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Bluegrass Music News

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The Symphony at WKU played a number of concerts during their tour of China in May. See page 9.



KMEA: Kentucky Music Educators Association
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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



As a high school student I was deeply impacted by President John F. Kennedy's Inaugural Address of January 20, 1961 in which he stated, "My fellow Americans, ask not what your country can do for you, ask what you can do for your country." The idea of service above self is one music teachers understand well. The spirit of volunteerism, teamwork, and active membership makes our professional organization a strong advocate for music education across the Commonwealth.

While working to update the Strategic Plan, I was fortunate to work with a committee of dedicated KMEA members. During each work session their passion and dedication was evident, and the resulting document will serve as the foundation for strategic directions, objectives, and potential actions throughout the next two years. New initiatives include communicating to our students the benefit of a career in music education; increasing the use of social networking; creating a KMEA council of collegiate music education faculty, new teacher handbook, and monthly online newsletter; revising the KMEA mentoring program; updating the constitution and by-laws; developing clear guidelines for district and statewide officers; increasing membership, and redesigning the KMEA website. My sincere thanks go to these outstanding colleagues for their diligent work on this important document: David Dunevant, Joe Stites, John Stroube, Ryan Marsh, Wilma Benson, Brad Rogers, Amy Bolar, Amy Acklin, and Tanya Bromley. The 2013–2015 Strategic Plan can be found in the KMEA Information Center underneath KMEA General Information for those who would like to read it.

Another group of colleagues worked on the newly formed Commission on Music Education in Appalachia to identify and examine the unique challenges faced by music educators in Kentucky, especially those in distressed areas, and to propose ways in which KMEA might assist in overcoming these challenges. A survey was sent to music teachers across the state in late May. The questions on the survey were the direct result of the thoughtful insight provided by these unselfish teachers including: Eddie Campbell, Greg Detweiler, Darrell Dixon, Jackie Thompson, David

McFadden, Raye Hurley, Jackie Melton, and John Stroube. The results of this survey will be helpful as we look for ways to assist and support music educators in areas where programs are being reduced or eliminated, and where music educators are teaching classes outside their field of expertise. Working with one voice we can more effectively influence decision makers across the Commonwealth.

The work of our appointed and elected officers is, without question, the backbone of KMEA. Whether at the district, division, or state level these KMEA members work tirelessly on behalf of Kentucky's music teachers and students. Support and constructive feedback is welcomed by these leaders who you may find listed on the KMEA website. Take a moment to thank them for their service and offer assistance as needed. Each KMEA member is vital to the organization and there is a place for everyone. If you would like to become more actively involved in KMEA, contact your district president, division representative, or festival manager. If you know music teachers who are not members, encourage them to join their professional organization where they can gain access to current trends, advocacy, networking, and receive members-only benefits. The Commission on Music Education in Kentucky (COMMEK), chaired by Tanya Bromley, remains actively engaged with decision makers in Frankfort, and the National Association for Music Education (NAfME), our national association, provides a wealth of information for teachers, and it works for the advancement of music education at the national level.

As you begin a new school year and I begin my term as KMEA President I am hopeful we will address the issues affecting music education together. The contributions of our members to the organization are invaluable, and they serve to keep music education on the forefront of the education conversation throughout the state. It has been said that success in life has nothing to do with what you gain in life or accomplish for yourself, it's what you do for others or for a common cause. KMEA remains a vibrant resource for music teachers and their students due to an outstanding volunteer network and our members' commitment to the organization.

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JASON DOVEL, ASSISTANT PROFESSOR of TRUMPET

A versatile performer on the modern trumpet, Baroque trumpet, and Renaissance cornetto, Dovel was previously an associate professor at Northeastern State University and has taught at the University of North Texas and North Central Texas College. He has performed with organizations including the Tulsa Symphony Orchestra, Tulsa Ballet, Dallas Opera and Symphony of Northwest Arkansas and is principal trumpet of Ash Lawn Opera. Dovel has published articles in the *Music Educators Journal*, *International Trumpet Guild Journal*, *The Instrumentalist* and is a recordings reviewer for the *International Trumpet Guild Journal*. He is the Employment Editor for the *International Trumpet Guild*.



TONIMARIE MARCHIONI, ASSISTANT PROFESSOR OF OBOE

Marchioni is a member of the IRIS Orchestra and Decoda as well as a recent alumna of The Academy/Ensemble ACJW. She has appeared with organizations including the National Symphony, Atlanta Symphony, New Juilliard Ensemble, AXIOM, and Continuum. She has collaborated with members of the Chamber Music Society of Lincoln Center, New York Philharmonic, and Paris Conservatoire. Marchioni has held faculty positions at the University of Georgia, Las Vegas Music Festival, and the American Festival for the Arts. Her performances and interviews have been broadcast nationally on NPR/PRI, PBS and more. She is a frequent contributor to the *Juilliard Journal* and has been published in *Carnegie Hall's Playbill* as a featured writer and program note annotator. Marchioni holds a B.A. from Harvard University and M.M. and D.M.A degrees from The Juilliard School.



ROB SCHULTZ, ASSISTANT PROFESSOR MUSIC THEORY

Schultz received his Ph.D. in Music Theory from the University of Washington. He has served as Lecturer of Music Theory at the University of Massachusetts Amherst and has taught Music Theory and Aural Skills at the University of Massachusetts Lowell and the University of Washington. Schultz's research interests include musical contour theory, transformation theory, phenomenology, as well as the analysis of post-tonal, popular, and non-western musics. He has presented his research at conferences across Europe and North America, including the Society for Music Theory, Society for Music Analysis, Gesellschaft für Musiktheorie, Music Theory Society of New York State, and the New England Conference of Music Theorists. His work has been published in *Music Theory Spectrum*, *Music Theory and Interdisciplinarity*, and *Music Theory Online*. Schultz is also a founding editor of the journal *Analytical Approaches to World Music*.

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From the Editor

GEORGE R. BOULDEN



Welcome back! I hope you are well rested and ready to get back in the classroom. For the new music educators entering the classroom for the first time, congratulations, and understand that your questions may outnumber your answers this year. Let me suggest that you find an experienced teacher that you can confide in and use as a sounding board. By this time next year you will be so much wiser about the ways of your students, their parents, your school, and the community. You will never forget your first year of teaching, and hopefully, can build on your initial experience and work toward a successful teaching career. For those of you who are more experienced, perhaps you can seek out and help the less experienced teachers in your area. We have all been there, and probably had someone who helped us during our early years in the classroom.

• • •

I am excited to welcome **Dr. J. Patrick Rafferty**, professor of violin at the University of Louisville, as a regular contributor to our magazine. He will be writing about string pedagogy and other pertinent issues related to string education. And, let me know if you have an interest in writing for or becoming a regular contributor to our journal. I will be happy to help you through the process, and you will be helping more people than you can imagine.

• • •

In preparing for the new semester I am reminded of three questions that provide a roadmap for planning my course content.

What did you do that worked well for the learners in your classroom? I am sure you remember those moments when you could see/hear that your students “got it.” Or, perhaps it was a student project that exceeded your expectations. Take a moment and reflect on past successes and plan to use those ideas again. Remember, it worked well for your students, and you felt like a rock star!

What did you do that could benefit from some changes? Unfortunately, things don’t always go as planned—life happens. How can you adapt your lesson so that the students will be successful? How many different ways can you explain the concept or idea? Or it may be a better idea to tuck away the lesson for now, and examine it at a later date or use it with another class.

What is something new you will try? Sometimes this is a tough one as we all have our favorite tricks or “go tos.” In this digital age we are often deluged with countless ideas from articles, videos, and other sources. Additionally, we talk with our colleagues and attend professional development sessions and conferences throughout the year. Avoid getting overwhelmed, pick one thing that you heard at a recent clinic, concert, or lecture and work to implement it into your teaching. Once that you are comfortable with that idea, add another one in the next term or two.

All three of these questions can help us keep things moving and relevant to our short and long term goals in our classroom. All the best to you, and I hope this will be your best year ever in the classroom.

• • •

Please send your comments and articles via email, george.boulden@uky.edu. Criteria for writing an article can be found below and at the KMEA website, www.kmea.org/bgmn. I hope you will take a moment to consider writing something for your state association journal. 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 can be found on page 8.

Louisville Concert Band to Perform at Midwest Clinic



What began in a YMCA gymnasium on December 7, 1946 with 120 instrumental music directors from the Chicago area, has been transformed into **The Midwest Clinic: An International Band and Orchestra Conference**. Today, this professional gathering boasts the largest and most geographically diverse attendance of any clinic of its kind in the world. Recent Midwest Clinics have been attracting more than 16,000 annual attendees. These participants, representing all 50 states and more than thirty countries, are made up of instrumental music teachers, fine arts administrators, professional musicians, composers and others interested in refining their skills as concert band, jazz band and orchestra musicians, directors and teachers. It's no surprise that such a rich history has prompted, Richard Crain, President of the Midwest Clinic Board of Directors to refer to the event as the "granddaddy" of all instrumental music conventions.

A hallmark of the Midwest Clinic has been the concert performances of fine ensembles from throughout the United States and abroad. These ensembles are selected to represent various categories, including public school ensembles, military bands and orchestras, adult groups and chamber ensembles. This year, the **Louisville Concert Band** has been selected to perform at this prestigious event. The concert will take place on

Thursday, December 19, 2013 at 1:30 p.m. in Ballroom W375E of McCormick Place in Chicago, Illinois.

Now in their eighth season, the musicians of the **Louisville Concert Band** and **Chamber Winds Louisville** enjoy sharing their enthusiasm for the performance of wind repertoire in all of its dimensions. Concerts typically include chamber music, solos with the ensemble, and full-cast concert band works. Repertoire is diverse, spanning *harmoniemusik* to the present, and often including at least one piece by a composer of whom audiences should be reminded (Mennin, Creston, Persichetti, Grainger, Stravinsky, Sousa, Fillmore, Shostakovich, and others). The interlacing of full ensemble with chamber pieces brings great variety to the repertoire and keeps the listener engaged in the concert event. Frederick Speck, the director, is surrounded by ensemble members who are educators (both in music and other disciplines), as well as professional musicians, and high-level performers whose business careers are in non-music fields. All are drawn together because of their appreciation for the fellowship of ensemble performance and the joy of sharing it with appreciative audiences. Visit www.louisvilleconcertband.org to learn more about the Louisville Concert Band .

From the Executive Director

JOHN STROUBE



I'M STILL A MEMBER; I JUST HAVEN'T PAID MY DUES THIS YEAR.

I read somewhere that Americans are uniquely prone to creating and joining associations, and other cultures throughout the world do not typically establish non-profit associations to the extent that Americans do. The American Society of Association Executives says that in 2009 there were 90,908 trade and professional associations, and 1,238,201 philanthropic or charitable organizations.

According to ASAE, the following are typical benefits to the members of associations—

- Education/professional development
- Information, research, statistics
- Standards, codes of ethics, certification
- Forum (face to face or virtual) to discuss common problems and solutions
- Service/mission oriented—volunteerism and community service
- Provide a community, network, “home”, identity, participation

I think most members of KMEA would acknowledge that this organization provides all the above benefits, at least to some degree. It's practically a mantra in this office that we exist to serve our members. While we can't be all things to all people, we follow board-approved policy, the directives of elected officials, and we seek to apply the golden rule to how we go about our business. All this in an effort to provide benefits of the sort identified above.

Who are the members of KMEA? Mostly they are public and private school music teachers, college and university ensemble directors or music education professors, and the occasional applied faculty member. Obviously, we wish that all teachers of music in the state would join. My mentor and predecessor in this position, Bob Hartwell, provided this cautionary to the committee that selected clinicians for the annual conference: “KMEA members (or those who should be members) are NOT reimbursed for participating in the conference.” Bob could get away with finger wagging like few others, but now we say “Members of the Kentucky music education community...” Same thing, right? The people who the KMEA constitution identifies as eligible for membership are as follows:

ARTICLE II – MEMBERSHIP

Section 1. Active Membership. Any person engaged in music teaching or other music education activities may become an active member of this association, upon payment of prescribed dues. Any person who has been an active member for ten years or more is eligible to continue as an active member though no longer engaged professionally in music education. Active members whose dues are fully paid shall have the privilege of voting, holding office, and participating in all activities sponsored by the association.

So this brings me back to the title of this particular column. See the part from the Constitution that says, “...upon payment of prescribed dues”? It's pretty cut and dried. Even so, people who recently were members occasionally express surprise when they haven't received their Bluegrass Music News, didn't get a KMEA-generated email that their friends did, can't access the members-only section of the website, or we notify them that their students are not eligible to participate in something or other due to their recent membership lapse. Sometimes they actually say things like, “I'm still a member; I just haven't paid my dues this year.” They must think it equates to “I'm still a clarinet player, I just haven't played in ten years.” We could question whether even THAT is true, but either way, it doesn't equate. Once the date passes when your dues were, well, *due*, you become a “former member” until such time as you renew with payment.

Somebody might think I am treading on thin ice here, and that I might offend somebody who has said such a thing to me. I think I'm safe—if they're too busy to pay their dues, they're probably too busy to read this. And no offense is meant—it's just that if a deadline is not met, there have to be consequences. I encourage members approaching their renewal date to respond to the multiple emails they get from NAFME and this office about the matter.

• • •

Efficiency experts tell us that we can't multi-task. We say we do, but what really happens is we shift our

Continued on p. 8



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From the Executive Director, continued from p. 7

attention as quickly as we can from one thing to another, depending on which thing is most critical. Some people can do this more quickly than others, but nobody is truly engaged in more than one thing at a time. We can usually tell if a person we are talking with on the phone is trying to simultaneously do other things because their reaction time is slower. They seem a little distracted, because they are!

Life in the KMEA office often feels like an exercise in multi-tasking, and I carry a constant concern about the distraction of calls, emails, and questions between staff members. Any of us may have a number of unsent email responses and documents-in-progress open on our computer at any time. I have occasionally started closing windows at the end of the day to discover a message I thought I had sent that morning. No wonder that so-and-so hasn't gotten back to me! I suspect that errors that occur in the office, including my own, are often attributable to having been interrupted mid-thought or mid-project.

Just the same, availability to our members is an important service this office provides, so we simply do our best, like you, to keep track of all balls we are juggling. We are happy to hear from you, and pleased to have the opportunity to resolve your concern if we can. Please let us know if we can help you in any way.

From the Editor, continued from p. 5

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 between 1500–2500 words.
- Include a recent headshot and email address.

PHOTOS:

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

DEADLINES:

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

The Symphony at WKU tours China



BY DAVID LEE

The Symphony at WKU has completed a highly successful concert tour of China. Established in 1909, The Symphony at WKU is the Commonwealth's oldest orchestra, and this trip marks the ensemble's first international tour. Between May 12 and May 26, 2013, the 55-member orchestra performed on four university campuses—the main campus of North China Electric Power University in Beijing, the NCEPU campus in Baoding, Beijing Language and Culture University, and Hebei University. The Hebei concert was the first performance in the university's newly completed concert hall. The Symphony was under the direction of Dr. Bill Scott, now in his 10th year as the Baker Professor of Music at WKU. Members were particularly delighted that WKU President Gary Ransdell and his wife Julie joined the group for several days in Beijing.

For the tour, Scott and The Symphony prepared a diverse program that included both classical and popular music as well as works by both Western and Eastern composers. Dr. Ching-Yi Lin, The Symphony's concertmaster and a violin faculty member at WKU, performed the *Butterfly Lovers' Violin Concerto*. Composed in 1959 by Chen Gang and He Zhanhao, the piece draws on the Romeo and Juliet story and is perhaps the best-known work in the Chinese classical music repertoire. Reflecting its Kentucky roots, The

Symphony also performed another contemporary composition, *Come Life, Shaker Life*, by Dr. Michael Kallstrom, WKU Distinguished University Professor of Music, a work that echoes the Shaker tune of the same title. The Symphony's performance was the Chinese premiere of the piece, and The Symphony presented it as a musical gift to our partner universities. Other selections from the major orchestral repertoire included Beethoven's *Symphony No. 5* and Rimsky-Korsakoff's *Capriccio Espagnole*.

The concerts had a lighter side as well. The Symphony brought a taste of Kentucky to China with Jay Ungar's *Summer*, from his *Harvest Home Suite*, a "Bluegrass-style" fiddle tune performed by Alyna Bloecher, a recent music education graduate from Fairbanks, Alaska. The concerts included music from several movie themes that are popular with Chinese audiences, including *Titanic*, *Pirates of the Caribbean*, and various themes from James Bond movies. Each concert concluded with *The Moon Represents My Heart*, perhaps the most recognized Chinese work from the popular genre. Orchestrated by Paul Scott, the performance featured solos by the WKU Artist String Faculty, Sarah Berry, Andrew Braddock and Ching-Yi Lin, who serve as principal members of The Symphony.

Continued on p. 10



The tour stressed collaboration between Chinese and American musicians, and Scott invited local musicians to join The Symphony at each performance. The award-winning Electric Blue Choir from NCEPU-Beijing sang two selections with The Symphony—melodies from the movies *Beauty and the Beast* and *The Lion King*. WKU graduate Kyle MacDonald did the orchestration for these two works. A violin student from the Beijing Language and Culture University joined Lin on the last section of the *Butterfly Lovers Concerto*, and at Hebei University, The Symphony featured Associate Dean Lv Yi as soloist in the Mozart *D Minor Piano Concerto*.

WKU's student musicians made the most of this special opportunity to perform in an international setting. The performances attracted large and appreciative audiences each evening, and audience members eagerly sought out the musicians after the performances to exchange pictures and music. At Hebei University and NCEPU-Baoding, Chinese students presented afternoon performances of Chinese music and dance using traditional Chinese instruments. Steven Stewart, violin major from Grayson County, reciprocated by performing Bluegrass fiddle tunes. A special highlight of the trip was an impromptu concert the students arranged on the Great Wall. The principal brass members of The Symphony carried instruments and music stands to the top of the Wall and performed a piece by Michael Kamen to the surprise and delight of other visitors.

The Symphony's first international tour stirred a good bit of excitement in the WKU arts community, and twenty alumni and friends of The Symphony also made the trip through a special tour arranged by WKU's Office of Alumni Relations. In addition to attending the four con-

certs—and learning a good bit about the complex logistics of mounting a symphony concert in an international setting—the alumni enjoyed a rich sampling of China's cultural heritage, including the Great Wall, the Forbidden City, and the terra-cotta warriors in Xi'an as well as numerous museums and galleries. Lynn O'Keefe, owner of Gallery 916 in Bowling Green, acquired several examples of Farmer Art—work done by amateur artists in rural areas since the establishment of the People's Republic in 1949—for the Gallery.

The Symphony's tour was part of WKU's growing commitment to building its international reach, and the university has made a special effort to build its connections with China. Through a partnership with Hanban—an organization affiliated with China's Ministry of Education—WKU houses a Confucius Institute that supports language instruction and cultural programming through WKU. The university is also home to a Chinese Flagship Program through a Department of Defense grant that supports intensive instruction in the Chinese language. WKU also has ongoing partnerships and faculty-student exchanges with its host universities in China—North China Electric Power University, Beijing Language and Culture University, and Hebei University. The Symphony's tour was part of this overall initiative, and the trip received financial support from the WKU President's Office, Potter College of Arts & Letters, and the Department of Music, as well as from Hanban and the Confucius Institute. Generous alumni also helped to make it possible for students to participate in this tour.

David Lee, david.lee@wku.edu, serves as Dean of the Potter College of Arts & Letters at Western Kentucky University. Photos by Bryan Lemon

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Evaluation Orchestration: The proposed teacher evaluation system and how it pertains to music educators

BY CHRISTINE HOLAJTER

Teacher evaluations historically have been seen as a method for criticism, yet the intent is for reflection and ultimately professional growth, as teachers expect students to grow academically throughout the year. Unfortunately, the current system of teacher evaluation is failing teachers, students, and schools.

In my 13 years of teaching in three different states, I have been observed for my teaching evaluation in many different ways. Most of my formal observations followed the traditional method of preparing a lesson I felt would demonstrate my effectiveness as a teacher. Sometimes administrators would quietly sit in my room, take a few notes, and sheepishly admit as they left the room that they didn't understand the subject I taught but the kids seemed to have fun. Other years, my final evaluation was determined by how smoothly a final choir performance ran, or how many discipline referrals the office received that year from my classroom. One time I was asked to fill out my own evaluation form, which was subsequently signed by a busy and uninterested administrator. The only consistent factor for all of the above observations was that at the end of the year I received a satisfactory rating, a pat on the back, and no further comment. As a person who craves to be the best I can be, I felt very unsatisfied by the entire process. As a result I was often left to perform my own self-evaluation on what I could do better the next year.

Even in this time of political discord most people would agree that the main purpose of teacher evaluation is to help teachers improve their effectiveness as teachers and ultimately provide for optimal student achievement. How teachers are evaluated is left to the discretion of the state education department, school districts, and eventually administrators of individual schools. This leaves an immense amount of room for interpretation of what an effective teacher should look like. The traditional method of observation forces teachers to create and perform a lesson they think will demonstrate the way they teach for an entire year. In this day and age it is unthinkable to evaluate students on what they have learned based on how they perform on one test. So why would teachers be evaluated on how they teach one lesson? Most certainly, educational achievement would never be evaluated on whether students looked like they were having fun.

NO CHILD LEFT BEHIND (NCLB) AND RACE TO THE TOP – A BRIEF HISTORY...

In order to understand where the state of teacher evaluation reform in Kentucky is heading, it is necessary to understand where the roots of reform began and how other states are dealing with the wave of changes. The real surge for teacher evaluation reform began with President Obama taking office in 2009. The administration's signature program, the Race to the Top Competition, encouraged states to compete for essential funding by proposing innovative teacher evaluation systems, included a blueprint for the ESEA (Elementary and Secondary Education Act) currently known as No Child Left Behind, as well as a waiver that allowed states flexibility from the requirements of NCLB if states' teacher evaluation systems included multiple measures of effectiveness and student growth as a significant factor.

EVALUATION SYSTEMS AROUND THE COUNTRY – DELAWARE/TENNESSEE

Our neighbor Tennessee was one of the first states to receive Race to the Top funding for its proposed teacher evaluation system. The initial proposal utilized student growth data at the school-wide level as 35% of a teacher's evaluation while the remainder relied on traditional observation models. As a result, teachers were evaluated on how well all students in the school were learning regardless of how many students they actually had an immediate educational impact on.

In 2011, the state convened a committee of arts educators to determine an alternative. The result was the TN Arts Growth Measures System, a peer review portfolio system that required teachers to collect, pre-score, and submit student performance/product evidence collections in a portfolio to a blind review committee. The committee is comprised of content specific exemplary teachers who conduct a holistic review to measure growth in at least three of four domains: perform, create, respond, and connect. Portfolios include a sampling of student work that represents the student body and population including gifted, students with special needs, and those with different ability levels.

Delaware, another early Race to the Top winner, decided to include professional development in addition

Continued on p. 26

SIU SOUTHERN ILLINOIS UNIVERSITY
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 Dr. Frank J. Grzych, Director

ONE DESTINATION



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Recent Themes in Teacher Evaluation

BY DOUG ORZOLEK

The dialogue about teacher evaluation in the United States has reached a pinnacle with myriad reports, research, and papers that opine about the best possible approaches for holding teachers accountable for student learning and growth. This article offers a brief look at some of the recent themes related to teacher evaluation and considers a number of practical applications of those ideas for the evaluation of music educators.

In recent months, the following categories of music teacher evaluation seem to surfacing and are worthy of further study and consideration. Teachers and administrators alike, with limited time and resources, are threading a complex maze of regulations that vary from state to state. It is likely that your state and school is considering the use of one or a combination of these approaches in the development of the process that will be used to evaluate your work. Those categories include

- Teacher evaluations tools that are linked to the assessment of *student outcomes*;
- Teacher evaluation tools that are connected to teacher practices via *observations*;
- Teacher evaluations linked to practice through *self-assessment/critical reflection/narrative*; and
- Teacher evaluations that are *multifaceted*—that is, that involve some combination of the previous three.

THEMES FROM EVALUATION OF STUDENT OUTCOMES

Effective teaching in a music class requires different professional practice and outcome measures than effective teaching in algebra class, which means that the measures of collecting evidence may vary based upon the subject area of the teacher.¹

Many organizations are recognizing that the evidence of student learning in some disciplines will look entirely different from that in other areas. This realization is important and vital to the development of music teacher evaluation tools. Statements like the quote above also remind us of concerns and questions that are raised when statistical models [such as value-added models (VAMs) or evaluation tools derived

from standardized tests] are used in the evaluation of teachers. The use of student learning outcomes (SLOs) also fits into this category, and, in general, this approach is considered flexible and most directly tied to teacher practice, since teachers establish the goals set for each student. The literature also reminds us “the arts rely primarily on individual evaluation rather than standardized testing,”² meaning that issues of time and numbers of students begin to play a factor in using student evidence in the evaluation of music educators.

In summary, the following are the themes for us to address, monitor and consider:

- Music educators must develop clear, concise and assessable outcomes/objectives for the learning occurring in our classrooms;
- Music educators must understand and articulate our stance on the use and implications of statistical models (like VAMs) in the evaluation of our work;
- Music educators need experiences with a wide variety of assessment tools and various means of collecting the evidence of student learning in our classrooms; and
- Music educators need to develop an efficient and clear means of reporting our findings with others.

THEMES FROM EVALUATION THROUGH OBSERVATION

The various comments, opinions, and conjectures about evaluation of educators through observation are equally taxing to absorb, but there are some apparent themes for our consideration. Most agree that observers need to be carefully trained in order to provide fair and consistent feedback and, in general, the reliability of the observations increases when more than one observer is part of the process. In addition, the use of domain-based observation tools (e.g., the Danielson or Marzano models) with multiple rating levels (at least four) seems to provide more substantive feedback that encourages teacher growth and development. Some have shared their concerns about making these observation tools as music-education-friendly as possible. That might be accomplished by ensuring that the dispositions exclusive to teaching music and all of the contextual pieces related to music classrooms are included and taken into consideration. There is some support for the use of student perception surveys in the

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Bullying—What Music Educators Can Do: a response to the film *Bully*

BY SCOTT N. EDGAR

“Thirteen million kids will be bullied in the U.S. this year. Three million students will be absent each month because they feel unsafe at school. It’s time to take a stand.”¹ This opening quote from the film *Bully*, directed by Lee Hirsch, exposes the reality of bullying in schools, telling the stories of five students for whom being bullied was a way of life. Over 80% of students are involved in bullying either as the bully, bullied, or witness.² Schools are the most prominent location for bullying to occur placing administrators, teachers, and support staff in the necessary role of taking a stand against bullying. Music educators often feel their classrooms are safe places for their students. While this is largely true and music students view music class as a safe space, there are repercussions of bullying music educators must be aware of.

BULLY: THE FILM

In his 2012 film, *Bully*, Hirsch exposes the brutal reality of bullying: “Bullying is a widespread and serious problem that can happen anywhere. It is not a phase children have to go through, it is not ‘just messing around’ and it is not something we just grow out of. Bullying can cause serious and lasting harm.”¹ The stories of Tyler, Alex, Kelby, Ja’Meya, and Ty are difficult to watch as their peers subject them to merciless verbal, social, and physical abuse. The movie was set in Mississippi, Oklahoma, Iowa, and Georgia. Victims ranged from Caucasian to African-American, homosexual and heterosexual, wealthy and poor, and male and female. The diversity of victims portrayed suggested bullying does not discriminate.

The schools and administrators seen in the movie were portrayed as helpless to prevent the students from getting bullied. Comments such as “Kids will be kids” and “We can’t do anything about that” were given when parents confronted school administrators regarding their children being bullied in the film. This presentation of schools’ limited ability to prevent bullying was personally frustrating. While the issue is immense and difficult to combat, schools and teachers are not helpless in fighting bullying. The results of the bullying victims in *Bully* included suicide, cutting, lack of social engagement, and one student who was driven to taking her mother’s gun to school as a last resort and then incarcerated for it. These are reasons enough for

schools and teachers to step up and combat bullying.

BULLYING

Bullying can take the form of verbal (name-calling, teasing), social (rumors, exclusion), physical (hitting), and cyber harassment (internet, social media, cell phones), among others. To be classified as bullying there must be a difference in power where one party takes advantage of another due to their inability to defend themselves, an intent to hurt the victim, and the harassment occurring repeatedly. Factors leading to a child bullying include parental physical discipline, time spent without adult supervision, negative peer influence, and neighborhood safety concerns; whereas positive adult role models could lead to less bullying behavior.² Personality traits leading to a child being a victim include internalizing problems, physical weakness, peer rejection, and initial victimization by a bully.³ Results of bullying include physical, emotional, and social trauma, loneliness, school avoidance, depression, poor school performance and strong anxiety.⁴ Bullying can occur in many different places in the school building. These include classrooms, lunchrooms, locker rooms, hallways, playgrounds, buses, and storage facilities. Bullying can happen anywhere to anyone.

MUSIC EDUCATION AND BULLYING

Music education classrooms have been presented as safe spaces for students. It can even be their “home away from home.”⁵ In a 2011 *Music Educators Journal* article Carter stressed the importance of music educators in students’ lives, as well as the importance for music educators to keep their students safe: “Because of the unique nature of the ensemble experience, coupled with the opportunity for extended instruction, music teachers can closely monitor the well-being of their students.”⁶ Music students can be the targets of bullying from outside the music classroom as “band geek” and “choir nerd” are commonly heard. Music educators need to be advocates and pillars of strength for their students, but they also need to be aware of potential bullying in their classes.

While music classrooms can and should be safe spaces, this is not always the case. The death of Robert Champion, the marching band drum major from Florida A&M University, represents one instance where

bullying and harassment occurred from the inside.⁷ His death was attributed to a simple hazing ritual. Later it was speculated it was more than that, further attributed to violence associated with Robert being gay.

Hazing is a common ritual in ensembles, especially at the middle school and high school levels. Younger members entering the established environment must be “initiated” into the culture. This often takes the form of requirements that are embarrassing, humiliating, and sometimes painful—both physically and emotionally. Music educators and other adults can turn a blind eye to such events, saying, “Kids will be kids, or “Every new person has to do this.” From the perspective of the person being initiated, this could be bullying. There is a necessary power inequality in place and the new members want to be accepted, so they “consent” to go through the tradition. Regardless of how vocal or silent these victim students are, they should not have to endure a hazing initiation to participate in music education. Music educators involved in these ensembles need to be acutely aware of what rituals take place and actively work to end hazing rituals. This is bullying—no matter how harmless the initiation appears.

POSSIBLE SOLUTIONS

For schools not to be helpless, proper education needs to take place to prepare teachers, administrators, and support staff to combat bullying. Awareness, Advocacy, and Action are three “A’s” for teachers to remember in helping to mitigate bullying in classrooms.

Awareness: First, and foremost, teachers need to be aware of the behaviors and attitudes of students. Music teachers get to know their students very well. Due to this knowledge, it puts music teachers in a primed position to notice if a student is struggling, academically or personally, or is exhibiting behavioral change. Mood changes are inherent with adolescence, but serious changes in behavior or mood could be indicative of something serious occurring. A “Hey, are you alright” might be in order.

Advocacy: There are different roles associated with bullying: bully, victim, bystander, and upstander. The role of bully and victim are clear, but often there are bystanders and sometimes upstanders associated with a bullying incident. Bystanders are those who witness a bullying act but refuse involvement and remain uninvolved and walk away. Upstanders, conversely, actively attempt to combat bullying. They can intervene during a bullying incident and tell the bully to stop. Upstanders can also take an alternate, and possibly safer, route to combat bullying—they can report the incident to

teachers or administrators or make friends with the bully. The role of upstander is difficult and music educators should emphasize the importance of students accepting this role. Instead of the older students wanting to haze new students, a more appropriate role would be that of upstander. This is the role of advocate. Bullies and victims are not the only two parties in a bullying relationship.

Action: Awareness and advocacy are essential evaluative tools but the question still remains: How do we *stop* bullying? It is difficult to be reactive with a social problem such as bullying, therefore I suggest preventative measures to teach students about the dangers of bullying and prepare them to deal with difficult social situations healthily. Possible solutions include an emphasis on care and social emotional learning in the classroom and the creation of student support systems.

Driven by high-stakes testing there is a current emphasis on academic proficiency, particularly in the subjects of math and English. Attention to teaching students how to be caring and socially and emotionally competent seems to be out of the realm of the school day—“There’s no time for that.” With the state of bullying and victimization being what it is, I feel we no longer have time *not* to include it in the school day.

SCHOOL APPLICATION

Music educators, interacting with a large number of students, can potentially be powerful agents of change. Here is a strategic plan for school implementation adapted for music educators:

- **Assessment**—determine the current state of bullying in your school and prevalent mode of bullying (sexual harassment, cyberbullying, racial harassment, etc.). Music educators need to assess the social climate of their classrooms early so they are aware of potential student isolation or potential bullying.
- **Awareness and training**—all adults need to be taught how to be aware and how to respond to bullying incidents. Professional development should be implemented preparing all teachers regarding school social interactions and bullying.
- **Rules and reporting procedures**—set rules need to exist regarding bullying. These can be created based on staff, student, and administrative corroboration. A sample set of rules could be:
 - We will not bully
 - We will help bully victims
 - We will not leave others out
 - We will report bullying

Common music education classroom rules such as

“have a pencil” and “be quiet when the conductor is on the podium” can be imbedded in a single set of rules.

- Discipline policy—a clear procedure must be in place. Traditional zero-tolerance policies can increase bullying rather than decrease it. Instead, a form of remediation based upon understanding the incident would be better. This can take the form of service or a project where the bully must atone for his/her behavior by creating a positive social event.
- Adult supervision—all areas of the school where bullying could occur including playgrounds, lunchrooms, hallways, locker rooms, buses, and bathrooms should be monitored by adults. Music educators often have students in many locations on and off campus. Chaperones and music educator vigilance is essential in all locations.
- Adult modeling—adults need to model socially and emotionally healthy behavior. This includes teacher to teacher and teacher to student interactions. This mandates respectful and caring interactions. Music educators must model care and respect at all times. This includes interactions from the podium. Students will behave in a manner consistent with what they see from the teacher.
- Positive peer interactions—provide opportunities for students to interact in a socially healthy way. Music classrooms are especially conducive for this type of interaction. Students are regularly interacting socially when making music.

CONCLUSION

Alex, the 12 year-old bully victim in the film *Bully*, had this to say about going to school: “I feel kind of nervous about going back to school...cause I like learning, but I have trouble making friends...people think that I’m different, I’m not normal. Most kids don’t want to be around me. I feel like I belong somewhere else.”¹ Schools should be safe spaces for Alex and for all students so they belong. While this is not currently a reality, it is necessary for teachers, music teachers included, to take an active role in standing up to bullying. The music room can be safe space for students, but only if the music teacher is aware, an advocate, and ready to take action.

NOTES

1. Lee Hirsch, *Bully*. (United States: Weinstein Company, 2012).
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4. David Hawker & Michael Boulton. Twenty years’ research on peer victimization and psychosocial maladjustment: A meta-analytic review of cross-sectional studies. *Journal of Child Psychology and Psychiatry and Allied Disciplines*, 41, (2000): 441-455.
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6. Bruce Carter. A safe education for all: Recognizing and stemming harassment in music classes and ensembles. *Music Educators Journal*, 97, (2011): 29-32.
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Scott Edgar’s article is a reprint from the Spring 2013 issue of the *Illinois Music Educator*. Dr. Edgar is an Assistant Professor of Music and Music Education Coordinator at Lake Forest College in Illinois. He can be reached at edgar@lakeforest.edu.

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Tips for Improving Upper String Intonation

BY J. PATRICK RAFFERTY

Intonation is one of the biggest challenges we face in teaching young string players.

Some students seem to grasp the concept of playing in tune quickly, while others can take much longer to get there. Here are a few tips that can help put our students on a good path for intonation for violin and viola.

TUNING THE INSTRUMENTS

We inevitably end up tuning the instruments for our students in orchestra, especially for the less advanced players. Open strings must be in tune if we're to have any hope of playing the other notes in tune. It's important that we practice tuning so that we can get this process accomplished quickly and get on to teaching.

POSTURE AND POSITION

Sitting up and holding the instrument up help to establish good angles for producing a good sound and setting a good hand shape for the left hand. The instrument should be held at roughly a 45-degree angle from the body to allow for both left-hand finger placement and a good bow-arm angle. Using a shoulder rest usually makes finding a good position easier.

LEFT HAND FRAME

As a rule, the left hand should be more or less in line with the forearm, with a straight angle at the wrist. It's a good idea to start using 4th finger early in training, even though this can be a challenge, since we can't really place the 4th finger anywhere near its proper place unless the angle at the wrist is good. We can easily improve our position when we use only fingers 1, 2, and 3.

FINGER PATTERN CONCEPTS

It's a good idea to frequently remind students what the finger pattern is—where the whole-steps and half-steps are—in a given passage and on a given string. There are five basic patterns:

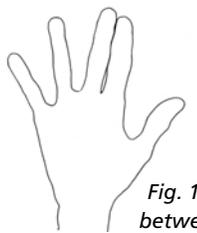


Fig. 1-Half-step between 1 and 2

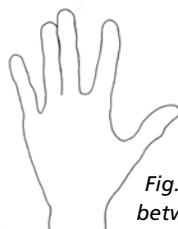


Fig. 2-Half-step between 2 and 3



Fig. 3-Half-step between 3 and 4



Fig. 4-Two half-steps 1-2 and 3-4



Fig. 5-All whole steps

A good exercise for promoting left-hand flexibility and good spacing is to hold the hand up as illustrated above, and move the fingers from one pattern to another in sequence.

This can also be done with the hand placed on a flat surface such as a desk.

SETTING THE FIRST NOTE

Giving students a chance to find the first note can help get the whole hand in a better position for intonation. Before beginning a piece or passage in first position, you can have them play scale-wise up from the open string to the beginning note for more security. For starting in higher positions, they can again play a scale starting on the open string in first position and then replace the first position finger with the appropriate finger in the higher position. For example, if the first note is D on the A string, and we want to begin in 3rd position, we can play open A, B, C#, D (fingers 0, 1, 2, 3 in first position), and then replace 3 with 1. Now we are in third position with the right pitch (hopefully!).

We can also check this particular pitch by playing the open D and comparing pitches.

When we start correctly, there's always hope.

DON'T GIVE UP

Persistence pays off. Don't get discouraged and give up on good intonation. We may not see instant results, but over time the relentless pursuit of playing in tune will yield positive results, with greater satisfaction for us, the students, and our audiences.

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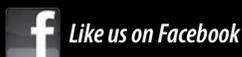
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Finding Inspiration in Unexpected Places... and some that were expected

BY ADAM THOMAS

I like to collect things.

I still have all fifty state quarters collecting dust somewhere. I get far more use out of my small library of DVDs. And in the last few years, I've started a small collection of autographs, which includes everyone from Frank Ticheli and Betty White to Maggie Smith and John Williams.

But one thing I've collected through the years that has really been useful to me has been quotes. When I read something in a book that particularly strikes me, or hear something in person or on television, I write it down and save it, like a little fortune cookie of inspiration. I feel like it makes me a better person, a better teacher, and I like when I have an opportunity to share them with others.

So, when I was faced with a blank wall in my office, and decorating talent not being something I'll ever collect, I decided to fill it with knowledge. With a few inexpensive frames, I hung several of my favorite quotes along with photos of the great people that said them. This served two purposes (aside from defeating the evils of a blank wall): to serve as a constant source of inspiration and motivation for myself, and to hopefully stir up some meaningful conversation with my students.

I am pleased to say that both of these endeavors have been successful. Whether it's been a great day or the opposite, it's helpful to reread those words, and to try to live up to the example set by these outstanding people. And though it's certainly not an everyday occurrence, I've had some wonderful discussions with students that began with them staring over my shoulder at one of the frames. Interestingly, none of them deal directly with band, or even music. And yet, I've found multiple opportunities to apply each one of them to my classroom this year.

"Awards are on the outside. Rewards are on the inside. That means rewards don't have to be dusted."-Kristin Chenoweth

This is one that is easy to apply to the world of marching band. Sure, the trophies are great, a tangible sign of how your group did that year, but we all know that they aren't the reason we spend our summers in band camp and hundreds of extra hours at school each fall. I think Ms. Chenoweth hit the nail right on

the head with this one. I always tell my students that I know how good a performance was the second they step off the field: if they nervously ask, "Mr. Thomas, how did we do?" then I know it wasn't our best show; if they proudly say, "Mr. Thomas, I know that was the best show I had in me," what a great reward for both teacher and student. Trophies are just a bonus. And fifty years from now, my students will be telling the next generation about those great performances, the friendships they made, and the experiences they had in band, while the trophy sits in a school closet collecting dust, replaced by a new one. As Ms. Chenoweth said, the rewards don't have to be dusted. (For more great insights on performance and music, check out Kristin's book, *A Little Bit Wicked*, where I found this quote.)

"So much of what we do is ephemeral and quickly forgotten, so it's gratifying to have something you have done linger in people's memories."

-John Williams

John Williams is a personal hero of mine, and one of the qualities I have found so wonderful about him is his humility. But while he often downplays the longevity of his many great movie scores, the themes from *Jaws*, *Star Wars*, and *Indiana Jones* haven't just lingered, they've become ingrained into our culture. People know them by heart, whether they've seen the movie or not. Maestro Williams is exactly right, we do live in a culture of instant gratification, where you probably can't even remember what you tweeted or posted on Facebook yesterday. The average band fan in the state of Kentucky will hear so many concerts and watch so many marching band shows, it's easy for decent or even good bands to be forgotten about. I encourage my students to make this quote a goal. Let's make our show the one that the audience talks about, whether or not we win. Let's give a concert performance that people wish they could hear again. Linger in people's memories, if you can.

"The only way to get people to like working hard is to motivate them. Today, people must understand why they're working hard. Every individual in an organization is motivated by something different." -Rick Pitino

Whether you're a Louisville Cardinals fan or not, I

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can't recommend Rick Pitino's books enough, especially *Rebound Rules*. It's full of insights and knowledge that can be applied to any position of leadership, and it was difficult to choose a single quote from this book for the wall. I look at this one a lot, especially when things are getting stressful and I find myself saying, "They just don't care about the band!" I stop, read that quote, and ask myself, "Why is this particular person involved with our organization? What am I doing to help them achieve their goals? How can I inspire them to work toward the goals of the we, and not just the *me*?" (Give *Rebound Rules* a try, it was my personal motivator when I was just out of college, doing the job search.)

"There are no mistakes, only opportunities."-
Tina Fey

This is a real gem from Tina Fey's book, *Bossypants*, which I highly recommend you check out (I realize that I am starting to sound like *Reading Rainbow*). I employed this quote during a class when a student got frustrated over having to repeat a section of music multiple times because they weren't getting it right. I shared this quote and pointed out that each repetition was an opportunity to make something better. The student said, "I'll try not to mess up again," which allowed me to throw out this quote:

"Do or do not. There is no try." -*Yoda*

Saying "I'll try," leaves the door for failure open. If you say, "I'll do it, and I'll do it right this time," you instill more confidence in yourself to get the job done. That doesn't mean you are guaranteed success, but we all know that confidence is a huge key to success in our field of music. The moment you start to think about the possibility of failing, you decrease your chances of success. And if it happens that you *do* fail, that mistake is just an opportunity to learn from, and work toward success again. These two quotes made it one of the best teaching moments of my life so far (and how appropriate that it paired Tina Fey and Yoda).

"The most important part of conversation is listening."-*Dr. Frederick Speck*

Although this one does not deal directly with music, it has probably been the most useful quote for me as a teacher. Although I learned a lot from Dr. Speck while in college, I should thank my friend Alie Farley for sharing this one with me. This framed quote is strategically placed so that when I am having a conference with a student or a parent, it is right next to my head. That way, I see it often and I remember not to monopolize the conversation—which can be easy for us to do, as teachers. It allows me to move beyond just *hearing* what the other person is saying, and really listen to them. And if the other participant notices the quote next to me and starts to really *listen* when it's my turn to talk...well, then it's going to be a successful conversation all around.

So there you have it: my "Wall of Inspiration," if you will. I am pleased to say that both of my goals were achieved. The wall remains a constant source of motivation for me, and it has been the catalyst for some excellent conversation with students and parents. Now, I am not sharing them with you today as a victory lap for a job well done. Rather, I offer the idea to you, along with a challenge.

If you were tasked with creating a "Wall of Inspiration" for yourself, what would you hang on it? How could you apply those things to teaching music? Could you find things to put on it that aren't necessarily about music, yet still make the connection to your classroom?

And consider: what bits of wisdom might your students be picking up from you? You never know...you just might find your words on their wall someday.

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is the Director of Bands at Henderson County High School.*



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to traditional observations and student growth data in their evaluation system. The Delaware Performance Appraisal System (DPAS) includes a unique approach to student growth data collection that helps to ensure student growth goals are rigorous, valid, and consistent across the state, a challenge for NTGS areas. During a preconference meeting with an administrator/supervisor, teachers collaboratively choose from a menu of statewide growth goals that are applicable to the respective content area. Teachers may apply for goals that are not listed within the menu, but the provided goals are quite comprehensive and based on Delaware State Content Standards.

1.2 Targeted Standards

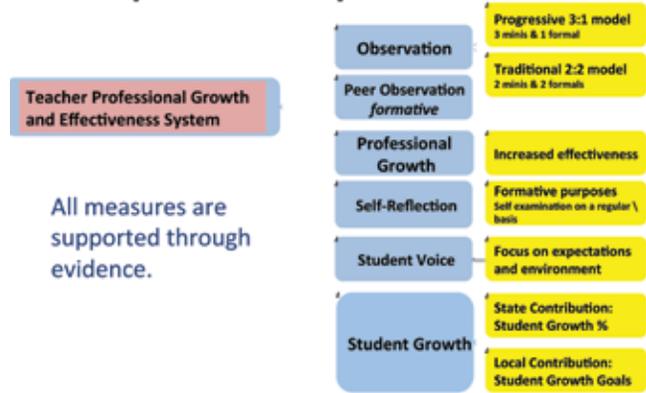
Professional/Content Standard	Description	Rationale
SEA Goal #1- Standard 1 & 2- Singing (and/or playing) independently and with others, a varied repertoire of music	<p>Grade K, 1, & 2- By the end of second grade students will demonstrate by singing and through movement a steady beat with 75% accuracy.</p> <p>Grade 6- By the end of six grade students will demonstrate by singing and through movement a steady beat with 80% accuracy.</p> <p>Novice- By the end of Novice Level students will demonstrate by singing/playing and through movement a steady beat with 85% accuracy..</p> <p>Intermediate- By the end of Intermediate Level students will demonstrate by singing/playing and through movement a steady beat with 90% accuracy.</p> <p>Advanced- By the end of Advanced Level students will demonstrate by singing and playing and through movement a steady beat with 100% accuracy.</p>	To facilitate student knowledge, skill and understanding of steady beat in music.

(Student Growth Goals 2012: Music, Delaware Department of Education)

WHY REINVENT THE WHEEL? KENTUCKY'S PROPOSED TEACHER EVALUATION SYSTEM

Teachers are the best at borrowing ideas, expanding on them, and making them their own. Kentucky has done just that with the Teacher Professional Growth and Effectiveness System (TPGES), now in its second year of a four-year pilot process. Once implemented in 2014–15, the results will count as ten percent of a school's and district's score in the Unbridled Learning: College and Career Ready for All accountability system. The proposed structure is based on the Kentucky Framework for Teaching, a model that provides common language for teacher effectiveness. The TPGES utilizes observation, student growth, and professional development, which are common in other evaluation systems around the country. The new evaluation system also expands on the traditional observation model by utilizing peer observation as well as self-reflection and student voice as factors in a teacher's level of effectiveness. All six factors will be used to collect evidence of five domains of an effective teacher: planning & preparedness, classroom environment, instruction, professional responsibilities, and student growth.

Proposed Multiple Measures



Though teacher evaluations have traditionally utilized observation in order to determine the effectiveness of a teacher, the TPGES uses multiple methods of observation to create a comprehensive picture. Schools are given the option to utilize a traditional model of two formal observations and two mini-observations, one completed by a trained peer observer. Schools may choose a more progressive model, which includes one traditional formal observation by an administrator or supervisor and three mini-observations, again one completed by a trained peer observer. Though both have their merits, the Measures of Effective Teaching (MET) released in January 2013 demonstrates that shorter observations with greater frequency provide higher quality data. Trained observers will focus on observable behaviors in order to provide data for the Kentucky Framework of Teaching classroom environment and instructional domains.

The self-reflection portion of the evaluation requires teachers to participate in self-examination on a regular basis for formative purposes to allow them to be responsible for the management of their professional growth throughout the academic year. Teachers will continue to participate in professional development to ensure increased effectiveness, but now their participation will be part of their comprehensive evaluation score.

One of the unique and most controversial aspects of the new teacher evaluation system involves a student voice survey. An adapted version of the Tripod survey, the Kentucky Student Perception Survey focuses on classroom learning conditions, student engagement, and school climate. Multiple versions of the student voice survey have been created. The K–2 version will be completed through a facilitator who notates results, while the 3–5 & 6–12 version will be completed online at the classroom level. Individual teacher results will not be made public and surveys are anonymous.



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The national focus for teacher evaluation systems, and the primary requirement for the Race to the Top competition, is on student growth. While some states, like Tennessee, utilize a school wide growth score for all teachers within the building, Kentucky recognizes that teachers should be evaluated on the impact they have on their students. All teachers will be required to create two student growth goals in collaboration with their administrator/supervisor. These goals must be rigorous and standards-based and should also follow the SMART (Specific, Measurable, Appropriate, Realistic, Time-Bound) model. Once the goals are determined, the teacher will create an action plan similar to that in the Professional Growth Plan (PGP). A mid-course data review will take place to ensure there is time to modify instructional strategies and implement those strategies to impact student learning prior to the end of the academic year. The teacher will then participate in an end of year conference with an administrator/supervisor to review final data, reflect on student impact, and discuss implications to the teacher's PGP. The administrator/supervisor will create a summative performance rating (ineffective, developing, accomplished, exemplary) based on the results of all six evaluation factors.

WHAT DOES IT MEAN FOR MUSIC TEACHERS (NTGS)?

Classroom teachers may use district assessments such as MAP testing in order to collect student growth data, but a majority of teachers in the state fall under the Non-tested Grades and Subject (NTGS) category where standardized testing does not exist. How will NTGS teachers, such as music and the fine arts, collect student growth data? Special area teachers are often required to teach large numbers of students (over 700 in some schools) and travel to multiple buildings making the collection of student growth for all students a painstaking and lengthy process. The current plan allows for content area teachers to choose one group of students, whether it be a performance group or classroom, from which to collect student growth data. In any event, teachers will still follow the same five-step process for collecting evidence of student growth:

1. Determine student needs (this is not the same as baseline data, but may be determined by data from the previous year or initial beginning of the school year observation)
2. Create SMART goals and baseline data is collected
3. Create and implement strategies
4. Monitor progress

5. Determine if the respective goal was attained

Whereas regular classroom teachers may use district assessments, NTGS teachers may use student projects, performances, and student products/portfolios to collect student growth data. The main requirement is that the goals and evidence collected must be standards-based, comparable in rigor to other classrooms across the district, and represent rigorous expectations.

As the school year is beginning to unfold, now is the time to start rethinking how music teachers measure student achievement in the classroom in order to conform to the new evaluation system. Music teachers already constantly evaluate students throughout the year to ensure they master new skills in the process of becoming musicians. The new system merely requires teachers to be more purposeful in the collection and tracking of that evidence.

A PROPOSED SYSTEM

What is most important to note about the TPGES is there are no new laws or regulations being implemented and the evaluation system is growth oriented, not punitive. The TPGES is a work in progress. Even if teachers are rated ineffective (the lowest rating), their employment cannot be effected by their score while the system is still in its initial pilot phase, allowing for the inevitable growing pains accompanying any new process. The TPGES is also a proposed system of evaluation. Only after feedback of field test participants is collected and input of the state steering committee and the office of the commissioner are considered will the final components be decided.

Kentucky encourages feedback on the Teacher Professional Growth and Effectiveness System from the very teachers who will be evaluated by it. The Department of Education has enlisted the help of the Pritchard Committee and the Hope Street Group to encourage teachers to voice their opinions, concerns, and ideas about the TPGES. Now is the perfect opportunity for teachers to become engaged in the evaluation reform process. Speak with fellow teachers and

administrators in your Professional Learning Communities about the evaluation process. When you receive a survey in the mail, by email, or at a local conference about the TPGES, take the time to fill it out with your concerns, questions, and ideas. Teachers truly are professionals, experts in their own fields, so who better but the very teachers being evaluated to mold the new evaluation system into one that will produce the exceptional teachers necessary to ensure the students of Kentucky finish first in the race to the top.

RESOURCES:

“Do You See What I See” by Matthew Tungate
www.kentuckyteacher.org

“Position on Special Education Teacher Evaluation”
The Council for Exceptional Children <http://education.ky.gov/teachers/HiEffTeach/Documents/Position%20on%20Special%20Education%20Teacher%20Evaluation.pdf>

“NAfME Response to Release of National Center on Time & Learning’s New Report on ELT and the Arts” <http://advocacy.nafme.org/teacher-evaluation/>

“Non-tested Grades and Subjects: The Critical Step For Success” <http://playbook.hopestreetgroup.org>

“Student Growth within the Teacher Professional Growth and Effectiveness System (TPGES) Overview”
Kentucky Department of Education <http://education.ky.gov>

Student Growth Goals 2012: Music, Delaware Department of Education <http://advocacy.nafme.org/files/2012/11/Delaware-Music-Growth-Goals.pdf>

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observation process as well. Overall, it's important that music educators take an active role in the development and implementation of the observation process.

THEMES FROM EVALUATION THROUGH SELF-REFLECTION

Self-reflection is typically done through a narrative or oral interview. Several authors suggest that this type of evaluation can be enhanced and more effective when teachers focus their reflections on the processes of student learning rather than that of their own teaching. In addition, however, when teacher reflection is focused on the final products of student learning, the results often include changes in the teaching process to enhance learning. The process of reflecting on your teaching is very time consuming and can be quite difficult, but the advantages seem to outweigh the difficulties:

Abundant evidence ... indicates that a thoughtful approach to teacher evaluation—one that engages teachers in reflection and self-assessment—yields benefits far beyond the important goal of quality assurance. Such an approach provides the vehicle for teacher growth and development by providing opportunities for professional conversation around agreed-upon standards of practice.”³

This type of reflective process has become a relatively consistent part of learning to teach and many pre-service teachers are entering the field with a means of making this happen. The ability for us to articulate and share these reflections with others may hold a key to helping our colleagues and administrators evaluate our work more effectively.

THEMES FROM MULTIFACETED EVALUATIONS

Most of those involved with teacher evaluation understand that teaching is a highly complex and challenging thing to do. Which, in turn, makes the evaluation of a teacher's work equally difficult (if not more so!). Some argue that by incorporating a balanced, multi-measure approach using information collected from some combination of student outcomes, observations and narratives, we may get the best picture of a teacher's impact on student learning. Of course, the question then falls to how we might define that “balance.” While most recent research seems to be suggesting that an equitable distribution of the facets (testing/outcomes, observations, student evaluations) seems to be the most reliable, it also implies that the least effective model is one that is wholly based on the observation of student work. Music educators should

carefully monitor the weighting of each piece of these types of evaluations and, in my opinion, be armed with a model that they feel would best support their growth and development needs.

BE INVOLVED, STAY INFORMED!

To me, evaluation should always be about the process of gathering and weighing evidence that informs us about the changes we need to make to improve something. While that may seem simple, the issue becomes much more challenging when we think about the complexities of teaching music and the very definition of what constitutes music teacher effectiveness. To that end, we must keep music teacher evaluation at the top of our agenda, coordinate efforts of research and experimentation and, most importantly, share our findings to determine the best means to meeting the call for accountability and advancing our profession.

The Society for Music Teacher Education (SMTE) is engaged with research, discussions, analysis, and a variety of projects that not only address the concerns related to teacher evaluation, but also those of preparing music educators to work in this educational climate. I encourage you to visit SMTE's page (<http://smte.us>) on the website of the National Association for Music Education, where you will find links to our teacher evaluation portal. You are always welcome to contact SMTE's national or your state SMTE leadership with comments, thoughts, or ideas about how we can work together to continue the dialogue.

NOTES

1. National Education Association, “Promoting and Implementing: The National Education Association Policy Statement on Teacher Evaluation and Accountability,” NEA Toolkit, 2012. http://www.nea.org/assets/docs/2011NEA_Teacher_Eval_Toolkit.pdf.
2. Samuel Hope, Assessment on Our Own Terms,” Arts Education Policy Review 114, no. 1 (2013): 4.
3. Charlotte Danielson, “Evaluations that Help Teachers Learn.” The Effective Educator 68, no. 4 (2011): 39.

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A Content Analysis Study of the *Bluegrass Music News* 1952–2012

BY DR. NICOLA F. MASON

The *Bluegrass Music News* is the official journal of the Kentucky Music Educators Association and celebrates sixty years of publication. The *Bluegrass Music News* (*BMN*) began as a mimeographed news sheet in 1950 with the objective of uniting KMEA membership interests and promoting membership in the Kentucky Music Educators Association (Parker, 1982). The *BMN* became the association’s official journal in 1952 as a resource for state and national advertising, coverage of activities, and feature articles. The journal is published quarterly and distributed to Kentucky Music Educators Association members and subscribers.

The purpose of this study was to report the frequency of feature articles published in the *BMN* from 1952-2012 and to identify trends in article topics. Secondary content analysis included historical documentation of editorial positions held, awards received, and aesthetic changes to the journal.

METHOD

A total of 239 issues of the *BMN* journal were examined (Volume 4, No. 1 to Volume 63, No. 3) and N=588 articles were analyzed. The study was limited to feature articles and did not include president messages, announcements, advertisements, regulations and policy rules, conference reviews, board meeting summaries, constitution and by-laws, book reviews, festival results, and regular columns. Feature articles included reprints from other journals.

Issues were divided into six ten-year increments that were later used to identify trends in article topics. A random sample of issues from each of the six decades was examined from which were identified ten categories of article topics. Article topics included various subcategories within each category: band (pedagogy and literature relating to winds, percussion, band, marching), orchestra (pedagogy and literature relating to strings), vocal (pedagogy and literature relating to choirs), classroom music (general music K–12, music theory, composition, community music, early childhood, disabilities, jazz), assessment

(festivals, ratings), research and advocacy, teacher education (teacher training, professional development, teacher methods, approaches, techniques, curriculum), technology & business (including copyright), philosophical & historical, keyboard.

Each feature article was coded into a category. Articles relating to more than one category were analyzed for the frequency of vocabulary used. Articles using more frequent topic-related vocabulary were assigned accordingly. Procedures were modeled after similar studies examining content of other music journals (McCarthy, 1999; Yarbrough, 2002; Killian, 2012;).

RESULTS

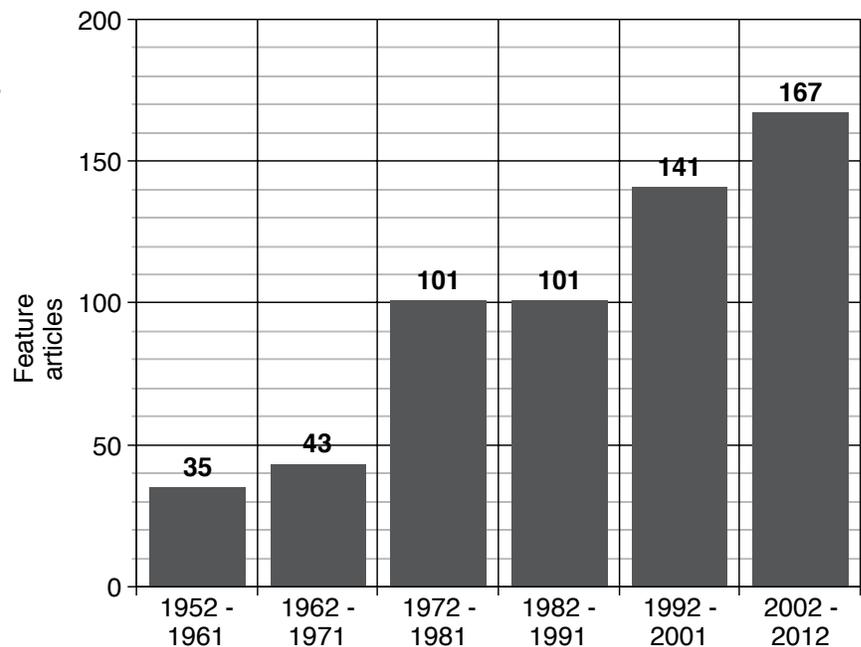


Table 1. Frequency of Feature Articles

The frequency of feature articles in each issue increased over the journal’s sixty years of publication (1952-2012). From 1952-1961 there were n=35 feature articles, 1952-1971 n=43, 1972-1981 n=101, 1982-1991 n=101, 1992-2001 n=141, and in 2002-2012 there were n=167 feature articles.

	1952-1961	1962-1971	1972-1981	1982-1991	1992-2001	2002-2012	TOTAL
Band	23%	26%	17%	19%	18%	29%	22%
Orchestra	17%	5%	3%	2%	3%	7%	5%
Vocal	6%	2%	11%	12%	6%	8%	8%
Classroom Music	9%	19%	22%	13%	8%	2%	10%
Assessment	3%	2%	1%	1%	7%	4%	3%
Research & Advocacy	3%	9%	10%	17%	24%	11%	14%
Teacher Education	20%	16%	5%	12%	14%	23%	15%
Technology & Business	3%	5%	2%	6%	7%	2%	4%
Philosophical & Historical	17%	12%	26%	17%	11%	14%	16%
Keyboard	0%	4%	4%	2%	1%	0.60%	2%

Table 2. Trends in Feature Article Topics

Trends in feature article topics include a focus on the categories Band (22%), Philosophical & Historical (16%), Teacher Education (15%), Research & Advocacy (14%), and Classroom Music (10%). Feature article topic categories that received the least focus included Vocal (8%), Orchestra (5%), Technology & Business (4%), Assessment (3%), and Keyboard (2%).

Secondary content analysis included historical documentation of editorial positions held. Editors of the *BMN* include founding editor Claude Rose (1950-1958), Helen Boswell (1958-1960), John Graham (1960-1967), Kenneth L. Neidig (1967-1970), Douglas Englehardt (1970-1971), Sara Holroyd (1971-1973), James McCarthy (1973-1975), Martin D. McKay (1975-1977), Hazel Carver (1977-2002), Ben Hawkins (2003-2010) and current editor George Boulden (2010-Present). The *BMN* also received the honor of the state journal of the year in 1987.

Aesthetic changes in appearance include the first use of color on the cover of the 1957 issue (Vol. 8 No.3). The addition of regular color covers began in 1987 (Volume 39 No.1) and the first color advertisement appeared in 1994 (Vol. 45 No.4). Color pictures were first printed in 1999 (Vol. 50 No.3) and regular color

articles published in 1999 (Vol. 51 No.1).

CONCLUSION

Considering Kentucky's strong tradition of marching band and other band related activities, it is not surprising that Band related topics have dominated feature article topics in the *Bluegrass Music News* over its sixty years of publication. However, the limited focus on special learners is surprising considering the strong presence of Individuals with Disabilities Education Act (IDEA) in schools. And, current trends such as the integration of music and the arts as well as the use of technology in the classroom have had limited representation in the journal's tenure.

A database of feature articles that includes article titles and authors was created for the purpose of this study. Please

contact the author for any information regarding this study, nicola.mason@eku.edu.

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2013 Summer Board Meeting Approved Minutes

MOTIONS FROM THE EXECUTIVE COMMITTEE

Motion #1 (from the Executive Committee): Standardize procedures across divisions regarding collection of permission for medical treatment, regulations for participation or behavior forms, and folder fees through the state office. Folders will be distributed to teachers of participants upon receipt of said forms and fees.

Motion #2 (from the Executive Committee): To adopt the recommended conference clinic selection committee revision proposal.

Proposal—

- The KMEA Conference Clinic Selection Committee is charged with selecting clinic presentations from among applicants.
- All attendees at the meeting must be current members of KMEA.
- Clinic presentation applicants must recuse themselves from service on the Conference Selection Committee.

The committee shall consist of individuals who, at the time of the conference under consideration will be—

- The KMEA president
- The KMEA vice-president
- The KMEA president-elect
- Appointed chairs of clinic-selecting areas—
 - o Jazz
 - o Music for Special Learners
 - o Technology
 - o Community Music
- A subcommittee consisting of—
 - o College/University Chair
 - o Past College/University Chair
 - o CNAfME Advisor (appointed)
 - o CNAfME president (student)
 - o CNAfME president-elect (student)
- Divisional Subcommittees from—
 - o Band Division
 - o Choral Division
 - o Orchestra Division
 - o General Music K–5 Division
 - o General Music 6–12 Division

Each Divisional Subcommittee shall consist of five individuals and shall be limited to —

- The current state division chair
- The past state division chair
- The state division chair-elect
- Two district chairs (except for the choral and band divisions), selected by the state division chair with consideration for statewide geographic distribution.
- The choral and band divisions shall include the following:

- o The state middle school chair
- o The state middle school chair-elect

If a current elected official as specified above is unavailable, the current state division chair is to fill the committee by—

1. Appointing additional district division chairs if available. (The College/University/CNAfME subcommittee should first appoint the College/University Chair-elect, if available.)
2. Appointing from among past state division chairs if no district chairs are available.

Motion #3 (from the Executive Committee): Proposed Amendment to the Constitution, 1st reading

Current Language:

Article IV—Elections

Section 9. Installation of Officers. State officers-elect shall take office at the summer Board meeting in the year of their election. District Presidents shall take office prior to the summer Board of Directors meeting.

Proposed Change:

Article IV—Elections

Section 9. Installation of Officers. State officers-elect shall take office immediately following the annual Professional Development Conference. District Presidents shall take office prior to the summer Board of Directors meeting.

RATIONALE: Since the business at annual spring meetings of the Conference Clinic Selection Committee, Division Councils, Festival Commission for Performance Assessment and Budget Committee tends to point toward the next year, it makes sense that officers who will be in place during that year take leadership of these meetings. This practice has already been occurring informally in some Division Councils, but this will formalize the process. The Division Councils in Band, Orchestra and Choir have been consulted about this amendment, and there was no objection to the proposed change.

Motion to adopt the Employee Manual as presented in the Board Book.

MOTIONS FROM THE BUDGET COMMITTEE

Motion #4 (from the Budget Committee): To increase the advertising rates for the *Bluegrass Music News* by \$5 beginning in 2014–15. The rates were last increased in 2005, and these changes will be reflected in the proposed budget for 2014–15.

Motion #5 (from the Budget Committee): To increase the audition fee for both the KY Children's Chorus

and the KY Junior High Chorus by \$1 per student. This is necessary due to the new procedure of hiring one additional judge for each ensemble.

Motion #6 (from the Budget Committee): Accept the 2013–2014 Operating Budget as proposed.

MOTIONS FROM THE FESTIVAL COMMISSION

Motion #7 (from the Festival Commission/Choral Council): Recommend the adoption of the list assembled by Steve Lin’s committee to the Festival Commission, to replace all previous required lists. A high school choir must sing at least one selection from the list. (Motion #4 at the April 27, 2013 Choral Council Meeting)

Motion #8 (from the Festival Commission/Choral Council): Vocal students may use a level 1 or 2 selection from the Texas UIL list to qualify and perform at state solo and ensemble assessment. (Motion #8 at the April 27, 2013 Choral Council Meeting)

Motion #9 (from the Festival Commission/Choral Council): Request that KMEA purchase sufficient copies of choral sight-reading music so that there is one copy per student. (Motion #9 at the April 27, 2013 Choral Council Meeting)

Motion #10 (from the Festival Commission/Orchestra Council): Amend wording in the string state solo and ensemble list to say, “any standard, unabridged, unarranged edition of the listed works may be used. (Motion #1 at the April 20, 2013 Orchestra Council Meeting)

Motion #11 (from the Festival Commission/Orchestra Council): Change the first sentence of performance regulation #2 to say, “Evaluators must be furnished with three (3) scores, either original scores, publisher approved copies (or copies of public domain scores) of the music being performed.” (Motion #2 at the April 20, 2013 Orchestra Council Meeting)

Motion #12 (from the Festival Commission/Orchestra Council): Allow one movement of any listed ensemble to qualify as a state solo and ensemble entry. (Motion #4 at the April 20, 2013 Orchestra Council Meeting)

Motion #13 (from the Festival Commission): Proposed Amendment to the By-Laws, 1st reading Rename the “Festival Commission for Performance Assessment” as the “Commission for Performance Assessment,” begin referring to “Festival Managers” as “Performance Event Managers,” and begin referring to the Festival Events as “Solo and Ensemble Performance Assessment” and “Large Ensemble Performance Assessment.”

ARTICLE II - DISTRICTS

Section 2. ~~Festival Performance Assessment~~ Districts. ~~KMEA Festivals Performance Assessment Events~~ shall be organized by districts, the number and boundaries of which shall be established by the Board of Directors upon consultation with the ~~Festival-Commission for Performance Assessment~~.

ARTICLE III - GOVERNMENT

Section 3. State Board of Directors. The government of KMEA shall be vested in a Board of Directors composed of the President, Vice-President, President-Elect, Executive Director, the Division Chairs, the District Presidents, the Editor of the Bluegrass Music News, the Chair of the ~~Festival-Commission for Performance Assessment~~, the Chair of COMEK, and the student state CMENC President, and various appointed members.

ARTICLE VI - POWERS AND DUTIES OF STATE OFFICERS

Section 1. President. The President shall:

- (E) Serve as an ex-officio member with voting rights on all KMEA committees and special agencies except the ~~Festival Commission for Performance Assessment~~.
- (F) Serve on the ~~Festival-Commission for Performance Assessment~~ as a non-voting member.

Section 3. President-Elect. The President-Elect shall:

- (D) Serve as a voting member of the Budget Committee and as a non-voting member of the ~~Festival Commission for Performance Assessment~~.

Section 4. Executive Director. The Executive Director shall:

- (D) Keep accurate records of all business meetings of KMEA including meetings of the general membership, the Board of Directors, the Executive Committee and the ~~Festival Commission for Performance Assessment~~, and the Marching Band Board of Control.

ARTICLE VII - SPECIAL AGENCIES OF KMEA

Section 3. ~~Festival Commission for Performance Assessment~~. Through the ~~Festival Commission for Performance Assessment~~, KMEA shall sponsor music ~~festivals Performance Assessment Events~~ as approved by the Board of Directors. The ~~Festival-Commission for Performance Assessment~~ shall be composed of the District Managers and six mem-

bers-at-large with equal representation for band, orchestra, and chorus.

The ~~Festival Commission for Performance Assessment~~ shall elect from its membership a chair, who shall remain a voting member. The Chair shall be responsible for the administration of KMEA sponsored ~~festivals~~ Performance Assessment Events subject to the approval of the KMEA Board of Directors. When districts have more than one ~~festival manager~~ Performance Event Manager, only one may represent the district as a voting member. Non-voting members of the Commission shall include the President, President-Elect, and Executive Director of KMEA.

Managers for ~~festival~~ Performance Assessment sites shall be appointed by the President of KMEA after consultation with appropriate leaders within the District(s) and upon the approval of the KMEA Board of Directors. Managers shall administer ~~Festivals~~ Performance Assessments Events within the guidelines set by the ~~Festival Commission for Performance Assessment~~ and approved by the KMEA Board of Directors. The recall of a ~~festival manager~~ Performance Event Manager may be initiated through a petition signed by more than half of the participating directors of the region and submitted to the KMEA Board of Directors. After investigation and hearings, the Board of Directors shall act on the petition. A majority of two-thirds of the membership of the Board of Directors shall be necessary to recall the ~~festival manager~~ Performance Event Manager.

Committees shall be appointed for band, orchestra, and chorus, whose responsibility shall be to compile and maintain required music lists to be used in concert ~~festivals~~ assessment events.

ARTICLE XV - QUORUM

Section 2. Board of Directors, Executive Committee, Standing Committees, Special Agencies. A quorum for the Board of Directors, Executive Committee, Standing Committees and Special Agencies, including the ~~Festival Commission for Performance Assessment~~ and COMEK, shall consist of 50% or more of their numbers.

Motion to amend #13 to substitute "Performance Assessment Managers" in place of "Performance Event Managers"

MOTIONS FROM THE BAND COUNCIL

Motion #14 (from the Band Council): To accept the following proposal—

All-State Percussion Ensemble

RATIONALE:

This proposal provides an additional educational opportunity for high school aged percussion students. Students who audition for the KMEA All-State Bands and Orchestra will populate this ensemble. It will take place in conjunction with the Kentucky Percussive Arts Society's annual Day of Percussion.

WHEN:

The Kentucky PAS DOP traditionally takes place the first weekend in March. It is not anticipated this will change.

SAMPLE SCHEDULE:

Friday

9 am–12 pm Registration and Rehearsal

12–1 pm Lunch

1–4 pm Rehearsal

4–5 pm Dinner

6–9 pm Rehearsal

Saturday

8 a.m. Day of Percussion Registration

9 a.m. Attend clinics/performances of Day of Percussion

12 p.m. Set up for concert

1 p.m. All-State Percussion Ensemble Concert

AUDITION REQUIREMENTS:

The ensemble will be populated with students that audition for the KMEA All-State Bands and Orchestra. Students who do not audition for the KMEA All-State Band will not be eligible for participation in the KMEA All-State Percussion Ensemble. Ten students will be selected for the inaugural group but the number could be adjusted as needed in future years. The initial invitees will be the top six scoring snare drummers, the top three scoring mallet percussionists, and the top scoring timpanist. If a student among these declines or is unable to attend, the invitation will pass on to the next-highest scoring student in the category.

EQUIPMENT REQUIREMENTS:

It is understood that the host institution will agree to provide, gratis, all large percussion equipment (i.e. all keyboard percussion instruments, concert bass drum, timpani, gong/tam-tam, as well as any other large or non-standard instruments as required). In keeping with the practices of the KMEA All-State Bands and Orchestra, the members of the ensemble will be required to provide certain smaller instruments such as cymbals, snare drum, tambourines, triangles, etc. The host institution will provide a secure place for students to leave their personal items such as stick/mallet bags, cases, or small percussion instruments in between

rehearsals so they will not need to unnecessarily move them.

FINANCIAL CONSIDERATIONS:

- KMEA will raise the fee for All-State Band 2nd round auditions by \$1.00 to help pay for the conductor.
- The event is to be held in conjunction with the KYPAS Day of Percussion, and the host institution will cover any cost of rehearsal and/or performance venue.
- Guest Conductor's stipend and expenses will be paid partially by a flat fee from KMEA and partially by KYPAS as well as any professional corporate affiliations of the conductor. The anticipated stipend for the guest conductor is \$1,000 for all day Friday and half a day Saturday plus lodging and meals.
- The collegiate percussion professors WILL provide the performance music for the concert gratis.
- There will be a folder fee of \$20.00 for each member of the group to help offset the cost of participation patches, certificates, and the printed program.
- KYPAS will contribute \$500 (either through clinician endorsements or direct stipend) to help with costs associated with conductor fees and expenses.

SUPERVISION, GUIDELINES, AND LODGING:

- Student supervision outside of the rehearsals will be the responsibility of each student's band director, similar to participation in the All-State Band, Orchestra or Choir. Only the participating student's legal guardian may supervise them in lieu of their band director/certified staff.
- Participating students will need to follow the guidelines set by the KMEA All-State Event in regards to medical forms, code of conduct forms, and supervision of their band director/certified staff from their school.
- Band Directors will be responsible for securing lodging for their participating student(s).

LIAISON:

The KMEA All-State Bands and Orchestra Percussion Coordinator will act as the liaison between KMEA and PAS to coordinate all facets of the event. This will include (but not be limited to) communication with participating students and directors, securing guest conductor, assist with printed program, monitoring rehearsals and performance, student arrival/registration, etc. This is similar to the KMEA State Band Chair coordinat-

ing the All-State Band event.

Motion #15 (from the Band Council): To accept the following proposal—

For All-State Jazz and Concert Bands:

1. The band director of a school, or a designated proxy, must be present at KMEA All-State Jazz and Band Auditions at which students from the director's program are participating. In the event the band director cannot attend then the appointed proxy must be either a certified staff person from the students' school (teacher, principal, assistant director, etc.) or a parent or other legal guardian.
2. The band director or a designated proxy will be assigned a job (judging, running, supervising an area, etc) for a set period of time as deemed by the band chair and chair elect.
3. If the band director of a school cannot fulfill the above-mentioned responsibilities, students from the director's program will not be eligible to audition or participate in the KMEA event.
4. The Director of the school whose students are deemed ineligible to participate in a KMEA event due to the director not fulfilling their requirements will be notified by the State Band Chair of the unfulfilled requirement the night of the audition. The State Band Chair and Chair Elect will determine if an absence is Acceptable or Unacceptable using the following criteria:

Acceptable:

- a. Director has an approved Proxy at event - a parent of each participating student may serve as proxy/chaperone for that student.
- b. Director has an unforeseen emergency such as: Severe illness or death in family

Unacceptable:

- a. No-Show without Contacting Band Chair.

MOTIONS FROM THE CHORAL COUNCIL

Motion #16 (from the Choral Council): Require the All-State Choral sight-reading example to start on tonic.

Motion #17 (from the Choral Council): A teacher or school-authorized chaperone is required to be onsite for the entirety of a regional rehearsal.

Motion #18 (from the Choral Council): Count all students who are enrolled in a credit-receiving vocal choir at any time during the year to establish the total choral enrollment.

Motion to rescind Motion 16 from earlier in the agenda, since it had failed at the Choral Council meeting.

2014 KMEA Research Poster Session Call for Papers



Individuals are invited to share new, unpublished research at a Research Poster Session included as part of the 2014 KMEA Conference to be held in Louisville, Kentucky February 5-8, 2014. Research on any topic related to music teaching and learning will be welcome.

Submissions should be in abstract form (approximately 150–250 words) and include a title, description of the research question and methodology, and summary of results (or preliminary results for research in progress). Abstracts must be submitted electronically as a PDF. Complete contact information, which includes name, institutional affiliation, address, phone number, and email address, should be included in a separate PDF file. No identifying information should be included in the abstract.

The deadline for submissions is December 13, 2013. Notification of acceptance will be emailed to authors by December 20, 2013. It is necessary for at least one author to be present at the poster session. The author(s) of each accepted paper should furnish 50 copies of the abstract and 10 copies of the completed report at the time of the conference.

Abstracts and contact information should be sent electronically to the session chair, Dr. Michael Hudson, at michael.hudson@uky.edu



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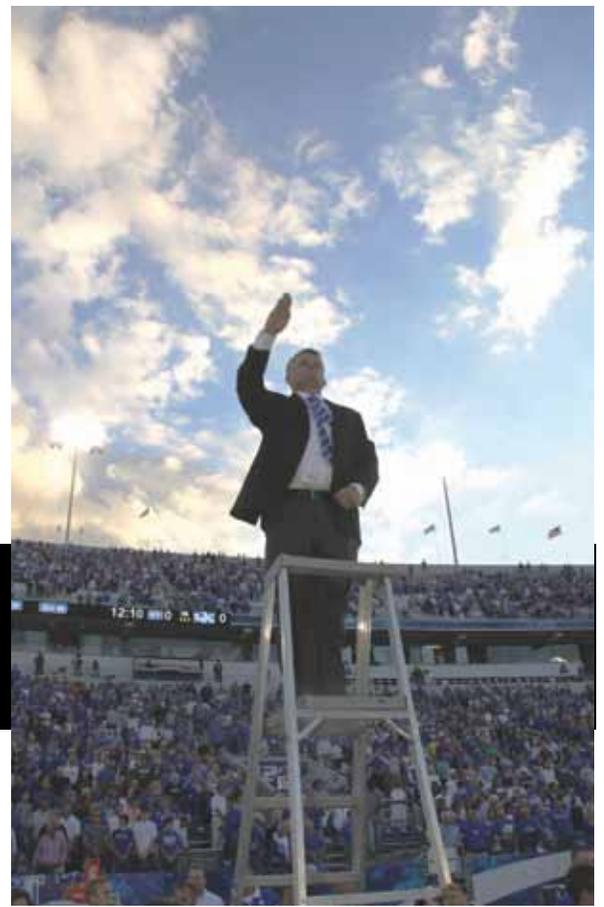
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 MENTOR **MENTEE APPLICATION (CHECK ONE)**

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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.

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

***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, 2013
- The winner will be notified by December 14, 2013

KMEA RESEARCH GRANT AVAILABLE

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

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

Please note: To ensure consideration, applications must be received by April 1, 2014.

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

2014 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 5–8, 2014. Applicants whose projects are selected will present their findings at the Research Poster Session on Thursday, February 6, in the afternoon.

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

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

Name of Researcher _____

School _____

Address _____

February 5–8, 2014 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 20, 2014

Please type:

Name _____ Cell phone _____ NAfME ID# _____ Expiration _____

School _____ City _____ KMEA district _____ School phone _____

Email _____ Cell phone _____

Home address _____ City _____ State _____ Zip _____ Home phone _____

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Non-member	\$95.00	\$120.00						Yes	Yes	Yes	Yes
Chaperone/non-member spouse	\$40.00	\$40.00						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	\$116.00	\$116.00		*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 \$40 chaperone registration fee.)

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