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Bluegrass Music News



SPRING 2018 FEATURES:

From teacher-centered to student-centered practice • Revitalizing your guard and percussion in the off-season • Introducing new music to young music students • Importance of multicultural music in the elementary music classroom • Gender disparity in music • The kind of musical memory that will last a lifetime • Empowering students through non-conducted rehearsal and performance • Four essential skills for twenty-first century music educators • Action research and assessment • Best advice for teaching phrasing and style

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See pages 26 to 29 for a photo gallery of the 2018 KMEA Professional Development Conference..



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 P.O. Box 1058, Richmond, KY 40476-1058
 1-859-626-5635

NAfME: The National Association for Music Education
 1806 Robert Fulton Drive, Reston, VA 20191
 NAfME Toll-Free Telephone: 1-800-366-3768

NAfME President: Denese Odegaard
Southern Division President: Sara Womack
KMEA President: Terry Thompson

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Editorial Board: Robert Amchin (Chair), Bradley Almquist, Sara Francis

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The Kentucky Music Educators Association is a voluntary, non-profit organization representing all phases of music education in schools, colleges, universities, and teacher-training institutions. KMEA is a federated state association of the National Association for Music Education. KMEA/NAfME membership is open to all persons actively interested in music education.

Inquiries regarding advertising rates, closing dates, and change of address 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. Articles and reports should be submitted to the editor, George R. Boulden; email: George.Boulden@uky.edu

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From the President

TERRY THOMPSON



A month or so ago I was introduced to a podcast called “The Other Side of the Bell.” It came to my attention because my friend Greg Wing was the featured guest on this monthly interview podcast that focuses on trumpet players. Greg is Professor of Trumpet at Morehead State University. The podcast is sponsored by Bob Reeves Brass, a company in Los Angeles that makes trumpet mouthpieces and trombone mouthpieces, and does custom work on instruments for many pro players not only in Los Angeles but around the globe. Greg was interviewed, as have been other trumpet performers and teachers, about his life, career, and what is next on the horizon. As you might have guessed by now, I am a trumpet player, and so have listened over the past few weeks to past podcasts, many times while I am in the gym for my “old guy workout!” Interesting information about some great trumpet players I find entertaining.

Today I listened to an interview with internationally acclaimed trumpet superstar Arturo Sandoval. The final question on each of the podcasts, asked by the interviewer, is “If you can offer our listeners ONE piece of advice, what would it be? It doesn’t have to be only about music or playing the trumpet. It could be about life!” Arturo took a few moments to ponder that question and came back with the following short answer; “BE THE BEST PERSON YOU CAN BE FOR THE NEXT TWENTY-FOUR HOURS.” He went on to expound on being the best spouse, best son, best father, best mother, best musician, best TEACHER you can be. ONLY for the next twenty-four hours. Then, of course, you should reset, and for the NEXT twenty-four hours, be the best person you can be.

I wonder how many of us, in the hustle and bustle of everyday life, think that way. In the pressure of getting your performing group to the next level, or getting through this week’s lesson plans, or scheduling your next bus trip to support the ball team, making the next concert happen, how many of us lose sight of being the best PERSON you can be. Just for the next twenty-four hours! I think I will try that and see what happens!

As I write this column many of you are looking toward the end of the school year, and you also have an eye on

NEXT year. And for many who have performing groups you are finished with, or approaching district assessment events, I think I have shared with you my view concerning assessment. I believe it is important that we all involve our performing groups in assessment at the middle school and high school level. It is vital to have another set of ears listen to our groups and offer suggestions as to how we can improve. Dr. Brant Karrick, Director of Bands at NKU, tells me that the human brain is programed in a manner that when we hear “mistakes” eight or nine times, we begin to believe the music is SUPPOSED to sound that way. Thus, the need for others to help reset our ears.

I would also encourage you to attend the summer Arts Summit, this year to be held in Lexington at the new Fredrick Douglass High School. Last year the Kentucky Coalition for Arts Education staged a wonderful two days of sessions that brought together the visual arts, drama, dance, and music. It was eye opening for me to hear the perspective of other arts teachers, as well as the political perspective that Dr. Stroube, Jane Dewey, Tonya Bromley, and Phil Shepherd brought to the table. While those folks continue to interact with the powers that be in Frankfort, it is important that we ALL are involved in that process and are aware of where we stand.

As you look toward the summer, make sure and schedule some time away from school and time to spend with YOUR family. They deserve your attention just as your students do.

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From the Editor

GEORGE R. BOULDEN



While I have attended our KMEA conference annually since 1996, specific memories are difficult due to the sheer number of events I have attended. Of course, special performances and clinics that I was connected to are more memorable and always bring a smile to my face. Recently, I was thinking back to the early 1980s when the KMEA conference was held in Lexington. As a young college student, I remember being impressed with the clinic weekend on a whole, but two events continue to stick out in my mind so many years later. The first was a clinic by Ric Best, renowned band director from Lenoir City, Tennessee. His discussion on how to adjust for intonation was wonderful and still resonates with me. I even have that handout from his clinic from so many years ago. My second memory was hearing the Franklin County High School Band for the first time, conducted by Tom Brawner and Rick Greenwood. I don't recall the program, except the piece "In Storm and Sunshine," but I do remember being impressed with the sound, facility, and musicality of the group on stage. Fast forward to 2018 and I still come away impressed with the quality of clinics and concerts performed at our conference. The opportunity to continue learning and growing as a music educator is what keeps me in the classroom and makes "going to school" every day something I look forward to doing. Congratulations to the many committees charged with planning and organizing this annual event as well the KMEA staff for making everything work so seamlessly; job well done!

•••

I know this is an especially busy time for all of us in and out of the classroom. Your efforts are appreciated and help to promote the education of the whole child. Please continue to do what you do, despite the things going on and being said in Frankfort. I am also proud to know many of you that have made your voices heard. Thank you for speaking on our behalf and I am hopeful that smarter heads will prevail. As I said in the district meetings at our conference, our KMEA staff is also working on our behalf in Frankfort so that what we do does not go unnoticed.

•••

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 related to our profession.

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 and brief bio.

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 **portrait** 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.

Summer Programs

A close-up photograph of a person playing a trumpet, with other trumpets visible in the background, creating a sense of a band or orchestra.

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CFA

From the Executive Director

JOHN STROUBE



I have mentioned on several occasions that early in my time with KMEA someone characterized my job as having to be “the wet blanket on everybody’s great ideas.” And, because the state office devotes a fair amount of staff time reminding people about due dates, I have claimed that I am “pesterer-in-chief.” Your state office serves these and many other functions, most of which are typically better received than crushing people’s dreams or nagging them to distraction. On a daily basis we juggle our mandates and opportunities-to-serve with the goal of staying ahead of our own due dates.

A great deal of what I do is through email. I try very hard not to leave an emailed question unanswered. Sometimes I will allow a question to linger, and in such cases I mean to write, “I want you to know I received this, but it will be a few days before I get an answer together.” I’m trying to make that a habit. Email remains the communications method of choice for matters of importance, because it provides a searchable record of the interchange. Texting, Messenger, Twitter, and goodness-knows-what-else may be convenient, but their limits preclude them from being the go-to for effectively sharing information or having dialogue.

Like many people, I receive and send a lot of emails each day. Like many people, I see all kinds of approaches. I think I have developed some credible observations about the topic, so for what it’s worth, here are a few of the practices I hold to if I can. Use them if you like them.

- If somebody writes me about a problem that is better handled by someone else, I do not forward the email. Instead, I reply to the person expressing the problem, and I copy the person who can deal with the problem. This tells the original writer I have attempted to help, regardless of whether the person I forward to responds.
- I do not send an email without a subject line, even if replying to an email without a subject line.
- I do not start an email with just “Hello,” or “Good morning,” but instead I always use name of the receiver, or I identify the group. I make an exception when email is being used like a text—part of an ongoing dialogue between two or more people.

In that case, I feel okay with just launching into the message.

- I adjust my email settings so the conversation is retained as a thread below my response. Replies configured differently render a review of an emailed conversation almost impossible.
- I avoid italics, bold, all caps, multiple exclamation marks, or any other form of emphasis except in cases where it serves to make a distinction. It’s not nice to shout.

If you have ever looked at the KMEA Executive Director’s list of responsibilities, found in the KMEA Information Center within the Policies and Procedures manual, the duties are varied and vast. More or less, they say that this person should keep track of everything and everybody, and he or she should tell everybody anything they need to know. With the help of the office staff, I try.

Even so, there is a limit to what this office is responsible for, and it regularly shocks KMEA members to hear that district honor groups are not KMEA activities. Events that should be thought of as “KMEA events” are only those governed by the KMEA Board of Directors, the major examples of which are the marching band championships, all-state activities including auditions, the professional development conference, district meetings, committee meetings, board meetings, and assessments.

Sanctioned marching contests, to the surprise of some, are not KMEA events, since they are managed by the host school. Although the contest manager agrees to run the contest by KMEA rules, KMEA is not responsible for decisions made regarding logistics, rule enforcement, student safety, and so forth.

Additionally, as mentioned, the KMEA board does not craft policy for or oversee district honor choirs or bands. Auditions, rehearsals, and performances of district honor ensembles are fully under the supervision of the music teachers in the district, and rules and regulations governing those events are not vetted or approved by the KMEA board. Because KMEA is not involved in management decisions or oversight of sanctioned marching band contests, district honor ensembles, or other district-level events; KMEA does not assume liability during the events.

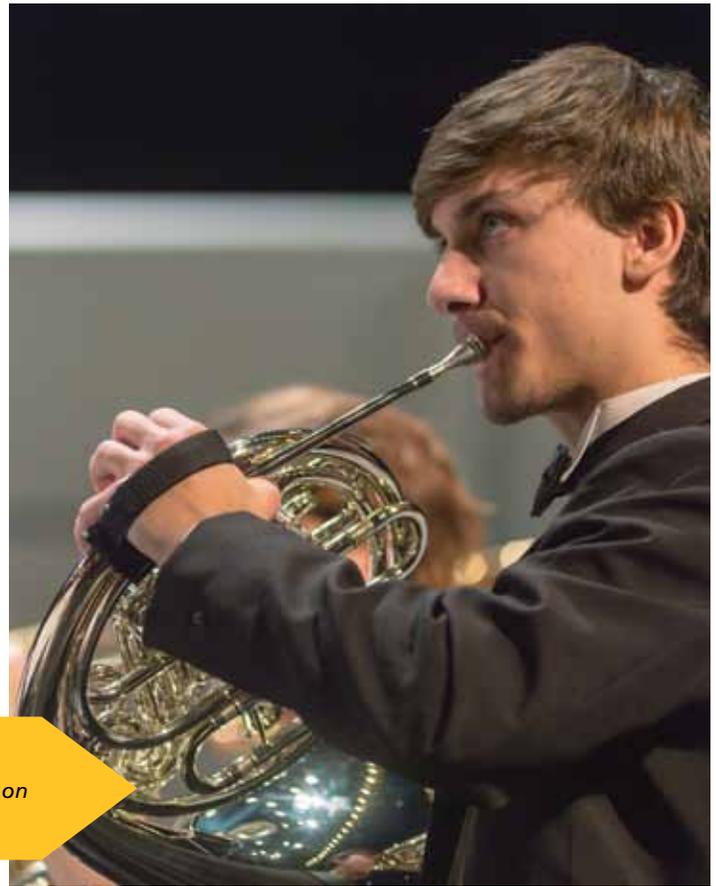
Continued on page 8

From the Executive Director, continued

Therefore, KMEA insurance will not apply to these activities, and KMEA's tax ID should not be used on event paperwork, since the event is outside the purview of the KMEA Board of Directors.

For a perspective, the KMEA/district relationship somewhat parallels that of NAFME with KMEA, in that NAFME has no say about the KMEA all-state groups. KMEA all-state ensemble activities are not NAFME events, but are instead run by the state association.

So, regarding matters that are within control of the KMEA Board, and to some degree relations with people and groups outside KMEA, we in the office try to serve music education in Kentucky, and especially the needs of the officers and members of the association. Providing reality checks on new ideas, and nudging people about submitting forms and fees are elements of that, and we try to do so with understanding and respect. Please let us know if we can help you in any way.



DON'T MISS IT!
See the 2018 KMEA Conference photo gallery on pages 24–29. Photos by David Knapp.

Editor Position

Job Title: *Bluegrass Music News* Editor

Reporting to: KMEA Executive Director

Key Objective: Create quarterly journal to inform and educate members of the Kentucky Music Educators Association

Qualifications:

- General familiarity with the workings of KMEA, and with music education
- Ability to engage with the current level of technology
- Excellent written communication skills, including error detection
- Ability to manage project content; organize and prioritize
- Ability to elicit content from writers
- Ability to meet deadlines

Primary Responsibilities*:

- In consultation with the Executive Director, organize an editorial committee consisting of a representative of each music education interest area
- Actively seek input from the editorial committee regarding issue theme, sources of articles, suitability

of submissions

- Develop a focus/theme for some or all issues of the journal
- Solicit original articles from targeted individuals relating to specific topics to balance the journal's coverage of music education areas
- Edit submissions intended for publication for grammar, punctuation, syntax, word choice, clarity, and possibly length
- Adhere to a publication timeline established by the KMEA office (see the KMEA website under News/Bluegrass Music News/Publication Deadline)

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*The KMEA office will manage advertiser relations, and layout duties will be outsourced.



From teacher-centered to student-centered practice: Reflections on piloting the model cornerstone assessment for performing

BY KAREN ANGHINETTI

In *The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework*, the College Board outlined certain “philosophical foundations and lifelong goals [which] establish the basis for the new standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education across the five arts disciplines” (p. 10, 2012). Their approach viewed the arts in the following ways: as communication, for creative personal realization, as having cultural and historical connections, and a means to well-being and community engagement.

As my department started to revise our curriculum, I had two concerns. What will assessments look like, and what will it mean to seven-year-old students? Will they be able to meet the expectation? Students in our school district have diverse family economic backgrounds, including many transient military personnel who reside in our district from three months to four years. There is also a wide range of arts exposure prior to their kindergarten enrollment. By piloting this Cornerstone model, I could uncover what is attainable for children at this age. I was hesitant whether the teaching strategies that were successful for my students in the past would apply to these new assessments. Implementing the Performing Cornerstone helped me realize the students’ potential. It also enabled a shift from a teacher-centered to a student-centered mindset.

I prepared for the pilot by participating in online training; the implementation guide and a mentor helped with this process. My students and I engaged in a series of lessons learning three folk-songs (*Grizzly Bear*, *Rocky Mountain*, and *Button You Must Wander*), common repertoire for a general music classroom. Using a Kodály approach, we reinforced rhythms, discovered pitch patterns, and applied dynamics. Students developed ear-training by playing games to *Grizzly Bear* and *Button You Must Wander*, similar to my previous instructional style. Without compromising the structure of my general music lessons, I taught these songs in six class periods.

Next it was time to take the students through the assessments for the Process Components of Performing: 1) Select, 2) Analyze, 3) Interpret, 4) Rehearse, Evaluate, and Refine, and 5) Present. Each step included a formative assessment and summative scoring rubric designed

by a committee of music educators. At this point, I questioned the instructional time this would take from addressing other curriculum objectives. Will isolating this artistic process limit them from developing the other processes of Creating, Responding, and Connecting for the remainder of the year?

I chose to implement the assessments with an inclusion class of diverse abilities. All students completed a “Song Selection Slip” for the first process component [Figure 1, below]. There were two problems with the Song Selection Slip. First, students had to write a rationale of how the song related to their ability or interest. Students provided naïve responses such as, “I like bears,” or “My grandfather lives in the mountains.” Is this simplicity expected for students at this age in the Cornerstone Assessments? Second, the students had to explain what they intended for others to take away from their performance. This was a challenging task. Some students responded with “I want others to like the song,” or “I want them to hear soft and loud.” Is this the level the Cornerstone expects, or is it seeking to teach children the aesthetic elements of a song, and with how much detail? Teacher feedback was encouraged to help students articulate their thoughts. The students needed guidance to determine what it means to

Song Selection Slip (Small Group or Individual)		Check if complete
Student Name(s) 2m	Date 11-25-14	If incomplete, what is needed for the student to revise or redo?
Why did you select the song to perform? Student(s) provide(s) rationale for selection of song to perform. It's... music we like great. The music first was said out loud.		
Tell how the song relates to your interest(s), your abilities, or your knowledge about this song. Rationale includes a relationship to interest, ability, and/or knowledge. My grandfather lives in the mountains.		
What is important that you would like others to take away from the song performance? Student(s) identify/identify specific aspect(s) of intended expression to audience. I want them to hear soft and loud.		

Figure 1

ANALYZE	INTERPRET	QUESTIONS
We hear... It getting out and loud.	We think... The composer made the song. I can go soft to loud and make one part of the song start its line one again.	We wonder... What instruments do they use? Who is the singer? Where are they singing the song?

Figure 2

convey an expressive musical intent. This activity introduced the students to questions musicians must ask themselves when they are selecting repertoire for performance. Song selection encouraged them to use music for personal realization and to develop their communication skills. However, the original design of the written assessment was too open-ended for my young students.

Another formative assessment tested the students' ability to "analyze, interpret, and question" the music [Figure 2, previous page]. This evaluation surveyed the historical background, the composer, and the culture. Students analyzed and interpreted the music using a "We hear..." "We think..." and "We wonder..." prompt. The students were familiar with these prompts from their classroom work on interpreting text. Similar prompts were used during science inquiry. Ear-training experiences from previous music instruction also helped students.

The Common Core and the National Core Arts: Standards Conceptual Framework states: "The habits of investigation and reflection were especially strongly aligned with the standards for reading..." (College Board, 2013). These established classroom practices made it easy for the students to complete, yielding a rich opportunity for students to use disciplinary and inter-disciplinary knowledge when analyzing and interpreting music for their performance, and these connections are embedded within the study of music. However, my students did need more historical and cultural background to explain the context and composition of traditional folk tunes. As a result, we included a brainstorming session about these concepts. I made an adjustment to the pilot assessment that still allowed the students to express their ideas.

Next, students prepared a recording for self-reflection and to develop a rehearsal plan. Recording without adult assistance or prior experience can be overwhelming for children. At the time of this pilot, I had a student teacher assist the students using a digital recorder. iPads in the classroom and software applications have made it easier to document student work. For example, our first graders began using the See-Saw app to archive and share their learning. A "music folder" can be created within their profile allowing the students to access their work at home. This opens the possibility for home evaluation and practice. Together parents and students can share in this process.

Implementing each component took more time than expected. It was necessary to reflect upon my instruction and allow the students to revise their responses. I felt that if I compromised other areas of my curriculum for a deadline, then it would not be an authentic and valid experience. Although I chose not to submit the Presenting results due to time constraints, I did afford the students the opportunity to perform their song selection at a later date during our spring recital. They applied what we learned about performance preparation

to our Orff instrumental pieces. Advances in technology have now made it easier for students to present work and to share it with their parents without the difficulties of formal recital times and venues.

Participation in the Model Cornerstone Assessment increased my understanding that these cognitive processes can be developed at an early age. Even with diverse prior knowledge and abilities, all students were able to respond to each assessment. They showed varied levels of ownership and understanding. The standards encourage a student-centered process, which allowed me to reflect on each student and differentiate instruction to develop music literacy. Since that initial pilot, revisions to the assessments have been made to the Cornerstone Assessments. Updated Model Cornerstone Assessments can be viewed at: <https://nafme.org/my-classroom/standards/mcas-information-on-taking-part-in-the-field-testing/>

Districts should develop a spiraled K-12 music curriculum so the initial cognitive processes can be introduced at an early age. Students will apply these with more refinement as their musical vocabulary, conceptual understanding, and experiences expand.

Transitioning to the new standards can be overwhelming. Responding to students requires careful thought and planning. When responsibility for learning is transferred from the teacher to the student, the result is invaluable. Watching students grow intellectually and begin self-reflection are the beginning stages of our long-term goal of developing musically literate adults with a deep appreciation of the arts.

REFERENCES

- National Coalition for Arts Standards. (2013). Music Model Cornerstone Assessment. http://nationalartsstandards.org/sites/default/files/Music_MCA_Grade_2_GenMus_Performing.pdf.
- The College Board. (2012). The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework. <http://nccas.wikispaces.com/Common+Core+Alignment>.

This article is a reprint from the Rhode Island Fall 2017 *Music Educators' Review*.

Karen Anghinetti, kanghinetti@rimea.org, is a National Board Certified Teacher in early and middle childhood music and teaches music in Portsmouth Public Schools, is co-chair of Portsmouth's elementary STEAM Committee, and serves as a cooperating teacher for the University of Rhode Island. She is General Music Chair for the Rhode Island Music Education Association. Her teacher-created music assessments and resources are available online through Teachers Pay Teachers.



Revitalizing your guard and percussion in the off-season

BY NATHAN WILLOUGHBY

Every fall, marching bands across the country have multiple opportunities to receive feedback from judges throughout the season. Most of this feedback is encouraging, and it shows that an overall program is moving in the right direction, or that an established culture is exactly where it needs to be. Directors like me in small, rural counties with very little money and few resources to invest in our programs discover there are certain aspects of our program that need major attention. It is best if students come into band camp with a fundamental skill set, and a knowledge of their craft that they can build on in order to help the program reach new heights.

Knowledge of music fundamentals begins in the offseason—if there is such a thing in the band world. During the winter months, you can take time to perfect many aspects of your marching program, without ever stepping foot on a practice or football field. Obviously, paying attention to becoming better musicians is the most important thing you can do for your program, but it leaves out two very important sections of your marching program: color guard and percussion. These sections can make or break your marching program in the fall because they have a significant impact on your overall production. Many circuits across the country do not take these sections into account for the overall score of a band, but they have a huge impact on the score given if they are below average. While these sections are vital to the overall success of a program, there are many directors who are not experts in these areas, therefore these sections don't get the attention that they need to improve. Let's take a look at ways to improve the color guard and percussion sections of a marching band during the winter months.

THE PERCUSSION SECTION

The percussion section works hard during the concert band season to play the crashes and bass drum hits that concert band music requires. However, unless these students get a workout in their abilities by being involved in a percussion ensemble or indoor drumline, they are not building their skills enough to make the program better the next year. Many concert band pieces do not ask much of the percussion section aside from counting a lot of rests and playing the occasional tricky rhythm. Being a percussionist, I can attest to the fact that concert season

did not make me a better player, but I cannot say the same thing about being involved in my high school percussion ensemble once marching band was over. In marching band, we ask the percussion section to hold the tempo of the band, play hard rhythms with great accuracy; while playing the melody, countermelody, harmony, driving rhythms, and countless other things that are required of today's successful marching percussion sections. Standard concert band music does not prepare someone to play these rhythms and carry this much responsibility. There needs to be an established setting for the percussionists to be the focus of instructor attention, and to allow them to build their skills.

Concert percussion ensembles can add variety to your concerts, while giving your percussionists a chance to be in the spotlight, instead of creeping around in the shadows in the back of the band room. This ensemble can rehearse as a class or as an after-school activity and can also be facilitated by the band director to save cost on a percussion instructor. Although I recommend having a percussion instructor available to the students for specific technical questions, I have seen many very good percussion sections that are run by their band director who was not a percussionist.

Another option to improve the percussion section is to create an indoor drumline that allows them to not only work on their playing during the concert season but also allows them to work on their marching and visual aspects as well. This is my personal recommendation as I have had great success with building a very good percussion section in this way. I started an indoor drumline during my first year of teaching, when I was an assistant director of a program. That year, we put together an indoor percussion program for the students, and we had a grand total of thirteen players in the ensemble. Even though many of these students were percussionists, we did have several that were wind players within the band to fill in empty spots.

The following fall, the group had a little more success than the previous year because the students had been playing year-round instead of taking a few months off. The next spring, the indoor drumline grew to twenty members, and the marching and playing skills were much better than when we first started the group. The third fall season I was with the program we were in the top

tier of every contest we attended with our percussion section, again because the students had been building their skills throughout the entire year instead of taking a long break during concert season. By the time spring came around that year, there were thirty members in the indoor drumline, and it was knocking on the door of winning a medal in our local circuit. Getting to this point took a few years and little money, but it was well worth the effort after seeing the students grow every season, and watching the program becoming more solid and successful.

THE COLOR GUARD

Much like the percussion section, the color guard is all but forgotten after marching season. For many programs, these students aren't even involved with the concert band, so the director doesn't see them again until it's time for band camp. Unless you want your color guard doing only basic spins every year for marching band, students need a way to work together to not only become more consistent, but to learn new skills that can be implemented when marching season rolls around again. This is where establishing a winter guard program is essential to the success of these students. At the first school where I worked, we started out with five color guard members the first year. We knew we would lose three of those girls the following year due to graduation, so we had to build up the guard much like we had planned to build the percussion section. That first year in winter guard, there were a little more than a handful of girls, and the group was in the lowest possible division in their circuit. As time went on, we were able to establish a color guard that consistently numbered twelve members, and it was winning class awards for the best color guard. Neither the head director nor I were color guard minded individuals. We had to employ a guard instructor to run these programs each year so that the members would be able to learn the proper techniques and improve their skills. Although this is a big investment, it is a necessary investment if you plan to be competitive in the fall for color guard trophies and better performances in the visual effect category.

“BUT, THAT’S A LOT OF MONEY”

While winter guard and indoor drumline both require a decent budget for inclusion in your students' opportunities, they can be a huge boost to the overall program. I worked for a school that gave zero dollars to run the band

program for the year. This made it a little more difficult to establish these programs because we had to figure out where to get the money needed for the students to be successful. We resorted to the easiest method possible: having members pay fees, and engaging in additional fundraising events. Students were asked to pay a fee that varied from year to year depending on the uniform and music needs for each group. Finances for the groups were kept separate to ensure the drumline wasn't funding the color guard's \$200 uniforms each year, and vice versa. While financing is the hardest part of this process, there are ways around funding such a large undertaking without breaking the banks of the students in the program. Businesses in the area are potential donors and sponsors that may pay for certain aspects of the group

each year in return for advertising on show shirts or equipment trailers. Holding march-a-thons where you get individuals or businesses to sponsor you for every hour that you practice on a given day is a great way to generate revenue in a way that reduces the amount that must be paid by each individual (unless they choose to), but results in the individuals contributing a smaller amount. There are countless ways to raise money for students, it just takes lots of time and effort on everyone's part to keep the costs as low as possible.

While spinning a flag may not have made our flute players better with their flute, it did help with their performance execution...

WHAT’S THE BENEFIT?

When looking at the amount of time and money that is poured into guard and percussion programs each year, many people ask what the benefit is for the entire group and not just for those two sections. In my experience, we had many individuals participate in these ensembles that were not part of the color guard or percussion section for marching band, but who participated in winter guard and indoor drumline for something interesting to do in the “offseason.” While spinning a flag may not have made our flute players better at their flute, it did help with their performance execution with their flute, and it allowed them to better portray a character and concept during the marching season. Playing the bass drum while crab stepping didn't help members of our low brass section perform with a better tone, but it did make them work on their rhythmic subdivisions and musical projection that carried over to our marching band. Just because these ensembles focus on two sections of a marching band doesn't limit the impact to two sections. I encourage anyone that wants to participate to try either of these groups because it will allow them to become better performers,

and it will give them so much more confidence when it comes time to perform in the marching band.

“WHERE DO I BEGIN?”

If your school has never participated in winter activities, it can be overwhelming to consider doing so. Registration, show design, administrative approval, equipment purchases, building props, securing a staff, reserving rehearsal space, and countless other things have to be set up before you can get the programs off the ground. Getting approval from the administration is the first step that you must take. For many school districts, the administration will look at this as a unique opportunity for your students and will give their blessing for the activities to continue. Once the administrators see the benefits of the activities, and they understand where the funds will come from, they will be more likely to be on board with the concept.

Since many of the aspects of a winter program are similar to marching band activities, a lot of directors will not have an issue with the logistical challenges of these

ensembles. Establishing a new budget is the most difficult part when starting this process. Lots of equipment from previous marching band seasons can be used in order to save money on equipment. Know that uniforms for winter groups can take up a lot of the budget, so I recommend trying to reuse previous uniforms, or plan to purchase uniforms you can use again in the near future.

As stated in the introduction, the percussion section and color guard can make or break your competitive marching program in the fall. These sections are vital to the overall success of a program, and directors who are not experts in these areas should explore ways to improve these sections during the rest of the year. These programs give your students a fun way to improve their overall abilities, to learn from instructors throughout the year, and to experience new opportunities, while improving these sections of your band for the fall.

Nathan Willoughby, nathan.willoughby@green.kyschools.us, is the band director at Green County High School and a member of the Vic Firth Education Team.

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Introducing new music to young music students

BY ANASTASIA CHRISTOFAKIS, DM

The term *new music* tends to scare certain audiences. The implication that you must learn something new, or try something that you have never done before can make even the most seasoned expert nervous. As professional musicians and teachers, we have excelled at a craft that we have spent our lives perfecting. The nice thing about young students is that almost everything is new to them. New music is just as terrifying as ‘old music,’ because they are learning it all for the first time. To the beginner, being a beginner is the norm. To the expert, being a beginner is terrifying... and requires patience most of us (myself included) lost long ago.

WHY NEW MUSIC IS IMPORTANT AND EXCITING

New music is important for many reasons, and exciting for a specific few. My personal favorite is that new music generally comes from living composers. We can actually call up the composer and talk to them. We can ask about the music, the influences, or even air grievances about the bass clarinet part being too high—although I will say, ‘complain at your own risk.’ The point is, you can speak to the person who wrote the piece you are playing. You can invite them to your school, or thanks to technology, you can have them Skype into a rehearsal and speak directly to your students. As someone whose favorite part about this musical life is the fact that we get to connect to people through music, what better way to do that than to facilitate a conversation between your students and composers.

My second favorite aspect has to do with the influences behind the music. I am a member of the new music ensemble *What Is Noise*, a 501(c)(3) non-profit Pierrot ensemble whose mission is to build community through music. One of the pieces in our current program, which we will be recording this summer, is *Requiem, ver. 2.001*, by Lansing McCloskey. Lansing, a brilliant composer, and now a good friend, happens to be a fellow rock fan. Many of his pieces have influences from bands like the Red Hot Chili Peppers or AC/DC. This piece is a perfect example of that. The third movement, which is a solo violin cadenza, calls for a metal practice mute. The mute, which is intended to allow violinists the ability to practice quietly in a hotel or more public spaces, completely alters the sound of the violin. The more aggressively one plays with the mute on, the more it dislodges from the bridge,

completely distorting the sound of the instrument. This is exactly what Lansing wants. He is using the dislodged mute to imitate distortion from a guitar pedal. In a rehearsal, his directions to our violinist were to ‘let the mute dislodge from the bridge almost entirely, just don’t let it fly off!’ Naturally, in the next run-through, our over-achieving violinist managed to do exactly that.

The point is, you tell a room full of high school musicians that you’re basically Axel Rose or Anthony Kiedis—and they’re hooked.

NEW MUSIC CAN FEEL UNAPPROACHABLE, BUT IT DOESN'T HAVE TO

It can, I agree. Especially when it is new to you. It is different, it is experimental, as are all things new. Stravinsky’s *Rite of Spring* was boycotted and caused riots and Prokofiev’s *Piano Concerto No. 2* was hissed at in disgust. Those pieces that were once looked down upon now make up some of our most treasured musical literature.

Tell your students that! Watch their faces as you talk about pieces that they probably don’t think twice about, being considered outlandish. Then, show them what is unique about the music being written today. One of the aspects I like to address is the barrier being broken in terms of musical roles within the ensembles. In some music, I compare everyone’s role to that of a percussion section. The pitched instruments, marimbas, xylophones, etc., play melodies, while the others add to a color or soundscape. As the clarinetist in *What Is Noise*, I will tell you that sometimes I have the melody, as is expected, but other times I am making sounds, or adding to an effect in a way that makes me feel very much like a percussionist and not so much a clarinetist. I will admit, the feeling is refreshing and pushes me way outside of my comfort zone.

And sometimes, we actually do play percussion. One of the pieces that we will also record this summer is David T. Little’s *Descanso (waiting)*. The piece calls for vibraphone on stage, with antiphonal flute, clarinet/bass clarinet, violin, and cello. Each of the four instrumentalists in the audience also has wind chimes and crotales. The piece is played completely in the dark with only stand lights for the musicians. Crotales are loud, high pitched, and sound immediately upon attack, making them pretty

intimidating. When you are trying to play them in time, in the dark, at a quarter note = 42 bpm, with four other musicians who are at best fifty feet away from you, they are quite possibly your biggest fear come to life.

But I now have a new skill and a new understanding of the different roles that each instrument can play. Not to mention an appreciation for those in the back-row miles away from the conductor, trying to hit things in time.

When *What is Noise* does K–12 residencies, we address a number of things—the music, the instrumentation, playing without a conductor, and subdividing, to name a few. We also invite the students on stage to walk around, look at our music, and listen from inside the ensemble. This helps to give them a different perspective on the music. That appreciation that I have developed for the percussionists after my stint as a crotales player, has a similar effect on the students, altering the entirety of their musical experience.

CREATIVE IDEAS ON HOW TO DO IT

We are all aware of the brilliance that comes from introducing young students to new music. Now, how do we do it and how do we do it in a creative and motivational way?

Commissions! Let's be honest, having a famous composer write a piece for your ensemble is a huge endeavor, and so is the price. My suggestion; there are plenty of very talented, and brilliant-minded composers who are pursuing their doctorates or have just gotten them. They will write pieces and even come in to do residency programs with your students for a much more affordable cost. The quality will not suffer, the students will still be part of a meaningful collaboration, and your program will have an experience that is all yours.

Guest Artist Residencies! Professional chamber music ensembles are in abundance these days. And most, if not all of them, are doing educational residencies. Resources like the Chamber Music America Directory are a great place to find groups in your area. Checking the local university music program's guest artist schedule is another good reference. If a group is already in your area, chances are they'll be willing to round out their tour with an extra stop while they are there. And because you are a K–12 school, chances are their fees will be extremely reduced.

Student Composition Competitions! Once you've introduced your classes to the concept of new music, let them experiment with their own writing. Writing for a large ensemble may be a daunting task for the young composer,

so consider creating chamber options that they could write for. The winner then gets their piece performed at the start of a concert or at an Arts-sponsored event. We are now not only encouraging creativity but collaboration amongst peers, as the student performers and composers will get to work side-by-side.

And how about our younger band directors? The ones in small schools, with small budgets, who think they are too young to have real contacts in the field. Look at your classmates. Each one of you, while in music school, found his niche. Whether that was teaching, playing jazz, administration, etc., being in music school allows you to see what the field of music can offer you and gives you the opportunity to pursue that specific purpose. The outcome? A group of friends who excel at different things. Use this to your advantage! Help each other, and most importantly, learn from each other.

IN CONCLUSION

New music, old music, *all* music is essential to our students' musical education. Each person will associate with something different and find something deeply passionate that resonates in them. As music educators, we have the ability to expose them to as much of the art as is possible, so that they will leave having been a part of something bigger than any of us.

Anastasia Christofakis, www.anastasiachristofakis.com, enjoys an active career as a soloist, chamber musician, and educator. She is on the faculty at Mount St. Mary's University and the InterHarmony International Music Festival in Acqui Terme, Piedmont, Italy. Anastasia has presented solo and chamber performances at numerous universities, conferences, and music festivals and has been invited to play with the Charlottesville Symphony, Civic Orchestra of Chicago, and Pensacola Symphony. Anastasia is a co-founder of the chamber ensemble Meraki, dedicated to using music to promote diversity and social justice by playing music heavily rooted in the traditional musical idioms of the composers' native countries. Dr. Christofakis is an advocate of new music, believing strongly in the commissioning of new works, and is a member of new music ensemble What is Noise.

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New music, old music,
all music is essential to
our students' musical
education.



Importance of multicultural music in the elementary music classroom

BY JARED DUNCAN

When our students are exposed to multicultural education, and more specifically multicultural music education, it gives them an opportunity to learn and explore different cultures from the around the world. Moreover, it gives them an opportunity to have a deep appreciation for a culture from which some of their classmates and colleagues may have come. Overall, it helps children to understand and appreciate people and cultures from other countries. Providing our students with the opportunity to learn and grow musically through multicultural music education will have a lasting impact on their education as a whole. Enhancing your music curriculum with multicultural music not only provides students with an opportunity to learn and grow, it also provides teachers with an opportunity to break out of their comfort zones and grow as a music educator. Teaching multicultural music may not be a strong suit for music educators, yet it can cause growth not only for them as educators, but for their students as well. It provides a well-rounded learning opportunity for all involved and the experiences can be life-changing.

One of the most important factors multicultural music provides to elementary students is enhanced cultural awareness. It is my observation that students are more receptive to learning about other cultures at a young age, and this translates into a deeper appreciation as they progress in age and maturity. Children have to understand that there are different cultures all around, and that it is crucial that they have a strong awareness, especially when it impacts other students around them. Another important factor regarding multicultural music to young students is student sensitivity to other beliefs and cultures. Cultural awareness and sensitivity is key to having a positive experience when introducing and learning about multicultural music. In a study of fourth-grade students about cultural awareness and sensitivity in regards to American Indian Music, Kay Edwards stated:

Several students learned about Indian ceremonies, including sweat ceremonies, and cures or healing ceremonies (5 responses); one student learned that “they like to sing and pray for their people.” Cultural awareness and sensitivity were also reflected in two statements concerning spirits, “Indian spirits are real” and “There are spirits that come and greet a newborn baby.” Three students

commented on the treatment of Indians. One student observed that “in different countries they are treated differently.” Another wrote, “They are sad when something happens to their tribe” and still another wrote, “Some Indian tribes are treated badly.”¹

Awareness of other people and their cultures and sensitivity to other cultures are two of the most important attributes that we can teach our students.

One of the first multicultural units that I present to my 3rd, 4th, and 5th-grade students at Monticello Elementary School is Native American music. Prior to introducing the music to them, I present a lesson over the history and culture of Native Americans. Students learn about various tribes of Native Americans and where they came from. It is important that students have a foundation of what is being covered before I expand on the subject. One of the first musical experiences to which my students are exposed is the Native American powwow. The students love watching and learning about the powwow because it is not something that they witness on a daily basis. A powwow consists of dancing, singing, and drumming. Most important, it highlights Native American regalia. Afterward, I give my students an opportunity to discuss and ask questions about what they have learned. I find that most students understand that Native Americans are the same as them. Additionally, Kay Edwards reveals from her study:

Student statements such as, “Indians are as normal as us” helped to define the subcategory cross-cultural similarities. Learning about similarities to contemporary musical styles was articulated by many students.²

At the conclusion of the Native American unit, students are given an opportunity to create their own Native American powwow. Each powwow has to be as authentic as possible and feature all of the important characteristics such as dancing, drumming, singing, and regalia. In art class, students make headdresses that they can wear during their performance. This activity is strictly student lead with additional help offered by the teacher. Students love learning about and performing music from

this culture and it turns into one of their favorite units. Additionally, at the end of the unit, my students have a new respect for this culture and see that in many ways, it is not much different from the culture that they are a part of. Throughout the rest of the school year, students learn about Colonial American music, West African music, Bluegrass and Appalachian music, and the African American Spiritual.

Multicultural music education is important in elementary general music because it gives our students a chance to learn about cultures and perform music that their ears are not used to hearing, and that their voices are not used to singing and performing. Throughout the year, students gain a respect and an awareness of the other cultures that they are learning about, and of the music that they are performing from these cultures. When students are given an appropriate perspective and background on what they are going to be doing, they become more willing to try and learn new things.

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Jared Duncan, jared.duncan@wayne.kyschools.us, is in his sixth year of teaching, and he is currently the vocal/general music teacher at Monticello Elementary School in the Wayne County School District in Monticello, KY. He is also the Worship Leader and Choir Director at the First Baptist Church in Monticello. Jared is a graduate of the University of Kentucky where earned a Bachelor's degree in Choral Music Education, and he is currently pursuing a Master of Music in Music Education degree from Campbellsville University.



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Gender disparity in music: a commitment and a conversation

BY ANNA EDWARDS

It has been a joy to see the advances of so many talented women in our musical culture recently: Elim Chan, first female winner of the Donatella Flick Conducting Competition (2014); Susanna Mälkki, recently appointed Principal Guest Conductor of the Los Angeles Philharmonic; Barbara Hannigan, melding the professions of vocal performer and conductor; composers Caroline Shaw (2013) and Julia Wolfe (2015), recent winners of the Pulitzer Prize in music, to name just a few. Communities around the globe should regularly see and hear accolades of the diligence and accomplishments of such phenomenal women. This said, the current climate in the U.S. reminds me that we all must be vigilant in keeping the expectations of gender equity on an upward trajectory.

For me, I am committed to focusing my attention into two areas that can and will make a difference in my own community. First, I am dedicated to speaking and advocating for gender equity in leadership positions in the arts—even if it is uncomfortable, difficult, and frustrating. Second, I will continue to program compositions by female composers on each of my concert performances. So far, this has been successful, and my hope is that this will become the norm for other musical ensembles.

It is almost 2017 and I am stunned by Ricky O'Bannon's article, "The 2014–15 Orchestra Season by the Numbers," and Sarah Baer's more recent article, "Works by Women in the 2016 Season." While O'Bannon states that only 1.8 percent of total pieces performed by the top twenty-one major American orchestras in 2014–2015 were by women composers, Baer states more troublingly that fourteen of our country's top twenty-one symphony orchestras did not program a single work by a female composer. This is unacceptable. Our culture should expect gender equity and if it is not happening, then we as musicians need to do something about it.

The presidential primaries brought up a LOT of fascinating quandaries concerning gender and, perhaps unsurprisingly, it is clear that our culture continues to prefer male leadership.^[1] In order to keep our changing society moving forward, we must continue to recognize and address gender bias as women increasingly enter historically masculine leadership positions.

My intention here is to address gender through a musical lens. In Western classical music, men have long

dominated the fields of both composition and conducting. Additionally, until "behind the screen" auditions became the norm starting in the 1970s for American symphony orchestras, men also dominated instrumental positions in those ensembles (Goldin & Rouse, 2000).^[2] So, what does this mean and what might we consider as we move towards gender equity?

In my research, "Gender and the Symphonic Conductor,"^[3] I found that the lack of female leadership in the symphonic world mirrors precisely the lack of female leadership in the corporate world. Women currently hold three percent of CEO positions in Fortune 500 companies. Similarly, women hold three percent of orchestra conducting positions in the 52 top-ranked music conservatories in the world, as well as four percent of music director positions in the top 50 budgeted orchestras in the US. This vast gender disparity in critical teaching positions at the university level and powerful music director positions at the professional level shows that these institutions are not capitalizing on the enormous potential of the female population (which is half of the population).

The purpose of my study was to explain why so few women occupy leadership positions in symphonic conducting and to develop tools that may help women better succeed in this field. I included three components: student interviews from the Pierre Monteux School of Conducting (2012); professional conductor interviews, with both men and women; and surveys of professional symphony musicians concerning gendered leadership.

My research can be summarized in these six conclusions:

1. Women should embrace their gender distinctiveness and tap into positive gender leadership qualities that allow women to portray themselves in a confident and comfortable manner;
2. Women should understand different types of leadership skills and how these skills are perceived in order to add to their inherent leadership styles;
3. Women conductors may find their optimal strength concerning confidence in front of an orchestra from a balanced, strong, and centered body with clear visual connections with musicians;
4. Women must question whether they are being trained adequately;

5. Women must be cognizant of how they dress, as they will be judged on their appearance;
6. Finally, professional musicians did not have a gendered preference for a conductor after they had the opportunity to work with a female music director.^[4]

In a phone interview with the highly regarded conducting pedagogue Gustav Meier, he emphatically stated, “The main thing is that there is *no* difference between the men conductors and the women conductors. There is *no* difference.”^[5] Although I believe his heart was in the right place, I respectfully, but emphatically disagree. We *DO* have differences. You can see and hear these differences. You can see our differences by the way we dress, by the gestures we use, by the gender we choose to identify ourselves with. You can hear the differences by the way we talk, by the way we problem solve, and by the way we connect with people.

If women are going to move successfully into the higher echelons of our various musical fields, our culture must provide adequate mentorship for women, so they can thrive as leaders in our field. Further, our culture must promote women to become the half of our music industry that has been missing. When this happens, our entire musical profession will benefit.

Let’s talk about perception. A friend of mine, who is concertmaster of a major orchestra, explained gender perception of conductors best. He said, “The biggest difference between a male and a female conductor is how they are going to be perceived. Not necessarily that female conductors tend to do this or male conductors tend to do that. It’s that when they do what they do, it will be perceived differently.” Why is this? Men and women both can be expressive and charismatic conductors, yet research shows us that our perceptions are different for men and women.

In her well-known book, *Lean-In*, Sheryl Sandberg states, “Success and likeability are positively correlated for men, but success and likeability are negatively correlated for women.” This is an astounding and profound observation! To rephrase, the more successful a man is, the more people like him; but the more successful a woman is, the more people dislike her.

Social scientists have documented this surprising

reality in many studies . For instance, in 2002, Frank Flynn, associate professor from Columbia University’s Business School, tested the idea of gender inequity. Flynn provided the portfolio of a successful business executive to his students and then had them take an on-line survey, to rate their impressions. Half of the class received information for Heidi Roizen, who is an actual venture capitalist business executive based out of Silicon Valley. The other half of the class received the same exact portfolio, with only one small, but incredibly important change. This half of the class received “Howard Roizen’s” portfolio—the same exact portfolio, only the name and the pronouns were changed.

As you might expect, students felt Heidi and Howard were equally competent and effective. What I found fascinating was that students didn’t like Heidi. They wouldn’t hire her. They wouldn’t want to work with her. They disliked her aggressive personality. The more assertive they felt she was—the more harshly they judged her. However, this was NOT true for Howard. Students wanted to work for Howard. They liked Howard because he was a strong leader and he knew how to get things done. The pronouns were significant: people’s perceptions were noticeably biased based solely on the gender of the subject.

I believe that change will happen when we pay attention to these gender inequities that permeate our culture. We must become aware, attentive, and honest about what is going on around us, and insist on policies promoting diversity of leadership in top musical organizations and institutions. These institutions are highly visible and people pay attention to them; thus their governance and artistic leadership have a broader cultural significance. Their leadership needs to demonstrate that they are aware of the inherent biases of our society, and that working for diversity and equity is the right thing to do.

Business models show us that companies with at least one female in a leadership role significantly outperform organizations without females in these positions.^[6] The same holds true for professional orchestras. My research emphasized that biases against women dissolved once a woman was actually in a leadership position. (See Table 1)^[7]-below.

Table 1

Professional Musician Survey–Conductor Preference (with divided current music directors)

	Current music director is female.		Current music director is male.	
	I prefer a female as my conductor.	I prefer a male as my conductor.	I prefer a female as my conductor.	I prefer a male as my conductor.
Strongly agree	3%	0%	0%	1%
Agree	3%	0%	1%	10%
Neutral	89%	77%	84%	65%
Disagree	6%	17%	10%	12%
Strongly Disagree	0%	2.9%	5%	9%
Other	0%	2.9%	0%	4%

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Edwards, continued from page 19

Each conductor brings his or her musical views, interpretations, gestures, and personalities. With each varying musical personality—new repertoire, interpretations, collaborations, and season programming will evolve.

I leave you with five critical questions:

1. Could you be gender biased? Given the structure and history of our society, and the gendered expectations that continue in all walks of life, it is hard not to be. Sometimes the first step towards healthy change is an honest look inward.
2. Could these biases be getting in the way of what you see and hear in musicians?
3. Are organizations that you serve (such as musical institutions, workshops, or competitions) providing equal opportunity for all genders?
4. Are the educational institutions that you are affiliated with providing gender equitable programming? If not, are you willing to speak up?
5. How will you best mentor and encourage more women to make a positive difference in our field?

We need to capitalize on what women can offer our industry, but more importantly, we need to recognize and be proactive about why things are taking so long to change. We must be open to encouraging, developing and promoting women to mitigate gender bias. Let's start the conversation!

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Anna Edwards, anedwards@seattleschools.org, has made a significant impact to the Seattle music scene as a performing artist, music instructor, and orchestra conductor. After performing as a professional violinist and music educator for over 25 years, Anna shifted her focus from instrumentalist to conductor. After training with Michael Jinbo at the renowned Pierre Monteux School for three seasons, she received her Doctor of Musical Arts Degree in Orchestral Conducting from the University of Washington. She currently balances her time between conducting in the Pacific Northwest, serving as a guest conductor/clinician across the country, and developing young musicians through instruction and collaboration with professionals in concert settings.

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This was the moment...the kind of musical memory that will last a lifetime

BY STEVEN C. PAGANO

As I began my career as a high school choral director I searched for a meaningful musical path for choristers in my charge. I decided on the choral exchange trip. The benefits of bringing together choristers from different parts of the state, various parts of the country, and, eventually, other countries were almost beyond measure.

Choral music was the bond that brought us all together and with that bond so many relationships began to nourish: student to student, conductor to conductor, accompanist to accompanist and all the variables within.

THE FIRST EXPERIENCE

One early exchange trip (1991) was to the Washington D.C. area where we collaborated with a local high school. We had arranged to sing on the steps of the Capitol building. The day we arrived it began to rain, and we couldn't perform because of the weather. My students were so disappointed, but these things do happen.

Since we couldn't perform, we had some extra time. I asked the bus drivers if they would drive us to the Lincoln Memorial. When we arrived, the sun suddenly came out. The choir got off the buses and walked to the memorial.

Seeing the steps, I realized we could do a short performance. There was a guard up at the top. I went and asked him if we could perform a few patriotic songs. He said, "I am sorry, but you need a permit to sing on the steps." I told him about our rainout on the Capitol steps. Then with a smile he said, "I will be down in about thirty minutes to check your permit."

I ran down and gathered my singers. We began with a rousing performance of Battle Hymn of the Republic. As we approached the end of the short concert I noticed my choir members were starting to look very emotional. I thought maybe the venue was somehow getting to them, but I was still not sure.

As we sang the last phrase of God Bless America, the choir and audience came together and started to hug each other. Most of the audience was in uniform. Many of the servicemen had just returned home from the Gulf War. Some of the servicemen told me they thought we were singing just for them, to welcome them back home.

Again, this performance was last minute but ranks at the very top of all the performances the choir has done. This was such an amazing day. "This was the moment."

THE BROTHERHOOD TOUR

In 1995 we did an exchange with a Canadian choir and we called it "The Brotherhood Tour." I had written a song in the summer of 1994, and the other director and I agreed to use my composition as one of the combined pieces for our joint concerts.

We had bumper stickers and hats made with the "Brotherhood Tour" slogan. We were able to sell them to help finance our trip, and we also gave hats out to our new Canadian choral friends.

We went to Canada first, and two weeks later they came to us. As the Canadian students walked through the doors of our auditorium we sang *O Canada*. We had the Canadian and American flags hanging from the stage batons. Watching the faces on our newly found Canadian friends and my own choristers was priceless. After the song was over both choirs ran and hugged each other as long lost friends. "This was the moment."

Our final choral exchange was a return to England. We had done our first England choral trip in 2005, and we were invited back in 2009. This was my final year as high school choral director. This trip was magical! There was such a sense of almost "returning home."

My personal relationship with my UK colleagues had grown. My accompanist also had connected with the assistant principal of the English school. She had stayed with her in 2005, and on her return she was hosted by that family again.

On our last day we were all lining up for the buses to take us on our next leg of the journey. We sang an arrangement of *I'll Be Seeing You* and dedicated it to our English host families. It was the perfect ending to our trip. Both choirs, chaperones, and host families hugged each other and cried. It was so hard to leave. The English choir students were having fun pretending to hide on our bus so we would take them home with us. "This was the moment."

RAPPROCHEMENT

A dear choral colleague of mine told me a story of his summer choral trip to Russia. He and his singers were touring and all was going well, but he felt something was missing. On the last leg of the trip he decided to stop off at a high school.

His choir was sitting in the audience and the Russian student choir went up on the stage to perform a song. My

colleague was standing in the back of the audience with his accompanist and chaperones. The Russian high school students went to the stage, and through an interpreter the conductor said he wanted to dedicate a song to the American student chorus. They started to sing (in English) William Henry Smith's spiritual *Ride the Chariot!*

All of a sudden, the American students ran to the stage and joined the Russian students. They were arm and arm swaying back and forth performing this wonderful piece. My choral colleague told me he started to cry. He said that this is what he was hoping for. This was unplanned and last minute. This is the kind of musical memory that will last a lifetime. "This was the moment."

CLOSE TO HOME COUNTS TOO

Every year my high school choir would tour around the community for the holidays. There was a local senior center in town, and they would look forward to having us come to perform an afternoon concert for them.

In the audience was an older woman we called the German Lady. She loved hearing us perform, especially when we sang *Silent Night (Stille Nacht)* in German. One year we finished our performance and gathered our coats to leave. Many of us noticed that our German Lady was not there. I asked about her absence. The woman who runs the program indicated there had been an issue with bus transportation.

As soon as she said that, a small group of senior citizens came hurriedly into the room, and our German Lady was among them. She sat down. I asked the choir to gather around her. That year we had a very large group of close to 100 singers. We started to sing *Stille Nacht*. Her eyes began to fill with tears and she started singing the song with us in German. After it was over, I asked her about our pronunciation. She said with her German accent, "Perfect."

At the end of the year I often have a discussion with the choir members about their favorite moments. This "moment" was discussed many times over those years. There was a student in the choir at that time who is now a very accomplished high school choral director in his own right. He tells the German Lady story to his students so they can understand the connective power of music.

SPONTANEOUS JOY

One year my choir was selected to present a session at the ACDA Eastern Conference in Boston. We were all so excited to be selected, but the performance I felt had the most emotional impact was actually in a McDonald's restaurant. Yes, McDonald's!

We were on our way to Boston when we stopped for lunch. The choir came into McDonald's and ordered. Sitting at a table was an older woman with her husband. She asked me who we were and where we were going. I told her we were going to a music convention. She told me proudly she used to sing in a choir, and she was chosen to

be an all-state chorister.

I stood up, gave the choir pitch and we began to sing *God Bless America*. She was thrilled. As the song progressed she joined us. At the end of the piece she sang a high ending, singing the high F in a lovely soprano!

The choir clapped and interacted with her. The people in McDonald's were also applauding. She had tears in her eyes. I am sure if you asked my 2004 choir members about this impromptu performance they would all remember it with a great deal of joy. "This was the moment."

Recently my college chamber singers group was invited to sing on a concert program at Lincoln Center. Our concert theme was one of brotherhood. As part of my program I chose the song *Brothers*.

A high school choral conductor from upstate New York composed this piece and I had been able to connect with members of his family. The composer was an older gentleman who had passed away more than ten years before. I invited his family to the concert. His son was able to attend, and he was thrilled to hear us perform his father's piece in Lincoln Center.

After the concert he met us at the stage door and we sang the entire piece again. As we began I could see the emotion in his eyes. Then he started singing with us! Watching the son sing his father's song with us was almost indescribable. I felt so happy to be able to give his father's composition a voice. "This was the moment." Later I found out there was a memorial fund established for his father. My chamber singers and I made a donation to that fund.

SEEK THE MUSIC CONNECTION

So, to all my young choral colleagues who are looking for that one big performance, please keep my stories in mind. Sometimes it is not the size of the audience or the importance of the venue that counts, but the impact of the music on the listener and the choir itself.

Music has special power and potential to bring people together. I hope to have the opportunity to continue to make music that can touch people's lives so my dear choristers, audiences, and I can say, "This was the moment."

Stephen Pagano, stephen.pagano@ftc.edu, is a multi-faceted musician and master educator. Professor Pagano is in demand as a guest conductor, musical director, clinician, and has lectured on the choral art throughout the Eastern United States and Europe. He is currently an Adjunct Professor of Music at Five Towns College where he founded and directs the Five Towns College Chamber Singers. Professor Pagano also teaches graduate and undergraduate choral methods. Professor Pagano earned a bachelor's degree in music education from the Aaron Copland School of Music and a master's degree in music composition from Long Island University.

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25-year awards (left to right): **Mark Sizemore**, South Laurel High School, London; **Emily Royse**, Simpsonville Elementary School, Simpsonville; **Michele Paise**, Morehead State University, Morehead; **Julie Hartman**, Allen County Primary Center, Scottsville; **Ed Johnson**, Hart County High School, Munfordville; **Laura Hughes**, Collins Lanes Elementary School, Frankfort; **Karen Alward**, Daviess County High School, Owensboro; **Candace Miller**, Daviess County High School, Owensboro



30-year awards (left to right): **Pamela Wooldridge**, Daviess County Middle School, Owensboro; **Darrell-Letcher Parks**, Bloomfield Elementary School and Bloomfield Middle School, Bloomfield; **Timothy Mitchell**, Thornwilde Elementary School, Hebron; **Carolyn Johnson**, Hart Memorial School, Hardyville; **Cheryl Gibbons**, Wright Elementary School, Shelbyville; **Carolyn Garr**, Corbin Middle School, Corbin; **Robbie Fudge**, Glasgow ISD, Glasgow; Not pictured: **Doug Sell**, Clinton County High School, Albany



35-year award (right): **Teresa Collins**, Monroe County Middle School, Tompkinsville; **40-year award (left):** **Teresa Elliott**, Frederick Douglass High School, Lexington



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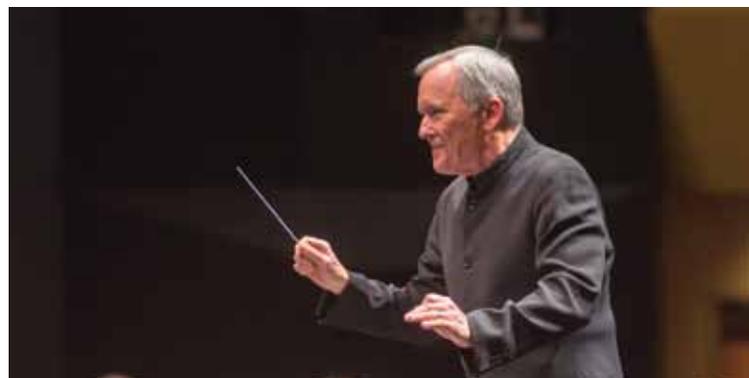


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Stepping aside: empowering students through non-conducted rehearsal and performance

BY SCOTT A. JONES, PH.D.

Imagine the following rehearsal scenario:

The concert band is struggling with a passage. The problem might be one of ensemble pulse, musical cohesion, balance, phrasing, or any combination of important musical qualities. In spite of the conductor's best efforts, the music-making still falls short of the ensemble's potential. The conductor then says to the musicians, "Let's try something different. I am going to start you and then stop conducting. You keep playing without me and let's see what happens."

Those who have ever asked a large ensemble to make music without a conductor know what typically happens next: the music being made by the ensemble gets better—and usually very, very quickly.

There are numerous reasons that ensembles play better in such a scenario. Without a conductor, musicians are compelled to engage music more deeply, because the sheer viability of the music rests in their hands. A teacher of mine calls this the “ensemble survival instinct” and it takes over when musicians realize that they are completely in charge of their own musical destiny. This instinct is characterized by a heightened sense of listening, an intensified degree of concentration, a greater awareness, and ultimately a deeper engagement with all that it is to make music with others.

While it can be a bit humbling to have large ensemble musicians succeed without a conductor, most teachers—and students—find such moments invigorating, inspiring, and satisfying. And when students are empowered to assess their collective efforts, to suggest and try different solutions to problems they encounter, and to contribute in a wide variety of musical ways as part of every rehearsal, their engagement with music making deepens dramatically.

My own curiosity with conductor-less large ensemble music making is really grounded in one primary question: ***How much more deeply rooted might large ensemble musicians become with the entirety of music making if they are strategically required to interact with music—and one another—like a non-coached chamber ensemble?***

Having now completed three academic years at Ohio State during which large ensemble musicians are regularly preparing and performing a limited amount of repertoire without a conductor, I can honestly state that doing so has engaged and benefited them tremendously. Empowered

with full scores for the non-conducted composition, the sixty-five musicians of our Symphonic Band plan, lead, and evaluate every rehearsal of that composition up to and through its public performance. At the concert, the non-conducted work occupies a rightful place alongside of repertoire performed with conductor. As such, for us this “collaborative” approach to rehearsal is not an alternative to, but rather a partner with traditional conductor-led, large ensemble music making.

Since 2013, I have looked for both inspiration and guidance from an ensemble in New York City that has been perfecting and honing this “way” of making music for nearly five decades.

THE ORPHEUS CHAMBER ORCHESTRA

Since its founding in 1972 by Julian Fifer and a group of similarly-minded New York City orchestral musicians, the Orpheus Chamber Orchestra (orpheusnyc.org) has been rehearsing and performing without a conductor. As a result of its structure as a non-conducted orchestra, Orpheus musicians collaborate on all aspects of performance (tempi, phrasing, interpretation, style, balance, etc.). Every musician has a responsibility not only as an individual, but even more so to the collective rehearsal process. Their “shared leadership” model has garnered accolades within the arts community as well as with international business and medical industries.

I visited New York in the autumn of 2013 as Orpheus was preparing for a Carnegie Hall performance. The repertoire being rehearsed included *Symphony No. 3* of Beethoven, the *Liebeslieder Waltzes* of Brahms, and a United States premiere of *Variations on a Melancholy Theme* by jazz pianist and composer Brad Mehldau. Such programming—repertoire from the orchestral canon alongside works of contemporary composers—has become commonplace for Orpheus. With more than seventy recordings and forty-two commissioned and premiered compositions to its credit, Orpheus has a long-held commitment to the performance of diverse repertoire according to the highest artistic standards.

If I could wish a single experience upon every large ensemble music educator, it would be to witness firsthand the Orpheus Chamber Orchestra in rehearsal. While the limitations of a single article prohibit sharing fully what

I witnessed, imagine an ensemble rehearsal in which the following interactions are common practice:

- A member of the bassoon section suggests that a specific string passage be performed with a different timbre—yes, a bassoonist shares detailed opinions about the timbral quality of a specific string passage! After a brief explanation, the strings play the passage. Animated discussion within the entire ensemble follows. Some musicians like the change, while others do not. A violist then models what she feels will ultimately clarify the issue. The strings try the passage again, after which more discussion ensues. A decision about how to perform the passage is ultimately decided by consensus. The ensemble then moves on to a different issue brought forward by a member of the string bass section.
- All of the musicians within the orchestra speak with musical and artistic insights of a conductor—most have a full score to each composition at their seats. Many comments from musicians are about bringing the spirit of the music alive to the listener at the upcoming performance.
- From time to time in the course of rehearsal, a musician steps away from her chair and occupies a place in the room that provides her the perspective of an audience member. At the end of the passage, she shares what she heard. Questions are posed from the ensemble, reactions are offered, and the passage is played again to the approving nods of many within the ensemble. The listening musician returns to her chair, as the rehearsal continues.
- The entire rehearsal environment is energetic, focused, alive, and ultimately consumed with a palpable commitment on the part of every musician to make the repertoire true to the intent of the composer and compelling to the ear of the listener.

The Orpheus rehearsal process calls its musicians to strike a balance of important human, musical, and corporate juxtapositions: leadership and followership; speaking and listening; structure and improvisation; agreement and disagreement; extraction and assimilation; exploration and prioritization; unity and variety. Their rehearsals call each musician to formulate informed opinions; to be responsible for an individual part **as well as** its relationship to every other part; and to engage music and others with honesty, vulnerability, passion, ownership, respect, professionalism, grace, and tact.

ADAPTING THE ORPHEUS MODEL FOR THE CONCERT BAND

Since 2013, the musicians of the Ohio State Symphonic Band have engaged and adapted this approach to rehearsal and performance. “Collaboratively prepared” compositions routinely coexist with others prepared and performed with a conductor. Every time our students start

the collaborative rehearsal process with a new composition, they experience greater ease, increased success, and deeper satisfaction. And without question, all of their music making—including that with a conductor—has profoundly matured.

In December 2014, the musicians of The Ohio State Symphonic Band presented this approach to a very receptive audience at the Midwest International Band and Orchestra Clinic. Much of that clinic was devoted to a demonstration of this approach to rehearsal. For those struggling to imagine what this kind of rehearsal might look like with a 65-member concert band, a video from that presentation posted at: music.osu.edu/people/jones.4371. Contained on that page are also a number of other video clips of this approach to rehearsal. Many times, a picture (and sound) can be worth a thousand words!

PREPARATORY EXPERIENCES AND EXERCISES FOR MIDDLE AND HIGH SCHOOL STUDENTS

Since sharing this rehearsal style at both the Ohio Music Education Association Professional In-Service Conference and the Midwest Clinic, a number of teachers around the country have adopted it for middle and high school ensembles. These teachers have been exploring non-conducted rehearsal and performance with their students as a partner to “traditional” conductor-led music making. And their students are reaping many of the same benefits as our Ohio State students.

Success in conductor-less ensemble music making relies upon specific skills that comprise the overarching ability to rehearse and perform without a conductor. What follows are some experiences and exercises to prepare the middle and high school musician for success with non-conducted rehearsal.

1. Using a composition with which the ensemble is familiar, start the students and allow them continue without conducting. Most teachers are pleasantly surprised how well the students do right away. Doing this alone on a regular basis is a wonderful way for students to gain confidence in playing without aid of a conductor.
2. Rather than the teacher conducting the first note of a scale, chorale, or etude, allow the ensemble to do so on its own. Have the musicians to “listen to the collective breath in the room” to know when to begin. Require the room to be absolutely quiet and still before starting. Additionally consider having the students close their eyes so as to heighten their sense of listening. As students become more adept with this skill, the teacher can increase the level of challenge by asking students “Was that together?” and “Which instrument did you hear slightly before everyone else?”
3. Teach every student how to visually start a passage

with their instrument in playing position. The most readable gesture is simply a subtle “nod”—one in which the head moves from its normal position, slightly up, and then returns in coordination with the breath. Some instruments, by their nature, will need to use a “side-to-side” movement in order to show the preparatory gesture. While it may seem a bit odd to require everyone in the ensemble to move like this, it is important that every musician have this skill.

4. Once the preparatory “nod” has become familiar, take turns with different students starting the rest of the ensemble from his/her location within the ensemble. Some students will need to turn in their seats in order to see the student starting the ensemble. Students who cannot readily see can simply listen to the breath of others who are able (refer to exercise #2). Require the student starting the ensemble to wait until the room is absolutely quiet and still before giving the “nod.”
5. The same “nod” gesture used to start a sound can also be used to indicate a release. Have an individual student in his/her own seat start a sustained sound, and then indicate its release with a second “nod.”
6. During a conducted rehearsal, rather than providing strategies for addressing a particular issue, ask the student musicians themselves for solutions. Then try one of the student-offered solutions and have the ensemble evaluate its effectiveness.

Once student confidence and success has become the norm with these exercises, the ensemble will likely be ready to perform chorales or other shorter compositions without a conductor. The possibilities are only limited by the creativity of the teacher as to which student starts the composition, which student shows the final release, and to what musical details the attention of the students are drawn.

PREPARING FOR NON-CONDUCTED REHEARSAL AND PERFORMANCE

This portion of the article is designed for teachers wishing to afford their students the opportunity rehearse and/or perform a composition as the Orpheus Chamber Orchestra would. There is no substitute for knowing your students and their needs, as well as planning ahead so as to minimize the challenges that they will face in their initial forays in conductor-less music making. What follows are several “best practices” for collaborative rehearsal in the large ensemble that we have discovered at Ohio State and other teachers have shared.

PRE-REHEARSAL CONSIDERATIONS FOR THE TEACHER

- The focus of this style of rehearsal is the collaborative process itself. As such, the technical demands of the composition selected should be well within reach

of the musicians so that their energies can be devoted to that end.

- The score is an indispensable tool for students in this rehearsal framework. Every student must have a conductor score for study, rehearsal, and performance. Be certain to secure proper permissions from the composer/publisher before duplicating scores. Encourage students to play from the full score, rather than the individual parts, so that they can be reminded and aware of the entirety of the composition as they rehearse.
- Dedicate far more time for the preparation of a collaboratively prepared composition than one being prepared with a conductor. Also allow time for pre-rehearsal planning before the start of any single collaborative rehearsal. Similarly, allow time for post-rehearsal discussion so that students can celebrate accomplishments, voice concerns, and plan for the next rehearsal.
- The better that the ensemble knows the entire composition, the better and more effective the rehearsals will be. Among other things, the teacher will need to instruct students to read a full score, as well as how the composition is constructed. Time devoted to score study with the students prior to the first collaborative rehearsal is critical to their success in conductor-less rehearsal and performance.
- Find ways to ensure that students are retaining the information from score study sessions. Consider requiring students to highlight the themes throughout the composition, and check that all students have a correctly marked score in their possession. Teachers can also check other markings in the score as they are led through score study (formal sections of the composition, key area of major cadences, where tempos fluctuate/change, etc.).
- A “model performance recording” of the composition will aid students in critical and comparative listening. Access to a high quality audio recording of any single rehearsal will also be exceptionally helpful to the collaborative process.
- Some teachers have found it helpful to share clips of the collaborative rehearsal videos posted at music.osu.edu/people/jones.4371. A picture can be worth a thousand words to students, particularly in this endeavor.
- Teachers should anticipate some anxiety as governance of the rehearsal is transferred to the students. Teachers should also anticipate many rich insights into students as musicians, artists, and people.

COLLABORATIVE REHEARSAL ETIQUETTE AND CONSIDERATIONS

- Be sure that the students create and agree to a clear plan for all rehearsals. The teacher will need to

provide the students with how much rehearsal time is dedicated to any single rehearsal. A student can be dedicated to keep track of time, and to provide a “five-minute warning” as the end of the rehearsal time nears.

- Dedicate time at the end of the rehearsal for the ensemble to identify what did (and did not) go well in the rehearsal, and to establish preliminary goals for the next rehearsal.
- One of the most common student frustrations is the inefficiency of this rehearsal style. Orpheus musicians agree that conductor-led rehearsals are far more time-efficient. Teachers will likely need to remind students that time efficiency is not the primary goal of this approach to rehearsal.
- Students who speak during the rehearsal should stand and speak clearly and strongly enough so that everyone can hear. This practice not only helps everyone hear, but also ensures that what is said is important enough to motivate the student to stand.
- Students should provide both a specific observation (i.e. “The trumpets and horns are not matching note lengths at letter B.”) and a rehearsal direction (i.e. “I suggest that trumpets and horns play the first four measures of letter B so that we can listen for that.”).
- As performance nears, it can be exceptionally helpful to have a few students listen to the rehearsal from the audience location. Such perspective can help ensure that what is clear on stage is also clear to the listener in the audience.

CONCLUDING COMMENTS

Many Orpheus Chamber Orchestra musicians also play in outstanding conducted symphony orchestras. However,

there is a unique satisfaction and joy that the musicians of Orpheus experience that is a direct byproduct of the way it chooses to make music. Central to that joy is being called to contribute fully and completely to every rehearsal and every performance of the ensemble.

In allowing large ensemble musicians to collectively make creative and artistic decisions, to seek and explore solutions, and to shepherd a composition from its first rehearsal to performance, students engage an important set of musical, artistic, and human experiences. It is one thing for musicians to be part of that process, and entirely another to be **responsible** for it. I have found the insights that come from non-conducted rehearsal and performance to be transformational for our students and I hope the same will be true for others. Contact me if I can be of any assistance to you and your students.

Scott A. Jones is Associate Professor of Music, Associate Director of University Bands, and Director of the Youth Summer Music Programs in the School of Music at The Ohio State University. In addition to conducting the Ohio State Symphonic Band, Dr. Jones also guides all aspects of undergraduate conducting. Prior to joining the faculty at Ohio State, he served as Director of Bands at Concordia College in Moorhead, MN. Jones also garnered fifteen years of teaching experience in the public schools of Apple Valley, MN and Ashville, OH. Jones was the recipient of the 2014 School of Music Distinguished Teaching Award, and the 2015 Alumni Association Award for Distinguished Teaching at Ohio State. He can be contacted at jones.4371@osu.edu.

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Four essential skills for twenty-first century music educators

BY SHELLY BOULDEN

As educational funding continues to be an issue, school administrators must make decisions about how best to spend the monies they have. Even though it might not seem like it, no principal wants to cut any quality program from their school. No one wants to take things away that are good for students. However, there are so many things that are good for students that it becomes hard to choose. And we ultimately do have to choose.

As a principal, I have been working on defining my personal purpose in education. When we clearly define our purpose, it becomes easier to choose between two goods. Every school has a purpose for being. We see that purpose in the decisions that are made each day in the building. The purpose of a school leads teachers and administrators in developing a school's vision and mission.

For many schools, the buzz words "21st Century Skills" might be embedded somewhere in that vision. There are many misconceptions about what twenty-first century skills are. For much of the general public, these may be seen as skills relating to technology. However, nothing could be farther from reality.

Twenty-first century skills are the soft skills that help children adapt to their futures and the work force. These are the skills that well rounded individuals possess. You can research twenty-first century skills and find a variety of lists. In this article, we are going to focus on the Four "C"s: *Collaboration, Creativity, Critical Thinking, and Communication.*

COLLABORATION

The word collaboration comes from co-labor, meaning working together. Collaborators must have shared responsibility and accountability in order to accomplish a goal. Like many sports, music is a work of collaboration. Each individual has a role and personal responsibility. Musicians must work to learn a part to mastery, and no one can be responsible for that but them. They must bring their part to the group and learn how to be flexible in putting everything together. They labored apart as they practiced, now they must labor together as they make music. However, unless everyone in the group takes responsibility for their role, no matter how good the individuals are, the group will not be successful.

There are bands, orchestras, and choirs that have

virtuosos among them, but that are not quality *groups*. Individuals in these ensembles are still learning how to collaborate. While some have done their part, others have not. Students are learning about the importance of each role and what happens when we do not work together. Being part of a musical group helps to develop collaborative skills in children.

CREATIVITY

Another 21st Century Skill is that of creativity and imagination. While composers do have an intent with each piece, directors and performers must utilize creative and divergent thinking to interpret the meaning and share it with others. Tempo, dynamics, and style choices are just a few ways that musicians can use their own creativity as they share music with others.

As marching band continues to develop into an exercise in pageantry, students have more and more opportunities to exercise creativity. Not only is there creativity in the interpretation of the music itself, there is creativity in costuming, design, props, dance, lighting, and other elements. Students have a new avenue to use their imaginations to share the gift of music with others. Marching band is just an example. Each group of musicians has opportunities to develop their creativity through their participation in the music education program.

CRITICAL THINKING

The ability to think critically and problem solve is an important skill for students as we move into times of change and uncertainty. The music education program provides opportunities for students to develop and enhance these skills. The concept of sharing a piece of music is an act of problem solving in itself. Critical thinking involves moving from the abstract into reality. This is what making music is. Musicians are taking an abstract thought or idea and imagining what is not there yet. Random black dots on a piece of paper become an auditory reality. Musicians then apply other critical thinking skills to share the intent of a piece. They must listen and discriminate as they tune. They must make inferences as they work towards balance. They must determine how to articulate to create style. Every choice made involves critical thinking and active, immediate problem solving. Each

of these elements occurs during the making of music.

Music educators know that it is crucial for students to listen to and evaluate their own performances. This is how we get better. Students must listen to their work objectively, observe facts about their performance, search for patterns within their own work, and determine changes that need to occur. They also have to evaluate the work through the lens of the composer's intent. Are they relaying the message and emotions they are supposed to? If not, what do they need to do to change this? Critical thinking and problem solving skills are imperative in order to evaluate.

COMMUNICATION

While this might seem the easiest of the 21st Century Skills, it is actually difficult. Communication is more than simply telling someone something. It is story-telling and sharing one's intent. It is sharing feelings and emotions. It is being an active listener and an interpreter of non-verbal cues. Music embodies each of these.

Each composition has an intent or a story to tell. It is the musician's job to understand that story and the feelings and emotions that the composer wishes to convey. A group must understand the historical significance and harsh realities of desegregation and have a glimpse into the determination of Rosa Parks when they play Camphouse's *A Movement for Rosa*.

Music also teaches the conversational norm of taking turns as instruments and voices "listen" to each other and "respond." Whether a gospel tune, jazz, or Jay Z featuring Lil Wayne, call and response mimics the traditional acceptable patterns of human communication.

Music utilizes non-verbal cues and eye contact. The conductor continually shares information with the musicians through cues and facial expressions. A raised

eyebrow and breath can be all it takes to let an oboe player know that it is her turn to share the melody.

The interplay of voices and instruments mirrors human communication. Students who participate in musical groups learn both the art of listening and sharing.

Communication may be the most important of these 21st Century Skills. It crosses all jobs and careers. It is the root of relationships. In this time of social media where non-verbal cues can be lost, it is important that students have explicit instruction in communication.

TWENTY-FIRST CENTURY MUSIC EDUCATORS

While no one wants to have to defend themselves or their programs, being able to clearly articulate the role of music in twenty-first century skills might become vital for music educators as decisions are made about educational funding. It is necessary to advocate for your art both to your principal and other stakeholders. This is a time for music educators to employ their own twenty-first century skills: you need to collaborate with your colleagues and administrators, think creatively and critically about how your program fits into the vision of your school, and communicate the role of music in developing twenty-first century students.

As many schools search for ways to incorporate 21st Century Skills into their programming with less money, the answer could be in the school music program. It is up to music teachers to educate their administrators on how their programs have been doing this all along.

Shelly Boulden, shelly.boulden@madison.kyschools.us, is a principal and will open Boonesborough Elementary School in the fall of 2018. Shelly earned a bachelor's and a master's degrees from the University of Kentucky and a doctorate from Eastern Kentucky University.



Action research and assessment: ideas for improving instruction

BY ALDEN H. SNELL II

Educators strive continuously to improve instruction. You probably ask these or similar questions each time you complete a lesson: “Did students achieve the learning objective(s) I established for today’s lesson or rehearsal?” “What do I need to do differently to help students master the concept or content I am teaching?” Walters (2011) wrote that assessment is the answer to this important follow-up question: “How do I know [students] have learned what I think I taught?” (p. 1). Measurement and evaluation of musical behaviors, often referred to generically as assessment, is critical to improving instruction because it provides evidence of individual student learning.

Musical behaviors in New York State are now defined by the recently revised New York State Learning Standards for the Arts (<http://www.p12.nysed.gov/ciai/arts/standards/home.html>); implementation of these standards is planned for the 2018–19 academic year. Organized by the artistic processes of Creating, Performing, Responding, and Connecting, there are strands for general music, harmonizing instruments, traditional and emerging ensembles, composition and theory, and technology. Within each strand are eleven anchor standards accompanied by performance indicators. Most, if not all, of the performance indicators for your current teaching assignment, will be familiar. There may be indicators, however, that you have not measured or evaluated in the past. Implementation of these new state standards may be a good catalyst for engaging in action research related to the assessment of musical behaviors.

Action research is something all teachers can do. The level of formality with which you engage in action research depends on time and other resources. Conway and Borst (2001) wrote that action research is “designed and implemented by K–12 music teachers” (p. 3), and that it is an inquiry “designed by teachers to make changes and affect teaching” (p. 3). This process may or may not include collaboration from a university researcher, though Conway and Borst note that a music education researcher may be helpful in data collection, and analysis of and sharing of findings. More recently, Laprise (2017) provided an overview of the action research process and identified “curriculum, resources, assessment, classroom management, and teaching approaches” (p. 29) as common areas of inquiry.

Because music educators are always busy, I have found

it helpful in the past to frame my own assessment work as action research projects. Consider a current unit of instruction wherein you might create an action research project based on an assessment of musical behaviors, leading to improved instruction. In the remainder of this article, I offer a summary of assessment tools, tips and tricks, and suggestions for getting started with your own action research project.

ASSESSMENT TOOLS

Following is a summary of several basic assessment tools. If you would like to learn more about assessment, please see the sidebar for additional suggested resources.

Formative and Summative Assessments

Formative assessments occur during an instructional unit, and they help *form* future instruction. Strive to include at least two or three formative assessments in your instructional unit. When possible, include a pretest as your first formative assessment. Many times, I have been surprised to learn my students already know a concept I am planning to teach. It is a much better use of instructional time to know this at the beginning of an instructional unit rather than devoting time to teaching concepts with which students are already familiar!

An example of a formative assessment that worked well for me when I was teaching junior high band was *think, pair, share*. For each piece of repertoire rehearsed on a given day, I published either a question or goal on the television screen at the front of the room. Following that portion of rehearsal, students thought about the question or goal, discussed it with their stand partner, and then wrote a short response in a notebook. Following rehearsal, I could skim students’ responses and begin formulating goals for the next rehearsal informed by both students’ perspectives and my own.

Summative assessments occur at the end of an instructional unit; they represent the sum of learning that has occurred. While we often consider concerts to be summative assessments, they more accurately provide an evaluation for groups of students. It is therefore important to also gather individual student data. NYSSMA Solo Festivals may provide a good opportunity to receive individual student feedback. For students who may not

be prepared for Solo Festival, perhaps invite a colleague to your school to evaluate students and then provide a master class prioritizing strengths and weaknesses your colleague noticed among your students' performances. Do not forget summative assessments in improvisation and composition. Further, imagine a portfolio containing both formative and summative assessments of students performing, improvising, and composing music.

Checklists, Rating Scales, and Rubrics

For both formative and summative assessments, the following tools are helpful for gathering objective student achievement data: checklists, additive and continuous rating scales, and rubrics.

Walters (2010) and Duke (2011) recommend beginning with a simple checklist. If you can respond to yes or no questions about how a student performed on a specific musical task, you can create a checklist. Beginning instrumental teachers may wish to use a checklist to document executive skills such as instrument assembly, posture, embouchure, and left- and right-hand positions.

When you are comfortable with checklists, transition to an additive rating scale. Students now earn points for accomplishing criteria you identify. Measuring students' ability to perform stylistic concepts such as dynamics, articulations, and tempo are good criteria for an additive rating scale.

A continuous rating scale, then, requires you identify skills that are hierarchical in nature. A student must be able to achieve the objective for a "1" rating before moving to a "2."

Separate musical concepts such as tonality and meter when writing rating continuous rating scales, and prioritize positive language when writing rating scales. This reminds students that measurement and evaluation of musical behavior should be a positive experience for everyone involved.

Rubrics, then, combine several rating scales. You might combine rating scales measuring tonality, meter, and style into a three-part rubric. A composition rubric could add a rating scale specific to the mechanics of writing music notation.

Tips and Tricks

Take advantage of your school's online learning platform (e.g., Google Classroom, Blackboard, Slate) to publish rating scales and rubrics with assignments. Invite students to familiarize themselves with how you plan to evaluate them as they prepare the assignment. If possible, require students self-evaluate when they submit their assignments. Not only does student self-assessment mitigate grading disagreements, it also provides a powerful catalyst for a quality conversation about the student's musical achievement.

To individualize instruction, it is important that your

checklists, rating scales, and rubrics distribute student scores. If all students receive the same score, you will not have enough information to determine how to improve your instruction. Similarly, pace instruction so that you move to a new concept when the appropriate number of students are ready to proceed. Gordon (2012) recommends that teachers continue to the next learning objective when approximately eighty percent of students have achieved the current objective. This prevents high achieving students from becoming bored, it reminds low achieving students that they need to keep working and moves the majority of students through your curriculum at a reasonable pace.

Getting Started

When engaging in action research, Laprise (2017) recommended a cycle of (a) developing a focus; (b) creating and implementing a plan; (c) making sense of data; and (d) reflecting, modifying practice, and replanning instruction. Develop a focus by identifying one musical behavior to measure and evaluate. Create and implement a plan by thinking about the Five Ws of information collection: Who? What? When? Where? Why? And How?

Who? One instrument/voice type, one grade level, or one school?

What? Return to the artistic processes of Create, Perform, Respond, and Connect, as well as the performance indicators embedded in the revised New York State Learning Standards for the Arts. Remember to start small and focus on just one musical behavior first.

When? Consider engaging in action research first during a lull in your teaching calendar. Over time, you will find it easier to weave assessments into your daily instruction.

Where? Besides typical day-to-day instruction, can you use your school's computer lab, or access laptops or tablets? In my last public-school teaching position, I had access to a Smart Board in the classroom where I taught small group lessons. Each lesson group composed a short piece of music over the course of the year. Today, nearly all students are savvy enough to use technology at home to upload recordings of music they have performed or improvised, as well as musical notation. (Be sure to have technology available at school for students who may not be able to do these things at home.)

Why? The purpose of measurement and evaluation of musical behaviors is to improve instruction by attending to individual differences. Individual differences are identified through use of objective measures of music achievement.

How? Hopefully, this article has provided a point of departure for answering this question.

Make sense of your data with peers and colleagues. If you are worried about the math involved with interpreting checklist, rating scale, and rubric data, then I highly

recommend Walters' (2010) *A Concise Guide to Assessing Skill and Knowledge with Music Achievement as a Model* as a resource for your professional library. Once you have interpreted your data, reflect on what you have learned, and modify future instruction accordingly.

Over time, you may begin to compare student results from year to year. As you collect several years' worth of data, you will develop a sense for what *normal* is for your students in your unique school setting. If you then extend to comparing data among colleagues within in your building, district, and county, then the cumulative effect on students' musical achievement may be profound.

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ADDITIONAL ASSESSMENT RESOURCES

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Alden H. Snell II, asnell@esm.rochester.edu, is an Assistant Professor of Music Education at the Eastman School of Music, where he teaches undergraduate and graduate music education courses, supervises student teachers, and advises graduate research. Prior to his appointment at Eastman, Dr. Snell taught at the University of Delaware. He holds music education degrees from Roberts Wesleyan College and the Eastman School of Music. Dr. Snell's research interests include teacher musicianship, creativity, and music teacher professional development.

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Best advice for teaching phrasing and style: from 50+ band directors!

BY BAND DIRECTORS TALK SHOP

In our summer survey, we asked Band Directors Talk Shop readers “What is the best phrase, analogy, or activity you’ve ever heard/used regarding teaching phrasing or style?” With hundreds of responses to the survey, here are 50+ ideas to help you teach phrasing and style.

PHRASING

There was an overwhelming response to teaching phrasing and how it compares to our language and voice, sentence structure and our environment around us. See below for lots of great advice, said in so many different ways!

Speech and Sentence Structure Analogies:

- Phrases are like a musical sentence or idea. “You wouldn’t just....breathe in the middle....of your sentence.”
- I will speak like a baby learning to speak and then say the same sentence with fluidity. 10 year olds immediately understand what phrasing means.
- Every musical phrase is like a spoken sentence. Without the right inflection, articulation, and emotion, it becomes meaningless—just recited words.
- Playing musical phrases is just like reading fluent sentences. You wouldn’t want to hear “Once upon a.....timethere lived.....a girl named Goldilocks and one day.....”
- Using a sentence with 6–8 words, and repeating it, emphasizing a different word each time to point out phrase cadencing.
- You don’t breathe in the middle of <BREATH> a sentence. It just doesn’t <BREATH> make sense! Therefore, don’t breathe in the middle of a musical phrase!

Singing Analogies:

- How would you sing this?
- If you can sing it, you can play it. Your instrument is an extension of your voice. Play it as you would hope to hear it.
- Put lyrics to it—write a song. Kids are very creative.
- Sing it before you play it, kids can start by singing on a “meow”, this makes us all laugh together and get over our fear of singing in front of each other!

- Singing as a group to see where we want to breathe, or how to articulate a note

Water/Waves Analogies:

- Don’t part the water in the middle of a phrase.
- Music should be played like the waves in the ocean; smooth but with rises and falls.
- Phrasing is like water. Music must flow and weave.

Air Analogies:

- Play to the end of the phrase. If you can see through it (long notes) then you have to blow through it.
- Push air between the notes.
- Push the air forward. Play through the bar line.
- Don’t breathe on a bar line until the end of the phrase.
- Play through the note
- The music should breathe
- Through, not at

Other Phrasing Analogies:

- Show a visual of the SHAPE of the note or phrase
- Music is either arriving or leaving a focal point.
- Phrasing is like watching a flower open...it takes time and has continuous motion and then it is glorious. That’s how phrasing is. You can’t bump it open; you have to shape it, watch it, observe it, savor it and then the magic happens.

STYLE

General Style Tips:

- Style gets taught first, not last!
- A note before a rest is always longer than a note before a note.
- First beat in the measure is most important for defining meter; the last beat in the measure is most important for defining style.
- To teach style, I try to associate it with something they already know.
- Always encourage students to tell a story through the music that they are playing. Once we’ve identified what the story is, the music comes alive for them and style happens.
- I ask the ensemble to overdo what’s on the page

to allow their artistry to have more meaning and impact.

- Teach style every day.
- Lift the notes, like a bouncing basketball. (for separated notes)
- When matching style as an ensemble, everyone has to be in agreement.
- Style is generally either marcato or legato—like peanut butter, smooth or chunky!
- Short notes are like ex boyfriends/girlfriends. No touching.
- Smooth like peanut butter for legato. Play like a large man in ballet shoes for marcato.

Model & Demonstrate Style:

- Demonstrate how you want it played by either singing it, modeling it, having someone play it, or using a recording.
- “Imitate. Assimilate. Innovate.” ~ Clark Terry
- Modeling and listening to recordings of professionals.
- Bell tone
- Detached instead of separated.

Dynamics Tips:

- “Rise and fall” for crescendo decrescendo and vice versa.

- Don’t breathe at the end of a crescendo, finish the race, cross the finish line.
- Never play softer than beautiful. Never play louder than beautiful.
- Play with peaks and valleys.

Most Mentioned Advice:

- Play it how you would say it.
- Phrases are like music sentences.
- Teach style first and teach it every day.
- Give students something great to imitate! Model for them constantly.

These suggestions are all reminders of how music is indeed the universal language! Let’s take these great tips and show our students how to communicate beautifully through their instruments. Thanks to all of our readers who took the time to fill out the survey. We love learning from you!

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1968-71	Richard Farrell
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1976-79	Bill McCloud
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1980-83	Roger Reichmuth
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1984-87	William Bigham
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1988-91	Kent Campbell
1990-93	Melanie Wood
1992-95	Virginia Redfearn
1994-97	Loren Waa
1996-99	Phyllis Vincent
1998-2001	Robert Gaddis
2001-2003	Robyn Swanson
2003-2005	Richard Miles
2005-2007	Lynn Cooper
2007-2009	Tanya Bromley
2009-2011	Joe Stites
2011-2013	David Dunevant
2013-2015	Deborah Kidd
2015-2017	Brad Rogers
2017-2019	Terry Thompson

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TEACHERS OF THE YEAR

1985	Elementary	Jane Thomas
	Middle	Melanie Wood
	Secondary	Tom Brawner
	College/University	Irma Collins
1986	Elementary	Jonell Turner
	Middle	Brenda Thomas
	Secondary	Robert Doss & Norma Homes
	College/University	Christine Hobbs
1987	Elementary	Linda McKinley
	Middle	Nancy Page
	Secondary	Shirley Wilkinson
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	Middle	Sue Henry
	Secondary	Danny Eberlein
	College/University	Earl Louder
1989	Elementary	Virginia Redfearn
	Middle	Ron Cowherd
	Secondary	John Stegner
	College/University	Wayne Johnson
1990	Elementary	Joyce Markle
	Middle	Linda Ratti
	Secondary	Dennis Robinson
	College/University	Loren Waa
1991	Elementary	Janet Caldwell
	Middle	Rick Moreno
	Secondary	Shelia Miller
	College/University	Kent Campbell
1992	Elementary	Joan Bowker
	Middle	Ellen Burt
	Secondary	Stuart Underwood
	College/University	Ben Hawkins
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	Middle	David L. Meredith
	Secondary	Sarah Lynn & David Caldwell
	College/University	David Dunevant
1995	Elementary	Jimmie Dee Kelley
	Middle	Gary Mullins
	Secondary	June Williams
	College/University	John Schlabach
1996	Elementary	Vicki Madison
	Middle	Gayle McDermott
	Secondary	Kathryn Tabor & Phyllis Vincent
	College/University	David McCullough
1997	Elementary	Bonita Schwab
	Middle	Mary Helen Vaughn
	Secondary	David Brown
	College/University	Cecilia Wang & Eugene Norden
1998	Elementary	Nancy Creekmur
	Middle	Teresa Collins
	Secondary	Arthur DeWeese
	College/University	Frederick Speck
1999	Elementary	Ann Harris
	Middle	Paul Metzger
	Secondary	Donna Bonner
	College/University	Gerald Tolson

TEACHERS OF THE YEAR, continued

2000	Elementary	Diane Gardner & Ruth Henson
	Middle	Lois Wiggins
	Secondary	Keith Vincent
	College/University	Stephen Bolster
2001	Elementary	David Ham
	Middle	Debra Lanham
	Secondary	Mike Clark
	College/University	W. Jonathan Gresham & Lisa McArthur
2002	Elementary	Linda Stalls
	Middle	Nell Earwood
	Secondary	Joe Allen
	College/University	Greg Detweiler & Nevalyn Moore
2003	Elementary	Pat Keller
	Middle	William Spiegelhalter
	High School	Charles Campbell, Jr. & Darryl Dockery
	College/University	John Carmichael
2003	Elementary	Macie Tucker
	Middle	Teresa Elliott
	High School	Lyndon Lawless
	College/University	Susan Creasap & Kent Hatteberg
2004	Elementary	Mary Scaggs
	Middle	Troy Stovall
	High School	Justin Durham
	College/University	Pamela Wurgler
2005	Elementary	Melinda Paul
	Middle	Lindsay Brawner-King & Susie Lucas
	High School	Jan Gibson
	College/University	No Award Given
2007	Elementary	Lisa Goode Hussung
	Middle	Sheila Smalling
	High School	David McFadden
	College/University	John Cipolla
2008	Elementary	Penny Akers
	Middle	Jeanie Orr
	High School	Brian Froedge
	College/University	Frank Oddis & Robyn Swanson
2009	Elementary	Debbie Kidd
	Middle	Amy Huff
	High School	Kevin Briley
	College/University	John Fannin
2010	Elementary	Kimberly Ann Wirthwein
	Middle	Nancy Campbell
	High School	Brent Merritt
	College/University	Randy Pennington
2011	Elementary	Amy Bolar
	Middle	Beth Stribling
	High School	H. Brent Barton
	College/University	George Boulden
2012	Elementary	Debby Duda
	Middle	Alexis Paxton
	High School	Charles M. Smith
	College/University	Greg Byrne
2013	Elementary	Tracy Leslie
	Middle	Paula Humphreys
	High School	Noel Weaver & Bambi Wright
	College/University	Brant Karrick
2014	Elementary	Andrea Marcum
	Middle	Nancy Bailey

TEACHERS OF THE YEAR, continued

	High School	Marilyn Schraeder
	College/University	Ron Holz
2015	Elementary	Andrea Nance
	Middle	Alan Emerson
	High School	Ashley Tyree
	College/University	Steven Pederson
2016	Elementary	Betty Webber
	Middle	Beth Lyles
	High School	Linda Pulley
	College/University	Todd Hill
2017	Elementary	Lisse Lawson
	Middle	Cory Zilisch
	High School	Brad Rogers
	College/University	Gary Schallert
2018	Elementary	Shannon Abney
	Middle	Katharine Anderson
	High School	Samuel Adams
	College/University	Brian Mason

FRIEND OF MUSIC

1985	Mike Mannerino & Alice McDonald
1986	Richard Durlauf
1987	Norman Lewis & Lucille Baker
1988	Ella Mae Read & Lila Bellando
1989	W. Carlyle Maupin & Charlie Stone
1990	Robert Grover & Jody Richards
1991	Willis Bradley & James Burch
1992	Lee Suman
1993	Mel Owen
1994	Kentucky Educational Television & Sue Gilvin
1995	Linda Young
1996	Carolyn Fern
1997	Toyota Corporation
1998	Stuart Silberman
1999	Gene Wilhoit & Col. John Jameson, Jr.
2000	Keith Shoulders
2001	Billie Jean Osborn
2002	Kerry Davis & Spottsville Elementary School
2003	Carroll Hall
2004	Toni Sheffer
2005	Tony Lindsey
2006	No Award Given
2007	Stephen Foster Music Club
2008	W. Paul and Lucille Caudill Little Foundation
2009	RiverPark Center/Hardin County Schools Performing Arts Center/Pi Kappa Omicron Fraternity, University of Louisville
2010	Kevin Dennison
2011	Fran Taylor & Bill Samuels, Jr.
2012	No Award Given
2013	Schmidt Opera Outreach Program
2014	Randy Lanham
2015	Central Kentucky Youth Orchestra
2016	Brigadier General Merwyn L. Jackson
2017	Greg Lyons, Royal Music Company
2018	George Milam

CITATION FOR SERVICE

1986	June Williams & Thora Louise Cooksey
1987	Frances Beard & Lois Granger
1988	Mary Ruth Hendricks & Lucille Stutzenberger
1989	Don Trivette & Harry Rinehart
1990	Dan Eberlein
1991	Louis Bourgois & Virginia Redfearn
1992	John Davis

CITATION FOR SERVICE, continued

1993 Jean Craig Surplus
 1994 Floyd Farmer
 1995 Eugene Norden
 1996 Stuart Underwood
 1997 Robert Hartwell
 1998 Robyn Swanson
 1999 Sen. Lindy Casebier
 2000 Calvin Whitt
 2001 Jim Fern
 2002 Vernie McGaha
 2003 Jack Walker
 2004 Robert Surplus
 2005 Dennis Robinson
 2006 Phil Ashby
 2007 Vicki Madison
 2008 Joe Stites
 2009 Charles Campbell
 2010 Shelia Miller
 2011 Ben Hawkins
 2012 Deborah Kidd
 2013 Terry Thompson & Ben Walker
 2014 Tanya Bromley
 2015 David Dunevant
 2016 Nancy Leisl
 2017 Robyn Swanson
 2018 Thomas Stephens

ARTIST TEACHER

1995 Robert Baar

PRESIDENT'S AWARD

1996 Helen Colley & Hazel Carver
 1997 Mildred Berkey
 1998 Hazel Carver
 2001 Bill McCloud
 2002 Carolyn Fern & Donna Cayton
 2003 Sen. Lindy Casebier & Robert Hartwell
 2005 Gene Norden
 2006 Robert Hartwell
 2010 Phillip Shepherd
 2012 Cecil Karrick
 2013 Foster Music Camp
 2015 Phil Shepherd
 2018 Tanya Moores Bromley

DISTINGUISHED SERVICE AWARD

1975 John Lewis & Mildred Lewis
 1976 Dean Dowdy & Margaret Kammerer
 1977 Richard Farrell & Eudora South
 1978 Robert Griffith & Claude Rose
 1979 Joe Beach & Thelma Johnson
 1980 Hazel Carver & Josiah Darnall
 1981 Lucille Couch & Bill McCloud
 1982 Mildred Berkey & Ken Neidig
 1983 Marvin Ambs & Robert Surplus
 1984 John Farris & Tom Siwicki
 1985 Floyd Burt & Harold Wortman
 1986 Jim Fern & Jerome Redfearn
 1987 Jo Ann Ambs
 1988 Virginia Murrell & Roger Reichmuth
 1989 Robert Hartwell & Jane Thomas
 1990 Frances Beard & William Bigham
 1991 Robert Doss
 1992 Don Trivette

DISTINGUISHED SERVICE AWARD, continued

1993 Kent Campbell
 1994 Rhoda Higginbotham
 1995 Janet Caldwell & Mary Ann Davenport
 1996 Melanie Wood
 1997 Ernest Lyon & James Van Peurse
 1998 Jean Craig Surplus
 1999 Loren Waa
 2000 Joe Beach & Robert Ellis
 2001 Virginia Redfearn & Phyllis Vincent
 2002 Eugene Norden
 2003 Robert Gaddis
 2004 No Award Given
 2005 Robyn Swanson
 2006 John Stegner & Jack Walker
 2007 Richard Miles
 2008 Doug Van Fleet
 2009 Lynn Cooper
 2010 No Award Given
 2011 Tanya Bromley
 2012 Harry Clarke
 2013 Joe Stites
 2014 No Award Given
 2015 David Dunevant

SPECIAL FESTIVAL COMMISSION AWARD

2002 Marvin Ambs

STATE MUSIC SUPERVISOR/MUSIC CONSULTANT

1923 Carolyn Bourgard
 1929 Mildred Lewis
 1957 William McQueen
 1976 Robert Elkins
 1991 Martha Dempsey
 1992-95 None
 1995-97 Arthur Patterson

VISUAL & PERFORMING ARTS CONSULTANT

1998-2000 Jimmie Dee Kelley

KDE ARTS & HUMANITIES CONSULTANT

2001-10 Phil Shepherd
 2010-Present Robert Duncan

OUTSTANDING ADMINISTRATOR

2009 Anna Craft, Superintendent of Letcher County
 2010 Susan Compton, Superintendent of Russell Independent School System
 2011 Larry Vick, Superintendent of Owensboro Public Schools
 2012 Harrie Lynne Buecker, Superintendent of Franklin County Public Schools
 2013 Lynda Jackson, Superintendent of Covington Public Schools
 2014 Sally Sugg, Principal, Henderson Co. High School
 David Rust, Principal, R. A. Jones Middle School
 2015 Elmer Thomas, Superintendent of Madison County Schools
 Tom Stites, Coordinator of Fine Arts, Owensboro Public Schools
 2016 Mike Hogg, Superintendent of Berea Independent Schools
 2017 Bo Matthews, Superintendent of Barren County Schools
 2018 Nicholas Brake, Owensboro Public Schools



Medals shown at left recognize performances rated Distinguished or Proficient at KMEA Solo and Ensemble festivals, and are available for purchase through the KMEA state office using the Solo and Ensemble Medal Form, available on-line (www.kmea.org) in the members-only KMEA Information Center.

Top row (Vocal), left to right: Distinguished Solo, Distinguished Ensemble, Proficient Solo, Proficient Ensemble

Bottom row (Instrumental), left to right: Distinguished Solo, Distinguished Ensemble, Proficient Solo, Proficient Ensemble

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These special performances are being digitally recorded and CDs & DVDs will be available to order. The DVD will be a High Definition five camera production with CD quality sound. (3 of the cameras are on stage for close-ups) Please fill out the order form below and bring it to the CD/DVD Order Table outside the concert venue or mail it to:

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4708 Surfside Drive
Huron Ohio 44839

You can order online at “soundwaves.org” Search: KMEA 2018

phone (419) 433-4918 fax (567) 623-6024 email: mail@soundwaves.org

Your recordings will be shipped to you within six weeks of the concerts.

You may pay with check (payable to “Soundwaves”), Visa or MasterCard

Concert & Cost	Quantity CD \$17.00	Quantity DVD \$30.00	CD / DVD Set \$40.00	MP3 \$15	Total Cost
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All State Men’s Chorus, Women’s Chorus, & Mixed	X \$17	X \$30	X \$40		
All-State Concert Band & Symphonic Band	X \$17	X \$30	X \$40		
Commonwealth Strings & All-State Symphony Orchestra	X \$17	X \$30	X \$40		
All-State Jazz Ensemble I & Jazz Ensemble II	X \$17	X \$30	X \$40		
All-Collegiate Choir	X \$17	DVDs not Available			
Intercollegiate Band	X \$17				
Intercollegiate Jazz	X \$17				
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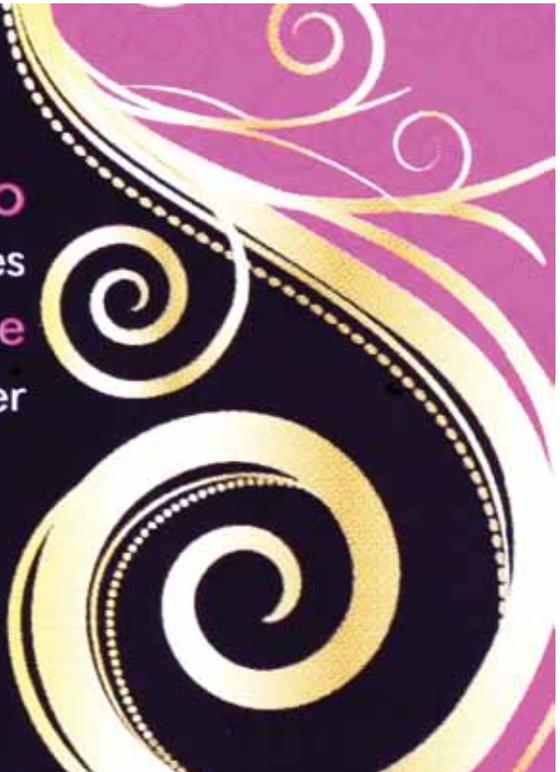
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Richmond, KY 40476-1058

tel: 859-626-5635; fax: 859-626-1115
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2018 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 2017–2018 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 May 1, 2018.
2. All entries must reflect the theme "Music Lasts A Lifetime."
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. All 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, 2018.
9. No artwork will be returned.
10. All artwork must be accompanied by an Entry Form found on the next page, 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.



2018 Journal Cover Contest

ENTRY FORM

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

Student Name _____ Entry # _____
(Assigned by KMEA)

Address _____

City _____ Zip _____ Phone _____

School Name _____

School Address _____

City _____ Zip _____ Phone _____

Student Age _____ Grade in School _____

Parent/Guardian Signature

Email Address

Music Teacher Signature

Email Address

Art Teacher Signature

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