

DMN

Bluegrass Music News



SUMMER 2016 FEATURES:

The Planets: Music in the Middle School Classroom • Examining Classroom Management Techniques
• Finding My Voice: A hip-hop music curriculum • Keeping a Digital YOU in the Classroom with a non-music substitute • Recreating the Marches of John Philip Sousa in a Modern Setting



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MSU is an affirmative action, equal opportunity, educational institution.

The cover shows the winning entry in the 2016 Bluegrass Music News Journal Cover contest. The artist is Abigail Boorman, in 7th grade at St. Agatha Academy, Winchester. See p. 5 for more information about the artist.

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Bluegrass Music News

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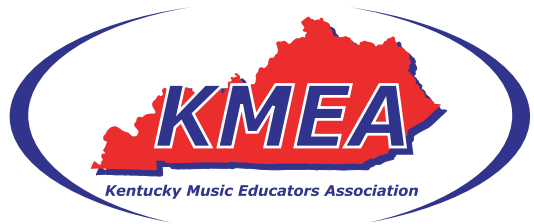
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Journal Cover Contest runner-up is Katie Ratliff, in 6th grade at B. Michael Caudill Middle School, Richmond. (Music teacher--Ben Walker, art teacher--Heather Cooksey)

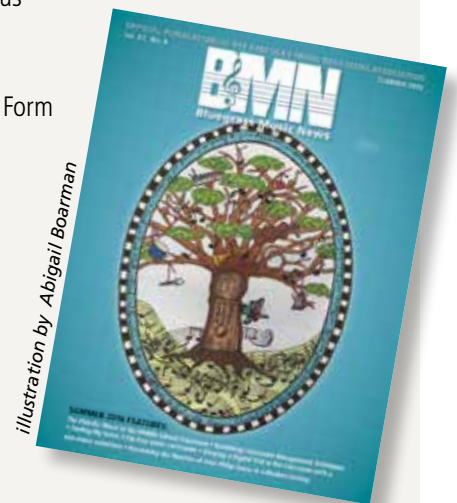
Katie wrote: "As you go around the clock, the person grows older. Sometimes, songs can bring back memories. Therefore, music never stops. Hence, Music Lasts a Lifetime."



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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

BRAD ROGERS



As I write this in late May, our school year is still two weeks away from being concluded, and I'm looking forward to completing placement auditions, our final concert performance, the awards banquet, our marching band reading session on the students' last day, commencement, and finally—closing!

I know that many of you are ready for some well-deserved time to recharge for the coming year. Time away from the classroom and students also allows time for personal and professional growth. A wonderful opportunity to gain some relevant professional development credit and learn more about the impact of ESSA, standards, and the status of SB1 is the first Kentucky Arts Education Summit being held in Owensboro. Sponsored by the member associations of the Kentucky Coalition for Arts Education (KCAE) and the Kentucky Department of Education, presentations and sessions of interest to all shareholders in the arts education of Kentucky's children will take place in the RiverPark Center on June 16th and 17th. Of special note are keynote addresses by Dr. James Catterall and our new Commissioner of Education, Dr. Stephen Pruitt, breakout sessions on the implementation of arts standards, assessment and accountability, and the value of arts education to schools, communities, and the workforce.

I would like to thank all KMEA members who attended and/or spoke at one or more of Commissioner Pruitt's Education Town Hall meetings held across the state in March and April. Advocacy at its best is most certainly "local"; the consistent message presented by our membership through our involvement in these truly historic meetings was heard clearly, and hopefully will positively direct the decision-making process as the KDE grapples with implementing ESSA standards and their impact on arts education, and specifically music education, in Kentucky schools. I ask that you remain involved in the process and respond when called upon to do so.

I hope that you will take time to reflect on the school year just completed. The daily effort we expend

with our students adds such incredible value to their total education, and our programs at every level are a source of pride, recognition, and accomplishment for our schools and communities. Music education programs provide not only opportunities for children to learn about, appreciate, and perform music, but *build better people in the process*. Music can be in many cases the "hook" that puts kids on a path to success in life. The longer I do this work, the more I have come to understand the role of people-building in what we do as music teachers. Personally, I'm going to make sure my students know how much I appreciate their efforts to please their admittedly demanding, holder-of-ridiculously-high-expectations director. After all, any success we might have as teachers is dependent upon students' willingness to embrace the discipline of music-making, *and their success in performance*. I think they need to know we understand that, and believe that we really are "in this together."

In closing, I thank you for your patience and support through my first year in this position. I'm very much looking forward to the coming year, and encourage all of you to become more active in the Association that is here to serve you. The fall district meetings will be here before you know it, with the requisite nominations for district and state offices imbedded in each district's agenda. While we are all "recharging" this summer, consider how you might get involved (if you are not already) at the district or state level in the coming year. If asked to take on a role or accept a nomination, say yes!

Thank you for the opportunity to serve KMEA!

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From the Editor

GEORGE R. BOULDEN



Congratulations, you made it! With the end of the school year I hope you are taking this opportunity to spend time with family and friends, and begin to recharge your batteries during the summer break. Thank you for all you do for the students across the commonwealth.

•••

Our 2016 cover art contest winner is Abigail Boarman, a 7th grader at St. Agatha Academy in Winchester. She writes, “In this drawing the tree represent the tree of life while the grandfather clock in the trunk represents time. The grass grows all the different types of music that are from the past, present, and future.” Special thanks to her sponsors, Laura Fritz, art teacher, and Susan Shelton, music teacher, for collaborating on this project.

•••

We have made some changes to the 2017 *Bluegrass Music News* Cover Art Contest. The deadline for submission is December 15th and the new theme is “Where words fail, music speaks,” a quote attributed to author Hans Christian Andersen. I hope you will encourage your students to participate this year.

•••

Finally, I have a couple of book recommendations should you desire some additional titles to add to your summer reading list. The first, *Music: from Skill to Art* (GIA Publications), was written by Bobby Adams. Written primarily for band and orchestra conductors, music education majors, and applied music teachers, Adams makes the case for musical interpretation

above technique with the hope of developing a more developed musical performance and culture. I had the privilege of having Bobby in my rehearsals many times when I taught in Florida and can attest to his passion for music making. It’s definitely worth your time and I recommend it highly.

Written by Richard Floyd, *The Artistry of Teaching and Making Music* (GIA Publications), is another well-written source for the band director and music education major. Floyd, a master teacher with over 50 years of experience, has compiled his best tips and techniques for improving the band into an easy to read format, and his insights on leadership, pedagogy, and expression will be easy for you to implement in the classroom.

Do you have a favorite book that you would like to share? Send me your recommendation and have a great summer!

•••

Do you have a story to share? 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.

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A photograph of a young man with glasses and a light green shirt sitting at a grand piano. He is looking down at sheet music on the piano. The piano's internal mechanism, including the strings and hammers, is visible in the foreground. The background shows a room with wood-paneled walls and a ceiling light fixture.

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From the Executive Director

JOHN STROUBE



Recently in our state, a former government official made noises about changes being implemented by his successor, who then responded that it was sad the former official was scrambling for a sense of relevancy. Did you catch that? The new guy implied that the former guy was yesterday's news and no longer mattered. Not just that he was seeking relevance, or even that he was scrambling for relevance, but that he was scrambling for a mere *sense* of relevance. Gosh, this new guy should be careful—he might hurt somebody's feelings!

I hadn't thought of it this way before, but after basic needs are met, relevance is just about the most important thing to us, isn't it? Children and parents are relevant to each other; same thing between friends, co-workers, or teachers and students. For that matter, my mail carrier is relevant to me, as is the guy who fixes my car, and I'm relevant right back. The way most of us are wired, we need to be important to other people, and be aware that we are.

A close friend retired from teaching a few years ago and quickly took on three or four part-time jobs. After witnessing this, her brother-in-law declared to her, "You know, in a few years I'm going to retire, and I'm going to show you how it's done!" Possibly in contrast with her brother-in-law's apparent plan to take it easy, by involving herself with people by way of these jobs my friend was finding opportunities for relevance and the fulfillment that brings.

One of the reasons that participation in music ensembles is appealing to young people is the sense of relevance it provides them. Others in the group are dependant upon them to play or sing well; if they have a good relationship with their teacher they find relevance in that, possibly having discovered a role model or mentor as well as an instructor and director; and when school groups provide music for public occasions or for concert audiences it is typically a real and relevant experience for the musicians.

Finding personal relevance through the making of music with others can extend into adulthood, one variant being that this is where music teachers come from.

By that I mean people generally seek degrees in music education because the thought of spending their future workdays musically interacting with students sounds like a great idea. Adults also join dulcimer groups, barbershop organizations, and church or community bands, choirs, and orchestras because of the gratification they get out of rehearsing and performing with others.

KMEA has an appointed Community Music Chair who is responsible for selecting from among applicants to present clinics at the conference. Other than that, within the Association there is little emphasis on things that go on outside the school. This should come as no surprise, since the promotion and improvement of school music is, always has been, and always will be KMEA's core concern. However, a number of our members are involved in such music making as singers, accompanists, instrumentalists, or directors. Seldom are these positions full-time occupations, and often they are volunteer undertakings. Even though these usually yield little or no income, they generally do provide—and here again is the word of the day—relevance.

So here's what I'm working my way toward to tell you about. Robert Surplus has been a member NAFME/MENC since 1949. He moved to Kentucky to teach at Eastern Kentucky University in 1965 at which point he transferred his state affiliation to Kentucky. He was KMEA President from 1971–1973, MENC Southern Division President from 1982–1984, he was on the MENC Music Education Research Council, and for a period of time he was president of the Kentucky Alliance for Arts Education garnering financial support from the Kennedy Center. He retired from EKU after the 1993–1994 school year. This is the Bob Surplus known to KMEA.

But prior to coming to Kentucky he had several positions in music education. From 1947–1958 he was Supervisor of Music and band director at Red Lion Junior-Senior High School in Pennsylvania, during which time he wrote a march entitled "The American

Continued on p. 8

Way” for his band to play. When he left that school for another position he packed the march away, and he came across it not too long ago while sorting through his possessions. He knows that I direct the Madison Community Band, and a few months ago he called me and asked if I would come by his house. When I arrived he told me about his march and asked if I would be interested having the band play it. I most certainly was interested, so he placed a manuscript score and parts in my hands. After several hours of work at the computer, I had a typeset edition to hand out and rehearse, and recently we programmed it on a concert. Dr. Surplus was able to be present for the performance of this long-dormant work, and, well, a good time was had by all. By the way, as it turns out, it’s a good march!

This heartwarming occasion was special, but it wasn’t particularly uncommon. Most of you who engineer performances and events have similar stories where you have pulled together people and music to create memorable, touching, and uplifting moments. I mention all this to recognize and celebrate how music, and in fact each of the visual and performing arts, provides opportunities for relevance, which is just about the most important thing to us, isn’t it?



Dr. Robert Surplus receives applause following the Madison Community Band’s April, 2016 performance of his march, “The American Way.”

•••

I hope when you read this you are enjoying the summer, whether you are preparing for coming year, engaged in something completely unrelated to your teaching job, or just resting. We in the KMEA office are here if you need us—we most definitely are preparing for the coming year—and we hope you will let us know if we can help you in any way.

GUIDELINES FOR CONTRIBUTORS

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

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


PHOTOS:

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

DEADLINES:

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

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The Planets: Music in the Middle School Classroom

BY ROB SHAVER

The Planets, by Gustav Holst (1874-1934), is a fantastic and fascinating piece of music to study with middle school students. I have used it in my 7th grade music class for many years. As a result, I've probably listened to all seven pieces in the collection more than 60 times, and I'm still enjoying it.

The music of *The Planets* is at different moments exciting, relaxing, beautiful, thought provoking, and thrilling. And each piece offers great opportunities for classroom discussion. Personally, the more I've come to understand the themes of each of the pieces, and the structure of the entire collection, the more my admiration for Holst's genius has grown.

When teaching this work to middle schoolers, I think it best to teach one piece each day as part of a larger unit you might be working through. So, obviously, it would take us seven days to listen to and discuss the entire set. Some days, the *Planets*-portion of the class period might take 30 minutes, other days less, depending on how much discussion takes place, and how long the piece of the day is.

But, while each piece stands on its own, each day's lesson should include a review of prior lessons so that the connections between the pieces will become clear. By the last lesson, students will gain an appreciation for the overall structure of the work, a structure that I believe Holst planned with much thought. One of the most significant objectives of these lessons should be to help students understand that great masterpieces of music, art, or literature are not merely random acts of geniuses. The artists who create them, do so on purpose; they are not simply under the influence of some mysterious inspiration. These works are highly organized and skillfully crafted.

DAY 1: INTRODUCTION

On the first day of this series it's a good idea to provide some basic information about Holst. Write this on the board for students to copy into their notes:

- Composer: Gustav Holst
- Born 1874; died 1934
- From England
- His music is from the 20th Century Time Period (sometimes called "Contemporary" or "Modern")

- *The Planets* is an example of Descriptive Music: music that describes a person, scene, or event.

Holst wrote *The Planets* between 1914 and 1916, before and during WWI. There are seven pieces. Ask students some basic questions about the solar system, such as: how many planets are there (8, plus Pluto); can someone name them in order?

Then ask why Holst wrote only seven pieces. Which planet(s) did he leave out? (Earth) Why didn't he write a piece for Pluto? (It wasn't discovered until 1930.)

Interestingly, Holst received many requests for a piece to go with Pluto, which he declined. I believe that when you see the overarching structure of this suite, you will see why he might not have wanted to add another piece.

During each lesson, you will be having students listen to music. The lengths of the pieces range from just under 4 minutes to over 9 minutes. There won't be any videos or other form of entertainment, so it will be a good idea to set your expectations with your class before proceeding. Here are a couple suggestions.

- Explain that listening is a skill that needs to be practiced just like any other skill. The more you do it, the better you get.
- Offer a choice between listening to music or taking notes on a lecture. I've never had a student choose the lecture.

To help students deal with fidgets and distractions, let them doodle or draw while they are listening. I've often been surprised by how much they pick up while doing this. But there are guidelines:

- No doing homework; only doodling/drawing;
- No talking;
- No sharing your doodles with other students during the listening time;
- All doodling supplies (paper, pencil, etc.) must be out before the music begins;
- No putting heads down on the tables or desks (no sleeping, or snoring, or drooling).

DAY 1: MARS, THE BRINGER OF WAR

After introducing the class to Holst, I suggest playing *Mars* before telling students the full name of the piece. Instead, tell students that they will be asked to suggest a name. For instance, from what they might

know of Roman mythology, which planet goes with this music?

If there is no answer, give a hint like, “The piece is named for *Mars*. In ancient Roman mythology, Mars was the god of what?” If no one knows the answer outright, ask students to suggest an answer based on the music. Describe it: loud or soft, fast or slow, happy or sad, etc. “What does it make you think of?”

Typically, students are able to connect this piece with scenes from movies like *The Empire Strikes Back* and *The Lord of the Rings*. And they often comment on the sounds of conflict, tension, or anxiety.

Which brings us to the number “5”: the number of beats in each measure. *Mars* sounds like a march. It’s relentless, but off-balance, or out of step. Marches are usually written in duple time; to have one extra beat in each measure contributes to the sense of uneasiness and foreboding Holst intended to convey. War is not pleasant, and few who have been in one would wish to experience it again. Perhaps students can share stories they have heard from older relatives who have served in combat.

DAY 2: VENUS, THE BRINGER OF PEACE

Begin this lesson with a short review of the basic information related to Holst, after which you might transition into the next piece with some questions:

- What is the opposite of war? (Peace)
- What do you think of when you think of peacetime? (Celebrations? Parades? Soldiers returning home?)
- What would you expect music about “peace” to sound like? (Joyful? Excited?)

It seems that in *Venus* Holst chose to go a different direction. Rather than portray the joy and excitement of victorious troops returning home, he focused instead on what happens a few days or weeks later when these troops are trying to pick up their lives where they left off. The transition back to civilian life is often complicated for soldiers who have been under almost constant stress training for and waging war, which is bound to take an emotional toll.

Venus begins with four rising notes that sound as if someone is asking a question, much like a person’s voice often rises at the end of a question. Perhaps this person is a soldier returning from war asking, “What now?” Or maybe he is asking for help. Or maybe he wants to know how he is supposed to get on with his life after such horrific experiences. Whatever the question is, the sound of the music is clearly plaintive and searching.

In response, *Venus, The Bringer of Peace*, approaches by way of a gentle four-note descending

motif that leads to one possible answer: Give it time. Time is what the person needs to heal. In time he will adjust. Holst conveys the passage of time with a gently alternating two-note accompaniment that suggests a pendulum swinging back and forth. And the mood of the piece is consistently restful and relaxing.

It is worth pointing out the contrast of *Venus* with *Mars*. Whereas *Mars* is loud and makes significant use of brass and percussion instruments, *Venus* is quiet, using woodwinds and strings, including the harp, which can be heard playing a quick but soothing upward moving four-note motif similar to the question posed at the beginning of the piece.

DAY 3: MERCURY, THE WINGED MESSENGER

Mercury may be the easiest piece of this suite for middle school students to connect with. For one thing, at just under four minutes it is the shortest of the seven pieces. And its lively sound is easy to listen to. But don’t be deceived: *Mercury* is packed full of good stuff that makes for some interesting discussion with your students.

Before you write the title of this piece on the board you might ask students if they know what special job Mercury had among the mythological gods of ancient Rome. Someone can usually tell you he was a messenger. They will also know that Mercury had winged sandals and a winged hat to help him fly very fast so he could carry out his work.

At this point, tell the students there are three things they should listen for in *Mercury*: the first is the sound of flying. However, unlike a jet, or Superman, Mercury doesn’t fly in a straight line, which makes sense if he is looking for someone. The sound of his flying is more like that of a butterfly, or a bee. The notes quickly rise, fall, and rise again, describing the way Mercury swoops and dives, twists and turns as he searches for the recipient of his message.

Once found, Mercury delivers his message in a musical imitation of Morse code, meant to convey the sound of communication. It can be heard in the strings, celeste, and even the timpani at various times through the piece. Classroom conversation can include questions about Morse code:

- When was it created? (c. 1836)
- What form of communication technology was it created for? (the telegraph)
- What does the message “dot, dot, dot, dash, dash, dot, dot, dot” mean (draw it on the board)? (SOS)
- When was the first SOS emergency message used? (The sinking of the Titanic, 1912)

And, at almost the same time, Holst uses a spritely

four-note, descending motif to represent Mercury, much the way he represented Venus, though at a much slower tempo.

As the students listen to *Mercury*, ask them to raise their hands when they hear any of the three things (Flying, Morse code, or the Mercury motif).

DAY 4: JUPITER, THE BRINGER OF JOLLITY

‘Jollity’ is an outdated word that might stump a few students, but in most classes someone will be able to guess that it is related to words like ‘jolly’ and ‘joy.’ Having established this, I like to ask my students what makes them happy, by which I mean, what kind of events make them over-the-top, bubbly-with-anticipation, super-duper excited? If you ask the same question, you will get answers like “Christmas” or “my birthday” or “the last day of school before summer break.”

The next logical question to ask is, “In the ancient Roman mythology stories, who was Jupiter?” Again, someone will usually know that he was the leader and most powerful of the gods. “So, then,” you might ask your students, “Why would he be ‘The Bringer of Jollity?’” This can lead to a class discussion of how true and good leaders take delight in providing for their people. In the case of *Jupiter*, it seems that Holst is painting a musical picture of Jupiter providing a grand feast or presiding over a glorious festival for his people. The opening bars bristle in anticipation of Jupiter’s arrival, signaled by a motif of three quick ascending notes, quickly repeated and expanded to make a fanfare for Jupiter. The main theme soon follows, as though the feast is under way.

Jupiter is the centerpiece of the suite. While not the longest, it is the celebratory high point around which the other pieces orbit. It is written in a large A-B-A, fast-slow-fast, ternary form. And Holst carries the symmetry further, as the A sections are themselves somewhat ternary in form, with time signatures of 2/4, 3/4, 2/4. And the B section is written entirely in 3/4, effectively making the B section the center of the entire suite. You can guide your students through the listening time by noting the transitions from one section to the next.

One further detail to note in your classroom discussions is the contrasting, though related, moods of the A and B sections. Where the A sections convey jubilation, the B section evokes an almost overwhelming feeling of contentment, like you’ve just finished eating way too much food with a bunch of your favorite people, and now you want nothing more than to take a nap. Holst is exploring another aspect of joy. And while different in mood, the A and B sections are connected

in that the main melody of the A section forms the basis for the beautiful melody of the B section. In fact, the two melodies share the same first three notes, albeit in different keys.

DAY 5: SATURN, THE BRINGER OF OLD AGE

If you want a good laugh, and one of the best classroom discussions you’ll have with your students, ask them what they think of when they think of old age or old people. And if you ask this question to several different classes, you will be struck by the consistency of their replies. Predictably, many comments focus on the physical: wrinkles, gray hair, no hair, hearing loss, nursing homes. Other answers are more about the mental or personal: forgetful, funny, grumpy, impatient, wise. Whatever the responses, the door will be open to a conversation about how one’s perspective on life, and what’s important in life, changes with time. And, of course, this is a wonderful introduction to *Saturn, The Bringer of Old Age*.

While listening to this piece, you will want your students to notice how Holst musically depicts change and time. *Saturn* begins with a return of the ‘time’ idea first heard in *Venus* – a swinging pendulum that here is much slower, more ponderous. One does not grow old quickly. Beneath this, in the low strings, comes a creeping melody that sounds like an old and feeble person exerting great effort just to move. This gives way to a four-note descending motif representing Saturn that accompanies an expanded and more martial sounding version of the original melody. His approach is like that of an army: soft at first, off in the distance, but menacing, growing ever closer, irresistible and unavoidable. Saturn, like old age, is coming whether we like it or not, and he, like a mighty army, is unstoppable.

The mood changes again, returning to a starker version of the ‘time’ idea that is headed toward an emotional showdown. The aged person does not succumb willingly or easily to the ravages of time. But the outcome of the battle is not one of victory for Saturn, or defeat for the person. Rather, there is passage into peaceful rest. Holst creates this effect through yet another musical change. A church bell can be heard tolling in the distance as harps and strings play various versions of the four-note descending Saturn motif, which now sounds nothing like an army, but instead like a friend. The difficulties of time and age have passed. The old is gone; the new has come.

DAY 6: URANUS, THE MAGICIAN

Students are always eager to answer a question like,

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Examining Classroom Management Techniques: Exploring commonalities between training dogs and teaching children

BY DR. FREDERICK G. JAESCHKE III

ABSTRACT

Classroom management and managing student behavior rank as one of the major issues in education today. Teachers and school administrators at all levels of instruction recognize the important relationship between classroom management and student achievement. In order to develop the skills necessary to become effective in the classroom, teachers often rely on practice, experience, and guidance from seasoned mentors. Additional resources such as research studies, articles, books, and websites propose methods and strategies to help teachers to create an effective teaching environment.

In a distant, yet parallel arena, dog trainers have been working with dogs for generations. With the increased popularity of dog training videos and television shows, there is evidence that suggests that training dogs and teaching children share certain commonalities. When examined from both the perspective of dog training and classroom management, researchers, bloggers, and writers in various fields are finding that these similarities can be helpful in providing a management structure for classroom teachers.

Dogs have a long history of interaction within the human society in the role of a protector, playmate, service animal, and a loyal family member. Beyond all the fun and frolicking, the element of training a dog is an important part of any pet's success. The idea that dog training and teaching children share common elements is not a novel idea. Judith Grimes, in her article, "The Similarities of Training Dogs & Teaching Children" (1983) identified various similarities between training dogs and teaching children. She found that both have "a contagious enthusiasm, prefer positive reinforcement, and learn best with a consistent approach to training" (1983). A similar point of view expressed in The American Kennel Club's official publication, "The Complete Dog Book" was that "Dogs, (like young children) are curious and love to explore, and they experiment with different ways of attracting your attention" (The American Kennel Club, 2006). Alex Williams, in a *New York Times* article (2009), noticed that some parents, and even child therapists, have found themselves taking mental notes for inspiring discipline, order, and devotion from Cesar Millan, otherwise known as the "Dog Whisperer." Williams quotes Amy Twomey,

a blogger on parenthood for "The Dallas Morning News", where she relates Mr. Millan's philosophy of exercise, discipline, and affection to raising her own three children. "DaddCast", a daily blog, devoted a podcast episode to discussing how "Dog Whisperer" philosophies can be applied to raising children. The suggestion that the Dog Whisperer is also a "Child Whisperer" of sorts has appeared in parents' forums, blogs, online discussion boards, magazines, Twitter feeds, and podcasts. According to Williams, some parents are starting to take notice and borrowing a lot of dog training ideas for their own children.

The link between animal and human behaviors was scientifically explored in B. F. Skinner's acclaimed studies in "operant conditioning." Although the model was originally applied to animal learning, it has been commonly applied in educational settings as well. Skinner determined that animals learn best by associating an action with a consequence. Boiled down and applied to humans and canines, operant conditioning relies on encouraging and discouraging behavior with immediate consequences; for example, giving a treat when your dog sits. The premise is that behavior that is followed by pleasant consequences tends to be repeated and thus learned. On the other hand, "behavior that is followed by unpleasant consequences tends not to be repeated and thus not learned" (Alberto & Troutman, 2006). Operant conditioning has long been a method for teachers to achieve behavior modification in order to improve classroom management and facilitate learning.

Within operant conditioning, the four basic forms can be distinguished:

1. Positive reinforcement: when a reward, sometimes called a reinforcer, is given for a specific desired behavior. Examples of positive reinforcement include getting a cookie after finishing a reading assignment or receiving an allowance after weekly chores are completed.
2. Positive punishment: involves presenting an unfavorable outcome following an undesirable behavior. This might take the form of receiving a detention for being tardy to class or a ticket for speeding in your car.

3. Negative Punishment: taking something good or desirable away in order to reduce the occurrence of a particular behavior such as being grounded for coming home past curfew.
4. Negative reinforcement: response or behavior is strengthened by stopping or removing a negative outcome or aversive stimulus. This takes place when you put on your seatbelt to stop the “dinging” chime noise in your car or when you follow the laws to avoid jail.

In the world of professional dog training, distinct personal philosophies exist in the application of operant conditioning. The two well-known “Dog Whisperers,” Paul Owens and Cesar Millan, outline their specific training approaches through their books, DVD’s, and in the popular National Geographic Channel’s program, “Caesar’s Way.” Cesar Millan promotes the importance of dominance and being a strong pack leader, or “alpha dog.” His “calm-assertive energy” approach uses positive punishment as a way of forming discipline.

Victoria Stilwell, John Bradshaw, and Karen Pryor are advocates of science-based dog training promoting positive reinforcement techniques. Stilwell and others reject the dominance-based, traditional training techniques, promoting positive reinforcement or reward-based training techniques. They believe positive punishment is unnecessary, and using positive reinforcement techniques give better results.

The effect of positive reinforcement on student behavior was outlined in B. F. Skinner’s classic 1954 article “The Science of Learning and the Art of Teaching.” Following the work of Ivan Pavlov’s theory of classical conditioning and his work with dogs, Skinner’s noted comparisons between animal and human behavior with reward given after the behavior. Skinner urged school systems to move away from negative reinforcement because “Positive reinforcement can be as effective as negative reinforcement and has many fewer unwanted byproducts” (Skinner, B. F., (1954). Prior contends that when we teach children or train animals, we often use reinforcements or punishments inappropriately; we threaten, argue, coerce, deprive, and we are harsh and impatient. “Whatever the training task, whether keeping a four-year-old quiet, housebreaking a puppy, or coaching a team, it will go faster, and better, and be more fun if you know how to use positive reinforcement” (Prior, 2006).

Numerous studies and articles have further examined the application of Skinner’s operant conditioning to the classroom. Classroom management techniques have found that both positive and negative reinforcements have been effective in encouraging good and

wanted behavior while deterring bad and unwanted behavior. Although dog trainers, educators, and parents acknowledge that there is a big difference between training a dog and a classroom of emotionally complex children, an examination of the commonalities between the two may be helpful for classroom teachers as they consider their own approach for classroom management.

Rules and boundaries: Many educators, parents, and dog trainers acknowledge that it is important to establish initial guidelines or rules of behavior. According to Millan, a dog that knows how to live with rules and boundaries is a confident, safe, and secure dog. Allison Pearson, author of the novel “I Don’t Know How She Does It,” explained how parents would naturally envy the authority of dog trainers. She believes that unlike modern parents, “Dog trainers know that discipline does not equal being mean. Trainers understand that dogs are happiest when they know their position in a hierarchy” (Pearson, 2002). In this view of dog training, this hierarchy begins with the pack leader or “alpha dog” who assumes the authority role and leadership of the pack. Many experts believe that the human family and the classroom are not much different when considering the role of a pack leader. Many classroom teachers find success when the rules and boundaries are clearly established and when the teacher establishes their role as the “pack” leader. Twomey believes that with dogs and children, being a pack leader is all the same, simple concept. Problems with pack dynamics occur when this hierarchy breaks down. In the classroom, when the hierarchy is not clear, when there is not a calm, assertive energy established by the teacher, good eye contact, or there is weak body language, the chances for disruptions seem destined.

How do pack leaders express these boundaries or limits, kindly and fairly? “The alpha dog or pack leader does not bribe with treats, and does not whine or cajole, but maintains a calm but assertive energy”, using their body language and eye contact (Millan, 2010). In a similar sense, a good animal trainer does not yell or hit, but uses firmness and positive reinforcement. Most training guidelines advocate offering this “kindness and compassion”, instead of “fear and force”. Many parents and teachers agree that children live and learn best when they understand their limits and boundaries, ones that are clearly expressed without anger or instilling fear.

According to Jaymi Helmbuch (2014), “Dogs want, need, and love having rules. You might think having strict rules makes life boring or unhappy for your dog. But dogs really want to know what’s what according

to their leader (Helmbuch, 2014). Is this similar for humans? Children seem to thrive best when they have a consistent set of rules to follow, and they do less well in environments that provide them a free-for-all. Rules make life a lot more predictable, a lot less confusing and a lot less stressful.

Lee Canter, in “Assertive Discipline” found that effective teachers proactively develop a systematic plan of classroom rules, to include positive support strategies and disciplinary consequences. According to Canter, these are “rules that students must follow at all times, such as keep hands to yourself or no name calling” (Canter, 2009). He contends that a system of “supportive feedback” should be implemented that students will receive when they follow the rules. This could include positive notes to students, notes and calls to parents, and classroom privileges and rewards. The guidelines that teachers might establish also include corrective actions that would be applied when students choose not to follow the rules. Examples would be reminders, five minutes away from group, or a call to parents. The purpose for creating a plan of rules and boundaries is that it builds consistency and assures fairness. When students can rely on fair and equal

treatment, they will accept rules and directions more readily, thusly disciplinary efforts will be more effective, and this can build positive relationships.

Structure: In “The Complete Dog Book,” the authors write, “Children love structure, the same as animals love structure” (The American Kennel Club, 2006). Experienced teachers know that without an established routine or good planning, there is a good chance for chaos. When working with dogs, one simple task and command is given at a time. A sure sign of inefficient training is the repeated command, usually delivered in a steadily rising voice, which is only reluctantly obeyed by the dog, if at all. Children and students at all levels appreciate simple directions and clear instructions, articulately delivered. Most children quickly lose interest during long winded, rambling explanations without a sense of purpose and direction.

The Teacher Voice: In many approaches to dog training, the view is that a dog is never punished, it is corrected, and any corrections should always be mild and non-violent. Experts contend that your voice is the primary corrective tool, and the basic commands should be delivered with clear authority and with as much volume only as deemed necessary. The best

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Finding My Voice: A hip-hop music curriculum for students of diverse backgrounds

BY LARENA CODE

PART 1

In winter of 2014 my whole teaching philosophy was turned upside down. Through a course at DePaul, I discovered Maud Hickey's book *Composition in the K-12 Classroom* and went to see her speak at the 2014 ILMEA Conference. Dr. Hickey described her experience teaching general music at the Cook County Juvenile Temporary Detention Center. Hickey recounted that when she first began, it was difficult to engage students with the standard music curriculum. However, she began to notice how talented and invested her students were in hip-hop music. She decided she had to scrap everything and teach from the music to which her students listened.

Throughout the next year I began to notice this disconnect between "standard school music" and what students thought of as "their music." Along with five other DePaul music education students and our professor, Dr. Kelly-McHale, I was lucky enough to participate in a five-week composition project at Morrill Elementary in Chicago's West Englewood neighborhood, where I saw firsthand how meaningful creating, performing, and expressing your *own* music can be for children.

I began to realize: no matter how well-intentioned or well-planned, a curriculum designed for students will fall short of achieving its desired goals if the students themselves are unable to relate it to their own life experiences.

THE CURRICULUM

Through more courses, observations, teaching, and research, I perceived a systematic disparity between the official knowledge taught in schools and the real life experiences of students of diverse backgrounds. The standard curriculum taught in schools across America does not reflect the growing diversity of the student population.¹ In fact, it is biased toward the dominant culture. For example, although the students in Chicago Public Schools (CPS) are predominantly Hispanic and African-American, they are being taught a curriculum that speaks to the experiences, characteristics, and communication patterns of white students. Because of this, many of these students cannot relate to the curriculum and feel as though their cultural and individual

differences are devalued. As educators, we must accept that not every student learns in the same way. Indeed, culture influences *how* we learn. For example, one's preferred content, how you work through a task, how you organize ideas and convey thoughts, and how you interact with the material all vary based on one's culture.² Thus, I came to the conclusion that these students deserve a culturally relevant, humanizing curriculum that addresses social justice issues and allows them to discover their critical, individual voices.

That is why I created a curriculum for middle school students that studies hip-hop music and composition using computer-recording software. This curriculum allows students to explore composition and self-expression through a platform this is meaningful and relevant. I will present the curriculum in two installments. This first installment explains the theory behind the curriculum. The second installment will offer example assignments and reflect on how it was received by my actual students.

CULTURALLY RESPONSIVE TEACHING

Culturally responsive teaching practices are at the core of my curriculum are the mission that drives my teaching. Culturally responsive teachers thrive on celebrating and teaching from their students' diversities. They provide students from all environments a sense of recognition and empowerment. It's important to note that culturally responsive teaching is more than just being aware of your students' cultures, it is a *mindset* that one models and teaches in the classroom by creating a community that values students of all cultures and advocates for social change.³ As famous educational theorist, Paulo Freire, affirms, "The oppressor truly helps the oppressed only when he stops viewing them as an *abstract category* and sees them as unique persons who have been unjustly dealt with, deprived, and cheated."⁴

HIP-HOP MUSIC

So why did I choose to focus on hip-hop music? Well, to borrow the words of educational scholar, Toby Jenkins, "At its best, hip-hop creates writers and thinkers in young people of color—something many

schools have failed to do.”⁵ This is the genre of music my students listen to and interact with every day. Unfortunately, popular commercial hip-hop emphasizes largely stereotypical images of hip-hop artists rather than their intelligence. However, acknowledging my students’ musical preferences is a way to validate their cultural knowledge, relate school to their life, and allow them a space to dispel stereotypes. Hip-hop was created out of youth culture and from its beginning has given young people a way to understand the world. The majority of the lyrics give students a valuable form of nontraditional knowledge and multiple perspectives that touch on themes of empowerment, inspiration, and identity.⁶

SOCIAL JUSTICE FRAMEWORK

Social justice is a large component to the curriculum as well. Because inequities are a real part of the lives of many students, it is very important to advocate for equal rights and opportunities for all people. A social justice framework challenges stereotypes, as do many hip-hop songs. Music is an ideal medium through which to teach social justice because (a) it is an important aspect of children’s social identity outside of school, (b) it is a shared experience, and (c) it can bridge across other social barriers.⁷ For many students it’s easy to feel powerless; social justice seeks to give them a voice.

COMPOSITION AND TECHNOLOGY

Children have a natural capacity to create, encouraging this enhances divergent thinking, communication, and a very unique sense of ownership. Students realize their own potential and develop confidence. I chose to use technology as a tool for creativity because it provides accessible and meaningful ways for students to interact with music without the barrier of traditional music notation and theory.

The idea is not to replace an existing general music curriculum; there are far too many topics to cover, and hip-hop is but one of them. What is most important is that students are able to express themselves in a medium that is relevant to their daily lives. I look forward to sharing example assignments and student reactions in the next issue of this journal.

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Keeping a Digital YOU in the Classroom: How to have a successful band rehearsal with a non-music substitute

BY HEATHER DIPASQUALE

Picture it. Your alarm goes off and you feel like you have been hit by a truck. That is when the bargaining starts. You think “Maybe I can make it through the day with enough Gatorade and Tylenol” or “If I can just sit down all day and teach I will be fine.” But as you hobble out of the bathroom you realize that there is no fighting it, you are going to have to write substitute plans.

Substitute plans... two words that can invoke a sense of unavoidable misery. If your district has substitutes with musical training you are very fortunate. For the rest of us, sometimes we are just thankful that our district can find a replacement for that day. In combination, a shortage of substitutes and substitutes with non-musical backgrounds can make assembling successful substitute plans seem like an impossible task.

I wanted to move beyond videos and worksheets (that may or may not get turned in or completed) and group practice sessions that can possibly result in a sense of chaos and disorder. And, I wanted to generate something that would really get my students to perform at a higher level. This year as I was preparing to go to the state music education conference, I decided to make instructional play along CDs for my classes, and this experiment produced great results. Not only were my students performing better, but it was like I had never been gone. The CDs were a hit and they were very successful at it!

The following information will give you an idea of how to construct your own instructional play along CDs. These are great for the times you know in advance that you are going to need a replacement. I will also examine ways of setting up the classroom that aids the substitute during their time in the band room. Sometimes there is nothing as overwhelming for a substitute teacher as being in the band room, especially a sub with no musical background. I will also look at how you can adapt this idea to fit unexpected absences, as well as other ways you can modify this activity.

BEHIND THE SCENES PREPARATION

For the recording process I utilized Garage Band and iTunes software on my MacBook, an external microphone, a metronome, and a piano. There are other applications and operating systems out there that

one can employ to get the same results.

The MacBook was centrally located. My metronome and external microphone were placed to the left and the piano was situated to the right. Close proximity between the metronome and microphone improved the volume of the metronome during playback. When recording, I prefer to have the metronome louder than the piano. It assists the vertical alignment of the unison lines when students are playing. I suggest experimenting with several different set ups to get the sound mix that works best for you.

I recorded the instructions using the vocal track in Garage Band. When you record you will want to wait a couple of seconds before talking to guarantee that everything you intend to record makes it on the track, and that there is time for students to process all of the information. If you make an error during the recording process, there is a way to delete certain segments from the track without having to start from scratch. However, keeping all of the tracks no longer than four minutes each will ensure a more trouble-free process. The brief duration of the track also enables the students who need more practice to repeat the track, or for those who have already mastered a skill to progress on to the next track.

Once the recording process is complete, you can import the sound files into iTunes. To minimize any possible errors during the burning process I suggest creating a playlist and titling each track. After burning the CD, you can print off a CD jacket from the playlist in iTunes to keep the CD or multiple CDs organized and easy for the substitute to use in the classroom.

SETTING UP THE STUDENTS AND SUBSTITUTE FOR SUCCESS

A happy substitute always produces a better learning environment and experience for the students. Difficulties may arise when students do not know how to practice effectively or possess the necessary skills to self-assess. These difficulties may create an environment so chaotic and noisy for the substitute that he or she may not ever want to substitute for you again. It is important to make sure that both parties are set up for success.

While your students know your daily routines, expectations, classroom management, and procedures for the classroom, your substitutes may not, especially if it is the first time in your classroom. Remembering they do not share your training will aid in articulating clear plans.

Having a legible copy of the classroom procedures/daily routine and expectations allows the substitute to keep the routine as normal as possible for the students. A good rule of thumb is to keep what you leave for them no longer than one page in large font, easy to scan with their eyes during classroom instruction, and can be read in under two minutes.

Every class should have a seating chart clearly labeled. Creating blocks (small squares) for each student in the configuration of the class enables the substitute to have a space to record behaviors for that day. This allows the substitute a way to mark any off any disruptions without having to stop the students from performing.

There is nothing worse than coming back to your classroom and having a note that states nothing was accomplished because the substitute could not locate the materials to use for the class. Arranging extra materials that might be needed in an easy-to-find spot, and in the order of the classes for that day, minimizes any problems. Double checking that all of the technology required for the class works and is up to date (including any web links you might use) eliminates loss of instructional time for students.

Everyone loves the efficiency of a one-stop-shop and substitute teachers are no exception. A binder that has all the information needed during the course of the day creates a stress free day for everyone involved. The binder should comprise tabbed sections (one for each class). In mine, classroom procedures/daily routine, expectations and my cell phone number are the first two pages. Each tabbed section after that has classroom rosters, seating charts, plan for the day, and any extra copies of the materials in case there is confusion on which materials go with what class.

CREATING THE LESSON (THE PROCESS)

One of the main challenges in creating the play along CD is organizing a sequence of instruction that the students can easily follow without you being in the room. I try to keep everything very formulaic for instructional CDs. I start every track with instructions on what the goal is for the exercise followed by the start of the metronome. Students should be comfortable and able to perform with the metronome since it is used with every track.

Once the metronome is started, I remind students to tap their foot or toe with the track, give them a count

off, and play their part. After the exercise is finished, instructions are given on ways to improve when they repeat the exercise. The recorded track should simulate the typical classroom instruction in sound and procedure.

The first track on every CD is a welcome for the class. The goal is to give clear and concise instructions for the day that all the students and sub can understand and follow. Outlined are helpful hints for staying together when playing, goals for the day, and naming the student leader (quality controller). I teach at a *Leader in Me* school, so I am always looking to give my students leadership opportunities. The play along CDs provide great opportunities for student leadership. Each day that I am gone (if it happens to be multiple days in a row) I select a different student leader be the “quality control.” They get to determine if the class needs to do something over again or if they are ready to move one. I always pick a strong musician who is respected by most if not all of the peers.

Warming up is a very important part of our daily class routine and is always the second track on the instructional CD. This track serves as a way for the students to start listening to one another by matching their sound with their neighbors and the piano, and staying with the metronome.

The next tracks on the CD are usually a combination of rhythm tracks, melodic trouble spots, small segments of melody/lines, and then whole line/melody tracks. Rhythm tracks are handled in a very structured way where the students say the rhythm, clap the rhythm, sing the rhythm, and play the rhythm on one note (always with a metronome). Trouble spot tracks are designed to improve lines in the band book or longer melodies/exercises. Pick one spot that the students need to improve. Take the first two notes of that melody and have the student repeat it several times, and then have them add a note and repeat the process. I have my students add notes until they can play the whole measure or small chunk of music since this technique can become very tedious if done with a large musical excerpt. The whole melody/line tracks are at the very end of the CD. On these tracks I have the students air play along with (air, tongue, and fingers silently) the piano. Then I have the students play along with the piano. These tracks are very important for the student leader. They get to determine where a mistake was made, what track to go back to, and if they need to try it again or if they can move on.

I always keep my play-along CDs as close to thirty-five minutes as possible. It allows for student set-up and tear-down of instruments without causing them to be late to the next class. It also allows for the students

time to repeat a couple of tracks if needed and still get through the whole CD in one class period. The students feel a great sense of accomplishment when they are able to finish a CD.

BEYOND PUSHING PLAY

An extension of this activity is to let the students vote on the top two best performed tracks of the class period and have them produce a recording for me to listen to and evaluate. I will train one student in every class on how to operate the video camera, and assign him or her to be the video producer. The students really enjoy this opportunity to make their own music video of what they have accomplished that day.

Unexpected sick days leave teachers writing lesson plans when they feel the worst. But what if we could create a sub tub of instructional CDs? Sub tubs have been paraded around Pinterest and Google for years now and for good reason. They are extremely convenient when you are not able to get into your classroom and get materials ready for your classes. They relieve stress for you and your substitute.

But what would a band sub tub look like? I have mine divided up by grade level and then by concept within each grade level. Since no one knows when anyone is going to be sick I keep all of the activities unison rhythms and unison melodies. It allows for easier error detection for student leaders. I use a variety of materials like rhythm charts/grids, scale and technique exercises, and lines out of band method books. Each CD goes in a manila envelope with needed copies of sheet music and track lists. I also make sure there are exercises on which the students can be successful at different points in their development throughout the year. It is a very time consuming process, but it provides for a rewarding experience for the students.

For music educators, the experiences we provide our students are limited only by our creative capacities. Through instructional CDs my students have increased their engagement in the classroom on sub days, developed leadership qualities, and expanded their musical skills. I highly recommend trying this in your classroom.

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Recreating the Marches of John Philip Sousa in a Modern Setting

BY SCOTT-LEE ATCHISON

Undoubtedly, John Philip Sousa's marches are some of the most widely performed works of any other composer throughout the United States. Not only are they considered popular choices among audiences; they also represent an important part of the American band heritage. Unfortunately, they are often the most misunderstood. Many of the traditions of the Sousa band and the performance practices of his time are overlooked or misconstrued when conductors and teachers try to recreate his marches. However, in recent years there has been extensive research and attempts to uncover these lost practices, which will allow us all to experience the "Sousa Sound" and recreate a historically accurate performance.

DOCUMENTING SOUSA PERFORMANCE PRACTICES

The first issue is encountered when trying to maintain historical accuracy in a performance, and understanding the barriers that stand in the way. John Philip Sousa wrote his marches for performance, not publication.¹ His scores, as well as the individual parts, contained very little more than just the notes and rhythms with little else to guide the performer along the way. Many of the articulations and dynamics included in his music were misleading at best, and in some cases, incorrect. For example, the cornet and clarinet parts in some of his marches did not contain a measure of rest. Like Percy Grainger's "elastic scoring" practices, Sousa wanted his music to be attainable by small bands with limited instrumentation, so he scored the melodies in those consorts throughout. Even though the cornets and clarinets had music written for the entire march they never played the entire time in a Sousa concert.² To make matters worse, the musicians in the Sousa Band very rarely wrote these changes down in their parts for the sake of personal pride. The traditions were simply passed down orally from the veteran musicians to the new ones in the group. In an article published in *The Etude* entitled "How Sousa Played His Marches," August Helmecke, the bass drummer of the Sousa Band for over twenty years, wrote:

People have no idea how Sousa wanted his marches played, because the tricks and effects that brought them

to such vivid life under the Big Boss' own discretion never got marked into the scores...the notes alone can give you the barest skeleton of what a Sousa March can be....³

Another obstacle is the lack of recordings of the Sousa Band, specifically recordings with him on the podium. John Philip Sousa was against having his ensemble recorded, which would have easily answered many questions as to how his marches were performed. Sousa felt the recorded music would eventually be used in lieu of live music. He was also concerned with composers not receiving remuneration for their work. Consequently there are very few recordings that exist of the Sousa Band, and the majority of those that exist were under different conductors or taken without Sousa's knowledge.⁴ Fortunately, as Edmond Wall, former solo clarinetist of the Sousa Band, stated: "Once Sousa established a pattern that he liked, he let it alone." This allows us to find out what the traditions were by simply asking former musicians of the Sousa Band that have had the oral traditions passed down to them.⁵

ORCHESTRATION

The most common area for concern when performing a Sousa March is the true orchestration of the piece. As mentioned earlier, Sousa wrote for performance, not publication. Even though an instrument may have music written for a specific section of a march, it by no means indicates that they were intended to play during it. The first point that should be noted is that repeated strains were rarely played the same way twice. Also, if there is a counter melody during a repeated section of a march, it is usually played only the second time through. Additionally, if a march contained a trio section that was played three times, the orchestration changed every time with the last time usually *tutti*. During a Sousa march, the full band played sparingly throughout. Those moments were limited to the introduction, which was usually orchestrated in unison and octaves, and the final section of the march where he wanted the most impact. It should be noted that there was no set style of how Sousa would change orchestration. These orchestration changes

depended solely on the character of the march itself.⁶ Fortunately, the articles “My Years with the Sousa Band,”⁷ and “More of My Years with the Sousa Band,”⁸ by Dr. Frank Simon outline these patterns and practices in many of the Sousa Marches.

NOTE LENGTH AND ARTICULATION

The differences between the style of Sousa’s time period and today provide yet another obstacle for conductors and ensemble musicians when performing the Sousa Marches. Frederick Fennell referred to what he called the “band style” of the time period that simply every musician was expected to fulfill both automatically and correctly.⁹ Specifically, Fennell was speaking of how the musicians treated note length and articulation. In the Sousa Band, any note that was a quarter note or longer in either 2/4 or 6/8 time should be played long. In addition, any dotted rhythm whatsoever should be played long as well. On the other hand, any rhythm that was smaller than a quarter note in those time signatures should be played short and light. Furthermore, if a short note precedes a long note, it was given added weight and length (agogic stress). In addition, a short note that was preceded by a long note was played even shorter and given extra emphasis to make it “pop” out of the texture.¹⁰ According to Sam Harris, “[Sousa] did not use the term ‘staccato.’ He called it ‘spacing of notes’. He stressed articulation as well, and often mentioned that many players get careless...” Many of Sousa’s former musicians mentioned how nothing bothered him more than players becoming careless with the length and spacing of notes.¹¹ The late Paul Bierley noted that:

Except for sustained passages the Sousa Band played their notes slightly shorter or crisper so as to create an impression of cleanly separated rhythmic patterns. The separation between short and long notes makes long notes seem even longer and gives additional rhythmic emphasis, taking advantage of the agogic accent. ‘Spacing the notes’ gives a lighter character to the marches and emphasizes the dance like qualities.¹²

BRASS

John Philip Sousa was a strong supporter of the instruments made by the C.G. Conn Company. In exchange for his endorsement, C. G. Conn made all of the brasses and saxophones in the Sousa Band. With the exception of cornet soloist Frank Simon, who played on a Holton in his later years with the group, every musician in the Sousa Band was required to play on a Conn.¹³ These instruments had a much smaller bore than those we generally see today and, in turn were brighter in tone quality and did not produce the

same amount of volume as modern brass instruments.¹⁴

There were a number of other practices that were unique to the Sousa Band as well. Sousa never once used a string bass with his band, relying only on the tuba and bass drum to provide rhythmic and harmonic support.¹⁵ Throughout Sousa’s years on tour he also insisted on bringing two trumpet players with him on tour in addition to a full cornet section. These players played on every song even if there was no part written out for them. In the event there was a march that did not have a trumpet part, they would simply double the principal cornet.¹⁶

It is common knowledge that Sousa would drop the brass section out of the texture to change the color of certain sections of a march. However, most people do not know that when Sousa waved off the brass, he was specifically referring to just the trombones, trumpets, and cornets. While there was no set pattern to all of the marches it was very common for Sousa to have the brass drop out the first time through a strain.¹⁷ Additionally, Sousa felt that the horns and euphoniums added a mellow tone color that contrasted with the other brass instruments and in turn would increase their volume slightly when he waved off the other brass instruments.¹⁸

WOODWINDS

In all of the years that Sousa toured with his band, he always used alto and bass clarinets even though there were no published parts for them. For these instruments he would use other parts in the same key signature, like baritone horn or E-flat cornet to add the alto and bass clarinets into the texture. Not only did Sousa insist on having those instruments in his woodwind section, but he also insisted on having a woodwind section much larger than other bands of the time period. Sousa felt that his band should have twice the number of B-flat clarinets as he did cornets. Additionally, Sousa loved the tone quality of the saxophone section and insisted on having at least five in his band at all times. In his later years he increased the size of the saxophone section to as many as eight players.¹⁹

Sousa had a wonderful E-flat clarinet player in the ensemble and his preference for that particular tone color was well known, even to the extent that he had two players on this instrument in some years. When the principal E-flat clarinetist left the band, Sousa struggled to find a replacement that was as capable. After many months of struggling to find a player whose tone and finesse allowed him to blend with the ensemble, he decided to use the fifth flute player to transpose and play the E-flat clarinet parts.²⁰

Like the “waving off” of the brass instruments, the

woodwinds would also have their parts altered during certain sections of a march. As with the brass instruments, it is often misunderstood when executed by conductors now. When Sousa would say “clarinets down an octave,” a more accurate suggestion of what he meant should be “clarinets in the staff,” or as Frank Simon suggests, “clarinets play an octave lower whenever possible.” At no time should the solo and first clarinet parts drop below the second and third clarinet when they do drop an octave. Additionally, the piccolo and E-flat clarinet parts should be omitted during these sections when the clarinets drop an octave in order to have a more homogeneous sound.²¹

PERCUSSION

The percussion section in the Sousa Band was probably the most scrutinized section of the ensemble, and it is quite possible the Sousa was more particular with them than any other section. According to Sousa drummer, John Heney:

My friend, the late John Philip Sousa called the drum the KING OF INSTRUMENTS. He was more particular about his drummers and drum section, perhaps, than any other section of his band. Sousa's drum section was his pride and joy and without the marvelous cooperation of leader and drummer, his band probably would not have been what it was.²²

The Sousa band, like most professional bands prior to the 1940's, rarely used more than three percussionists. There was one player on snare drum, and one on timpani. This meant that the third drummer was responsible for the bass drum and cymbal part. Fortunately for Sousa he had one of the best musicians in his band, August Helmecke, who was saddled with this responsibility. In this time period the cymbal was attached to the bass drum and he would handle both parts simultaneously.²³ Whether or not this union was a matter of preference or a marriage of convenience is not known, but what is clear is that it is really a lost art form now. The important point for the musicians that play the bass drum or the cymbal parts now is that they balance and blend as if they were one player. In “How Sousa Played His Marches” Gus Helmecke specifically warns about the dangers of the cymbal dominating over the bass drum and how this practice would never be tolerated. In regards to the balance of the percussion section with the rest of the band Helmecke states:

Percussionist should never predominate in a band. Sometimes, alas, they do!..Don't overdo loudness. Percussionists should be especially careful about dynamics. They should only do what the indications tell them. Zeal is a beautiful thing - but not when it causes someone to pound drums and cymbals out of all musical

proportion.²⁴

To recreate the sound that the Sousa percussion section had, special attention must be given not only to *how* the instruments are played but also *what* instruments and implements they should use. The first instrument is bass drum. The bass drum should be approximately eighteen inches deep and thirty-six inches around. Furthermore, a fiber or calf head should be used instead of plastic if at all possible. For a beater, Helmicke used a lambskin beater to get the effect of having the bass drum being felt as well as heard.²⁵

Modern snare drums are in general much louder and higher in pitch than those of the Sousa Band. If at all possible, a snare drum that is eight inches deep would be preferable. In addition, it is best to use a calf or fiber head in lieu of plastic and gut snares instead of metal. Finally, the snare drum should be tuned slightly lower than normal in order to recreate the appropriate tone color and balance within the ensemble. For cymbals, it is best to use a Germanic cymbal, or if at all possible, an Avedis Zildjian “band” cymbal between sixteen and eighteen inches in width. Either of these cymbals will contain the dark tone color that would be appropriate for the ensemble.²⁶

In addition to the balance and tone color of the percussion section, there are a few other techniques that will help recreate the sound of the percussion section of the Sousa Band. The first is the use of ‘flam fives.’ This rudiment refers to a five stroke roll in which the initial attack is accompanied by a grace note. This was sometimes referred to as ‘a six stroke roll,’ but in modern times there is a marked difference in both sound quality and rhythm between a ‘flam five’ and a ‘six stroke roll.’ Therefore, it is probably best to refer to them now as ‘flam fives.’ The reason that Sousa used this specific rudiment was to accent the upbeat attack rather than the downbeat release of the roll. The five stroke roll naturally crescendos to its release. In Sousa's music these rudiments were usually located on the upbeat and released on the downbeat. He simply wanted to accent the syncopation, and therefore added a flam to the attack. In these specific rudiments, it is important that the rolls are played open. In addition, every roll in a Sousa march should be open as well.²⁷

Other performance practices that should be noted in the percussion section include bass drum pitch and muffling as well as omitting the snare drum and altering its color during certain sections of a march. During the first strain of a march, Sousa would often treat it as a ‘scherzo’ section, and in turn would ask the snare drummer to play as light and soft as possible.²⁸ In the ‘break-up’ strain, the snare drum was often omitted and

during very soft sections of a march it was a common practice for Sousa to eliminate the percussion section all together.²⁹ Finally, in some marches such as *The Stars and Stripes Forever* there were multiple pitches listed for the bass drum. In this case, the bass drummer should experiment the different playing areas on the head of his instrument in order produce the three different pitches that are written in the bass drum part.³⁰ Additionally, it is important that the bass drum is low enough for the player to muffle the drumhead with his knee. This is a vital technique that must be used to distinguish note length.

TEMPO

One of the most common misconceptions about a Sousa March is that it should slow down at the trio. This could not be farther from the truth. John Philip Sousa was very explicit about the tempo of his marches being consistent throughout and he felt that this consistency is what brought the piece alive and added the dramatic tension that he desired.³¹ Not all of Sousa's marches were played at the same tempo, but instead the tempo depended on the character of the march. In general, Sousa would take all of the marches faster on stage than he would on the field. Additionally, Sousa's tempos got notably faster later in life, which at times reached nearly 140 bps.³²

CONCLUSION

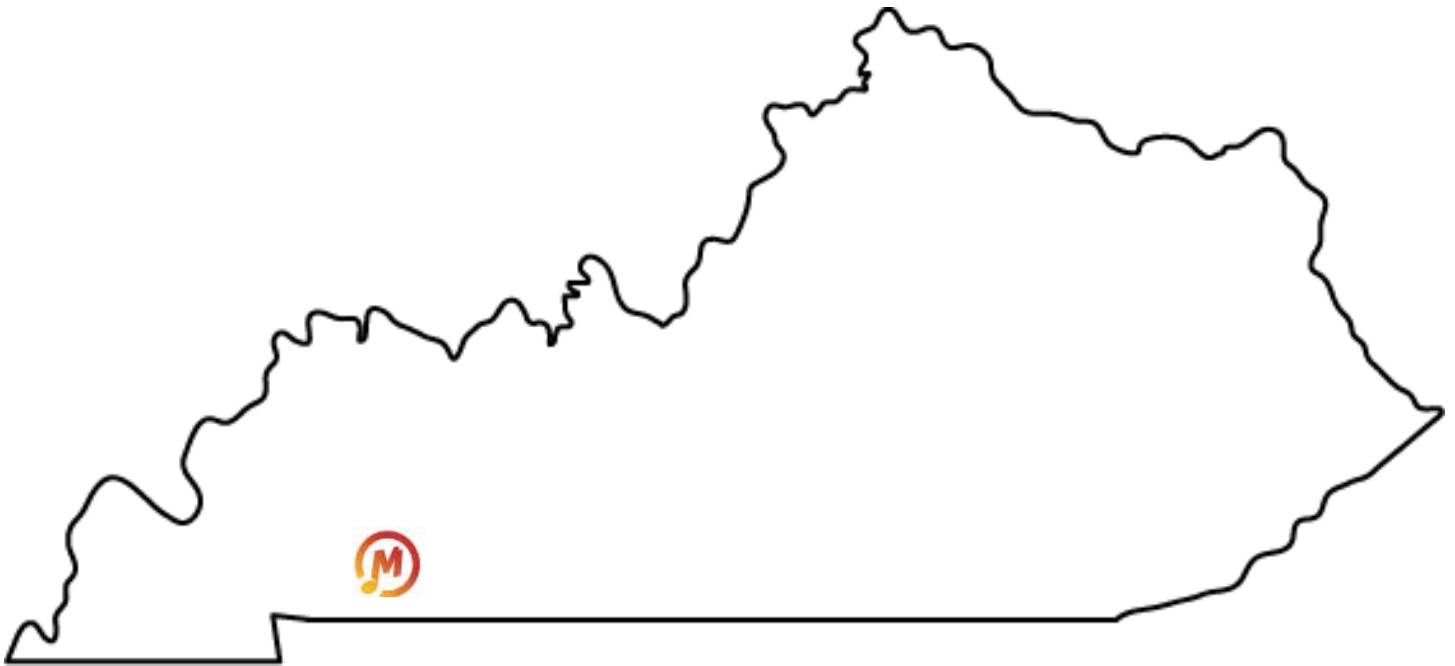
Although many obstacles stand in the way of recreating a historically accurate performance, there has been significant research by numerous individuals to uncover many of the lost traditions of the Sousa Band. Fortunately, through the tireless efforts from former musicians of the Sousa Band as well as many of his colleagues and admirers, it is possible for someone to recreate historically accurate performance like those that made John Philip Sousa one of the most influential musicians of all time.

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ENDNOTES

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2015–16 Performance Assessment Results

BAND

District 1 - Darrin Abren, Manager

| School | Class | Director | Rating |
|-----------------------|-------|--------------------|--------|
| Ballard Co. MS | C | Heather DiPasquale | I |
| Ballard Memorial HS | III | Heather DiPasquale | I |
| Caldwell Co. HS | IV | Jon Nash | I |
| Caldwell Co. MS | C | Jason Smith | I |
| Calloway Co. HS | IV | Derek Jones | I |
| Calloway Co. MS | C | Kevin Suiter | I |
| Crittenden Co. HS | III | Jacob Carroll | II |
| Fulton Co. MS | B | Stephanie Mora | III |
| Graves Co. HS | IV | Richard Burchett | I |
| Graves Co. MS | C | Craig Fuqua | II |
| Heath MS 6th | A | Steven Page | I |
| Heath MS 7th/8th | C | Steven Page | II |
| Lone Oak MS | C | Kara Boyd | I |
| Lyon Co. HS | II | Spencer Sullivan | II |
| Lyon Co. MS | C | Spencer Sullivan | II |
| Marshall Co. HS | IV | Ronnie Payton | II |
| Mayfield HS | IV | Darrin Abren | I |
| Mayfield MS | C | Ginny Burchett | I |
| McCracken Co. HS | IV | John Lovell | I |
| McCracken Co. HS | V | John Lovell | I |
| Murray HS | V | Tim Ziess | I |
| Murray MS | C | Beth Stribling | I |
| Paducah MS | C | Lindsey Williams | I |
| Paducah Tilghman HS | IV | James Gregory | I |
| S. Marshall/Benton MS | C | Samantha Hightower | II |
| Trigg Co. HS | IV | Andrew Mroch | I |
| Trigg Co. MS | C | Brandon McKinley | II |

District 2 - Ed & Katie Hauser, Managers

| School | Class | Director | Rating |
|--------------------------|-------|-----------------------|--------|
| Apollo HS Wind Ensemble | VI | Chris Spivey | I |
| Apollo HS Symphonic | V | Spivey/Clark | I |
| Browning Springs MS | C | Cory Mullins | I |
| Burns MS | C | April Yonts | II |
| Chandler's MS | B | Renee Fultz | II |
| College View MS 7th | B | Jed Manire | I |
| College View MS 8th | C | Jed Manire | I |
| Daviess Co. HS Concert | III | Karen Alward | I |
| Daviess Co. HS Symphonic | V | DuWayne Dale | I |
| Daviess Co. MS | C | Dave Ruckdeschel | II |
| Dawson Springs HS | III | Andy Hall | II |
| Hancock Co. HS | III | Benningfield/Butler | I |
| Hancock Co. MS 6th | A | Butler/Benningfield | II |
| Henderson Co. HS Sym. | III | Adam Thomas | I |
| Henderson Co. HS W. Ens. | V | Adam Thomas | I |
| Henderson North MS | C | Alex Grimm | I |
| Henderson South MS | C | Paul Metzger | I |
| Hopkins Co. Central HS | III | Grace/Tolliver/Moss | II |
| James Madison MS 7th | B | Emerson/Adams | I |
| James Madison MS 8th | C | Emerson/Adams | I |
| Mad. N. Hopkins HS Con. | III | Emerson/Adams/Mullins | I |
| Mad. N. Hopkins HS Sym. | IV | Adams/Emerson/Mullins | I |
| McLean Co. HS | II | Ryan Rue | I |
| McLean Co. MS | C | Ryan Rue | I |
| Ohio Co. HS Concert | III | Lincoln Rowe | I |
| Ohio Co. HS Symphonic | IV | Lincoln Rowe | I |
| Ohio Co. MS 8th | B | Oliver/Rowe | II |
| Owensboro Catholic HS | III | Edward Hauser | I |

| | | | |
|------------------|-----|---------------------|----|
| Owensboro HS | V | Barr/Klausing | I |
| Owensboro MS 6th | B | Kaitlin Callihan | I |
| Owensboro MS 7th | C | Brandon Etienne | II |
| Owensboro MS 8th | D | Brandon Etienne | I |
| South Hopkins MS | C | Tolliver/Grace | II |
| Union Co. HS | III | Payton/Hettenhausen | I |
| Union Co. MS | C | Payton/Hettenhausen | I |
| Webster Co. HS | III | Clark/Emerson | I |
| West Hopkins MS | A | Moss/Grace | II |
| West Hopkins MS | C | Moss/Grace | CO |

District 3 - David Graham, Manager

| School | Class | Director | Rating |
|-----------------------------|-------|---------------------|--------|
| Adairville MS | C | Justin Kirby | II |
| Allen Co.-Scottsville HS | III | J. Shawn Huff | I |
| Auburn MS | C | Mandy Beasley | I |
| Bowling Green HS Symphonic | V | Kevin Briley | I |
| Bowling Green Jr. HS 7th | B | Christi Shores | I |
| Bowling Green Jr. HS 8th | C | Kevin Briley | I |
| Butler Co. HS | IV | Ausbrooks/Evans | I |
| Butler Co. MS 6th | B | Jordan Evans | II |
| Butler Co. MS 7th/8th | D | Jordan Evans | II |
| Christian Co. HS | IV | Anthony Darnall | I |
| Christian Co. MS | C | Heather Winkler | II |
| College View MS 6th Beg. | A | Jed Manire | I |
| Drakes Creek MS 8th | C | Sheila Smalling | I |
| East Hardin MS 7th | B | Matthew Baucum | I |
| Edmonson Co. HS Concert | II | Jason Shores | II |
| Edmonson Co. MS | C | Jason Shores | II |
| Franklin-Simpson HS | III | Scott Ragland | II |
| Franklin-Simpson MS | C | Scott Ragland | II |
| Glasgow HS Scottie Concert | IV | Jonathon Holmes | I |
| Glasgow MS Concert | C | Jonathon Holmes | I |
| Grayson Co. MS 6th | B | Parker/Bell | I |
| Grayson Co. MS 7th | C | Bell/Parker | I |
| Grayson Co. MS 8th | D | Parker/Bell | I |
| Greenwood HS Concert | III | Brian Morrison | I |
| Greenwood HS W. Ensemble | IV | Brian Morrison | I |
| Hancock Co. MS 7th/8th | C | Benningfield/Butler | II |
| Henry F. Moss MS 8th | C | Becky Graham | I |
| Hopkinsville HS Symphonic | IV | J. Seth Peveler | I |
| Hopkinsville MS 8th | C | Travis Miller | I |
| James Bazzell MS 7th/8th | B | J. Shawn Huff | I |
| Lewisburg MS 6th/7th/8th | C | Kevin Johnson | II |
| Logan Co. HS Symphonic | III | David Dayton | I |
| Metcalfe Co. HS Concert | III | Alex Patterson | II |
| Muhlenberg Co. HS 11th/12th | V | Troy Stovall | I |
| Muhlenberg Co. HS 9th/10th | IV | Troy Stovall | I |
| Muhlenberg North MS 7th/8th | C | Jill Page | I |
| Muhlenberg South MS 7th/8th | C | Joel Watson | I |
| Olmstead MS 6th/7th/8th | C | Danny Benson | II |
| Russellville HS Concert | III | Brian Brown | I |
| Russellville MS 7th/8th | C | Brian Brown | I |
| South Warren HS Concert | III | Chris Cecil | I |
| South Warren HS W. Ens. | IV | Chris Cecil | I |
| South Warren MS 8th | C | Amy Spears | I |
| Todd Co. Cent. HS Concert | III | Calvin Warren | I |
| Warren Cent. HS Symphonic | III | David Graham | I |
| Warren East HS Symphonic | IV | Johnathan Cline | I |
| Warren East MS 7th/8th | C | Cedrick Leavell | II |
| Warren East MS 8th | C | Cedrick Leavell | II |

District 4 - Brian Ellis, Manager

| School | Class | Director | Rating | School | Class | Director | Rating |
|--------------------------------------|-------|-------------------------|--------|--|--------------|-----------------|---------------|
| Bardstown HS | III | Matt Brown | II | Carroll Co. HS Symphonic | IV | Scott Brawner | II |
| Bardstown MS 8 th Concert | C | Matt Brown | II | Carroll Co. MS 7th | B | Kelly Hash | II |
| Barren Co. HS Concert | III | Crowder/Crowder | I | Carroll Co. MS 8th | C | Kelly Hash | II |
| Barren Co. HS Sym. Winds | V | Crowder/Crowder | I | Christian Acad. of Lou. 6th | B | Kristin Ungaro | I |
| Barren Co. MS 8th | B | Crowder/Crowder/Ballard | I | Christian Acad. of Lou. 7th | C | Kristin Ungaro | I |
| Barren Co. MS 7th Beg. | A | Crowder/Crowder | I | Christian Acad. of Lou. Con. | III | Matt Wooten | II |
| Bloomfield MS 6th | A | TJ Metcalf | I | Christian Acad. of Lou. WE | VI | Matt Wooten | I |
| Bloomfield MS 7th | B | TJ Metcalf | II | Eastside MS 7th/8th | C | Susannah Taylor | I |
| Bloomfield MS 8th | C | TJ Metcalf | II | Hebron MS 7th | B | Wendy Davidson | I |
| Bluegrass MS 7th | B | Shawn Roark | I | Hebron MS 8th | C | Wendy Davidson | I |
| Bluegrass MS 8th | C | Shawn Roark | I | Henry Co. MS 7th | B | Chip Anderson | II |
| Boston/New Haven MS 8th | C | Robinson/Robinson | II | Henry Co. MS 8th | C | Chip Anderson | CO |
| Breckinridge Co. MS 8th | C | Ricky Dudgeon Jr. | II | Martha Collins HS Sym. | III | Kevin Osborne | I |
| Breckinridge HS Concert | IV | Ricky Dudgeon Jr. | II | Martha Collins HS 8th | C | Kevin Osborne | I |
| Butler Co. HS | III | Ausbrooks/Evans | I | North Bullitt HS Concert | III | Jennie Kling | II |
| Campbellsville HS | III | Zach Shelton | CO | North Bullitt HS Sym. | V | Jennie Kling | I |
| Central Hardin HS Concert | III | Centers/Cantrell | I | North Oldham HS Concert | III | Amanda Buchholz | II |
| Central Hardin HS Sym. | IV | Centers/Cantrell | I | North Oldham HS Sym. | V | Amanda Buchholz | I |
| Central Hardin HS W. Ens. | VI | Centers/Cantrell | I | North Oldham MS 8th | C | Kyle Ray | I |
| East Hardin MS 8th | C | Matthew Baucum | II | Oldham Co. HS Sym. II | III | Brad Rogers | I |
| Elizabethtown HS Sym. | IV | Tucker/Evans | II | Oldham Co. HS Sym. I | VI | Brad Rogers | I |
| Grayson Co. HS | V | Bell/Bell | I | Oldham Co. MS 7th | B | Tony Wise | I |
| Green Co. HS Concert | III | Nathan Willoughby | II | Oldham Co. MS 8th | C | Tony Wise | I |
| Green Co. MS 8th | B | Nathan Willoughby | CO | Shelby Co. HS 8th | C | Ross Morgan | I |
| Hart Co. HS | III | Johnson/Johnson | I | Shelby Co. HS Concert | IV | Ross Morgan | I |
| James Alton MS 8th Sym. | C | Byron Witham | I | Shelby East MS 6th | A | Tammy Oerther | I |
| John Hardin HS Concert | IV | Brian Ellis | I | Shelby West MS 6th | B | Jordan Cottrell | II |
| John Hardin HS Freshman | II | Brian Ellis | CO | Shelby West MS 7th | C | Jordan Cottrell | II |
| LaRue Co. HS Concert | III | Jaime Smith | I | South Oldham HS W. Ens. | V | Ryan McAllister | I |
| LaRue Co. MS 8th | C | Daniel Beams | I | South Oldham HS Concert | III | Ryan McAllister | I |
| Marion Co. HS Concert | III | Harrod/Probus | CO | South Oldham MS 7th | B | Robert Parker | I |
| Marion Co. MS 8th | C | Joni Farmer | I | Spencer Co. HS Concert | IV | Peggy Pickett | I |
| Meade Co. HS Concert | II | Lay/McGee | II | Spencer Co. MS 7th | B | Taylor Stampfer | I |
| Meade Co. HS Symphonic | IV | McGee/Lay | I | Spencer Co. MS 8th | C | Taylor Stampfer | I |
| Nelson Co. HS Concert | IV | Damon King | I | Trimble Co. HS Concert | III | Jonah Sawyers | II |
| North Hardin HS Concert | III | Froedge/Reams | I | Trimble Co. MS Concert | C | Jonah Sawyers | III |
| North Hardin HS Sym. | V | Froedge/Reams | I | Zoneton MS 7th/8th | C | Eve Witt | I |
| North Hardin HS W. Ens. | VI | Froedge/Reams | I | | | | |
| Old KY Home MS 8th | C | Damon King | II | District 6 - Tom Mueller, Manager | | | |
| Stuart Pepper MS 8th | B | McGee/Lay | II | School | Class | Director | Rating |
| Taylor Co. MS 8th | C | Stephen Bishop | I | Beechwood MS 7th | B | Adam Proctor | I |
| Thomas Nelson HS | III | Robinson/Robinson | II | Beechwood MS 8th | C | Adam Proctor | I |
| TK Stone MS 8th | C | Kim Evans | II | Bellevue HS Symphonic | V | Joe Craig | I |
| Warren East MS 7th | B | Cedrick Leavell | II | Bellevue HS Concert | III | Scott Reed | I |
| Washington Co. HS | III | Burns/Simpson | I | Boone Co. HS Symphonic | III | Daniel Barnhill | I |
| Washington Co. MS | C | Scotty Burns | I | Boone Co. HS Wind Ens. | IV | Daniel Barnhill | I |
| West Hardin MS 8th | C | Laura Floyd | I | Bowling MS 5th/6th | A | Miles Fortner | I |
| | | | | Bowling MS 7th/8th | C | Miles Fortner | I |
| | | | | Campbell Co HS Concert | II | Nick Little | I |
| | | | | Campbell Co HS Sym. | III | Nick Little | I |
| | | | | Campbell Co. HS W. Ens. | VI | Nick Little | I |
| | | | | Campbell Co MS 7th | B | Stephen Dietsch | I |
| | | | | Campbell Co. MS 8th | C | Stephen Dietsch | I |
| | | | | Conner MS 8th | C | Todd Moody | I |
| | | | | Conner HS Symphonic | IV | Chris Peterson | I |
| | | | | Conner MS 7th | B | Todd Moody | I |
| | | | | Cooper HS Wind Ensemble | V | Brad Stewart | I |
| | | | | Cooper HS Concert | III | Brad Stewart | I |
| | | | | Dixie Heights HS Sym. | IV | Robb Dudley | I |
| | | | | Grant Co. HS Symphonic | V | Tim Dailey | I |
| | | | | Gray MS 7th | B | Bill Kidwell | I |
| | | | | Gray MS 8th | C | Bill Kidwell | I |

District 5 - Shela Vilardell, Manager

| School | Class | Director | Rating |
|-------------------------|-------|-----------------|--------|
| Anderson Co. HS Concert | V | Patrick Brady | I |
| Anderson Co. MS 7th/8th | C | Patrick Brady | I |
| Bernheim MS 7th/8th | C | Shawn Webb | CO |
| Bullitt Central HS Sym. | IV | Rodney Stults | I |
| Bullitt East HS Concert | III | Trevor Ervin | I |
| Bullitt East HS W. Ens. | V | Trevor Ervin | I |
| Bullitt Lick MS 7th/8th | C | Meredith Patton | II |
| Camp Ernst MS 7th | B | Tom Mueller | I |
| Camp Ernst MS 8th | C | Tom Mueller | I |
| Carroll Co. HS Concert | II | Scott Brawner | I |

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|--------------------------|-----|----------------|----|----------------------------|----|----------------------|-----|
| Highlands HS Concert | IV | Lori Duncan | I | Crawford MS 7th/8th | C | Sherry Baker | II |
| Highlands MS Concert | C | Lori Duncan | I | E. J. Hayes MS 6th | A | Lois Wiggins | I |
| Holmes HS Concert | III | Sarah Shamblin | I | E. J. Hayes MS 7th | B | Lois Wiggins | I |
| Holmes MS Beginning | A | Frank Sloan | CO | E. J. Hayes MS 8th | C | Lois Wiggins | I |
| Holmes MS Intermediate | B | Frank Sloan | CO | Elkhorn MS 7th/8th | C | Chris Collins | I |
| Lloyd Memorial HS WE | III | Jason Stolz | II | Georgetown MS 7th/8th | C | Kelly Diamond | I |
| Newport MS 7th/8th | C | Scott Taylor | II | Harrison Co. MS 6th | A | Julie Lucky | I |
| Owen Co. HS Concert | III | Chad Rose | I | Harrison Co. MS 7th/8th | C | Julie Lucky | I |
| Pendleton Co. HS Concert | IV | Matt Phillips | I | Jessie Clark MS 7th | B | Chris Strange | I |
| RA Jones MS 7th | B | Emily Castle | I | Jessie Clark MS 8th | C | Chris Strange | I |
| RA Jones MS 8th | C | Emily Castle | II | Leestown MS 6th | A | Charles Weitkamp | I |
| Ryle HS Hon. WE | VI | Bob Elliot | I | Leestown MS 7th | B | Charles Weitkamp | II |
| Ryle HS Symphonic | IV | Bob Elliot | I | Leestown MS 8th | C | Charles Weitkamp | II |
| Sharp MS 7th/8th | C | Ian Insko | II | Lex. Trad. Magnet 6th | A | Kristi Broady | I |
| Summitview Acad. 7th/8th | C | Carole Farris | I | Lex. Trad. Magnet 7th/8th | C | Kristi Broady | I |
| Turkeyfoot MS 7th | B | Jana Bromley | I | Morton MS 6th | A | Todd Chamberlain | I |
| Turkeyfoot MS 8th | C | Jana Bromley | I | Morton MS 7th/8th | C | Todd Chamberlain | I |
| Twenhofel MS 6th | A | Jim Daughters | I | Paris MS 6th/7th | B | Eric Masters | III |
| Twenhofel MS Symphonic | C | Jim Daughters | I | Paul L. Dunbar HS | II | Brian Morgan | I |
| Williamstown HS Sym. | IV | Chris Hedges | I | Paul L. Dunbar HS | IV | Teresa Elliott | I |
| Williamstown MS 7th | B | Chris Hedges | I | Robert Campbell Jr. HS 7th | B | Trish Torline | II |
| Woodland MS 7th | B | Laura Fuller | I | Robert Campbell Jr. HS 8th | C | Trish Torline | I |
| Woodland MS 8th | C | Laura Fuller | I | Royal Spring MS 7th | B | Kevin Bowling | I |
| | | | | Royal Spring MS 8th | C | Kevin Bowling | I |
| | | | | SCAPA 6th/7th/8th | C | Robin Barker | I |
| | | | | Scott Co. MS 7th | B | Lindsay Brawner King | I |
| | | | | Scott Co. MS 8th | C | Lindsay Brawner King | I |
| | | | | Southern MS 6th | A | Andrew Jarvis | I |
| | | | | Southern MS 7th/8th | C | Andrew Jarvis | I |
| | | | | Tates Creek MS 6th | A | Gay Begley | I |
| | | | | Tates Creek MS 7th | B | Gay Begley | I |
| | | | | Tates Creek MS 8th | C | Gay Begley | I |
| | | | | West Jessamine MS 8th | C | Matthew Labarbara | II |
| | | | | Winburn MS 6th | A | Diane Madden | I |
| | | | | Winburn MS 7th/8th | C | Diane Madden | II |
| | | | | Woodford Co. MS 7th | B | Michael Collins | II |
| | | | | Woodford Co. MS 8th | C | Michael Collins | I |

District 7 High School - Allison Weitkamp, Manager

| School | Class | Director | Rating |
|----------------------------|-------|------------------------|--------|
| East Jessamine HS WE | III | James Mock | II |
| Franklin Co. HS Concert | III | Josh Toppass | II |
| Franklin Co. HS Symphonic | V | Josh Toppass | I |
| George R. Clark HS Concert | III | Michael Payne | II |
| George R. Clark HS Sym. | IV | Michael Payne | I |
| Henry Clay HS Concert | III | Bayerle/Kite | I |
| Henry Clay HS Symphonic | IV | Jeff Bayerle | I |
| Henry Clay HS WE | VI | Bill Kite | I |
| Henry Co. HS WE | IV | Chip Anderson | I |
| Lafayette HS Concert | III | Brian Lewellen | I |
| Lafayette HS Symphonic | V | Dee Bishop | I |
| Lafayette HS Wind Sym. | VI | Chuck Smith | I |
| Lex. Catholic HS Concert | III | Banks/Jackson/Weitkamp | II |
| Lex. Christian Academy | IV | Clark Cranfill | III |
| Paris HS Concert | III | Eric Masters | II |
| Scott Co. HS Concert | II | Greg Stepp | II |
| Scott Co. HS Concert Winds | III | Greg Stepp | I |
| Scott Co. HS Symphonic | IV | Greg Stepp | I |
| Scott Co. HS Sym. Winds | VI | Greg Stepp | I |
| West Jessamine HS Concert | III | Pat VanArsdale | I |
| Woodford Co. HS Sym. | V | Michael Collins | I |

District 8 - John Johnson, Manager

| School | Class | Director | Rating |
|-----------------------|-------|--------------------|--------|
| Ashland MS 8th | C | Roger Doss | I |
| Ashland MS Beginning | A | Roger Doss | I |
| Bath Co. HS | IV | Rob Rawlings | I |
| Bath Co. MS B | B | Jennifer Bowling | I |
| Bath Co. MS C | C | Jennifer Bowling | I |
| Boyd Co HS | V | John Johnson | I |
| Boyd Co. MS | C | Kevin Christie | I |
| East Carter HS | II | Logan Skidmore | I |
| East Carter MS | C | Logan Skidmore | I |
| Elliot Co MS | C | John Fleck | I |
| Elliott Co. HS | II | John Fleck | II |
| Fleming Co. HS | IV | Jeff Jones | CO |
| Greenup Co. HS | II | Andrea Daniles | II |
| Lawrence Co. HS | IV | Jessica Crittendon | II |
| Lawrence Co. MS | C | Jessica Crittendon | II |
| Lewis Co. HS | III | Matt Voiles | II |
| Mason Co. HS | IV | Kurtis Carpenter | I |
| Menifee Co. 7th | B | Dana Copeland | II |
| Montgomery Co. Sym. 1 | III | Calvin Schmieg | I |
| Montgomery Co. Sym. 2 | III | Calvin Schmieg | I |
| Morgan Co. HS | II | Greg Green | I |
| Nicholas Co. HS | III | Brandon Dittgen | I |

District 7 Middle School - Todd Chamberlain, Manager

| School | Class | Director | Rating |
|--------------------------|-------|------------------|--------|
| Beaumont MS 6th | A | John Bowmer | I |
| Beaumont MS 7th | B | John Bowmer | I |
| Beaumont MS 8th | C | John Bowmer | I |
| Bondurant MS 7th | B | Stephen Keys | II |
| Bondurant MS 8th | C | Stephen Keys | II |
| Bourbon Co. HS | IV | Eric Hale | CO |
| Bourbon Co. MS 7th/8th | C | Michael Stone | I |
| Bryan Station HS | III | Shaun Owens | I |
| Bryan Station HS | V | Shaun Owens | I |
| Bryan Station MS 6th | A | Stephanie Frantz | I |
| Bryan Station MS 7th/8th | C | Stephanie Frantz | I |
| Crawford MS 6th | A | Sherry Baker | I |

| | | | | | | | |
|------------------------|-----|------------------|----|-------------------------|-----|----------------|----|
| Paul Blazer HS | V | Chris Whelan | I | South Laurel HS | V | Mark Sizemore | I |
| Raceland HS | IV | Allyson Martin | II | South Laurel MS 6th | A | Michael Wooley | I |
| Rowan Co. MS | C | Nick Diedrichsen | I | South Laurel MS Concert | C | Michael Wooley | I |
| Rowan Co. HS Concert | III | Jenny Hipple | I | South Laurel MS Sym. | C | Michael Wooley | I |
| Rowan Co. HS Symphonic | IV | Jenny Hipple | I | Southern MS | C | Adam Hopper | II |
| Russell HS | IV | Brent Hunt | I | Southwestern HS Sym. | III | Dan Carpenter | I |
| Russell MS | C | Brent Hunt | I | Southwestern HS W. Ens. | IV | Dan Carpenter | II |
| Simons MS | C | Jeff Jones | II | Taylor Co. HS Concert | V | Stephen Bishop | I |

District 9 - Bob Saylor, Managers

| School | Class | Director | Rating |
|-----------------------|-------|--------------------|--------|
| Arlie Boggs MS 6th | A | Robert Scheeler | II |
| Arlie Boggs MS 6th | B | Robert Scheeler | II |
| Belfry HS | III | Mallory Williamson | I |
| Belfry MS | C | Kendrick Applegate | II |
| Harlan Co. HS | III | Kevin Shepherd | I |
| Harlan HS | III | Betsy Burkhart | II |
| Harlan MS | C | Betsy Burkhart | I |
| Hazard HS | III | Pauletta Smith | I |
| Knott Co Central HS | II | Jonathan Francis | CO |
| Letcher Co Central HS | III | Jason Griffith | I |
| Letcher MS | B | Tracee Scheeler | II |
| Martin Co. MS 6th | A | David Jump | II |
| Martin Co. MS | C | David Jump | II |
| Mullins MS | C | Jason Johnson | II |
| Perry Co Central HS | II | Trevor Grieb | I |
| Pike Co Central HS | III | Matt Moon | I |
| Pikeville HS | III | Scott Bersaglia | I |
| Pikeville Junior HS | C | Scott Bersaglia | II |
| Shelby Valley HS | IV | Mark Hopkins | I |
| Sheldon Clark HS | III | Bruce Harkins | I |
| Valley MS 6th | A | Mark Hopkins | II |
| Valley MS | C | Mark Hopkins | I |

District 10 - Steven Sudduth, Manager

| School | Class | Director | Rating |
|--------------------------|-------|---------------------|--------|
| Adair Co. HS Concert | IV | Tom Case | I |
| Adair Co. MS | C | Austin Bralley | CO |
| Casey Co HS | III | Matthew Williams | I |
| Corbin HS Concert | III | James Cornn | I |
| Corbin HS Symphonic | V | James Cornn | I |
| Cumberland Co. HS | III | Jordan Fillingham | III |
| Cumberland Co. MS 8th | B | Jordan Fillingham | II |
| Knox Central HS Concert | II | Darrell Dixon | II |
| Lincoln Co. HS | III | Dale Mayberry | I |
| McCreary Central HS Sym. | III | Michelle Simpson | I |
| Meece MS 6th/7th Concert | B | Megan Lenox | CO |
| Meece MS 8th | C | Megan Lenox | CO |
| Middlesboro HS | III | Suzanne Lee | II |
| Middlesboro MS 7th Beg. | A | Suzanne Lee | CO |
| Monroe Co. HS | II | Paige Crowe | I |
| North Laurel HS Sym. | IV | Priscilla Wilkerson | I |
| North Laurel MS Beg. | A | Bret McIntosh | I |
| North Laurel MS Concert | C | Bret McIntosh | II |
| North Laurel MS Sym. | C | Bret McIntosh | I |
| Northern MS 7th/8th | II | Scott Sexton | I |
| Pineville HS | II | Sheldon House | I |
| Pulaski Co. HS Concert | III | Scott Sexton | I |
| Russell Co. HS | V | Curtis Ervin | I |
| Russell Co. MS 6th | A | Curtis Ervin | CO |
| Russell Co. MS 7th/8th | C | Curtis Ervin | II |
| Somerset HS | II | Megan Lenox | II |

| | | | |
|-----------------|-----|--------------|----|
| Wayne Co. HS | III | Andy Critz | I |
| Williamsburg HS | III | Zach Shannon | I |
| Williamsburg MS | C | Zach Shannon | II |

District 11 - Christine Carucci, Manager

| School | Class | Director | Rating |
|---------------------------|-------|-------------------|--------|
| B. Michael Caudill MS 6th | A | Ben Walker | I |
| B. Michael Caudill MS 7th | B | Ben Walker | I |
| B. Michael Caudill MS 8th | C | Ben Walker | I |
| Berea Community HS | III | Matthew Barnhill | I |
| Berea Comm. MS 7th/8th | C | Matthew Barnhill | II |
| Boyle Co HS | V | Tim Blevins | I |
| Boyle Co MS 7th/8th | C | Lucas Sledge | II |
| Danville HS | IV | Jeff Towns | II |
| East Jessamine MS 6th | A | Nick Wallace | C |
| East Jessamine MS 7th/8th | C | Nick Wallace | II |
| Estill Co HS | IV | Jason Bowles | I |
| Estill Co MS 6th | A | Audrey Worrell | I |
| Estill Co. MS 7th/8th | C | Audrey Worrell | I |
| Farristown MS 6th/7th | B | Tyler Myers | II |
| Farristown MS 8th | C | Tyler Myers | II |
| Foley MS 6th | A | Kristen Harrod | I |
| Foley MS 7th/8th | C | Kristen Harrod | I |
| Garrard Co HS | II | Chris Vance | II |
| Garrard Co. MS 7th | B | Noel Green | I |
| Garrard Co. MS 8th | C | Noel Green | I |
| Harrison Co HS Concert | III | John Merz | I |
| Harrison Co HS Sym. | IV | John Merz | I |
| King MS 7th/8th | C | Jeff Meadows | II |
| Lee Co HS | III | Michelle Estes | II |
| Madison Central HS Con. | IV | David Jaggie | I |
| Madison Central HS Sym. | IV | H. Brent Barton | I |
| Madison Central HS WE | VI | H. Brent Barton | I |
| Madison MS 6th | A | Kerry Evans | I |
| Madison MS 7th | B | Kerry Evans | I |
| Madison MS 8th | C | Kerry Evans | I |
| Madison Southern HS Con. | III | David Ratliff | I |
| Mercer Co HS | IV | Jeff Meadows | II |
| Model Laboratory 6th | B | Eric Sokolowski | I |
| Model Laboratory 7th/8th | C | Eric Sokolowski | I |
| Model Laboratory HS | III | Eric Sokolowski | I |
| Paul L. Dunbar HS WS | V | Teresa Elliott | I |
| Powell Co HS | III | Michael Estep | II |
| Powell Co. MS 7th/8th | C | Mark Gevedon | II |
| Rockcastle Co HS | III | Greg Daugherty | II |
| Tates Creek HS Concert | III | Bryan Angel | I |
| Tates Creek HS Symphonic | V | Aaron Cunningham | I |
| Western Hills HS Sym. | IV | Stephanie Wallace | I |
| Western Hills HS W. Ens. | V | Stephanie Wallace | I |

District 12 - Sarah McClave, Manager

| School | Class | Director | Rating |
|-----------------------|-------|------------|--------|
| Atherton HS Concert | IV | Matt Byrum | I |
| Atherton HS Symphonic | VI | Matt Byrum | I |

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|---------------------------|-----|--------------------|-----|-----------------------|-----|-------------------|-----|
| Ballard HS Symphonic | IV | Kling/Matheney | II | Bullitt East HS | V | Trevor Ervin | I |
| Ballard HS Wind Ensemble | V | Kling/Matheney | I | Butler Traditional HS | IV | Marc Monroe | II |
| Barret MS 7th | B | Derek Peters | I | Caldwell Co. HS | IV | Jon Nash | II |
| Barret MS 8th | C | Derek Peters | I | Conner HS | IV | Chris Peterson | I |
| Brown HS Concert | II | Curtis Moss | I | Doss HS | III | De'Sean Gordon | II |
| Brown MS 6th/7th | B | Curtis Moss | II | East Carter HS | II | Logan Skidmore | II |
| Butler HS Concert | III | Marc Monroe | I | Fairdale HS | III | Schmidt/Burkhead | I |
| Butler HS Symphonic | IV | Marc Monroe | I | Fern Creek HS | III | Sean Piatt | II |
| Carrithers MS 7th/8th | C | Adam Bullock | I | Harlan Co. HS | III | Shepherd/Shepherd | II |
| Central HS Concert | III | Thomas Cheatham | I | Henderson Co. HS | V | Adam Thomas | I |
| Conway MS 6th | A | Lauren Maxey | III | Henry Co. HS | IV | Chip Anderson | II |
| Conway MS 7th/8th | C | Lauren Maxey | I | Highlands HS | IV | Lori Duncan | I |
| Crosby MS 7th | B | Joseph Stivers | I | Iroquois HS | III | Linda Pulley | II |
| Crosby MS 8th | C | Joseph Stivers | I | Lincoln Co. | III | Dale Mayberry | III |
| Doss HS Concert | III | De'Sean Gordon | I | Logan Co. HS | III | David Dayton | I |
| Eastern HS Concert | IV | Mike Arthur | I | Male HS | V | Moore/Cooksey | I |
| Eastern HS Symphonic | VI | Mike Arthur | I | McCracken Co. | V | Lovell/Ray | I |
| Fairdale HS Symphonic | III | Schmidt/Burkhead | I | North Bullitt HS | V | Jennie Kling | II |
| Farnsley MS 7th/8th | C | Katherine Hunt | I | North Oldham HS | V | Amanda Buchholz | I |
| Fern Creek HS Sym. | III | Sean Piatt | I | Oldham Co. HS | III | Brad Rogers | I |
| Highland MS 7th/8th | C | Hilary Kahl | II | Oldham Co. HS | VI | Brad Rogers | I |
| Iroquois HS Concert | III | Linda Pulley | I | Randall K. Cooper HS | V | Brad Stewart | I |
| JCTMS MS 7th | B | Gipson/Gibson | I | South Laurel HS | V | Mark Sizemore | I |
| JCTMS MS 8th | C | Gipson/Gibson | I | Spencer Co. HS | IV | Peggy Pickett | II |
| Jeffersontown HS Sym. | III | Charles Stewart | I | Warren East HS | IV | Johnathan Cline | II |
| Johnson MS 7th/8th | B | Andre Wilson | II | | | | |
| Kammerer MS 7th/8th | C | Amanda Cornish | I | | | | |
| Lassiter MS 7th/8th | B | Eric Johnson | II | | | | |
| Male HS Concert | IV | Moore/Cooksey | I | | | | |
| Male HS Symphonic | V | Moore/Cooksey | I | | | | |
| Mezzeek MS 7th | B | James Daniel | II | | | | |
| Mezzeek MS 8th | C | James Daniel | II | | | | |
| Newburg MS 7th/8th | C | Emily McCord | I | | | | |
| Noe MS 6th | B | Beth Lyles | I | | | | |
| Noe MS 7th/8th | C | Beth Lyles | I | | | | |
| Olmsted Acad. N. 7th/8th | C | Cat Strobel | II | | | | |
| Olmsted Acad. S. 8th | C | Brad Byrum | I | | | | |
| Pleasure Ridge Pk HS Con. | III | Debra Burnell-Wise | I | | | | |
| Pleasure Ridge Pk HS Sym. | IV | Debra Burnell-Wise | I | | | | |
| Ramsey MS 7th/8th | C | David Welch | I | | | | |
| Seneca HS Concert | III | Daniel Wise | II | | | | |
| Southern HS Concert | III | Todd Simpson | I | | | | |
| Western HS Concert | II | Ben Taylor | II | | | | |
| Western MS 6th | A | Eric Allen | I | | | | |
| Western MS 7th/8th | C | Eric Allen | I | | | | |
| Westport MS 7th/8th | B | Jay Matheney | III | | | | |
| Stuart MS 6th | A | Michelle Gilfert | II | | | | |
| Stuart MS 7th/8th | B | Michelle Gilfert | II | | | | |
| Thomas Jefferson MS 8th | C | Ashley Forrest | CO | | | | |
| Valley HS Concert | II | Greg Heimann | II | | | | |
| Waggener HS Concert | III | Anastasi Fafalios | II | | | | |
| Walden HS Concert | II | Katie Hancock | CO | | | | |
| Walden MS 6th/7th | C | Katie Hancock | III | | | | |
| YPAS HS Symphonic | VI | Essig/Gregory | I | | | | |
| YPAS HS Wind Ensemble | VI | Essig/Gregory | I | | | | |

ORCHESTRA

District 1 - Darrin Abren, Manager

| School | Class | Director | Rating |
|---------------------|-------|------------------|--------|
| McCracken Co. HS | II | Melissa Bogle | I |
| Paducah MS | C | Linsley Williams | I |
| Paducah Tilghman HS | V | Doug Van Fleet | I |

District 2 - Tom Stites, Manager

| School | Class | Director | Rating |
|-------------------------|-------|-----------------|--------|
| Apollo HS 9th-12th | V | Kelsey Davidson | I |
| Burns MS 7th/8th | M | Kelsey Davidson | I |
| College View MS 7th/8th | M | Karen Higdon | I |
| Daviess Co. HS 9th-12th | IV | Karen Higdon | I |
| Daviess Co. MS 7th/8th | M | Karen Higdon | I |
| Owensboro HS 9th-12th | IV | Elizabeth Jones | I |
| Owensboro HS Chamber | IV | Elizabeth Jones | I |
| Owensboro MS N. 7th/8th | M | Wade Wiggins | I |
| Owensboro MS S. 6th | E | Elizabeth Jones | I |

District 3 - David Graham, Manager

| School | Class | Director | Rating |
|------------------------|-------|-------------------|--------|
| Barren Co. HS | V | Amberly Bush | I |
| Barren Co. MS Burgundy | M | Casey Powell | I |
| Barren Co. MS Gold | M | Casey Powell | II |
| Bowling Green HS | V | Patrick O'Rourke | I |
| Bowling Green Jr. HS | M | Patrick O'Rourke | I |
| Drakes Creek MS | M | Matthew Crocker | II |
| Greenwood HS | V | Matthew Crocker | I |
| South Warren HS | III | Courtney Morrison | I |

State Concert Band Assessment - Fred Speck, Manager

| School | Class | Director | Rating |
|-------------|-------|--------------|--------|
| Atherton HS | VI | Matt Byrum | I |
| Bath Co. HS | IV | Rob Rawlings | II |
| Bellevue HS | III | Scott Reed | II |

District 4 - Brian Ellis, Manager

| School | Class | Director | Rating |
|----------------------|-------|---------------------|--------|
| Bardstown HS | IV | Paola Manrique-Land | I |
| Bardstown MS 7th/8th | C | Paola Manrique-Land | I |

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|------------------------|-----|---------------|---|-------------------------|----|-----------------|---|
| Grayson Co. HS Chamber | IV | French/French | I | Tates Creek MS 7th/8th | M | Frank Spragens | I |
| Grayson Co. HS | III | French/French | I | Winburn MS 6th | E | Markley/Stanton | I |
| Grayson Co. MS 6th | B | French/French | I | Winburn MS 7th/8th | M | Markley/Stanton | I |
| Grayson Co. MS 7th | C | French/French | I | Woodford Co. HS Chamber | V | Greg Marsee | I |
| Grayson Co. MS 8th | D | French/French | I | Woodford Co. HS Concert | II | Greg Marsee | I |

District 5 - Shela Vilarde, Manager

| School | Class | Director | Rating |
|------------------------|-------|---------------|--------|
| Martha Collins HS 8th | D | Mary McGillen | II |
| Martha Collins HS | III | Mary McGillen | I |
| Shelby County HS | IV | Tammy Oerther | I |
| Shelby West MS 6th/7th | M | Mary McGillen | I |

District 6 - Tom Mueller, Manager

| School | Class | Director | Rating |
|----------------------|-------|-------------------|--------|
| Conner MS Black | E | Michelle Carrroll | II |
| Conner MS Red | M | Michelle Carrroll | I |
| Highlands HS Chamber | IV | Kathy Anderson | I |

District 7 - Kelly Mayes & Josh Rayburn, Managers

| School | Class | Director | Rating |
|---------------------------|-------|-----------------|--------|
| Beaumont MS 6th | E | Higgins/White | I |
| Beaumont MS 7th | M | Cindy Higgins | II |
| Beaumont MS 8th | M | Cindy Higgins | I |
| Bryan Station HS Guitar | III | Don Hicks | I |
| Bryan Station HS Chamber | VI | Price/Mayes | I |
| Bryan Station HS Combined | IV | Price/Mayes | I |
| Bryan Station MS 6th | E | Sarah Payne | I |
| Bryan Station MS 7th | M | Sarah Payne | I |
| Bryan Station MS 8th | D | Sarah Payne | I |
| Crawford MS 6th | E | Annette DiToma | I |
| Crawford MS 7th/8th | M | Annette DiToma | II |
| EJ Hayes MS 6th | E | Francis/Summers | I |
| EJ Hayes MS 7th/8th | M | Francis/Summers | I |
| George Rogers Clark HS | III | Nicola Rohr | I |
| Henry Clay HS Chamber | V | Julie Foster | I |
| Henry Clay HS Repertory | IV | Mary Henton | I |
| Henry Clay HS Symphonic | V | Julie Foster | I |
| Jessie Clark MS 6th | E | Michelle Hudson | I |
| Jessie Clark MS 7th | M | Michelle Hudson | I |
| Lafayette HS Chamber | VI | Phil Kent | I |
| Lafayette HS Concert | IV | Laura Fallon | I |
| Lafayette HS Full | IV | Phil Kent | I |
| Lafayette HS Symphonic | V | Phil Kent | I |
| Lafayette HS | III | Laura Fallon | I |
| Leestown MS 6th | E | Nathan Wilson | I |
| Leestown MS 7th | M | Nathan Wilson | I |
| Leestown MS 8th | M | Nathan Wilson | I |
| Lex. Trad. Magnet 6th | E | Rayburn/Mayes | I |
| Lex. Trad. Magnet 7th/8th | M | Rayburn/Mayes | I |
| Morton MS 6th | E | Paula Williams | I |
| Morton MS 7th/8th | M | Paula Williams | I |
| Paul L. Dunbar HS Concert | V | Rebecca Goff | I |
| Paul L. Dunbar HS Sym. | VI | Rebecca Goff | I |
| Paul L. Dunbar HS | III | Anna Watts | I |
| Robert Campbell Jr. HS | M | Nicola Rohr | II |
| SCAPA 6th/7th/8th | M | Nancy Campbell | I |
| Southern MS 6th | E | Heidi Morris | I |
| Southern MS 7th/8th | M | Heidi Morris | II |
| Tates Creek HS Intermezzo | V | Ben McWhorter | II |
| Tates Creek HS Symphony | VI | Ben McWhorter | I |
| Tates Creek MS 6th | E | Frank Spragens | I |

District 8 - John Johnson, Managers

| School | Class | Director | Rating |
|---------------------------|-------|-----------------|--------|
| Ashland MS 6th/7th | E | Dan Boyer | I |
| Ashland MS 8th | M | Dan Boyer | I |
| Montgomery Co. Inter. 6th | E | Lauren Wright | I |
| Montgomery Co. MS 7th | M | Lauren Wright | I |
| Montgomery Co. MS 8th | M | Lauren Wright | I |
| Russell MS 6th | E | Elizabeth Smith | I |
| Russell MS 7th | M | Elizabeth Smith | II |
| Russell MS 8th | M | Elizabeth Smith | II |

District 12 - Cheryl Schaefer, Manager

| School | Class | Director | Rating |
|------------------------------|-------|---------------------|--------|
| Atherton HS Chamber | IV | Nelson Dougherty | II |
| Atherton HS Honors | III | Nelson Dougherty | II |
| Ballard HS Chamber | VI | Eva Rouse | I |
| Ballard HS Concert | IV | Eva Rouse | I |
| Ballard HS Sinfonia | III | Eva Rouse | I |
| Barret Traditional MS 7th | M | Alexandra Howard | I |
| Barret Traditional MS 8th | M | Alexandra Howard | I |
| Butler Traditional HS | IV | David Ruth | I |
| Central HS | III | Laura Leach | II |
| Christian Acad. Lou. 6th | E | April MacDonald | I |
| Christian Acad. Lou. 7th/8th | M | Rebecca Neely | I |
| Christian Acad. Lou. Cham. | VI | April MacDonald | I |
| Christian Acad. Lou. Concert | IV | April MacDonald | I |
| Christian Acad. Lou. Sym. | V | April MacDonald | I |
| Conner HS | IV | Chris Peterson | I |
| Conner MS | M | Michelle Carroll | I |
| Conway MS 6th | E | Amy Noon | II |
| Conway MS 7th/8th | M | Amy Noon | I |
| Conway MS Full | M | Amy Noon | I |
| Crosby MS 7th | M | Marsha Webb | I |
| Crosby MS 8th | M | Marsha Webb | I |
| Doss HS | III | Chrissy Givan | II |
| Dupont Manual HS Concert | VI | Dan Whisler | I |
| Eastern HS Chamber | VI | Fred Speck Jr. | I |
| Eastern HS Concert | III | Fred Speck Jr. | I |
| Eastern HS Strings | IV | Fred Speck Jr. | I |
| Fairdale HS | III | James Turner | II |
| Farnsley MS | M | Catherine Cunanan | I |
| Fern Creek HS Chamber | IV | Aaron May | I |
| Fern Creek HS String | III | Aaron May | II |
| Highland MS | M | Wendy Doyle | I |
| Iroquois HS | III | Chrissy Givan | I |
| Jefferson Co. Traditional MS | M | Marsha Curtis-Jones | I |
| Johnson Traditional MS | M | David Ruth | I |
| Kammerer MS | M | Cindy Dougherty | II |
| Lassiter MS | M | Debbi Garret | II |
| Louisville Male HS | III | Wilma Benson | I |
| Louisville Male HS | IV | Wilma Benson | II |
| Louisville Male HS | V | Wilma Benson | II |
| Meyzeek MS 7th | M | Susan Kinman | I |
| Meyzeek MS 8th | M | Susan Kinman | I |
| Meyzeek MS After School | M | Susan Kinman | I |

| | | | | District 3 - Jennifer Adam, Manager | | | |
|------------------------------|-------|-------------------|--------|--|-------|--------------------|--------|
| School | Class | Director | Rating | School | Class | Director | Rating |
| Newburg MS | M | Lisa Fossett | I | Allen Co. - Scottsville HS | E | Megan Puckett | CO |
| Noe MS 6th | E | Nelson Dougherty | I | Barren Co. HS Trojan | M | Byron Lucas | II |
| Noe MS 7th/8th | D | Nelson Dougherty | II | Barren Co. HS Women's | M | Byron Lucas | II |
| Olmsted Acad. North 8th | M | Mark Brogdon | I | Barren Co. MS Trojan | E | Byron Lucas | II |
| Olmsted Acad. South 7th | M | Courtney Schisler | I | Bowling Green HS A Cappella | D | Trish Beresford | I |
| Olmsted Acad. South 8th | M | Courtney Schisler | II | Bowling Green HS Bellissima | M | Trish Beresford | I |
| Pleaseure Ridge Park HS I | IV | Julia Green | II | Bowling Green Jr. HS 6th | E | Kacy Albany | I |
| Pleaseure Ridge Park HS II | III | Julia Green | II | Bowling Green Jr. HS 7th | M | Kacy Albany | II |
| Ramsey MS | M | Anita Dane | I | Bowling Green Jr. HS 8th | M | Kacy Albany | II |
| Robert Frost MS 6th | E | Ty Carver | II | Butler Co. HS 7th | E | Travis Lowe | II |
| Seneca HS Advanced | V | John Marietta | I | Butler Co. HS 8th | E | Travis Lowe | II |
| Seneca HS Intermediate | IV | John Marietta | II | Butler Co. HS Chamber | E | Travis Lowe | I |
| Stuart Middle | M | Grace Kim | II | Christian Co. HS Beginning | E | Steve Sansom | II |
| Thomas Jefferson MS | M | Ron Davidson | I | Christian Co. HS Concert | D | Steve Sansom | II |
| Valley HS | III | Dave Nelson | CO | Christian Co. MS | E | Therissa Shelburne | II |
| Valley Preparatory Acad. 8th | M | Dave Nelson | I | Drakes Creek MS 7th/8th | E | Rebecca Fields | I |
| Waggener HS | III | Alice Markiewicz | II | Drakes Creek MS 8th Adv. | M | Rebecca Fields | I |
| Western MS 7th | E | Robert Dixon | I | Franklin-Simpson HS Adv. | D | Emily Curtis | I |
| Western MS 8th | D | Robert Dixon | I | Franklin-Simpson HS | M | Emily Curtis | I |
| Western MS 8th | M | Robert Dixon | I | Franklin-Simpson MS 8th | E | Elizabeth Little | II |
| Westport MS 6th | E | Cory Zilisch | I | Greenwood HS SATB | M | Ellie Osborne | I |
| Westport MS 7th/8th | M | Cory Zilisch | I | Greenwood HS SSA | M | Ellie Osborne | I |
| YPAS Philharmonia | VI | Dan Whisler | I | Henderson Co. HS Chamber | M | Andrew Miller | I |

VOCAL

| | | | | District 1 - Brant Veal, Manager | | | |
|--------------------------|-------|-------------------|--------|---|-------|------------------|--------|
| School | Class | Director | Rating | School | Class | Director | Rating |
| Calloway Co. HS Concert | E | Mark Dycus | II | Hopkinsville HS Women | M | Myra Sutton | II |
| Graves Co. HS Chamber | M | Raeanne McKendree | II | Hopkinsville HS Chamber | M | Myra Sutton | II |
| Graves Co. HS Concert | E | Raeanne McKendree | I | Hopkinsville HS Select | M | Myra Sutton | I |
| Graves Co. MS Mixed | E | Laynie Mitchell | II | Hopkinsville MS | M | Travis Miller | II |
| Graves Co. MS Treble | E | Laynie Mitchell | I | James Bazzell MS 7th Treble | M | Megan Puckett | II |
| Heath MS Beginning | E | Steven Page | II | James Bazzell MS Mixed | M | Megan Puckett | II |
| Heath MS Concert | M | Steven Page | II | Logan Co. HS | E | David Dayton | I |
| Henderson North MS 8th | E | Jacob Bradley | II | Moss MS 7th | E | Adam Vincent | II |
| James Madison MS 7th/8th | E | Deborah Iverson | II | Moss MS 8th | E | Adam Vincent | II |
| Lone Oak MS 7th/8th | M | Dawn Evans | I | South Warren HS Advanced | M | Debbie Belcher | I |
| Marshall Co. HS Concert | E | Brant Veal | I | South Warren HS Women's | M | Debbie Belcher | I |
| McCracken Co. HS Varsity | M | Carlyn Zimmerman | I | South Warren MS Mixed | D | Grant Calvert | I |
| Paducah MS Honor | M | Stephen Mann | I | South Warren MS Treble | M | Grant Calvert | I |
| Paducah Tilghman HS | M | Matthew Hinz | I | Warren Central HS Advanced | M | Chandel Shanklin | I |
| Paducah Tilghman HS Con. | D | Matthew Hinz | I | Warren Central HS Mixed | E | Chandel Shanklin | I |
| Reidland MS | E | Chris Thornton | II | Warren East HS Advanced | M | Cheri Marshall | I |
| | | | | Warren East MS | E | Bethney Salmon | II |

| | | | | District 2 - Jenifer Wiggins & Alecia Meyer, Managers | | | |
|-------------------------|-------|-------------------|--------|--|-------|--------------------|--------|
| School | Class | Director | Rating | School | Class | Director | Rating |
| Burns MS 6th | E | Mike Little | II | Bardstown HS Chorale | D | Cathy Christian | II |
| Burns MS 7th/8th | M | Mike Little | II | Bardstown HS I | E | Cathy Christian | III |
| College View MS 6th | E | Rebecca Partlow | II | Bardstown MS 8th | M | Cathy Christian | II |
| College View MS 8th | M | Rebecca Partlow | I | Breckinridge Co. HS Mixed | D | Kathy Tabor | I |
| Daviess Co. HS Chamber | M | Candy Miller | I | Cent. Hardin HS Adv. Mixed | M | Brandon Centers | I |
| Daviess Co. HS Concert | M | Candy Miller | I | Cent. Hardin HS Chamber | D | Brandon Centers | I |
| Owensboro HS Brava | M | Jenifer Wiggins | I | Central Hardin HS Womens | M | Brandon Centers | I |
| Owensboro HS Singers | E | Jenifer Wiggins | I | David Wilson Elem. 6th | E | Ruth Ann Shacklett | II |
| Owensboro HS Chorale | E | Jenifer Wiggins | I | Grayson Co. HS Concert | M | Teresa Jarboe | I |
| Owensboro MS Bella Voce | E | Alecia Meyer | I | Grayson Co. MS 6th | E | Teresa Jarboe | I |
| Union Co. HS Concert | E | Joel Hettenhausen | CO | Grayson Co. MS 7th | E | Teresa Jarboe | I |
| | | | | Grayson Co. MS 8th | E | Teresa Jarboe | I |
| | | | | John Hardin HS Concert | M | Phyllis Westfall | II |
| | | | | Meade Co. HS Concert | M | Crafton/Rebilas | I |
| | | | | Meade Co. HS Madrigals | M | Derek Crafton | I |
| | | | | Meade Co. HS Mixed | E | Crafton/Rebilas | I |

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|--|--------------|--------------------|---------------|--|--------------|--------------------|---------------|
| Nelson Co. HS Cardinal | M | Stephanie Robinson | II | District 6 High School - Amy Huff, Manager | | | |
| Nelson Co. HS Chorale | M | Stephanie Robinson | II | School | Class | Director | Rating |
| Stuart Pepper MS Cambiata | E | Crafton/Rebilas | I | Boone Co. HS Chamber | D | Lauren Barnhill | I |
| Stuart Pepper MS Treble I | E | Crafton/Rebilas | I | Boone Co. HS Concert | E | Lauren Barnhill | I |
| Stuart Pepper MS Treble II | E | Crafton/Rebilas | I | Boone Co. HS Women's Ens. | M | Lauren Barnhill | I |
| West Hardin MS Mixed | M | Anna Benningfield | I | Bracken Co. HS | E | Sheryl Hicks | III |
| District 5 - Shela Vilardell, Manager | | | | Campbell Co. HS Chorale | E | Joshua Huff | II |
| School | Class | Director | Rating | Campbell Co. HS Women's | M | Joshua Huff | II |
| Anderson Co. HS Advanced | D | Sue Lou Smith | I | Campbell Co. HS Men's | CO | Joshua Huff | CO |
| Anderson Co. MS 7th/8th | E | Cara Braun | I | Conner HS Chamber | D | John Deferraro | I |
| Bullitt Central HS Concert | E | Melanie Sparks | CO | Conner HS Mixed | E | John Deferraro | I |
| Bullitt East HS Advanced | M | Carrie Gary | I | Conner HS Women's | M | John Deferraro | I |
| East Oldham MS 6th | E | Kathy Iqbal | I | Cooper HS Chamber | D | Kellie Clark | I |
| East Oldham MS 7th | D | Kathy Iqbal | II | Cooper HS Chamber Women's | D | Kellie Clark | I |
| East Oldham MS 8th | D | Kathy Iqbal | II | Cooper HS Women's | D | Kellie Clark | II |
| Hebron MS Advanced Ladies | M | Julie McKay | I | Dixie Heights HS Chamber | M | Katie Hayward | I |
| Hebron MS Concert | E | Julie McKay | I | Dixie Heights HS Treble | M | Katie Hayward | I |
| Henry Co. HS Mixed | M | Russell Cooper | II | Grant Co. HS Chamber | D | Faith Clifton | I |
| Henry Co. HS Treble | M | Russell Cooper | II | Highlands HS Bel Canto | M | Jacob Young | II |
| Henry Co. MS 6th | E | Russell Cooper | II | Highlands HS Chamber | D | Jacob Young | I |
| Henry Co. MS 7th | M | Russell Cooper | II | Lloyd Memorial HS Concert | E | Matt Taylor | III |
| Henry Co. MS 8th | M | Russell Cooper | II | Williamstown HS Chamber | M | Tonya Fox | II |
| Martha Collins HS 8th | D | Christopher Powell | III | District 6 Middle School - Amy Huff, Manager | | | |
| Martha Collins HS Chamber | D | Christopher Powell | I | School | Class | Director | Rating |
| Martha Collins HS Grassroots | M | Christopher Powell | I | Bracken Co. MS | E | Sheryl Hicks | II |
| Martha Collins HS Titan | M | Christopher Powell | CO | Camp Ernst MS 7th/8th Mixed | E | Andrea Leffler | I |
| Martha Collins HS Women's | M | Christopher Powell | I | Camp Ernst MS 7th/8th Treble | E | Andrea Leffler | I |
| Montgomery Co. HS Honor | M | Ashley Tyree | II | Campbell Co. MS 8th Mixed | M | Amy Huff | I |
| North Oldham HS Chamber | M | Zachary Doyle | II | Campbell Co. MS 8th Treble | E | Amy Huff | II |
| North Oldham HS Concert | M | Zachary Doyle | II | Conner MS 6th | E | Becky Bertelsen | I |
| North Oldham MS 6th | E | Jeremy Roberts | II | Conner MS 7th/8th Red Day | E | Becky Bertelsen | I |
| North Oldham MS 7th | E | Jeremy Roberts | II | Grant Co. MS 7th/8th | E | Jessica Proffitt | I |
| North Oldham MS 7th Ladies | M | Jeremy Roberts | I | Gray MS 6th Treble | E | Diana Kozar | I |
| North Oldham MS 8th Ladies | E | Jeremy Roberts | I | Gray MS 7th Mixed | E | Diana Kozar | I |
| Oldham Co. HS Bella Voce | M | Haley Reed | I | Gray MS 8th Mixed | E | Diana Kozar | I |
| Oldham Co. HS Cantamus | M | Haley Reed | I | JW Reiley Elementary | E | Lederrick Wesley | I |
| Oldham Co. HS Chorale | M | Haley Reed | I | RA Jones MS 7th/8th | E | Joseph Rivers | II |
| Oldham Co. HS Fellas | M | Haley Reed | I | Summit View Acad. Mixed | E | Samantha Stapleton | II |
| Oldham Co. MS 6th | E | Lauren Ganote | I | Summit View Acad. Women's | E | Samantha Sapleton | II |
| Oldham Co. MS 7th | M | Lauren Ganote | II | Turkeyfoot MS 8th | E | Alison Peeno | II |
| Oldham Co. MS 8th | D | Lauren Ganote | I | Twenhofel MS 7th | E | Sherry Clark | I |
| Shelby Co. HS 8th | M | Courtney Sturgill | I | Twenhofel MS 8th Mixed | E | Sherry Clark | I |
| Shelby Co. HS Concert | E | Courtney Sturgill | II | Williamstown MS 6th | E | Tonya Fox | II |
| Shelby Co. HS Singers | M | Courtney Sturgill | I | Williamstown MS | E | Tonya Fox | II |
| Shelby East MS 7th/8th | E | Marcie Wright | II | Woodland MS 7th/8th Treble | E | Lauren Bridges | CO |
| South Oldham HS Chamber | D | Justin Romney | I | Woodland MS Mixed | E | Lauren Bridges | II |
| South Oldham HS Concert | M | Justin Romney | II | District 7 High School - Daniel Wesley, Manager | | | |
| South Oldham HS SSA | M | Justin Romney | I | School | Class | Director | Rating |
| South Oldham HS TTBB | M | Justin Romney | II | Bryan Station HS Women's | D | Kristine Lyon | II |
| South Oldham MS 6th | E | Kelsey Edelen | I | Franklin County HS Choristers | D | Raye Hurley | I |
| South Oldham MS 7th | M | Kelsey Edelen | II | George R. Clark HS Cardinal | E | Kris Olson | II |
| South Oldham MS 8th | D | Kelsey Edelen | I | Lexington Catholic Chamber | D | Robert Vanover | I |
| Spencer Co. HS Chamber | M | Kelsi Shipley | I | Lex. Christian Acad. Chamber | D | Daniel Wesley | I |
| Spencer Co. HS Mixed | E | Kelsi Shipley | II | Lex. Christian Acad. Chorale | D | Daniel Wesley | I |
| Spencer Co. HS Women's | M | Kelsi Shipley | I | Lex. Christian Acad. Women's | M | Daniel Wesley | II |
| Spencer Co. MS 6th | M | Kelsi Shipley | I | Scott County HS Singers | D | Merritt/Wright | I |
| Spencer Co. MS 7th | M | Kelsi Shipley | II | Tates Creek HS Adv. Women's | M | Nicholas Johnson | I |
| Spencer Co. MS 8th | M | Kelsi Shipley | II | Tates Creek HS Chamber | M | Nicholas Johnson | I |
| | | | | Tates Creek HS Men's | M | Nicholas Johnson | CO |
| | | | | West Jessamine HS Concert | D | Brett Burton | I |

| | | | | | | | |
|--|--------------|--------------------|---------------|---|--------------|--------------------|---------------|
| West Jessamine HS Festival | M | Brett Burton | I | District 9 – Mallory Williamson, Manager | | | |
| Western Hills HS Advanced | D | Meredith Goins | I | School | Class | Director | Rating |
| Western Hills HS Men's | E | Meredith Goins | I | Belfry HS | M | Mallory Williamson | I |
| Western Hills HS Women's | M | Meredith Goins | II | Belfry MS | E | Kendrick Applegate | II |
| District 7 Middle School – Alyssa Sturgill, Manager | | | | Martin Co. MS Advanced | M | David Jump | II |
| School | Class | Director | Rating | Martin Co. MS Beginning | E | David Jump | II |
| Baker MS Intermediate | N/A | Stephanie Puckett | I | Pikeville Elem. | B | Barbara Kelly | I |
| Beaumont MS | M | Lois Birdwell | II | Pikeville HS Chamber | E | Barbara Kelly | I |
| Bondurant MS 6th | E | Ashley Conway | II | Pikeville HS Mixed | E | Barbara Kelly | I |
| Bondurant MS 7th | M | Ashley Conway | I | Pikeville Jr. HS | E | Barbara Kelly | I |
| Bondurant MS 8th | D | Ashley Conway | II | Shelby Valley HS Beginning | E | Melane Brown | CO |
| Bourbon Co. MS 6th | E | Sue Ellen Ballard | II | Shelby Valley HS Wildcat | E | Melane Brown | I |
| Bourbon Co. MS 7th/8th | M | Sue Ellen Ballard | I | District 10 - Eddie Campbell, Manager | | | |
| Campbell Jr. HS | E | Kris Olsen | I | School | Class | Director | Rating |
| Crawford MS | E | Kelsey Jones | II | Knox Co. MS 7th/8th | E | Eddie Campbell | II |
| East Jessamine MS 7th | E | Coletta Jones | CO | Knox Central HS Concert | E | Eddie Campbell | I |
| East Jessamine MS 8th | M | Coletta Jones | II | Pulaski Co. HS Concert | E | Meredith Braun | II |
| Edyth J. Hayes MS 8th | M | Emily Levey | II | McCreary Co. MS 7th/8th | E | Joshua Dawson | II |
| Edyth J. Hayes MS Beg. | E | Emily Levey | I | Pulaski Co. HS Women's | M | Meredith Braun | I |
| Jessie Clark MS 6th | E | Candy Flynn | I | Williamsburg HS Concert | E | Rachel Burns | II |
| Jessie Clark MS 7th | E | Candy Flynn | I | Pulaski Co. HS Chamber | D | Meredith Braun | I |
| Jessie Clark MS 8th | E | Candy Flynn | I | District 11 - Lisa Jury, Manager | | | |
| Leestown MS Advanced | E | Lynn White | II | School | Class | Director | Rating |
| Leestown MS Beginning | E | Lynn White | II | Boyle Co. HS Women's | M | Tim Blevins | I |
| Lex. Christian Acad. 7th | E | Daniel Wesley | I | Danville HS Women's | E | Lauren Burnett | II |
| Lex. Christian Acad. 8th | E | Daniel Wesley | I | Danville HS Mixed | M | Lauren Burnett | II |
| Lex. Trad. Magnet 6th/7 th | E | Richard Burns | II | Dunbar HS Women's | M | Tiffany Marsh | I |
| Lex. Trad. Magnet 7th/8 th | E | Richard Burns | II | Dunbar HS Concert | M | Tiffany Marsh | I |
| Morton MS | E | Erica Stringer | I | Garrard Co. MS 8th | M | Joshua Fletcher | I |
| Royal Spring MS 8th | E | Glenna Metcalfe | I | Garrard Co. MS 7th | M | Joshua Fletcher | II |
| Royal Spring MS 6th | E | Glenna Metcalfe | I | Madison Cent. HS Prep. | M | Lisa Jury | I |
| Royal Spring MS 7th | E | Glenna Metcalfe | I | Madison Cent. HS Men's | E | Olivia Erb | I |
| SCAPA 4th | Elem. | Millie Fields | N/A | Madison Cent. HS Treble | E | Olivia Erb | II |
| SCAPA 5th | Elem. | Millie Fields | N/A | Madison Cent. HS Women's | M | Lisa Jury | I |
| SCAPA MS | E | Millie Fields | I | Madison Cent. HS Madrigal | D | Lisa Jury | I |
| Scott Co. MS | E | Sam Coleman | I | Madison MS Treble | E | Elizabeth Pike | I |
| Seton Star Singers | M | Amy Black | I | Madison MS SA | M | Elizabeth Pike | I |
| Seton Star Tones | M | Amy Black | I | Mad. Southern HS Women's | E | Letha Hembree | II |
| Southern MS | E | Stephanie Grinnell | I | District 12 - Terri Foster, Manager | | | |
| Tates Creek MS 6th | E | Josh Hamilton | III | School | Class | Director | Rating |
| Tates Creek MS 7th/8th | E | Josh Hamilton | II | Assumption HS Inter. Wmn. | M | Jackie Metry | I |
| West Jessamine MS | M | Rachel Deshler | I | Assumption HS Adv. Wmn. | D | Jackie Metry | II |
| Winburn MS | E | Ellen Miller | I | Atherton HS Concert | E | Nan Tate | I |
| Woodford Co. MS 6th | E | Alyssa Sturgill | I | Atherton HS Bel Canto | M | Nan Tate | I |
| Woodford Co. MS 7th/8th | E | Alyssa Sturgill | I | Atherton HS Chamber | M | Nan Tate | II |
| District 8 - Greg Detweiler, Manager | | | | Ballard HS 9th Mixed | E | Noel Weaver | I |
| School | Class | Director | Rating | Ballard HS Concert | D | Noel Weaver | I |
| Ashland Blazer HS Concert | D | Karen Hopkins | II | Ballard HS Soph. Women | D | Noel Weaver | I |
| Ashland MS 6th/7th Mixed | E | Karen Hopkins | I | Barret MS Beg. Mixed | E | Susan Cox | I |
| Boyd Co. HS Concert | E | Aaron Bowling | I | Butler HS | D | Michael Bolden | II |
| Fleming Co. HS | M | Sheila Lamb | I | Butler HS Chamber | E | Michael Bolden | II |
| Greenup Co. HS Women's | M | Andrea Daniels | II | Carrithers MS | E | Alisha Bruce | I |
| Harrison Co. HS Singers | E | Christina Bronaugh | I | Central HS Concert | E | Ben Williams | II |
| McNabb MS Vox Nova | M | Nicholas Breiner | I | Christian Acad. Lou. 6th | E | Angela Stephens | I |
| Rowan Co. HS Concert | E | Amanda Wells | I | Christian Acad. Lou. 7th/8th | M | Angela Stephens | I |
| Rowan Co. MS Treble | E | Amanda Wells | I | Christian Acad. Lou. Concert | E | Cassandra Ungaro | I |
| Rowan Co. MS Mixed | M | Amanda Wells | I | Christian Acad. Louisville | D | Cassandra Ungaro | I |
| Russell HS Girls | M | Theresa Russell | II | Conway MS 7th | E | Daniel Blankenship | III |
| | | | | Crosby MS SSA | E | Holly Knott | I |

| | | | | State Choral Assessment - Melissa Skaggs, Manager | | | |
|------------------------------|---|---------------------|-----|--|-------------------|--------------------|---------------|
| | | | | School | Class | Director | Rating |
| Doss HS Beg. Women | E | Katherine Allen | II | | | | |
| Doss HS Chorale | M | Katherine Allen | II | | | | |
| Eastern HS Beg. Women | E | Lori Knapke | I | Assumption HS Inter. Women's | D | Jackie Metry | I |
| Eastern HS Women's | M | Lori Knapke | I | Bowling Green HS A Cappella | D | Patricia Beresford | I |
| Eastern HS Chorale | D | Lori Knapke | I | Bowling Green HS Bellissima | M | Patricia Beresford | I |
| Farnsley MS 6th | E | Mark Benz | I | Butler Co. HS Chamber | M | Travis Lowe | II |
| Farnsley MS 7th | E | Mark Benz | I | Central Hardin HS Chamber | D | Brandon Centers | I |
| Farnsley MS 8th | M | Mark Benz | II | Central Hardin HS Mixed | M | Brandon Centers | I |
| Fern Creek HS Women's | E | Greg Bruce | CO | Conner HS Chamber | D | John DeFerraro | I |
| Fern Creek HS Chamber | E | Greg Bruce | II | Conner HS Mixed | E | John DeFerraro | I |
| Highland MS 6th | E | Linda Marks-Morgan | II | Conner HS Women's | M | John DeFerraro | I |
| Highland MS 7th | E | Linda Marks-Morgan | I | Henderson Co. HS Chamber | M | Andrew Miller | II |
| Highland MS 8th | E | Linda Marks-Morgan | I | Jeffersontown HS Bella Voce | D | Samantha Lilly | I |
| J. Graham Brown HS | E | Jon Fejes | II | Jeffersontown HS Chorale | M | Samantha Lilly | II |
| J. Graham Brown MS | E | Jon Fejes | II | Knox Central HS Concert | E | Lee Campbell | II |
| Jefferson Co. Trad. MS 7th | E | Benjamin Powell | I | Logan Co. HS Choir | E | David Dayton | II |
| Jefferson Co. Trad. MS 8th | E | Benjamin Powell | I | Oldham Co. HS Fellas | M | Haley Reed | II |
| Jeffersontown HS Treble Ens. | E | Samantha Lilly | I | Pikeville HS Chamber Singers | E | Barbara Kelley | II |
| Jeffersontown HS Bella Voce | D | Samantha Lilly | I | Pikeville HS Mixed | E | Barbara Kelley | II |
| Jeffersontown HS Chorale | M | Samantha Lilly | I | Randall K. Cooper HS Chamber | D | Kellie Clark | I |
| Johnson Trad. MS 6th | E | Megan Weston | I | Randall K. Cooper HS Women's | D | Kellie Clark | I |
| Johnson Trad. MS 7th | E | Megan Weston | I | Rowan Co. HS Concert | M | Amanda Wells | II |
| Johnson Trad. MS 8th | M | Megan Weston | I | Seneca HS Bel Canto | M | Mendy Cumberledge | I |
| Kammerer MS 6th | E | Melissa Weaver | I | South Oldham HS Chamber | D | Justin Romney | II |
| Kammerer MS 7th/8th Girls | M | Melissa Weaver | I | Spencer Co. HS Women's | M | Kelsi Shipley | I |
| Kammerer MS 7th/8th Mixed | M | Melissa Weaver | I | Warren Central HS Advanced | M | Chandel Shanklin | II |
| KY Country Day 5th/6th | E | Karen Welsh | I | Warren Central HS Mixed | E | Chandel Shanklin | II |
| KY Country Day Chorale | E | Karen Welsh | I | Warren East HS Advanced | M | Cheri Marshall | I |
| Knight MS | E | Natasha Allen | II | West Jessamine HS Concert | D | Brett Burton | I |
| Lassiter MS Lion's | E | Greg Monsma | II | Western Hills HS Advanced | D | Meredith Goins | I |
| Lou. Male HS Beg. Treble | E | Alexis Paxton | I | YPAS Gentlemen's Ensemble | D | Jacob Cook | I |
| Lou. Male HS Men's | M | Alexis Paxton | II | YPAS Ladies Ensemble | D | Jacob Cook | I |
| Lou. Male HS Women's | M | Alexis Paxton | I | | | | |
| Lou. Male HS Mixed | D | Alexis Paxton | I | | | | |
| Meyzeek MS 6th | M | Rebecca Arnett | III | | | | |
| Meyzeek MS 7th | M | Rebecca Arnett | III | | | | |
| Meyzeek MS 8th | M | Rebecca Arnett | III | | | | |
| Newburg MS | E | Jennifer Jeffers | I | | | | |
| Noe MS 7th Women | M | Caitlin Jennings | I | Bardstown HS | Dan Dewitt | Tenor/Bass | I |
| Noe MS 7th Mixed | M | Caitlin Jennings | I | Bardstown HS | Dan Dewitt | Ensemble | II |
| Noe MS 6th Treble | E | Caitlin Jennings | I | Bardstown HS | Matthew Nalley | Tenor/Bass | II |
| Noe MS 8th Mixed | D | Caitlin Jennings | I | Bowling Green HS | Chapel Tinius | Soprano | I |
| Olmsted Acad. North | E | Gordon Crawford | I | Conner HS | Ellie Neiheisel | Soprano | I |
| Olmsted Acad. South 8th | E | DeAnna Gray | II | John Hardin HS | Hunter Boucher | Tenor/Bass | II |
| Pleasure R. Park HS Concert | E | Phillip Jennings | II | John Hardin HS | Jessica Brandt | Soprano | I |
| Pleasure R. Park HS Women's | E | Phillip Jennings | II | John Hardin HS | Chanelle Dau Pino | Soprano | I |
| Pleasure R. Park HS Chamber | D | Phillip Jennings | II | John Hardin HS | Noah Roby | Tenor/Bass | II |
| Seneca HS Beginning Women | E | Melinda Cumberledge | I | Lafayette HS | Diane Clements | Soprano | I |
| Seneca HS Bel Canto | M | Melinda Cumberledge | I | Lafayette HS | Bailey Tillery | Soprano | I |
| Seneca HS Chamber Singers | M | Melinda Cumberledge | I | Lexington Catholic HS | Caitlin Flem | Soprano | I |
| Valley HS Men's Ensemble | E | Ian Hooper | II | Madison Southern HS | Alana Kuntz | Soprano | I |
| Valley HS Ladies' Ensemble | E | Ian Hooper | II | Montgomery Co. HS | Parker Poulos | Soprano | I |
| Western HS Warrior | E | Sarah Tubbesing | III | Montgomery Co. HS | Emily Spradling | Mezzo-Soprano | I |
| Western MS 6th | E | Katie Cook | I | Montgomery Co. HS | Victoria Toy | Soprano | I |
| Western MS 7th/8th | D | Katie Cook | I | Oldham Co. HS | Shelby Nasser | Soprano | I |
| Westport MS 6th | E | Kristin Jones | II | Prestonsburg HS | Ally Davis | Soprano | I |
| Westport MS 7th/8th | M | Kristin Jones | III | Prestonsburg HS | Isabella Jacobs | Soprano | II |
| YPAS Concert | D | Jacob Cook | I | Williamsburg Ind. | Ryan Haus | Bass | I |
| YPAS Gentlemen's Ensemble | D | Jacob Cook | I | Williamsburg Ind. | Makayla Mack | Alto | I |
| YPAS Ladies' Ensemble | D | Jacob Cook | I | Williamsburg Ind. | Maddie Reynolds | Soprano | II |
| | | | | Williamsburg Ind. | Abby Schwarz | Soprano | I |
| | | | | Williamsburg Ind. | Kaitlyn Taylor | Soprano | I |

STATE SOLO AND ENSEMBLE

Mark Lynn, Manager

VOCAL

| School | Name | Event | Rating |
|--------------------|---------------------|----------------|--------|
| Owensboro Cath. | Kelly Hayden | Clarinet | II |
| Bowling Green HS | Mini Ganesh | Flute | II |
| Owensboro Cath. | Makayla McCarty | Clarinet | III |
| Central Hardin HS | Chelsea Clem | Flute | II |
| Russell HS | Wesley Moore | Sax Quartet | I |
| Central Hardin HS | Madison Fogle | Flute | II |
| South Laurel HS | Bryston Gaylor | Sax Quartet | I |
| Central Hardin HS | Mariah Kendell | Flute | I |
| South Oldham HS | Justin Kim | Alto Sax | I |
| Central Hardin HS | Danielle West | Flute Ens. | II |
| WOODWIND | | | |
| School | Name | Event | Rating |
| Daviess Co. HS | Marlena Hadden | Flute | II |
| Daviess Co. HS | Alexis Wilkerson | Flute | II |
| Ballard HS | Colleen Scott | WW Trio | I |
| Grayson Co. HS | Alexis Coon | Flute | I |
| Central Hardin HS | Alexis Sutherland | Flute | II |
| Central Hardin HS | Chloe Sharpe | WW Quintet | I |
| Lafayette HS | Julia Crandall | Flute | I |
| Franklin Co. HS | Mallory Hendricks | WW Ensemble | I |
| Lafayette HS | Kaylen McCullough | Flute | II |
| Lafayette HS | Anna Sommer | Flute | I |
| BRASS | | | |
| School | Name | Event | Rating |
| Martha Collins HS | Alexis Smith | Flute | C/O |
| North Oldham HS | Vivian Portal | Flute | I |
| Apollo HS | Izak Atherton | Trombone | I |
| Owensboro Cath. | Iona Palmer | Flute | I |
| Bellevue HS | Katelynne Frank | Trumpet | III |
| Sayre School | Missy Hill | Flute | I |
| Bellevue HS | Dillon Rylant | Trombone | II |
| South Laurel HS | Katelynn Knies | Flute | II |
| Bellevue HS | Kendal Sandlin | Trumpet | II |
| South Oldham HS | Laura Pope | Flute | I |
| Bullitt East HS | Joshua Grieve | Trumpet | II |
| Butler Co. HS | Corbin Hoffman | Tuba | III |
| Butler Co. HS | Bonnie West | Trombone | III |
| Butler Co. HS | Kevin Butora | Euphonium | III |
| Central Hardin HS | Noah Centers | Euphonium | I |
| Central Hardin HS | Nathan Perry | Horn | I |
| Central Hardin HS | Sebastian Petzinger | Trumpet | II |
| Central Hardin HS | Chloe Sharpe | Horn Quartet | II |
| Daviess Co. HS | Brandon Smith | Trombone | III |
| Daviess Co. HS | Brandon Smith | Brass Quintet | III |
| Henderson Co. HS | Taylor Clapp | Trombone | I |
| Henderson Co. HS | Josh Clem | Trumpet | III |
| Henderson Co. HS | Ethan Lee | Trombone | I |
| Henry Co. HS | Caleb Duff | Trombone | II |
| Henry Co. HS | Luke Yantz | Trumpet | III |
| Logan Co. HS | Agnus Moore | Euphonium | I |
| Logan Co. HS | John Mark Page | Tuba | II |
| Martha Collins HS | Kimmi Hebbon | Horn | I |
| McCracken Co. HS | Olivia Swadley | Horn | II |
| Morgan Co. HS | Derek Eastlerling | Euphonium | I |
| Oldham Co. HS | Evan Kibiloski | Trombone | II |
| Oldham Co. HS | Joshua Lang | Trombone | I |
| Oldham Co. HS | Joshua Lang | Trombone Quar. | II |
| Oldham Co. HS | Carter Woosley | Trombone | I |
| Owensboro Cath. | Jackson Bittel | Trumpet | III |
| Owensboro Cath. | Nick Keller | Tuba | II |
| Owensboro Cath. | John Lashbrook | Trombone | III |
| Owensboro Cath. | Paul Pfeiffer | Euphonium | II |
| Owensboro Cath. | Joey Phillips | Tuba | II |
| Russell HS | Isaac Stephens | Trumpet | I |
| South Laurel HS | Chris Angel | Euphonium | I |
| South Laurel HS | Jakob Smith | Brass Quintet | II |
| Union Co. HS | Hannah Pike | Horn | III |
| Union Co. HS | Kayla Stone | Trumpet | II |
| Union Co. HS | Brooklyn Yates | Brass Ensemble | II |
| Union Co. HS | Brooklyn Yates | Trumpet | III |
| Woodford Co. HS | Nick Adkins | Tuba | I |
| PERCUSSION | | | |
| School | Name | Event | Rating |
| Bullitt Central HS | Jackson Lyons | Snare | I |
| Central Hardin HS | Kenzie Blue | Melodic Perc. | I |
| Central Hardin HS | Alyssa Davis | Melodic Perc. | I |
| Central Hardin HS | Rachel Fairthorne | Melodic Perc. | I |

| | | | |
|-------------------|-----------------|-----------------|---|
| Central Hardin HS | Laine Gaddie | Melodic Perc. | I |
| Central Hardin HS | Alison Hobbs | Melodic Perc. | I |
| Central Hardin HS | Anna McKinley | Melodic Perc. | I |
| Daviess Co. HS | Ian Alward | Snare | I |
| Henderson Co. HS | Quentin Peters | Percussion Ens. | I |
| Mad N Hopkins HS | Dylan Trevathan | Snare | I |
| McCracken Co. HS | Eli Case | Mallet | I |
| North Oldham HS | Elyse Portal | Melodic Perc. | I |
| Oldham Co. HS | Matthew Noll | Snare | I |
| Owensboro Cath. | Evan Lorenzen | Snare | I |
| Owensboro Cath. | Paul Pfeifer | Percussion Ens. | I |
| Owensboro Cath. | Paul Pfeifer | Snare | I |
| Williamstown HS | Alex Wyatt | Snare | I |

JAZZ

Lexington Jazz Assessment - Bill Kite, Manager

| School | Name | Event | Rating | School | Event | Director | Rating |
|-------------------------|-----------------|-----------------|--------|-------------------------|-------------|-------------------|--------|
| Adair Co. HS | Ian Alward | Snare | I | Adair Co. HS | Jazz Ens. | Austin Bralley | I |
| Atherton HS | Quentin Peters | Percussion Ens. | I | Atherton HS | Jazz Ens. | Matthew Byrum | I |
| Beaumont MS | Dylan Trevathan | Snare | I | Beaumont MS | Jazz Band | John Bowmer | I |
| Bryan Station HS | Eli Case | Mallet | I | Bryan Station HS | Jazz Ens. | Shaun Owens | I |
| Bryan Station HS | Elyse Portal | Melodic Perc. | I | Bryan Station HS | Combo | Shaun Owens | I |
| Bryan Station MS | Matthew Noll | Snare | I | Bryan Station MS | Jazz Band | Stephanie Frantz | I |
| Campbell Co. HS | Evan Lorenzen | Snare | I | Campbell Co. HS | Jazz Band | Nick Little | I |
| Campbell Jr. HS | Paul Pfeifer | Percussion Ens. | I | Campbell Jr. HS | Jazz Band | Trish Torline | I |
| Conner HS | Paul Pfeifer | Snare | I | Conner HS | Jazz Ens. | Chris Peterson | I |
| Eastern HS | Alex Wyatt | Snare | I | Eastern HS | Jazz Band | Cory Zilisch | I |
| Edythe J. Hayes MS | | | | Edythe J. Hayes MS | Jazz Band | Lois Wiggins | I |
| George R. Clark HS | | | | George R. Clark HS | Jazz Ens. | Michael Payne | I |
| Greenwood HS | | | | Greenwood HS | Jazz Band | Nick Collar | I |
| Henry Clay HS | | | | Henry Clay HS | Jazz Ens. | Bill Kite | I |
| Henry Clay HS | | | | Henry Clay HS | Combo | Bill Kite | I |
| Henry Clay HS | | | | Henry Clay HS | Lab Band | Jeff Bayerle | I |
| Lafayette HS | | | | Lafayette HS | Jazz Band | Brian Lewellen | I |
| Lafayette HS | | | | Lafayette HS | Jazz Ens. | Chris Strange | I |
| Madison Southern HS | | | | Madison Southern HS | Jazz Ens. | Ratliff/Myers | I |
| Montgomery Co. HS | | | | Montgomery Co. HS | Jazz Band | Calvin Schmiege | I |
| Noe MS | | | | Noe MS | Jazz Band | Beth Lyles | I |
| OCS Arts Center HS | | | | OCS Arts Center HS | Jazz Ens. | Robert Parker | I |
| Oldham Co. HS | | | | Oldham Co. HS | Jazz Ens. | Brad Rogers | I |
| Paul L. Dunbar HS | | | | Paul L. Dunbar HS | Jazz Band | Brian Morgan | I |
| Raceland-Worthington HS | | | | Raceland-Worthington HS | Jazz Ens. | Allyson Martin | I |
| Saint Xavier HS | | | | Saint Xavier HS | Combo | Matt Yarborough | I |
| Scott Co. HS | | | | Scott Co. HS | Jazz 1 | Stepp/Bowling | I |
| Scott Co. HS | | | | Scott Co. HS | Jazz 2 | Lindsay King | I |
| Tates Creek HS | | | | Tates Creek HS | Jazz Ens. | Cunningham/Angel | I |
| Western Hills HS | | | | Western Hills HS | Jazz Ens. 1 | Stephanie Wallace | I |
| Western Hills HS | | | | Western Hills HS | Jazz Ens. 2 | Stephanie Wallace | I |

STRING

| School | Name | Event | Rating |
|--------------------|----------------------|----------------|--------|
| Atherton HS | Sarai Arrieta | Violin | I |
| Christian Acad Lou | Max Sahli | Violin | I |
| Fern Creek HS | Hannah Maloney | Viola | II |
| Henry Clay HS | Olivia Ault | Quartet | I |
| Henry Clay HS | Emily Bragg | Violin Quartet | I |
| Henry Clay HS | Emily Bragg | Violin | II |
| Henry Clay HS | Tobias Cox | Violin Quartet | I |
| Henry Clay HS | Chancellor Lewis | Trio | II |
| Martha Collins HS | Zach Budd | Cello | I |
| Paul L. Dunbar HS | Parin Rekhraj | Violin | I |
| Paul L. Dunbar HS | Tharunika Venkatesan | Violin | I |
| Woodford Co. HS | Seth Allen | Quartet | I |
| Woodford Co. HS | Seth Allen | Violin | II |
| YPAS | Andrew McFarland | Cello | I |
| YPAS | Kenya Tovar | Cello | I |

GUITAR

| School | Name | Event | Rating |
|------------------|-----------------|----------|--------|
| Bryan Station HS | Kyle McGath | Solo | II |
| Bryan Station HS | Deisy Olvera | Solo | III |
| Bryan Station HS | Thomas Seebold | Solo | I |
| Bryan Station HS | Landon Sexton | Solo | I |
| Bryan Station HS | Landon Sexton | Ensemble | C/O |
| Bryan Station HS | Jaiven Smith | Solo | II |
| Bryan Station HS | Katharine Toney | Solo | III |
| Bryan Station HS | Emily Wilson | Solo | II |

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“What’s the coolest magic trick you’ve ever seen?” They will have no shortage of answers involving playing cards, rabbits and hats, and various illusions designed to make us all believe something has vanished, someone has been cut in two, or something can float in midair with no strings attached.

“Can you think of a different kind of magician, say, from literature, or movies?” I ask. “For instance, who was the magician from the old stories about King Arthur and the Knights of the Round Table?” And, of course, several students will answer, “Merlin!” and go on to suggest literary characters like the wizards of the *Harry Potter* and *The Lord of the Rings* stories.

At about this time I like to point out the irony in the way we view these two types of magicians: On the one hand we have real people performing fake magic, while on the other hand we talk of fake people performing supposedly real magic. Nevertheless, it is this latter kind of magician Holst had in mind when he wrote *Uranus*.

And two words he seems to have been thinking about Uranus are ‘powerful’ and ‘quirky,’ or so this piece conveys. It begins with four emphatic notes in the trumpet and tenor brass, which are repeated in the low brass, and again at a quicker pace in the timpani. Powerful, to be sure, but quirky? Yes. Consider the four-note descending motifs that identify Venus, Mercury, and Saturn. The Uranus motif used here is also descending – with a displaced third note. And the quirky character of Uranus continues as we hear him not so much walking or running, but skipping along, occasionally shooting sparks into the air with a wave of his wand. The intensity of the music grows and ebbs, and gradually builds to a climax or showdown that seems to leave Uranus momentarily stunned, or exhausted. The original motif, present in various forms throughout the piece, i.e. bassoon – “skipping” and high woodwind – “sparks”, is now much diminished in power, played tentatively on the harp. But Uranus rallies, reasserts himself one more time, and then quietly exits the scene.

DAY 7: NEPTUNE, THE MYSTIC

The word “mystic” is related to words like “mystery” and “mysterious.” In *Neptune* Holst seems to be exploring the unknown. Using mostly woodwinds, strings, and a chorus of women’s voices, he takes us on a peaceful journey through an ethereal dreamscape that is only occasionally the slightest bit unsettled.

Neptune provides contrast to the energy of *Uranus*. And, as the last piece of the suite, it complements the first piece, *Mars*, in that both are written in 5/4 time. But where *Mars* is relentless and forceful, *Neptune* is

hypnotic, unfolding gradually.

In some ways, *Neptune* is unique among these pieces. *Mars*, *Venus*, *Jupiter*, and *Saturn* each bring something to us, be it war, peace, jollity, or old age. With Mercury and Uranus we follow along, observing their activities. But we have to go to – or find – Neptune. It’s not until just before the four-minute mark that we hear the five-note ascending motif signaling our arrival at Neptune’s world. And once there we also hear the “time” theme Holst used in *Venus* and *Saturn* (and possibly *Uranus* and *Mercury*), but the two alternating notes are not equal – the first is three beats, the second is two. Instead of feeling the passage of time, we sense that time is standing still, suspended. Forward motion has stopped. For Neptune it’s not about doing, but about being. We are momentarily entranced by Neptune’s beauty until, most gradually, Neptune slowly disappears into the vapor, or we slowly awake, as though from a dream. Who can tell?

Because of its length and subdued energy, listening to *Neptune* is sometimes challenging for restless students. Nevertheless, I have had many classes make it to the end of this piece. And they often comment on how relaxing and peaceful it sounds. They also often agree with me that this piece has the most “sci-fi” sound of the suite. Just as the sound of *Mars* can be heard in the action movie music of John Williams (*Star Wars*, for example), so too can the sound and style of *Neptune* be heard in countless science fiction shows, such as the original *Star Trek* series.

THE BIGGER PICTURE

As I said early on, students should finish this unit with an understanding of the overall structure of *The Planets*, and an appreciation for the planning composers put into great works like this. Be sure to take the time to point out the themes that recur in various guises throughout the work. The marching sound in *Mars* is heard again in *Saturn*. It is also heard as bouncy walking or skipping in *Uranus*, and is transformed into flying in *Mercury*. The theme of time occurs in *Venus*, *Saturn*, *Neptune*, and, to a lesser degree, in *Mercury* and *Uranus*, where it sounds perhaps like fast mechanical clockwork conveying at the very least a sense of haste. The theme of communication in *Mercury* occurs also in the form of a question and answer in *Venus*. The conflict in *Mars* becomes healing in *Venus*, but returns in the struggles of *Saturn* and *Uranus*.

The entire suite is held together by a supporting structure that can be seen largely through the motifs of each planet. *Mars* and *Neptune* are both about the number 5, specifically five beats per measure. And *Neptune*’s

musical motif consists of five ascending notes. *Venus*, *Mercury*, *Saturn*, and *Uranus* have four-note descending motifs, and *Jupiter* has a motif of three ascending notes. Taken all together, the structure looks like this: (See figure A.)

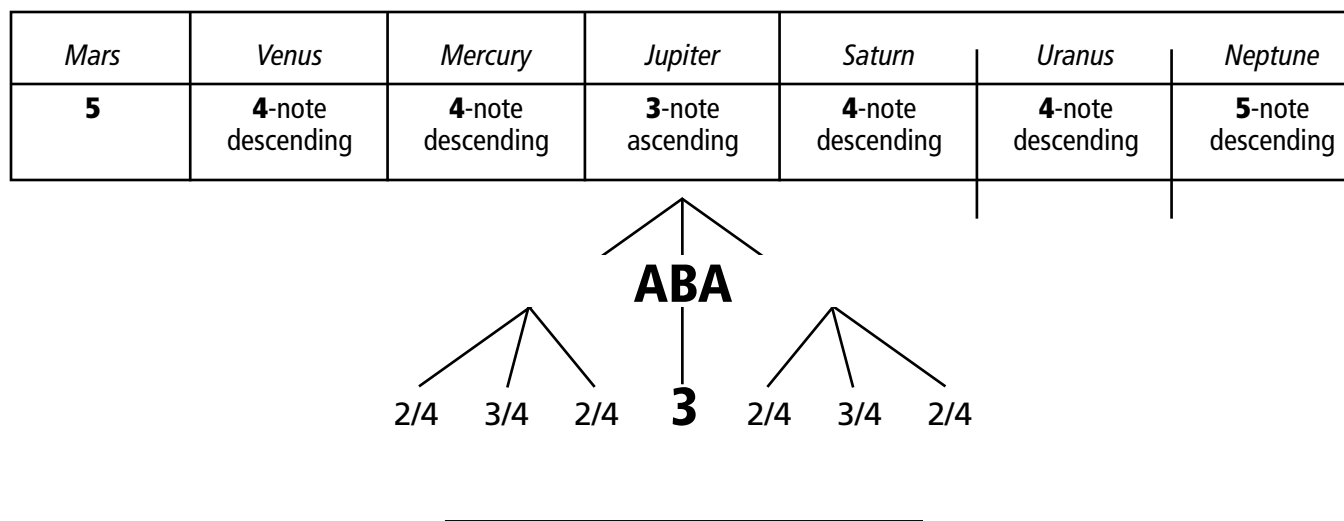
The branches illustrate the ternary structure of *Jupiter*, along with the corresponding time signatures. In both form and mood, *Jupiter* is central to the entire composition.

Mars is the only piece for which I have been unable to identify a specific motif associated with Mars the character. Given the almost symmetrical or palindromic arrangement of the planets around *Jupiter*, one would predict *Mars* to have a five-note motif as a balance to *Neptune*. The closest thing you will find to that would be a five-note accompaniment rhythm occurring at about the two-minute mark. However, it doesn't

seem to have the significance in *Mars* that the motifs in the other pieces have. One might also consider the upward Perfect 5th interval between the first two notes of the main theme, but again, this seems to lack the substance needed to complete the bigger picture.

If *Mars* has a specific motif, I would suggest it is either the rhythmic marching accompaniment pattern found in the first measure and continuing throughout the piece, or, intriguingly, it is simply the five beats of each measure. However, I don't find it necessary to force the issue. It may very well be that Holst did not write an identifiable motif for *Mars* in the same way he did for each of the other planets. It is enough to understand that *Mars* and *Neptune* – the first and last pieces – are complimentary in meter, and balance each other in mood.

Figure A



CONCLUSION

As with so many great works of music, literature, and art, one doesn't need to have an understanding of the compositional complexities of *The Planets* to enjoy listening to it. This suite didn't become so popular because of its structure, but because its pieces are so compelling. Furthermore, each piece stands on its own, providing a satisfying and worthwhile musical experience.

But, *The Planets* has remained a favorite of audiences for nearly a century in part because each piece of the suite is a component of a larger structure, and that structure somehow resonates with listeners. The pieces work together to make something more than the sum of their individual parts. Holst had a plan in mind when he created this set of pieces. The individual parts

are connected, but the connections are not complicated. With a little help, any middle school student can grasp Holst's big picture.

Rob Shaver, rshaver@tcsc.k12.in.us, has been a middle school band director since 1993, first for seven years in Frederick County, MD, and currently at Tipton Middle School in Tipton, IN, where his duties have also included teaching General Music classes. He earned a BA degree in music education from Anderson University in Indiana, and an MM degree in piano performance from the University of Maryland.

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approach, according to trainers, is not to convey panic, anger, or annoyance, but it is by being sufficiently authoritative. Most important, and what also seems to work well with children, is the understanding that authority comes from the “tone” of your voice, not its volume.

Canter found that effective teachers have developed a “strong teacher voice” needed to manage a group of students. They know how to assertively say what they mean and mean what they say so that they have the respect and authority needed to take charge of their classroom. Teachers who have not developed their voice often speak in a meek or nonassertive manner, which communicates to their students that they are not confident in their ability to lead the classroom. Effective teachers speak in a decisive, firm, self-assured manner, leaving no question in the students’ mind as to who is running the classroom.

A good suggestion for using the “teacher voice” is to project your voice so that every student can hear each and every word you have to say. When the teacher’s voice fills the room in an assuring and calm manner, it can be used to both maintain the classroom structure, as well as to praise.

Calmness and Patience: Successful dog trainers know that they cannot use fear to train a dog; “It is not advisable to hit or threaten as this tends to produce a dog that cringes at any raised hand” (American Kennel Club, 2006). Williams, in a New York Times article, cites Brenna Hicks, a child therapist who writes an advice blog, “The Kid Counselor”, as adapting Mr. Millan’s central idea that “dogs take their cues from their masters, and misbehave only when the masters fail to carry themselves, in body language and tone of voice, like pack leaders” (Williams, 2009). In her post, “Raising Kids: Wisdom from the Dog Whisperer,” she asserts, “When we present nervous, angry or scared energy in front of our kids, they pick up on those emotions” (Hicks, 2007). It is clear that dogs sense this; people do as well.

Many teachers confuse having an assertive tone with being controlling or hostile. The difference is that good teachers believe that they are only able to help students be successful when they establish their authority as the leader in the classroom. This is different than the need to stay in control.

Canter suggests that when managing disruptive students it is important not to yell, nag, or threaten.



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Students quickly learn to ignore yelling, and they know that most threats are empty. Teachers quickly discover that students continually test them to confirm their authority. Sometimes students succeeded in causing the teacher to get angry or violent, and this is where they lose all respect for the teacher. The best approach is to assertively restate your expectations. In a calm, firm manner, simply tell the students what they are to be doing, and if inappropriate, remind them of the disciplinary consequences for their behavior as outlined in your classroom rules and guidelines.

Consistency: The deadliest enemy of good canine training is inconsistency; it destroys the secure world in which all dogs seek to live. A well-trained dog knows what behavior is acceptable and what is not, and this is only established with consistent reinforcement. In dog training, if you set a boundary or limitation, the rule is “don’t waver from it.” The signals and commands use for training, as well as body language must remain consistent. This approach works similarly in the classroom when the teacher creates a positive and secure environment by applying rules consistently, fairly, and equally to all students.

Follow-through: With both dogs and children, it is not always easy to “stick to your guns” when establishing rules or consequences. “Dogs, like children”, the writers suggest in “The Complete Dog Book,” “eagerly test their world in a variety of ways” (American Kennel Club, 2006). We understand that while maintaining discipline is important, either with a leash or in a classroom, it can be both difficult and very emotional to administer. When it is necessary, successful trainers find that reinforcement is best delivered with your voice, not with physical contact. Threats, especially empty ones, are meaningless and especially easily recognized by children. A good rule of thumb is not to make a rule unless you are prepared to back it up with a consequence. If you do have to follow-through, just remember that when the short reprimand period is over, that you avoid holding a grudge, and make sure all interactions end on a positive note.

Persistence: Caesar Milan suggests that no matter how rebellious your puppy, child, or student may be, prove to them that nothing in their behavior can rattle your calm-assertive authority. Parents, teachers, and trainers all know that this takes a great deal of determination and energy. How much easier it is to let a dog or child have their own way! Unfortunately, trainers, parents and teachers soon learn that they end-up paying for this mistake in the end. Holding steadfast and resolute to the rules and boundaries initially set-up, may well be one of the most challenging elements for trainers, parents, and teachers.

Praise: Giving praise, whether to dogs or children, can have a tremendous effect on motivation and performance. To be successful, the manner in which the praise is given is critical. In studies of dogs conducted by Erica Feuerbacher and Clive Wynne (2012) and Colley McIntire (1967) they concluded that verbal praise as a reward in the form of a happily spoken “Good dog!” was the least effective method of teaching a dog. Their research found that food reward, not petting or verbal praise was a much better motivator for dogs.

Most educators and parents offer verbal praise to children because they believe it will build self-esteem and improve performance. Numerous studies have shown that praise can be a positive motivating force. But according to evidence gathered by Mueller and Dweck (1998) praise also has potential dangers to children’s learning and motivation. Studies have shown that praise can actually undermine performance and self-esteem in many contexts, and the effects of praise can vary significantly depending on the way praise is given. Dweck’s research on overpraised kids discovered that “image maintenance becomes their primary concern; they are more competitive and more interested in tearing others down” (Dweck, 2007). Additional studies confirm that a child’s performance worsens if they always hear how smart they are. Kids who get too much praise are less likely to take risks, are highly sensitive to failure and are more likely to give up when faced with a challenge. Dweck suggests to avoid excessive praise especially when students are doing what is expected.

When giving praise, researchers found that it is most effective when carefully presented with these guidelines:

1. Praise the child or person’s behavior or effort, not the person’s intelligence or attributes. Students who are praised for intelligence do not seek challenges. “Contrary to popular belief,” Dweck writes, “praising children’s intelligence did not give them confidence and did not make them learn better.” Statements such as “good boy” or “smart girl” are not only subjective but have very little teaching value. Although this kind of praise might “give pleasure to the child, it might undermine motivation and create a fixed mindset” (Dweck, 1999, 2009).
2. University of Auckland professors Helen Timperley and John Hattie highlight the importance of supplying learners with specific information about what they are doing right or wrong. For example, feedback like “Great job!” doesn’t tell the learner what he did right, and likewise, a statement such as “Not quite there yet” doesn’t give any insight into what

was done wrong or how things can be improved in the future. Instead, researchers suggest using “process praise” to provide learners with information on what exactly they did well, and what may still need improvement. For example say, “Nice job making that block construction,” or “Good work following instructions so carefully.”

3. Sooner is better: Numerous studies indicate that feedback is most effective when it is given immediately, rather than a few days, weeks, or months later. In one study that examined delayed vs. immediate feedback, Opitz, Ferdinand, and Mecklinger (2011) found that participants who were given immediate feedback showed a significantly larger increase in performance than those who had received delayed feedback.

Many studies have examined the effects of praise, feedback and rewards on motivation and behavior and offer a variety of solutions. An approach that has proven to be very effective is “honest optimism,” wherein positive comments are offered with a truthful dose of reality (Hoffer, 2000).

Educators know that there are no simple solutions when working with students in the classroom. Teaching a child of any age is full of complexities and subtleties, and a classroom full of students increases the challenges exponentially. Although there are many approaches to classroom management, it is hoped that the reader will find the aforementioned points helpful in constructing a method that works best in their own situation.

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IN MEMORIAM

Jean Craig Surplus

Dr. Jean Craig Surplus, beloved wife of Dr. Robert W. Surplus, died on Wednesday, December 23, 2015 at Madison Manor Health and Rehab after a four month battle with pancreatic cancer. Other than her husband she is survived by two brothers, Dr. Robert J. Craig of Illinois and David Craig of Ohio, and one sister, Marian Downey of Ohio; and she was the step mother of Amy Surplus Tedeschi of New Jersey and Melanie Surplus Garner of Missouri.

Jean started in music while in grade school where she was awarded a violin because she had the highest intelligence scores in her school. Much of her training was at the Cleveland Music Settlement School where she had lessons in piano and violin. She continued in the public schools in Cleveland graduating from South High School as valedictorian. She entered Oberlin College as a Physics major, but was spending all her free time at the Music Conservatory, and decided she wanted a career in music. During her college years in the summers she was a lifeguard at the city swimming pools in Cleveland.

Jean studied violin with Matthew Remundi while at Oberlin Music Conservatory and later in New York and at the Pierre Monteaux Conducting School in Hancock, Maine where she was first violin immediately behind the concertmaster. She also studied flute with Julia Denacke, flutist in the Minneapolis Symphony.

While at Oberlin Jean was the first student from her class to be hired to teach, and was appointed in early February prior to her graduation in June to a job in Cedar Rapids, Iowa. At Cedar Rapids she played in the Cedar Rapids Symphony (now known as the Iowa Orchestra), taught strings and woodwinds in the public schools, and taught private lessons in the Hiltbrunner Studio. Jean produced an orchestra of over one hundred students each year from the elementary schools.

During her time in Cedar Rapids Jean was given the opportunity to write for a series of twelve books about music, published by Lerner Publications and planned and produced under the direction and supervision of Robert W. Surplus, who at that time was teaching at the University of Minnesota. She eventually completed three of the twelve books, which were purchased by schools all over the country, including Kentucky.

After teaching instrumental music in Cedar Rapids Schools she moved to Greenwich, Connecticut where she taught elementary general music prior to going into residence at Teachers College, Columbia University, to work on a doctorate. While there she played first violin in the first performance of Benjamin Britten's *War Requiem*.

Upon learning there was an opening at Eastern Kentucky University, Jean applied and was hired to teach music education classes, music theory, and string classes. She subsequently concentrated on teaching music education classes for elementary teachers and music majors.

After retiring from Eastern she continued to work as the university member of a team guiding first year teachers through the Kentucky Teacher Internship program (KTIP). Prior to and after retirement she and her husband traveled extensively in the British Isles. They visited remote islands off the coast of Scotland and England including the Hebrides, the Outer Hebrides, and the Isles of Arran and Iona. They also traveled to continental Europe, Egypt, and Jordan.

In addition to her musical interests, Jean was an avid reader, a woodworker, and artist.

Her body was taken to Gouldsboro, Pennsylvania where she was buried in the Lehigh Cemetery. Donations can be made to the Hospice Compassionate Care Center, 208 Kidd Drive, Berea, Kentucky 40403 in Dr. Jean Craig Surplus's name.

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