FALL 2015 FEATURES:
• Teaching Leadership in Our Orchestras
• Music, Education, and Influencing Modern Society
• #MUSICIANSTOO: Developing the Musical Percussionist
• Autism Spectrum Disorder
• Quick Reference Performance Guide for Marches
• Student Teaching and Mentoring 101
Music Admission & Scholarship Auditions

MONDAY, NOV. 9, 2015
As a participant in Choral Festival (Vocal auditions only)

FRIDAY, JAN. 26, 2016

SATURDAY, FEB. 13, 2016
As a participant in Choral Festival (Vocal auditions only)

SATURDAY, FEB. 20, 2016

Schedule your audition now at
www.moreheadstate.edu/mtd or
606-783-2473.

Degree Programs
Bachelor of Music - Collaborative Piano
Bachelor of Music Education
Bachelor of Music - Jazz Studies
Bachelor of Music Performance
Bachelor of Arts - All Performance Areas
Bachelor of Arts in Music (Traditional Music)
Minor in Music
Minor in Traditional Music

School of Music, Theatre & Dance
Baird Music Hall, MSU • Morehead, KY 40351
Phone: 606-783-2473 • Fax: 606-783-5447
mtd@moreheadstate.edu

For a complete list of faculty, programs, performance opportunities and other information, visit
www.moreheadstate.edu/mtd.

MSU is an affirmative action, equal opportunity, educational institution.
Bluegrass Music News

CONTENTS

Messages From KMEA
3 President’s Message ......................... Brad Rogers
5 Editor’s Message .......................... George R. Boulden
7 Executive Director’s Message .......................... John Stroube

Feature Articles
11 Teaching Leadership in Our Orchestras .............. Susan Mullen
13 Music, Education, and Influencing Modern Society ..................... Jerry L. Jaccard EdD
16 Vocal Improvisation: Be Not Afraid ........... Kristina Ploeger
20 #MUSICIANS100: Developing the musical percussionist through an inclusive band warm-up (Part 1) ... Brandon Arvay
27 Autism Spectrum Disorder .................. Maureen Butler
33 Quick Reference Performance Guide for Marches .. Jim Daughters
39 Student Teaching and Mentoring 101 ........... Frank Lewis

News and Information
8 University of Louisville Wind Ensemble featured at WASBE
41 2015 Summer Board Meeting Motions
52 In Memoriam: Kenneth Shelton Haddix
52 Fall 2015 Advertisers

Forms
45 2016 Journal Cover Contest
47 KMEA Research Grant available
47 KMEA Research Session Call for Papers
49 KMEA Professional Development Conference Pre Registration
50 KMEA Collegiate Composition Competition

Printed by JOHNSON PRESS OF AMERICA
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

Bluegrass Music News is published in fall, winter, spring, and summer. Annual subscription: $15.00. Individual copies are $5.00. Subscription for members of KMEA is included in the unified NAfME/KMEA membership dues.
Welcome new faculty members!

Martina Vasil  
Assistant Professor of Music Education

Prior to joining the faculty at UK, Martina Vasil was a graduate teaching assistant at West Virginia University, where she taught education and music education undergraduate courses and supervised music student teachers. Vasil taught K–8 general music and 4–8 instrumental music for seven years in Pennsylvania and worked in public charter and parochial schools.

Vasil currently serves on the American Orff-Schulwerk Association’s Social Media Committee and is Second Vice President of the Pittsburgh Golden Triangle Chapter of AOSA. She was a Local Conference Chair for the 2011 AOSA Professional Development Conference.

Her primary research interests are culturally relevant pedagogy, Orff Schulwerk, and secondary general music. Her dissertation examines how teachers have integrated both popular music and informal music learning practices into their secondary music classes.

Katie Goforth  
Visiting Assistant Professor of Music Therapy

Katie Goforth, a native of Chattanooga, TN, earned her BA in psychology with a music minor from Western Kentucky University and her MM in music therapy from the Florida State University. She completed her music therapy internship at the Children's Hospital of Southwest Florida in Fort Myers. Goforth coordinated the music therapy program at Wolfson Children’s Hospital in Jacksonville, FL, where she developed the music therapy internship program in partnership with the Florida State University. Goforth was responsible for the implementation of the Pacifier Activated Lullaby device in the Neonatal Intensive Care Unit and received the Distinguished Caregiver Copper Pin Award for excellence in patient and family-centered care.

In addition to her experience in medical music therapy, Goforth has also worked with children who have special needs, leading group and individual music therapy sessions at Capital District Beginnings in Albany, NY and at the Florida State University Multidisciplinary Center in Tallahassee. Goforth currently serves on the Kentucky State Task Force for Government Relations and previously served on the Florida State Task Force for Government Relations. Her research interests include neonatal music therapy, pediatric music therapy, and interdisciplinary collaboration.

2016 AUDITION DATES

JAN. 29 - 30  |  FEB. 12 - 13  |  MAR 4 - 5
As I write this, most of you have already begun your new school year or will within the next few days. Last winter’s snows served to make the summer break a bit shorter for many of us; in spite of that, I hope all of you share my excitement for the new year, and are ready to return to your classroom and the students who will meet you there.

Summer has been busy! The KMEA Summer Board meeting in mid-June was highlighted by several items of significance approved for the coming year. Likely the most immediately impactful of these are the establishment of a pilot Commonwealth Contest for marching bands (ratings only) to be held on the same weekend as the SMBC, the creation of a marching band adjudication coordinator’s position to oversee the selection of judges for the SMBC weekends, and the adoption of amended scoring sheets for sanctioned marching contests. It would be worth the time for all to visit the KMEA website and peruse the minutes of that meeting to acquaint yourself with the items presented by the various councils for consideration and passage.

Dr. John Stroube, President-elect Terry Thompson, and I attended the NAfME Summer Assembly in Tysons Corner, Virginia in late June. I submitted a report to the membership on our activities through the KMEA Notable News in July. Much of our time was spent in sessions related to music advocacy. It should be no surprise that advocacy is a national priority, as well as the identified area of need by our Association. Our time at the Summer Assembly included a day spent on Capitol Hill speaking with elected representatives from Kentucky and their staff members concerning the impending vote on Senate Bill 1177 (the reauthorization of ESEA, with specific language identifying music as a core academic subject). I came away very impressed by the efforts on the part of NAfME staff to prepare those who took part in “Hill Day” concerning the progress of the legislative process, and their guidance as to how we could be most effective in our time with our elected officials. The bill was subsequently passed by the Senate, and it is in the process of being matched with similar legislation passed by the House; so, “it’s not done yet”, but it is on the right track. Please take advantage of your opportunity to weigh in with your elected representatives as we receive updates on this legislation important to the advancement of music education’s vital role in the development of young people who will become the future for our nation.

On the state level, KMEA continues to work with the Kentucky Coalition for Arts Education in our combined efforts to heighten awareness of the importance of the arts at every level of education, protecting time for access to education in the visual and performing arts by all students, and the need for visual and performing arts curriculum to be delivered by qualified, certified arts specialists in every school in Kentucky. The KCAE White Paper outlining the needed steps to address these concerns has been presented and discussed with the state Board and the KDE Arts Advisory Council; as a result, we do have the “ear” of these important entities. The next steps are aimed at bringing together major stakeholders for an Arts Summit (in 2016) to present ideas for the way forward. It is clear from my involvement in KCAE that a unified voice is necessary to get the needed attention at the state Board level, and that KMEA’s involvement is not only valuable to the process, but also vital.

Notably, the KDE has approved the adoption of the new National Standards for the Arts, beginning with the 2015–16 school year. They have asked for help from the various arts associations in the state to begin the process of “unpacking” the new standards including curriculum alignment adjustments during the current school year, with full implementation to take place in 2016–17. These new standards can be found on the NAfME website (www.nafme.org).

Career Pathways in the Arts have been developed, but course descriptions, sequences, and capstone courses still have a way to go. I encourage everyone at the high school level to speak with their building administrators and guidance counseling staff concerning this important initiative aimed creating a means to
Introducing
Director of Music Industry
Dr. Joseph Carucci

Saxophonist, composer, and educator Dr. Joseph Carucci received a Bachelor of Music from the Eastman School of Music and a Master of Music and Doctorate in Musical Arts from the University of Kentucky. He has performed and recorded throughout the United States, Canada, Japan and China with musicians such as Kenny Burrell, Phil Nimmons, Rob McConnell, Hugh Frazier, Manhattan Transfer, David Sanchez, Bob Mintzer, The Temptations, Eric Alexander, Louis Bellson, and the Broadway Musical Elf. Many of his compositions are available through Walrus Publishing and have been used on Pioneer Public Television for various programs. Prior to his appointment at Eastern Kentucky University, Dr. Carucci taught at Lincoln Memorial University, the University of Minnesota-Morris, and Transylvania University as well as classroom and instrumental music in California, Kentucky, Massachusetts and New York.

Undergraduate Degree Options (Bachelor of Music)
The Department of Music offers several undergraduate degree options including the Bachelor of Music in Music Education, Bachelor of Music with an Emphasis in Music Industry or Recording Arts, Music Performance, and Music Theory and Composition. The Department offers a music minor consisting of piano, music theory, music history, and electives. Other degree options including current curriculum guidelines are also available upon request.

http://musicindustry.eku.edu/
I hope you are off and running as we begin the 2015 school year. After a most refreshing and busy summer I am ready for another fantastic year in the classroom. I hope the following will make the veteran teachers smile and our younger educators take note. It was originally posted on Facebook and I think it is a fitting way to start the year.

---

THE ABCS FOR FIRST YEAR TEACHERS
Advice for new teachers from some teachers who have just survived their first year

A
Admit your mistakes—and learn from them.
B
Be firm but flexible.
C
Communicate with parents.
D
Develop a homework policy—and stick to it.
E
Empower your students; don’t just lecture to them.
F
Find time to attend after-school events.
G
Get to know all the teachers in your school and make friends with the cooks, custodians, aides, and secretaries.
H
Have the courage to try something else if what you’re doing isn’t working.
I
Institute a clear discipline policy—and enforce it consistently.
J
Just listen—both to what the kids are saying and to what they’re not saying.
K
Keep a journal.
L
Learn your school’s policies and procedures.
M
Model desired attitudes and behavior.
N
Non carborundum ignorami. (Don’t let the imbeciles wear you down.)
O
Overplan.
P
Prepare interesting lessons.
Q
Quit worrying and just do your best.
R
Remember that you teach students first, then you teach whatever academic discipline you learned.
S
Stay alert.
T
Take pictures.
U
Understand that the learning process involves everyone—teachers, students, colleagues, and parents—and get everyone involved.
V
Volunteer to share projects and ideas, and don’t be afraid to ask others to share their ideas with you.
W
Work within your limits.
X
Expect the unexpected—and plan for it!
Y
Yell if you need support.
Z
Zero in on your strengths, not your weaknesses.

(Reverse—nobody’s perfect!)

---

Finally, keep in mind the words of Philadelphia teacher Lew Clark: “Have a blast! You are about to begin a remarkable adventure.” Best wishes for an incredibly successful year!

***

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.

Continued on p. 9
The School of Music welcomes its 2015-2016 freshman class to the University of Louisville, with over 60% receiving music scholarships.

85 new freshmen music majors
20 Kentucky counties represented
33 Kentucky high schools represented
10 States represented
1 International Freshman: Venezuela
61% of freshmen received music scholarships

Fall 2016 Entrance & Scholarship Audition Dates
January 23, 2016
February 13, 2016
February 27, 2016
The start of the school year causes a flurry of activities in the lives of Kentucky music teachers, which is echoed by a flurry of activity in the KMEA office. Suddenly, after a quiet July, the phone starts ringing, the fax machine starts cranking, and the volume of both regular and electronic mail picks up noticeably. New teachers require extra time and attention since it is their first time to enroll their ensembles or their students, register their program, and join KMEA. KMEA office staff members regularly find themselves telling new teachers something like, “We have your application, but you have to be a KMEA member first.” You and I understand, but a new teacher may not think of this. When the occasional experienced teacher moves in from out of state we try to watch them closely, since other states operate differently. We know from experience that having taught elsewhere does not necessarily provide answers for how things are done in Kentucky, and expectations from elsewhere may give someone a false sense of security.

Here in the KMEA office we walk the line between healthy support and what could be viewed as enabling. On the one hand we don’t want to tell a teacher “you missed the deadline,” but on the other hand it would be better if people would take responsibility on themselves for meeting KMEA due dates. After all, it takes time, which translates into cost, to nudge people, remind people, and chase people down. If everyone met deadlines without any prompts we would just sit here calmly processing materials; but hectic lives, unpredictable crises, and human nature get in the way so we try to serve as a safety net. Like a commercial company, we target-market our products, which more than likely results in our providing more services to more teachers and their students. Unlike commercial entities, rather than thinking in terms of monetary profit we measure our success in the number of bands, choirs, orchestras, or students who get involved. Fees are set to cover the costs, so a major task for the office is to make KMEA services hard to miss and easy to access.

This office has to be reactive to the needs of the members, so we do our best to stay on top of emails, we answer the phone, we open each day’s mail that day, and faxed pages do not sit in the fax machine for long. We can’t get ahead of incoming communications; we can only take them as they come. Meantime we are trying to look into the future on a number of things that will affect KMEA. For example, as you may know, our 2017 and 2018 conferences will be held without the use of the Kentucky International Convention Center due to renovation. We have already met with representatives in alternate venues, and we have tentatively determined where everything we do now will happen. People will sometimes have to walk farther to get between things, and allowing for travel time will probably reduce how many performances and clinics can be jigsaw-puzzled into the schedule, but we hope you are pleasantly surprised by how closely we are able to stay with the format to which we have all become accustomed.

It’s a regular and constant concern for the staff members to divide their time between urgent and present needs, planning for distant but important contingencies, and outsourcing the matter at whatever cost. This is not an exact science, and something that usurps time and energy just figuring out what needs to be done first. Like you, we do our best, we learn as we go, and we seek to learn from others.

Please let us know what we can do to help you as you pursue the mission of music education in Kentucky. We’ll do our best as quickly as we can. We appreciate the opportunity to serve KMEA.
During July 2015, the University of Louisville Wind Ensemble, directed by Frederick Speck, was featured in performance at the World Association for Symphonic Bands and Ensembles International Conference in San Jose, California. Ensembles invited to perform at the WASBE Conference were selected based on the decisions of an international jury, through the review process of evaluating recordings of recent live concert performances. Along with Speck, Amy Acklin, Associate Director of Bands, also conducted, and Professor of Saxophone Adam McCord appeared as concerto soloist.

The audience at the California Theatre in San Jose was comprised of a veritable international “who’s who” of wind conductors. Reflecting on the University of Louisville performance, the new WASBE president, William Johnson wrote, “I know that I speak for the large crowd in attendance when I tell you that your performance was nothing short of stunning as evidenced by the tremendous ovation you received. The sonorous grandeur with which your ensemble displayed the Broughton, the sensitivity of the Dean and the Ticheli, and the whirlwind of color and brilliance you achieved in the Mackey was incredible. Personally I was very moved, not only by the magnificent musical product your group created, but also the great love and integrity you demonstrated in its preparation. We all relish those moments when music opens the heart and exposes the soul.”

Adam McCord led off the second half of the concert with an amazing performance of Frank Ticheli’s new Concerto for Alto Saxophone and Wind Ensemble. Not surprisingly, Mr. Ticheli was thrilled with Adam’s performance. He wrote, “I want to thank you again and again for the extraordinary performance you and your ensemble gave of my saxophone concerto with Adam McCord…at once powerful and beautiful, and so freewheeling and dramatic in the outer movements. And I also loved the beauty of sound Adam was able to achieve in the middle movement. Best of all, I felt that you really GET the piece, and showed it from start to finish.”

In addition to the featured concert performance, the Wind Ensemble had another significant presence at the conference, performing for two days as ensemble-in-residence for the International Conducting Masterclass which was led by Portuguese conductor, Maestro Alberto Roque. The five experienced conductors who participated in the masterclass conducted the ensemble on works by Holst, Hindemith, Badings, and Azevedo.
demonstrate college and career readiness for our music students.

I look forward to seeing many of you at your fall District meetings in the coming weeks!

In closing, I would like to express my wishes for a great beginning of your school year. Each of us has an opportunity every day to positively impact the development of the young people in our classrooms through the greatest of all the art forms—music. From the elementary school where the music experience begins for most students, to performing in ensembles and as individual musicians at the middle and high school levels, the development of skills related to the standards of creating, performing, responding, and connecting are vital to building better people through music. They should drive what we do as music educators. Expect excellence, respect and nurture the kids in front of you, and help them realize the same love of music making that brought you to our profession.

Let’s have a great year!

CONGRATULATIONS:
To all of the outstanding ensembles that successfully applied for performance spots at the 2016 Professional Development Conference. Those who were successful in the audition process organized by the various Division chairs will certainly provide exciting and inspirational models of student achievement and performance for conference attendees.

On July 13, the National Association for Music Education (NAfME) named the roster of the 2016 U.S. Army All-American Marching Band (USAAAMB). Congratulations to James Harrison of Calloway County High School who will represent Kentucky in this honor marching ensemble. Students who are selected as one of the 125 U.S. Army All-American Marching Band members will receive an all-expenses-paid trip to San Antonio, TX, to march in the halftime performance of the All-American Bowl at the Alamodome on January 9, 2016.

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.
• Include a brief bio.

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

CORRECTION: The KMEA District 12 Band assessment rating for Conway Middle School that was printed in the Summer 2015 Bluegrass Music News was incorrect. The Conway 7th/8th Band received a Distinguished rating and the 7th/8th grade band was co-directed by Lauren Maxey and Amy Noon.
DEPARTMENT OF MUSIC

Find Your Spirit

2016

Grant/Scholarship Auditions

January 23, February 19-20, February 26-27

Audition and admissions information can be found at www.wku.edu/music

WKU DEPARTMENT OF MUSIC
Bowling Green, KY • 270.745.3751

A leading American university with international reach
When recruiting for our school programs or youth orchestras, we often refer to the fact that our musicians learn “leadership skills” in our ensembles, using that as a selling point to parents, students, and grant givers alike. But what do we mean by this, exactly? We’d like to think that students learn the characteristics of solid leadership simply by showing up to rehearsals, but we know that some never quite make that transformation. Do directors deliberately teach leadership from the podium, or do they just hope that students will glean it by being part of the group? My goal is to have an orchestra full of section players who could sit first chair and capably lead the section.

Most of us have had a student in our orchestra who seems to be a natural born leader. He or she exudes that special something that seems to make others more energetic and engaged in the music and better behaved in general. If he happens to be the most talented player in your group, it’s a huge bonus. You instantly have a concertmaster that makes your job as a conductor so much easier. She helps keep the others energized and model good orchestral behavior. You’d like to clone that child, or at least bottle the personality so that the others could take a drink now and then. You relish the years you have that student in your group and always feel an enormous void when they leave. Imagine what a difference it would make in your orchestra if all your players had that indefinable quality!

Though most students will not walk into your orchestra already endowed with the leadership skills you desire, you have an enormous impact on whether they leave with them. For those students for whom leadership is not natural, this is invaluable. Ultimately, they will see how easy it is to transfer many of these habits into the non-musical world as well.

**COMMITMENT**

Be ready with your tuned instrument, music and pencil before the downbeat. Arrive a few minutes early to warm up on the hardest sections in your music.

Stay engaged with the ensemble throughout the entire practice. Don’t constantly check the time or be the first to dart out when it’s over.

Be the first to pick up your pencil to mark something in your part that the conductor has just mentioned; this could be a phrasing, a definition of a term you didn’t know, or just to mark an X in the margin of a section you need to practice at home. Do this every time and quickly. Others will follow your lead; I guarantee it.

Offer to help the conductor hand out music, arrange the room before or after the rehearsal. It shows that you care about the group.

**CONFIDENCE**

In your private practice, work on the hardest sections first. Play them until they are easy! This will help you stand out in the next rehearsal.

Compliment the abilities of your stand partner and the group. Don’t panic if things don’t stay together or intonation is particularly bad that day. Avoid voicing anything negative. Setbacks are perfectly normal. “Come on guys, we can do this!” is an encouraging comment to make when the orchestra is having a bad day.

**POSITIVE ATTITUDE**

Show interest in what is going on around you. When one section of the orchestra is being rehearsed, follow along in your own music to see how your part fits with theirs.

Respond positively when a section or someone plays particularly well. A foot shuffle (the musician’s
alternative to clapping) is always welcome and keeps the mood high.

When your conductor asks you to rehearse the same section for the umpteenth time, don’t be a groaner! Never be the one to complain about anything, whether it’s the length of the rehearsal or the temperature of the room. Your director will always address a real problem if you have one, but complaining about the small stuff only poisons the atmosphere of the ensemble and is hard for any conductor to turn around.

**CREATIVITY**

Ask the conductor about phrasing or dynamics if they are not marked in the music or are not clear to you. Always be thinking how to make the music more interesting.

Read up about the composers or pieces you are playing, learn interesting facts about them, and share them with your stand partner or the entire group.

Listen to a recording of one or more of your pieces outside of rehearsal to learn about other orchestra’s interpretations. Talk about what you heard if you find it interesting.

**COMMUNICATION**

Raise your hand and ask questions whenever you have one. If you don’t understand something in the music such as a rhythm, a bowing, or a dynamic, chances are someone else doesn’t either. Speak in a clear, loud voice so that all can hear. Don’t mumble or be apologetic about having a question in the first place.

Some orchestras prefer that only section leaders ask the conductor questions about the music and that the others in the section ask the section leader. Ask the conductor what they prefer.

If you have something important to tell your conductor, pull them aside before or after rehearsal and ask if it’s a good time to talk. Look them in the eye and speak up. A director is much more likely to take even bad news well if you are up front and willing to speak to them directly. Do not disrupt rehearsal with information not directly related to the music.

**APPROACHABILITY**

Walk into your rehearsal without your earbuds in. Make eye contact and greet those you see with a friendly hello or strike up a conversation before class.

Examine your body language and facial expressions. Someone who is sitting slouched or slumped forward into the music stand during rehearsals can seem closed off and unwilling to talk. Those who sit erect, make eye contact with others in the orchestra and keep a pleasant look on their face give off the impression that they are willing to interact.

Maintain good personal hygiene. You are much more likely to be spoken to if you smell fresh and have your teeth and hair brushed than if you don’t.

**SENSE OF HUMOR**

Encourage those around you to laugh at mistakes rather than be too discouraged by them. Be quicker to laugh at your own mistakes than at others’, of course, or it may be taken the wrong way.

Never be timid about moving with the music. Swaying in time with a melody is great fun and usually encouraged!

Occasional jokes keep the group’s energy and morale higher.

Remember, timing is everything! Never interrupt a teaching moment, or you may feel the conductor’s wrath.

As directors we set the tone in our private musical communities. I suggest that our students should understand that we expect continuous improvement, both as musicians and as human beings. If we set the standard for excellence, they will strive to reach it. What changes young people is being part of a strong community that reaches unreasonably high together. We as teachers can help that process by encouraging them to take steps in that direction.

Susan Mullen, smullen@webbschool.com, is the Director of Strings at The Webb School in Bell Buckle, TN and serves on the TMEA Editorial Board, Tennessee Musician.

This article is reprinted from the *Tennessee Musician*, Vol. 67, no. 2.
INTRODUCTION

The Queen Elisabeth of Belgium Prize for Music is one of the most coveted and difficult to obtain. The Queen herself was a fine violinist, and today, the competition years rotate between violin, piano, voice, cello, and composition. One of my best friends is the former director of the Antwerp Royal Conservatory of Music and a longtime friend of the Belgian royal family. A member of the family told him that a guard new to front door duty at the palace in Brussels became alarmed by a suspiciously rumpled man with a foreign accent, wild hair, and carrying a strange black case who insisted that he had an appointment with Queen Elisabeth. As the man became more and more agitated the poor young guard decided he had better call the Captain of the Guards, who began to laugh on hearing the problem: “Oh, that’s Einstein; he’s here to play in the Queen’s string quartet! Let him in, they’re waiting for him.”

Ironically, that seemingly insignificant incident in the life of one of the world’s great scientists demonstrates three useful insights into teaching and learning music:

1) Making music should be something we do with people, not to people; 2) although most of our students will end up in other professions, we hope that like Einstein, all of them will be lifelong amateurs and patrons; and 3) musical participation was apparently a significant force in Einstein’s life, which causes us to wonder how and why.

Einstein himself actually provided some answers. In one interview he said, “If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music.” And, in another conversation, he essentially revealed that his scientific discoveries were influenced by his musical way of knowing: “After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity and form. The greatest scientists are artists as well.” Especially telling is that for years, Einstein had the following quotation from sociologist William Bruce Cameron posted on his office door at Princeton: “Not everything that can be counted counts, and not everything that counts can be counted.” Apparently the Cosmos, like music, is not the statistically tidy matter some think it ought to be in the same way that all of us who teach know that the exact impact of our teaching can neither be predicted nor controlled.

Meanwhile across the Atlantic while Einstein was busy at Princeton, a world-class European composer was elected as president of the Hungarian Academy of Sciences. In his inaugural speech before this august body, Zoltán Kodály (who held a doctorate in linguistics) stated:

Science and art cannot do without one another. The more of the artist there is in the scientist the more fitted is he for his calling, and vice versa. Lacking intuition and imagination, the work of a scientist will at best be pedestrian; without a sense of inner order, of constructive logic, the artist will remain on the periphery of art.

These two artist-scientists validate what we already suspected; teaching music is simultaneously an art, a craft, and a science. With that description in mind, I will address the assigned topic of music, education, and influencing modern society.

What does music require of us?

The most obvious task, and the one most often overlooked, is to help our students literally fall in love with great music! It is crucial for us to continually reflect on our teaching in order to make sure that we stay focused on this top priority. If we don’t accomplish this at the outset, lessons and practicing become a three-way parent-teacher-student struggle that tends to produce a frightful dropout rate, bruised family relationships, and worst of all, a feeling in far too many people that they are neither musical nor successful. A few hints may be helpful for all three parties: find joy in the journey rather than fretting over the arrival (aka “my child the concert violinist”); sincere unconditional love is infinitely more motivating than criticism and labeling—the key is to engage students in describing what the music is asking them to do and then to gently guide them in doing it; and, there is more to life than music—in fact, music is a reflection of life—implying that we have to have a life in order to be a musician. Albert Lavignac of the Paris Conservatory stated it this way, “The pianist who is only a pianist is not a good pianist.” This of course applies to every instrument.

Whether vocal or instrumental, becoming a musician is a matter of balance built up from an unhurried,
nurturing childhood that includes developing four interrelated musical attributes defined by Kodály: “The characteristics of a good musician can be summarized as follows: 1) A well-educated ear; 2) A well-educated intelligence; 3) A well-educated heart; 4) A well-educated hand. All four must develop together, in constant equilibrium.” His close friend Pablo Casals explained it this way, “Imagine that! They call me a great cellist. I am a great musician—it’s much more important!” What these greats are saying is that music is the first principle subject; instruments are secondary to it. As Belgian-Swiss music psychologist Edgar Willems explains,

In the first stages of musical education, one can never give too much care to the roots of the young plant. One must be wary of superficial results, particularly of those obtained through instrumental practice. Progress in connection with instrumental technique separated from musicality produces more flowers than the roots can feed. Thus, sensitive students often have the impression that they are engaged in work that surpasses them and which requires the help of a teacher in even the smallest details. They have been trained rather than educated.¹

Apparently, musicality is a pre-instrumental aspect we must attend to. Unfortunately, there is much resistance to this concept in our country, an attitude that produces many “I used to play” adolescents and adults who go through the rest of their lives believing that only a minute segment of the population is musical and they are not. Two of the most damaging effects of this belief are the endless struggle to keep quality music teaching in the schools, and the creeping closure of top-tier ensembles in our country due to declining audience patronage.

What is a musical education and how do we deliver it?

One particular thought persists through the centuries: musical development should start early and progress systematically based on childrens’ natural inclination to sing, move, and hear. There is simply no other secure pathway to lifelong musical growth for the general population (yes, of course there are occasional exceptions). Writing almost 500 years ago, Jan Amos Comenius, the “Father of Modern Education,” set forth the fundamental principles of teaching and learning, only a few of which are cited here. It is easy to see how each of these apply to music (as do the others not included in this writing for the sake of brevity):

1. The whole range of the arts and sciences should be represented in schools;
2. Systematic teaching toward short- and long-term goals fosters successful learning;
3. Proper instructional pathways to those goals must be known and followed;
4. Mixing methodologies within a single subject and using too many methodologies confuses students . . . ‘causing hesitation and delay, the distaste for and lack of confidence in new subjects;’
5. Good teachers carefully guide students through literature and the choice of literature because too much diversity causes lack of mastery of all of the branches of study; and
6. Every subject should be taught in carefully graded steps, that the work of one day may thus expand that of the previous day, and lead up to that of the morrow.⁹

Such a common sense intuitive framework also solves the sticky problem of “method.” I have come to regard “method” as one of the most confusing and destructive words in our pedagogical vocabulary, only partly because it means different things to different kinds of music teachers. Frank Smith defines method as “the systematic deprivation of experience” with the result that “people who do not trust children to learn—or teachers to teach—will always expect a method to do the job.”¹⁰ In sharp contrast, Comenius’s principles give us wide latitude while also setting some reasonable boundaries. As practitioners, you and I know that we each develop our own methodology (the how) based on the content and meaning of music (the what) and where our students are along their own developmental continuum (the when). In other words, after completing our coursework, doing our student teaching, attending workshops and conference sessions, and reading the latest trending “how to” books, our teaching-learning process is fundamentally a purposeful, constructive, interactive, and creative journey through the vast body of literature we call music.

As to the main purpose of this journey, I have always loved Edgar Willems’s tragic-comic description of it:

Bad musicians cannot hear what they are playing;
Mediocre ones could hear it, but they don’t listen;
Average musicians hear what they just played;
Only good musicians hear what they are going to play¹¹

The core of such high musicality is a well-formed inner hearing driven by one’s own musical sensitivity, concentration, and imagination. These are most easily developed in children through carefully molding their singing and hearing ability as the essential foundation for all other musical learning. In my corner of the profession, we believe that all children are born musical and that singing in tune is a simple developmental matter rather than a talent possessed by a blessed few. Once children are singing well, it is another easy matter to gradually introduce them to the phonicis of music, its representation as staff notation, and its many cultural-stylistic possibilities. We accomplish this by
consistently applying Comenius's principles of organizing the curriculum (a truly useful one reveals the interrelationships among its elements), discerning its sequences and subsequences, and consistently providing meaningful hands-on experience with it over a sufficient span of time. In many countries, this begins at least one year before instrumental study then continues alongside it. In some cases, it begins years ahead with amazing choral and instrumental results lasting well into mature adulthood.

A thousand years ago, a brilliant teaching musician named Guido and his young students co-constructed our present notation system through daily trial and error in their monastery choir. At some point during Guido’s 30-year teaching career, they came up with the phonic solmization—by singing names to scale degrees thereby also describing their functional relationships within a given tonality in any pitch system. Guido observed that within months, his students became able to notate songs heretofore trapped in oral transmission as well as to sound out new ones he was composing for them. Further, they soon discovered that sol-fa could be abstractly symbolized on a two-line, then three-line, then four-line staff, the latter becoming the standard for several centuries after Guido’s death in the year 1030. The staff then allowed for representing pitch through the use of clefs—also invented by Guido and his young charges—when combined with the alphabetic names inherited from the Ancient Greeks. So, in a very short span of time, the dual relative-absolute notation system we still use today came into widespread use. It was at once intuitive and precise, formal and informal, vocal and instrumental, and it opened the floodgates of composition that shows no signs of slowing these thousand years later. The historical record affirms that notation came into being as a dynamic balance of orality, aurality, and literacy. The current imbalance among them is one of the sources of our high dropout rates and general lack of lifelong societal inclusion and knowledgeable participation in serious musicking whether as a performer or audience member.

One of my mentors was the late László Dobszay of the Institute for Musicology of the Hungarian Academy of Sciences who told me, “So, music is relationships, nothing other. An organic unity of relationships—and just those relationships, the richness of those relationships—is the content of music.” And that is the true purpose of relative solmization, to hear relationships among tones in any pitch system using just twelve names. I say “true purpose” because all too often it is mistakenly regarded as a sight-singing “method.” It is so much more than that! Properly learned and applied, sol-fa reveals the inner structure of music up to the highest levels of analysis, stylistics, interpretation, and creation, and can be applied at astounding levels of virtuosity by school children and adults.

Please don’t misconstrue my meaning in terms of instrumental study: we never attach sol-fa names to fingerings, because then they would be different in every key. Rather, we attach fingerings to absolute pitch names where they are indicated by whatever clef. In this way, children grow up able to interiorize the relative-absolute duality of musical notation: solmization tells how it sounds (mind-ear); the staff indicates in which pitch system (eyes-hands). Because relative solmization teaches relationships among tones and staff notation places them within pitch systems, young people find it very logical that if one tone moves to a different pitch system, then the rest of them must also move in order to maintain the same relationships. Teachers of my ilk routinely begin developing this intuitive transposition sense in First Grade using age appropriate melodic materials. There is, of course, much more that is taught and learned over the course of a child’s seven years of elementary school music. Just as in all other subjects, the elementary grades should be where children acquire the musical tool skills, attitudes and passions that will last them for a lifetime. The point I am making is that we DO have seven years in which to guide as many young people as possible well along on this essential musical path! Let us teach music on its own terms rather than those driven at us by market forces with their unclear motives. Commercial music will always make itself known without any effort on our part, but who will nourish our students in the higher forms of our art and craft if we neglect to do it?

A simple analogy illustrates why singing-hearing musicianship is so important to lifelong instrumental retention, choral singing, and audience participation. Imagine that you are hired as a Russian language data input technician. After a certain period of time on the job and much practice, you become quite proficient at looking at Cyrillic characters and hitting the right keys. You even arrive at being able to input them into the database without looking at the keyboard. You are moved to higher pay levels and training positions because you can do this with ever increasing rapidity and very few errors. However, one problem remains: you don’t really know what those characters mean because you haven’t learned to speak or read Russian beyond a few daily survival phrases. In other words, you really don’t understand the language, let alone its nuances and deeper meanings. This very same thing happens to far too many of our music students: they

Continued on p. 30
I have been awed by the concept of vocal improvisation since my first Ella Fitzgerald recordings. Recently my interest in vocal improvisation has been broadened to include other genres as well. After attending Nicole Lamartine’s session about Choral Improvisation at ACDA in Seattle and Marc Silverberg’s Choral Improvisation session at ACDA National in Dallas, my thinking regarding this incredibly interesting medium has broadened considerably. Although I have had many wonderful teachers and practiced numerous methods of thinking and doing, it seems that improvisation never gets easier-only more interesting. The point at which it became really interesting, however, was when I tried to let go of my fear regarding the outcome. As teachers, we know how important emotional safety is in our learning space. Tom Carter, the author of Choral Charisma, wrote an effective chapter on establishing a “safe” environment in a choral classroom. It is a popular resource because it is something about which we are all concerned. It may appear to be easier to simply avoid vocal improvisation (and the extra obstacles it presents) in order to prevent the possible discomfort that may arise. This, however, would deprive our students of valuable skills, musical enjoyment, and possible growth in thinking patterns. So, before we explore the “how to,” let’s examine the “why.”

**Vocal Improvisation—“Why?”**

Why should we work to find ways to teach vocal improvisation in our choral classrooms? It might be helpful to begin with some historical context. The nine National Standards for Music Education (1994) include references to improvisation in Standards 1 & 3:

1. Singing, alone and with others, a varied repertoire of music.
2. Improvising melodies, variations, and accompaniments.

The 2014 National Coalition for Core Arts Standards (NCCAS) Core Music Standards now in place on the NAfME website provides a strong reason for classroom vocal improvisation to be included in our curriculum.

“The standards cultivate a student’s ability to carry out the three Artistic Processes of: Creating, Performing, and Responding. These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies. And isn’t competence in Creating, Performing, and Responding what we really want for our students?”

The above table only shows the “novice” and “advanced” levels. Between those levels, there are three others: “intermediate,” “proficient,” and “accomplished.”

Equally important to the standards listed above, however, is the opportunity for students to develop thinking skills. Improvising within a construct is the perfect marriage of convergent and divergent thinking. So, while we are teaching our content, we are also providing opportunities for our students to think in a way that will extend far beyond our subject area.

As a choral music educator, it is extremely challenging to find opportunities to address these concepts related to “Creating.” I am grateful to come from an area of the country that has such a rich tradition of jazz training available in schools. This has given me a platform, both as a student and as an educator, to appropriately address the issue now called “Creating” through vocal improvisation in the jazz idiom. Recently, however, I was fortunate to spend 15 months in Kentucky and re-examine many of my assumptions about, and methods of teaching.

In Kentucky, there are fewer vocal jazz groups. However, there are many “pop” a cappella ensembles. There are also many skilled and open-minded educators who hope to expose their choirs to new ideas. Some of these wonderful people invited me to do some vocal jazz clinics with their students. This made me think about what the real purpose of such a clinic would be in their particular setting.

In preparing the clinic, I took out all the old sessions I had presented regarding vocal jazz improvisation. I soon realized that for a student who does not normally sing jazz, this might be an extremely uncomfortable activity, and thus feel “unsafe.” The questions I asked myself at that point were exactly to ones from Dr. Patricia Bourne’s article in VOICE (October 2014): “Who are my students? What do they need? How do they best learn?” Having been one of Dr. Bourne’s students long ago, I believe that is where I learned to ask these questions. In organizing activities for improvisation, these are extremely relevant guiding questions. It was questions like these that were very much on my mind as I went to work with teachers and students I did not know in 2012. I needed to make this foreign activity feel safe for students uncomfortable with the jazz genre. This particular experience in Kentucky led me to a very different “how” than I had previously practiced.

Vocal Improvisation – “How?”

Previously, I enjoyed transcribing great recordings (whether it be actually writing out or just learning to imitate), “Blues Poetry” phrasing (3 phrases of 4 bars each), learning songs with similar chord changes (compressions), and working on guide tones as methods of teaching and learning about vocal improvisation in the jazz idiom. These clinics in Kentucky, however, were going to require a different approach. So, I thought about two of the many things choirs do really well in Kentucky: solfège and “pop” a cappella music. There is an entertaining YouTube video of the comedy band The Axis of Awesome performing a medley of songs with the chord progression I-V-vi-IV. Watching that video, I realized I had to start the process of vocal improvisation with songs the students already knew. After we had established some kind of comfort level together, we could work toward some genuine improvisation.

First I had them sing in a circle (with hand signs):

Then I taught the parts below with everyone singing the bass part (in their respective octaves) by rote. After they were all comfortably singing the bass part, I moved sopranos, altos, and tenors up to the tenor part; then sopranos and altos to the alto part; and, finally, sopranos to their part so we had a 4-part chord progression in whole notes.

Once they were comfortable with that, I invited the students to use their hands to make an open channel from their mouths to their ears. Then they could improvise rhythms on neutral syllables to a rhythmic groove generated in Garage Band without others hearing them. I asked them to drop their hands and sing out loud when they were ready. Then we played games to see how thin/thick we could make the texture (more notes, less notes, etc.).

At that point, I handed out a list of about 120 popular songs that have the same chord progression and had them try to hear/sing a song they knew while we all sang the I-V-vi-IV progression. I asked them to mark two or three songs they felt they could successfully sing. Then I asked for volunteers to sing those songs solo. I was amazed at how willing they were, how quickly their friends created harmonies, and how their friends joined them in the middle of the circle. This became the gateway activity for some circle singing.
An quick internet search will give you many examples of circle singing, but an excellent example is “Voicestra” by Bobby McFerrin. Most leaders start circle singing with one part and add or change parts as they go. In the aforementioned clinic, I created the first loop, and the students were already jumping in to make up others. Soon we had a 4-part texture and people who wanted to make up melodies over it—pure improvisation.

After the solfège chords (with improvised rhythms) and the circle singing (creating melodies with no “set” structure), it was easy to transition into a different genre. We used an Aebersold recording to work on blues heads and start learning some guide tones. By the end of the clinic, we did a blues head with some soloists improvising over the 12-bar blues. The students and teachers were satisfied, and I also learned a great deal from the experience. It allowed me to re-evaluate the way I define vocal improvisation and my beliefs regarding its importance in a choral setting.

We must not be afraid to engage in this important activity. There are great resources including fantastic local people that can help any of us feel more comfortable with the specific activities mentioned in this article. While I hope students learn the fundamental music concepts involved in vocal improvisation, it is more important to me that through mastery of those concepts they continue a journey of life-long learning through music making. To be afforded the opportunity to engage in the performance and study of music and music education at any level is a great gift and a sacred responsibility. We can give singers chances to experiment with the process of improvisation, helping them to see that twelve tones can be clay for their imagination. Depending upon what construct is provided, we can help them find new ways of perceiving music, new abilities, and new confidence to move forward. Vocal improvisation training is just one more way we can continue to be an asset to students’ growth into capable, reflective, empathetic, and productive human beings.

Kristina Ploeger, kploeger@ewu.edu, is a full-time Associate Professor; serving as Director of Choral Activities at Eastern Washington University, and Artistic Director of the Spokane Area Youth Choirs. Previously in Spokane, Kristina taught Choral Methods at Gonzaga University and observed student teachers for Whitworth College as well as teaching Middle School Choir at St. George’s School and High School Choir at West Valley High School in the Spokane Valley. Before moving to the Spokane area, she taught at Everett High School, Ephrata High School, and AC Davis High School.

This article is a reprint from the March 2015 WMEA journal.
Break the Silence

Yamaha Silent Violins have served musicians admirably for years. Never complacent, Yamaha has improved the tone, feel and form to meet the specific needs of performing artists. Introducing the Yamaha SV-250 and SV-255 professional violins. Designed to thrive in the spotlight of live events, these 4- and 5-string instruments feature spruce and maple bodies, direct PA connections and a pickup system enhanced for premium sound quality. For details, visit the website below, scan the QR code, or play the SV-250/255 out loud at a Yamaha Strings dealer today. www.4wrd.it/SV250KBMN
INTRODUCTION
The full band warm up is an integral component of any band rehearsal. It is a special time dedicated to the development and maintenance of student performance skills, including musical tone, technique, ensemble balance, and section blend. This time also serves to focus the mind during a long academic day, while physically preparing the students for the musical performance tasks required throughout the rehearsal. Unfortunately, this precious time is often overlooked by band directors who tell the percussionists to “stay out of the way” while the band warms up. Sometimes, they are even encouraged to set up their instruments during the warm up period. This happens for many reasons, including class scheduling constraints or a director’s lack of confidence in percussion proficiency. Student percussionists are best served when they are treated and spoken to as musicians and not simply rhythmic technicians.

The full band warm up is an opportunity for percussionists to appreciate the transfer of musical concepts and techniques from one percussion instrument to another. It is also an opportunity for them to continue growing musically on instruments they may not be assigned to play in a particular concert program. Part 1 of this article presents considerations for enhancing student musicianship as well as instructions for implementing this warm up system. Warm up exercises can vary almost as much as the number of instruments on which percussionists are expected to functionally perform. Percussion instruments share many physical approaches, yet retain some instrument-specific performance skills. For example: a tenuto note on snare drum is an arm motion starting with the stick “up”/ending “down,” while a tenuto note on hand cymbals starts with the cymbals apart and ending with them very close together.

Percussion instruments serve three different purposes in the band literature: melodic (on top of the texture), harmonic/rhythmic (musically supportive and within the texture), and coloristic (special musical highlights). These three percussive roles are explored within the exercises outlined in the next paragraph. Each instrument also requires its own progression of performance skills. The sample exercises included in this article are designed to be adapted to any warm up routine, while addressing all the above concerns.

Part 2 of this article focuses on five popular band warm up exercises: Long Tones, Lip Slurs, Scales, Articulations, and Bach Chorales. Each begins with a brief description of its musical benefits for wind players and percussionists. Following each description is a sample percussion warm up that contains the musical material intended for use by the players.

MUSICAL CONSIDERATIONS FOR PERCUSSION
Warm up exercises for woodwinds, brass, and percussionists focus on the following four areas of musicality: Tone, Articulation, Rhythm, and Fingers and Flexibility. Each instrument has unique musical and technical skills to develop. These skills are outlined below.

TONE:
**WW/Brass Considerations:**
- Air (free blowing, warm)
- Posture (sit up straight, feet flat, head level, shoulders strong, but relaxed, instrument held appropriate height/angle)
- Embouchure (efficient; appropriate firmness)
- Tuning (Listening, fingering, oral cavity/tongue position, instrument length)

**Percussion Considerations:**
- Posture (flat feet/shoulder-width, knees relaxed, hips centered, straight back, head level, relaxed shoulders and elbows)
- Grip = Embouchure (fully-supportive hand; relaxed, yet firm fingers)
- Stroke = Air (smooth, connecting, free-flowing)
- Tuning (instrument, grip, stroke, playing area, implement)

ARTICULATION:
**WW/Brass Considerations:**
Wind players must develop finger, tongue, and air independence. This is accomplished through regular practice of tenuto, staccato, legato, and marcato articulations. The type of tongue action required for a legato note is drastically different than the type of tongue a marcato note uses. Interestingly, similarities may be found between...
the action of the tongue on a reed or in a mouthpiece and the action of a percussion implement on a surface.

**Percussion Considerations:**

- **STRIKE INSTRUMENTS:**
  - Legato (fully-supportive grip, smooth & connected wrist stroke and lift)
  - Staccato (firm grip, quick wrist stroke and lift—looks similar to upstroke)
  - Tenuto (fully-supportive grip, heavy arm stroke with little rebound)
  - Marcato (firm grip, quick arm stroke and lift)—combination of staccato grip and stroke, but with tenuto arm

- **CRASH INSTRUMENTS:**
  Same considerations as the strike instruments. Think of the moving crash instrument as the implement and the motionless instrument as the striking surface. For example, legato notes on hand cymbals require a moderate hand speed that begins with the cymbals apart and ends with them apart while maintaining a fully supportive grip on the straps. A tenuto note requires a fully supportive grip and a moderate hand speed where the cymbals begin apart and end very close together.

- **SHAKE INSTRUMENTS:**
  Shake instruments, such as sleigh bells and shakers, manipulate their articulations largely by changing their attack qualities with proportional variations of velocity and height. The faster the instrument is moved, the harder the impact of the shaker beads on the inside-wall of the instrument, resulting in a sharper, more articulate attack. A softer attack and longer note is created when these instruments are moved slower. Additionally, the larger the motion, the louder the sound. The smaller the motion, the softer the sound. Tambourine players should practice playing both shake and thumb rolls during any of these exercises.

- **SCRAPE INSTRUMENTS:**
  Articulations on scrape instruments, such as guiro or brushes on a drum, are performed by changing the length of the scrape action. Short scrapes result in short sounds. Long scrapes result in long sounds. Dynamics can be altered through implement pressure on the surface in addition to scrape speed. A fast speed results in louder sound. A slower speed results in a softer sound.

**RHYTHM:**

**WW/Brass Considerations:**

It is important for ALL band students to sight-read a variety of rhythms in different meters, styles, tempi, and keys. These variations challenge the students in unique ways and develop the player’s physical and mental flexibility and dexterity. Different rhythms require different uses of the tongue, fingers, and air. With regular reading, wind players learn to overcome their many tendencies (Examples: shortening dotted notes and lengthening the notes that follow; playing the first two notes of a triplet too long).

**Percussion Considerations:**

Percussionists must learn to overcome the challenges of performing different rhythms on many types of instruments. Alterations of the rhythms (dynamics, tempo, style, etc.) can provide further challenges. Each category of instruments presents distinct problems for the percussionist to conquer.

- **STRIKE INSTRUMENTS:**
  Percussionists are expected to be rhythm technicians. Because they are often required to perform complicated rhythmic content, keep the students on their feet by having them read a wide variety of rhythms in different meters and tempos during warm ups. A strong variety of rhythms will challenge the students’ ability to perform stick control, two-height, embellishment, and roll passages.

  Remember, the roll base will change depending on the length of the note, tempo, and style. Shorter rhythms use less strokes than longer rhythms. And long rhythms at a fast tempo may also require fewer strokes to create a sustained sound. Fast rhythms require careful consideration of stickings. Generally, the more repeated strokes performed by the same hand, the weaker each subsequent stroke sounds. This natural effect may be useful for certain phrasing and style considerations. Alternating sticking is the default method for performing rhythms on strike instruments. However, it is necessary to develop dexterity through a series of “stick control” exercises that include a variety of rhythms and sticking combinations.

- **CRASH INSTRUMENTS:**
  Crash instruments, such as hand cymbals and claves, are typically performed by keeping one instrument motionless while using the other instrument as the implement (the
mover). This limits the speed and rhythms the player can perform. Therefore, when developing the rhythmic content of warm up exercises, their rhythms appear to be simpler. However, it is important to challenge your percussionists by presenting fast or complicated rhythm passages that will require the players to discover and develop some techniques for themselves.

- **SHAKE INSTRUMENTS:**
  It can be very difficult to perform rapidly changing rhythms on shake instruments, perhaps why these instruments are commonly found playing simpler repeating rhythms for long stretches of time. However, it is necessary to challenge the percussionists to perform difficult changing rhythms. Percussionists will notice it is a matter of “hurry up and wait” to perform these rhythms. To achieve a clear articulation, the instrument will need to be moved quickly. This quick motion makes the space between notes a little longer, resulting in a slightly elongated pause.

- **SCRAPE INSTRUMENTS:**
  Rhythms on scrape instruments combine the stroke considerations of strike instruments with the limited rhythmic vocabulary of crash instruments. Stickings—the up and down motions—should be chosen so the implement can smoothly glide along the instrument to protect the integrity of tone and timing.

**FINGERS AND FLEXIBILITY**

**WW/Brass Considerations:**
Wind players and percussionists all share the need to strengthen and expand their facility. And each instrument requires special individual attention to acquire this facility. Because of the unique challenges presented by each woodwind, brass, and percussion instrument, band directors at all levels must be creative when developing a curriculum of flexibility exercises. Woodwind players need to work on “crossing the break,” flip-flops, or ring/little finger technique. Brass players must work on lip slurs, flip-flops, or ring finger technique.

**Percussion Considerations:**
Percussionists have unique control needs, including dynamic range, speed, navigating large instruments, and rhythmic clarity.

Playing softly on strike instruments can be very difficult. It is important to use the appropriate muscle groups for playing a particular passage. For example, it takes some experimenting to know how to use a large muscle group (i.e. the arm) for playing soft articulate passages and how the fingers aid in the performance of fast single strokes.

Rapid changes in dynamics cause problems for strike instruments. It is important to keep a consistent tone while changing height. This will require the player to try altering the grip, stroke, finger pressure, stickings, playing areas, and timing of the stroke. The percussionist may even consider changing the specific instrument model to an instrument that aids the musical performance.

As the players gain control of basic rhythms (quarter notes, eighth notes, eighth notes), slowly introduce quicker rhythms within the same technique exercise patterns. For example, replace a series of eighth notes with sixteenth notes. Instead of changing all four eighth notes, try changing the first and third eighth notes with two sixteenth notes each. Tambourine players should be challenged to add faster rhythms while exploring the knee-fist technique.

Another example of changing basic exercises to become more challenging is to have your percussionists play Stick Control exercises as streams of triplets or sixteenths. This will certainly change the player’s control and reading capabilities. It is also necessary to experiment with playing basic rhythms with unnatural stickings and stickings that do not flow naturally. Have the percussionists play extended phrases of rhythms on a single hand to improve dexterity and increase wrist and finger control.

Performing leaps on timpani and mallet instruments is difficult because of the increased eye movement around the instruments while managing a large distance between notes. Large leaps require the player to rely on muscle memory and a lot of mental focus. Leaps also present issues with tone (inaccurate playing areas and grip changes), rhythms and stickings, and phrasing.

Playing evenly across the entire range of musical instruments is challenging for any instrumentalist. For percussionists, the particular instrument model, stick/mallet, and playing area all affect the projection of the musical sound. In general, a softer mallet will effortlessly produce long notes with little attack, but will require a firmer grip and faster stroke to produce a clearer attack.

**MUSICAL PHRASING**
All percussion instruments rely on special treatments...
of the attack of each note to create the illusion of note length control. Even the most sustaining instruments require repeated attacks to create a sustained and stable sound. Phrasing is created by using similar approaches on all percussion instruments to add direction to the music. Repeated rhythms on the same note need to groove and emphasize the meter by placing agogic accents on the beginning of each measure or note grouping. A stream of ascending pitches may crescendo while a stream of descending pitches may decrescendo. Sustained notes must avoid becoming stagnant by getting louder of softer.

When playing unmarked lyrical passages, such as excerpts from a Bach cello suite, the percussionist must make choices to create the appropriate musical style. Any of the ideas mentioned earlier are good places to start. However, the percussionists must learn to manipulate the attacks and natural instrument resonance to create an artistic sound. Percussionists must also have the appropriate implements that provide musical flexibility and nuance to perform artistically. Remember, there is no such thing as “the loud mallets” or “the quiet mallets.” The player makes dynamic and style decisions, not the implements. The player should choose sticks and mallets that allow him or her to play all the desired musical nuances with the understanding that he or she is solely responsible for creating those nuances through stroke manipulation.

To discover ways to perform music artistically, think of how a cellist would perform. For example, to play a stream of notes connected by a single slur, the cellist begins with a strong bow motion with the arm. This initial attack isn’t abrasive or brittle. It’s dark and weighty, a sound created by using the arm to initiate it. The second note is naturally softer because the bow simply slides over the string to create the sounding note. The first few notes which follow the attack note are what I call “hiding within the resonance” of the initial arm stroke. The first sound was so big and resonant that its resonance is still heard through the first few notes of the stream. This lingering resonance creates the illusion that the notes are all connected together without a break between them, just like the air between a woodwind note or the bow motion of a cellist.

HOW TO USE THIS SYSTEM

PITCHED PERCUSSION

Pitched percussion instruments, such as timpani and mallet instruments, are tuned to include specific pitches, each with a variety of ranges. These pitches provide the unique opportunity for percussionists to perform melodic and harmonic roles within a music ensemble. Think of the pitched percussion parts as a third melodic section independent of the woodwinds and brass, but dependent on the structure of the woodwinds and brass exercises.

A flute part, for example, is a good place to start for mallet players because its clef, range, and reading requirements are similar to those of mallet instruments. It is also useful to develop bass clef reading skills by reading from the trombone and tuba parts on the lower octaves of the marimba. Mallet instruments can use any C-instrument parts (flute, oboe, bassoon, trombone, or tuba) during the warm up routine. Timpani can use improvised parts, director-written parts, or tuba parts.

Instead of the pitched percussionists simply reading a wind instrument part of every exercise and rolling the entire time, have them insert different rhythms in the space of the long tones. Stickings, dynamics, and pitch and rhythmic contours can also be altered. For rhythm and sticking ideas, have the mallet players reference the Strike Percussion part within the Long Tones chart while reading from a woodwind or brass part.

Warm ups may be played on any mallet instrument. However, some instruments, such as glockenspiel and chimes, have a limited range and may require rapid and regular transpositions. Because of the challenges on these particular instruments, it may be best to limit warm ups to marimba, vibraphone, and xylophone. Of course, it is useful to have a student warm up on another instrument if they perform it in the concert program and need more time behind the instrument.

NON-PITCHED PERCUSSION

All percussion instruments are classified by the method in which they are performed: strike, crash, shake, and scrape. Based on their classification, the non-pitched percussion instruments—ones that do not produce a definite pitch—are all included in the warm up by using specially designed exercises. These instruments primarily serve rhythmic and coloristic musical roles, but occasionally get soloist treatment. Rhythmic and coloristic material tends to be musically undemanding. The sample exercises not only prepare percussionists for these moments, but also more so for long soloistic passages.

These exercises include a variety of rhythms and stickings created for specific ability levels to use on any non-pitched percussion instrument. Each pattern is designed to be flexible and used with virtually any full band exercise. Additionally, the patterns are presented in a progression that allows the percussionists to establish and develop tone, coordination, control, and ensemble skills in all four areas of non-pitched
percussion.

On World Percussion instruments, such as congas and bongos, it is practical to explore the different tones, special techniques, and style patterns during the full band warm up. This is possible by reading the Strike Percussion part and assigning each hand to a different or same tone, for example, while altering the written stickings to explore Afro-Cuban tumbao and martillo patterns.

Because each warm up exercise may last only a few repetitions in a single rehearsal routine, the director may choose a series of patterns for the percussionists that will help them build a skill found within the concert program.

A list of popular pitched and non-pitched percussion instruments is included at the end of this article.

DEVELOP A ROUTINE:
1. Select and announce the woodwind, brass, pitched percussion patterns
2. Announce the relevant information concerning key, articulation, rhythm, etc.
3. Announce the non-pitched percussion pattern
4. Announce the relevant information concerning articulation, rhythm, sticking, etc.
5. Play!

Example:
1. “Woodwinds and brass play the F-Major scale in whole notes, one octave down. Brass, play the F-Major lip slur Pattern #1. Pitched percussion play four alternating quarter notes for every written note.”
2. “Pitched percussion, brass, and woodwinds, play legato.”
3. Non-pitched percussion, play #5 of your Long Tones page.”
4. “Also, non-pitched percussion, please observe that the pattern changes to double strokes at m. 5.

It may look as though it takes a long time to say so many instructions just for one exercise. You’re right! A routine that both students and directors can rely on adds structure and order to a rehearsal. It also helps to create an engaging and exciting performance environment. Though the first rehearsals may take a little explanation of the instructions for each section of the band, maintaining a routine order of exercises will greatly speed up the process of giving instructions and will allow for more playing time. Remember, though a routine order of varying exercises is important, it is necessary that each exercise continues to challenge and develop the skills of the student performers.

Also, generate a list of skills the students will need to be able to perform by the end of the semester. Form a timeline and structure for when and how each skill will be incorporated into the routine.

STATION ROTATIONS
Try using a rotation system to give each student the opportunity to experience as many instruments during a single rehearsal and semester as possible. There are many possible rotation systems, so feel free to try other ways that best fit your rehearsal setting. No matter the system, always include snare drum, mallet instruments, timpani, and a variety of accessory and World instruments. The World and accessories should change on a regular basis to expose students to as many as possible. It is also possible to include World instruments in this rotation system. The accompanying exercises are designed for any possible percussion instrument to be played and are arranged by their performance classification: strike, scrape, crash, and shake.

ROTATION EXAMPLE #1:
One possible system is to have the students perform the entire warm up routine on a single instrument. The students would rotate through a different station each day.

EXAMPLE 1:
John Doe Warm Up Instrument Assignment
Monday: Snare Drum
Tuesday: Marimba
Wednesday: Triangle
Thursday: Bass Drum
Friday: Hand Cymbals

An advantage to this system is that it gives the students a lot of time to get comfortable with the tasks on one instrument at a time. However, it is not inclusive and may limit the potential for seeing the transfer of skills from instrument to instrument.

ROTATION EXAMPLE #2:
A second possible system is to have the students rotate around all the stations in a single warm up period. Each station has one instrument and a copy of the percussion warm up exercises. Students must begin at a different station each day so they can perform all the exercises at all the stations in a week.

EXAMPLE 2:
Community High School Rehearsal Warm Up Rotation
John Doe
Warm Up Instrument Assignment
Monday: Begin on Snare Drum
Tuesday: Begin on Marimba
Wednesday: Begin on Triangle
Thursday: Begin on Bass Drum
Friday: Begin on Hand Cymbals
Instrument Order: Snare Drum, Marimba, Triangle, Bass Drum, Hand Cymbals

An advantage of this system is that the students perform on every instrument at each rehearsal. A disadvantage of this system is that it may take a moment for the students to get set at each new instrument station.

In Part 2, I’ll provide specific examples of stick control, two-height, embellishment, and articulation exercises to use within this system. Of course, these examples serve as a starting point for directors and instructors to assemble personalized exercises. I’ll also provide ideas on how to include these exercises within five popular band warm ups.

Dr. Brandon Arvay, barvay@me.com, lives in Lexington, KY where he serves as Adjunct Instructor of Percussion at Centre College, regularly performs with the Lexington Philharmonic Orchestra, and serves as the percussion instructor for the Central Kentucky Youth Orchestras. He holds degrees from the University of South Carolina (B.M.E.), Colorado State University (M.M.), and the University of Kentucky (D.M.A.). For more information on Brandon’s activities, please visit www.brandonarvay.com.

END NOTES
1 This is a common phrase in middle school, high school, and college band rehearsals I have attended.
2 From Scott Atchison’s “Full Band Sonority.”
3 Check out Julie Davila’s FUNdamentals article on these topics here: http://www.pas.org/docs/default-source/pasic-archives/gripstrokes.pdf?sfvrsn=0
4 For more information on these percussion concepts of Strike, Crash, Scrape, and Shake, see James Campbell’s source entries in “Band Expressions” by Alfred Publishing Company.
• Kentucky’s most innovative music degree program: B.A in Music Technology
• Long-established majors in music education and applied music
• Music scholarships available to all prospective students, regardless of intended major

CREATIVE. COLLABORATIVE. CURIOUS.
It’s who we are.
Although we’ve heard a lot about autism spectrum disorder (ASD) in the last decade or so, and probably have taught many of these children through the years, we may still have some questions. Whether you’re a new teacher or a seasoned pro, here are some answers to commonly asked questions about autism.

What Do The New Statistics Say About The Prevalence Of Autism?

According to the Center for Disease Control (March 2014) the national incidence of students with ASD has risen to 1 in 68 children. However, to understand this information correctly, it is important to know that this figure is only an estimate, based on the records of eight-year old children living in communities in eleven different states (Alabama, Arizona, Arkansas, Colorado, Georgia, Maryland, Missouri, New Jersey, North Carolina, Utah, and Wisconsin), according to CDC. Furthermore, the number of diagnosed children varied widely from one area to another. Therefore, we should not take this information to mean that one in every sixty-eight of the entire number of children in the United States is on the spectrum.

Nonetheless, the new numbers do represent an increase over the last few decades. Some theorize that this may be due to earlier and more accurate identification and diagnosis as well as a broader definition of ASD. New Jersey reportedly has a higher than average level—1 in 45, compared with Arizona at 1 in 175. New Jersey also has excellent services that arguably may motivate families who have children with ASD to move to the state.

Specific causes of autism have not been identified, although risk factors have been, including genetic and environmental factors. Moreover, the original authors have retracted the study that erroneously linked vaccinations to autism.

What Is Autism Spectrum Disorder?

ASD is a developmental disability that usually appears within the first three years of life. It is called a spectrum disorder because there is a wide range of behaviors and traits that vary among those with autism. This continuum includes the more severe Childhood Disintegrative Disorder and Rett’s Syndrome, to higher functioning autism and Asperger Syndrome (AS). Additionally, there is a wide range of combinations within the extremes of the spectrum. Some of our students have the classification “PDD-NOS”, pervasive developmental disorder—not otherwise specified. These children may have some but not all characteristics of autism.

What Kind Of Deficits Should We Expect To See?

In general, children with autism have deficits in three primary areas: communication, social skills, and sensory processing.

COMMUNICATION—Students might exhibit:
- Difficulty understanding questions and directions
- Abnormal voice quality
- Difficulty having a conversation
- Absence of imaginative play
- Echolalia—repeating back what is heard, instead of appropriately responding
- Repetition of unrelated phrases

SOCIAL SKILLS—Students may have difficulty:
- Decoding facial expression and gestures
- Responding to others socially or emotionally
- Developing relationships with others
- Understanding that others have different thoughts, desires and feelings.

SENSORY PROCESSING ISSUES—Students may:
- Be under- or over-reactive to sensory stimuli
- Process and respond to input in different ways
- Use self-stimulating behaviors (rubbing, hand-flapping, rocking, etc.) to either increase stimulation if the child is hyposensitive or block out over-stimulating sensory input if the child is hypersensitive

It is important to note that sensory issues can be overwhelming to children with ASD. Some children are hypersensitive to touch; they may be distracted by something as small as a tag on the back of their shirt. In the music classroom, a student with auditory sensitivity may be overwhelmed by certain sounds, volume, or by the sheer amount of auditory input. Conversely, those who are hyposensitive to sound may prefer louder music. Keep in mind that these are not merely preferences; the brain’s ability to process sensory input helps us make sense of the world around us, and controls how we learn and function in the world. Thus, the child with a processing disorder faces major and unpredictable distractions throughout his day.
In addition, students with ASD may have odd eating and sleeping habits, abnormal mood swings, and uneven development of cognitive skills. You may notice limited and repeated body movements, unusual body postures, minimal direct eye contact, and fascination with moving objects. Children may perseverate about specific topics, preferring to talk repeatedly about the same thing, such as trains, trucks, or animals, for example, and may insist that things always be done the same way.

What Is Asperger Syndrome?

Asperger Syndrome (AS) is thought to be on the higher functioning end of the autism spectrum. Children with AS are typically highly intelligent with good language skills, generally function well academically, and may be very successful in the music classroom. However, some students with AS may lack higher level thinking and comprehension skills and have difficulty with abstract thought, so be sure that they truly understand what is being taught, and are not just repeating back what you have said. In addition, they tend to have limited focus, insist that things be done a certain way, and may become obsessive about routines. Keep in mind that any change to your routine or schedule (an assembly, a fire drill, etc.) may be a source of difficulty and should be discussed and prepared for in advance. Their difficulty with social skills and lack of understanding of human relationships may prevent them from developing friendships. However, fostering a sense of empathy and modeling understanding and acceptance in your classroom will help other students react positively to their peers with AS.

How Can Music Help?

Music can be a meaningful area of growth for students on the spectrum. Songs and other activities can help develop speech and vocal imitation skills, increase attention span, and provide a valuable means of self-expression. Working within groups and ensembles to perform songs, dances, and instrumental music can help children develop more social behavior, thereby improving interpersonal relationships.

What Are Some General Strategies?

To foster better communication and social skills, encourage and reinforce positive social interaction as it occurs. Also, it may be wise to choose to ignore some behaviors as long as they don’t interfere with
the lesson. If you’re planning to have children work in small groups or with a partner, carefully select which children will work together. Choose a sensitive “buddy” to assist the student with autism.

Be mindful of any sensory impairments in your students and take steps to reduce sensory input where necessary; for example, lessen the amount of visual clutter in your room, or lower the volume of music you play. Allow time away from class if sensory input is too intense – a walk to the water fountain, or a trip to the library or classroom with a paraprofessional if appropriate, can help de-escalate the situation.

When behavioral problems threaten to disturb the class, remember that these may be a result of the difficulty with communication, social skills and sensory issues and not acts of defiance. After problems occur, analyze the behaviors and try to pinpoint what may have triggered them, and adapt your methods or your classroom accordingly. A behavior management system based on positive reinforcement can be helpful. Moreover, teaching peers how to interact with the student will be helpful for all, and at the same time foster a sense of empathy and kindness in other students.

What Are Some Tips For Lesson Planning?

In general, choose materials that are age-appropriate, developmentally accessible, and motivating. When creating lessons, you may wish to set non-musical as well as musical goals, such as improved social interaction and communication, and when teaching, provide direct instruction of social skills as needed. Many children with autism benefit from a structured learning environment; follow a routine to ease transitions, and use repetition and reinforcement to teach skills. Visual aids can be helpful to explain rules and procedures, to list daily schedules, to illustrate songs, to offer student choices of what song to play or which instrument to choose. If the child is non-verbal and uses an alternative communication system, utilize the same system in your class, and see that music vocabulary is added.

When you begin to understand your individual students’ strengths, deficits and sensory impairments, you’ll be able to modify your plans so that everyone can be successful at something. You may have a student who can’t tolerate the sounds of certain rhythm instruments; find an instrument he can play, or give him the choice of singing or dancing instead. If a child cannot sing, allow her to choose a rhythm instrument to play. Don’t be discouraged if an activity seems to fail at first; when you do find something that the child connects with, you’ll know it! Don’t forget to network with your colleagues; the special education teacher, related therapists and one-on-one paraprofessional may have valuable insight to share to help the students they work with every day. Find out what strategies work in other settings and adapt them to your own needs.

Working with students with ASD can be challenging; learning about their special needs will help us to treat them with understanding and respect. When we include them successfully in our music classes, we give them a chance to grow musically, and hopefully, to gain valuable life skills that will help prepare them for a rewarding life.

RESOURCES:
http://www.cdc.gov/features/dsautismdata/


Novels that offer insight into the world of autism:
Born on a Blue Day: A Memoir by Daniel Tammet
The Curious Incident of the Dog in the Night-Time by Mark Haddon
The Speed of Dark by Elizabeth Moon
Daniel Isn’t Talking by Marti Lembach

Maureen Butler, mbutler@mtlakes.org, has been teaching music for twenty years in the Mountain Lakes District in New Jersey: at the Lake Drive School for Deaf and Hard-of-Hearing Children in Mountain Lakes, where she has designed and implemented a curriculum for students with hearing loss, and at Wildwood Elementary School where she teaches grades pre-K through 3 and directs the 5th grade chorus. An NJMEA Board Member, she presents workshops throughout the state and writes about special education topics as they apply to the music classroom for the state journal TEMPO.

This article is a reprint from the January 2015 NJMEA journal, TEMPO.
learn to “play” without fully learning to “speak” the language of music or understanding what it means in its great richness of intervallic, structural, stylistic and cultural relationships. Even so, we continue to stick those who want to major in music into the torture chambers of Freshman theory, sight-singing, keyboard harmony, and everybody’s favorite, “guess what is in the music history professor’s head today?” Those foundation skills should be in progress long before college, and for more than just future music majors. Why else would we call we what do “music education” in the first place?

Another of my mentors and dear friends is Erzsébet Szőnyi, a student of Nadia Boulanger and Olivier Messiaen, the first woman to win the Paris Conservatory Prize for Composition, as well as the chief architect of the pre-school through post-graduate musicianship core curricula for which Hungary is so well-known. She remembers how under communism, all police and military band members were sent to the Liszt Academy to improve their musicianship and take private lessons. “They played their instruments in a certain way but could not sing a perfect fourth or a minor third.” Like so many of our own students, they were technically proficient musicians with underdeveloped aural abilities who could not aurally identify or vocally reproduce tonal relationships without their instruments. In her words, “It was tough work, especially because the requirement in those bands was not the ability to play the instrument, but the number of players.”

My own wonderful high school band teacher, a fine classical clarinettist who had also played saxophone in Jimmy Dorsey’s band, used to yell at us in mock anger, “Don’t be a bunch of button-pushers!” Just think how having students who hear before they sing or play, who can artistically shape a melodic line (or follow one and what happens to it), and who are rhythmically and tonally secure would change how we teach voice and instruments!

Years ago, I witnessed what one such student could do, an 11-year-old pianist who had just won first prize in her age group in the all-Soviet Bloc young musician competition. This was her first lesson upon returning and her teacher put her right to work learning a Beethoven sonata she had not yet played. Decades later, what transpired during that hour remains with me as the great richness of intervallic, structural, stylistic and cultural relationships. Even so, we continue to stick those who want to major in music into the torture chambers of Freshman theory, sight-singing, keyboard harmony, and everybody’s favorite, “guess what is in the music history professor’s head today?” Those foundation skills should be in progress long before college, and for more than just future music majors. Why else would we call we what do “music education” in the first place?

The lesson went something like this:

T: “Let’s discover the melodic shape of this first section. Can you solmizate it?”
S: (without touching the keyboard, the student effortlessly solmizates the melodic line including its momentary modulations in and out of related keys).
T: “What did you find out?”
S: “It’s a beautiful melodic line but it has phrases of irregular length.”
T: “What can that mean?”
S: “Well, that’s Beethoven isn’t it? He’s always pushing the sonata-allegro form around instead of staying exactly within it.”
T: “Now solmizate the same section vertically from the bottom of the chords up to the top voice, then tell me what you notice.”
S: (she flawlessly sight-sings through the chords reading both bass and treble clefs) “There is a half-cadence in an unusual place.”
T: “So what can we do with half-cadences?”
S: “Well, stylistically in Beethoven’s time, we do a slight ritardando without a full stop then move right on into the next period of the section.”
T: “Show me how that would sound.”
S: (she plays the phrase leading up to and through the cadence).
T: “What do you think about how that sounded?”
S: “Well, because that cadence occurs earlier than one expects, I wonder if I should use even less of a ritardando so as not to overemphasize it.”
T: “Well, give it a try and let’s see how it sounds.”

After the student played it, the teacher finally shared a stylistic trade secret in one or two sentences after which the student immediately applied it. Following on, the teacher asked the student to sight play through the entire section, they discussed what to practice without the teacher ever telling her exactly, and then moved on to other repertoire. In other words, the teacher gave her student a voice, treated her as an equal, and they explored the music together with the wise teacher gently guiding her student in taking the lead as much as knowledge and experience would allow. This lesson illustrates why singing musicianship is so important, because it prepares the mind to aurally imagine what a musician will sing or play before they perform it, just as Willems said. There is no music in an instrument, that’s why we call them “instruments.” The music must first live within the person who is going to express it through an instrument. Being that the voice (singing), the ear (hearing), and the body (movement) constitute
the natural instrument everyone possesses without regard to socio-economic status, it is clearly desirable to develop it in as high a proportion of the population as possible whether or not they all become instrumentalists. Those who don’t will still be “musicians,” as was Casals.

There is one more aspect we should consider in the development of relative hearing and tonal relationships, that of intonation. Edgar Willems, who was also an innovative acoustician, described his concept of “intra-tonal space” by saying, “Sound, like color, is infinitely divisible.” Fortunately, the voice, like a string or tube, is also such a space, and we begin exploring that vocal-aural space on the first day of preschool or kindergarten music classes, an exploration that continues for many years in age-appropriate and motivating ways. Helping young ones to hear and control slight variations in pitch are part and parcel of what well-qualified singing musicianship teachers do. By extension, one of the most important musical experiences for children in the intermediate grades is to sing in a children’s or youth choir that rehearses a cappella, because a cappella singing in parts requires the teacher and the students to operate within the realm of just intonation which both includes and surpasses facility in tempered pitch without being restricted to it. Such flexibility is actually the higher standard of aural development in many schools and studios around the globe. I have heard stunningly proficient young choirs in many countries who have mastered the art of aligning overtones as an organic aspect of choral interpretation. Consider how such well-developed hearing would help our students make musical sense of scales, technical exercises and studies, and the solo and ensemble masterworks they are intended to lead to.

**Conclusion: How May Musical Educators Influence Modern Society?**

You must know by now that I have focused a lot of my studies on the famous multi-tiered Hungarian music education system still in place after 90 years, having survived the Nazis, the Communists and now the economic challenges of the European Union. It is the ever-evolving product of hundreds of musician-teachers in that country rather than of any one person. Kodály himself never wrote a teaching “method;” rather he cleverly leveraged his international status to be a thorn in the side of the Soviet-controlled Ministry of Education. His bold public advocacy for high quality music education inspired his students and colleagues to make fundamental changes in music education now being implemented around the world. As a string player himself—I’m sure you know about his extraordinary Sonata in B Minor for Solo Cello—he puzzled about how the Bohemian Quartet concerts in Pressburg (now Bratislava) drew large, enthusiastic audiences, but played to nearly empty halls in Budapest:

Now, the citizens of Pressburg played a lot of chamber music at home. Just who would go to a chamber music concert? Actually only those who themselves play some. The general public is not interested in it...So it happened, therefore, that we reached all the way down into the primary schools because only there can one get in touch with mankind. What is omitted there cannot be recovered later...And I would advise my young colleagues, the composers of symphonies, to drop in sometimes at the kindergarten, too. It is there that it is decided whether there will be anybody to understand their works in twenty years’ time.

His statements challenge us to be visionaries, to look beyond the moment of a single lesson, a single recital or concert, or even a single school year, to how to grow future generations of musicians, audiences, parents, policymakers, and administrators. All of these societal roles are necessary for a self-perpetuating high quality musical culture that is able to rise above and transcend the fleeting trends of the marketplace.

Another of my close friends and colleagues is Gabriella Thész, former director of the Hungarian Radio Children’s Choir who now directs the Children’s Choir of the Hungarian National Philharmonic under Zoltán Kocsis. Her way of rehearsing a young ensemble reminds us once again how music is really more about life than about itself:

The main idea is to form their personality through their soul and their sensitivity, and that means they become different people through music. So the music helps me talk to them. The music is the instrument I’m using to change them and to give ideas to them from people like composers. Music doesn’t give you words—music gives you more; it changes the soul. I teach them how to speak the language of music, and actually, we form their spirit, soul, and mind—their whole personality. It’s part of the work belonging to the art of music. So art forms people and we would not be able to live without art.

Violinist-composer George Enescu obviously had that very same influence on Yehudi Menuhin: “I helped him look into himself, and now he can see.”

As professional music educators, we matter; what we do matters; society needs us in order to fully reach its individual and collective potential. It is time for us to reach higher than ever before. Reaching beyond our present state of being is what good music actually compels us to do everyday. We can change the system by working together in solidarity to be the other voice in the ears of our children and youth!
ENDNOTES


11 Willems, *Psychological Foundations*, 68.

12 This synopsis was created from a variety of primary and secondary sources in several different languages centering around Guido’s now fragmentary writings, such as Joseph Smits van Waesberghe, *De Musico-Pedagogico et Theoretico Guidone Aretino—Eiusque Vita et Moribus*, (Florence, Italy: Leonis S. Olschki 1953). We know that Guido was also hard at work on how to represent rhythm—his *motus* theory [notice its relationship to movement!]—a notational challenge resolved only centuries later. Guido’s supreme achievement, however, was to teach his students to compose parallel and free organum using the notation system and a significant beginning to the ultimate uses of notation: creation, stylistics and interpretation. However, there is no documented proof that he is the author of the ubiquitous “Guidonian Hand” teaching device, which only appears in manuscripts written after his death.


15 Intended as an instrumental shortcut, fixed-do solfege, largely practiced in countries where Latin-derived languages are spoken, is a much later invention growing out of a conflict of pedagogical and theoretical interests. Although it purports to develop perfect pitch, it is complicated by national variations in standardized pitch and its use of only seven syllable names, whereas the original moveable system employs a separate name for all 12 semitones of the Western scale system enabling it to account for all possible tonal relationships. The conflicted history of the fixed system is discussed at length in Jacques Chailley, *La Musique et Le Signe* (Music and Sign), (Lausanne, Switzerland: Éditions Rencontre 1967), 58–97.


18 Willems, *Psychological Foundations*, 27.


21 Bónis, *The Selected Writings*, 151.


Professor Emeritus Jerry L. Jaccard, jerry_jaccard@byu.edu, directs the BYU InterMuse Academy for Pedagogy and Musicianship and volunteers as a curriculum and staff training consultant for the Provo City School District. He has taught in rural, parochial, inner city and suburban school districts and universities in Arizona, California, Connecticut and Utah.

This article is reprinted from the April 2015 UMEA Journal.
I would like to thank my colleagues for their assistance in preparing this quick reference performance guide for the march. In our conversations about marches and march interpretation, my questions were very straightforward, such as, “what is it about marches that keeps you from performing them more often,” and, “what do you want to know that would help with interpretation?” Answers ranged from “what is march style, what types of marches are there,” and as I had thought for a long time, “what am I supposed to DO to a march?” Through the notes and interviews of Harry Begian, William Revelli, John Whitwell, Harold Bachman, John Philip Sousa, and Henry Fillmore, and with the help of famed march researcher Paul Bierley, it is my hope to provide you with a quick reference guide to the march that will help to answer some of those questions.

**TYPES OF MILITARY MARCHING**

- **Funeral March** – used to accompany the deceased to a cemetery or provide appropriate music at funerals and memorial services. They are typically at a tempo of \( \frac{3}{4} = 72 \).
- **Slow March** or **Ordinary March** – the standard by which the tempos of other marches are measured. This was used for exercises, reviews and parade, with a metronome marking of \( \frac{3}{4} = 60–80 \).
- **Quick March** – twice as fast as a slow march, \( \frac{3}{4} = 100–140 \), with \( \frac{3}{4} = 116–120 \) being the norm. This type of march is also used for maneuvering.
- **Double Quick March** – an attack march, still more rapid in tempo than the quick march.\(^1\)

**MARCH MUSIC TYPES**

- **Military Marches** are precise in rhythm and articulation. They can range from \( \frac{3}{4} = 112–144 \).
- **Circus Marches** reflect the pageantry of the circus. Rhythmic drive is given to percussion parts and precision is essential. Circus marches are often punctuated by unwritten accents and range in tempo depending on the nature of the activity for circus performers, \( \frac{3}{4} = 140–170 \).
- **Galops** are simply marches played fast. There are two types: the dance galop which is moderate in tempo and slightly faster than a military march (marches of Offenbach and Suppe), and the circus galop, which can reach tempos of \( \frac{3}{4} = 240 \).
- **Funeral Marches**, or dirges, are deliberate and slow, \( \frac{3}{4} = 60–72 \).
- **Patrols** are intended to simulate the sound of a band marching past a listener. The audience hears the band approaching, passing by, then marching off in the distance. The music includes a gradual crescendo then steady decrescendo, all at a steady tempo.\(^2\)

**EUROPEAN MARCHES**

- **British** marches are generally slower than American marches, \( \frac{3}{4} = 108 \). American marches are similar to the British in sound, style and tempo because early American march composers were influences by British composers. The British regimental marches most closely resemble American marches. Some key differences: British marches are usually of greater length, employ lyrical and lengthy countermelodies, a pompous-style second strain, and simple, song-like trio tunes. The marches are dignified and unhurried. Frederick J. Ricketts wrote under the pseudonym of Kenneth J. Alford and was the most popular British march composer.
- **German** marches generally performed at \( \frac{3}{4} = 104–112 \). Characteristics include lyrical tunes juxtaposed by rhythmically precise and marcato playing that is contrasted by dynamic changes and accentuation. German marches can include heavy bass parts, soaring euphonium countermelodies, trumpet fanfares, and high woodwind obbligatos. Popular German march composers include T eike, Blankenburg, Fucik, and Strauss.
- **Spanish paso doble** (two step) is the most popular Spanish march, usually performed at \( \frac{3}{4} = 108 \). Characteristics include subtle lyricism with contrasting lines including crescendos and diminuendos. Guitar-like accompaniments are composed alongside oolong, horizontal tunes. Spanish marches are some of the most lyrical that can be performed. **Amapirto Roca** by Jamie Texidor has a tendency to be played too fast, which is wrong musically and stylistically.
- **Italian** marches are similar to Spanish marches in lyrical quality, however most Italian marches are a little faster. The Italians are known for their symphonic marches with sweeping melodies, development of thematic material and dramatic climaxes at \( \frac{3}{4} = 116 \).
• French marches usually sound their best at \( \frac{3}{4} = 126 \). Fanfare openings and fanfare break strains are common in French marches and trio sections tend to be simple and singable, often accompanied by a repetitive ostinato rhythm in the snare drum.¹

ESSENTIAL ELEMENTS OF A MARCH

William Revelli noted four essential elements for an effective rendition of the march: (1) Tone Quality – intonation and control, (2) Technical Accuracy – articulation and unity, (3) Tempo – precision, togetherness, and rhythm, and (4) Interpretation – accents, style, phrasing, dynamics, balance, nuance and expression.⁴

STYLE

The basic elements of a march are melody, harmony and rhythm. The heart of the march consists of the tuba, double bass, bass drum, horns and percussion. Basses and horns account for two-thirds of the basic march elements and must be a priority! Balance the heart with melody, countermelody and obbligato. Highlight the countermelodies, obbligatos and variations so they match the melody in volume. Allow the march show off the virtuosity of the group and players. Pay great attention to detail and perform with elegance.⁵

Perform marches with an appropriate marcato, detached style and pay close attention to accents and dynamics. Separate the notes and release each note before articulating the next - do not allow them to touch. To avoid “tutting” the notes, release the tone with breath and not the tongue. Attacks should be firm and solid, precise and articulate.

The second beat of the bass line in a 2/4 march should be softer. This is called lilting. Beat one is stronger than beat two, and beat two being the rebound beat, requires the lift.⁶ This in turn supports the march in having a dance feel. Sousa’s Washington Post, for example, was a two-step, which was one of the most popular dances in the world in the late 19th and early 20th-century. A fox trot could even be considered a march.

TEMPO

Choose a tempo that is appropriate for the style of march being performed. When determining a suitable tempo, do not play a march any faster than performers can play technical passages cleanly – slow practice precedes rapid practice. Rhythmic inaccuracy can cause rushing and percussion and bass lines will tend to rush or drag. Rushing generally occurs in ascending melodic lines, shortened long notes, cadence points of strains, technically difficult passages, and the apex of phrases (percussion particularly). Bands tend to rush marches in 6/8 and do not play with a rhythmic ‘swing.’ Maintain a steady tempo through crescendo and decrescendo passages and do not slow the tempo in Grandioso (in a grand manner) sections. This is only a style change and not a tempo change. William Revelli stated, “through rhythm the march achieves life, vitality, motion and character. It keeps the march alive and it is here that many bands fail in performances.”⁷

RHYTHM

The key to playing marches with proper style is to master common rhythmic figures and to sustain notes for their correct duration. Notes of one beat or more should be played at full value - avoid curtailing long notes. Maintain precise rhythms to avoid rushing. Rushing is usually fixed by playing notes for full value and having percussion (and winds) subdivide beats in their head.

ACCENTUATION

Many marches have accents in obvious places and the best march interpreters tend to add accents and dynamic changes of their own. Judicious accentuation can dramatically improve the interpretation and effectiveness of a march. There are three ways to accent a note or chord: (1) giving the note full length, (2) playing the note louder, and (3) attacking the note strongly. Accents are not always fortissimo accents.⁸

DYNAMICS

Many bands are at their worst when they play a march; overly-loud cymbals, overly-loud bass drum, and the entire band is blaring. Provide as much dynamic contrast as possible, especially in legato passages. Inner voices must be balanced and the lead trumpet should never be louder than the rest band, even though their part usually says solo trumpet or solo cornet. All percussion parts should relate to the band in dynamics and accentuation. Cymbals should emphasize accents and provide support at climactic points. Do not use cymbals and bass drum at fortissimo levels except in truly loud passages. The cymbal player should match the bass drum in volume. Do not overplay loud volumes and give dynamic accentuation to long notes— they are louder.⁹

GENERAL DYNAMIC CHARACTERISTICS OF EACH STRAIN

Avoid dull performances by changing dynamics on repeated strains, particularly in second and break strains.

• Introduction – usually loud, forte or fortissimo.
• First Strain – less loud, mezzo forte, usually played as written.
• Second Strain – usually the loudest strain in a march. Vary dynamics in this strain, softer the first time and louder on the repeat. Try eliminating brass the first time.
• Trio Strain – softest strain of the march, piano to mezzo forte. Play legato if stylized that way.
• **Break Strain** – loud and technically involved, usually played as written.
• **Repeated Trio Strain** – loud and played out. Trio tune is played softly with emphasis and forte volume on the countermelody and/or obligato.
• **Stinger** – in the style and volume of the last strain.

**COUNTERMELODY AND OBLIGATO**

Countermelody is a melodic line, which is subordinate to, and combines contrapuntally with a principal line. Obligato is defined as an indispensable instrumental line, where the instrumental part is obligatory and special or unusual in effect.¹⁰

**HENRY FILLMORE SPECIFIC**

Fillmore generally liked his marches performed much faster than a traditional military march. He stated, “my marches sit well at \( \text{\textit{q}} = 160 \) and the smears at \( \text{\textit{q}} = 120 \).” He composed under several pseudonyms and each represents a difficulty level. Marches by Harold Bennett are non-progressive and great for middle school bands. If you can play one, you can play them all. Al Hayes and Will Huff marches are a little more difficult and same in difficulty level. Henry Fillmore marches can be the easiest or the most difficult. Fillmore typically wrote two percussion parts, one for concert settings and one for marching.¹¹

**INTERPRETATION**

March manuscripts rarely contain the interpretations of the composer, and composers often assumed bandmasters knew march style and did not bother with stylistic markings, dynamics, revoicings or registral alterations. Additionally, many composers rehearsed and performed their own music, and as Henry Fillmore stated, “I didn’t know how I wanted it to sound until I got in front of the band.”¹² There is no one way to play any march, and you should arrive at a convincing interpretation on your own. Dr. Harry Begian perhaps summed it up best in a presentation at the Midwest Clinic in 1999,

> We should not think of marches as musical items that are sacrosanct and that there is only one ‘true’ style or interpretation of any march! If symphony orchestra conductors don’t all COPY one another and perform the great symphonic literature with a prescribed style, tempo and nuances then why should band conductors not figure things out for themselves and come up with their own musical convictions as to how they want to play a march! I can truthfully say that those band-conductor colleagues whom I consider great march-stylists reflect their personal musical tastes to any march they perform and never copy someone else’s interpretation. I think it truly unfortunate that there are too many band conductors who either don’t arrive at musical convictions

Continued on p. 36
regarding style, tempo or nuances or must always rely on some one else's way of playing a piece of music. One of the greatest challenges to conductors is to be able to study a score diligently and to come up with an interpretation of that score that is convincing, not only to him, but to his players and audiences as well. I think that is the true test of the quality of a conductor, certainly NOT how well he can copy another conductor's interpretation!13

IN SHORT, WHAT YOU CAN CHANGE IN A MARCH

Change dynamics in entire strains or parts of strains in addition to octave registration. Add accents to agree with your own aural perception of how you want to hear it played. Sing through the march then mark it for style, accentuation, and phrasing. Alter percussion parts if necessary, keeping in mind that most march composers were not percussionists. Flutes, for example, can transition to piccolo in different parts of a strain or bells could be added to a melody. Add or delete voices to change colors and to bring out unique textures. Brass players can and should rest more often. Include a separate pair of cymbals to accentuate special accents in the music. Have students memorize parts of a strain and stand up, e.g., the final strain of the march. Try using a field drum rather than a snare for a more historically accurate performance.

WHAT YOU CANNOT CHANGE IN A MARCH

While having a unique interpretation is recommended, a detached style is necessary. Legato playing, if opportunistic, can be used in the trio section. Do not play the entire march in a legato or tenuto style; always detached. Maintain a steady tempo throughout and remain true to the melodic, harmonic and rhythmic aspects of the march.

TYPICAL MARCH COMMENTS AT ASSESSMENTS

• The march selected has no special character.
• There is a lack of care in preparation. The march did not have the same meticulous attention to detail as other concert selections.
• Rhythms are not clearly defined.
• Eighth notes in triple time are played too close together with a space between each grouping of three notes – this causes a ‘hopping’ effect.
• Accompaniment figures in triple time sound like they are in duple time.
• Accompaniment figures in duple time sound like they are in triple time.
• Harmony parts are not confident and clear.
• Preserve the balance of the band at all dynamic levels.
• Keep the tone under control at all dynamic levels.
• Do not depend on upper clarinets for fortissimo effects.
• Paying more attention to accents can liven up the march.
• Make a musical sound on the stinger rather than a noise.
• It is the space between notes, which makes a march lively and spirited rather than the rate of speed it is being performed.
• You cannot attack one tone before releasing the one preceding it.
• There is little variation in the intensity of the beat from the bass drum to conform to the spirit of others in the band.
• Do not allow the band to rush away with the tempo.
• Grandioso means a change in style, not a change in tempo.14

MARCH EDITIONS

Many editions of marches were published in street or flip folder (music lyre) size. These are generally printed in tutti, all members are playing at all times. This was done to conserve printing space and so any sized group, from small circus bands, military parade bands, or large symphonic bands, might use them. Many concert marches, particularly those in large-page editions, are scored in a way to give adequate expression and tonal color when played strictly how they are printed. Current editions of the earlier street size marches, e.g., the Foster or Fennell editions of Fillmore’s Americans We, may or may not include tonal variety and revoicing. Other edits in these editions can include the editors’ interpretation of accents, dynamics, phrasing, etc. 15

MARCHES SELECTED BY HARRY BEGIAN AND WILLIAM REVELLI

AMERICAN

Americans We (Cincinnati Zoo) H. Fillmore
Barnum and Bailey’s Favorite K. King
Battle of Shiloh C. Barnhouse
Battle of the Winds C. Duble
Battle Royal F. Jewell
Boys of the Old Brigade C. Smit
Bravura C. Duble
Brighton Beach Concert March W. Latham
The British Eighth Z. Elliot
The Caravan Club K. King
Chicago Tribune P. Chambers
Chimes of Liberty E.F. Goldman
The Circus Bee H. Fillmore
The Circus King C. Duble
Colossus of Columbia R. Alexander
The Director General F. Jewell
El Capitan J.P. Sousa
Emblem of Freedom K. King
E. Pluribus Unum
The Free Lance
From Topic to Topic
Gentry's Triumphal
Golden Friendships
Golden Jubilee
The Goldman Band
Hands Across the Sea
His Honor
Honey Boys on Parade
Independentia
In Storm and Sunshine
Joyce's 71 N.Y. Regiment
The Klaxon
Military Escort
National Emblem
Olympia Hippodrome
On the Mall
The Outlook
The Purple Carnival
Quality Plus
Ringling Bros. Grand Entry
Robinson Grand Entrée
Rolling Thunder
Revelation
The Royal Decree
Sarasota
The Southerner
Tenth Regiment
Washington Grays

SPANISH
Corazon Gitano
El Abanico
El Relicario
Espana Cani
Flores de Espana
Gallito
Gerona
The Golden Ear
La Calesera
La Soirelle
Lola Flores
Pepita Greus
Sol y Sombra

ENGLISH
Army and Marine
Army of the Nile
B.B. and C.F.
The Contemptiblea
Dunedin
The Elephant
The Middy

GERMAN AND AUSTRIAN
Action Front
Alte Kameraden
The Conqueror
Duetschmeister
Entry of the Gladiators
Florentiner
In T'reu Fest
Nibelungen
Radetzky
Die Regimentskinder
Thrill of Victory
Under the Double Eagle
Wien Bleibt Wien

OTHER NON-AMERICAN MARCHES
Athletic Festival
March of the Belgian Paratroopers
Corrida
March Electric
Inglesina
Le Regiment de Sambre et Muse
Laurentian
Le Grognard
March Lorraine
Pere de la Victoire
Sambre et Meuse
Symphonic March
Symphonic March
Valdres

CONCERT MARCHES
Crusade for Freedom
The Dam Busters
The Golden Bear
Hail Miami
Hail to the Fleet
Marche Hongroise
Montmarte
The Sinfonians
Stars and Bars
March Symphonic Metamorphosis
Vilabella
World is Waiting for the Sunrise
American Salute
Children's March
Golden Cockerel
STREET MARCHES

The Billboard J. Klohr
Black Jack F. Huffer
Dallas R.B. Hall
Kiefer's Special W. Kiefer
Men of Ohio H. Fillmore
 Officer of the Day R.B. Hall
On the Square L. Panella
Punjaub C. Payne
Show-boy W. Huff
(Fillmore)
Salutation R. Seitz
St. Julien A.W. Hughes
Them Basses G. Huffine
The Trombone King K. King
United Services J. Ord-Hume

RECOMMEND RECORDINGS

William Revelli and the University of Michigan Bands
Harry Begian and the University of Illinois Bands
Service Band recordings

RESOURCES


Jim Daughters, daughtersjim@gmail.com, was most recently Visiting Professor and Director of Instrumental Activities at Xavier University (OH). He is the music director of the Fillmore Wind Band, the Cincinnati Junior Youth Wind Ensemble at CCM, and former band director at Conner Middle School in Hebron, KY. Jim is a candidate for the Doctor of Musical Arts at the University Degree at the University of Kentucky.

ENDNOTES

7. Interpretation of the March, Revelli Papers.
9. Interpretation of the March, Revelli Papers.
10. March Interpretation, Begian Papers.
15. March Interpretation by Harold Bachman, Begian Papers.
Think back to when you were in your student teaching assignment. For some of you that was not too long ago, but for me I have to reflect back nearly twenty-five years. I received my teaching credential in California with a broad area credential in both instrumental and choral. We had two placements in my student teaching: one in the secondary and one in the primary level. Let me tell you about my experience with one of my cooperating mentor teachers during that time, Miriam Factoria. Miriam was a Kodaly specialist with a Masters in Kodaly who had additionally spent a year studying at the Budapest Academy in Hungary. I was sure I wanted to teach only high school choir, but I needed this elementary placement to get my credential. As most of you know, Kodaly is an experience-based philosophy of music education. Students experience a musical concept before it is ever defined to them, and that is exactly how my student teaching placement was with Miriam. We would spend hours after school writing the detailed lesson plans. We looked closely to the tonal relationships from one activity to the next making sure the transitions were smooth, both for classroom management as well as for setting up the students vocally for success. I would watch her teach a lesson and as we walked down the hallway to the next classroom she would look at me and say, “I think you will teach the next lesson.” Miriam trusted that I had experienced the lesson and knew it well enough that I could teach it. And I had to trust that she would be there with me if things didn’t go well. Halfway through my placement with Miriam she came down with the chicken pox. I was issued an emergency credential with the state and assumed teaching all of Miriam’s classes while she was out. Each day after school, I would go to her house and we would spend hours planning the next day’s lessons. I was so inspired by Miriam’s dedication as a mentor to me that I also completed the Kodaly certification, and even spent some of the early part of my teaching career at the elementary level. I realize I have had many other mentors in my life since my student teaching experience who have shaped me as a person and educator: current and past colleagues, principals, department chairs, and clinicians at festivals the list go on and on.

What I have grown to believe is that the cooperating teacher and student teacher relationship is really not very different from our relationship with our students in our current classroom. The foundation must always be built on a mutual trust and care that creates an environment allowing for growth. Over the years in my classroom I have come to learn that my students don’t care about what I know or what I want to teach them until they know that I care about them. Once your students know you care about them, they are free to be open to explore the knowledge and concepts you have to offer them. They know that you will be there for them, and that you want them to succeed, but more importantly they know that you are going to be there for them when they stumble…ready to pick them up and continue with them on the journey together.

It saddens me when I hear about how student teachers are often only allowed to work with the entry level performing ensemble, and many times only given a few tasks such as warm-ups or running sectional rehearsals. With experiences like that during a student teaching placement, is it any wonder why there is such a high turnover rate in this difficult profession? As a mentor we must be selfless and not allow egos to get in the way. We may feel we are able to teach things better, or have the better technique to achieve the same results, but our role as mentor is to allow for exploration as the student teacher struggles and finds success. Most importantly we are called to always be there alongside them as a guide.

I believe in allowing my student teacher the full teaching experience. From day one, allow them to have input in music selections, allow them to be a leader at your August choir retreat before school starts, allow them to work with all of your ensembles. When you take your ensemble to festival allow your student teacher to conduct and be mentored by the clinicians. Encourage them to join you during the recording process for your students’ All-State audition. Have them attend the inter-departmental chair council meetings with you at your school...as boring as they may be… but make sure you give them the full experience of what to expect from this wonderful career as a music educator.

If you are given the opportunity to be a mentor for a student teacher, or young teacher in your school or district, don’t hesitate to embrace the opportunity as you will learn far more about yourself from the experience, and you too will become a better educator.
Let me now introduce you to Nicole Laborte, my student teacher this fall from Pacific Lutheran University, whom I have asked to write a reflection on her student teaching experience as part of this article:

“As Music Education majors, we are thrown into the pool of a real classroom to sink or swim. The hope, of course, is that the knowledge we’ve gained in college will be enough to keep our heads above water long enough to successfully complete student teaching.

It is absolutely bizarre to look at today’s date and realize that I only have a little over a month left as a student teacher. It feels like just yesterday I was anxiously awaiting to hear where I had been placed for my student teaching assignment. Since my sophomore year, I had wanted to be placed at Bellarmine. Frank Lewis is well recognized as both a choral and instrumental director, something that appealed to me as a dual-endorsed choir/orchestral major. Over three years I took every opportunity to introduce myself to him at every WMEA/All-NW Conference. I always took the opportunity to sign up to volunteer as his student guide whenever his orchestra came to PLU’s Invitational. When I finally received word that I had been placed to work alongside him at Bellarmine, I was overjoyed. Teaching cooperatively with him has been absolutely everything I could have asked for and more. Working for the last three months alongside him in the classroom has provided valuable clarity of the reality of what my job as a teacher will be. Frank has been my own personal cheerleader; helping me to stay positive whenever I feel stressed or frustrated with myself if something does not go as planned. Under his guidance, I have begun the process of solidifying my own teaching style. He has given me the freedom to explore and experiment different ideas and processes to teach concepts, even if they are different than his personal preferences.

I am saddened that I will soon be leaving Bellarmine, because I will miss being challenged every day to constantly improve myself. In short, I feel very blessed to have had the opportunity to learn and work from him these last few months, and look forward to soon becoming a professional colleague.”

Frank Lewis, lewisf@bellarmineprep.org, is the Director of Choral Activities and Orchestras at Bellarmine Preparatory School in Tacoma, Washington where he serves as the Music Department Chair and has taught choir, orchestra, and band over the past 17 years. He is currently serving in year four of his second term on the Washington Music Educators Association Executive Board as Choral Curriculum Officer.

This article is a reprint from the January 2015 WMEA Journal.
2015 Summer Board Meeting Motions

Motions from the Executive Committee

**Motion #1** Following the 2018 Conference (February 2018), coordination duties for KJHC Choirs will be assumed by MS Choral Chair, effective with the 2019 KJHC.

**Motion #2** Define the recipient of the School Administrator Award to be limited to building principals, assistant principals, or district level administrators.

Motion from the Orchestra Council

**Motion #3** (requesting the council to make a recommendation on latest time to call up an alternate for an all-state performing group.)

A CANCELLATION MUST BE MADE NO LATER THAN 11:59 PM ON THE MONDAY NIGHT PRIOR TO THE CONFERENCE START.

Motions from the Band Council

**Motion #4** Change IV.C.1 as follows:
Distinguished performance plaques will be awarded to bands scoring 80.0 and higher in Regional. Distinguished performance plates for application to placement plaques will be awarded at Semifinals to bands scoring 80.0 and higher. These awards will be awarded via announcement at the Regional Quarterfinal site announced at the conclusion of those events.

**Motion #5** Change III.A.6 as follows:

a. After a band is entered in a sanctioned event it may not be withdrawn unless the event is cancelled. If an entered band is the only band in its class, within twenty-four hours after the contest deadline the director of the band must email notification that the band will transfer to another contest. Recipients of the email should be the manager of the contest from which the band is transferring, the manager of the contest to which the band is transferring, and the KMEA Executive Director. Failure to follow this procedure will result in the band remaining in the contest originally entered.

b. The event manager must declare his/her decision to cancel within twenty-five hours after the enrollment deadline (9:00 PM eastern time, 8:00 PM central time). Failure to meet this deadline will result in an automatic loss of sanction for the following year.

c. If an event is cancelled or if an entered band is the only band in its class, it shall be the responsibility of the event manager to notify the band(s) immediately (no less than 25 days prior to the event). Bands so notified, and the host band of a cancelled contest, shall have the option of entering another contest for that date and may do so by phone or email 25 24 days prior to the contest. (When a contest falls 26 days after Labor Day, the option to enter another contest shall be 24 23 days prior to the contest.)

Any phoned-in applications transfers must be followed by a written confirmation transmitted or postmarked within 24 hours of the phone conversation. These are the only exceptions to the 26-day deadline.
Also, delete III.A.8, the old contest manager deadline to cancel, and adjust clause numbers that follow to account for the deletion.

**Motion #6**
In IV.D.1.d, August 1 should be August 15
In IV.D.1.e, “a Proficient or Distinguished rating” should become “performing for assessment at two or more KMEA sanctioned contests”
In IV.D.2.c, August 1 should be August 15

**Motion #7** For all sight-reading the judge will make recorded comments.

**Motion #8** Students who audition will be assigned to band or orchestra with deference to their stated preference. If the three highest scoring students all prefer band, the third highest will be assigned to orchestra. The highest scoring of the three that prefers orchestra, if any so state, will be assigned to orchestra. The same priority will be used for those ranked 4–6, 7–9, and 10–12 on each instrument until the orchestra section is full.

Exceptions will be made when players are needed on auxiliary instruments such as piccolo, English horn, flugelhorn, etc., in which case priority will be given to students who have access to and experience on the needed instrument.

**Motion #9** ADD THE FOLLOWING TO THE ALL-STATE BAND RULES AND REGULATIONS

**XII. ALL-STATE PERCUSSION ENSEMBLE**
1. The all-state percussion ensemble will consist of the six students ranked highest on snare, the three students ranked highest on mallet, and the student ranked highest on timpani according to the all-state band second round auditions.
2. Students who finish within the required rankings on multiple instruments will be placed in the all-state percussion ensemble based on the instrument they choose to perform for the all-state band/orchestra.
3. In order for students who are selected for an all-state jazz band to be considered for participation in the all-state percussion ensemble they must attend the second-round all-state band audition.
   a. Such students will not be eligible for participation in the all-state band/orchestra, but will only be eligible for participation in the all-state percussion ensemble if ranked high enough.
   b. Such students who finish within the required rankings on multiple instruments will be placed in the all-state percussion ensemble according to their highest ranking.

Students who rank equally on more than one audition will be selected from the pertinent lists in the following order: snare, mallet, timpani.

**Motion #10 (from the Jazz Council)** REWORD CURRENT KMEA POLICY AS FOLLOWS:
7. Once a student has been accepted into a position in the All-State Jazz Ensembles, he/she will not be eligible to participate in the All-State Bands or Orchestras, except that percussionists in the Jazz Ensemble may audition at the second-round auditions for the singular purpose of seeking a spot in the All-State Percussion Ensemble. Such a student will not be eligible for a spot in the All-State Bands or Orchestras.

**Motion #11** Remove the rule prohibiting consultation between judges at sanctioned contests.

**Motion #12** Addition of a Commonwealth Contest (Rating)—Pilot for 2015

**Motion #13**
A. Host Regional Quarterfinals and continue with current seeding system regardless of the numbers of bands in class by striking the following rules:
IV.D.1.
d. In each class there must be a minimum of 20 bands registered with the KMEA Executive Director by the August 1 deadline to warrant a Regional Quarterfinal event. In the event a class Regional Quarterfinal is cancelled for a given year (due to fewer than 20 bands being registered), that class must again have 20 or more bands registered prior to the registration deadline for two consecutive years in order for the event to be rescheduled. If this qualification is met, the event would then be scheduled for that second year.
e. If a minimum number of bands per class is not met, qualified bands (a Proficient or Distinguished rating) in the affected class(es) will automatically advance to the State Semifinals.

IV.D.2
c. Should a quarterfinal event not be held as the result of having fewer than 20 registered bands in a given classification, the semifinal performance order in that class will be determined by the original draw, which takes place immediately after the August 1 entry deadline, under the supervision of the Executive Director of KMEA.

Motion #14 Create a KMEA Marching Band Adjudication Coordinator Position(s), stipend to be negotiable.

Motion #15 Adopt the newly amended score sheets. (See appendix)

Motion #16 Suggested Best Practices for New Business for the Kentucky Marching Band Committee
1. Motions from districts: Any district can decide how it wishes to bring new business to the Kentucky Marching Band Committee through its MBC representative. It is suggested that districts should study, vet, and carefully consider any proposal before submitting a motion. Districts may decide to contact the Marching Band Chair or existing subcommittee chairs for assistance in administering a state-wide survey to determine whether a proposal has broad support.
2. Motions from subcommittees: Subcommittees should be appointed by the MBC Chair to study complex issues. It is suggested that subcommittees survey members, consult with the KMEA Executive Director, look at other national models, and carefully study all aspects of proposals before submitting ideas to the Kentucky Marching Band Committee. Members of subcommittees should represent a diverse cross-section of Kentucky Band Directors (diverse by way of geography, classification, etc.).
3. Motions from the MBC leadership: The MBC leadership shall consist of the Kentucky Marching Band Committee State Chair, the KMEA Executive Director, and the KMEA President. The Chair may want to consult with other individuals or groups during the formation of a proposal. The MBC leadership should suggest new business that is primarily administrative and procedural. If the MBC leadership identifies a need for a new business item that is not administrative or procedural in nature, it should present its findings to a subcommittee or form a new subcommittee to study this new business item.

Motion from the Choral Council

Motion #17 The choral chair-elect will monitor musical preparation aspects of regional rehearsals to ensure consistency across the state. Other aspects include staffing sectionals, rehearsal tracks, communicating expectations to teachers, etc.

Motion from the Budget Committee

Accept the 2015–2016 Operating Budget as proposed.
"Our schools tend to refine intellects but neglect to discipline emotions. For anyone to grow up complete, music is imperative."

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

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

Official Rules For The Journal Cover Art Contest
1. Any student in grades K–12 in any public or private school in Kentucky, who is currently enrolled in a music class or musical ensemble, is eligible to submit ONE entry by May 1, 2016.
2. All entries must reflect the theme “Music Lasts A Lifetime.”
3. The maximum size of the design should be 11 X 14 inches. The actual cover art will be reduced to 5 ½ X 7 inches to fit below the masthead. All artwork must be Portrait oriented, landscape oriented artwork will not be accepted. Please send all artwork appropriately mounted on mat board so it can be displayed, to:
   Kentucky Music Educators Association
   P. O. Box 1058
   Richmond, Kentucky 40476-1058
4. The entry should be multi-color on white or off-white unlined paper.
5. Any art media such tempera paint or markers may be used. Crayons, chalk, or colored pencils are discouraged as they may not show up well for reproduction.
6. Entries will be assigned a number and judged on:
   a. Carrying out the theme
   b. Effective use of color
   c. Creativity
   d. Craftsmanship, clarity, and neatness
7. The First, Second, and Third Place Winners will be selected by an independent panel of judges.
8. Winners will be notified by July 15, 2016.
9. No artwork will be returned.
10. All artwork must be accompanied by an Entry Form, containing all necessary contact information, signatures of the parent/legal guardian, music teacher, and art teacher. These signatures also grant the Kentucky Music Educators Association the right to use the winner’s name, entry, and photograph for publicity purposes.
11. By entering the contest, entrants accept and agree to these rules and the decision of the judges. The decision of the judges shall be final.

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

Student Name ___________________________ Entry # ___________
Address _____________________________________________
City __________________________ City _______________ Zip _________
Phone(s) _______________________________ __________________________
School Name __________________________
School Address __________________________
City __________________________ City _______________ Zip _________
School Phone __________________________
Student Age ___________ Grade in School _______________
Parent/Guardian Signature __________________________________________
Parent/Guardian Email ___________________________________________
Music Teacher Signature __________________________________________
Music Teacher Email ___________________________________________
Art Teacher Signature __________________________________________
Art Teacher Email ___________________________________________

Optional: Write a three or four sentence description of your artwork.
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
Principals and school boards have the ability to substantially aid music educators in their quest to enrich children’s minds through music. Fostering a strong music program will help them achieve their goals as a leader in the education community, and, most of all, will aid the growth and development of children in their school.

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

Create and Foster an Environment of Support
- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Make clear that all students, not just the gifted, talented, or affluent, deserve the opportunity to achieve high levels of skill in music.
- Provide adequate funding for instruments and music education materials.
- Make certain that your school has a fully staffed faculty of certified music teachers.

Communicate Constructively
- Make statistical studies and research supporting the value of music education available to other administrators and school boards.
- Ask music advocates to speak at PTA and community meetings, or ask your music teacher to set up performances to keep the education community apprised of students’ achievements.
- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students’ successes with district colleagues. Include articles in school and district newsletters to communicate the value of music in a student’s education.

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

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

Please note: To ensure consideration, applications must be received by April 1, 2016.

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

Or fax to:  859-626-1115

Name of College/University Professor   Name of School Music Teacher

School   School

Address   Address

---

Once again, KMEA will sponsor a research and sharing poster session at the KMEA In-Service Conference to be held in Louisville, February 3–6, 2016. Applicants whose projects are selected will present their findings at the Research Poster Session on Thursday, February 4, in the afternoon.

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

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

Name of Researcher

School

Address
Kentucky’s newest 28-year-old music store!

We’re reinventing what a music store should be.
1003 Skyline Drive · Hopkinsville
800-733-7529
www.shopmusiccentral.com
**February 3-6, 2016 KMEA Professional Development Conference Pre-Registration Form**

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

**Deadline: January 15, 2016**

Please type information before printing.

<table>
<thead>
<tr>
<th>Name</th>
<th>Cell phone</th>
<th>NAfME ID#</th>
<th>Renewal date</th>
</tr>
</thead>
<tbody>
<tr>
<td>School</td>
<td>City</td>
<td>KMEA district</td>
<td>School phone</td>
</tr>
<tr>
<td>Email</td>
<td>Cell phone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home address</td>
<td>City</td>
<td>State</td>
<td>Zip</td>
</tr>
</tbody>
</table>

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

**Registration Choice(s) (Indicate number of registrations you are paying for):**

<table>
<thead>
<tr>
<th>Pre-Reg Rate</th>
<th>On-site Rate</th>
<th>Amount Due</th>
<th>Request printed conferenc program*</th>
<th>Select ONE free ticket* to an All-State Concert</th>
<th>Provides access to—</th>
</tr>
</thead>
<tbody>
<tr>
<td>KMEA Member</td>
<td>$85.00</td>
<td>$100.00</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Spouse (who is a member)</td>
<td>$50.00</td>
<td>$50.00</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Non-member</td>
<td>$105.00</td>
<td>$130.00</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Chaperone</td>
<td>$50.00</td>
<td>$50.00</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>CNAfME member</td>
<td>Free</td>
<td>Free</td>
<td>$0.00</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Retired KMEA members</td>
<td>Free</td>
<td>Free</td>
<td>$0.00</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Administrators</td>
<td>Free</td>
<td>Free</td>
<td>$0.00</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>KMEA-NAfME dues</td>
<td>$121.00</td>
<td>$121.00</td>
<td>1 program per registrant</td>
<td>Free tickets must be requested in advance. KMEA members may receive more than one ticket if they have a student in each concert indicated</td>
<td></td>
</tr>
</tbody>
</table>

Total amount due: $0.00

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>School</td>
<td>School</td>
<td>School</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Type of credit card</th>
<th>Check</th>
<th>Cash</th>
<th>Purchase order</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit card number</td>
<td>Expiration date</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 digit code (on back of card)</td>
<td>Signature</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

www.kmea.org
Kentucky Music Educators Association
College/University Division

KMEA Collegiate Composition Competition

Guidelines:

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

Categories:

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

Adjudicators:

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

Award:

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

Deadlines:

- Compositions should be sent directly to the KMEA College/Division Chair
- Deadline for submission is November 1
- The winner will be notified by December 15
Kentucky Music Educators Association  
College/University Division  

KMEA Collegiate Composition Competition  
Application for Submission  

Name ____________________________________________________________________________  
Address __________________________________________________________________________
City                          State                          Zip
Phone ____________________________   E-mail __________________________________________

Title of Work _______________________________________________________________________

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

Instrumentation/Voicing ____________________________________________________________

Sponsor is a current member of KMEA?     Yes     No  

Sponsor’s Name ____________________________________________________________________

School ____________________________________________________________________________

School address _______________________________ _______________________________________

City/State/Zip ______________________________________________________________________

School Phone _______________________ School e-mail ____________________________________

Administrator Signature _____________ _________________________________________
(*indicates institutional support for the performance if selected)

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

Date received: ____________________________   Recording: ______________________________

Adjudicator rating: ______________________   Notification: ____________________________
IN MEMORIAM

Kenneth Shelton Haddix
(October 18, 1963 – August 16, 2015)

Kenneth Shelton Haddix, 51, passed away on Sunday, August 16, 2015 at Baptist Health-Lexington. Ken was born on October 18, 1963 in Louisville, KY, and was the son of Harold Kenneth and Ruth Wells Deyo Haddix, both of whom preceded him in death.

He was an Assistant Professor of Trombone at Eastern Kentucky University where he directed the “Brass Choir” and the trombone choir, and was in charge of the trombone studio. He earned a Bachelor of Music in Performance from Indiana University, a Bachelor of Music Education from the University of Louisville, and a Master and a Doctorate in Music Performance from the University of Kentucky. Prior to his appointment at EKU, Ken taught for ten years in the public schools in Kentucky. He had also taught at Murray State University and Western Kentucky University.

He was currently performing with the Owensboro Symphony Orchestra, the EKU Brass Quintet, the Owensboro Symphony Brass Quintet, and had played with the Louisville Orchestra, the Lexington Philharmonic, the Evansville Philharmonic, and the Bowling Green/Western Symphony. Ken was an active member of the Kentucky Music Educators Association, had served as an assessment manager for KMEA, was president of the Third District Music Educator’s Association, and was a member of the International Trombone Association, the College Band Director’s National Association, and the Music Teacher’s National Association. He was also a member of Phi Beta Mu and Phi Mu Alpha Sinfonia. Ken was active as a soloist, adjudicator, and a clinician for the Bach/Selmer Corporation.

Survivors include his wife, Cheryl Lynn Ringel Haddix of Richmond; one daughter, Mary Kathleen Haddix of Richmond; one son, Michael Kenneth Haddix of Richmond; and one brother, Bob Deyo (Susan) of Florence, Ky.

Visitation was held on Wednesday, August 19, 2015 at Oldham, Roberts & Powell Funeral Home. Funeral services were held at 11 a.m. on Thursday, August 20, 2015 at Madison Hills Christian Church, with Bro. Martin Frazer officiating. In lieu of flowers, memorial donations are suggested to the Ken Haddix Music Fund (to benefit the Madison County elementary and middle school music programs), c/o Tara Alcorn, 133 Cassius Court, Berea, KY 40403.

BMN Fall 2015 Advertisers

Campbellsville University - 28
Eastern Kentucky University - 4
Hurst Music - 25
Miles Ahead Music - 35
Morehead State University - Inside Back Cover, Inside Front Cover
Murray State University - Back Cover
Music Central, Inc. - 48
NAfME - 7, 12, 46
Northern Kentucky University - 18
Royal Music - 44
Transylvania University - 26

University of Kentucky School of Music - 2
University of Louisville School of Music - 6
University of the Cumberlands - 40
Western Kentucky University - 10
Yamaha Corporation of America - 19

Inquiries regarding advertising rates, ad sizes, and technical specification should be sent to:
Melissa Skaggs
P.O. Box 1058, Richmond, KY 40476-1058
tel: 859-626-5635; fax: 859-626-1115
e-mail: melissa@kmea.org
Much more than a degree.

For professional musicians and those who have decided to turn their passion for music into a promising career, there is always a desire to enhance your knowledge and abilities. If you want to further your focus in music performance, practice music education or obtain a post-baccalaureate degree in music, the Master of Music programs at MSU will help advance your career by providing a quality learning experience that is both affordable and flexible.

Master of Music in Music Education

Designed for the practicing music educator, the Master of Music with a concentration in music education is an ideal option for teachers who are seeking Rank 1 certification. The curriculum allows for the completion of your master’s degree in as little as one year through a combination of online and face-to-face courses. During the fall and spring semesters, you may take your coursework completely online. The program allows time for a significant amount of study in your area of concentration, whether it’s brass, guitar and jazz, instrumental and choral conducting, keyboard instruments, percussion or woodwinds. You will also have additional opportunities to expand your knowledge by studying music history, literature and education.

Kodály Certification Option

Kodály programs of music study can be taken for postgraduate work toward a master’s degree through face-to-face classes during the summer. The programs address both national and state music standards, including the Kentucky Core Content Standards.

Master of Music Performance

As a professional musician, a return to the classroom can be just the thing to take your playing to the next level and help you achieve your full potential. The Master of Music with a concentration in performance includes your specialization in the following: brass, guitar and jazz, instrumental and choral conducting, keyboard instruments, percussion, woodwinds. The degree will prepare you to pursue a doctorate in performance as well as other educational or entrepreneurial endeavors.

Post-Baccalaureate degree in music option

The post-baccalaureate degree in music option is perfect for students who have completed a bachelors degree in music and would like to pursue a teaching career. A post-baccalaureate certification in music prepares students for Kentucky teaching certification and licensure exams. After completing the post-baccalaureate certification, students will take their certification exams through the Kentucky Education Professional Standards Board.

School of Music, Theatre & Dance
Baird Music Hall, MSU • Morehead, KY 40351
Phone: 606-783-2473 • Fax: 606-783-5447
mtd@moreheadstate.edu

For a complete list of faculty, programs, performance opportunities and other information, visit www.moreheadstate.edu/mtd.

MSU is an affirmative action, equal opportunity, educational institution.
Department of Music

AUDITIONS

STRINGS

Saturday, January 30, 2016

Friday, February 26, 2016

ALL AREAS

Friday, October 23, 2015

Monday, November 2, 2015

VOICE

Monday, February 15, 2016

“Carmina Burana” with the Paducah Symphony Orchestra and Chorus and Murray State Choirs

Contact the Department of Music (270)809-4288
or e-mail pwurgler@murraystate.edu.

www.murraystate.edu/music