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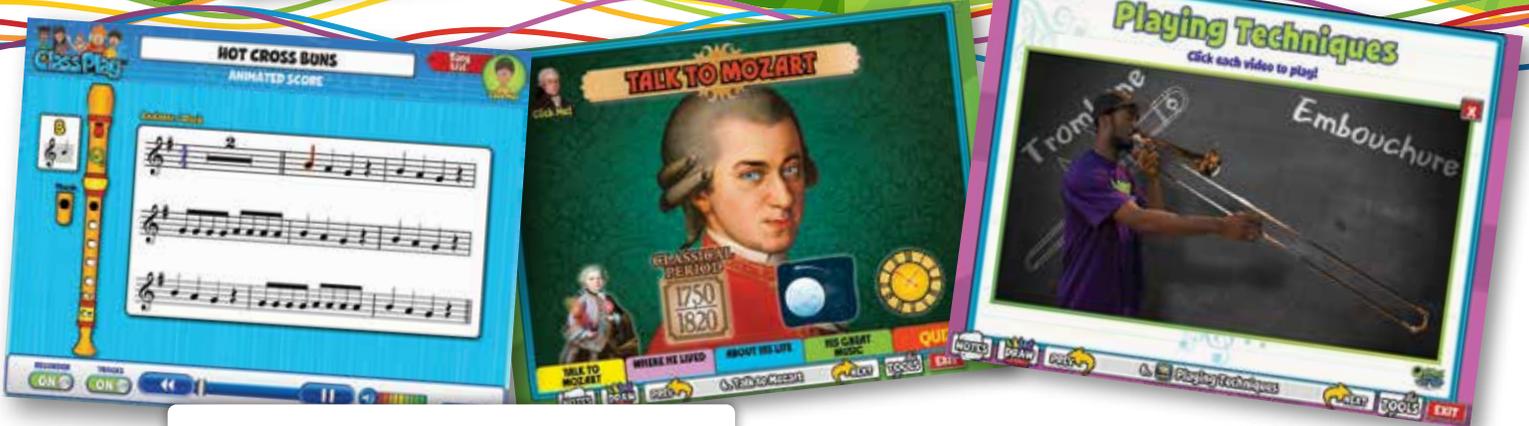
**Bluegrass Music News**

## **FALL 2014 FEATURES:**

- Becoming an Inspiration
- How can my students achieve 200 hours of field experience?
- Shifting, part 2: to slide or not to slide?
- What's up with Apps?
- Teaching "Improvisation"
- What is the band sound of the future?
- Music education is basic education

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# Bluegrass Music News

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The cover illustration, a runner-up in the summer 2014 Bluegrass Music News Journal Cover contest, is by Kayla Sue Braden, who was a fifth grader at Morningside Elementary. Her music teacher was Kelly Cruze, and her art teacher was Kristin Willett.

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The Stiletto Brass Band with Vince DiMartino at the 8th International Women's Brass Conference held on the campus of Northern Kentucky University June 4-8, 2014.



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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

DEBBIE KIDD



**I love fall—it's my favorite season!**

**I love the cool temperatures and the crispness in the air.**

**I love the wide-eyed looks of students as they enter class the first day of school.**

**I love new pencils and backpacks.**

**I love being a part of something larger than myself.**

**I love attending the Fall District meetings and connecting with teachers across the state.**

As an organization, KMEA has a tremendous impact on music education in Kentucky. Who is KMEA? KMEA is you, the members. Together we can make a difference in music education in the Commonwealth. It is invigorating to see the enthusiasm and devotion of KMEA members and the sharing of ideas that takes place during the district meetings. Wouldn't it be great if every music teacher in Kentucky was a KMEA member? The strong support of other teachers and their collective knowledge is one of KMEA's many assets. Are we sharing the value of our organization with new teachers and those who are not currently members?

Membership in one's professional organization matters. Membership in KMEA also includes membership in the National Association for Music Education (NAfME). I believe teachers are members of their professional organization because of the many opportunities available to their students for professional development and for personal growth. The advocacy provided by KMEA at the state level and NAfME at the national level is of great value to all members and their individual programs.

The Commission on Music Education in Kentucky and the Kentucky Coalition for Arts Education are

two important organizations working for Kentucky's arts educators. You can read about the concerns of the Kentucky Coalition for Arts Education as submitted to the Kentucky Board of Education on the KMEA website under the Related Links tab. The link is <http://www.kmea.org/advocacy/KCAEIntroToKBE.pdf>.

NAfME also provides support for music educators in many areas. Visit the NAfME website for lesson plans, advocacy, Music in Our Schools Month activities, National Core Arts Standards, professional development, music selection ideas and resources, copyright information, videos, scholarships/grants, books, journals, magazines and much more.

I am hopeful you are aware of the tremendous support available for you and your program at both the state and national level. Being an active member of KMEA and NAfME is essential to the music education of our students now and in the future. If you know any music teachers who are not members, encourage them to become a part of something larger than themselves. There is truly strength in numbers. Working together we can make a difference.





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# From the Editor

GEORGE R. BOULDEN



“Children must be ready for a world we cannot yet know,  
nurtured by the unique experience of the arts.”

– Wynton Marsalis

**Welcome Back!** As we start a new year in the classroom let me start by thanking you for all that you do for your students. Unfortunately, many of those outside our profession don’t understand the challenges we face on a daily basis. As we continue to advocate for music education we must also educate our stakeholders on ways they can support teachers, and what we do in the classroom. Related to this is an article by Mildred Berkey and reprinted in this issue. Originally published in 1977, I hope you will take a moment to read the position paper and reflect on her message—one that is still applicable almost 40 years later. Thanks to **John Stroube** for rediscovering this gem.

• • •

When I present clinics I usually close with a few “final thoughts” that have helped me over the years. Perhaps some of these will help you as well.

- Steal from everyone, share with everyone.
- Always expect the best from your students.
- Find a mentor, be a mentor.
- Be positive, but be honest.
- Take your job seriously, but not yourself too seriously.
- Have a hobby...outside of music.
- Inspire your students to make music a lifelong activity.
- Remember to say “Thank you.”
- Be a sponge, never stop learning!

Do you have words of wisdom that you would like to share? Send your suggestions to me and I will share them with the membership. Have a great year!

• • •

Do you have a story to share? Please send your comments and articles via email, [george.boulden@uky.edu](mailto:george.boulden@uky.edu). Criteria for writing an article can be found below and at the KMEA website, [www.kmea.org/bgmn](http://www.kmea.org/bgmn). I hope

you will take a moment to consider writing something for your state association journal. I would love to hear from you.

• • •

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.

### PHOTOS:

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

### DEADLINES:

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



# University of Kentucky **School of Music** celebrates exceptional faculty!

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The UK School of Music is proud to recognize our longstanding faculty members who have each served our students for more than 30 years. These educators have demonstrated a steadfast commitment to our students. They are leaders in creative research and scholarship in their disciplines.

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**Cecilia Wang**, Professor, Music Education, 40 years

**Peter Simpson**, Associate Professor, Bassoon, 39 years

**Lance Brunner**, Associate Professor, Musicology, 39 years

**David Elliott**, Associate Professor, French Horn, 38 years

**Skip Gray**, Professor, Tuba, Euphonium, 35 years

**Schuyler Robinson**, Professor, Organ and Sacred Music, 33 years

**Daniel Mason**, Associate Professor, Violin, 33 years

**Jonathan Glixon**, Professor, Musicology, 32 years

**Jim Campbell**, Professor, Percussion, 30 years

For nearly 100 years, the UK School of Music has helped thousands of musicians prepare for careers as performers, educators, researchers, and a wide array of leadership positions both in and outside of the musical realm. More than 400 music majors in undergraduate and graduate programs come from throughout the U.S. and six continents, and benefit from world-class teaching and the broad academic offerings of a major university.

# From the Executive Director

JOHN STROUBE



## FESTIVENTS OR ASSESSTIVALS?

Assessment is essential in any process, for if we don't know where we were and where we are, we won't know if we are moving in the right direction. Music assessment provides external, objective input that teachers may employ as a guide toward prioritizing their resources in the interest of preparing their students for quality performance.

For years KMEA has maintained up to twelve festival districts, although a cursory look through the office collection of the Bluegrass Music News indicates that districts 3 and 4, 4 and 5, and 10 and 11 have been combined at various points in the past several decades, and there may have been other combinations over time.

For some time there were about twelve festival managers, each being appointed by the KMEA President to manage the activities in a festival district. In most cases one person managed all band, orchestral, and choral events in the district he or she served.

Things have changed, or more accurately *are changing*. First of all, to more accurately portray the nature of the events to students, parents, administrators, and possibly even ourselves, we now call the events "assessments" rather than "festivals." We are trying in this office to avoid the use of this particular f-word, but old habits die hard.

At one time, all the managers comprised a Festival Commission, also known as the Festival Commission for Performance Assessment, which discussed, debated, and crafted policy for consideration by the Board of Directors. Now, there are twenty-one instrumental managers and fifteen vocal managers. One district currently has an overall manager.

As assessment management responsibilities within districts came to be split between multiple people, the number of members of the Commission increased and the discussions became unwieldy. To alleviate that, the structure was changed a few years ago such that the managers elect representatives (one band, one orchestra, one choral) who meet with the band, orchestra, and choral division chairs, forming the Commission

for Performance Assessment. This group is chaired by a fourth Assessment Manager elected by the managers from among their number.

Previously, the boundaries of the festival districts did not necessarily align with the boundaries of a KMEA district, so the district with which a KMEA member was identified for district meetings, and from which the member might be elected as a representative on a state council, was sometimes not the same as the festival district to which they were assigned. Alignment recently has been attained between KMEA districts and assessment districts across the state. Now all members who attend district meetings should, during the course of those meetings, see and hear from the manager of the events they will be attending. This accomplishment makes the assessment district names functionally obsolete, so we will retire the legacy directional and town names that currently identify the assessment districts.

The assessment managers work in your service for the sake of your students. They tend to be people who relish organization and logistics, and they most likely believe strongly in the value of assessment as part of the music education process. They tend to be people who are patient and understanding, and the best among them are cheerful and calm as they resolve the inevitable problems before and during their events.

The managers face a number of constraints as they work for you. For example, they will ask their constituents for large ensemble scheduling preferences but they do not typically hear from everyone. Also, as you understand, it isn't possible for all middle school groups to perform at 11:00 AM, even though all the directors may request it. Further, it isn't allowable for a manager to schedule your group until (a) you are a current member, (b) your music program is registered with KMEA, and (c) the KMEA office has received your assessment registration form and fee. They also have financial limitations as they attempt to run their event without spending more than the fees they take in. It's not an easy job, and too often they hear complaints

*Continued on p. 9*

## 8th International Women's Brass Conference

The 8th International Women's Brass Conference was held on the campus of Northern Kentucky University in Highland Heights, KY (Greater Cincinnati) on June 4-8, 2014. NKU faculty members Dr. Raquel Rodriguez and Dr. Karen Koner served as co-hosts of the conference. The conference attracted over 200 participants from all over the world for a week of competitions, performances, and scholarly presentations.

Tuesday, June 3rd, began with the mock orchestral and military band auditions. The following day included the 2014 Susan Slaughter Solo Brass Competition and the opening concert by the Fillmore Wind Ensemble. The Fillmore Wind Ensemble featured two soloists, Brad Kerns, Professor of Trombone at the University of Kentucky and Raquel Rodriguez, Professor of Trumpet at Northern Kentucky University. Kerns played a lovely rendition of Arthur Pryor's *The Tip Topper: Polka* and Rodriguez performed the Kentucky premiere of *Up all Night* composed by NKU faculty member, Eric Knechtges. The group was conducted by Jim Daughters, Stephen Lytle, and John Morris Russell, Conductor of the Cincinnati Pops Orchestra.

The conference continued into Sunday (June 8, 2014) and included recitals by guest artists Amy McCabe (trumpet), Ava Ordman (trombone), Joanna Hersey (tuba), Liz Freimuth (French Horn), Lauren Veronie Curran (euphonium), and the Stiletto Brass Quintet. Presenters, carefully selected in the Fall of 2013, gave recitals, masterclasses, and lectures in Greaves Concert Hall and the Digitorium in Griffin Hall. The evening concerts on Thursday through Saturday featured large ensemble performances. The Monarch Brass, conducted by Marie Speziale, performed on Thursday and featured Ava Ordman (trombone). Athena Brass Band, conducted by Jessica Sneeringer and Kate Wohlman, performed on Friday and featured Lauren Veronie Curran (euphonium). The Northern Kentucky Jazz Combo performed on Saturday backing up featured artists Ingrid



*Raquel Rodriguez- NKU, soloing with Fillmore Wind Band*



*Athena Brass Band- under the direction of Marie Speziale*



*Tonya Bromley- receiving the Beacon Award, for early influence in education and performance, from Carol Dunevant.*



*Lois Wiggins- receiving the Beacon Award, for early influence in education and performance, from Carol Dunevant.*



*Fillmore Wind Band- based in Cincinnati, in this picture the guest conductor is John Morris Russell, Conductor of the Cincinnati Pops Orchestra*

Jensen (trumpet) and David Bandman (euphonium).

The IWBC commissioned new works by prominent female composers Marilyn Shrude, Faye-Ellen Silverman, and Barbara York, which were sprinkled throughout the conference. Marilyn Shrude's *The Face of Water* for Brass and Percussion was premiered by the Monarch Brass. Faye-Ellen Silverman's *Combined Efforts* was premiered by the Symbiosis Duo, consisting of Dr. Gail Robertson (euphonium) and Dr. Stacy Baker (tuba). Barbara York's *A Caged Bird* for solo trombone and piano was premiered by Ava Ordman.

Awards were presented by the Pioneer Committee to a myriad of worthy ladies, including Marie Speziale, who received the 2014 Pioneer Award. Marie, a former IWBC Board Member and Conference host, was the first female to hold a trumpet position in a major US Orchestra (second trumpet in the Cincinnati Symphony). The IWBC also honored five women, Lois Wiggins, Tanya Bromley, Mary Scaggs, Jo-Ann Christen and Mary Squire, with the Beacon Award, for early influence in education and performance. The Circle of Excellence Award, for service in military bands beginning with World War II, was given to Sylvia Greenstein, Jeanne Pace, and Dixie Jensen.

Participants were able to visit exhibits to purchase sheet music, brass mutes, brass instruments, and have their instruments fixed by an on-site repair shop. Participants were also invited to participate in a brass ensemble reading session led by Wendy K. Matthews and Randall Faust on Sunday, June 8, 2014.

The IWBC is a non-profit organization and exists to "educate, develop, support & inspire all women brass musicians." Founded by Susan Slaughter in 1991, the organization has held numerous conferences and competitions, commissioned new works by major female composers,

and presented performances by the all-female all-star Monarch Brass. (<http://myiwbc.org>)



From the Executive Director, continued from p. 7

without thanks.

Don't get me wrong—if something about the event is substandard managers should be asked to correct it. It would be proper if they were asked in a kind, collegial way, and generally that is how such matters are addressed. They should also be thanked for their service to the profession, KMEA, and the teachers and students involved in their events.

We in the KMEA office continue trying to make life easier for these managers, and we help them when they need it. Similarly, we are available to you as you try to work your way through the maze of rules, regulations, and procedures that are part of your attempt to teach music. Please let us know if we can help you in any way.

## 2013–14 Assessment Correction

### MOREHEAD - TERRY THOMPSON, MANAGER

School	Class	Director	Assessment
Russell MS	C	Chip Lewis	I
Verity MS	B	Roger Doss	I



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# Becoming an Inspiration

BY RUSS NEWBURY

We all know what it means to be inspired by those talented souls who, due to whatever background or set of circumstances, have become icons in their field. These are the great performers, artists, scientists, explorers, and even teachers. Though we owe a huge debt to these innovators, let us never forget the role we play in enriching the lives of the students, colleagues, and communities we serve in—communities that need our devotion, commitment, and inspiration. For it is in our ability to inspire that we establish a foundation for the great enthusiasms of life that will guide our success, along with the future successes of our students, into what may be certain, and yet most certainly will be, uncertain and changing times.

So the real question is, “Are we really ready to inspire people?” and, if so, do we really know what we are passionate about in the first place? Or should I say, impassioned enough to step out with the fundamental belief that we...yes “we,” can actually make a difference. Even though some of you reading this article may not believe the premise, this discussion implies that we are all equally capable of inspiring our ranks. In my experience, all too often the very people who need to ignite the fires are the ones dampening the flames before they even have a chance to grow. With the intent of jump-starting this topic, as well as fuel a relevant discussion, let’s look at a few things we might have in common in the field of music, music education, and the art of performance: concepts that may accelerate our effectiveness, offering pathways toward progressive thinking, a fancy way of saying “change.” Just a reminder that I am a “to-do list” person, which means bullet points are my default way of processing life.

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The real question is, “Are we really ready to inspire people?” and if so, do we really know what we are passionate about in the first place?

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## TRUST YOURSELF

Unfortunately, there are colleagues in our ranks who struggle to believe in their ability to inspire. Their mantra, “Why would anyone want to listen to what I have to say, anyway?” Well, truth is, there is a great lie floating around in “la-la land,” that your imperfections will always outweigh your attributes. Don’t believe it; not for a minute. We will always have baggage that weighs us down. By focusing on our true gifts and our indisputable values, ones that we know exist, are affirmed by others and undeniable to even our suspicious selves, we can isolate a starting point. Ready? Go!

## ACKNOWLEDGE YOUR ROLE

Know that you are needed where you are. It is an empowering thought to come to the realization that you are necessary. I was privileged to work in small towns in the early part of my teaching career and, to this day, those are some of my most profound memories. For those of you who work in those small communities or isolated inner-city schools, you are the only resource for the arts and the value of music education your clients may ever know. Take it seriously. Dare to dream for your kids, as well as yourself.

## INITIATE: ACT ON YOUR INSTINCTS

You will never be like someone else. As much as you want to be like the great masters, you are destined to be a mix of your past and present environment along with your unique personality, character, gifts, and spirit. Though my instincts have been a source of great laughter amongst friends and family, they have been the driving force behind my creativity, ingenuity, dedication to a goal, and exceptional experiences. Following your instincts can lead you to a host of life-giving adventures that paint your canvas, along with the tapestry of others, in unique and wonderful ways.

## TRUST NO STUPID RULES

It’s hard to be inspired when we dampen the fires of creativity, enthusiasm, innovation, and productivity with stupid rules. Stupid rules cause people to disengage rather than take chances. I have found that taking chances, though risky, is where the real innovation comes from.

*Continued on p. 12*

### INITIATE CHANGE

Stop waiting for everyone else to notice how amazing you are. Be observant of the personal and professional environments around you. Pay attention to family needs, school board actions, teacher meetings, administrative concerns and requests, as well as protocols. Know what your classroom needs, and stop apologizing for asking for things. It is your job to ask, as well as set the direction of your program. In the process of asking, inspire action by being well prepared with good rationale that supports the concept rather than your pride. Guard yourself from over-reacting to the response you get to your plans. It is your job to ask, not within your control to say yes or no. Be a gracious loser. Maybe next time you will win.

### REMEMBER YOUR FIRST LOVE

I am often reminded why I began a career in music. I will never forget learning to sing at church or at family gatherings, doing the “Twist” to The Chipmunks,

memorizing all the words to Johnny Cash’s “Boy Named Sue,” playing my beat-up, old baritone (school provided for free), and learning to play, sing, or write a composition with emotional depth—to connect to something so deeply that it made a difference in how I felt that day. Music has amazing value and is intrinsically a huge “give-back.” I pray the day never comes when the human development of learning to play an instrument or sing a song is replaced by digital alternatives. Helping others experience what we have all come to take for granted is worth a stiff reminder to stay focused on our first love. Music for All?

*Russ Newbury, is currently the Visual and Performing Arts facilitator for the Pasco School District in Pasco, Washington.*

This is a reprint of an article that appeared in the May 2014 issue of the *WMEA Journal*.

• • •

## UNIVERSITY OF KENTUCKY BANDS | SCHOOL OF MUSIC



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# How can my students achieve 200 hours of field experience? Bring students to your campus!

BY KAREN KONER

Over the past thirty years, music teacher educators have begun to incorporate and emphasize fieldwork into the coursework of pre-service music educators. Notably, in a survey of instrumental methods course instructors, teaching at National Association for Schools of Music (or NASM) accredited institutions, 72.8% of respondents indicated that field experiences were included in their instrumental methods courses, courses that focus primarily on the content of instrumental music teaching, methods for teaching, and materials used for teaching instrumental music (Hewitt & Koner, 2013). This emphasis of fieldwork incorporated into the curriculum has been a focus of the restructuring of the music education curriculum at Northern Kentucky University. However, this focus has not just been on the instrumental side, but the choral music education program as well.

The state of Kentucky implemented section 3 of 16 KAR 5:040, which states “Beginning September 1, 2012, prior to admission to student teaching, each teacher candidate shall complete a minimum of 200 clock hours of field experiences in a variety of primary through grade 12 (P–12) school settings” (<http://www.lrc.state.ky.us/kar/016/005/040.htm>).

At Northern Kentucky University we have worked to incorporate field hours into all music education methods courses, including but not limited to Instrumental and Choral Methods and Elementary Methods. This new

structure and schedule allows music education students to attend class at the given time once a week and spend the other day each week out in the schools. This partnership with the local schools has been a beneficial experience.

However, one of the struggles we still faced in training our pre-service music educators was how to assist them in learning how to teach beginning instrumental and vocal students from the first day. I had heard about other programs and had worked with a program at the University of Maryland that brought students to campus for field hours, and I decided to examine these options in the Northern Kentucky area. After a few discussions and some investigation, I decided to start a

program that would bring home school students to our campus for the music education majors to instruct in small group lesson settings. This program has proven to be such a success that it has more than doubled in size in its first two years.

## NKU'S HOME SCHOOL PROGRAM

All music education students enrolled in Instrumental and Choral Methods 1 at NKU take part in teaching home school students. The two courses run concurrently on a Monday, Wednesday, Friday course schedule. On Mondays and Wednesdays, Mrs. Katie Barton instructs the Choral Methods students while I instruct the Instrumental Methods students. We discuss teaching methods, lesson planning, curriculum mapping, strategies, and more concepts to incorporate into a beginning instrumental or choral classroom. On Fridays, the home school students arrive and we teach small group lessons in voice or on different instruments for approximately 45 minutes. This structure has two benefits. First, with the two courses being offered concurrently, a parent with multiple children can enroll in either vocal or instrumental and not have to drive to the campus twice, but rather have both at the same time and place. Second, this structure allows the college students to actively apply knowledge they have gained from their coursework into their Friday teaching.

As the university instructor of the program, I can see many benefits that may be gained from such an experience. However, I also wanted to examine the validity of this program through triangulation. Therefore, I interviewed a parent of students who have participated in the program, and a student from NKU who instructed the home school students. In addition, the choral music education university instructor also discussed her thoughts and ideas, which are combined with my own below.

## JENNIFER (HOME SCHOOL PARENT)

Jennifer has three young girls who are all home schooled. All three participated during our first semester in the vocal program, and two of three returned for the instrumental program, one playing flute and one playing clarinet. Jennifer is also very active in the

*Continued on p. 14*



Music Preparatory Department at NKU, so I discussed with her what her children liked most about our Friday classes. Jennifer stated the home school program “is great because when you home school there are really not a lot of options that are affordable and you can have them do in a group.”

Throughout our discussion, Jennifer also went on to discuss how much her children loved the other kids in the class but more importantly how much her kids loved the NKU students who were teaching them. She stated that at home she hears all about the NKU students and what they did in class. Her young girls refer to the NKU students as their “teachers,” and they look up to them in this role. She stated that the college students always made her children feel “important” while they were on campus.

### **NATALIE (NKU STUDENT)**

Natalie was part of the first course, Choral Methods 1, in spring 2013 to begin the home school teaching. Since the course is a 400 level, she was obviously nearing the end of her coursework at NKU. She had taken part in other courses that incorporated the fieldwork element, however she stated she was nervous about this class because “this was the first time we had to make all the plans ourselves as opposed to observing someone else do it.” She went on to discuss the difference between just observing a classroom taught by an experienced teacher and having to actually teach a class herself. She felt this experience had three main benefits over just observing other classrooms.

The first benefit Natalie discussed was learning how to manage time in a classroom. By teaching in small groups or with her classmates, she quickly learned how long activities would take and how long students could focus on a single item before they would need to move on. The second benefit Natalie discussed was being able to directly apply the concepts that are taught to her in class. The lag time between coursework and the clinical experience semester (also known as student teaching) allows university students to forget material that may have been discussed. This direct application allows them to try ideas and concepts almost immediately to find what will be most effective in the classroom. The third benefit that Natalie discussed is the idea of being able to have a classroom of her own students. This idea is perhaps the most important benefit of the program.

### **MRS. BARTON & DR. KONER (UNIVERSITY INSTRUCTORS)**

As the university instructors for these courses, Mrs. Barton and I feel it has had a positive impact for the

university, the university students, the home school students, and our community at large. Over the last two years, the benefits the home school program has brought to NKU include:

**1. Teaching Basics:** The opportunity for music education students to start beginning music students from the first day is often neglected in a curriculum. As expert musicians, we sometimes forget the basics that need to be taught in a classroom (*i.e.* how to put an instrument together, how to wet a reed, proper singing posture and breath control) and this teaching opportunity allows the university students to gain this experience. Often in a student teaching experience, pre-service educators enter halfway through the semester so they never get an opportunity to work with these students in this way.

**2. Scheduling:** We can incorporate fieldwork in a setting that works with the university schedule. As we all know, fieldwork is an important and invaluable experience for any educator in training. However, there are many difficulties that come along with this, such as working drive time into a music major’s schedule, scheduling visits that coincide with the public school schedules, and finding schools that are within close proximity. A program that brings students to campus, allows more flexibility in scheduling.

**3. Direct Feedback:** I have served as a clinical experience (or student teaching) supervisor for the past five years in two different university settings. One of the struggles I face is giving students feedback and not returning to see this feedback has not been applied in their teaching for several weeks. This program has given Mrs. Barton and me the opportunity to implement immediate feedback and reflections each week and then see the information directly applied the next week. This quick turnaround has resulted in improved teaching skills for both the choral and instrumental music education students.

**4. Kentucky State Standards:** Through this experience, music education students achieved engagement with diverse populations, required during the 200 field hours in the state of Kentucky:

2. Students from different socio-economic groups
4. Students with disabilities
5. Students across elementary, middle school, and secondary grade levels

In addition, they also achieved: 2 (d) Interaction with families of students

**5. A Sense of Ownership/Teacher Identity:** As a music teacher educator, there are many skills we cannot teach in our classrooms, and know that students will not learn until they are out in “the real world.” This includes, but is not limited to, classroom management,

time management, and building relationships with students and parents. As this program began to grow I was impressed at how my students began to think of the home school students as “their own” and began to go that extra mile for “their students.”

Froehlich, a leading scholar in sociology in music education discusses the challenges that music education students face as they develop their teacher identities. She states “music education students are often more engaged in thinking about themselves as aspiring professional performers than as future school music teachers” (2007, p. 8). I believe that experiences such as these, with the supervision of university faculty members and co-teaching with their peers, can help with the transition into a teacher identity throughout students’ university careers, rather than just during student teaching or during their first year of teaching. This has been seen through classroom discussions that followed teaching the home school students, during which the instrumental music education students would discuss what “their class did” or “what their students were doing next week.”

These experiences have been invaluable to the NKU music education students. We hope to continue this program every spring, and we also hope that more of the home school community will join us in the future.

#### **HOW CAN I START A HOME SCHOOL PROGRAM IN A UNIVERSITY SETTING?**

A program such as this is not easy to get off the ground, however it can quickly build momentum with the right support and backing. Just a few ideas that may assist in starting your own home school teaching

program:

1. If you have a Music Preparatory Department at your school, start there! At NKU, we are lucky to have a large Music Prep Department that houses approximately 600 students, with 30% of those students being members of the home school community. The directors of the Music Preparatory Department and the parents of the Music Prep students were instrumental in helping make connections to recruit students to take part in the program.

2. Are any of your current students from a home school community? If so, they may know other families and be able to help spread the word!

3. Hold an event on your campus and direct it at the home school community! We held an instrument petting zoo on a Saturday afternoon to allow young students to try different instruments and sing to see what they would like to learn in the course!

#### **REFERENCES:**

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*Dr. Karen Koner, konerk1@nku.edu, is Coordinator/ Assistant Professor of Music Education at Northern Kentucky University*

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## **2015 KMEA RESEARCH SESSION CALL FOR PAPERS**

Once again, KMEA will sponsor a research and sharing poster session at the KMEA In-Service Conference to be held in Louisville, February 4–7, 2015. Applicants whose projects are selected will present their findings at the Research Poster Session on Thursday, February 5, in the afternoon.

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

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

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# Shifting, part 2: to slide or not to slide?

BY J. PATRICK RAFFERTY

In my last article, we talked about the basics of shifting for strings. Next, some more advanced concepts can be discussed. There are several different types of shifts that we can use, depending on musical context.

## DIFFERENT SHIFTS FOR DIFFERENT PASSAGES

We use different types of shifts for several reasons. In passages that are technical and virtuosic in nature, especially fast passages, we tend to shift lightly and quickly with minimal shifting or sliding sound between notes. This makes the passage sound cleaner. In more lyrical passages, sliding comes into play more often, especially when we play music from the nineteenth century and later. Sliding, or portamento, is something we put in our performances to make a more vocal connection between notes when we shift. This technique is also used to emphasize an especially expressive arrival note. To really get a feel for sliding, it's important to listen to great performances of string music by great artists. Study and analysis can be helpful, but there's no substitute for spending time with the legendary violin recordings of Jascha Heifetz, Nathan Milstein, Fritz Kreisler, Mischa Elman, etc. If you're interested in great cello playing, try Pablo Casals, Emmanuel Feuermann, or Gregor Piatigorsky. These artists were around when portamento was much more pervasive in string playing than it is today.

## OLD-ERA EXPRESSION

To the unaccustomed ear, many recordings by old-era string players may sound over the top, with sliding inserted almost constantly, seemingly without reason or purpose. Once one spends enough time with this style of playing, one can see the warmth and expression that this type of playing conveys. This is particularly true of Kreisler (born in 1875), Elman (born in 1891) and some others born in the nineteenth century. Milstein (born in 1904) and Heifetz (born in 1901) and their generation, although still liberal in their use of portamento, used it a bit more judiciously. The use of slides encompassed all music, regardless of era. Bach was treated just like Brahms as far as sliding was concerned. The famous recording of the Bach *Double Violin Concerto* with Fritz Kreisler and Ephrem Zimbalist is an

amazingly beautiful, if extremely un-authentic performance, in part because of all the portamenti in the slow movement.

## YOUTUBE

YouTube is a great resource for doing research on this old school of violin (or other string) playing. One can spend hours on end marveling at the quality of playing, not only in beauty of tone and expression, but also in technical mastery. Heifetz alone has a treasure trove of performances that show him to be unsurpassed in technical achievement by anyone before or since. Milstein is every bit his equal in many respects, and some would say they prefer him for his voluptuous sound. Spend a few hours with these two violinists and you should gain an appreciation for, among other things, how a slide should sound. We may also revive that feeling that we had long before we became teachers: that almost transcendent sense of being carried away on the magic carpet of true artistry. Modern tastes have changed as far as frequency of use, but slides are executed in pretty much the same way today as they were seventy-five years ago, and these violinists made them sound warm, expressive, and genuine.

## PORTAMENTO TECHNIQUES

In the next issue we will discuss the technical aspects of portamento. There are three basic types of shifts in which we must slide to some degree or other: the same-finger shift (in which we use the same finger for both notes of the shift), the old-finger shift (which uses the original finger to slide up or down the fingerboard, with the new or "arrival" finger being placed down after the hand has arrived in the new position), and the new-finger shift (which uses the "arrival" finger for sliding).

*Dr. J. Patrick Rafferty, jpraff01@louisville.edu, is professor of violin at the University of Louisville.*

# EKU Welcomes New Faculty

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## Dr. Zachary Marshall



Dr. Zachary Marshall, originally from Bristol, Va., comes to ECU as Assistant Professor of Music in Voice. Dr. Marshall holds a Doctor of Musical Arts degree in voice performance from the University of South Carolina with a minor in music history. He also holds a Master of Music from the University of Tennessee and a Bachelor of Music from East Tennessee State University.

Prior to his appointment at ECU, Dr. Marshall served as Assistant Professor of Music at Bethany College (W. Va.), where he was also the Director of Choral Activities. Before that, he was Visiting Assistant Professor of Music at ETSU where his choirs performed at the Cathedral of St. John the Divine, New York City (2012) and several venues around London, England (2013), including the Royal Festival Hall. Before completing the doctoral degree, Dr. Marshall served as adjunct faculty at ETSU and Pellissippi State Community College in Knoxville.

He has performed many opera and oratorio works and frequently appears as a tenor soloist and recitalist. In addition to his work as a solo vocalist, Dr. Marshall serves as a guest clinician for all-county and regional honor choir events. Dr. Marshall's most recent musical endeavor was leading a two-week music mission in the Czech Republic in July 2014. While there, he and his team performed in several venues in Prague and taught free music lessons to Czech youth in Oparno.

He is a member of Doc Bonhomie, an Americana style band based out of east Tennessee and holds memberships in National Association of Teachers of Singing (NATS), American Choral Directors Association (ACDA), National Association for Music Education (NAfME) and Pi Kappa Lambda, national music honor society. Dr. Marshall is married to Dr. Jennifer Marshall.

He is a member of Doc Bonhomie, an Americana style band based out of east Tennessee and holds memberships in National Association of Teachers of Singing (NATS), American Choral Directors Association (ACDA), National Association for Music Education (NAfME) and Pi Kappa Lambda, national music honor society. Dr. Marshall is married to Dr. Jennifer Marshall.

## Dr. Shane Hoose



Dr. Shane Hoose is active as a recording engineer, composer, and percussionist. He holds degrees in music from the University of Iowa (Ph.D.), Bowling Green State University (MM) and Ball State University (BM).

His musical compositions have been performed across the United States and in Canada and South Korea. As an engineer he has recorded everything from rock, jazz, and hip-hop to classical music.

Dr. Hoose is an active clinician in the area of music technology and has recently given presentations at the College Music Society Great Plains Conference and Music and Moving and the Moving Image Conference at New York University. His current research is in the area of binaural and surround recording.

Dr. Hoose serves as Assistant Professor of Music Industry/Recording Arts at Eastern Kentucky University. Prior to this appointment, he was an instructor of music technology at Kirkwood Community College in Cedar Rapids, Iowa. He is a member of the Audio Engineering Society (AES), American Society of Composers, Authors, and Publishers (ASCAP), College Music Society (CMS), Society for Electroacoustic Music in the United States (SEAMUS), Society of Composers, Inc. (SCI), and the Technology Institute for Music Educators (TI:ME).

Dr. Hoose serves as Assistant Professor of Music Industry/Recording Arts at Eastern Kentucky University. Prior to this appointment, he was an instructor of music technology at Kirkwood Community College in Cedar Rapids, Iowa. He is a member of the Audio Engineering Society (AES), American Society of Composers, Authors, and Publishers (ASCAP), College Music Society (CMS), Society for Electroacoustic Music in the United States (SEAMUS), Society of Composers, Inc. (SCI), and the Technology Institute for Music Educators (TI:ME).

**Great Journeys Begin Here**



# What's up with Apps?

BY KIM SHELLEY

“The Internet! Is that thing still around?” These are the immortal words spoken by Homer Simpson back in 2006. Well, it's time to get out from under Homer's rock and get on board the music technology bus because your students are already there waiting. Yes, technology does enhance your teaching, especially when you have a classroom filled with multiple style learners. Listed below are some great Apps you can use within your classroom to enhance student learning.

## FREE OR INEXPENSIVE MUSIC APPS:



**Rhythm Sight Reading Trainer** (Sight reading) iPhone & iPad app (\$2.99)

Description: Sight reading rhythms can be very demanding, especially with syncopations & rests. This app gives you a solid basis for a good rhythmic feel. By tapping the exercise you will develop rhythmic skills much faster.



**Rhythm Flashcards** iPad app only FREE

Description: Various rhythm flashcards with duple & triple meters.



**Sight Reading Machine** iPhone & iPad app (\$2.99)

Description: Sight Reading Machine generates great sounding music using complex algorithms and music theories. Highly customizable options give you total control in the music composition - instrument, range, key, time rhythm, pitch, dynamics, articulations, & tempo. It comes with a metronome.



**Practice Buddy** iPhone & iPad app FREE (Pro version is \$0.99)

Description: Practice Buddy is a fun way to get students to practice their musical instruments. Teachers & parents manage settings within the app which are optionally password-protected, to customize the student's experience. The admin sets the student's name, length of practice, the name of the instrument, number of practices before a prize is won, and the prize or incentive to be earned after successful completion of a series of practices. The student manages the home screen, setting the timer each time she or he practices. Parent gates protect all sensitive areas. An easy way to make practicing fun!



**Pitch Perfect for iOS** iPhone & iPad app FREE

Description: Pitch Perfect is a utility app for the musically inclined. At its core, it's a digital pitch pipe, allowing musicians to take an initial pitch before beginning or rehearsing a song. If you're the type of person who struggles to match a key signature to the name of a key, the app provides visual aids to make it as easy as matching what you see on your sheet music with the image on your screen. For singers who keep a list of songs & their keys, Pitch perfect makes it easy!



**Anytune** (slows down music BPM) iPhone & iPad app FREE; Anytune PRO+ for iPhone & iPad (\$14.99)

Description: Anytune is the ultimate music practice app for singers, dancers and musicians of all kinds. Artists worldwide use Anytune to learn to play, transcribe and practice songs by slowing down the tempo, adjusting the pitch, repeating loops, and sharing comments using their favorite tracks.



**Suggester** (chord progression tool & musical scale reference); iPhone & iPad app FREE

Description: Suggester is a tool to assist in the creation of songs & chord progressions. This app will help you find chords that work together. It is efficient to use and fun; use it to build musical phrases that will carry emotion through tension & release. Simply touch the chord to hear how it sound like. Press the play button to hear the chord progression sequentially and adjust the playback speed.



**InsTuner Lite** (chromatic tuner) iPhone & iPad app FREE; InsTuner for iPhone & iPad (\$3.99)

Description: InsTuner is a chromatic tuner that helps you tune instruments quickly and accurately. It also features a Tone Generator just like a pitch pipe with four different wave forms. Rather than providing only one mode like other tuner, InsTuner supports different tuning modes applicable to different situations, such as Instant Tuning Mode for quick tune & play, Fine & Strobe Modes for accurate tuning, FFT Mode for sound analysis, etc. It features a unique "fixed" note wheel, which helps you to find the position of detected pitch easily. You can also use it as an electronic pitch pipe to tune by ear.

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**Pro Metronome** iPhone & iPad app FREE; Pro Metronome Pro (\$1.99)

Description: Pro Metronome can easily customize any time signatures. Seven metronome tones are provided. It also has Real-Time Playback technology, so it is extremely precise, better than traditional mechanical metronomes. Pro Metronome allows you to SEE & FEEL the beats. Upgrading to Pro Version enables Visual, Flash, Vibrate & Airplay Mode. It is extremely helpful to use Visual/Vibrate Mode when playing loud instruments, while Flash Mode can help your band sync beats easily with the bright LED Flash. With Airplay Mode, everyone in the team can see the beats on projector or Apple TV. The accents of beats can be customized. Unlike other metronomes, Pro Metronome not only supports “f” & “mute”, but also “mf” & “p” indicators. There are lots of useful subdivision patterns, especially in the Pro version.



**Accelerando Metronomo** iPhone app only (\$0.99)

Description: Accelerando Metronomo, an accelerating metronome for the practicing musicians, helps musicians with speed-building practice in a relatively hand-free manner. You specify two tempos, and the metronome will gradually accelerate from one tempo to the other (max 600 bpm). This minimizes the need to interrupt finger exercises and it provides a smooth thorough tempo experience. Other nice features such as “Wave Mode”, Tap Tempo, user-selectable sounds, choice of rhythms make this app extremely useful. This app can also be used as a regular metronome.



**Time Guru Metronome** iPhone app only (\$1.99)

Description: This super funky metronome will leave out beats randomly to force you to strengthen your inner time-keeping muscles, and it has other cool feature for odd meters, drum machine style patterns, and more. Time Guru also features the ability to play in different time signatures or sequence of time signatures. It can also function as a regular metronome. It is optimized for iPhone 5, but works on my iPhone 4s just fine.



**Tonal Energy Tuner** iPhone & iPad app (\$3.99)

Description: Tonal Energy Chromatic Tuner & Metronome is an all-inclusive application designed for the pro-musician to the beginning player. Whether you play a brass, woodwind, string, or any member of the guitar family, this application can help you improve your skills. The tuner responds to all instrument types from pitch range from C0 to C8. Features include the target tuner display, a dedicated string tuning screen, 8 octave keyboard (iPad only), chromatic wheel, & a tone

generator that includes high quality multi-sampled instruments for brass & woodwinds, which is unique among all other tuning applications. The user friendly metronome provides the meter & subdivision options that you’ll most often need. The analysis page includes frequency & harmonic energy plots, along with a scrolling waveform display, all of which aid the players or ensemble to “see” as well as hear their sound.



**Ubersense Coach** (slow motion video analysis) iPhone & iPad app FREE

Description: Actually this is a sports app, but it can be easily used as a technique app for musicians. Analyze your drumline, marching technique, string bowing technique, etc with this app. Playback can be done at various speeds, even frame-by-frame. You can also email the videos to the students for future feedback.



**Devox** iPhone & iPad app (\$1.99)

Description: You can sing, play along & record with Devox. You may sing or play along with your iTunes library. You can also remove the song’s main vocal (karaoke). You can apply reverb & dynamics compression to the microphone. You can also change the pitch of the song without changing it’s tempo. You may record unlimited takes of your performances, and then transfer those recordings to your Mac or PC.



**Shazam** iPhone & iPad app FREE

Shazam Encore (\$6.99) & Shazam (RED) (\$6.99)

Description: Shazam recognizes music & media playing around you. Tap the Shazam button to instantly tag, and then explore, buy, share and comment. Tagging is unlimited, so use Shazam as much as you want.



**Spotify** (music search) iPhone & iPad app FREE

Description: With Spotify, you have access to a world of music. You can listen to artists and albums, or create your own playlist of your favorite songs. Want to discover new music? Choose a ready-made playlist that suits your mood or get personalized recommendations.



**Garageband** (creating music) iPhone & iPad app FREE

Description: GarageBand turns your iPad, iPhone, & iPod touch into a collection of Touch instruments and a full-featured recording studio, so you can make music anywhere you go. Use Multi-Touch gestures to play a piano, organ, guitar, & drums. They sound and play like their counterparts, but let you do things you could never do on a real instrument. Enjoy Smart Instruments that make you sound like a pro, even if you’ve never

*Continued on p. 22*

# TRANSYLVANIA UNIVERSITY

is pleased to announce  
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## **DR. KAREN COOKSEY, Director of Choral Activities**

Dr. Cooksey comes to us from the Los Angeles Opera, where she served for five years as Assistant Chorus Master. She holds degrees from Butler University, Indiana University and The University of Southern California.



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played a note before. Plug an electric guitar into your iPad, iPhone, or iPod touch and play through classic amps & stompbox effects. Garage now takes song creation to the next level with support up to 32 tracks. And share your song using email, Facebook, YouTube, SoundCloud, or AirDrop for iOS.



**Snipster** iPhone & iPad app (\$1.99)

Description: This is the ultimate tool for anyone wanting to “Snip” music, sound effects or any other audio for quick playback at the push of a button. It’s the perfect solution for radio, podcasting, theatrical performances, sporting events or any other live event where specific snippets of audio are required. Trim your audio file down to specifically play the section you want, it’s always keyed up & ready to go. Your existing audio files are now Snips!



**Vox Tools: Learn to Sing** iPhone & iPad app FREE

Description: Do you want to sing or make better use of your voice? Vox Tools offers this & much more. It offers a fully guided training section, with programs created by vocal technique teachers, full of audio examples for both men & women. In Vox Tools lets you choose exactly your voice type (both for men & women), to give even more accurate and personalized training. There are useful tools such as a personal voice recorder and a virtual piano.



**Tenuto** (music theory) iPhone & iPad app (\$3.99)

Description: Tenuto is a collection of 15 customizable exercises designed to enhance your musicality. From recognizing chords on a keyboard to identifying intervals by ear, it has an exercise for you. Tenuto also includes five musical calculators for accidentals, intervals, chords, analysis symbols, and twelve-tone matrices. Developed by musictheory.net!



**Perform** iPad app only FREE (Perform Pro for \$1.99)

Description: This is a PDF sheet music reader with autoscroll, metronome, & recorder. Perform is ideal for Orchestras, Bands, Choirs & individual musicians. It turns the iPad into a full-featured sheet music reader that offers musicians new & exciting ways to read music without ever taking their hands off of their instrument. Using “Auto Scroll” the app will smoothly scroll sheet music from page to page and score to score allowing musicians to focus on performing. You may use gestures to turn pages from left to right, and from score to score. You may also use the visual or audio Metronome during practice sessions to improve your timing. Download free scores with built in browser and links to free sheet music resources. Transfer scores from you Mac or PC through

iTunes. You may also import scores through your email.



**Stage Write** iPad app only FREE (Stage Write Pro for \$199.99)

Description: Capture creativity with this revolutionary app designed for directors, choreographers and stage managers. Easily document choreography, spacing, traffic patterns & movement for theatrical events as well as cheerleading & marching band formations. Create a unique performer icon for each performer. Choose a shape, color & text label for each performer. The free version has a limit of 3 icons...the paid version has no limit on the number of performers.



**Drillbook Next: Director Version** iPhone & iPad app (\$6.99)

Description: Get the app powering the Ohio State Marching Band’s fantastic Michael Jackson tribute & Hollywood performances! Marching band & drum corps drill at your fingertips. See how every count & every set fits into your marching show. Add Pyware EnVision or Field Artist 3 coordinate sheets or create shows on your device. Tap an existing show to follow. It’s that easy!



**Practice Center** iPad only (\$4.99)

Description: Labeled the “Swiss Army Knife for practice”, the Practice Center is the premier iPad app for improving & becoming more efficient in your practice and musical preparation. Start your practice time for 5 minutes. Next, set a metronome tempo & play a samba drum loop while focusing on tuning up a dorian scale exercise with tuning drones giving you a perfect 5th based on concert pitch G4. Now switch on the Video Viewer to check your embouchure as you play, and use the Audio Recorder to record the exercise that will later be sent using the built-in Email capability for your private teacher to evaluate.



**forScore** iPad only (\$6.99)

Description: Shelve those 3-ring binders. Get organized. Download & play something new in seconds. forScore has an arsenal of tools ready to help you turn practice into performance. Create links to handle repeats with a single tap, play along to an audio track, and use half-page turns to see the bottom half of the current page & the top half of the next one at the same time, removing jarring transitions. forScore’s flexibility is unparalleled. It has the ability to download virtually any PDF file directly from the web or Dropbox. Keep the scores organized by tagging your files & let forScore do the rest with its dynamic menus that are always up to date. Create & edit an unlimited number of drawing presets, add text to your page with adjustable formatting, and add common musical notation symbols with our unique stamps feature, or draw your own

designs. When done, share your files via email, Bluetooth, AirDrop, or print them out with AirPrint.

### FINGERING CHARTS AND/OR BOWING APP'S:



**Flute Fingering Chart** iPhone & iPad app FREE



**Oboe** iPhone (\$0.99)



**Clarinet Notes** iPhone (\$0.99)



**Sax Sense** iPhone (\$0.99)



**Bassoon Buddy** Free iPhone & iPad app FREE



**Brass Notes!** iPhone & iPad (\$0.99)



**Vic Firth (drum everything!)** iPhone & iPad app FREE

Description: The Vic Firth app is your passport to the ever-growing library of detailed product information, educational tools, interviews & performance from the world's finest drummers & percussionists! Includes a download for the 40 Essential Drum Rudiments! A must have for drummers!



**Drum Guru** (Drumset method & videos) iPhone & iPad (\$1.99)



**Fingering Strings** (Violin, Viola, Cello, & Double Bass) iPhone & iPad (\$5.99)



**Bowling Fun** (bowing exercises) iPhone & iPad (\$1.99)

Description: Bowling fun generates random string crossing exercises for violin, viola, cello

& bass.



**E-Jazz: Chords for Jazz Guitar** (mini method for Jazz Guitar) iPhone (\$2.99)

Description: With this guitar method you will understand the basics of Jazz chords along

various sequences from Classic to Brazilian & Gypsy Jazz. It includes 8 sequences of increasing level, which includes theory, tabs, & video for each lesson.



**A.P.S. Musicmaster Pro** (developed by CL Barnhouse) iPhone & iPad (\$7.99)

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The possibilities are endless and you can literally spend days perusing through all of the technology tools that are out there. My hope is that this article will give you a jump start on incorporating these great resources into your teaching. And, yes, Homer for the record. . . the internet is still around!!!

*Kim Shelley, kimsbelley@claytonschools.net is Assistant Director of Bands, Clayton School District, Missouri.*

This is a reprint of an article that appeared in the Summer 2014 *Missouri School Music Magazine*.



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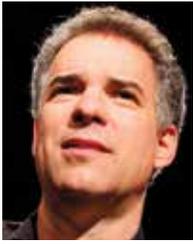
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# Teaching “Improvisation”

BY JIM SNIDERO

“Improvisation” may be the scariest word in music education. For the vast majority of educators, the notion of teaching improvisation, jazz or otherwise, is perceived to be so vague and susceptible to failure that most simply avoid the subject all together. But the word “improvisation” is fairly misleading, as much of what an improviser uses to create a solo is actually preconceived, and therefore can be taught beforehand.

When it comes to jazz improvisation, preconceived concepts regarding form, rhythm, melody, harmony and solo construction are just some of the elements that are tirelessly practiced and perfected by great improvisers (masters). This forms the basis for *what* will be played. In addition, masters have preconceived concepts regarding *how* they will play. Tone, technique, time feel, articulation, phrasing and vibrato style are often the thing that *most* identifies a master, being carefully formulated and developed, then repeated over and over again.

For example, if you’ve listened much to Charlie Parker, Miles Davis or Thelonious Monk, it would probably take you just a few seconds to identify them on the radio. The same can be said about virtually any historic jazz figure. The fact is that masters have a preconceived concept of what they’re going to play and how they’re going to play it.

The thing that separates a master from everyone else is a.) the quality and quantity of what’s preconceived b.) art and c.) taste. The good news is that a. can be studied and practiced to the point that a student can gain control over a massive amount of preconceived concepts. The bad news is that not everyone can create a work of art, and not everyone has exquisite taste.

Masters strike a balance between preconceived concepts and going with the moment, letting their “spirit”, for lack of a better term, lead them to very human expression. This creates a kind of inspired *flow*. And this sense of balance between essentially “knowing and not knowing”, to quote Chick Corea from a 1976 *Keyboard Player* magazine article, is informed by incredible taste and yes, talent. But here’s the thing: it’s very tough to create b. and c. without a.! And a. is something that most definitely can be taught.

There’s a little secret that masters know regarding preconceived vocabulary. To quote Chick again from

the same article:

*“The myth is that you always have to play something different to be spontaneous. But that’s not true. What’s important is how “there” you are when you’re playing: that’s really the point. Good music is just good music whether it’s composed, improvised or whatever”.*

No matter how many times you play an idea, if you are “in the moment”, it is spontaneous and will actually never be played the exact same way again, as no one ever experiences a moment exactly the same way. Charlie Parker played some of his signature ideas thousands of times, but they never sound exactly alike. The same can be said about virtually every master. So preconceived vocabulary is crucial to the creative process.

In *The Jazz Conception Company* multimedia course “Jazz Improvisation-Part 1”, I don’t focus much on chord/scale theory. In the beginning, it’s just not that important. Three scale types and correlating chords are the only relationships I introduce over ten lessons. What I do focus on are the building blocks of melodies, timing and balance. This gives students defined material that they can then use to develop musical instincts.

The first step is to search out a bunch of melodies and melodic fragments, which I’ll call “ideas”. The best way to find great ideas is by listening to recordings of bona fide giants of jazz and transcribing them. In fact, these recordings are the best source for all elements of improvisation and jazz style. Listening is obviously paramount, and our improvisation course includes over 120 historic audio and video performances.

However, transcribing may be a bit daunting for many students, so in the beginning it’s fine to use other sources, such as books or course material, to build a collection of ideas. An idea could be something as simple as one or two notes using a syncopated rhythm, a scale fragment or an arpeggio. It could be a blues idea or ideas utilizing timeless concepts such as enclosures of chord tones or lines guided by “goal” notes, all of which I discuss in the improvisation course. Students don’t need a ton of ideas when starting out, but they should have a variety of ideas, mostly two measures or less, at their disposal so that they can assemble phrases that sound both interesting and logical.

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The next step is memorizing these ideas. Students are often required to memorize an entire marching band program, perhaps 10 minutes or more of music, so memorizing a dozen ideas is no big deal! An effective way to memorize an idea is to relate it to chord tones, for example 1, 2, 3, 5. Try to hear it and visualize either sheet music with the idea or fingerings, then play it. If a student can repeat an idea flawlessly ten times, they've probably got it. Repeat this process with about 15-20 ideas, all over a similar chord (e.g. F7 & Fmi7).

Now have students play over a simple form, in this case maybe a blues or an 8-measure section on F7 or Fmi7, inserting one idea every 2 measures. Some will be shorter than two measures, so they will rest. Some may be a bit longer than two measures, so after that idea, they might rest for a measure or so, or play a melodic fragment. But they should limit themselves to ideas that they've memorized, and they generally shouldn't be longer than two measures. Why two measures? In the beginning, it's a very natural way to group ideas and create symmetry. It's also much easier to keep your place in the form!

Finally, have students focus on the timing of each idea and how they compliment each other (balance). If one idea is active, dense with notes or rhythms, perhaps the next idea should be less active, using just a couple

of notes or rhythms. If the contour of an idea ascends, perhaps the next idea might descend, creating a peak. If an idea descends, perhaps the next idea will ascend, creating a valley. This helps students to develop a sense of balance, maybe even taste. All of this is discussed in the improvisation course.

When students can reliably execute ideas they've memorized, and have instincts that allow them to assemble ideas in a logical and musical manner, they can say something when "improvising". The more material they have, the more they can say. Eventually, their instincts will allow them to play new things that they just hear at a certain moment, or react to what their bandmates are playing, saying things they've never said. They will then be able to balance their improvisation between "knowing and not knowing". It's powerful stuff, not to mention a whole lot of fun!

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This is a reprint of an article that appeared in the Spring 1014 issue of the *IMEA Journal*.



# What is the band sound of the future?

BY WILLIAM BERZ

## DIFFERENT TRADITIONS

I have written a number of articles about “band sound.” Recently, I have written that the most common tone quality for top-level wind bands, especially for the best university and military ensembles, is much more orchestral in nature than what it was in the past.

However many middle and high school bands adhere to the more homogenized sound; this is especially true for those groups who compete at concert festivals and contests. This has been a more traditional approach and produces a more flattering sound especially for those groups whose individual players might not be uniformly and consistently strong. Some of the best models for this kind of approach were the bands from the Big Ten schools of the 1950s–1980s. Famous conductors such as William D. Revelli, Harry Begian, John Paynter, Donald McGinnis, and Leonard Falcone come to mind. The symphonic bands conducted by these masters were like gigantic pipe organs with rich bass and controlled treble sounds.

The notion of band tone quality began to change in the 1950s with the founding of the Eastman Wind Ensemble. The concept was started by Frederick Fennell and was carried forth by a number of important collegiate conductors, most notably Frank Battisti, Donald Hunsberger, and H. Robert Reynolds. This newly constituted group imitated the wind and percussion sections of the orchestra to a certain degree. Individual players were encouraged to play out like they might in an orchestra. In addition, these ensembles were significantly smaller than the large symphonic bands of the Midwest. Obviously, the wind ensemble had a far different sound than a symphonic band, and is probably the most dominant approach in the best collegiate wind groups.

## A NEW APPROACH?

Recently, I have begun to wonder if a new approach to band sound is evolving, especially in school bands. I recently attended a high school band festival in northern Michigan. I heard four bands; each was quite well prepared and presented a good performance. However, of the four groups there was a total of 3 French horns—all in one of the bands; three groups did not have any. I only saw a few double reeds.

Earlier in the year, I conducted an honor band in a state outside of New Jersey. The students in the band

were very good and highly motivated to play well. While there were some horns, trombones, and tubas, the saxophones dominated those middle and lower ranges. There were a large number of altos along with 5 tenors and even more dominate, 5 baritone saxophones!

My two experiences are not isolated, and I have become gradually more aware of this phenomenon for at least 20 years. Because of the huge number of very practical problems facing music educators today, instrumentation has become an enormous challenge.

One issue is that popular culture has moved to a different place from what existed in the professional concert bands of the early 20th century and the big band era of the middle 20th century. Much of today’s popular music does not feature instruments aside from drums, keyboards, guitars, and basses. Therefore it is only logical that many of the instruments of the band and orchestra might not be as popular as in the past. Many young students might not want to invest the time and energy to learn the skills required to play many of the traditional instruments.

In addition, a wider range of repertoire is covered in many elementary and secondary schools, including world music, popular, and entertainment music. Instrumentation may be far less important when playing these forms of music rather than literature from the Western European canon.

The instrumentation crisis is also fueled in part by the emphasis on competitive marching bands. Understandably, brass and percussion players are most valuable for marching bands. These bands have a decidedly different concept of balance and blend. Horns, bassoons, oboes, and euphoniums are not normally featured.

## WHO’S AT FAULT?

Many people simply criticize bands that do not have a traditional instrumentation. This might be partially fair; most band music is composed to be played by a certain combination of instruments, in other words, a traditional instrumentation. Works by composers such as Vincent Persichetti, William Schuman, Howard Hanson, and Morton Gould certainly fall into this category.

A decidedly different point of view is that bands might not be the same as they once were. More so than the orchestra, the nature of bands has been shaped by

the surrounding culture; the instrumentation of bands has changed many times before. Wind bands in Europe during the Classical era were often quite small—often eight players or fewer. Bands dramatically increased in size during the French Revolution. American bands of the Civil War were almost always brass bands, sometimes with one or two woodwinds. The Gilmore Band of the late 19th century included more woodwinds. John Philip Sousa with his band followed this model. The instrumentation of his first professional band in 1892 was comprised of 2 flutes, 2 oboes, 2 E-flat clarinets, 14 B-flat clarinets, 1 alto clarinet, 1 bass clarinet, 2 bassoons, 3 saxophones, 4 cornets, 2 trumpets, 4 horns, 3 trombones, 2 euphoniums, 4 basses, and 3 percussionists. Except for the clarinets and the basses, the instrumentation is quite similar to the modern notion of a wind ensemble.

A decidedly different approach was taken at the turn of the 20th century as the professional concert band began its decline. A. A. Harding, the famous director of bands at the University of Illinois, expanded the size of the band and experimented by including such instruments as the basset horn, saxonet, families of sarrusophones and antoniophones, A-flat flute, musette, ophicleide, and others. It was Harding's ideas that helped to shape the large symphonic band made so famous at the great Midwestern universities.

As stated above, Frederick Fennell began the return to the smaller band. His Eastman Wind Ensemble was widely emulated by high school and collegiate conductors alike. Most collegiate ensembles now follow the ideas that were championed by Fennell although with more flexibility.

### A NEW ERA?

Band instrumentation seems to be changing again and the leading publishers seem to be accounting for it. For example much of the band music written for school bands now, especially the works composed by composers associated with the large publishers, is conceived in a SATB fashion. The result is that horns might not be required at all; alto saxophones can play the alto line. Any combination of tenor saxophones, trombones, and euphoniums can cover the tenor line. Multiple baritone saxophones can handle the bass part. There might be multiple parts for soprano instruments since flutes, clarinets, and trumpets still seem to be attractive to some young students; they are many times less expensive than others.

It is a generic approach to scoring, choral-like in a way. Each line can be covered by a group of whatever instruments are available. The band will have an attractive sound somewhat regardless of instrumentation.

One caution is that this newer notion of the band might not be able to authentically play much of the music that was composed in the past. Most of the artistically vibrant works composed for the medium assumed that there was a relatively fixed instrumentation. These works would not be able to be accurately reproduced by the SATB band. Another significant loss would be that of the variety of instrumental color because many of the primary color instruments would not be available.

### CODA

As written earlier, this changing view of instrumentation has been happening for quite sometime, and many "band authorities" have been expressing concern about it. On the other hand, it does seem clear that a great many bandleaders, festival and contest judges, and other band aficionados accept non-traditional instrumentations realizing that instrumental shortcomings are expected and the bands are playing the music in the best way possible. That was certainly the case at the band festival held in northern Michigan; all of the groups received high ratings. I have observed this at many other festivals as well.

What has dawned on me recently is that band of the later half of the 20th century might be slowly heading to an end. Wind ensembles at the great music schools like Eastman, New England Conservatory, and the University of Michigan to name just a few will maintain traditionally instrumented bands for many years to come; oboists, bassoonists, and horn players will continue to study at those kinds of institutions. However the mission of many college and university music departments is to train future music educators. It is those kinds of schools that will be most affected by the instrumentation that is found in high schools. Gradually these bands will reflect the new notion of band instrumentation; many already have.

The "new" band might well not be a bad thing. As implied above, music education is facing many challenges and will need to adapt. Perhaps it is no longer possible or practical to offer the 20th century-band in secondary schools. While my crystal ball may be foggy, I see that school bands are entering a new era, at least in terms of instrumentation.

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This is a reprint of an article that appeared in the May 2014 issue of *TEMPO*.

# Music education is basic education

BY MILDRED BERKEY

## AUTHOR'S NOTE

MENC and other national arts education organizations have become heavily involved during the past two years, in arts education advocacy at the federal level. This advocacy is for the broad spectrum of arts education rather than for a particular area within the arts. Government will no longer listen to a single segment of the art education community. Many state MEAs are developing a strong advocacy system at the state level of government. It is crucial then that we at the district level in each school system do not fail to provide the local network of support that will strengthen the efforts being made at state and national levels.

Music educators of today find themselves with not only the responsibilities of their teaching activities but also with an imperative need to become active and capable advocates for arts education. The pressures of financial retrenchment, declining enrollments and the woeful lack of understanding by the public and even some educators, of the difference between basic education and basic skills, threaten the survival of arts education to the extent that this threat must become of primary concern to each of us. We must be prepared to take advantage of any opportunity to explain and defend the importance of the arts disciplines in the life of every person and, in our society as a whole.

Many of the points presented in the following article will not be new to music educators. Some are as old as the oldest college text on the philosophy of music education. This paper has been prepared as a compilation of reasons in support of the values of music (arts) education. It is offered with the hope that it will provide quick reference for those of our profession who will take seriously the responsibility of talking with parents, students, administrators, teaching colleagues and the public about music as basic education.

Mildred Berkey,  
MENC Governmental Relations Committee,  
Southern Division Coordinator

## A POSITION PAPER

### MUSIC EDUCATION IS BASIC EDUCATION

Back to basics should mean back to music. Historically, no subject in the curriculum has occupied a stronger position than music. According to

anthropologists, no society anywhere has ever functioned without music, both ritualistically and personally. Early man educated youths by apprenticing them to the elders whom they learned to imitate in performing ceremonial customs. Entrenched in the Greek curriculum by Plato and placed in the quadrivium or upper level of the seven liberal arts of Rome, it continued to be taught in the monastic schools of the Middle Ages, the universities and the court schools of the Renaissance, the Calvinist and Lutheran schools of the Reformation and the American public schools starting about 1837.

Support for music education is almost unanimous—at least verbally. The American Association of School Administrators, the National Association of Elementary Principals, National School Boards Association, National Association of Secondary Principals, and Council of Chief State School Officers have all made strong policy statements regarding its importance.

The Tanglewood Symposium in 1967, composed of leaders from every facet of society in the United States, called for music to be placed in the core of the school curriculum. The American people are spending unprecedented amounts of money to support the arts in local communities and additional large sums through their tax dollars. Many schools have fine programs of music and the other arts are adequately supported in some areas.

Despite this volume of rhetoric, and the unquestionably fine programs that do exist in many places, by far a larger number of schools have conditions where educators find themselves struggling to develop balanced and adequate programs which reach more than a small minority of the students. School systems are understaffed and under supported. When communities are forced to make hard decisions in the allocation of funds, there develops a great inconsistency between the verbally expressed support for music education and the often harsh curtailment of music programs.

In other communities, the budget planners have sometimes decided to lift out whole programs rather than to gradually starve them into ineffectiveness. Only intense public pressure prevented such cuts in two large school systems in our country in recent years and even now the battle is being waged in still another large urban community.

Methods of state funding that support the arts as “enrichment units” often force school administrations to give low priority to music education. These units are based on numbers of regular classroom units and if enrollment drops, the number of enrichment units drop. These units must be shared by counselors, librarians and principals, so a fairly small enrollment drop can result in totally removing a music program.

### THE “FRILL” IMAGE

The vulnerability of music education to low priority in budgeting stems from the attachment of the word “frill” (meaning unnecessary) to the entire program as opposed to “basic subject.” Equally damaging is the word “enrichment.”

Because a large part of American society has become indoctrinated with the philosophy that the chief goal of education is to learn how to make a living, there has developed a massive inconsistency between the nearly universal approval of the fine arts in the curriculum and the bitter reality established by representatives of that society when they mistakenly think that they must choose between arts programs and skills programs in the establishment of budgetary priorities.

As a result of the widespread dissemination of this notion, the arts are usually the first to be eliminated or emasculated. Being already malnourished in staff, materials and time allotment, they become weaker in reaching their objectives and this further supports the notion that they are nice programs to have if you can afford them, but are not really necessary to the child’s present and future well-being.

The latest manifestation of the threat to those programs which educate the feelings and teach us how to live, as well as how to make a living, is the so-called “back to basics” movement. Although the slogan means many things to many people, the most prevalent view of its meaning is the idea on the part of some of the public that we should return to a nearly exclusive emphasis on the three R’s, to a more structured form of discipline and to the revival of certain techniques such as memorization. In short, it is a call for a totally skills oriented educational system geared mostly to preparing the child to earn a living.

In the publishing field, the return to basics, according to Vice-President Alexander of the Holt, Rinehart, Winston Company, means a sharp cutting of the emphasis on ideas and stimulation of students to think critically, and an increased emphasis on the teaching of skills and facts.

In the dictionary, the most preferred meaning of the word basic is stated as of, relating to, or forming the

base or essence. It then, as Dorothy Gross, teacher and columnist for *Childhood Education* suggests, we accept the premise that activities of infancy such as learning to talk and to use the body are more basic than the acquisition of skills such as the three R’s, we are saying that we must return to beginnings to find the true basics or essence of education.

### THE TRUE BASICS

To parallel this concept of returning to infancy to find basic education, let us return to the infancy of the human race as well. From the dawn of history and the era which preceded it, let us glean the truly basic elements of education. In these beginnings we can find truth.

No one denies the need for the language and mathematical skills that are minimal requirements for survival in an economy which has moved from a goods to a service orientation. They serve also as a foundation for additional learning.

However, it is our belief that the arts and not the three R’s were basic in man’s education and basic to his needs at the beginning of human history and before. We additionally believe that many of education’s ills, including the failures to achieve competency in the three R’s, the lack of motivation on the part of so many students, the continuing violence which threatens to engulf our educational systems and the inability to develop each child as a unique individual, could be corrected or at least alleviated by placing music and the other arts at the center of the curriculum. This is where music education once was accepted and this is where it belongs today.

Although history and tradition are important considerations, they are not enough in themselves to establish music education as basic education for today.

Combined with educational, social, artistic and psychological considerations however, the case for placing music in the center of learning is difficult to assail with any logical rationale.

### EDUCATIONAL ADVANTAGES

Schools can educate the whole child and not weaken the three R’s. By infusing music into the curriculum, the various subjects and music can be of support to one another. Teaching music is teaching eye movement and the interpretation of signs and symbols. It is teaching pronunciation and enunciation, reading comprehension, and vocabulary. A great deal of the time in the primary years and especially in the second year is spent in learning to read the music book.

Music teaches students to create music, to form the

symbols of the musical language, to organize them into understandable phrases and patterns, in short to write both skill-wise and creatively.

The teaching of math through note values, counting and finding page numbers randomly selected throughout the music book (a big challenge for primary children) is obvious.

To the three R's should be added the element of rhythm. Indeed this element should be added to any method of teaching these skills for it is a primary means of developing coordination, a physical attribute nearly always weak in children with reading problems and nearly always well developed in children who are competent readers.

Other areas of the curriculum can be taught equally well through music. Social studies are especially adaptable to the infused arts concept, as is literature.

It is not beyond the realm of probability to say that a well-trained music teacher with a well selected music series and related materials could teach any subject in the elementary curriculum.

Evidence of the success of the music (arts) approach to teaching is to be found in the Columbus, Ohio school system where a program called Arts Impact has been carried on for five years. It was at first federally funded but is now supported by the system and has added ten schools to the original two. Other schools are on a waiting list to join the Impact group when funds are available. The three major positive outcomes of the project are dramatically higher test scores in which reading vocabulary of sixth year students rose 65 percent; reading comprehension, 41 percent; arithmetic computation, 56 percent; arithmetic concepts, 63 percent; and arithmetic application, 25 percent. Absenteeism was significantly lowered on the part of both students and teachers and there was a noticeable change of attitudes toward school and learning. The school from which these changes came was 100 percent minority and 34 percent ADC.

### **SOCIAL IMPLICATIONS**

Among the older goals of music education, the objective of transmitting the cultural heritage through music has become more valid than ever in a pluralistic educational system. An up-to-date music text is the most multi-cultural vehicle in the curriculum and completely reinforces the very early and continuing philosophy that music is not for the highly talented only, but is for every child of every background. John

Rockefeller III, commenting on this subject says, "We need to expose all of the children in our schools to all of the arts, and to do so in a way that enriches the

general curriculum rather than reinforcing the segregation of the arts.

Late research indicates that children of the inner city regardless of race but with generally low achievement in academics, have higher musical attitudes than middle class suburban children. These are the students who are most apt to be denied the advantages of music class in the interest of more and more time being spent on reading and math skills training.

A great emphasis today in our curriculum, is the infusion of career education into every phase of study. The objectives of the career education proponents are not only to teach about vocations, but to instill in the students, the social values of work and, in view of increasing amounts of leisure time, to provide every person with adequate preparation for the constructive use of leisure through various avocations. The use of music in the teaching of avocational pursuits is obvious, but many educators are not aware of the vast literature of music relating to social values of work which extend all the way from "Johnny Works With One Hammer" of kindergarten level to the sophisticated and adult concepts involved in, "If I Had A Hammer."

The development of social attitudes has long been one of the good outcomes of the study of music. Social acceptance, self-confidence, social responsibility, community responsibility and self-discipline have been counted as values attributable to participation in musical activities.

### **ARTISTIC DEVELOPMENT**

The student who is artistically deprived, suffers from as severe a disadvantage as the student who is economically or socially deprived. Whether in city or suburb, it is all the worse because it often passes unrecognized, but the threat to society is just as great as in other forms of illiteracy.

The ugliness of our environment and its destruction by ravishment or by wanton and malicious intention, the hate, violence and cruelty of man to his fellow man, the appalling waste of human potential and resources, due to emotional and mental illness, all betray artistic deprivation of alarming proportions.

We have these conditions because we have not been taught alternatives. We spend vast sums to care for the mentally ill and include music therapy, a treatment for mental illness at least as old as the Biblical King David. If music can cure, then certainly it can prevent and for a much lower cost in dollars and suffering.

The antidote for the poison of hate and violence and cruelty is truth, beauty, compassion, gentleness and joy. These can be taught best through music and the arts

where they can be personally experienced and created.

Our failure to teach the appreciation of beauty and to develop the ability to make artistic judgments is to allow the degradation and dehumanizing of the human spirit and finally the destruction of society.

### PSYCHOLOGICAL CONSIDERATIONS

That we are failing to teach humaneness is underscored by the results of recent research pertaining to the hemispheres of the brain. These studies indicate that the right half of the brain may be completely separated from the left by severing the corpus callosum or fibers that connect the two. By so doing, it has been possible to determine the functions of each. The right brain has a spatial, visual and holistic mode of apprehension and reasoning compared to a linear-verbal and sequential mode for the left hemisphere. The left controls language and mathematics while the right side with its spatial orientation is responsible for concepts such as those inherent in all of the arts. Our schools teach through left hemisphere input (reading and listening) and output (talking and writing). We are educating a left-brained nation and testing with I. Q. tests that are designed to measure only left brain functions.

Only five per cent of the curriculum time of the *world* is spent on the humanities that embody the concepts of truth, beauty, justice, love and faith. All of the humanities concepts are spatial, visual, and holistic, responsive to inception by the right hemisphere and productive of the attributes of humaneness, gentleness and compassion that can counteract violence.

If we continue to provide only a left-brained education, we will not only fail to educate those children who learn best through the right hemisphere of their brain, but we will fail to educate ALL children with the learning which can prevent man's destruction of himself and his civilization. Albert Eurich stated that the neglect of arts education in the schools will produce a population "ignorant and barbarous about the ways of the human mind and heart." Sir Herbert Read writes that, "a civilization that consistently denies the life of the imagination must sink into deeper and deeper barbarism."

### RESUME

Schools can teach humaneness and *still* educate in *skills*. They can emphasize beauty and human values and *not* weaken the three R's. They can infuse music and the arts into the curriculum and make the *rest* of the curriculum the stronger. Theodore Rosak in *The Making of a Counter Culture*, states that, "to think and to know are important; so are to feel and to create. Arts education, in teaching all four, develops the whole

personality." (2:13)

All of these things *can* be done because there are places in the United States where they *are* being done with excellent results and without destroying the budget.

Let us not delude ourselves. There is no more important issue in today's education than the need to recognize the dangerous path that we are traveling. We must reorder our priorities to provide sufficient budget support for those subjects that emphasize that which is most characteristically human within the human being. We must develop a strong music and arts program basic in the curriculum for all youth from preschool through college. Adult education should continue to provide arts education throughout life.

An adequate program of music education today can do much to prevent the need for an extensive program of music therapy in society's tomorrow. Indeed it *may* insure that there will *be* a tomorrow for our society.

Music is a basic human need as evidenced throughout history. Back to basics *should* mean back to *music*. Music education *is basic* education.

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*Mildred Berkey was born in Fruita, Colorado on April 7, 1919. She graduated from Indiana University School of Music with a BPSM in 1941 as valedictorian, and was the first woman admitted to the Indiana University Law School from the music school. She subsequently obtained from Spalding University an MA in Education, certified as a librarian.*

*She retired in 1980 from the Jefferson County Public Schools as an Elementary Vocal Music Teacher. The schools at which she taught included Greathouse, Middletown and Lyndon. This was followed by positions as the Director of Education for The Louisville Orchestra, Co-Superintendent and Educational Coordinator for the High School Festival Competitions at the Kentucky State Fair, and Administrative Director of The Entrepreneur Society.*

*She distinguished herself by leadership in numerous volunteer activities, including Kentucky Music Educators Association (President, Board of Directors, Archivist-Historian) and others. She was also a member of the following educational associations: LEA, KEA, NEA, JDMEA (president), and MENC. She was the first elementary vocal music teacher to be elected President of the KMEA, and the governor presented her the Governor's Award in the Arts in 1991.*

This is a reprint of an article that appeared in the September/October 1977 issue of the *Bluegrass Music News*.

## KMEA RESEARCH GRANT AVAILABLE

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

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

Please note: To ensure consideration, applications must be received by April 1, 2015.

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

Or fax to:                   859-626-1115

\_\_\_\_\_  
 Name of College/University Professor

\_\_\_\_\_  
 Name of School Music Teacher

\_\_\_\_\_  
 School

\_\_\_\_\_  
 School

\_\_\_\_\_  
 Address

\_\_\_\_\_  
 Address

# Motions that passed during the KMEA Board Meeting

JUNE 21, 2014

## Motions from the Executive Committee

**Motion #1** The Executive Committee moves that the following changes be made to the KMEA By-Laws. This was the second reading. The membership will vote on the changes during the 2015 KMEA Professional Development Conference.

### ARTICLE III – GOVERNMENT

Current Wording:

Section 4. **District Officers.** The officers of each KMEA District shall consist of a President, Vice-President, President-Elect, Secretary-Treasurer, and a sufficient number of Chairs to adequately fulfill the duties in each of the Divisions for which there are Chairs. The names of the district officers shall be sent by the District President to the Editor of the *Bluegrass Music News* and the appropriate Division Chairs.

Proposed Wording:

Section 4. **District Officers.** The officers of each KMEA District shall consist of a President, ~~Vice-President~~, President-Elect, Secretary-Treasurer, and a sufficient number of Chairs to adequately fulfill the duties in each of the Divisions for which there are State Chairs. The names of the district officers shall be sent by the District President to the Executive Director, the Editor of the Bluegrass Music News and the appropriate Division Chairs.

### ARTICLE IV – ELECTIONS

Current Wording:

Section 7. **Interim Appointments.** If, for any reason, the office of a District President becomes vacant, it shall be filled by the State President upon the nomination by the remaining officers of that District. Other District interim appointments may be made by the remaining District officers upon nomination by the District President or by any method which has been established by the district for filling such vacancies.

Proposed Wording:

Section 7. **Interim Appointments.** If, for any reason, the office of a District President becomes vacant, it shall be filled temporarily through appointment by the State President in consultation with the remaining officers of that District. At the next regularly scheduled District meeting, the members will elect a new District President who will take office immediately and serve the remainder of the existing term. Other District interim appointments may be made by the remaining District officers upon nomination by the District President or by any method that has been established by the district for filling such vacancies.

MOTION: SUPPORT THE KENTUCKY COALITION FOR ARTS EDUCATION IN DEVELOPING A POSITION PAPER SETTING A VISION AND STANDARD FOR THE ARTS IN KENTUCKY SCHOOLS TO INCLUDE MINIMUM ARTS INSTRUCTIONAL TIME FOR EACH STUDENT, A CHANGE IN DEFINITIONS OF COURSES, SEPARATION OF ARTS FROM THE HUMANITIES, AND A REQUIREMENT THAT A CERTIFIED TEACHER TEACH MUSIC AND ART IN EVERY ELEMENTARY SCHOOL.

## Motions from the Orchestra Council

**Motion #2** Adopt the Kentucky music list as it stands for high school orchestras beginning in 2014–15. (See Appendix I in Board Book.)

**Motion #3** Adopt the Kentucky music list as it stands for middle school orchestras, but keep the grading based on e, m, d for sight reading purposes. Middle school orchestras would be required to choose at least one selection from the list.

## Motions from the Band Council

**Motion #4** Add a second All-State Jazz Band, using university jazz professors who teach in Kentucky as guest conductors, providing housing, meal, and travel reimbursement, but no stipend. A rotation will be used in the same order as the one used for the Intercollegiate Jazz Ensemble, offset by approximately seven years.

**Motion #5** Raise the All-State Jazz Band audition fee to \$10 per audition.

## Motion from the Choral Council

**Motion #6** Any school auditioning students for KMEA All-State Choir may audition up to four students regardless of total choral enrollment.

## Motions from the Commission for Performance Assessment

**Motion #7** Adopt a sight-reading adjudicator script. (See Appendix II in the Board Book.)

**Motion #8** A medium or difficult selection from the KMEA choral list would be acceptable for use at the State Solo and Ensemble Assessment Event in addition to a grade 1 or grade 2 selection from the UIL list.

**Motion #9** Selection of choral works for classification be limited to the voicings that are on the list.

**Motion #10** CPDL or IMSLP versions of selections that are on the KMEA (UIL) list may be used as substitutes.

**Motion #11** Revise the middle school choral sight-reading process by hiring a new composer for sight-reading material; samples to be edited by the Middle School Choral Chair, the Choral Chair, and the Choral Chair-Elect; criteria to be as follows:

E = unison — all stepwise motion, 8 bars. Range limited to a sixth.

M = 2 part, 8 bars

- Melodically about as difficult as current Middle School Easy
- 8 bars
- Skips limited to tonic triad
- Range in one of the parts should be no more than a sixth (so the boys with limited range can be assigned to it)
- Note values limited to
  - Quarter note
  - Eighth note
  - Dotted half note
  - Quarter rest
  - Half rest (optional)
  - Two rests within the piece

D = two and three part option (one level less difficult than High School Easy)

- Range in one of the parts should be no more than a sixth (so the boys with limited range can be assigned to it). Part 3 should begin and end on tonic.
- Note values limited to
  - Quarter note
  - Eighth note
  - Dotted quarter note
  - Dotted half note
  - Quarter rest
  - Half rest
  - Two rests within the piece
  - 16 bars

## Motions from the Budget Committee

MOTION: INCREASE REGISTRATION FEES FOR THE PROFESSIONAL DEVELOPMENT CONFERENCE BY \$10. RATIONALE: CONFERENCE OPERATION COSTS CONTINUE TO INCREASE, AND COMPARISONS WITH OTHER STATE MUSIC ASSOCIATIONS SHOW THAT WE UNDERVALUE OUR CONFERENCE. ON-SITE REGISTRATION FEES WERE INCREASED BY \$5 IN 2012–13. OTHERWISE, REGISTRATION FEES HAVE BEEN UNCHANGED SINCE 2007–08.

MOTION: INCREASE THE PARTICIPATION FEE FOR HIGH SCHOOL ALL-STATE ENSEMBLES IN BAND, ORCHESTRA AND JAZZ FROM \$45 TO \$50. RATIONALE: ALL-STATE CHOIR FEE WAS RAISED TO \$50 IN 2009–10, AND THIS WILL PROVIDE UNIFORM FEES FOR ALL HIGH SCHOOL ALL-STATE ENSEMBLES, AND PROVIDE INCREASED INCOME TO OFFSET RISING COSTS.

MOTION: INCREASE THE REGIONAL ASSESSMENT FEES FOR SOLOS AND SMALL ENSEMBLES BY \$1, AND THE FEES FOR LARGE ENSEMBLES BY \$5. INCREASE THE FEE FOR STATE BAND ASSESSMENT BY \$5 AND STATE CHORAL ASSESSMENT BY \$10. RATIONALE: ASSESSMENT EVENT MANAGERS CONTINUE TO STRUGGLE TO ADEQUATELY MEET THE NEEDS OF THEIR EVENTS WITH THE CURRENT FEE STRUCTURE.

MOTION: INCREASE THE FEE FOR AWARD SPONSORSHIP FOR THE STATE MARCHING BAND CHAMPIONSHIP BY \$25. NOTE THAT THIS IS PROPOSED FOR BUDGET YEAR 2015–16. CURRENT FEE HAS BEEN IN PLACE SINCE 2007–08.

MOTION: INCREASE BUDGETED EXPENSE FOR COMEK TO \$1400.

Accept the 2014–2015 Operating Budget as AMENDED.

# 2015 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 2014–2015 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, 2015.
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. 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, 2015.
9. No artwork will be returned.
10. All artwork must be accompanied by an Entry Form, containing all necessary contact information, signatures of the parent/legal guardian, music teacher, and art teacher. These signatures also grant the Kentucky Music Educators Association the right to use the winner's name, entry, and photograph for publicity purposes.
11. By entering the contest, entrants accept and agree to these rules and the decision of the judges. The decision of the judges shall be final.

## ENTRY FORM

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

Student Name \_\_\_\_\_ Entry # \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_

Phone(s) \_\_\_\_\_

School Name \_\_\_\_\_

School Address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_

School Phone \_\_\_\_\_

Student Age \_\_\_\_\_ Grade in School \_\_\_\_\_

Parent/Guardian Signature \_\_\_\_\_

Parent/Guardian Email \_\_\_\_\_

Music Teacher Signature \_\_\_\_\_

Music Teacher Email \_\_\_\_\_

Art Teacher Signature \_\_\_\_\_

Art Teacher Email \_\_\_\_\_

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

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Name \_\_\_\_\_

Home Address \_\_\_\_\_

City \_\_\_\_\_, State \_\_\_\_\_ Zip code \_\_\_\_\_

KMEA District \_\_\_\_\_

Phone Numbers Home (     ) \_\_\_\_\_ Cell (     ) \_\_\_\_\_

Email Address \_\_\_\_\_

Name of School \_\_\_\_\_

School Address \_\_\_\_\_

City \_\_\_\_\_, State \_\_\_\_\_ Zip code \_\_\_\_\_

School Phone (     ) \_\_\_\_\_

Teaching Specialty (circle)    Choir    Band    Orchestra    General Music

Teaching Level (circle)    Elementary    Middle School    High School

Other Special Areas (e.g. Keyboard Lab, Orff Ensemble) \_\_\_\_\_

---

Mentor-Years of Music Teaching Experience \_\_\_\_\_

Mentor-Please provide name, title, and email address or phone number of a music teacher who is familiar with your music program.

\_\_\_\_\_

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Return to: glen.flangan@asbury.edu or  
Glen Flanigan, Asbury University, 1 Macklem Drive, Wilmore, KY 40390

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Barren County High School Band  
Caldwell County High School Band  
Mayfield High School Band  
Hopkinsville Middle School Band Room  
Murray High School Band Room  
Murray Middle School Band Room  
Hopkinsville High School Band Room  
deGraffenried Auditorium (Russellville High School)

Butler County Middle School Gymnasium  
Butler County High School Gymnasium  
Trigg County Middle School Gymnasium  
Muhlenberg North High School Gymnasium  
Caldwell County High School Gymnasium  
Murray High School Gymnasium  
Hopkinsville High School Gymnasium  
Ohio County High School Gymnasium  
Caldwell County High School Soccer Field  
Ohio County High School Soccer Field  
Union County Fairgrounds Arena  
Caldwell County High School Football Stadium  
Ohio County High School Football Stadium  
Hopkinsville-Christian County Stadium of Champions

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## February 4–7, 2015 KMEA Professional Development Conference Pre-Registration Form

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

Deadline: January 19, 2015

**Please type:**

Name	Cell phone	NAfME ID#	Expiration
School	City	KMEA district	School phone
Email	Cell phone		
Home address	City	State	Zip
			Home phone

Spouse's name (if registering)	Cell phone	NAfME ID#	Expiration
School	City	KMEA district	School phone
Email	Cell phone		

Registration Choice	Pre-Reg Rate	On-site Rate	Amount Due	Select ONE free ticket* to an All-State Concert				Provides access to—			
				KCC & KJHC	AS Choir	AS Band & Orchestras	Jazz	Clinics	All-State Tickets	Invited Group Performances	Exhibits
KMEA Member	\$85.00	\$100.00						Yes	Yes	Yes	Yes
Spouse (who is a member)	\$50.00	\$50.00						Yes	Yes	Yes	Yes
Non-member	\$105.00	\$130.00						Yes	Yes	Yes	Yes
Chaperone/non-member spouse	\$50.00	\$50.00						No	Yes	Yes	Yes
CNAfME member	Free	Free						Yes	Yes	Yes	Yes
Retired KMEA members	Free	Free						Yes	Yes	Yes	Yes
Administrators	Free	Free						Yes	Yes	Yes	Yes
KMEA-NAfME dues	\$118.00	\$118.00		*Free tickets must be requested in advance. KMEA members may receive more than one ticket if they have a student in each concert indicated.							
Total amount due			\$0.00								

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

Name	Name	Name
School	School	School

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

Type of payment \_\_\_\_\_ Check or purchase order # \_\_\_\_\_

Credit card # \_\_\_\_\_ Expiration Date \_\_\_\_\_ V-code\* \_\_\_\_\_

Name on card \_\_\_\_\_ Signature \_\_\_\_\_

\*3-digit number of back of card.

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

**Collegiate Composition Competition**

**Guidelines:**

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

**Categories:**

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

**Adjudicators:**

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

**Award:**

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

**Deadlines:**

- Compositions should be sent directly to the KMEA College/Division Chair
- Deadline for submission is November 1, 2014
- The winner will be notified by December 14, 2014



**Collegiate Composition Competition**  
**College/University Division**  
**Application for Submission**

Name \_\_\_\_\_

Address \_\_\_\_\_  
City State Zip

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Title of work \_\_\_\_\_

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

Instrumentation/voicing \_\_\_\_\_

Sponsor is a current member of KMEA?      **Yes**   **No**

Sponsor's name \_\_\_\_\_

School \_\_\_\_\_

School address \_\_\_\_\_  
City State Zip

School phone \_\_\_\_\_ School e-mail \_\_\_\_\_

Administrator signature \_\_\_\_\_  
(\*indicates institutional support for the performance if selected)

Submissions should be sent via e-mail to:  
**David Threlkeld**  
**dthrelk@cumberlands.edu**  
**University of the Cumberlands**  
**7525 College Station Drive**  
**Department of Music**  
**Williamsburg, KY 40769**

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Melissa Skaggs

P.O. Box 1058

Richmond, KY 40476-1058

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

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For more information, please contact the Department of Music (270)809-4288 or e-mail [pwurgle@murraystate.edu](mailto:pwurgle@murraystate.edu),  
[www.murraystate.edu/music](http://www.murraystate.edu/music)

