

DMN

Bluegrass Music News

SPRING 2014 FEATURES:

- KTIP in the music classroom
- Composing in the beginning band classroom
- Shifting: How do I find that note?
- Be proactive, not reactive!
- Interactive student use of technology
- Music technology to reach the "other 80%"

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Bluegrass Music News

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Dr. Larry Livingston conducts the All-State Symphony Orchestra. Additional pictures from the KMEA Professional Development Conference are on pages 26-29.



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



MAKING A DIFFERENCE: BRINGING THE LOVE OF MUSIC FULL CIRCLE

Why did you choose to be a music educator? Was it for the respect afforded you by other educators, the great hours, the working conditions, a supportive administration, the salary? I would propose that you are a music educator because you love music and want to make a difference in the lives of your students. Who made a difference in your life? Who gave you the gift of music?

Five years ago, Captain Chesley “Sully” Sullenberger and First Officer Jeff Skiles made an emergency landing on the Hudson River after the Airbus A319 they were piloting lost both engines from goose strikes shortly after take-off from LaGuardia Airport. Sullenberger has subsequently written a book entitled *Making a Difference: Stories of Vision and Courage from America’s Leaders*. Distinguished Americans were asked important questions: Where do the best leaders come from? How do the most successful and creative truly lead, motivate, and inspire? The leaders interviewed for this book come from all walks of life, including education. As a music educator my thoughts turned to those who were true leaders and made a difference in my life and I questioned whether I had made a difference in the lives of any of my students. What motivates and inspires music educators? Who led, motivated, and inspired you along your career path?

Music educators truly believe in the value of music in every child’s education and work tirelessly to educate and nurture each student under their direction. The impact you have on your students may not always be evident, but rest assured your influence is recognized and valued by students, colleagues, parents, administrators, and the community at large.

May 5th–9th is National Teacher Appreciation Week. This is a time to pay tribute to teachers, honor local educators, and acknowledge the crucial role teachers play in making sure every student receives a quality education. Kentucky’s music educators understand and support the concept that a quality education is one where each child has access to a high-quality, comprehensive, sequential music education taught by

certified music specialists. As a music educator, you devote countless hours and tireless energy to your students and your profession. Why not honor the music educators who have shared their talents with you, inspired you, and been influential in your life?

Just this week I received a humbling Facebook message from a former student. This young man participated in several summer workshops I taught over eight years ago. I remember this young man as inquisitive, talented, personable, intelligent, and even excited during the music theory sessions of vocal camp. In his message he states, “When I was onstage for the last time as a member of the Kentucky All State TTBB Choir I didn’t think anything could top the feeling of accomplishment and gratitude I got from the whole experience, but then to my surprise, my first true choir director came out on stage as President of KMEA as she introduced our massive choir. I remember summer after summer going to her choral camp and singing this strange new genre of music that I referred to as ‘that choir music.’ Without her, I wouldn’t have been standing on that stage. Isn’t it funny how some things always come full circle?”

During conversations with music educators many of you have shared that you are now teaching children or grandchildren of former students. These revelations are often made in jest, but this is a testament to the outstanding work you do on a daily basis as you lead, motivate, and inspire your students as you bring the love of music full circle.

While preparing for the 2014 Professional Development Conference Awards Program, I was moved by the letters of recommendation sent on behalf of the Teacher of the Year recipients. The award recipients are all teachers who have truly made a difference in the lives of their students, many of whom now hold leadership positions in their chosen professions, including music.

I would like to share a few of the testimonials submitted by former students, administrators, and colleagues on behalf KMEA’s 2014 award recipients.

Continued on page 8



2014 MOREHEAD STATE UNIVERSITY SUMMER ARTS ACADEMY

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MSU's Summer Arts Academy is a six-day residential camp for incoming high school freshman through graduating seniors who want intensive instruction in music, theatre, art and design, or creative writing. Activities will include individual and group instruction in a chosen area, recreational activities including "Art Hop," movie and bowling nights and performances/presentations by Academy faculty.

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From the Editor

GEORGE R. BOULDEN



Kudos to everyone involved in planning, presenting, presiding, or performing at our most recent professional development conference in Louisville. Although there were initial concerns with the weather, Mother Nature spared us and the event went on as scheduled. I always come away from this event refreshed, renewed, and ready to get back into the classroom. I hope you were able to take advantage of everything our conference had to offer, both socially and professionally. Our conference is truly a showcase for many of the great things going on in our classrooms across the commonwealth. Once again, congratulations to all involved.

• • •

Do you know any visual artists in your program or school? If so, please encourage them to submit their artwork to the *Bluegrass Music News* as part of our annual cover contest. Additional information and an application can be found on page 40 and 41 of this issue. Information is also available on the kmea.org website. The deadline for receiving the completed application is May 1, 2014.

• • •

Dear Prospective Students and Parents,

Thank you for your interest in the Lexington Catholic Band Program! There are 3 course sections of Band offered at LC: **Concert Band** and **Symphonic Band** (for woodwind and brass players) and **Percussion Class**. Students enrolled in these courses participate in a variety of ensembles.

- The band performs in 5 concerts and festivals each year, home football games, and basketball tournaments.
- Students enrolled in Band are eligible to participate in Morning Percussion Ensemble and Jazz Band, which are extra-curricular groups.
- The Band goes on a trip each year. The trip rotation includes New York City, Chicago, Disney World, & Atlanta.

81% of Band Students are enrolled in Honors & AP classes

79% of Band Students participate in School Clubs and Activities:

Academic Team	Order of the Knights
Beta Club	Outdoor Club
Chess	Presidential Advisory Committee
Culinary Club	Service Club
Drama/Theater	Speech Team
Foreign Language Clubs & Honor Societies	Spirit Club
Guitar Club	Student Ambassador
Honor Council	Student Council
International Club	Trot
National Honor Society	Y-Club

56% of Band Students participate in sports including:

Baseball	Lacrosse
Basketball	Softball
Bowling	Soccer
Cross Country	Swimming
Disc Golf	Tennis
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22% of Band Students also involved in LC Specialized Program

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Lexington Catholic Band

Dear Prospective Students and Parents,

Thank you for your interest in the Lexington Catholic Band Program! There are 3 course sections of Band offered at LC: **Concert Band** and **Symphonic Band** (for woodwind and brass players) and **Percussion Class**. Students enrolled in these courses participate in a variety of ensembles.

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81% of Band Students are enrolled in Honors & AP classes

79% of Band Students participate in School Clubs

56% of Band Students participate in sports

22% of Band Students also involved in Specialized Programs including Exemplar Scholars and the Equine Academy

We look forward to working with you in the years to come! If you have any questions, please feel free to contact us. Have a great remainder of the school year!

Mr. Lawrence Banks
lbanks@lexingtoncatholic.com

Mr. Greg Jackson
gjackson@lexingtoncatholic.com

Mrs. Allison Weitkamp
aweitkamp@lexingtoncatholic.com

Continued on page 10

Founded in 1932, the University of Louisville School of Music offers a variety of Bachelors and Masters degrees, and is accredited by the National Association of Schools of Music.

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From the Executive Director

JOHN STROUBE



In case you weren't aware, KMEA member **Phil Shepherd** has been the project director for the National Coalition for Core Arts Standards since shortly after its formation in 2011. (KMEA past-president Robyn Swanson is on the music writing team.) Phil has a background as a band director in California and Kentucky, music supervisor in Fayette County, and Arts and Humanities Consultant at the Kentucky Department of Education. He has recently returned to the KDE as Branch Manager for the Academic Core branch. He oversees standards, curriculum, assessment (including program reviews), and professional learning for all the core academic disciplines. He has a team of 24 consultants and specialists to work with including Robert Duncan, the current Arts and Humanities Consultant.

• • •

I hope our members are taking time to listen to the podcasts found at <http://kmeatechnology.libsyn.com>—interviews with KMEA members on various aspects of their teaching. This is the brainchild of technology chair **Mike DiPasquale**, and as of this writing he has produced three installments. Mike is ready to interview people who have an idea or method they are willing to share. Topic may span the gamut of what music teachers do or need to know, so please get in touch with Mike at podcast@kmea.org if you have an idea.

• • •

Even as technology advances there are a number of things that still have to be mailed to the KMEA office. I'm pretty sure there is a little angel guy on the right shoulder of each KMEA member when he or she is about to mail paperwork. The angel says, "Take a few moments and copy or scan that. It's worth the trouble in case it gets lost in the mail." The little devil guy on the left shoulder says, "Don't bother to keep a copy. It will be okay. It won't get lost in the mail or delayed. Go ahead and send it." Most of the time the little devil guy is correct. Most of the time.

• • •

Most KMEA members are employed by public schools, and as those schools experience a reduction in state budget dollars there are more threats to music and other arts programs. Program reviews are in place, and the accountability they call for seems to offset some of the cuts that might occur, but still we hear of initiatives to reduce staffing, and to schedule music classes in ways that do not allow good use of music teachers' time. These kinds of threats have existed to some extent as long as I have been involved in music education, but I don't believe I am imagining that the current danger is as robust as it has been in all that time. By the time this journal is published we will know much more about how things will be for some of our music programs next year. We live in interesting times.

"May you live in interesting times" is an ironic declaration, typically intended as a curse. Uninteresting times would be peaceful—no "drama," as we like to say. It is a fact of modern life that most of us face drama fairly consistently, and those of us in leadership positions, whether teachers, administrators, or professional association executive directors, see our share. With all the complexities and mutually exclusive agendas held by people involved with institutions of learning, there will inevitably be "interesting" discussions, disagreements, and tugs-of-war. Sometimes students are caught in the middle and they are always liable to catch some shrapnel. Let me wish a blessing on us all: "May we find ways to attain peace."

• • •

The KMEA office is constantly and deeply immersed in many KMEA projects. The State Marching Band Championships and the annual professional development conference are year-round endeavors, involving site visits, contracts, scheduling, and trouble-shooting. The administration of large ensemble sight-reading music involves a complex matrix of dates and materials. Minutes from committee, council, and board meetings have to be posted, and interrelation-

Continued on page 10

- Dr. Martin Hodel, Associate Professor of Music, St. Olaf College on behalf of Marilyn Schraeder—“She taught me that music is capable of emotional expression that surpasses words, that it is fun and the ultimate group activity, and that everyone can participate, no matter what level of talent they bring to the table. When I get into a challenging situation, I often ask myself, “What would Miss Schraeder do?”
- Kim Lippert, Arlington Elementary School principal on behalf of Andrea Marcum—“Andrea is the instrument in which students seek out and find their true talents in the area of music.”
- Sherry Baker, Assistant Director of Bands, Leestown Middle School on behalf of Ron Holz—“The greatness of the Lexington Brass Band is due entirely to Dr. Holz’s professional manner, clear conducting, and incredibly high standards.”
- Jennifer Bush, Attorney at Law and parent on behalf of Nancy Bailey—“Ms. Bailey took the time to get to know my son, to encourage him, to recognize his love of music and to nurture his potential—not only musically, but also in character and academics.”
- Ann Marie Williams, Principal, East View Elementary on behalf of Randy Lanham—“His communication of the importance and history of music is amazing and students leave with a knowledge and understanding of not only playing an instrument, but its role in history.”
- Karen Byrd, Vice-Chair, Boone County School Board on behalf of David Rust—“Under David’s leadership, music education has not just existed; it has thrived and expanded at Jones Middle School.”
- Adam Thomas, Director of Bands, Henderson County High School on behalf of Dr. Sally Sugg—“Dr. Sugg is incredibly involved with the students of the band and choir programs at HCHS. I have known few principals to stop by band camp. Dr. Sugg not only came and talked with the students on the first day of band camp this year, she spent a good portion of the day with us. She rarely misses a performance by any student ensemble, and in the past year alone has sung with the alumni choir and provided a patriotic reading with accompaniment by the symphonic band.”
- Debra Holland, Band/Choral Instructor, Pendleton County High School on behalf of Tanya Bromley—“I believe the key to her wonderful legacy is her belief that everyone, particularly children, will be successful if given time, encouragement and love.”

Condoleezza Rice, former Secretary of State, is an accomplished pianist. At one time she intended

to pursue music professionally. At 15 she performed Mozart’s Piano Concerto in D minor with the Denver Symphony Orchestra, her prize for winning a student competition. She now plays chamber music as often as every other week with four friends, lawyers by profession and dedicated string players.

Ms. Rice’s mother was a church musician and an inspiration to her daughter but it was her grandmother, Mattie Ray, who had the greatest influence in her life. Her grandmother taught piano privately and began teaching Condoleezza when she was three years old. Later, she took lessons at a music conservatory in Birmingham and entered the University of Denver as a music major at the age of 15 after having skipped the first and seventh grades. While participating in a music festival at the age of seventeen she decided she simply did not have what it took to be ‘great’ and decided to major in international relations instead. Music has remained a staple and refuge for Ms. Rice throughout her life. She is an inspiration to countless music students around the world bringing her passion for music full circle.

My own career was guided by many great musicians and teachers including two private piano teachers, Mrs. Harmon and Ms. Judy Stephens. I also had two fine elementary music teachers, Mrs. Huff and Mr. Carter. In later years Mrs. Donna King, my high school choral director and private piano teacher, was a true inspiration. After I became a music educator, Mrs. King and I attended Orff-Schulwerk summer workshops together and she accompanied my middle school choirs during choral assessment as well as concerts bringing our love of music full circle.

Grandpa Martin, who had a booming bass voice, sang in a gospel quartet, and read shaped notes proficiently. Needless to say, he had a tremendous musical influence on me. The time he spent sitting with me at the piano while I learned to play, and his encouragement as I began playing in church at the age of seven was motivation enough to keep me practicing. Grandpa Martin truly made a difference in my life and I have many fond memories of the hours we spent together.

Who has made a difference in your life? Who was your inspiration? Just as you are an inspiration to your students I hope you bring it full circle and recognize those who taught you, inspired you, encouraged you, and motivated you during your formative years. What better time than during National Teacher Appreciation Week May 5th–9th? Bring it full circle and, as my mother would say, give credit where credit’s due. What teacher makes a greater difference in the lives of their students than those who give the gift of music?



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From the Executive Director, continued from p. 7

ships between these various bodies require attention. Although the *Bluegrass Music News* is capably edited by George Boulden, the office applies a fair amount of time to selling ads and assisting in other ways with the production of this journal. And all those checks you send to KMEA...each one has to be entered into our books and credited to the initiative to which it applies. Speaking of checks, we send out a lot of checks to individuals and organizations, the heaviest loads coming at the end of the marching band championships, the conference, and during assessment season. We stay

busy. I have heard, "It's tough trying to keep your feet on the ground, your head above the clouds, your nose to the grindstone, your shoulder to the wheel, your finger on the pulse, your eye on the ball and your ear to the ground." That's us! Even so, we welcome the opportunity to assist with your efforts to teach, advocate, communicate, or just sign up for things. Lately I have had more than one conversation that ended with, "Thanks for letting me vent." We do that, too, and I think it's a vital service. Please let us know how we can help you or guide you to someone who can.

From the Editor, continued from p. 5

As we move into group assessments over the next few weeks please remember that while the end product is important; it is the journey where most of the "education" takes place. Your daily attitude can make such a difference in your students' own perception of success and growth. Stay positive, and remember how fortunate we are that music remains an important aspect of our lives, and the lives of our students. For many of your students, YOU are the difference between a bad day and a great day.

• • •

As you enjoy the beautiful photos from our KMEA conference included in this issue, I would like to acknowledge the work of David Greenlee, photographer, and Barbara Grinnell, the BMN graphic designer. Thanks to both of you!

• • •

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

• • •

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

• • •

GUIDELINES FOR CONTRIBUTORS

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

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

Photos:

- Please use the highest resolution possible. Low-resolution photos do not print well in a magazine.
- To be considered for the cover, photos should be in 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.



KTIP in the music classroom: With some creative thinking, it can be a great experience for both the mentor and the mentee.

BY ASHLEY T. FORREST

Music educators have consistently taken care of each other. Whether it is getting through personal crises, helping set up for a concert, or helping a new music teacher in the district, music teachers have a unique bond that is not equally shared in other departments. We believe in music education as a critical and essential aspect of a child's education that binds us all together for the common good of all of our students. Even before the Kentucky Department of Education created the KTIP (Kentucky Teacher Internship Program) process for new teachers, music educators had taken charge of ensuring that our new teachers were supported and successful. Now, in order to continue this support system, we must better embrace the KTIP process and support our new teachers as mentors and teacher educators.

I became a KTIP mentor during my fourth year of teaching in order to help our new choir teacher as she was starting a new program. If I had not become her mentor, she would have been mentored by a social studies teacher. Although this social studies teacher was an excellent teacher and had mentored new teachers before, she would not have been equipped to help our new choir teacher with the unique demands of a performance-based classroom. I have mentored new teachers every year since, both in our building and in other schools.

Although the process can be frustrating and time consuming, the rewards far outweigh any obstacles. I have learned just as much from these new teachers as I hope they learned from me. Being a KTIP mentor and spending time in a new teacher's classroom forces me to re-examine my own teaching and look for new and creative ways to engage students. I believe these experiences have been more beneficial than any professional development or conference that I have attended.

For those of you who are not familiar with the KTIP process and the responsibilities of a resource teacher, here is a brief overview of the program. Resource teachers are considered the first line of defense for new teachers, spending a minimum of twenty hours outside of school and ten hours during school with them. All these meetings and observations must be documented in a program on the Kentucky Education Professional Standards Board web site. In addition, all

committee members (intern, resource teacher, university teacher educator, and administrator) must attend four meetings. There is an orientation meeting and a meeting at the conclusion of each cycle of the program.

The intern must complete a portfolio throughout the internship with specific tasks to be completed during three cycles. [Tasks include documenting the development of lessons, assessment strategies, accommodations for special learners, implementing technology, and developing leadership skills.] A manual for these tasks is provided by the state and is explained in the mandated training. An on-line training, followed up by a face to face training, is required to be a mentor. Most school districts will award professional development credit for these trainings. There is no need to be re-trained unless the state changes the program. In other words, you do not have to be retrained every year.

There are many challenges for a performance-based classroom within the KTIP process; however, with some minor modifications they can be overcome with ease. This is why it is critical that there be a minimum of one music teacher on the committee. It is important for the committee to understand the uniqueness of a performance-based classroom and how a properly sequenced music curriculum and instruction might look different from other core subjects. Committee members must understand that content taught in the music class cannot be isolated into separate topics like other courses. There are a few minor modifications that must be considered for a music teacher's KTIP to be successful and appropriate.

Modifications for lesson plans might include the inclusion of multiple elements of music within one lesson/rehearsal. For example, a band director would not limit the rehearsal to rhythmic skills without discussing intonation, tone production, musicality, etc. Although there should be a focused objective for the rehearsal/class, this should not limit the teacher in achieving a quality lesson. This is especially true with the unit plan. It is more suitable to use a piece of music rather than an element of music as the basis for the unit plan in cycle three. Unfortunately, the concept of focusing on one area while addressing many others can be difficult

Continued on page 38



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Composing in the beginning band classroom: Recipes for success

BY HEATHER WATERS

As teachers we've all seen it many times. In fact it comes around once every year. No it is not the latest zombie video game or the newest cell phone. It is the infamous line # (insert your "favorite" one here) in the band book with only five notes, labeled with a clever or sometimes not so clever title. What if those first five notes could be more than just another line on the page to the beginning band student? What if the pencil that they are required to have on their stand at every rehearsal became a composer's pen? Every child is an artist, every child has a voice, and the best way to teach children to understand music is to have them create it themselves.

Composition is sometimes perceived as difficult, requiring a strong theory background or years of instruction. It is, in fact, possible at the beginning level of playing a musical instrument to be successful at composition. Students can gain skills through a simple shift from following orders to making musical choices. They can attain a deeper understanding of the music, composer's choices, and a greater mastery of the requisite skills to perform it well. Facility of specific techniques may also be enhanced by exploring them in multiple, creative ways. Which leaves us with one question: Are you ready to hand over that pen?

FIRST STEPS: THE INGREDIENTS

The foundation of composition is about the manipulation and organization of each aspect of music. Whether the choice is about harmony, melody, form, timbre, or rhythm, each one is best explored in isolation. You would not give a student a big box of crayons and say now go and draw something when they are only familiar with seven colors. The end product might be a little scary. However, gradually as students develop and become more comfortable manipulating and organizing their choices, more aspects can be explored simultaneously.

What is the key to student's first composition? They have to feel like they are successful. What does that mean to a beginning band student? It must sound similar to what they are used to hearing; a line out of their

method book. They must be successful the first time in order to get them hooked and willing to try more.

So what does a day in the life of a typical beginning band method book line look like?

1. Short in Length (four to eight measures)
2. Rhythmic Simplicity (quarter notes, half notes, and eighth notes)
3. Small Pitch Set (three to seven notes)
4. Repetition (one or more measures repeat)

These four aspects are the genesis for their first composition assignment. Each one is specifically limited and controlled in order to produce a musically rewarding experience.

THE RECIPE

Born out of boredom with the band method book, I decided to try an experiment with both of my beginning 6th grade band classes. At the time they only had a knowledge base of seven notes: Concert B-flat, C, D, E-flat, F, G, and A. From those notes I chose a pentatonic pitch set (concert B-flat, C, D, F, and G). The pitch set avoids the tendency of the fourth scale degree, and any of the five notes can feel like tonic. The length of the composition was to be four measures long in common time and the rhythm was already predetermined using only quarter notes and half notes.

The task of the students was to take the rhythm given and move the notes up and down the staff using the given pitch set in order to create a melody. The only catch was that they must start and end on a concert B-flat. Any other note decisions were left up to the students. I did an example on the board with my students and gave them one night to complete the assignment. Out of all of the assignments turned in, not one student had the same line as another. The project ended up generating nineteen new beginning band method book lines, each with their own set of challenges for the performer.

I took all of the lines, labeled them and plugged them into Finale in full band versions and printed them off. *All* beginning band students were able to play their composition and their classmate's compositions. Not

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Shifting: How do I find that note? (Part 1)

BY J. PATRICK RAFFERTY

Shifting, or moving from one position to another, is perhaps the scariest of all maneuvers on a non-fretted stringed instrument. Of all the basic physical movements we string players make, the moment of a shift is the most likely time that we will make some error in pitch. In addition, if we do miss a shift, it can affect the accuracy of many notes immediately afterwards. How do we gain confidence in our shifting so that we solidify accuracy and consistency?

THE KEY: POSITION

The first thing to remember is that by definition, it's all about position. We need to have consistency in our left-hand setup in order to find the note we're looking for. In other words, where our thumb, elbow, and wrist go should be the same for a given position no matter what note we're after in that position. If, for example, when I play in 4th position on the violin, my thumb is on the side of the neck, my wrist is straight, and the heel of my hand is touching the body of the violin, then this is the feeling I should be looking for every time I shift to 4th position. This means shifting up or down, from any note or position.

SIZE DOESN'T MATTER

We should be less concerned about the distance of the shift than the final physical arrival point. The best way to figure out what setup you're looking for is to go to the position you're aiming for and play several notes in that position, like a two-octave scale. Try to be as relaxed as possible and see where your hand settles. Try different places for your thumb, elbow, and wrist. Hint: try to find a hand shape as close as possible to your natural hand shape when you grasp a ball (a softball for bigger hands, perhaps a tennis ball for smaller hands). This means that the fingers will be curved and that the thumb is not too far back from the other fingers. Of course, the higher in position you go, the more stretch you will have with the thumb. With this method you should be able to find a good setup for your hand. Once you have found your ideal setup, try to memorize it by practicing the shift in question.

PRACTICING SHIFTS

Practicing shifting is fairly simple. Start with the old position, or starting note (set up as above) and slide towards the new position/note. Remember to move everything to the ideal setup for the new position, including the thumb (this is easy to forget!), elbow, and wrist. Don't think too much about the finger in question; if the thumb, elbow, and wrist are where they should be the finger should find its mark. Try not to make adjustments to your pitch as you arrive at the new position—if you do, you are only practicing how to miss the shift and squirm around until you find the right pitch. If you miss, hang on and feel the pain! You can adjust by aiming differently on your next try. Eventually you will zero in on your target and you will go directly to the right pitch consistently.

For efficiency, practice backwards and forwards. You will have to go back where you started anyway; you might as well practice getting there with a bona fide shift.

There are several types of shifts that I will address in later columns—same finger, new finger, old finger, jumping, creeping, and finger replacement—but they all rely on the concept of consistent position for successful execution.

J. Patrick Rafferty is a professor of violin at the University of Louisville.



Be proactive, not reactive!

BY MARK LANE

“You Can’t do This Job by Yourself” is an important thought when it comes to proactive advocacy for our profession. The National Association for Music Education is your partner when it comes to developing and providing the tools you need to launch an advocacy support group, known as a music coalition. NAFME and the Advocacy Policy Roundtable work together to make sure that music remains part of basic education at the federal level. They also work to make sure that there is ongoing research on the value of a music education. I would like to share a couple of thoughts about what needs to be an important part of what we all do—advocating on behalf of music education. All of the information in this column is taken from the writings of John Benham, who is a leading music advocate and consultant. A must-have for every music educator is his book, *Music Advocacy—Moving from Survival to Vision*, published by Rowman & Littlefield in conjunction with NAFME.

We have two choices when situations arise. We can be reactive or we can be proactive. Sadly, most of the time our actions are reactive. Many of us have spent many, many years reacting to situations that could potentially threaten our programs. There also are educational reforms that many times have harmful unintended consequences and affect our students and us. Because of this, we often become numb and ignore the many negative issues that come our way and, all too often, end up in a reactionary mode in dealing with the consequences. We must change our mindset from a reactive to proactive mode.

To begin with, what is the difference in addressing advocacy issues from a proactive stance instead of a reactive stance? The meaning of proactivity is based on initiative, responsibilities, and actions; this gives priority to values and actions instead of feelings. This sounds great but in reality we spend too much time in a reactive mode and end up spending too much of our time and energy complaining about the negative consequences. Reactionary behavior assumes a reactionary posture of maintaining the status quo and is often accompanied by a sense of denial that something could negatively affect our program. To be effective

advocates for music education we simply cannot operate from a reactive position. You, along with the other music staff members, must take proactive steps NOW if music education in your school and district is to look the same a year from now. This is not the time to wait for someone else to take care of it for you!

Being proactive in regard to music education advocacy is something we all hear about and in most cases know about, but *knowing* and *doing* are not the same. First, you must have an active, positive, well-informed music coalition in your district. If you don’t, you are already in a somewhat reactive position or, at the very least, in a defensive position. The music coalition is *your voice* to the decision makers in your community and school district. The leaders of the coalition group need not be the loudest and most bull-headed members. In fact, those types of leaders will not be effective. The spokespeople for this group need to be well informed, well spoken and respected in the community. Below are some bulleted items for you to think about (no, not just think about) and put into action.

Proactive music advocacy is identifiable by one or more of the following characteristics:

- It is organized and unified in its efforts.
- It is connected with other local, regional, and national coalitions.
- It is becoming more prepared and strategic in its efforts.
- It is more informed about the value of music education for all children, from philosophical, intrinsic, and practical perspectives.
- Teachers are viewing themselves as music educators, not just general music, band, choir, or orchestra teachers.
- Music teachers are becoming less competitive with each other, and more focused on student-centered decision-making and competence achievement.
- It is establishing positive collaborative working relationships with educators and legislators, and has extensive involvement with the local school district.

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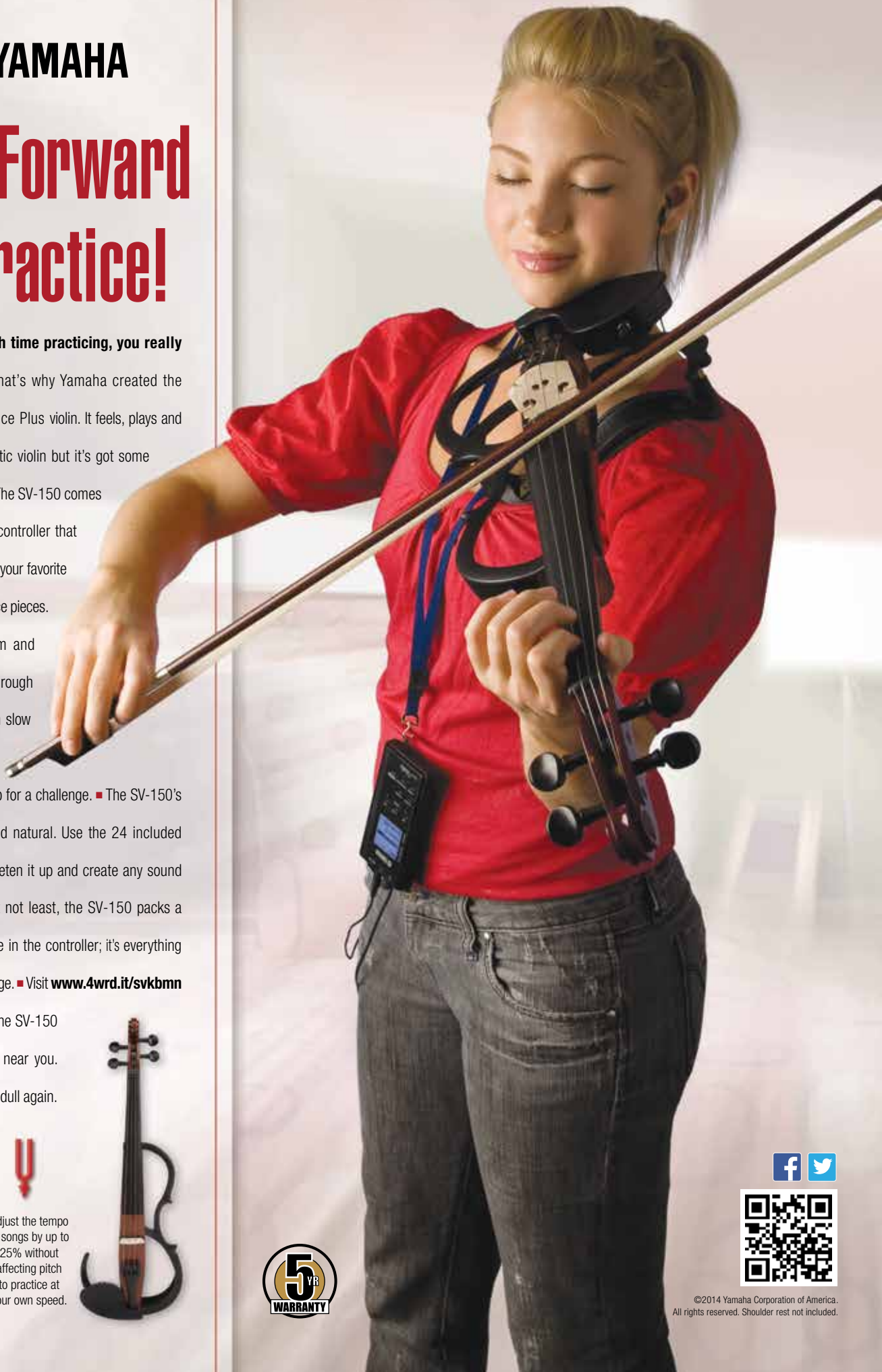


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Interactive student use of technology in the general music and secondary performance classrooms

BY K. MICHELLE LEWIS

“Action and reaction, ebb and flow, trial and error, change—this is the rhythm of living. Out of our overconfidence, fear; out of our fear, clearer vision, and fresh hope. And out of hope, progress.” Bruce Barton

Have you ever wondered why interactive student use of technology is not emphasized in music classrooms today? Are you looking for more ways to incorporate technology in your class where student use is primary and the teachers are the guides to enhance the education musically in an ever-changing world? Or, maybe you need suggestions on how to integrate technology in the midst of preparing for performance events.

Immediately following the release of the National Standards for Music Education in 1994, MENC—now known as the National Association for Music Education—released *Opportunity-to-Learn Standards for Music Instruction* as a guide to what schools should provide to help students achieve both the National Standards for Music Education in grades K–12 and the MENC prekindergarten music education standards. MENC recommended that states either adopt these opportunity-to-learn standards or use them as a basis for developing their own. The standards challenged all who are committed to high-quality music instruction to work together to improve the teaching and learning of music in the nation’s schools.

The writers of the opportunity-to-learn standards were well aware that new technologies have an impact on the ways schools deliver music instruction. Throughout the text of those standards, there are references to computers, software, MIDI equipment, CD-ROMs, and other resources that are important to the world of the music teacher, as well as essential to the world of music outside the classroom. In the years since the publication of the opportunity-to-learn standards, technologies useful for music education have grown more sophisticated, multifarious, manageable, and certainly more universal.

For each grade level, specifications are listed for:

- **Curriculum and Scheduling**
- **Staffing, Equipment**
- **Materials/Software**
- **Facilities**

Within each of the specifications there is a minimal and a desirable list of equipment and technology expectations for the student and the teacher.

While reading the expectations, I reflected on my teaching experience and decided to start with setting goals for myself professionally in the area of interactive student use of technology. In doing so, I discovered many invigorating apps and ideas to incorporate into my music curriculum. If you are already using these ideas, you are on the right track. However, if not, I encourage you to step outside your comfort zone and implement at least one of these ideas into your curriculum this year.

The following are a few ideas for the successful implementation of Interactive Student Use of Technology in the General Music and Secondary Performance Classrooms.

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- **Flipboom Lite app:** Students create a story about themselves and add sounds using a storyboard.
- **Audacity:** Students create sound effects to their story.
- **Flip Video:** Students create an online broadcast of their musical creation that incorporates movement and music.
- **Digital Camera:** Students take pictures of animals at the zoo and use them as an impetus to create a piece of music. Movement can also be added to illustrate tempo of the animal as it relates to music.
- **Digital Camera:** Students take pictures of sculptures at the art museum and use them as an impetus to create a piece of music.

SECONDARY PERFORMANCE CLASSROOMS

- **Flip Video:** Students make an instrument family

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Murray Middle School Band Room
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Butler County Middle School Gymnasium
Butler County High School Gymnasium
Trigg County Middle School Gymnasium
Muhlenberg North High School Gymnasium
Caldwell County High School Gymnasium
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Hopkinsville High School Gymnasium
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If we build it they will come: Using music technology to reach “the other 80%” in secondary school programs

BY DAVID BRIAN WILLIAMS, PhD and RICK DAMMERS, PhD



In music education we begin children’s elementary music experience by encouraging everyone to join in music making through singing and performing on rhythm instruments, autoharps, recorders, flutophones, and more. Music making and music learning include one and all; everyone gets to participate. Music teachers use participatory music making as a way to introduce concepts of rhythm, pitch, melodic shape and harmonic changes, and form and style.

Then what happens? As our students matriculate through levels of schooling, music participation becomes more selective. We move from participatory music making as a model to the traditional performance model where perfection is a key goal: no wrong notes and fewer opportunities for creative music expression. Performance ensembles—band, orchestra, chorus, marching band, and jazz band—dominate the secondary music curriculum with a general music class or advanced placement theory perhaps added to the curriculum.

For those students attracted to these ensembles the benefits of this training and experience is expansive and well documented. Some students go on to professional music careers; others carry their extra-musical and musical experiences with them into other careers and as an integral part of their personal lives. We are not advocating changing this component of our nation’s music education tradition.

Dave Williams’ review of several studies (Williams, 2012) has shown that on average across the country, by the time students advance through middle school to high school, only 20 percent of students are involved in these traditional music classes (also see Elpus and Abril, 2011 and NJAEP, 2014). Many students who participated in music making in the lower grades have since distanced themselves from school music. These are what we call “The Other 80%,” the students who no longer are active in the traditional secondary school music program. It is further insightful, that while nationally only 20 percent on average are involved in traditional secondary performance ensembles, a much greater percentage of students sing or play an instrument outside of school. The longitudinal series of studies, *Monitoring the Future* (Johnston et al., 2010),

showed that over some 30 years, an average 57% of students in 8th, 10th, and 12th grades—not just those in music classes—reported that they play an instrument or sing outside of school at least once or twice a month if not daily. In terms of lifelong music making, the NAMM-commissioned Gallup survey (NAMM, 2003) showed that 54% of households have someone that plays a musical instrument and 48% play two or more (see Williams, 2012, for a full discussion of these data).

McAllester’s predictions in the 1967 Tanglewood report were incredibly prescient. He stated some 60 years ago:

“We have a splendid beginning in the early grades, when children are sometimes lucky enough to get acquainted with rhythm and melody on all sorts of simple and unconventional instruments. They have the thrill of exploring the delights of free creativity without a long apprenticeship in technique first.... We might entertain the idea that someone who never does develop skills on conventional instruments could become a gifted performer on unconventional ones.... Someone who never learned to read conventional notation might nonetheless become an outstanding composer in some medium where notation has yet to be invented, or may even be impossible to invent” (p. 97).

Field of Dreams. Change is on the horizon with new playing fields designed within our traditional music curriculum. Music teachers, innovative and self-motivated, are creating new environments for The-Other-80% to explore students’ creative music potential. It is being done in many ways: song writing, guitar and ukulele ensembles, Mariachi bands, drumming circles, and various ethnic ensembles. All these activities help bridge music education in school with music in society and use these activities to nurture a greater knowledge and appreciation of the building blocks of music that encourage lifelong music making. They do so with the challenge, like Ray Kinsella dreaming of the return of Shoeless Joe Jackson to baseball, that “if we build it, they will come.”

Technology at Bat. An ever-expanding group of teachers is using music technology as a strategy to reach these students. They are using laptops and tablets with software like GarageBand, Mixcraft, and Abelton Live, to engage these “non-traditional” students in ways that nurture creative performing and composing talents. Reading traditional notation and performing on traditional instruments are not, as McAllester suggested, a prerequisite—students’ ears become their guide with the music teacher as their music creativity coach.

We built the website <http://musiccreativity.org> several years ago as a way to collect the stories of music teachers who were building their own music technology field of dreams—an online forum to share success stories working with non-traditional music students. Like those teachers implementing guitar and ukulele ensembles, the students motivated to make music through technology were discovering ways to bridge school music training with the music they enjoyed in society: rock, hip-hop, DJ mixes, mash-ups, jazz, and more.

Go the Distance! In Rick Dammers’ research (Dammers, 2012), he found that some 14 percent of high schools in the nation have some form of technology-based music classes. On our website ([musiccre-](http://musiccreativity.org)

[ativity.org](http://musiccreativity.org)) you will find some 30 profiles of teachers who have been successful using technology to build programs for the non-traditional students. They often start with one class—perhaps even an after-school activity. As the program expands, the profiles show more advanced classes added in music technology, MIDI-based performance ensembles, studio recording and mixing, and even student-managed recording labels. As the voice to Kinsella encouraged, “go the distance,” the success of these programs develop their own kinetic energy. Students, some academically or behaviorally challenged, gain self-confidence, increased positive attitudes, and find intrinsic reward from creating and performing music in new and novel ways.

Take the Initiative and Build It? You may be asking, as Ray Kinsella did, “What’s in it for me?” Following the belief shared by most music teachers that *if music is important, it is important for everyone*, creating a technology-based music class can be tremendously rewarding, both through successfully reaching the ‘other 80%’ student and through exploring the creative pedagogical possibilities offered by technology. Beyond these rewards, the expansion of the music program improves the program’s position within the school, since *the more students that study music, the more important*

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music will be to the school.

A perusal of the profiles on our website will show technology programs that have greatly expanded from the first class offering. These programs have grown large enough with expanded student interest that the school administration begins to view them as integral to overall curriculum and are more proactive in providing new funding and resources to ensure their continual success (e.g., profiles on our website from Greenwich H.S. in Connecticut, Brookfield H.S. in Georgia, and Lebanon H.S. in Ohio). In one high school, some 60 percent of students take at least one music technology class. Further, these teachers report that many students continue after graduation to college study in music performance, business, recording, and technology.

You may be surprised to find that your school administrator is more supportive of classes for the non-traditional music student than you think. Rick's survey of secondary school administrators (Dammers, 2012) found that two-thirds of high school principals surveyed agree that music technology classes would be valuable in their schools and 56% who offer no music technology indicated that it would be feasible to offer such a class in their school.

Whether you use ukuleles or GarageBand, take the initiative and create an experience designed for the non-traditional music student. If you build it, not only the other 80% will come, but the sponsors will as well—the parents and administrators!

• • •

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35-year awards, not pictured: **Jane Lowe**, Lawrence County HS, Louisa; **Brad Rogers**, Oldham County HS, Buckner; **Jerry Tolson**, University of Louisville, Louisville

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Not pictured: **J. Patrick Rafferty**, University of Louisville, Louisville





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KMEA All State Percussion Ensemble

BY DAVID RATLIFF



March 1, 2014 was an exciting day for percussion students across the Commonwealth as KMEA debuted its newest all-state group, the All-State Percussion Ensemble. The guest conductor was Lalo Davila, professor of music and director of percussion studies at Middle Tennessee State University. Ten students representing nine schools were selected from the KMEA All-State Bands and Orchestras. Each member of the ensemble performed with one of the bands or orchestras as part of the annual KMEA professional development conference in February. An invitation to participate in the percussion ensemble was presented to the overall top students identified through snare auditions, mallet auditions and timpani auditions.

Participating students were:

Lucas Allen – South Warren HS, Chris Cecil, Director
Logan Delaney – Tates Creek HS, Dee Bishop, Director
Wesley Denkins – Bath County HS, Rob Rawlings, Director
Tyland Duggins – Boone County HS, Dave Webber, Director
James Gibson – Youth Performing Arts School, Curtis Essig, Director
Ryan Jones – Muhlenberg County HS, Troy Stovall, Director
John McGhee – Barren County HS, Dr. Kip Crowder, Director
Michael Metz - Youth Performing Arts School, Curtis Essig, Director
Joseph Miller – Daviess County HS, DuWayne Dale, Director
Mathew Repka – Connor HS – Chris Peterson, Director

Rehearsals were held all day on February 28, and the concert was performed in conjunction with the Kentucky Chapter of the Percussive Arts Society (KYPAS). This was held as part of the annual Day of Percussion in the Singletary Center for the Arts at the University of Kentucky. The program featured works by German Baratto, Lalo Davila, Alice Gomez, Ralph Hicks, Matt Savage, and John Willmarth. Videos of the performance can be found at the KYPAS YouTube channel - bit.ly/1nhWCuU.

Guest Conductor Lalo Davila shared his thoughts following the concert, "This is perhaps one of the best ideas of all time. Utilizing the all-state percussion students to form a "performing ensemble" that can be showcased at a state Percussive Arts Society Day of Percussion is an outstanding idea. Where else can students from around the state get together for an "All-Star - All State" percussion concert? I hope that this activity becomes a yearly event not only in Kentucky, but in other states as well. I feel very honored to have been a part of such a great event. The students were extremely well-prepared and the end result was very memorable and rewarding for all."

Special thanks to the following people and corporations for their assistance in this endeavor: D'Addario (Evans Drumheads), Innovative Percussion drum sticks and mallets, Pearl drums, Row-Loff Productions and Zildjian cymbals for their assistance in bring Mr. Davila in to work with our students. KYPAS President, Dr. Brian Mason, Morehead State University; KYPAS Vice President Dr. Chad Floyd, Campbellsville University; KYPAS Board members Dr. Jason Koontz, Eastern Kentucky University; Rick Gardner, Muhlenberg County High School; and Jim Corcoran, University of the Cumberlands; as well as Jim Campbell, University of Kentucky; whose percussion department provided most of the equipment for the rehearsal and performance.

David Ratliff, david.ratliff@madison.kyschools.us, serves as director of bands at Madison Southern High School, KMEA All State Percussion Coordinator, and KYPAS Secretary.

Thomas More College announces Randy Webb as Director of Bands

Thomas More College has hired a band director, Randy J. Webb, for its marching band program, which will begin in Fall 2014. Webb is currently the Band Director at Lloyd Memorial High School and has 30 years of experience directing bands. He has been the Band Director at George Rogers Clark High School, Estill County High School, Scott High School and Somerset High School. He has served in leadership roles within the Kentucky Music Educators Association and as president of the Northern Kentucky Band Directors Association, which has allowed him to cultivate relationships with all music educators in the tri-state area.

“The selection team was unanimous in their recommendation that Mr. Webb would be a perfect fit for Thomas More College and he has expressed the highest level of excitement to build one of the strongest college bands in the region,” said Vice President of Operations Matthew Webster.

Webb will be a full time employee at Thomas More College beginning in February and has already begun working on the development of a strategic plan and recruitment. “I have served as a high school band director for almost 30 years, mostly in the Northern Kentucky area, and I am eager to take on this new and exciting challenge,” said Webb.

Webb has had successes in marching band, concert band, jazz band, winter guard, and percussion ensemble. He earned a Bachelor of Music Education from Eastern Kentucky University and earned a Rank I in Educational Leadership from Northern Kentucky University.

For more information about joining the marching band at Thomas More College, contact admissions at 859-344-3332 or admissions@thomasmore.edu.




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KMEA History

PRESIDENTS

1940-41	John Vincent
1942-45	(Acting Officers: Helen Boswell, Chester Travelstead & Grace Deane)
1945-46	Chester Travelstead
1946-49	Weldon Hart
1949-53	James Van Peursem
1953-55	Zaner Zerkle
1955-57	George Hicks
1957-59	Eudora Smith
1959-63	Josiah Darnall
1963-65	Claude Rose
1965-69	Robert Griffith
1969-71	Richard Farrell
1971-73	Robert Surplus
1973-75	Mildred Berkey
1975-77	Jerome Redfearn
1977-79	Bill McCloud
1979-81	Harold Wortman
1981-83	Roger Reichmuth
1983-85	Robert Hartwell
1985-87	William Bigham
1987-89	Robert Doss
1989-91	Kent Campbell
1991-93	Melanie Wood
1993-95	Virginia Redfearn
1995-97	Loren Waa
1997-99	Phyllis Vincent
1999-2001	Robert Gaddis
2001-2003	Robyn Swanson
2003-2005	Richard Miles
2005-2007	Lynn Cooper
2007-2009	Tanya Bromley
2009-2011	Joe Stites
2011-2013	David Dunevant
2013-2015	Deborah Kidd

SECRETARIES-TREASURERS

1947-49	Paul Ferran
1949-50	Chester Travelstead
1951-53	Jean Marie McConnell
1953-55	Joe Beach
1955-71	Tom Siwicki

EXECUTIVE SECRETARIES/EXECUTIVE DIRECTORS

1971-2003	Jim Fern
2003-2006	Robert Hartwell
2006-Present	John Stroube

BLUEGRASS MUSIC NEWS EDITORS

1950-58	Claude Rose
1958-60	Helen Boswell
1960-67	John Graham
1967-70	Ken Neidig
1970-71	Doug Engelhardt
1971-73	Sara Holroyd
1973-75	James McCarthy
1975-77	Martin McKay
1977-2002	Hazel Carver
2003-2010	Ben Hawkins
2010-Present	George Boulden

TEACHER OF THE YEAR

1985	Elementary	Jane Thomas
	Middle	Melanie Wood
	Secondary	Tom Brawner
	College/University	Irma Collins
1986	Elementary	Jonell Turner
	Middle	Brenda Thomas
	Secondary	Robert Doss & Norma Homes
	College/University	Christine Hobbs
1987	Elementary	Linda McKinley
	Middle	Nancy Page
	Secondary	Shirley Wilkinson
	College/University	Frederick Mueller
1988	Elementary	Carol B. Walker
	Middle	Sue Henry
	Secondary	Danny Eberlein
	College/University	Earl Louder
1989	Elementary	Virginia Redfearn
	Middle	Ron Cowherd
	Secondary	John Stegner
	College/University	Wayne Johnson
1990	Elementary	Joyce Markle
	Middle	Linda Ratti
	Secondary	Dennis Robinson
	College/University	Loren Waa
1991	Elementary	Janet Caldwell
	Middle	Rick Moreno
	Secondary	Shelia Miller
	College/University	Kent Campbell
1992	Elementary	Joan Bowker
	Middle	Ellen Bur
	Secondary	Stuart Underwood
	College/University	Ben Hawkins
1993	Elementary	Julie White
	Middle	Shirley Jones
	Secondary	Nanette Moore & Robert Ellis
	College/University	David Sogin
1994	Elementary	Linda K. Robinson
	Middle	David L. Meredith
	Secondary	Sarah Lynn & David Caldwell
	College/University	David Dunevant
1995	Elementary	Jimmie Dee Kelley
	Middle	Gary Mullins
	Secondary	June Williams
	College/University	John Schlabach
1996	Elementary	Vicki Madison
	Middle	Gayle McDermott
	Secondary	Kathryn Tabor & Phyllis Vincent
	College/University	David McCullough
1997	Elementary	Bonita Schwab
	Middle	Mary Helen Vaughn
	Secondary	David Brown
	College/University	Cecilia Wang & Eugene Norden
1998	Elementary	Nancy Creekmur
	Middle	Teresa Collins
	Secondary	Arthur DeWeese
	College/University	Frederick Speck

1999	Elementary	Ann Harris		College/University	Greg Byrne
	Middle	Paul Metzger	2013	Elementary	Tracy Leslie
	Secondary	Donna Bonner		Middle	Paula Humphreys
	College/University	Gerald Tolson		High School	Noel Weaver & Bambi Wright
2000	Elementary	Diane Gardner & Ruth Henson	2014	College/University	Brant Karrick
	Middle	Lois Wiggins		Elementary	Andrea Marcum
	Secondary	Keith Vincent		Middle	Nancy Bailey
	College/University	Stephen Bolster		High School	Marilyn Schraeder
2001	Elementary	David Ham		College/University	Ron Holz
	Middle	Debra Lanham		FRIEND OF MUSIC	
	Secondary	Mike Clark	1985	Mike Mannerino & Alice McDonald	
	College/University	W. Jonathan Gresham & Lisa McArthur	1986	Richard Durlauf	
2002	Elementary	Linda Stalls	1987	Norman Lewis & Lucille Baker	
	Middle	Nell Earwood	1988	Ella Mae Read & Lila Bellando	
	Secondary	Joe Allen	1989	W. Carlyle Maupin & Charlie Stone	
	College/University	Greg Detweiler & Nevalyn Moore	1990	Robert Grover & Jody Richards	
2003	Elementary	Pat Keller	1991	Willis Bradley & James Burch	
	Middle	William Spiegelhalter	1992	Lee Suman	
	High School	Charles Campbell, Jr. & Darryl Dockery	1993	Mel Owen	
	College/University	John Carmichael	1994	Kentucky Educational Television & Sue Gilvin	
2004	Elementary	Macie Tucker	1995	Linda Young	
	Middle	Teresa Elliott	1996	Carolyn Fern	
	High School	Lyndon Lawless	1997	Toyota Corporation	
	College/University	Susan Creasap & Kent Hatteberg	1998	Stuart Silberman	
2005	Elementary	Mary Scaggs	1999	Gene Wilhoit & Col. John Jameson, Jr.	
	Middle	Troy Stovall	2000	Keith Shoulders	
	High School	Justin Durham	2001	Billie Jean Osborn	
	College/University	Pamela Wurgler	2002	Kerry Davis & Spottsville Elementary School	
2006	Elementary	Melinda Paul	2003	Carroll Hall	
	Middle	Lindsay Brawner-King & Susie Lucas	2004	Toni Sheffer	
	High School	Jan Gibson	2005	Tony Lindsey	
	College/University	No Award Given	2006	No Award Given	
2007	Elementary	Lisa Goode Hussung	2007	Stephen Foster Music Club	
	Middle	Sheila Smalling	2008	W. Paul and Lucille Caudill Little Foundation	
	High School	David McFadden	2009	RiverPark Center/Hardin County Schools	
	College/University	John Cipolla		Performing Arts Center/Pi Kappa Omicron Fraternity, University of Louisville	
2008	Elementary	Penny Akers	2010	Kevin Dennison	
	Middle	Jeanie Orr	2011	Fran Taylor & Bill Samuels, Jr.	
	High School	Brian Froedge	2012	No Award Given	
	College/University	Frank Oddis & Robyn Swanson	2013	Schmidt Opera Outreach Program	
2009	Elementary	Debbie Stegner	2014	Randy Lanham	
	Middle	Amy Huff		CITATION FOR SERVICE	
	High School	Kevin Briley	1986	June Williams & Thora Louise Cooksey	
	College/University	John Fannin	1987	Frances Beard & Lois Granger	
2010	Elementary	Kimberly Ann Wirthwein	1988	Mary Ruth Hendricks & Lucille Stutzenberger	
	Middle	Nancy Campbell	1989	Don Trivette & Harry Rinehart	
	High School	Brent Merritt	1990	Dan Eberlein	
	College/University	Randy Pennington	1991	Louis Bourgois & Virginia Redfearn	
2011	Elementary	Amy Bolar	1992	John Davis	
	Middle	Beth Stribling	1993	Jean Craig Surplus	
	High School	H. Brent Barton	1994	Floyd Farmer	
	College/University	George Boulden	1995	Eugene Norden	
2012	Elementary	Debby Duda	1996	Stuart Underwood	
	Middle	Alexis Paxton	1997	Robert Hartwell	
	High School	Charles M. Smith	1998	Robyn Swanson	
			1999	Sen. Lindy Casebier	
			2000	Calvin Whitt	
			2001	Jim Fern	
			2002	Vernie McGaha	

2003 Jack Walker
 2004 Robert Surplus
 2005 Dennis Robinson
 2006 Phil Ashby
 2007 Vicki Madison
 2008 Joe Stites
 2009 Charles Campbell
 2010 Shelia Miller
 2011 Ben Hawkins
 2012 Deborah Kidd
 2013 Terry Thompson & Ben Walker
 2014 Tanya Bromley

ARTIST TEACHER

1995 Robert Baar

PRESIDENT'S AWARD

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

DISTINGUISHED SERVICE AWARD

1975 John Lewis & Mildred Lewis
 1976 Dean Dowdy & Margaret Kammerer
 1977 Richard Farrell & Eudora South
 1978 Robert Griffith & Claude Rose
 1979 Joe Beach & Thelma Johnson
 1980 Hazel Carver & Josiah Darnall
 1981 Lucille Couch & Bill McCloud
 1982 Mildred Berkey & Ken Neidig
 1983 Marvin Ambs & Robert Surplus
 1984 John Farris & Tom Siwicki
 1985 Floyd Burt & Harold Wortman
 1986 Jim Fern & Jerome Redfearn
 1987 Jo Ann Ambs
 1988 Virginia Murrell & Roger Reichmuth
 1989 Robert Hartwell & Jane Thomas
 1990 Frances Beard & William Bigham
 1991 Robert Doss
 1992 Don Trivette
 1993 Kent Campbell
 1994 Rhoda Higginbotham
 1995 Janet Caldwell & Mary Ann Davenport
 1996 Melanie Wood
 1997 Ernest Lyon & James Van Peursem
 1998 Jean Craig Surplus
 1999 Loren Waa
 2000 Joe Beach & Robert Ellis
 2001 Virginia Redfearn & Phyllis Vincent
 2002 Eugene Norden
 2003 Robert Gaddis
 2004 No Award Given
 2005 Robyn Swanson
 2006 John Stegner & Jack Walker

2007 Richard Miles
 2008 Doug Van Fleet
 2009 Lynn Cooper
 2010 No Award Given
 2011 Tanya Bromley
 2012 Harry Clarke
 2013 Joe Stites
 2014 No Award Given

SPECIAL FESTIVAL COMMISSION AWARD

2002 Marvin Ambs

STATE MUSIC SUPERVISOR/MUSIC CONSULTANT

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

VISUAL & PERFORMING ARTS CONSULTANT

1998-2000 Jimmie Dee Kelley

ARTS & HUMANITIES CONSULTANT

2001-10 Phil Shepherd
 2010-Present Robert Duncan

OUTSTANDING ADMINISTRATOR

2009 Anna Craft, Superintendent of Letcher County
 2010 Susan Compton, Superintendent of Russell
 Independent School System
 2011 Larry Vick, Superintendent of Owensboro Public
 Schools
 2012 Harrie Lynne Buecker, Superintendent of Franklin
 County Public Schools
 2013 Lynda Jackson, Superintendent of Covington
 Public Schools
 2014 Sally Sugg, Principal, Henderson Co. High School
 David Rust, Principal, R. A. Jones Middle School

- video that can be posted on YouTube and/or your music class website.
- **Music Theory.net:** Theory assignments for home study.
 - **Muscores, Finale, Sibelius:** Each student will come up with a small ensemble composition in which they will collaborate in groups of 2–4. Decide upon a key signature, time signature, tempo, style. Who has the melody, harmony, rhythmic ostinato? Add dynamics and phrase marks. Are you going to use compositional techniques such as a round, diminution, augmentation? What is the style and form of your piece?
 - **Sound Cloud app:** Spark conversations about your recorded music.
 - **Audacity:** Postproduction units can teach students about panning and balancing the sounds in their sequences and troubleshooting mistakes.
 - **Digital Recorder:** Students perform at least one recording session per year and produce a CD of their work. These can be sold as a fundraiser for the music department.
 - **SmartMusic:** Use as a practice and assessment tool for the student and teacher. This provides instant feedback for your students.
 - **Clartune app:** Students notate pitch tenden-

cies on their instrument.

- **Tempo app:** Metronome that assists students in their daily practice.
- **Music Theory.net:** Theory assignments for home study.
- **www.beatlab.com:** Students create, explore, chat, and make music together.
- **Loopseque app:** Students create a loop to practice scales and band music.
- **Digital Camera:** Students take pictures on a walking field trip of interesting sites, and use this as an impetus to create their own band composition.
- **Audacity and/or Digital Recorder:** Create a podcast.
- **Skype:** Communicate with friends during practice sessions or performances and critique one another.

JAZZ COMBO

- **Slow downer app:** Students transcribe a solo using the app and place on notation software such as Sibelius, Finale, or Muscores.
- **last.fm:** Students keep a record of multiple genres of music including band works and jazz on this app.

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- **Gigbaby app:** A practice, rehearsal, and performance tool for musicians that play solos or in groups.

Interactive student-use of technology goes above and beyond using technology as a teaching tool. In my own personal teaching experience, I've noticed my students have become more engaged and independent through the student directed approach to learning music incorporating the use of technology. Since our students communicate primarily through using technology, it is especially important to present music assignments that will enhance their knowledge of various digital media. Projects that incorporate student-use of technology have pushed my students to be more creative. It has also opened new opportunities in composition that they would have never thought possible.

I believe teachers will find that their students are knowledge seekers in a digital world where they crave

technology-based learning. Teachers will also find their students will be more likely to engage in independent and collaborative learning if given music projects that integrate technology. Additionally, teachers who desire to push themselves beyond basic technology in the classroom will find that they will be learning alongside their students making the classroom a true collaborative environment.

Should we follow the status quo of incorporating technology as an instructional tool? Or, push ourselves forward and explore the multitude of possibilities that lie in the area of *interactive student use of technology*? In this rapidly changing world, the above ideas will be obsolete in less than a year. It is especially important for music educators to be at the pulse of technology and what it has to offer our students, whether in a general music class, or a performance class. All of our students deserve the opportunity to experience and explore music technology in a creative atmosphere where they can be the leaders of tomorrow.

K. Michelle Lewis, michelle.lewis@jefferson.kyschools.us, serves as the music specialist for Jefferson County Public Schools.



Choir Video



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Band Video

KTIP in the music classroom, continued from page 11

for a committee made up of non-music teachers.

Implementing technology can be a tricky task for music teachers. Obviously, we have moved beyond a computer, CD player, or projector being classified as technology. We must make sure that whatever technology is used for our students is appropriate and useful. The KTIP Intern should not be expected to simply create a lesson that takes the class to the computer lab. Instead, the technology component could include teaching students to use tuners, metronomes, and Smartmusic as part of their daily routines. As with the lesson plans, nothing should be forced. Students can use appropriate technology that enables them to increase musical understanding in a particular area. Other ideas may include the use of recording devices, web-quests, the creation of an ensemble/class website, or student created Finale projects.

The final component of the KTIP process that can be challenging is the Leadership Project. The KTIP teacher must take a leadership role in planning/organizing a project that will enhance student learning. This is not simply planning a concert; it must be something outside of appropriate responsibilities for the job. Actually, this can be the easiest area for music teachers and can allow for creative opportunities to showcase your students. Some ideas may include creating and coordinating a new school-wide musical performance such as a Halloween or Veterans' Day Program, coordinating documentation and implementation of the Program Review, or creating a service opportunity for students. The essential component of this task is taking on a leadership role in an activity to enhance student learning or provide a service.

The KTIP process can be a little intimidating at first. Most of the paperwork and training is not directed towards performance-based classes. With a few minor modifications and some creative thinking, the process can be very beneficial for both the mentor and mentee. New teachers benefit from the experience of the mentor and the mentor learns new strategies (or is reminded of old tried and true ones) resulting in both teachers becoming more effective in the classroom.

As music teachers, we must continue to take care of the newest members of our profession. We must also continue to refine our skills by opening our minds to new strategies brought to the profession by recent graduates. I know that being a KTIP mentor taught me more about what works and doesn't work in a classroom than any other professional development I have ever attended. I encourage you to sign up for the training sessions to become a KTIP member in your district. Most school districts award PD credit for the training and there is a small amount of financial com-

pensation from the state for mentoring. It is one of the most worthwhile ways to sharpen your skills in your own classroom in addition to the satisfaction of helping new members of our profession.

Ashley Forrest, ashley.forrest@jefferson.kyschools.us is the band director for Thomas Jefferson Middle School.

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only were the students surprised at how well their compositions sounded but they were also able to explain why they liked a composition more than another giving specific musical reasons. By setting up parameters where each student could be successful it eliminated students from negatively discussing each other's work.

A by-product of this assignment was using the student's compositions to discuss the concepts of steps, skips, and leaps. The students were able to identify how many each melody contained and were able to perform them. As a further extension I explored alternate note choices by playing the 'What if' game. What if we were to put a step there instead of a leap? What if we added a skip right before the last note? What if we were to repeat that measure? What would that sound like? It prompted the students to investigate other options and see that there is not just one 'right' answer.

VARIATIONS FROM THE CHEF

The beauty of musical composition is that your options are unlimited. You can go a hundred different directions from one starting point. That is also one of the reasons it can be an overwhelming place to start if you have never done a composition assignment in the classroom before. The most important thing to remember in the beginning is to manipulate only one aspect at a time. Here are a couple of variations of composition ideas that explore other musical aspects.

Dynamics are an important musical concept that help provide interest in any piece of music. In the beginning band classroom I focus on four main varieties of dynamics; piano, forte, crescendo, and decrescendo. One variation of the previously discussed task is to switch the focus from pitches to dynamics by giving the students only these four choices to investigate. Students can take previous compositions and explore different dynamic placements. They could also pick their favorite line out of the method book and add or subtract dynamics to it. For more advance students, they can simultaneously explore both pitch and dynamic elements in a new composition.

What we say is just as important as how we say it, and this holds especially true in music. Articulation is about how we perform all of the notes within a melody. It describes which notes are separated, connected, or emphasized. During the first year of instruction I focus on legato, staccato, slur, and accent. Students can compose eight measure melodies with a predetermined rhythm. They will compose their own melodies with only two rules. The first rule is that they have to start and end on the same pitch. The second rule is that

measures one and two and measures five and six have to be exactly the same rhythm and pitch. Their main goal is to make the first phrase and the second phrase sound completely different by using opposing articulations and not by using different notes. For more advanced students, they can explore different characters in music by also adding a variety of dynamic and rhythmic changes to their preexisting compositions or lines in their band method books.

I usually save rhythmic manipulation until the very end of the year. The pattern of regular and irregular combinations of sounds and silences are difficult for the beginning band students to master independently. The students use a fixed pitch set and are given a starting and ending note. The beginning experiences with rhythmic manipulation are four measure examples that are later extended to eight and twelve measures in length. Students are given 'rhythmic blocks' that encompass two beats in common time. Each block contains different rhythmic combinations of sounds and silences that the student can use. They are to use two blocks per measure and have the option of directly repeating a block or delaying the repetition. This allows the student to manipulate the rhythms without leaving a beat out or having too many in each measure. For more advanced students, exercises in different meters and the elimination of rhythmic blocks can be utilized. Composition exercises that focus on rhythm allow for discussions on the direction of longer and shorter note values and how they have an effect on phrase direction. An extension lesson can involve the analysis of band method book lines that they have already played.

The sequence outlined here offers band directors options for introducing composition into the beginning band classroom. Composition assignments allow the students to be creative, it helps the students make musical decisions, and it also aids in teaching and reinforcing additional musical concepts using student work. Through the organization and manipulation of musical aspects the students are engaged in a very rewarding process that can extend beyond the walls of the classroom.

Heather Waters, heather.waters@ballard.kyschools.us, is the band director for Ballard County Middle and Ballard Memorial High School.

2014 Journal Cover Contest

Sponsored by the
Kentucky Music Educators Association

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

The top three winners' artwork will appear on the KMEA website for the balance of the 2014–2015 school year. The first place winner will receive a personal framed copy of the issue that features their artwork. All entries will be displayed in a gallery setting at the KMEA Professional Development Conference in Louisville.

Official Rules For The Journal Cover Art Contest

1. Any student in grades K-12 in any public or private school in Kentucky, who is currently enrolled in a music class or musical ensemble, is eligible to submit ONE entry by May 1, 2014.
2. All entries must reflect the theme "Music Lasts A Lifetime."
3. The maximum size of the design should be 11 X 14 inches. The actual cover art will be reduced to 5 ½ X 7 inches to fit below the masthead. All artwork must be Portrait oriented, landscape oriented artwork will not be accepted. Please send all artwork appropriately mounted on mat board so it can be displayed, to:

Kentucky Music Educators Association
P. O. Box 1058
Richmond, Kentucky 40476-1058

4. The entry should be multi-color on white or off-white unlined paper.
5. Any art media such as tempera paint or markers may be used. Crayons, chalk, or colored pencils are discouraged as they may not show up well for reproduction.
6. All entries will be assigned a number and judged on:
 - a. Carrying out the theme
 - b. Effective use of color
 - c. Creativity
 - d. Craftsmanship, clarity, and neatness
7. The First, Second, and Third Place Winners will be selected by an independent panel of judges.
8. Winners will be notified by July 15, 2014 .
9. No artwork will be returned.
10. All artwork must be accompanied by an Entry Form found on the next page, containing all necessary contact information, signatures of the parent/legal guardian, music teacher, and art teacher. These signatures also grant the Kentucky Music Educators Association the right to use the winner's name, entry, and photograph for publicity purposes.
11. By entering the contest, entrants accept and agree to these rules and the decision of the judges. The decision of the judges shall be final.



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

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

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

2014 Journal Cover Contest

ENTRY FORM

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

Student Name _____ Entry # _____
(Assigned by KMEA)

Address _____

City _____ Zip _____ Phone _____

School Name _____

School Address _____

City _____ Zip _____ Phone _____

Student Age _____ Grade in School _____

Parent/Guardian Signature

Email Address

Music Teacher Signature

Email Address

Art Teacher Signature

Email Address

**OPTIONAL: WRITE A THREE OR FOUR SENTENCE DESCRIPTION OF YOUR
ARTWORK.**

If you and your community members are to be a proactive force, all involved must know what the music program should look like now and what you want it to look like in five years and in ten years.

Step one is to assess where the program is now and develop a profile of what it looks like. These are the things you should do:

- Establish a unified, district-wide music coalition.
- Attend school board meetings regularly, even when there isn't a budget crisis or an agenda item relating directly to the music program. Strong relationships, based on trust and open communication, are key to the successful resolution of problems when they arise.
- Determine the FTE value of your music teachers. You typically teach more students than a regular classroom teacher.
- Create a profile of current enrollments in band, choir, and orchestra.
- Determine the student-faculty ratio (SFR) music teachers to eligible students.
- Develop a written curriculum, with adequate assessment procedures.
- Define the various aspects of your music program as to its curricular, co-curricular, and extra-curricular components.
- Analyze the current status of the music budget (average allocation per student in each category of the budget).
- Raise community awareness about the importance of music education. Let parents, teachers, and others know about the Community Action Kit and Keep Music Education Strong brochure and other materials that are available free of charge at www.supportmusic.com.

Next, dream and dream big! If there were no constraints, what would the ideal music program look like in your district? Just as we encourage our students to set high goals, we must do also for our programs. Be specific...develop a timetable and work towards those goals one-step at a time.

Finally, you and your coalition need to be fully aware of the laws and policies and their potential implications on your program. It is the parents and your music coalition that have the ability and power to force a district to comply with the law, Department of Education policies, and district policies. Remember, the arts are a part of basic education at the federal level and in most cases, at the state level as well. Too many administrators and decision makers don't really know that and sadly, many districts will make cuts. It is not because they don't value the arts. Most of the time,

they just are unaware of the law and how they must be accountable. YOUR JOB through your coalition is to help them understand. Be careful—let the parents deliver the message. Don't use school time or the school computer, but you have every right to do what is best for your students!

Finally, check out NAFME's most recent advocacy campaign, "Beyond the Bubbles." It contains some of the most recent research that is sure to help solidify music education's standing among other core subjects! www.beyondthebubbles.com.

Please, if there is any thing the National Association for Music Education and I can do for you, do not hesitate to contact me.

Mark Lane, lanem@cwu.edu, is the Associate Director of Bands and Associate Professor of Music Education at Central Washington University and serves as the president of the northwest division of NAFME.

This article originally appeared in the Winter 2014 issue of the *Oregon Music Educator*.

2014 NAFME Music Research & Teacher Education National Conference

This conference is designed for the needs of the higher education and research communities. It will provide a forum for music education researchers (SRME or SRME-SRIGs), music teacher educators (SMTE), music program leaders/music administrators/curriculum specialists (CMPL), and all interested NAFME members to consider current research and pedagogical innovations that will shape the future of the profession.



Don't miss the keynote speaker, Daniel Levitin, at the Conference opening on April 10, 2014. He is an award-winning scientist, musician, and record producer and is the author of the number one best seller *This Is Your Brain on Music*, which was published in nineteen languages and spent more than one year on the New York Times best seller list. His newest book, *The World in Six Songs*, topped the bestseller lists in its first week of release.

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Phi Beta Mu is a non-political, non-profitting fraternity organized to promote good fellowship among its members, to encourage the building of better bands and the development of better musicians in the schools throughout the world, and to foster a deeper appreciation of good music and more widespread interest in it on the part of the lay public.

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Tips to Share with Your Principal

Principals and school boards have the ability to substantially aid music educators in their quest to enrich children's minds through music. Fostering a strong music program will help them achieve their goals as a leader in the education community, and, most of all, will aid the growth and development of children in their school.

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

Create and Foster an Environment of Support

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Provide adequate funding for instruments and music education materials.
- Make certain that your school has a fully staffed faculty of certified music teachers.

Communicate Constructively

- Make statistical studies and research supporting the value of music education available to other administrators and school boards.
- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students' successes with district colleagues. Include articles in school and district newsletters to communicate the value of music in a student's education.

Visit www.nafme.org for more Principal Resources.



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In Memoriam



CECIL KARRICK, 95, of Bowling Green died at 6:10 p.m. on Wednesday, February 26, 2014 at Magnolia Village.

The Irvine, Ky. native was born August 10, 1918, a son of the late Simpson Karrick and Mariba Fox Karrick. He is preceded in death by one brother, Norman Karrick, and two sisters, Gladys Norsworthy and Sula Hord.

Mr. Karrick earned his Bachelor's Degree from Eastern Kentucky University, his Master's Degree from the University of Kentucky, and received an honorary Doctor of Letters from Eastern Kentucky University. He was a composer and beloved high school band director from 1958–1981 at Bowling Green High School. Mr. Karrick was a member of the ASBDA and received numerous awards from the Kentucky Music Educators Association (KMEA). He composed over 390 marches during his career. Mr. Karrick was a woodworker and chess enthusiast, a World War II Army/Air Force Veteran holding the rank of Sergeant, and attended Franklin Presbyterian Church.

Funeral Services were held at 11 a.m. on Tuesday, March 4, 2014 at the Johnson-Vaughn-Phelps Funeral Home with burial in Fairview Cemetery.

Survivors include his wife, Shirley Hewitt Karrick of Bowling Green; two sons, Brant Karrick (Carole) of Alexandria, Ky. and Guy Karrick (Jeanne) of Cold Spring, Ky.; one daughter, Katherine Karrick Gianini (Peter) of Orlando, Fla.; seven grandchildren, Connor Karrick, Molly Karrick, PFC Ross Karrick, Natalie Karrick, Emily Karrick, Carly Karrick, and Christian Gianini.

Expressions of sympathy may take the form of contributions to the Salvation Army or the Bowling Green High School Cecil Karrick Scholarship, 1801 Rockingham Lane, Bowling Green, Ky. 42104.

• • •



DONALD EUGENE WILSON, 92, passed away February 13, 2014. He was born March 10, 1921 in St. Joseph, Mo. He was preceded in death by his wife of 64 years, Mary Elizabeth Wilson. He is survived by his children: Donna Jo Switzer, Melbourne, Fla.; Gary E. Wilson, Lexington, Ky., Peggy Wilson, Lexington, Ky., and Sally Mullis, Georgetown, Ky.; grandchildren Glenn (Amy)

Switzer, Donna Lynn Stewart, Craig Wilson, Eric (Thuy) Lanham, Seth Mullis, Jesse (Lindsey) Mullis, and nine great-grandchildren. He was a band member and drum major in the U.S. Army during World War II. After the army the family moved to Lexington and he and Mary established the Don Wilson Music Company in 1956. He was involved with the American Legion, a member of Lexington Masonic Lodge #1, band director and drum major for the Oleika Shrine Temple band, and was a member of the Jesters. He was a drum major and his daughter, Donna Jo, was a majorette with the UK marching band from 1949 to 1955. Funeral services were held on Monday, February 17 at Kerr Brothers Funeral Home—Harrodsburg Road.



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