred Reed used in his band piece, *Armenian Dances*. These experiences can focus students’ attention on certain aspects of the music, from its expressivity to its historical roots to its form.

Creative movements give students the freedom to generate their own movements as they listen. For example, instead of, or in addition to, having students follow or create visual maps to represent a section from Stravinsky’s *Rite of Spring*, you might challenge students to create a movement piece to represent the music they hear. The goal is not to create choreography, as much as it is to help students develop a deeper understanding of the music they are listening to. Another example of creative movement is to give students one or two specific Laban effort actions (dab, flick, punch, slash, glide, float, wring, press) and ask them to improvise movements inspired by those actions as they listen

to music. For more information on movement and listening, see Kerchner (2014).

CONCLUDING THOUGHTS

Jonathan, a twelve-year-old boy, said it best in an interview talking about his experiences in a school music program: "...I can't sit still long. Nobody should have to sit still when there's music. It moves, and makes you move" (Campbell, p. 198). Jonathan's insightful comment speaks volumes, and it is supported by research, which has consistently shown that humans (especially children) have a natural tendency, need, and desire to move to music. Patterns from the research also show that movement offers a window into children's musical perceptions, improves their music competencies, and helps to develop deeper understanding. It does not seem to matter what specific approach or method you use as long as you do incorporate some movement in music instruction. Consider how movement can be added to your teaching such that it helps to meet curricular objectives and goals, with the ultimate purpose of deepening students' musical understanding, skill, and overall musicianship.

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Teaching the French Horn in Middle School Band: Seven steps to success

BY DR. SHERRY H. BAKER

Before becoming a band director, I had a modest career as a professional French horn teacher and performer. As such, I was constantly fielding questions from band teachers about the instrument. Clearly, there is some mystery to teaching the French horn. The purposes of this article are to clear up the mystery and to help you select musicians to play the horn and foster their success.

1. Recruit with purpose

Many band directors do not like to start French horn players from the beginning, but rather switch them from another instrument. This can work well, particularly when that student meets one of the following criteria:

- a. They are successful on another instrument, having demonstrated good tone, accurate pitch, and a firm grasp of note-reading.
- b. They have played trumpet and meet most of the above criteria (perhaps they have been struggling with higher pitches).

Make sure to promote the French horn to your students as something special. Have a local professional play for your students or play a great video for them so they can hear the beautiful characteristic tone of the instrument. You might also tell students there are a limited number of instruments so you will be having auditions for the opportunity to play French horn. Make sure they understand that this is an instrument that takes hard work, intelligence, and dedication (as do all the instruments, but this is to drive up interest for the French horn in particular).

I have started many students successfully on French horn, and here are the things I look for in a recruit:

- a. Size—are they big enough to hold the instrument properly? If not, they should probably start on trumpet and revisit the French horn in a year or two.
- b. Good ear—can they tell high pitches from low? Even if they're only a third apart?
- c. Personality—is this someone who will stick with something when it gets really challenging? Horn can be incredibly frustrating, particularly at the beginning. Is this student patient with themselves?

Are they convinced of their eventual success? This helps.

- d. No under-bite—this is just a recommendation and not a necessity, but this could eventually become a challenge for a student to overcome.

2. A little help from their friends

One of the most difficult parts of playing horn at the beginning is finding pitches accurately. Seat French horns in a beginning band near the alto saxophones, who usually play the same parts as the horns, and in the same register (at least early on). Take a little time to encourage them to match pitch with their nearby alto player and praise them when they get it right. A little encouragement goes a long way toward dealing with all the frustrations they may have. Try to have at least two horns in a class, so the horn player doesn't feel alone or exposed – there is strength in numbers.

3. Practice and extra help

Because of the size and awkward shape of the instrument, it is best for your French horn players to have a second instrument for home practice. Teach them to find their note on the piano, if they have one at home (their pitch is a fifth above the piano note so if the horn has a C, they should play an F on piano).

After-school tutoring or private lessons will also help your horn players to succeed. If private lessons are out of the question, see if you can get a local teacher to come work with your French horn players as a group. This could save quite a bit of money and give them an opportunity to hear from a professional.

If you are not in an area where you can bring in help, try working with them on your instrument. Play their notes with them, having them match pitch first. Then have them play again on their own. Progress to duets. Play their part with them, have them play it alone, then play the separate parts together so they can learn independence.

It is important for young French horn players to listen to professional examples of their instrument so they can learn a great characteristic sound toward which to aspire. A few minutes on YouTube will give you many examples to show them. The ideal horn

sound is full, round, pure (usually without vibrato in this country), and somewhat dark. Some of my favorite examples of exquisite horn tone come from movie soundtracks.

4. Holding the Horn

The right hand position is one of the first things I usually have to “fix” with horn students. First, have the student hold their right hand slightly cupped and upright, like they’re catching raindrops. Second, have the student insert their hand so that it touches the far side—the right side of the bell. The knuckles should tuck into the part of the bell where the big flare begins. Thinking of the bell like a clock, the middle knuckle is at 3 o’clock and the thumb is at noon. Finally, make sure the player is not “covering” the bell too much with their right hand—this will be the trickiest part. They should open up the hinge of their wrist to the right so the bell is not too covered and therefore, the sound too muffled (see pictures below).



Correct right hand position



Incorrect right hand position

The rim of the bell should rest on the player’s right leg, at least initially. Hornists may eventually find it more comfortable to sit with good posture and to hold the bell off their leg as I do (see pictures below).



Bell played off the leg (correct)



Bell played on the leg (correct)

It is important to teach your French horn player to pivot the horn to the right rather than let all the sound go back into their body. They can turn in their chair a bit and also place their legs in a “V” shape to help achieve this. The horn itself goes across their body diagonally, as you are looking at the student. It should not be too vertical or most of their sound will be muffled by their body (see picture below)



Bell turned towards the body (incorrect)

The mouthpiece should be placed approximately in the center of the lips from left to right and with about 2/3 on the upper lip and 1/3 on the lower lip (shown below).



Mouthpiece 2/3 upper lip and 1/3 lower lip

5. Equipment choice and care

The choice of single or double horn may be dictated by budget and what you already have in your inventory. The single horn is smaller and simpler—only three valves instead of four. However, other than size (which may make a difference to the smallest players), most players could start on a double horn and will benefit from the superiority of the instrument—namely, the notes above written G in the staff are easier to play. However, please make sure your beginners use the F horn fingerings for all the notes below written A-flat in the staff and the thumb for A-flat and above (a fingering chart will have both choices for all notes, so point out or circle for the student which ones they should play). The characteristic dark sound of the horn comes most from the larger F side of the instrument and playing their first notes on this side helps young musicians establish a strong sense of good tone right from the start. A single B-flat horn is not a good option because it lacks this richness of tone.

Warn your students that many inexpensive horns are of dubious quality. The problems with these instruments tend to be with valve alignment and intonation. Please encourage your students to rent or purchase horns from reputable dealers. If the price seems too good to be true, it is. As mentioned before, if you have the budget, try to have a practice instrument for each student to keep at home. It is less helpful if one is a single and one is a double. As you can imagine, the fingerings can get a bit challenging going back and forth for students. Ideally, you will have two double horns for each hornist in your band, with perhaps your smallest beginners having two single F horns each.

Some horns come with a very thick-rimmed mouthpiece. This is probably going to hinder the success of your horn players. If you would like to replace it with something fairly standard and affordable, a Holton MDC (Medium deep cup) is not a bad choice.

6. Maintenance and Tuning

In order to keep a horn in good repair, students need to avoid big dents (especially in the narrower stretches of tubing). A horn can take a few dents and still work fine, but anything in the leadpipe will probably affect the sound in a negative way. If the leadpipe becomes badly dented or bent, it must be professionally repaired and possibly replaced. The French horn has rotary valves, which work differently than piston valves. The horn should be oiled regularly on the front and back of each valve, at least once a week, with an oil specifically formulated for rotary valves (see pictures below).



Oil each valve on the front of the horn by unscrewing the top of each valve cap and placing a drop or two of oil on top.



Oil each valve on the back where indicated in the picture, just below the screw.

If your students use a regular valve oil they have to oil the instrument more often. All of the slides should be treated with slide grease. If the valves are not working properly and a little oil doesn't help, send it into the shop. The rotary valves are delicate and temperamental and taking them out is a job best left to a professional.

The slides should all be lubricated with slide grease so they move freely. Horn players will often find their water hiding in one of these slides and need to get them out and in quickly and quietly. The slides should not be pushed all the way in. Each slide is a tuning slide (on most models) and therefore not manufactured to be in tune all the way in. The smaller the slide, typically the farther in it needs to be. The main tuning slide is always the first tuning slide reached after the lead pipe. It tunes the entire horn and will affect all pitches played. The other slide (usually on the back side of the horn, sometimes going up, and sometimes down) is the F tuning slide. It only tunes notes on the F side of the instrument. Your students should tune the B-flat side (thumb valve down) with the main tuning slide and the F side (no thumb) with the F slide. Because there are two sides to a double horn (F and B-flat), each valve has a corresponding tuning slide—tune a note that uses 1st finger only with its corresponding slide on the top of the horn. Add the thumb and tune the note with the slide underneath the top slide, continuing for each slide. To add a little more complication, some horns (such as the Holton Farkas 179) have a B-flat tuning slide that tunes all the notes on the B-flat side. In this case, your students can tune the F side and B-flat side in any order, keeping in mind that the main tuning slide will still effect both sides of the instrument.

One of the most common and easiest repairs on French horns is re-stringing valves. A quick search online finds many videos with excellent demonstrations of how to do this. String can be purchased through your music dealer or you may have luck with Dacron fishing line, as recommended by many websites devoted to French horn playing and care. Have your older students learn to re-string their own valves. All

they need is a fresh length of string and a small flathead screwdriver. It should follow the same path as the strings on the other valves.

7. Know where to find the answers

Although the French horn can be a daunting instrument to teach, knowing where to find answers to your questions or problems your students may have will help you be successful. YouTube videos are helpful with minor maintenance and repair issues. Private teachers in your area probably have a lot of specific knowledge and are usually great resources. A wonderful, time-honored resource is *The Art of Horn Playing* by Philip Farkas. I particularly like his pictures for holding the horn, restringing a valve, and right hand placement. A great online resource is <http://hornmatters.com/>

Please feel free to contact me at the email below if I can help answer any questions that may arise.

RESOURCES:

“Beginning French Horns: Five Tips to Save Your Sanity.” By Mike Pearce. www.banddirector.com
The Art of French Horn Playing by Philip Farkas, published by Alfred Music, 1995

Sherry Baker, sherry.baker@fayette.kyschools.us, is completing her fourth year teaching elementary and middle school band for Fayette County Public Schools in Lexington, KY. She is currently teaching at Crawford Middle School and the Carter G. Woodson Academy, as well as elementary schools. Before becoming a band teacher, Dr. Baker held playing positions with the Battle Creek Symphony, the Arkansas Symphony, the Richmond Indiana Symphony, and the Lexington Philharmonic. She held teaching positions at Arkansas State University, Grand Valley State University, The College of Mount St. Joseph, and Centre College. She continues to perform and teach private French horn lessons in the Lexington, KY area. She is married to Dr. Michael Baker, a theory professor at the University of Kentucky. They have two children. When she's not working or spending time with her family, Dr. Baker enjoys reading mystery novels, quilting, and knitting.

2016 Summer Board Meeting Motions

MOTIONS FROM THE ORCHESTRA COUNCIL

Motion 1: Remove alternate all-state orchestra call-up restriction passed by O'Rourke/Rouse on 2/4/2015 and leave to the discretion of the chair

Motion 2: Add a third point to orchestra program of excellence extra-curricular caption, and include full orchestra in the ensemble listing. Three or more such ensembles will gain the program three points.

MOTIONS FROM THE BAND COUNCIL

Motion 1: Adopt the amended marching band rule IV.A.7 as follows: IV.A.7 bands that performed in one of the first five performance positions within their classification and regional assignment for state marching band championships will be withheld from the drawing conducted by the KMEA executive director cannot repeat in the first five drawn positions regardless of their region or classification the following year until five bands have been drawn or until all remaining bands have been drawn, whichever comes first. The draw is for regional quarterfinal events only, or semifinals in the event regional quarterfinals are not held. This does not apply to the state semifinals held following regional quarterfinals.

Motion 2: Amend marching band rule III.Bb.5 to allow the contest manager to transmit a contest schedule one day after the deadline for eligible bands to transfer into the contest.

Motion 3: Amend marching band rule IV.A.2 to change the word "festival" to "assessment," and amend IV.D.1.f by changing the word "festival" to "event".

Motion 4: Add the following books to the list of those allowed for all-state band auditions: Clarinet, Rose Studies, Books 1 & 2; Bassoon, Milde 50 Concert Studies, Volumes 1 & 2; Trumpet, Arban's Conservatory Method; Trumpet, Charlier Etudes Transcendantes; Euphonium, Voxman Selected Studies; Tuba, Bodogni 43 Bel Canto Studies for Tuba.

MOTIONS FROM THE CHORAL COUNCIL

Motion 1: Strike from the high school all-state choir rules: "It is required that the tenor and bass categories be reserved for males only and the soprano and alto categories be reserved for females only. No females may audition on the tenor or bass parts, and no males may audition on the soprano or alto parts."

Motion 2: District chairs set all deadlines for all-state choir audition materials.

MOTIONS FROM THE COMMISSION FOR PERFORMANCE ASSESSMENT

Motion 1: Pilot proposed band rubric along with revised band assessment sheets for 2017.

Motion 2: Adjust the band assessment sheet to six scored captions; realign numerical equivalents for each rating to match the six caption format (6–8 = I, 9–14 = II, 15–20 = III, 21–24 = IV). Include other factors categories under overall comments (unscored). Pilot revised sheets in 2017.

Motion 3: Require large ensemble assessment managers to arrange for and provide recorded comments from the judges at large ensemble assessment.

Motion 4: Reword choral assessment rules, page 8, rule 7 to say, "When a school housing grades 8 or lower in the same building with 9–12, and having separate large choral ensembles for junior and senior division, must have completely different membership in the junior and senior division ensembles. No student above 9th grade is permitted to perform with junior ensemble."

Motion 5: Adopt orchestra sight-reading script.

Motion 6: Adopt the new adjudication form (with seven captions). Correct errors and reformat sheets to look like the band sheets.

Motion 7: All districts shall trial the sight-reading and solo and ensemble sheets in 2017, pending approval of the orchestra council in February. District 7 is authorized to use the reformatted solo and ensemble sheets in November.

MOTIONS FROM THE MIDDLE SCHOOL CHORAL CHAIR

Motion: Adopt a new rule for the Kentucky Junior High School Choir as follows: At the director's discretion, 5th or 6th grade boys may audition for any vocal parts other than soprano in the KJHC. Males may submit an audition for either the KCC or the KJHC, but not both. If a 5th or 6th grade male is selected for participation in the KJHC choir, the KCC chaperone rule must apply: "one parent/guardian must accompany each student to the KMEA Conference and will be responsible for the student at all times except during rehearsals. This includes meal times." Each student may be submitted for only one part.

MOTION FROM THE BUDGET COMMITTEE

Motion 1: Adopt the proposed 2016–2017 budget.

2017 Journal Cover Contest

Sponsored by the
Kentucky Music Educators Association

The Kentucky Music Educators Association is seeking cover art from Kentucky students who are currently enrolled in a music class or music ensemble in grades K–12, for their publication in the *Bluegrass Music News*. The professional journal is sent to all KMEA members, college and university libraries in Kentucky, and leaders in the music education profession nationwide.

The top three winners' artwork will appear on the KMEA website for the balance of the 2016–2017 school year. The first place winner will receive a personal framed copy of the issue that features their artwork. All entries will be displayed in a gallery setting at the KMEA Professional Development Conference in Louisville.

Official Rules For The Journal Cover Art Contest

1. Any student in grades K–12 in any public or private school in Kentucky, who is currently enrolled in a music class or musical ensemble, is eligible to submit ONE entry by December 15, 2016.
2. All entries must reflect the theme "Where Words Fail, Music Speaks."
3. The maximum size of the design should be 11 X 14 inches. The actual cover art will be reduced to 5 ½ X 7 inches to fit below the masthead. All artwork must be Portrait oriented, landscape oriented artwork will not be accepted. Please send all artwork appropriately mounted on mat board so it can be displayed, to:
Kentucky Music Educators Association
P. O. Box 1058
Richmond, Kentucky 40476-1058
4. The entry should be multi-color on white or off-white unlined paper.
5. Any art media such tempera paint or markers may be used. Crayons, chalk, or colored pencils are discouraged as they may not show up well for reproduction.
6. Entries will be assigned a number and judged on:
 - a. Carrying out the theme
 - b. Effective use of color
 - c. Creativity
 - d. Craftsmanship, clarity, and neatness
7. The First, Second, and Third Place Winners will be selected by an independent panel of judges.
8. Winners will be notified by July 15, 2017.
9. No artwork will be returned.
10. All artwork must be accompanied by an Entry Form, containing all necessary contact information, signatures of the parent/legal guardian, music teacher, and art teacher. These signatures also grant the Kentucky Music Educators Association the right to use the winner's name, entry, and photograph for publicity purposes.
11. By entering the contest, entrants accept and agree to these rules and the decision of the judges. The decision of the judges shall be final.

ENTRY FORM

All entries must be accompanied by this form and mailed to:
Kentucky Music Educators Association, P.O. Box 1058, Richmond, KY
40476-1058

Student Name _____ Entry # _____

Address _____

City _____ Zip _____

Phone(s) _____

School Name _____

School Address _____

City _____ Zip _____

School Phone _____

Student Age _____ Grade in School _____

Parent/Guardian Signature _____

Parent/Guardian Email _____

Music Teacher Signature _____

Music Teacher Email _____

Art Teacher Signature _____

Art Teacher Email _____

Optional: Write a three or four sentence description of your artwork.

KMEA Research Grant Available

The Kentucky Music Educators Association announces sponsorship of a \$500 grant to support music education research in Kentucky. The project should be a joint undertaking between a college/university professor and a school music teacher. Researchers who are chosen as recipients of the grant will be required to present their findings at the KMEA In-Service Conference Research Poster Session.

To submit a proposal for consideration, please provide the information requested below and submit it along with a brief description of the project, including a proposed budget and timeline for completion.

Please note: To ensure consideration, applications must be received by April 1, 2017.

Please send to: KMEA
P.O. Box 1058
Richmond, Kentucky 40476-1058

Or fax to: 859-626-1115

Name of College/University Professor

Name of School Music Teacher

School

School

Address

Address

2017 KMEA Research Session Call for Papers

Once again, KMEA will sponsor a research and sharing poster session at the KMEA In-Service Conference to be held in Louisville, February 8–11, 2017. Applicants whose projects are selected will present their findings at the Research Poster Session on Thursday, February 9, in the afternoon.

To submit an abstract and paper for consideration please supply the information requested below (or send this information via email) and attach, mail or fax a copy of the research document.

Please send to: KMEA
P.O. Box 1058
Richmond, Kentucky 40476-1058

Name of Researcher

School

Address



Tips to Share with Parents

The Many Benefits of Music Education

Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent).

On average, students in music performance scored 57 points higher on the verbal and 41 points higher on the math section of the SAT than did students with no music participation.



Parents wield extraordinary influence over local principals, school boards, and other decision makers. Encourage them to become involved in the advocacy process and make a significant difference in the quality of their child's music education program.

Here are some simple, time-effective ways parents can assist their child's school music educators:

Access the Status Quo

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board about your desire to have a strong music education for your child.
- Find out if music classes in your schools are taught by teachers certified in the arts; see to it that arts specialists are required by policy.

Communicate Effectively

- Speak at meetings of your school board about the importance of supporting music education with funds for teacher training, equipment and supplies, and music-related activities.
- Be in touch with local music teachers on a regular basis.
- Ask yourself why your children need high quality music education. Be able to articulate the answers to teachers, administrators, and other parents.
- Take part in your school's music booster organization.
- Make certain that your local media give adequate coverage to the accomplishments of your school's music program.

Visit www.nafme.org for more Parent Resources.



February 8–11, 2017 KMEA Professional Development Conference Pre-Registration Form

Mail the completed form and payment to KMEA, P.O. Box 1058, Richmond, KY 40476-1058

Deadline: January 25, 2017

PLEASE TYPE INFORMATION BEFORE PRINTING.

Name _____ Cell phone _____ NAfME ID# _____ Renewal date _____
 School _____ City _____ KMEA district _____ School phone _____
 Email _____ Cell phone _____
 Home address _____ City _____ State _____ Zip _____ Home phone _____

House's name (if registering) _____ Cell phone _____ NAfME ID# _____ Renewal date _____
 School _____ City _____ KMEA district _____ School phone _____
 Email _____ Cell phone _____

Registration Choice(s) (Indicate number of registrations you are paying for)	Pre-Reg Rate	On-site Rate	Amount Due	Request printed conference program *		Select ONE free ticket* to an All-State Concert				Provides access to—			
				Yes	No	KCC & KJHC	AS Choir	AS Band & Orchestras	Jazz	Clinics	All-State Tickets	Invited Group Performances	Exhibits
KMEA Member	\$85.00	\$100.00								Yes	Yes	Yes	Yes
Spouse (who is a member)	\$50.00	\$50.00								Yes	Yes	Yes	Yes
Non-member	\$105.00	\$130.00								Yes	Yes	Yes	Yes
Chaperone	\$50.00	\$50.00								No	Yes	Yes	Yes
CNAfME member	Free	Free	\$0.00							Yes	Yes	Yes	Yes
Retired KMEA members	Free	Free	\$0.00							Yes	Yes	Yes	Yes
Administrators	Free	Free	\$0.00							Yes	Yes	Yes	Yes
KMEA-NAfME Active dues	\$122.00	\$122.00		1 program per registrant	*Free tickets must be requested in advance. KMEA members may receive more than one ticket if they have a student in each concert indicated.								
KMEA-NAfME Retired dues	\$61.00	\$61.00											
Total amount due			\$0.00										

*KMEA offers a conference app, so some attendees do not want a printed program.

List chaperones' names and schools for the purpose of admission to exhibits and concerts. (Requires inclusion of \$50 chaperone registration fee.)

Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator	Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator	Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator
---	---	---

Payment for Conference Registration can be made with Visa, Mastercard, Discover, check, or purchase order (copy of purchase order must be included with registration form)

Type of credit card _____ Check _____ Cash _____ Purchase order _____
 Credit card number _____ Expiration date _____
 3 digit code (on back of card) _____ Signature _____

***Kentucky Music Educators Association
College/University Division***

KMEA Collegiate Composition Competition

Guidelines:

- Any undergraduate student composer currently studying at a Kentucky college/university is invited to submit an original score for consideration in the KMEA Collegiate Composition Competition.
- The student must be sponsored by a member of the Kentucky Music Educators Association (i.e. a university faculty member or CNAfME advisor).
- Compositions must have been completed within the past two years.
- The composer must submit high quality copies of the materials. Scores and performance parts must be accurate and legible. No handwritten manuscript will be accepted.
- A performance of the composition must be submitted with the score and parts electronically as an mp3 for the audition and in pdf form for the scores and parts.
- No work may be over 8 minutes in duration.
- The composition selection committee reserves the right to not make an award if, in the opinion of the committee, no composition is appropriately deserving.
- Although care will be taken in the handling of all materials submitted for consideration, neither the selection committee nor KMEA will be held responsible for loss or damage.

Categories:

- Chamber Ensemble (2–8 players) This ensemble may be conventional, e.g., brass quintet, piano trio, etc. or less standard instrumentation. A score and performance parts must be submitted.
- SATB Chorus or Chamber Choir (a cappella or with piano)
- Unaccompanied or accompanied solo (piano solo, flute alone, violin with piano, etc.)
- Orchestra or Wind Band (works in this category cannot be provided a venue for performance.)
- Only one composition may be submitted for consideration in the competition

Adjudicators:

- The Chair of the KMEA College/University Division shall select a committee of two (2) or three (3) individuals, in addition to the chair, to adjudicate the compositions submitted for consideration. If a student composition is submitted from the same school as the chair, the chair of the division will remove him/her self from the adjudication committee.
- The adjudicators may be selected from Kentucky or out-of-state.
- No adjudicator may come from an institution that has a student composer submitting a composition for consideration.
- The adjudicators may include composition teachers, composers, ensemble directors, or other individuals with appropriate expertise to judge the compositions submitted for consideration.
- The award will be based on a consensus of the adjudication committee.

Award:

- One winner will be chosen by the KMEA Collegiate Composition Competition adjudication committee.
- The winner will receive a \$250.00 monetary award and a certificate.
- The winner will receive an invitation to perform his/her work during the In-Service Conference.
- If the winner accepts the invitation to have the composition performed at the KMEA In-service Conference, he/she and/or institution will be responsible for selecting the performers, transportation and housing for the performers, rehearsing, and preparing the work for performance. KMEA assumes no responsibility for the performance of the winning composition.

Deadlines:

- Compositions should be sent directly to the KMEA College/Division Chair
- Deadline for submission is November 1
- The winner will be notified by December 15



Kentucky Music Educators Association
College/University Division

KMEA Collegiate Composition Competition
Application for Submission

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

Title of Work _____

Category _____

(Reminder: Performance parts must be submitted for works in the Chamber Ensemble category)

Instrumentation/Voicing _____

Is sponsor a current member of KMEA? **Yes** **No**

Sponsor's Name _____

School _____

School address _____

City/State/Zip _____

School Phone _____ School e-mail _____

Administrator Signature _____

(Indicates institutional support for the performance if selected)

Submissions should be sent via e-mail to:

Steven Sudduth
Steven.sudduth@ucumberlands.edu
Department of Music
University of the Cumberland
7525 College Station Drive
Williamsburg, KY 40769

Date received: _____

Recording: _____

Judicator rating: _____

Notification: _____



Photo by David Greenlee

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Inquiries regarding advertising rates, ad sizes, and technical specification should be sent to:

Melissa Skaggs

P.O. Box 1058, Richmond, KY 40476-1058

tel: 859-626-5635; fax: 859-626-1115

email: melissa@kmea.org

MAJOR IN YOUR PASSION FOR PERFORMANCE.



MUSIC ADMISSION & SCHOLARSHIP AUDITIONS

MONDAY, NOV. 14, 2016

As a participant in Choral Festival

FRIDAY, JAN 27, 2017

10:30 a.m. – 3 p.m., Baird Music Hall

SATURDAY, FEB. 18, 2017

As a participant of Concert Band Clinic

SATURDAY, FEB. 25, 2017

10:30 a.m. – 3 p.m., Baird Music Hall

Auditions are also available by appointment.

All applicants seeking admission and scholarships must perform before a music faculty auditions committee. High school students participating in MSU's Annual Choral Festival and Concert Band Clinic may audition while they are on campus if they schedule in advance.



**MOREHEAD STATE
UNIVERSITY**

MUSIC, THEATRE & DANCE

Baird Music Hall, MSU
Morehead, KY 40351
Phone: 606-783-2473
Fax: 606-783-5447
mtd@moreheadstate.edu

www.moreheadstate.edu/mtd

Murray State University Department of Music Festivals

- 
- Festival of Champions, September 17, 2016**
 - Quad State String Festival, October 21, 2016**
 - Quad State Senior Choral Festival, November 6-7, 2016**
 - Quad State Junior Band Festival, November 21, 2016**
 - Quad State Senior Band Festival, February 23-25, 2017**
 - Quad State Junior Choral Festival, February 28, 2017**
 - Aebersold Jazz Festival, March 31-April 1, 2017**

For more information, please contact the Department of Music at (270)809-4288 or www.murraystate.edu/music