

KMEA

Bluegrass Music News



FALL 2017 FEATURES:

Which Version of Band Are You Teaching? • Composition: the music teacher's superpower • How do We, as Teacher Educators, Define Ourselves? • KMEA Technology Survey • The Value of the Arts: a different form of diversity • Informal Learning: reflections from the creative classroom • Helping My Kids Become Your Kids: transitioning students into high school music

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Jazz Ensemble, top, and Children's Treble Choir, bottom, in performance at the 2017 KMEA Professional Development Conference. See more photos from the Conference on page 44.



KMEA: Kentucky Music Educators Association
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Bluegrass Music News

CONTENTS

Messages From KMEA

- 3 President's Message Terry Thompson
- 5 Editor's Message George R. Boulden
- 7 Executive Director's Message John Stroube

Feature Articles

- 11 Which Version of Band Are You Teaching:
 1.0, 3.0, 6.0? Dr. Jill M. Sullivan
- 13 Composition: the music teacher's
 superpower Michele Kaschub, Ph.D.
- 15 How Do We, as Teacher Educators, Define
 Ourselves? Caroline Jetton
- 18 KMEA Technology Survey. Dr. Glen P. Flanigan
- 20 The Value of the Arts: a different form
 of diversity Dr. Steven Benham
- 23 Informal Learning: reflections from the
 Creative Classroom Tom Westmoreland
- 25 Helping My Kids Become Your Kids: practical
 ideas to transition students into high school music. . . . Scott Boal

News and Information

- 36 In Memoriam
- 37 Fall 2017 Advertisers
- 38 Notes from Summer Board Meeting

Forms

- 40 KMEA Research Grant available
- 40 KMEA Research Session
 Call for Papers
- 43 Journal Cover Contest
- 45 KMEA Professional Development
 Conference Pre-Registration
- 46 KMEA Collegiate Composition
 Competition



Photo by David Krapp

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The Kentucky Music Educators Association is a voluntary, non-profit organization representing all phases of music education in schools, colleges, universities, and teacher-training institutions. KMEA is a federated state association of the National Association for Music Education. KMEA/NAfME membership is open to all persons actively interested in music education.

Inquiries regarding advertising rates, closing dates, and change of address should be sent to Melissa Skaggs, P.O. Box 1058, Richmond, KY 40476-1058; tel: 859-626-5635; fax: 859-626-1115; email: melissa@kmea.org. Articles and reports should be submitted to the editor, George R. Boulden; email: George.Boulden@uky.edu

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



Wilson Wise will serve as MSU's Director of Bands. Dr. Wise brings considerable experience and distinction to MSU's faculty after serving as Flight Commander and Associate Conductor of the United States Air Force Band of Mid-America, where he earned the rank of First Lieutenant. Previously, Dr. Wise worked in the public schools as a band director in Mississippi. He earned a Bachelor of Music Education from Mississippi College and a master's degree in saxophone performance from the University of Oklahoma. He earned his Doctor of Musical Arts in Conducting with Dr. William Wakefield at the University of Oklahoma.



A familiar face in KMEA and the Commonwealth, **DuWayne Dale** returns to his alma mater as Associate Director of Bands after 18 years of teaching high school band and orchestra in public schools in Ohio and Kentucky. He has served as adjunct music education professor and private applied faculty at Kentucky Wesleyan College and as a regional arts specialist for the Kentucky Department of Education. He completed his Rank I in music education and conducting at the University of Kentucky and is currently in the dissertation phase of the Doctor of Musical Arts in Music Education from Boston University. He was named the KMEA Second District High School Music Educator of the Year for 2012-2013 and was also honored with a Citation of Excellence from the National Band Association. He will present at the 2018 KMEA State Conference on the role of music in Kentucky's changing accountability system.

From the President

TERRY THOMPSON



THE HEALING POWER OF MUSIC

As we all are, I am a fan of live music. Unfortunately, in today's digitized music world, it seems live music on TV has become rare. When I was a kid local TV stations had shows with live bands, guest musicians performed on live TV, and there was plenty of opportunity to see musicians. Not so much today.

That is one reason I always try and tune in to the broadcasts on PBS and sometimes on NBC of the Memorial Day and July 4 concerts from the steps of the United States Capitol. This past Memorial Day I was deeply touched by Renee Fleming's performance with a Wounded Warrior, Capt. Luis Avela. While some of you may be aware of his story, the part of the show that was interesting to me was the moment that he joined Ms. Fleming on stage, along with his MUSIC THERAPIST, Rebecca Vaudreuil, to sing "God Bless America." Music has played a huge role in his recovery.

Severely wounded in Afghanistan during his fifth overseas deployment, some of his doctors suggested to his wife that he would never recover and likely not awake from the coma he was in.

From the PBS web site, the story continues;

Claudia, CPT Avila's wife, rushed to her husband's bedside. Some of the doctors suggested he be disconnected from life support, but Claudia resisted. Despite his comatose state, she spoke to him and comforted him. She even played music for him, believing it would help his recovery.

Miraculously, after forty days in a coma, CPT Avila woke up. Although he couldn't see, talk or eat, he heard and responded to the music Claudia played. It was a monumental step forward, but a long road of recovery lay ahead. Day after day, CPT Avila underwent physical therapy, occupational therapy, speech therapy—and continued music therapy, which proved to be a crucial rehabilitation tool, as music helped CPT Avila speak again and provided a much-needed morale boost when he was otherwise too exhausted to move his muscles.

Though music for healing has been used by the military for over seventy years, beginning in World War I when professional musicians performed in veterans' hospitals, it is now emerging as a cutting-edge treatment modality aiding recovery from war-related trauma including amputations, hand injuries, TBI and PTSD. The Creative Forces program provides creative arts therapies at eleven military hospitals, bases and local communities for military members, veterans, and their families.

Other organizations are also helping veterans reach rehabilitation milestones through music and healing initiatives. MusiCorps, formed in 2007, "is a conservatory-level music rehabilitation program that helps wounded warriors play music and recover their lives."

We all know the healing power of music. And, now because of Ms. Fleming's involvement and the national attention she has brought to the field, it seems to me even more important that we, as music educators, step up and do our part in training young people to play, sing, and perform music at the highest levels. You are training a new generation of music therapists, and the lives THEY will touch are part of the "RIPPLE EFFECT" a teacher has on generations of students.

The University of Kentucky offers a graduate degree in music therapy, and the University of Louisville offers an undergraduate degree in the field. U of L also has a "Music Therapy Clinic" located on campus in the School of Music that serves patients who will benefit from their sessions.

If you have students who are interested in music AND seem to have that heart to serve and help people in need, I would encourage you to explore this as yet another career path for them. Who knows....?

I hope you have a GREAT school year, and you come home from school each day TOTALLY EXHAUSTED! That means you have given those kids all you have that day. Exactly what they deserve! Your best!

WELCOME NEW FACULTY

Jennifer Campbell

Assistant Professor,
Music Theory

Jennifer L. Campbell specializes in twentieth-century American music, focusing on composers Aaron Copland, Virgil Thomson, and Paul Bowles. She holds a Ph.D. in music theory and history and a M.A. in historical musicology from the University of Connecticut. Her dissertation delves into American musical diplomacy of the early 1940s, chronicling the role music and musicians played in the U.S. government's attempt to shape inter-American relationships. Dr. Campbell is a regular presenter on the national and international stage and has shared her research at the annual meetings of the Society for American Music, the American Musicological Society, the Society for Ethnomusicology, as well as at special gatherings such as the Composing American Opera Symposium, the International Musicological Society Congress, the Paul Bowles Centennial Conference in Lisbon, Portugal and the Culture and International History IV Conference in Cologne, Germany. She frequently undertakes interdisciplinary projects, exploring connections between music, dance, art, politics, and cultural identity and has published on such topics in the journal *Diplomatic History*, in the volume *Paul Bowles—The New Generation Do You Bowles?*, and in the forthcoming book *Meanings and Makings of Queer Dance*.

James Revell Carr

Assistant Professor, Musicology
Niles Gallery

James Revell Carr, Assistant Professor of Ethnomusicology and Musicology and director of the John Jacob Niles Center for American music, studies the importance of travel and commerce in the development of hybrid music and dance cultures. His interests include sea chanteys, Anglo-American balladry, Hawaiian music, folk music revivals, and improvisational rock. Carr has been published in the *Journal of American Folklore*, *The Yearbook for Traditional Music*, *The Oxford Encyclopedia of Maritime History*, *The Journal of British Studies*, *American Historical Review* and others. He has also published essays about The Grateful Dead and their fans, which will be the topic of his next book.

Dr. Carr was Associate Professor of Ethnomusicology at the University of North Carolina at Greensboro, where he founded the UNCG Old Time Ensemble. Before that he was an Interpretive Specialist Park Ranger at San Francisco Maritime National Historical Park, an educator at Mystic Seaport Museum in Connecticut, and curated exhibits at the Columbia River Maritime Museum in Oregon. He is currently the chair of the Historical Ethnomusicology Section of the Society for Ethnomusicology.

Jacob Coleman

Assistant Professor,
Collaborative Piano

A native of Athens, Georgia, pianist Jacob Coleman is Assistant Professor of Piano and Collaborative Piano at the UK School of Music. As a collaborator, Dr. Coleman has performed with artists such as Franklin Cohen, William Ludwig, Jeff Nelsen, Leone Busye, Nancy Ives, Frederick Burchinal as well as the Kenari Quartet. As a vocal coach he has held staff positions with the University of Georgia Opera Theater and the Astoria Music Festival. He has served as the official pianist for the Mid-South Flute Fest in 2016 and 2017. Other collaborative engagements include the North American Saxophone Alliance and International Double Reed Society conferences. He comes to UK from the University of Southern Mississippi, where he directed the Collaborative Piano Program and created a new doctoral degree. From 2014-2016, he served as Visiting Assistant Professor of Collaborative Piano at Indiana University's Jacobs School of Music. During the summer, he is a member of the piano staff at the Meadowmount School of Music. Dr. Coleman holds degrees from The University of Texas at Austin, University of Oregon, and University of Georgia.

From the Editor

GEORGE R. BOULDEN



We are well into the school year and I hope you are enjoying a great start to the fall semester. Your expertise and experience are critical to the success of your program and I hope you are able to accomplish all of your goals for this year. I continue to enjoy visiting schools and seeing outstanding examples of great teaching and excellent work by students.

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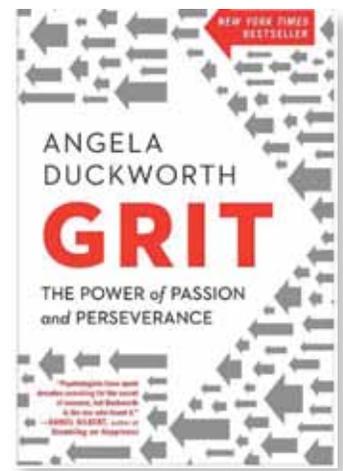
I had an incredible summer and enjoyed visiting the Washington, DC area for our annual NAFME National Assembly. I have a couple of takeaways from my trip. First, at this time there is still much that is unknown about the new ESSA program and its impact on Kentucky education. I suggest that you stay aware of the ongoing developments. John Stroube, our executive director, as well as a few other informed advocates, are working hard to ensure that the arts are part of the future plans in education in our state. Having said that, I believe that your advocacy at the local level is critically important to sustaining the arts in your school and community. Second, the folks working at NAFME do have our large-scale interests in mind but work with a broader brush. Again, I cannot stress enough the need for all of us to continue to fight for music education and support for our programs across the Commonwealth.

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Let me encourage you and your students to submit entries to the **2018 Bluegrass Music News Cover Art Contest**. The deadline for submission is December 15th and the theme is “Where words fail, music speaks,” a quote attributed to author Hans Christian Andersen. I hope you will encourage your students to participate this year and will take this opportunity to collaborate with other art teachers in your school. Please go to page 43 for more information and the updated application.

•••

Occasionally, I suggest a book that I have read and would like to share with you. This summer I read a new one by Angela Duckworth, entitled *Grit: The Power of Passion and Perseverance*. As a music educator, this book resonates with me as she explores the idea that passion and perseverance, not talent or luck, create our opportunities for success. It’s easy to read, compelling, and presents several situations where the subject’s perseverance and passion led to their success. If you are looking for something to light or re-light your fire, take a look at this engaging book.



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

•••

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 2017-2018 freshman class to the University of Louisville, with over 65% receiving music scholarships.

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From the Executive Director

JOHN STROUBE



THE REGULATION

Regulation 703 KAR 5:270 governing the new accountability system has passed two readings by the Kentucky Board of Education, and it is in a public comment period. The regulation provides for seven indicators by which schools will be measured: (1) proficiency (tests on math and reading/writing); (2) a separate academic indicator (test on science and social studies); (3) growth at the elementary and middle levels (individual student improvement and English proficiency by English learners); (4) achievement gap closure (between groups regarding the above four tested subjects); (5) opportunity and access (to rich curricula, equitable access for gifted and talented students, school quality, and whole child supports); (6) transition readiness; and (7) graduation rate. It appears the indicators will count equally, so opportunity and access will account for 1/7th of a school's overall rating of one through five stars. It should also be noted that unless gap is reduced, the school's overall "star" rating will be low.

There is a concerning aspect within the regulation in the indicator about opportunity and access within the measure that is called "Whole Child Supports." Depending on the grade level there are either five or six measures addressing a school's provision of specialized staffing: school counselor, health care professional, librarian, family resource/youth services center, percentage of teachers of teachers in non-tested areas who are certified in their content areas, and (for middle and high) career counselor; all to enhance the quality of student services and learning experiences. The regulation says that schools will select two of these so-called "selected measures" to count toward the school's score.

During the August 23 board meeting, prior to the passing of the regulation, board member Gary Houchins asked why the staff proposal was to count only two of the selected measures, to which Associate Commissioner Rhonda Sims replied that feelings among advisory committees were inconsistent. She recalled concern by advisors "about the pressure that put on districts that have such grave financial issues

to deal with." KDE staff member Jennifer Stafford commented that advisory committees "didn't want the schools that had more resources to be able to be reflected better," and she alluded to disadvantages faced by smaller districts. Ms. Sims further remarked, however, that everyone feels that all the selected measures are important, and that all six should be reported even if they are not the ones selected for scoring.

Because the regulation specifies that schools will count only two of the selected measures, schools can opt out of counting the certification measure, getting maximum points in the selected measures even if none of the teachers in areas other than the four tested areas are certified specialists.

Well, Pearson's Law states, "That which is measured improves. That which is measured and reported improves exponentially." Given the circumstances, a corollary will have to be, "That which is measured and reported, but is excluded from the final score, will be devalued." It is concerning that if only two whole child measures are credited as the regulation says, high performing schools that are in position to emphasize all these important areas will be incentivized to devote resources to only two of them and neglect the others in favor of supporting other ways to get points across the system. It would be better for the students in such schools if they were allowed to count more than two measures—all of them if they qualify—to get credit for supporting as many whole child supports as they can. It is important to note for the sake of any naysayers that this would not penalize schools that cannot meet the mark in more than two areas—it would merely remove the incentive for schools to stop at two. Further, we believe the small-school concern could be addressed better through a staff/student ratio measure for these positions, rather than a percentage of teachers or a specific full time number, as that would provide flexibility for schools to think creatively with staffing such as shared positions across schools or districts.

That said, we believe the wording of the regulation for the Whole Child measure (pp. 6-8) to be too vague

Continued on p. 9



Thomas F. McGovern, III
Associate Director, School of the Arts; Interim Program Head of Music

MESSAGE FROM THE PROGRAM HEAD

Northern Kentucky University School of the Arts strives to provide opportunities for current and future NKU students and the community through a combination of dance, music, theatre, and the visual arts. We invite you to visit our website to explore NKU's unique offerings and hope to see you at one of our future on-campus events.



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Wooram Kwon, MM
Lecturer of Violin



Danielle Todd, Ph.D.
Assistant Professor of Music Education



Amy Gillingham, DMA
Assistant Professor of Music-Cello and Director of Orchestras



George Carpten, IV, DMA
Lecturer of Trumpet

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to ensure that schools are motivated to go beyond what is already required by statute and other regulations. For example, the regulation only states “library media specialist,” yet a minimum of a half-time librarian is required by law, and it says teachers with certifications in music and other non-tested areas rather than “music specialists certifications” and the like. Likewise, we also question the inclusion of family resource/youth services centers in this list of areas for which a school can receive Whole Child Support points. According to Kentucky statute 156.496, family resource centers and youth services centers “shall be located in or near each elementary school in the Commonwealth in which twenty percent (20%) or more of the student body are eligible for free or reduced-price school meals.” We fail to understand why schools should be given the opportunity to gain accountability points for providing a service that is required by law. Especially as long as only two selected measures count, schools with high-poverty populations will take this freebie, and they will be incentivized to support the whole child in only one other way. That is unfortunate for the children in that school. The “Whole Child Supports” measure of the regulation needs to be strengthened with more precise language, and with provisions for a higher level of expectation. We believe the number of staff supports should be left out of the regulation, deferring the expectation to the policy level, which would be consistent with standard setting guidelines for other measures in the Opportunity and Access indicator. This would also provide flexibility to grow the expectation of the measure over time, after review of accountability performance.

OPPORTUNITY AND ACCESS INDICATOR: PROPOSED POLICY SUPPORTING THE REGULATION

Rich Curricula—Proposed Policy

Although there are specific tables and formulas for ascertaining performance on other accountability indicators, the regulation does not establish specific formulas to award credit for the Opportunity and Access indicator, particularly in regard to its Rich Curricula measure. Rather, the regulation provides that establishing performance levels for Rich Curricula shall be deferred to the policy level through an achievement-level-setting process that will involve Kentucky educators and technical advisory experts. It is easier to change policy than regulation, so this plan provides more flexibility to improve expectations as time passes, and as review of the accountability system warrants. However, according to the Opportunity and Access indicator policy draft that was provided to the KBE in

August, this measure would, among other things, measure each elementary and middle school’s delivery of subjects other than math and reading/writing by determining the percentage of students taking each subject and the amount of time allotted to each of those subjects. Although the document contains (within a table) a goal straight out of the regulation saying, “All students (100 percent) have access to Kentucky Academic Standards-based” subject areas of (1) Visual and performing arts, (2) Health and physical education, (3) Science, and (4) Social studies, that same table reflects that schools will receive credit for providing access to these “rich curricula” to merely some of the students. (The percentages of students qualifying the school for points have recently been amended since August, and the next paragraph reflects the amended numbers.)

This plays out in elementary and middle schools in that they would be able to receive the maximum credit of 3 points when only 90% of the students receive 32 weeks of instruction in the four areas enumerated above. The problem this presents is even in a school that is granted 3 points, 10% of the students may not

Continued on p. 34

From the Editor, continued from p. 5

GUIDELINES FOR CONTRIBUTORS

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

- Please use Microsoft Word, 12-point Times New Roman type, double-spaced, default (Normal) margins, no extra space between paragraphs or other special formatting.
- Musical examples, illustrations, or other figures should not be embedded in the text, but sent as separate PDF or Word files. Please label them carefully, and indicate in the text where they are to be inserted.
- Feature articles should be no more than 1500–2500 words.
- Include a recent headshot and 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 portrait orientation. It is helpful if there is space at the top of the photo above the visual center of interest to accommodate the magazine’s masthead.

DEADLINES:

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

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Which Version of Band Are You Teaching: 1.0, 3.0, 6.0?

BY DR. JILL M. SULLIVAN

School bands in the United States continue to be influenced by over 250 years of band tradition stemming from the military, professional (Gilmore, Goldman, Sousa), and community bands. There was a time in mid- to late-nineteenth-century America when wind band performances were considered popular music and their concert venues would draw huge audiences. The literature played was often an assortment of orchestral transcriptions, original music written for band, marches, and dance music. Every town across the nation strived to have a band. A local band was a status symbol, and town bands were used to attract permanent residents.^[1] James Keene wrote, “Almost all towns had bands to perform entertainment.”^[2] Bands were formed by anyone who wanted to participate: There were women’s bands, family bands, immigrant bands, school bands, school-military bands, stringed- and-fretted instrument bands, and bagpipe bands, among others.^[3] Band historians call the periods of approximately 1870–1920 the *Golden Age of Bands*.^[4] So popular were the bands that in 1921, the state of Iowa passed a band law that would allow city taxes to be spent on local municipal bands. This law was copied in thirty-three other states.^[5] Band composer Karl L. King even wrote a march in its honor called the “Iowa Band Law.”^[6]

The end of the Golden Age coincided with military bandmen returning to the United States after serving in World War I. Many of these men had served in Navy or Army bands and had been trained by Lieutenant John Phillip Sousa of the Navy or orchestra conductor Walter Damrosch of the New York Symphony Society. Sousa alone had trained nearly 1,500 Navy bandmen at the Great Lakes Naval Training Station near Chicago, and Damrosch trained bandleaders for the U.S. Army in Europe.^[7]

By 1920, public secondary education was beginning to flourish as the Progressive Era came to influence more democratic offerings in America’s high schools. This situation offered perfect conditions for the launch of high school music programs.^[8] Some of the original band teachers came from the ranks of military musicians.^[9] These bandmen established in the school the military traditions of marching and concert bands, along with high expectations for developing outstanding musicianship. Today, we are grateful for

their insight in securing a place for ensembles in the school curriculum. Unfortunately, in many modern classrooms, some of the drill-sergeant behaviors of the military still exist, evoking teacher-centered rehearsals instead of today’s more desirable student-centered music education.

With these band traditions that continued to grow throughout the twentieth century comes some seemingly inflexible baggage: standard instrumentation, gender stereotypes, military-like uniforms, accepted and limited types of festivals and assessments, and a whole host of other outdated traditions embedded in our school-band culture. Questioning these traditions is a risky undertaking, but as a music-teacher educator, I strive for balance by encouraging learning about traditions while encouraging progressive change. In 2008, Randall Allsup and Cathy Benedict deconstructed the band tradition in their article “The Problems with Band: An Inquiry into the Future of Instrumental Music Education.”^[10] They critiqued our embodied traditions, suggesting, for example, that words like “directorship” imply that teacher expertise is a “highly prized commodity, ... and custom” never allowed to be called into question publically or allowed to be negotiated with student decisions or musical tastes.^[11] Allsup and Benedict questioned for whom the band classroom is “highly passionate, inventive and imaginative.”^[12] Who operates at the creative level—is it the students, or is it only the director? Allsup and Benedict pointed out that in band rehearsals, “We don’t ask our students to think or be vigilant.”^[13] They suggested that if the director/teacher is making all the musical decisions and students are simply waiting for the next command for ultimate ensemble efficiency, then we may be using an early twentieth-century factory model for the educational space rather than fostering a motivating, creative-collaborative-decision-making space for student-centered educational experiences.

At one point, Allsup and Benedict go as far to suggest that band directors in teacher-centered classrooms are propagating oppressed-and-oppressor relationships through the use of fear tactics and tight control.^[14] Who has the control and power? How does that feel and look in your classroom? Are students even allowed to speak in “your” rehearsals, let alone think for

themselves in “their” rehearsals? When are they being asked to be “mindful and critical” in the band classroom? Is your band classroom really an educational, safe, creative space? Shouldn’t it be, since we’re teaching in schools? Are we curricular- or extra-curricular minded?

David Williams reminded us in his 2011 article “The Elephant in the Room” that large-ensemble participation in schools continues to be on the decline. He provides an example with data from Florida’s Department of Education: “16.45 percent of high school students were enrolled in music classes in 1985. The number dropped to 14.9 percent by 1995 and 11.67 percent by 2005. If we were to project a 2015 figure based on these data, enrollment would fall to under 7 percent.”^[15] He suggests that we are continuing to use an outdated instructional model and that this old model may be why so few students are enrolling. What is happening in your state? Is band participation declining? Do we all need to be rethinking our programs to be more inviting to and inclusive of the entire school population?

Although I had “success” receiving superior ratings at festival each year I taught middle school band in Broken Arrow, Oklahoma, I began doubting my teaching ability when I heard one of my top students proclaim in “my” class, “I love coming to band class because I don’t have to think.”^[16] I immediately realized that I was simply training the best musical robots to follow my creative decision-making, and they dutifully responded. I had squelched all of their decision-making and realized they were receiving a marginalized music education. They certainly weren’t asked to be creative, only responsive to my baton and direction, and I was doing most of the connecting to other subjects for them. I needed a new version of band teaching, but where would I start?

Band education does have a history of trying to foster educational change, but the field is slow to respond due to the embodied nature of our traditions. In 1965, the Comprehensive Musicianship movement emerged after a symposium at Northwestern University in Evanston, Illinois.^[17] Ensemble teachers were asked to expand their teaching to include more than learning the performance skills to execute literature; they were

called upon to expand their teaching to be “interdisciplinary” and “intradisciplinary”— to make connections to language arts, history, social studies, science, math, music theory, composition, history, theoretical frameworks, and social justice issues. I remember loving hearing the stories from my director about the composer’s intent of a piece or the composer’s life history. I still remember them today. However, I was never asked to research and discover any of the informational depth of the music, create my own interpretation of the music, or collaborate with my peers to make our decisions about a section feature or soli.

In 1976, Robert Garofalo published his landmark book *Blueprint for Band*, which offered a play-by-play prescription for deeply analyzing compositions aimed at guiding band teachers in their in-depth work prior to rehearsing.^[18] As a high school student, I could have shared in that responsibility and would have enjoyed digging deeper into the piece with my peers. In 1992, Garofalo and Battisti published *Guide to Band Masterworks*. In 1994, MENC (now the National Association for Music Education) published nine national music standards that were to be adopted for all music classrooms. Many ensemble directors began reimagining how to include singing, composition, and improvisation in their ensemble rehearsals, and perhaps even today many of us are still striving for these outcomes ^[19] In 1997, the first book of the series *Teaching Music through Performance in Band* was created to

facilitate ensemble teachers more comprehensive musical instruction. These books encouraged a plethora of new musical outcomes for students and directors, and those in ensemble education are grateful for this collection of ideas.^[20]

Fast-forward to 2017, where we have new Core Arts Music Standards and examples of Model Cornerstone Assessments.^[21] Ensemble teachers are encouraged to include and assess four artistic processes: Creating, Performing, Responding, and Connecting. Students and band teachers are given space to imagine how these music processes could unfold within the classroom. Additionally, in a recent issue of the *Music Educators Journal*, Tobias, Campbell, and Greco suggest that ensemble classrooms include and encourage

Continued on p.29

I began doubting my teaching ability when I heard one of my top students proclaim in “my” class, “I love coming to band class because I don’t have to think.” I immediately realized that I was simply training the best musical robots to follow my creative decision-making, and they dutifully responded. ...I needed a new version of band teaching, but where would I start?



Composition: the music teacher's superpower

BY MICHELE KASCHUB, PH.D.

Have you ever noticed how the main character in superhero movie is possessed of a vision that holds the potential to “save the world,” but who must overcome obstacles and personal shortcomings to achieve the goal? This scenario is usually coupled with another where the superhero discovers their hidden power and the fact that it must be used judiciously in order to have its greatest impact. When you watch these films, do you ever wish for a superpower of your own?

Music educators do not get a single, special power. They have many. But one superpower, perhaps the one holds the greatest potential for broad inclusivity and deep engagement, often remains hidden. That power is composition.

- Composition is a robust student-motivator. Students want to make up their own music and often have done so informally in their play or other social interactions.
- Composition is deeply engaging. It offers endless musical puzzles that draw learners in and tempts them with possibilities—some fruitful, some not, until the music they are creating sounds and feels just right
- Composition requires an investment of self. In order to make music that is truly expressive, students must consider the relationship between how music sounds and how feelings feel in order to create music that might evoke a reaction in others.
- Composition also draws students together. Music has always been a communal activity and collaborative composition allows students to journey through music making together as they explore sounds, test ideas, and work together to create. Even individual composers benefit from interactions with performers and other composers as they create their pieces.
- Composition requires students to draw on all previous musical knowledge. The observations that students have made as listeners and the skills they have learned as performers offer valuable perspectives and insights as students work to create original music. Because of this, students' compositional processes and products often reveal deep musical thinking.

- Composition drives students to their instruments—orchestral, wind band, voice, guitar, or technological—and re-energizes their engagement. This can be particularly useful at times when they may not yet sound quite as good as they wish they could.
- Composition is a tool that every music teachers can use to reach students of any skill level, natural inclination or interest because great music can range from technically accessible to quite challenging as long as it is meaningful and expressive.

Yes, composition's power is immense.

Despite these benefits, many teachers are still somewhat hesitant to include composition within their classroom and ensemble curricula. Why is that?

Teachers have been taught, often since they were very young students, that composers are geniuses who work alone and who have an extensive knowledge of music theory that they can capture in written notation. Too often classroom walls are plastered with portraits of composers who are adorned in ancient styles, clearly deceased, white, and male. These ideas and images exclude a large number of our students who deserve accurate models that reflect the diverse nature of composers and composition.

Throughout teacher training, pre-service educators are engaged in courses of study devoid of compositional activities or which feature “pseudo-compositional” assignments only within the scope of music theory studies. This is unfortunate in that music theory is sometimes taught as closed system. If all the answers are already known, what space is there for students to contribute? Similarly, pre-service teachers are unlikely to complete coursework in composition methods and rarely find opportunity to try composition activities during student-teaching as mentor teachers were prepared in programs quite similar to those offered today.

Practicing educators have likely been spurred by national or state-level curriculum guides to try composition activities. Indeed, national data suggests that more than 80% of teachers have tried composition with their students, but fewer than 10% use composition regularly as a tool for teaching and learning. This is somewhat illogical, really, for professional well

acquainted with the fact that the act of composition has brought much of the world's music into being.

So where does this leave music education? In a time of transition to be sure, but also in a time where more resources than ever are available for teachers ready to explore the power of composition as a tool for teaching and learning across PreK–16 and beyond. Numerous books have been published over the last decade to provide guidance to teachers working across a wide range of grade levels and in a variety of settings. Below are a few resources that may be helpful.

Freeman, B. (2013). *Teaching music through composition: A curriculum using technology.* Oxford University Press. This text offers lessons specifically designed to engage students with composition through the medium of technology. Although technology is the main tool through which students work, the focus is purely musical and student compositions reveal expressive depth.

Glover, J. (2000). *Children composing 4–14.* Routledge. Glover opens her text by describing how children imagine composers. She then offers suggestions for engaging children in composition activities with the intent to expand these conceptions.

Hickey, M. (2012). *Music outside the lines: Ideas for composing in K–12 Music Classrooms.* Oxford University Press. This text offers some key thoughts about composition pedagogy in general and then situates the ideas within the context of lessons that are frequently open-ended in design. Hickey also offers suggestions for including composition within music education curricula.

Kaschub, M. & Smith, J. (2009). *Minds on music: Composition for creative and critical thinking.* Rowman & Littlefield Education. This is a comprehensive text on teaching composition across the K–12 grade span. It includes the research base and offers philosophical underpinnings for teaching composition at all grade levels and across all skill levels. Specific grade level guidance for teachers of grades K–2, 3–4, 5–6, 7–8, and 9–12. The book also contains chapters addressing assessment and composition strands in music education that would parallel instrumental and choral programs.

Kaschub, M. and Smith, J., Eds. (2013) *Composing Our Future: Preparing Music Educators to Teach Composition.* Oxford University Press. This text addresses the challenges of learning how to teach composition. Chapters address a wide range of topics including working with special needs populations, gifted and talented students, and situating composition pedagogy with institutions of higher education.

Klose, C. (2011). *Piano teacher's guide to creative composition.* Hal Leonard. This book is an excellent resource for notation-literate students who are ready to

explore specific compositional devices and techniques as they are applied at the keyboard. The book uses a highly accessible, step-by-step approach with many examples.

Clint Randles and David Stringham, Eds. (2013) *Musicianship: Composing in band and orchestra.* GIA Publications, Inc. and *Musicianship: Composing in choir* (2016). Jody L. Kerchner and Katherine D. Strand (Eds.), Chicago, IL: GIA Publications. These edited volumes bring much needed attention to the topic of situating composition activities in instrumental and choral ensembles. Each book presents a clear mix of theory and practice and offers model lessons created by both teachers and composers for use with K–12 students of varying skill levels.

Wiggins, Jackie (1990). *Composition in the classroom: A tool for teaching.* MENC/Rowman and Littlefield Education. This book was really the first of its kind in music education. Wiggins provided entry-level tools for teachers who wished to engage students in collaborative classroom composition.

Additionally, the 2016 March special focus issue of the *Music Educators Journal* offers eight articles addressing composition.

To close, the superheroes who acknowledge their gifts and accept challenges, who pursue the unknown ready to embrace the discoveries they make, and who hold at the center of their focus the powerful outcomes that will result from their work are meant to be inspirational. You, too, are inspirational. Embrace your hidden superpower and get your students composing.

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How Do We, as Teacher Educators, Define Ourselves?

BY CAROLINE JETTON

As of late, I have taken an interest in reading books focused on the topic of leadership. As a result of my reading, I have been further convinced that we, as teacher educators, are far more than teachers. Yes, we instruct, but we advise and counsel, listen, protect, and model, just to name a few of our many teaching-related responsibilities. However, we are also leaders, more specifically, teachers who lead. We teach and lead our students and, in some cases, we are leaders at our universities and in our profession.

When we initially meet a person, an early query in the conversation, if not the very first question, is posed so that we may ascertain how the other individual makes his/her living. For us, the answer is quite straightforward because we have little difficulty defining ourselves as teachers since our occupation is to instruct those in our charge. After a quick look in the Merriam-Webster On-Line Dictionary under “teacher” and “teach,” it is easy to see that we, as teacher educators, fulfill the responsibilities as we guide our students’ studies, impart knowledge, facilitate development, and instruct by example. Hopefully, as a result of our instruction, the end results are such that our students know information, possess skills, have certain dispositions or attitudes, and understand the consequences of their actions and decisions.

On the other hand, the idea of being a leader may not seem as apparent or be as comfortable. Another look at the dictionary indicates that a leader is one who leads or guides others. What does it mean to lead our students? Given our knowledge and prior experiences, we guide the way and help students find their own individual course or direction.

Furthermore, we may exhibit leadership when we chair the music education division at our respective schools and/or direct a performance or activity, by serving as conductor or ensemble director.

In the book, *The 21 Indispensable Qualities of a Leader*, John C. Maxwell identifies and describes the

following traits: Character, Charisma, Commitment, Communication, Competence, Courage, Discernment, Focus, Generosity, Initiative, Listening, Passion, Positive Attitude, Problem Solving, Relationships, Responsibility, Security, Self-Discipline, Servanthood, Teachability, and Vision. Maxwell maintains that truly great leaders exhibit these qualities. If these are the qualities that make leaders great, then what qualities make teacher educators great? It seems clear that some of the qualities possessed by great leaders are also essential to great teacher educators. Success for leaders is much the same as success for teacher educators.

In this article, I will highlight five leadership qualities and make applications to music teacher education. The five traits I selected strongly resonate with me and are ones I believe to be core; they are Commitment, Communication, Competence, Relationships, and Teachability.

I. COMMITMENT

We cannot be effective teacher educators without a commitment to the profession. This commitment may be evidenced by our dedication to the teaching profession, the music education profession, our university, our department or school, and/or our students. As a result of our strong commitment, we act as leaders and

model leadership traits for our students when we choose to be part of the solution to challenges and problems. We are setting an example and serving as role models for our students when we take action of some sort. This action may be the result of reflecting on and refining our courses to better meet students’ needs or to provide a more accurate picture of the profession to which they

are aspiring. Our commitment is even more noticeable when we become actively engaged in the larger world outside our classrooms. Broader commitment may be in the form of authoring articles for journals, conducting research, presenting papers at conferences, serving on state and/or national committees or boards, and/

What does it mean to lead our students? Given our knowledge and prior experiences, we guide the way and help students find their own individual course or direction.

or assuming leadership positions in our state and/or national organizations, universities, departments or schools. When we act and achieve our commitment is revealed. Students believe in us only if we believe in our cause (Maxwell, p. 19). Belief in the profession is demonstrated through active involvement in it. If we want to foster pre-service teachers' commitment to the profession, they must see it in us. In essence, we must "walk the walk" and not merely "talk the talk." Actions speak much louder than words.

II. COMMUNICATION

As teacher educators, we communicate daily with numerous individuals – students, colleagues, administrators, staff, etc. One key to being effective teacher educators is to communicate well with all stakeholders. We must deliver our message, whether in the classroom or in a one-on-one advising session, in terms that are simple and understandable. While clearly communicating the words is essential, the delivery of those words cannot be overlooked. It is in the delivery of our message that our genuineness can be observed. We must convey that we sincerely believe what we are communicating and must then go one step further by living what we communicate – this leads to our credibility (Maxwell, p. 27).

Maxwell clearly reveals the importance of communication with three points. First, remain cognizant that the goal of all communication is action (p. 27). Second, if we cannot clearly articulate a message so that it is understood or motivate others to act on the message, the actual message is irrelevant (p. 23). Third, every time we speak to people, we must "give them something to feel, something to remember, and something to do" (p. 27).

III. COMPETENCE

To be successful, it is essential that our students, colleagues, and administrators believe us to be competent. Maxwell shares five very basic ways by which we can demonstrate the trait of competence: "show up every day," "keep improving," "follow through with excellence," "accomplish more than expected," and "inspire others" (pp. 33-34). More specifically as music teacher educators, we must know music first and foremost, we must know about teaching and what it takes to be a good teacher, and we must be knowledgeable in our sub-disciplines within music education. Essentially we ought to do, day in and day out, what we tell our students they must learn to do, and we need to do it well in order to be believable. "Quality is never an accident; it is always the result of high intention, sincere

effort, intelligent direction and skillful execution..." (Maxwell, p. 34).

IV. RELATIONSHIPS

Effective teaching, like effective leadership, hinges on the building of relationships. We can "never underestimate the power of relationships on people's lives" (Maxwell, p. 110). The ability to foster positive relationships and work well with colleagues, students, administrators, and staff is crucial. Understanding and connecting with others, having empathy for others, and finding ways to celebrate the best in each person are major factors in the development of positive professional and personal relationships (p. 107-8).

Our leadership and/or teaching style has a direct effect on our ability to develop healthy professional relationships. Just as leaders have to adapt their leadership style to the persons they are leading, teachers must adapt their teaching style to best meet their students' needs. This may mean utilizing different and/or multiple teaching strategies or using particular communication strategies to help build constructive student-teacher relationships. Making an effort to recognize positive aspects of students' work, address their academic (and sometimes personal) needs, encourage them in their efforts, celebrate improvement, and help them see ways in which they can be successful go a long way in giving hope and boosting self-confidence. Maxwell asserts that people need to first know how much we care before they are concerned by how much we know (p. 103). In essence, the relationships we build with our students influence their academic engagement and retention.

V. TEACHABILITY

In light of the fact that we are teacher educators, it is imperative that we remain teachable and continue to deepen and broaden our knowledge base. We must persist in stepping out of our comfort zones by learning new things and developing new skills. "Effective leaders know that what got them there doesn't keep them there" (Maxwell, p. 145). The same principle applies to teacher educators. The profession changes and students change; these transformations necessitate that we continue to change and grow. Remaining current on standards, new thinking, and research in our field is essential for us to remain at the top of our game. We model the trait of teachability by attending conferences and workshops, reading relevant texts and journals, and utilizing human resources such as mentors and colleagues. By demonstrating that we are lifelong learners, we encourage the same in our students.

Teacher educators possess many individual traits, have obvious strengths, and, as human beings, have areas that could use refinement or improvement. Yet possessing the qualities of Commitment, Communication, Competence, Relationships, and Teachability are essential for all levels of leadership in teacher education. We must strive to hone these qualities and be the best that we can be for our students, universities, and the music education profession.

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This article first appeared in the September 2007 issue of the *Indiana Musicator*.

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At DePauw, Jetton serves as Associate Dean of Academics and Advising for the School of Music, Director of Music Teacher Education, and Professor of Music. Her teaching responsibilities are in the area of music education and include general music, early childhood, special education, foundations of music education, field experience, and student teaching supervision.

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KMEA Technology Survey

BY DR GLEN P. FLANIGAN

As newly appointed KMEA Technology Chair, I decided that one of my summer projects would be to conduct a survey that would provide an overview of technology use by our members and help me learn of their concerns in the area of technology. I conducted a simple survey in June. I appreciate the input of the 113 KMEA members who took time to respond to the survey. I should emphasize that this survey was not intended as a work of methodical research. Rather, it was my intention to obtain a quick “snapshot” of the types of technology my colleagues find beneficial in their teaching and to learn of ways that I can be of service in my role as Technology Chair. In this article, I will provide a summary of survey responses.

Question: What are your teaching areas? While 57 respondents indicated that they teach in only one area (26 Band, 16 General Music, 8 Choral, 5 Orchestra, 2 Other), all others indicated teaching in multiple areas (General Music and Band, etc.).

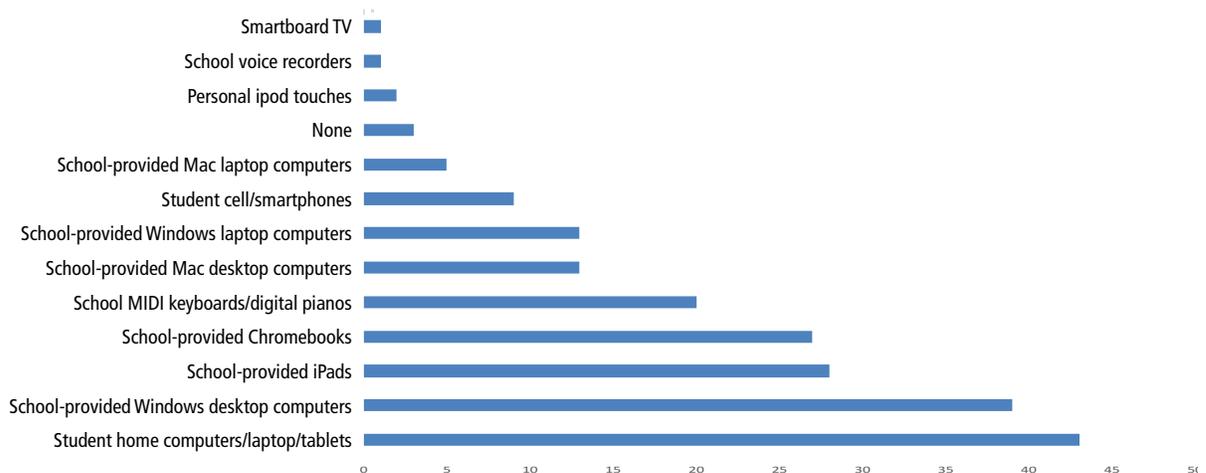
Question: At what grade levels do you presently teach? 52 respondents indicated teaching in only one grade level area (elementary, middle school, etc.); all others listed multiple grade areas.

Question: What software applications are used

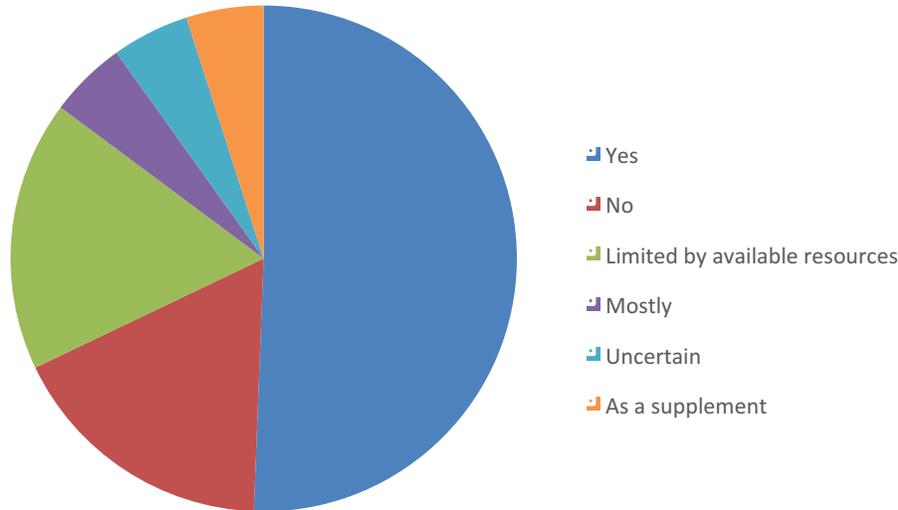
by students in your music classes or in preparation for your music classes? Survey results provided 59 different applications used by students for music classes. 17 survey responses indicated that students do not use any software in association with their music classes. The five most frequently cited software applications, in descending order, were Finale, SmartMusic, GarageBand, Microsoft Office, TonalEnergy Tuner (tied with Microsoft Office). The remaining responses included a wide variety of applications involving music fundamentals, theory, recording, notation, tuners, and metronomes.

Question: Which (if any) of these devices are used by students in your music classes or in preparation for your music classes? A list of device choices was provided, along with space to specify devices not included in the list. The most commonly chosen option among the list was Students’ home computers, laptops or tablets, followed in order of respondent numbers by School provided Windows desktop computers, School provided iPads, School provided Chromebooks, School provided Windows laptops, Student cell or smartphones, School provided Mac laptops, and several other devices. For those interested in comparing the use of various operating systems, devices using the Windows operating system were named just

STUDENT USED DEVICES CHART – Which (if any) of these devices are used by students in your music classes or in preparation for your music classes??



STUDENT LEARNING CHART – Do you feel that music learning is effectively facilitated by the devices/software/apps currently used by students in the context of your classes?



slightly more often than the Mac operating system; the Chrome operating system was named somewhat less frequently (Windows-52; Mac-48; Chrome-27).

{See Student Used Devices Chart on previous page.}

Question: Do you feel that music learning is effectively facilitated by the devices/software/apps currently used by students in the context of your classes? (please comment as you feel appropriate) The majority of respondents indicated that they felt that music learning is effectively facilitated. 41 responded “yes,” 4 responded “mostly,” 4 responded that the technology use is valuable as a supplement to other teaching practices. 14 responded negatively, 4 responded that they are uncertain and 14 indicated that the effectiveness is limited by available resources in their particular situation.

{See Student Learning Chart above.}

Question: What software/apps do you use regularly for teaching or classroom presentations?

Responses to this question made it clear that a wide variety of applications are used by KMEA members. Respondents cited 63 different software applications. A number also mentioned the use of a variety of websites, particularly those dealing with music theory. Among the software applications cited, the most frequently mentioned was PowerPoint, followed in order by G Suite by Google, TonalEnergy Chromatic Tuner, Finale, and YouTube.

Question: What software/apps do you use regularly for communication, administrative or record-keeping purposes? Not surprisingly, email (accessed via numerous applications) was the most frequently

mentioned response. 38 additional applications were cited by survey respondents. Some respondents indicated that school district requirements dictated the software selected for these purposes. Other than email, the most commonly mentioned software applications were, in order of popularity, Microsoft Office, Infinite Campus, Remind, G Suite and Facebook.

Question: Which (if any) of these devices do you use regularly in teaching, preparation or administrative tasks? As in the question about student device use, a list of devices was provided, along with space to specify devices not included in the list. “School-provided projection system” was the most commonly chosen device and was indicated by 62 respondents. 41 respondents also mentioned use of a school-provided Smart Board or similar system. In reference to school provided desktops, laptops, and tablets, Windows desktop computers were the most frequently cited, followed by Windows laptops, iPads and then Mac desktops, Mac laptops and then Chromebooks. Among school provided systems, the Windows operating system was used somewhat more (86 respondents) than Mac (68), with far fewer (11) teachers using the Chrome OS for teaching, preparation or administration. Many respondents indicated use of personal devices in teaching, preparation or administrative tasks. Mac laptops and iPads were the most frequently mentioned. Among personal devices, the Mac OS was more prevalent (69), compared to Windows (36) or Chrome (0). 27 respondents indicated use of a school-provided digital keyboard. 12 mentioned use of a personal cell or smart-phone in connection to their teaching.

{See Teacher Devices Chart on page 33.}

Continued on p.33



The Value of the Arts: a different form of diversity

BY DR STEPHEN BENHAM

I recently spoke with a leader of a national arts advocacy organization who told me, “I don’t care about the accuracy or validity of advocacy research, I only care if we can use the research to our benefit.” I was and remain dumbfounded that a complete disregard for integrity in our advocacy efforts is part of the playbook for creating a national advocacy movement. We shouldn’t be surprised, I suppose, that music advocacy efforts in our Washington, D.C., reflect the political-cultural climate of that city in general, where our leaders develop policy, campaign, and are bogged down in controversy, invective, and increasingly ineffective battles for power. At the end of the day, it seems that winning is more important than being thoughtful, careful, intentional, and strategic in what we do.

In past decades, advocacy efforts in music have been varied and, at times, fruitless. We saw arguments about the importance of studying the aesthetics of music as an art form, and the intrinsic value of arts study, fall on the ears of political and business leaders who are more focused on topics like return on investment, profit margin, and so on. At the same time, America was theoretically losing its competitive edge on the international marketplace, and therefore our educational efforts were to focus more on core subjects, which are widely considered to be mathematics, reading/literacy, and the sciences. Unless there was a direct link between the arts and those subjects, the arts were seemingly unimportant. So, as a result, researchers looked for possible links between the arts and other subject areas, trying in vain to establish a causal link between music education and higher achievement in other subject areas. At best, we were able to find strong correlations between participation in music education and higher achievement in those other subjects. But the correlation was just as easily (and perhaps more accurately) explained by socio-economics than by music education. And in general that’s what we see: students who come from higher socio-economic backgrounds do better in school.

More recently, researchers have begun to look at the brain in more depth, developing a broader and more thorough understanding of how the brain process information, learns, and responds. Indeed, this line of research has revealed a great amount of

information about how neural networks (the complex interconnectedness between neurons and the pathways that are developed, which relate to specific cognitive functions) are created and generally work. The findings have important meaning for music educators.

1. Brain research reveals that there are dedicated portions of the brain directly responsible for artistic, musical functions. We see, for example, specific locations of the brain related to processing harmony, rhythm, and musical sensitivity. *The implication for music advocacy—When we don’t train these parts of the brain, we rob students of the ability to maximize their cognitive, developmental, artistic, and creative potential.*
2. Further, when we make new neural pathways, dopamine—the chemical that reinforces and strengthens the myelin sheath that insulates the neural axon—also provides us with a greater sense of well-being and personal satisfaction. It’s a double-benefit!
3. In addition, the portions of the brain dedicated to musical activities also connect to other important human functions, such as physical movement, imagination, processing of emotions, linguistic understanding (in the case of vocal music), and mathematical understanding (when we focus on elements of music such as rhythm, harmony, intervals, and so on, from a *theoretical/analytical* point of view). *The implication for music advocacy—music-making engages of the brain than any other single human activity. When we are making music—especially engaging in advanced forms of music-making, such as improvisation—we are closer to maximizing our human potential than with other, less complex activities.*
4. Early music-making experiences create more complex neural pathways. We’ve seen the evidence that children who engage in music-making experiences in early childhood have neural networks that are more complex and more highly integrated with other cognitive functions. *The implication for music advocacy—early music-making experiences allow the brain to develop a comprehensive neural network at an early age. This provides the foundation from which future growth in all cognitive areas can be*

developed. In other words, music-making may be the highest form of cognitive activity, and it can serve as the means to access more of the brain (and thus maximize our potential) than anything else. This places priority on early, frequent, and intentional music education for students.

5. Early and comprehensive music-making experiences are ingrained in the long-term memory of the brain. As humans age, we lose short-term memory, but the complex neural networks developed at an early age remain. This helps in recovery from serious illnesses such as stroke, epilepsy, brain trauma, and other issues. *Implications for music advocacy—we improve the long-term health prognosis for future generations.*
6. In addition, engaging in regular music-making activities—at any age—promotes significant improvements in general health, including better stress management, emotional and mental health, lowered blood pressure, and a general sense of well-being. This is the dopamine effect mentioned above. *Implications for music advocacy—in an increasingly stressful society, music provides a safe, creative, beneficial, community-building, and culture-creating alternative to other less beneficial activities, such as drug use, alcohol abuse, and so on.*
7. For parents and students alike, these data help us understand the role of a music education even at the college level. It's no longer just about the music major for the purposes of becoming a professional musician, but about becoming a music major in order to maximize your opportunities in any field beyond college. Successful music majors at my university have gone on intentionally to careers in business and management, consulting, law, and health care, among many others. Unfortunately, we are far too focused on narrow-minded and ill-informed reports with sensational headlines like “the ten worst majors in college.” When we see what music does for children we recognize that absence of a comprehensive music program does more harm than good, by far. One recent music major at a Midwestern university recently shared with me that she did not yet know whether she would pursue music beyond her undergraduate studies, but that she wasn't worried because she knew she was extremely employable because she knew how to think, solve problems, work hard, and maintain a positive and balanced healthy lifestyle.

Looking at the benefits of music education from this point, we see that the benefits of music in and of itself are sufficient to warrant its inclusion in the

curriculum. It is a long-term health issue, especially in an age when we are increasingly concerned about aging populations with growing levels of significant health problems.

How does this address the economic argument?

First, healthier human beings are more productive—each of the six points listed above has positive benefits not only for the business world but also for our culture as a whole. Our communities are better when they are creative, artistic, and have healthier, more balanced individuals.

Second, we see that the arts provide a greater economic benefit to communities than might be expected. In Pittsburgh, Pennsylvania, groups like the Pittsburgh Cultural Trust and the Pittsburgh Downtown Partnership developed a long-term vision for the city's recovery from the collapse of the steel industry that focused on the arts. Investments in the city's cultural organizations—such as the Pittsburgh Symphony Orchestra, the Pittsburgh Opera and Ballet, and several theaters—resulted in a rebirth of parts of the city that had fallen into decline. Areas that were once home to derelict buildings, porn shops, strip joints, bars, and slums are now home to art galleries, outstanding restaurants, and new apartments in renovated buildings. Rather than focusing simply on bringing business to downtown (early efforts to do so had not been successful) or simply building on the city's strong sports tradition, the strategy was to reinvigorate the cultural life of the city, which then makes the city itself more attractive to businesses, who often have employees that are looking for a richer cultural experience and environment for their families. Nearly half of the city's current residential units were built between 2000 and 2014. While businesses are still needed downtown, the focus on residential construction (or, rather, reconstruction of the city's amazing historic buildings) and a strong cultural life have created an environment in which new businesses can thrive.

Next, a demand for increased cultural opportunities brings greater investment into the city. The Pittsburgh Cultural Trust took upon itself to lead the revitalization of a 14-block arts and entertainment/residential neighborhood, which is now called the Cultural District. The creation of the cultural district, which is thoughtfully and carefully overseen by the PCT, provides a national model for urban redevelopment. Other by-products of this include reduced crime, a return of a vibrant urban life, reinvestment in education (the Pittsburgh City Schools are now adding greater music and arts offerings into their curriculum), and a lifestyle that is, in general, more

artistic and healthier. In fact, Pittsburgh was chosen as the site for the 2009 G20 summit because of the city's remarkable recovery from economic difficulties and its renaissance as a cultural, business, educational, medical, and technological growth.

Finally, this arts-focused, culturally-rich urban redevelopment focused not only on music, but on all visual and performing arts, including beautiful parks, sculpture gardens, and other green spaces in downtown. The city has experienced an environmental renaissance once thought impossible because of the city's smoke-filled, steel-based past.

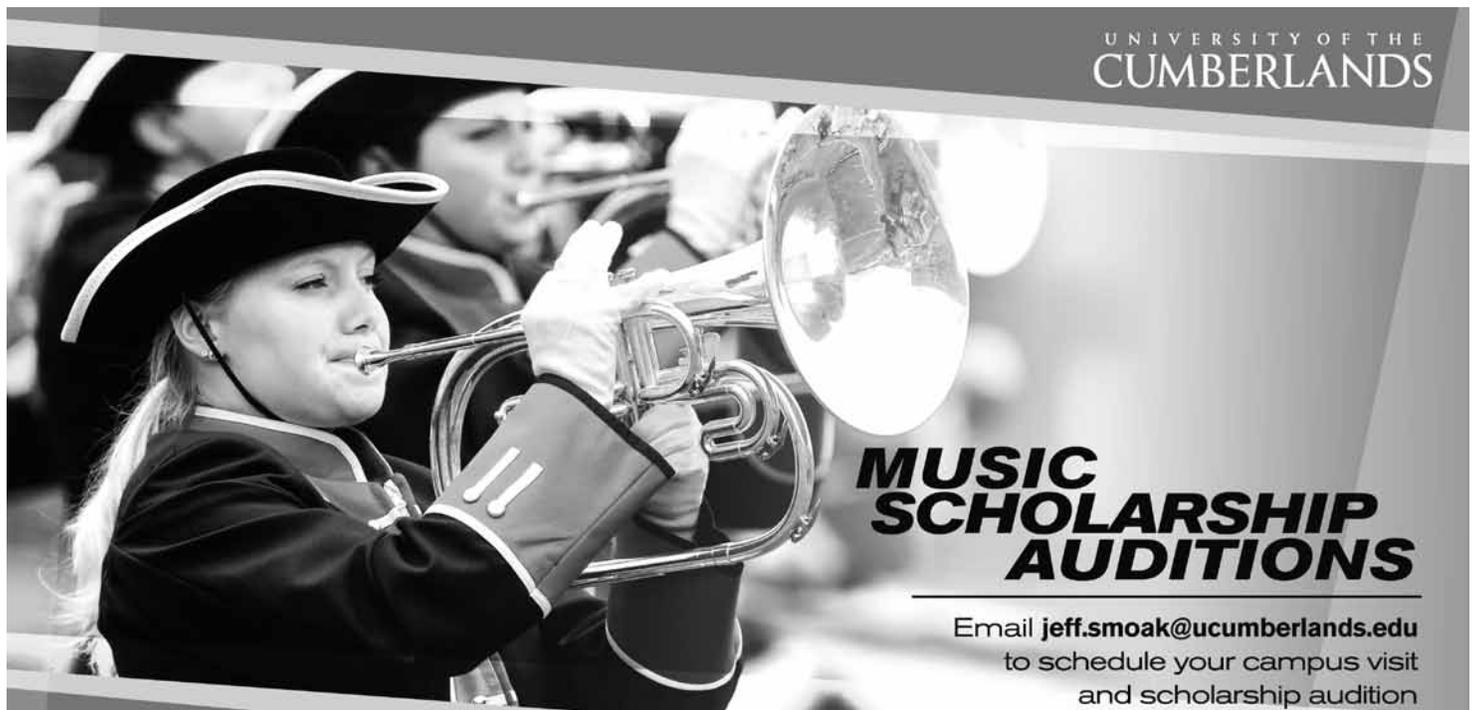
In sum...seeing the arts as the center of our life, rather than as an ancillary and nice bauble to place alongside our science and math programs, may do more to improve our society and economy than any national efforts at improving math and literacy, or an overemphasis on a core curriculum that ignores the findings of medical and psychological research and best practices in urban development and business growth. In Pittsburgh, the arts co-exist in a beautiful mutually-beneficial relationship with the city's growing industry and businesses in areas like advanced

manufacturing, financial services, information and communications technologies, healthcare and life sciences, education and research, and energy and environmental solutions. It's not just a sports and steel town anymore.

With this in mind, I want to encourage our school and civic leaders to focus on the arts as a strategy towards rebuilding our nation in areas where we've lost ground, and where we've mistakenly focused on the wrong things for far too long.

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Informal Learning: reflections from the creative classroom

BY TOM WESTMORELAND

I stumbled upon Informal Learning by accident. Like many of you, I attended a university which focused on the Western music canon and the skills related to performing that music at a high level. There were some nods to jazz improvisation and the occasional class project on world music, but otherwise, my entire education prepared me to become a wind band conductor. Once I started teaching at Lynnfield High School, I focused on creating a program that fit my experience and education. I realized after a few years that most students in the school were not drawn to instrumental music because I was working in a paradigm that did not speak to them.

Around the same time, our co-curricular jazz program started to take off. I had lots of kids who wanted to come to school early to play in jazz combos, which required that multiple groups meet on the same day. I had to rely on student leaders to run rehearsals while I moved from group to group, facilitating. These ensembles chose some pieces to perform, created arrangements for their unique group, and started to use popular music as a vehicle for improvisation. These changes started because I had served as a guide during their rehearsals instead of running them. They listened to recordings of Coltrane, Davis, and Mingus in order to pick out music. They began listening to themselves more critically and acted on what they heard. They took significant pride in their performances in a way I had not witnessed before. Their increased motivation sparked my curiosity and started me down the Informal Learning path.

Although I had extensive training in music and pedagogy, nothing really prepared me for the adventure I've been on the past three years. While making

arrangements I think about where each student is on his or her musical journey and that informs how I write a particular part. Giving each student this level of individual attention truly enhances the learning process. Students are encouraged to make musical decisions and be creative when interpreting the music for their ensemble. They apply their previous knowledge to new situations and help each other. All of this requires a leap of faith: trusting in your students' desire to learn.

I decided to go "all in" with Informal Learning five years ago. Now our curricular offerings include wind chamber groups, percussion ensembles, and rock bands. Our co-curricular program has included jazz, ska, world music, trash drumming, funk, blues, and a String Band that includes guitars, violins, ukulele, banjo, and bouzouki and "Lynnfield Horns" that play Chicago, Huey Lewis, and Blood, Sweat, and Tears. The wind and percussion players still perform as a concert band, so their classes are split between sectional work and rehearsing

arrangements from Duke Ellington to Sia to video game themes. When the "new program" started in 2013, we also agreed upon a new band mission statement which has guided my work since: *We are a collaborative, creative community.*

This fall begins the fifth year of this model and we have doubled our enrollment in that time. I have found hockey players who are incredible improvisers, and I've watched seasoned players take on multiple instruments and singing. Parents and students love the variety of music at our concerts, and I am able to challenge more advanced students and beginners in the same ensemble through custom arrangements. My students are more invested in the process because they have a voice in



the decision-making. I'm more engaged by my work because I'm using my musical skills in new ways.

The Informal Learning Model was developed by Professor Lucy Green through her curiosity about how popular musicians learn to perform at a high level. Green outlines five key characteristics to Informal Learning in her book *Music, Informal Learning and the School: A New Classroom Pedagogy* (2008):

1. Learning music that students choose, like and identify with
2. Learning by listening and copying recordings
3. Learning alongside friends, instead of learning through instruction with continuous adult guidance
4. Assimilating skills and knowledge in personal ways according to musical preferences
5. Maintaining a close integration of listening, performing, improvising and composing throughout the learning process

Teachers who adopt this model are transformed from being the center of the learning to one where they “stand back, observe, diagnose, guide, suggest, model and help students achieve the objectives they set for themselves” (MusicalFutures.org). Education research tells us that student-centered learning, process over product, and 21st-century skills such as creativity and collaboration are laudable goals. Both Professor Green and the Musical Futures organization have started over the past decade to articulate and present methodology toward implementing these important education concepts in music classrooms.

When I talk to other educators I often get the question: “What does this actually look like in the classroom?” To be completely honest, it is both extremely rewarding and exhausting. My day is filled with jumping between drum set, trumpet, and marimba in order to model for students; coaching rock bands on their balance and style; observing while my students run their own rehearsals; and arranging music for up to 15 unique ensembles for every concert. I still talk to my students about balance, blend, intonation, articulation, tone, and expression, but we discuss how dorian mode can be used to improvise in a rock song or listen to a recording to make decisions about style in an arrangement. Instead of leading rehearsals, I observe students working together, and I answer their questions when

they reach an impasse. Students discuss what they hear and how they want to improve in the next class. I have learned to trust them to take charge of their own learning and they view me as a trusted advisor who is there to support them throughout the process.

To put it into teacher terminology: my students are **intrinsically motivated** because they have choice in their content; there is **breadth** in the musical styles that they perform; they learn pieces with **depth** through a variety of interpretation skills; I am able to **individualize instruction** through the creation of customized learning materials that meet the needs of a diverse population of learners; my students have **authentic learning experiences** in which they are able to show their skills through performance; they **reflect** on their own skills and the skills of others; and they **collaborate** and **communicate** effectively with others in order to reach a common goal.

We have truly become the “collaborative, creative community” that we had hoped for when we started this model. And I truly mean “we”—my students and I have a partnership based on mutual respect and the common goal of creating dynamic and exciting performances for audiences and performers. We have created a community of learners who respect each other and the process, who are invested in their own learning, and who bring passion and joy to music-making.

If you are interested in more, feel free to contact me at LynnfieldBand@gmail.com, visit our website at www.LynnfieldBand.com, or come for a visit to see us in action. You can read more about Informal Learning through the works of Lucy Green and information provided by Musical Futures.

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Helping My Kids Become Your Kids:

practical ideas to transition students into high school music

BY SCOTT BOAL

“How can you stand them? Aren’t they annoying?” asked a store clerk when she found out that I teach middle schoolers. It’s a common question but believe it or not, many people actually prefer teaching at the middle school or junior high level. Folks may pity us, but we know that there is no more gratifying group to teach than brand-new teenagers who can combine their joy of life with a fear of cooties.

One of the by-products for middle-level band directors is that we may tend to think of the students in our classes as “my kids.” We welcomed them into our band class on day one; we struggled with them as they learned to take an instrument out of its case; we taught them how to sit and breathe. Because of this close association with younger students’ early success, many middle-level band directors feel invested in their musical experience. But we also know that for our kids to develop as musicians and as people, they need to become part of your high school music program. Middle school and junior high instrumental music teachers want our kids to become your kids. But how can this most effectively happen?

PERSONALITY OR MUSIC?

Why do students sign up for music when being recruited into a middle school instrumental music program? There may be many individual reasons, but one reason is that they already think that they will like the teacher or have already heard that “band is fun”. If incoming middle school kids do not think that they will like the music teacher or won’t have fun (as defined by the students not the director), they simply will not join band. Further, without an on-going positive experience with the middle-level teacher, these students will not even stay in band during middle school. Recruiting and retention at the middle level is often based on personality and not on the music.

In contrast, older high school musicians seem more able to enjoy creating music for the sake of the music itself. Older musicians can begin to understand the pathos of Tchaikovsky’s work. As a high school instrumental music teacher then, your task is to help these young students transfer their allegiance from the “cult of personality” that has sustained them through

middle school and move them toward a new recognition that music and not personality is why we are musicians. This is crucial to remember.

Therefore, you need to be aware that young students must first know you and trust you before they will sign up for your high school program. Remember: they are living in a world in which loyalty to the music teacher trumps Mahler. With this in mind, here are a few specific things you can do to change “my kids” into “your kids” and then into life-long music lovers.

1. Start early. Connect with the middle-level music students early in their middle school years. Don’t wait until the last semester of 8th grade; start connecting in 6th grade. In our district, the 8th graders are under significant pressure to develop a Four-Year Plan that outlines their courses for high school. However, many high school music choices are made in 7th grade when conscientious students and parents informally begin the process. One promising 7th grade French horn player told me that his mom was wondering why he should be in 8th grade band because “Music isn’t a good career choice and band would mess up my schedule in high school.” As soon as these young musicians are in a middle-level program, they become your targets for high school program. Retention is the name of your game.

2. Visit your feeder schools’ music rooms. In-coming students must recognize your face and they must know the sound of your voice. Sending over a video of your high school program may be briefly interesting but not all that important to a personality-focused student. Tell us—in our own music room—what instrument you play. Why did you choose that instrument? Do you have pets or hobbies? My kids already know this information about me; let them into your world a bit and you will reap huge benefits. Trust my kids with some selected personal information now to begin to build their loyalty to you for the future.

Come to our music room more often than once during the weeks before high school registration. Consider a job switch for the day with the middle-level director. If that director is not interested, get your

own substitute and just hang out in his or her room. It helps to think of this as an investment, not an expense.

3. Invite us to your high school music room.

Middle school students have a tremendous sense of “place”; that is, their current band room is often a safe haven during their tumultuous school day. Help transfer that familiarity to your high school band room before high school registration by inviting us to your place. We have to see that your band room is also safe and interesting before we get there. All-bands concerts are fine; but work best if my kids can make a quick trip through your room on the way to your performance area. Consider having your friendlies—and maybe the shortest in stature—high school students give us a little tour. But this must happen well before high school registration happens in the spring. After that, it’s too late.

Here’s an idea that has worked well: invite my band kids to play a pep band gig with your band kids. Give us a few titles to prepare, choose a low-stakes game, and have us come to your band room for a pre-game rehearsal. Buy some pizza. You will watch my kids transition into your kids during the evening. Middle-level kids absolutely love the opportunity to “be high schoolers” for an evening and then retreat back to junior high to recover. Remember that middle schoolers don’t drive yet so the event must include lots of information for nervous parents about parking, admission prices, and ending time.

4. Remember that my kids are scared to come to your high school. Every year kids mistakenly tell me, “I don’t think I play well enough for high school band.” My kids need to know that they can succeed in your program. When you visit, please communicate that my kids play well enough right now for you. Occasionally high school teachers have tried to impress my kids by describing how much better they will learn to play scales and difficult literature in high school. But notice that this can subtly imply that they are not yet competent musicians. If you can, please affirm that they are receiving good instruction right now and that you will build on that solid foundation. Remember: my kids’ loyalty is to me at this point; if you accidentally insult my program or their skills, they may take it personally.

If you send students to our room to talk about your program, please send kids who were students at our school last year. Your juniors and seniors have a wealth of information, but my kids don’t know or remember them. Last year’s 8th graders are still respected and

admired in our room. But choose your spokespeople carefully. Kids at the middle level live in a world of rumors and half-truths. If a high school student jokingly tells them that “everyone has to play a solo in front of the school at the first-day assembly”, my kids will believe it—and then eliminate music from their high school schedule.

5. Please tell us about your cool trips—but don’t scare us with the costs yet. Middle-level students don’t yet understand ASB budgets, individual fundraising, or scholarships. If they are scared away from your program as a freshman because of future travel costs, they will never become a junior on your international trip. Tell us about your participation fees and uniform costs, but don’t scare us even more by implying that all incoming students have to raise \$2000 if they want to go on a trip. There’s time later for that message.

6. Tell us about the similarities between our middle-level program and your high school program. My kids and their parents are looking for continuity between the schools so that they can know that their time has been well-spent before arriving at your high school. How do you take attendance? How do you manage permissions slips? Will students have to play in front of everyone? How do we get a grade in your class? If there are significant management differences that might be a hurdle, tell my kids about it but with a heavy dose of you-can-do-it. My kids expect that high school will be different; but how will it be familiar?

I have always seen middle-level musicians as “low-hanging fruit” for self-motivated high school teachers to reach up and pick. The kids are there; you only need to harvest your incoming class.

Scott Boal is in his thirty-third year of teaching public school with all but one of those years at the middle level. He currently is serving at Gateway Middle School in Everett and can be reached at sboal@everettsd.org

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project-based learning to “transform a music program by offering genuine student-centered learning.”^[22] They explain that this idea of project learning comes from a “cognitive revolution . . . and the revitalized thinking about skills for the twenty-first century, standards that emphasize critical thinking, and inquiry-based learning.”^[23]

One project many band teachers already use is solo and small-ensemble activities. Teachers could augment this experience with student solo and small-ensemble classroom days. With your guidance, you could help students form groups, select music, and guide the type of accompaniment options, use of technology, rehearsal styles, reflections, and assessments. In her dissertation, Danelle Larson studied high school students who were assigned to form chamber ensembles several days a week for fourteen weeks, instead of always being in band rehearsals.^[24] She left the chamber music students alone to rehearse, but guided the students with a few rehearsal check sheets and a list of questions to help them assess their work each day. She found that the chamber-music students’ motivation and attitudes toward band class improved over that of the students who remained in the teacher-led band class. Additionally, for the lowest-performing students in the chamber-music groups, their attitudes improved more than those of other students who had been assigned to chamber-music groups. This is one example of the aforementioned project-based learning where students get to engage during ensemble class in collaborative music-making and creative decision-making. Think about how the use of technology could enhance chamber-ensemble groups by adding an instrument or students accompanying themselves. More projects could be incorporated into your teaching with creative discussions among you and your students. It’s possible that their attitudes and motivation could greatly improve.

Other researchers have tried innovative teaching ideas for band and discovered their positive impact on learning in band classrooms. Jason Caslor fostered group improvisation in the full ensemble rehearsal, and Amy Spears asked all the top ensemble students to use a different type of music literacy to learn a band piece for performance. The students were given a Grade 2 piece, no music—only a partial recording, and were asked to learn their part by ear. Comments from the researcher, ensemble teacher, and students included improved ensemble cohesion, performance responsiveness, and appreciating learning via a new musical literacy: These comments were truly inspiring. The students who seemed to be most involved appreciated their new way of thinking, learning, and collaborating.^[25]

So, in 2017, I challenge you to sincerely consider: Which version of band are you teaching? The following versions, 1.0–6.0, are hypothetical examples of band teaching that I created as a way to start your thinking and discussions. These versions could unfold in a variety of ways and perhaps you have personal versions. Think about how your teaching career has morphed through different versions of teaching:

Version 1.0—Teacher-centered, military discipline and strict regulations align with tradition in rehearsal participation by students following the instructions of the teacher to develop musical skills and knowledge.

Version 2.0—Teacher imparts comprehensive musicianship information where students learn from the teacher about the history, theory, and compositional construction of the piece during the group rehearsal.

Version 3.0—Band teachers add some aspects of the 1994 National Music Standards in their classrooms, which includes aspects of connecting with other disciplines in the school. Students share in knowledge discovery about their pieces performed. Students form traditional small ensembles and learn solos with piano accompaniment.^[26]

Version 4.0—Students lead warm-ups in large-group rehearsals and get to participate in some curricular and/or rehearsal decision-making that aligns with the 1994 national standards.^[27] Students form nontraditional ensembles and explore student-centered rehearsing.

Version 5.0—As a teacher, you embrace the idea of student-centered learning and encourage your students to help make decisions within rehearsals, and with administrative choice so they feel empowered and a part of a community of artistic decision-makers. You ask deep meaningful questions and challenge their thinking.^[28] You assign homework that connects school music to their personal music life.^[29] They start learning to assess their musical preferences, their peers, and themselves. You assign projects for students to discover information.^[30] They form nontraditional ensembles using digital media to create parts and accompaniments.

Version 6.0—You and your students structure your public performances around music projects and performances you’ve facilitated with the students.^[31] Your rehearsal time is spent facilitating learning with students working on real-life music problem-solving: arranging a cover song, folk song, or composed melody for a small ensemble of any instrumentation, everyone respects and works with their musical preferences, and we encourage the students to learn and perform at times without music, by ear. You help them create concerts that share their work in small groups and

large groups. You ask your students how to assess their project outcomes, and they decide and will help by evaluating themselves and their peers.^[32] They accompany themselves with digital media of their choosing and styles of music. In their ensemble groups they create missing ensemble parts from digital sources or record themselves playing the other parts. They perform live with digital accompaniments or play their recorded performances for audiences. They share their performances with peers using a class sharing software program such as Google Drive or Blackboard.

Let's shake off the baggage of the past traditions and start anew. Adopt a new version of your teaching this year through experimenting with student-centered engagement and discovery. It's okay—really—to put the students in charge of their learning. You might think or feel like you're not "teaching" if you're not in the front of the room disseminating knowledge, but remember, teaching isn't telling. Let go of the control of their learning, and provide them a seemingly messy space to informally learn on their own; you and your students decide the project idea and the administration of the project, then step away from the students and see what they create.^[33]

Providing the space for your students to discover and work together on solving real-life musical projects allows you to free yourself from the oppression of thinking that teaching is only being in front-and-center and "in control" of the classroom. Take a risk and use your ensemble space differently this year—at least for one project and see what kinds of truly creative outcomes the students will produce. Guide and challenge your students' thinking about creative artistic processes and for at least one unit or project, release yourself from training the behavioral technique of playing and learn to ask deep, thought-provoking questions.^[34]

To begin the process creating your new version of band or ensemble teaching, think through the questions in Figure 1, perhaps do this exercise with a colleague and share your responses and challenge each other to grow into 21st Century ensemble teachers.^[35] I hope something in this article might spark a bit of change in your band classroom this year:

Figure 1. Questions to ask yourself. Strive for a new version of band or ensemble teaching in a way that inspires you and your students. Ask yourself Why? or Why not? after each question.

- Are you making all of the musical decisions in rehearsals?
- Are you choosing all of the literature?
- Are you deciding all performance outcomes and public performances and venues?

- Are you controlling the instrumentation based on some archaic band tradition? Let the student who plays bass guitar or Quechua qina (a traditional Andean flute also known as the quena) into your ensemble.
- Are you creating all the assessments and doing all the evaluation?
- Is all of your music performed still traditional band music? Does this type of music keep a lot of students from wanting to join band?
- Are all of your concerts solely of your bands or do you partner with community groups of different mediums or styles of music?
- Are beginners allowed in your high school program?
- Do your students still sit in a traditional seating arrangement every rehearsal?
- Are students always seated by chair tests? Do you rotate their parts?
- How do you facilitate peer learning and assessments in band?[36]
- Do you foster discussions for musical decision-making that involve everyone?
- Is your jazz ensemble only for certain instruments?
- Is improvisation only for jazz ensembles or combos?[37]
- Are your uniforms like the military and gendered?
- Are all leadership positions open to both genders and all races?
- Do you fundraise for private lessons or benevolent outreach?
- Do your music teachers in your district look like the students in your ensembles?
- Do your ensembles engage in more than one artistic process aligned with the new national music standards: create, perform, respond, connect?
- Do you foster multiple music literacies: composing, improvising, playing by ear and reading music?
- Do you ask your students to listen in your ensemble rehearsals, and do you help them hear? We often make assumptions that they can hear what we ask them to listen for.[38]
- What ways are you integrating technology to help your students be creative and expressive?

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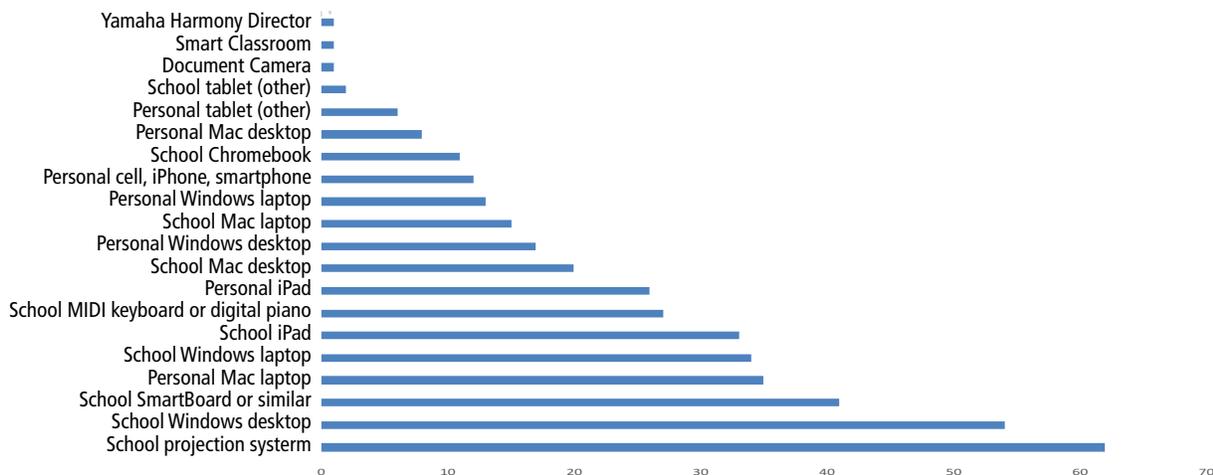
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*Dr. Jill M. Sullivan, Jill.Sullivan@asu.edu, is an Associate Professor of Music Education in the School of Music, which is part of the Herberger Institute for Design and the Arts at Arizona State University, Tempe. She teaches undergraduate instrumental methods, master’s-level courses in assessment and measurement, instrumental literature and pedagogy, introduction to research, and psychology of music, as well as doctoral-level classes in historical and quantitative research methods. Prior to working at ASU, she held a music education position at the University of Oklahoma, taught applied clarinet at Augustana College in Rock Island, Illinois, and was a band teacher at Sequoyah Middle School in Broken Arrow, Oklahoma. In addition, Dr. Sullivan started a New Horizons Band for senior adults at the University of Oklahoma. Currently, she’s partnering with the band chamber-music organization Harmony Bridge. She has published two band history books: *Bands of Sisters: U.S. Women’s Military Bands during World War II* (2011) and *Women’s Bands in America: Performing Music and Gender* (2016).*

This is a reprint that appeared in *Utah Music Educators Journal*, Spring 2016

TEACHER DEVICES CHART – Which (if any) of these devices do you use regularly in teaching, preparation or administrative tasks?



Question: Do you feel that your teaching effectiveness and efficiency is facilitated by the devices/software/apps you currently use? (please comment as you feel appropriate)

The responses to this question demonstrated the greatest skew of the survey. 81 respondents responded “yes” to this question, 9 responded “no” and 5 responded that they felt effectiveness and efficiency are somewhat facilitated by their use of cited devices and software.

Question: Are there devices/software/apps that you currently do not have available for your students that you think would be of benefit? 19 respondents indicated no such devices/software/apps for students. 68 respondents indicated that there are devices/software/apps that would be of benefit but are unavailable in their situation. Specific devices/apps cited varied widely.

Question: Are there devices/software/apps that you currently do not have available for your use that you think would be of benefit? Among 77 responses to this question, 23 indicated no such devices/software/apps. 6 other respondents indicated uncertainty about desirable software apps. The remaining 48 mentioned a variety of desirable technology.

Question: How can KMEA be of assistance to you in the area of technology? (specific conference session ideas, etc.) The responses to this question provided many ideas that will be helpful as I proceed as Technology Chair. Some responses indicated a desire for conference clinics on specific topics, while others

indicated a more general interest in a need for information about the most recent versions of devices and applications. Some respondents indicated a need for advocacy in obtaining technology that would be useful in their teaching situation. Responses to this question also made it clear that some teachers find it difficult to stay current on the rapid changes in available technology.

Conclusions, Comments: The comments provided in response to the survey questions made it clear that, at least among those responding to the survey, the use of technology in connection with music classes and related administrative tasks is viewed as largely beneficial. Concern was expressed by some respondents that the use of technology should not overshadow the importance of music-making in our classes. The need for information and training on current advances in technology was clearly expressed. In some cases, limited resources were cited as hampering desired use of technology in music classes.

I need to again express my gratitude to those who responded to this simple survey. Through your input, I have gained a greater understanding of the use of technology by our membership and have learned of some concerns in that area. Since a wide variety of software applications were mentioned by survey respondents, I have enjoyed exploring some apps with which I was previously unfamiliar.

Although the online survey has concluded, please feel free to contact me anytime at glen.flanigan@asbury.edu with your ideas and concerns in the area of technology.

Have a great year!

be receiving instruction in any of these four areas. Worst case, delivery of instruction could be withheld from the same cohort of students for their entire school elementary and middle school career. According to the table, schools can actually get a point if 10% or less of the students receive 8 weeks of instruction. No lower limit is for this 1 accountability point is specified.

In a similar vein, high schools could get a point when only 11% of the total school population receive instruction in (1) Visual and performing arts, (2) Health and physical education, or (3) Cultural studies and/or world language”; or (4) if they have completed a CTE career pathway. This is problematic in that KBE regulation requires students to receive one credit in the visual and performing arts and one credit in health and PE; and since, under current graduation requirements, students will be enrolled in these areas once during a four-year high school career, which would typically calculate to approximately 25% of the student body per year. Therefore, it seems inappropriate for a school to receive any credit for less than 25% of the students enrolled in these two areas.

As currently expressed, this proposal essentially incents high-performing elementary and middle schools to devote only enough resources sufficient to achieve the minimum it takes to gain the maximum points, and that minimum falls short of the stated goal of 100%. High schools under this plan would get accountability credit when enrolling less than half the students required by regulation in the arts, and in health and PE.

We ask the KDE and KBE to ensure that the Opportunity and Access indicator and its measures are calculated in the overall system to the degree that they truly are significant, and consequently within the spirit of providing a well-rounded education that includes all standards-based content areas. The public overwhelmingly supported a well-rounded education at Commissioner Pruitt’s town hall meetings and the new accountability system must ensure that goal.

Whole Child Measures—Proposed Policy

In the portion of the draft description relating to Whole Child Measures, the provision of counselors, health service providers, and librarian/media specialists is to be measured by the percentage of time each spends in the building—3 points for full time, 2 points for greater than 50% time, and 1 point for greater than 25% time. This unfairly disadvantages small schools that may share teachers between buildings or levels. We suggest that it would be more appropriate

for equity is the measure applied in this same section to career counselors, which is a ratio of students to the resource person. That ratio model should be applied to whether the school has adequate counselors, health service providers, and librarian/media specialists.

Work Ethic Certification—Proposed Policy

A newer addition to the Opportunity and Access draft proposal is a three-tier “Kentucky Work Ethic Certification,” which is awarded to students who demonstrate various indicators said to predict post-secondary success. One of the Gold Level indicators is “Student competes in state/national level competitive event (CTSO, STLP, athletics, etc.) OR holds a leadership office at state national level in a co-/extra-curricular organization.” We are suggesting that certain visual and performing arts competitions meet the intent of that qualifier, and ideally this would be included in the parenthetical list.

The landscape on this new accountability system changes from week to week, and new revelations come to light periodically. Staff recommendations to the KBE shift as the department receives new input. Because the target is constantly on the move, what KMEA and other partners in the Kentucky Coalition for Arts Education need to devote their advocacy efforts to shifts, including what actions to suggest to association members and other arts advocates. Stay tuned.

The regulation has been linked from kmea.org/ advocacy. Because October 1 is the start of the thirty-day public comment period on the regulation, all association members and arts advocates are encouraged to read the regulation and make comments to address concerns or make suggestions for improvement to

Kevin C. Brown, Associate Commissioner and General Counsel, Kentucky Department of Education, 300 Sower Blvd, 5th Floor, Frankfort, Kentucky, 40601, phone 502-564-4474, fax 502-564-9321, email kevin.brown@education.ky.gov before October 31.

IT'S A NEW ERA IN EDUCATION



What does that mean for you as a music educator?

Music advocates have begun the hard work of ensuring the Every Student Succeeds Act (ESSA) is properly implemented across the country. With music included as part of a well-rounded education, **now more than ever, your voice and expertise as a music educator is critical.**

NAfME is here to help you make a strong case for music education under ESSA.



“Everything ESSA”

Visit bit.ly/NCLBends for all the resources you need to understand ESSA and take action to ensure implementation includes music at the state level. NAfME’s Toolkits include:

- [ESSA in Plain English: What It Means for You](#): Learn more about this historical law and see our detailed FAQ that features questions asked by music educators just like you.
- [ESSA Implementation Toolkit](#): This thorough resource links your program with admissible provisions in ESSA so you can make your case for your program where you work.
- [NAfME Field Guide to State Lobbying](#): This document explains the ins and outs of what you can do to lobby at the state level.

Webinars

At bit.ly/NCLBends, you can receive recognition for professional development valued at one contact hour for watching these webinars:

- ESSA Passage and Next Steps
- Title IV, Opportunities to Learn, and You!
- Federal Funding Facts

Grassroots Action Center

Right now, you can make your voice heard on Capitol Hill. At bit.ly/NAfMEgrassroots, you can:

- Support music education in federal education policy
- Be involved with the legislative process
- Engage your members of Congress via ready-to-send letters on ESSA funding

Your Association. Your Profession. Your Voice.



In Memoriam

IVAN WESLEY BAUGH, beloved parent, musician, and educator, died on Friday, September 1, in Louisville, Kentucky.

Ivan was a native of Louisville. He graduated from Louisville Baptist High School, then earned a Bachelor of Arts at Mississippi College (Clinton, Mississippi) in 1954, where he met his wife, Jean Greer. After serving as minister of music and religious education at Southside Estates Baptist Church in Jacksonville, Florida, from 1954–1956, Ivan returned to Louisville to earn his Master of Sacred Music degree at Southern Baptist Theological Seminary in 1958 while also serving as minister of music at Victory Memorial Baptist Church in Louisville. He served as minister of music at Winter Park Baptist Church in Wilmington, North Carolina, from 1958–1959 before moving to Meridian, Mississippi, to serve as minister of music at Poplar Springs Baptist Church.

In 1961 Ivan began his teaching career at Howard Payne University in Brownwood, Texas, where he served as associate professor until 1967. He conducted the choral program in addition to teaching voice and organ at Howard Payne, concurrently serving as minister of music at First Baptist Church, Early, Texas, and subsequently at Coggin Avenue Baptist Church in Brownwood. He began postgraduate music studies at the University of Texas (Austin) in 1965, moving to Austin in 1967 to continue his studies while serving as teaching associate with Dr. Morris Beachy and conducting the Longhorn Singers. Ivan also served as minister of music at Highland Park Baptist Church in Austin. He accepted a post as Assistant Professor of Music at Delta State University, Cleveland, Mississippi, in 1969, before returning to Louisville to settle permanently in 1971.

Upon his return to Louisville, Ivan began exploring his passion for quality education of all ages of students. He taught private voice lessons while completing his certification to teach in the Jefferson County Public Schools, where he served from 1971–1996. He also served as minister of music at Hurstbourne Baptist Church from 1973–1975. He completed his studies for Rank I at



the University of Louisville in 1974. Ivan taught music at Thomas Jefferson High School, Carrithers Middle School, and Crosby Middle School before becoming fascinated with computers. After completing his Education Specialist in Computer Science from Spalding College in 1988, Ivan became a computer resource teacher for JCPS, from which position he retired in 1996. Ivan also taught both undergraduate and graduate level computer courses as adjunct professor at Bellarmine University from 1989–2002. In his retirement letter, he commented that he wasn't feeling the years so much as he was feeling the miles!

Ivan served as choral clinician for many schools, regions, and churches in Florida, Mississippi, Texas, and Kentucky, 1958–1986. He was an adjudicator for choral festivals in schools and churches in Mississippi, Texas, and Kentucky, 1958–1986, as well as performing as tenor soloist with the Greenville (Mississippi) Symphony Orchestra in 1970. He served as middle school music chairman for the Kentucky Music Educators Association 1982–1984 and contributed articles to the *Bluegrass Music News*. As computer specialist, Ivan served as educational technical consultant to the State Department of Education in Kentucky, as well as international consultant to schools in Barbados and Jamaica. He was a selected participant in Vision Technology Enriched Schools Tomorrow in 1990 and the U.S. Department of Energy National Information Infrastructure Education Forum in 1993, and was a frequent presenter in his fields from 1982 on. He co-authored the book, *Making Math Magic Happen Using the Best of Learning and Leading with Technology*, which was published in 2003.

Ivan occasionally subbed as church organist, continuing to enjoy playing in his retirement years. He served for several years as webmaster for several sites, including the Plainview Residents Association and Broadway Baptist Church. He actively volunteered for six years with Big Brothers Big Sisters of Kentuckiana. His first "little brother" commented in an interview about Ivan's youthful approach to life.

Ivan was a member of the National Education Association, Kentucky Music Educators Association, American Choral Directors Association, Phi Mu Alpha, Kentucky Retired Teacher Association, Louisville Genealogical Society, Kentucky Genealogical Society, Kentucky History Society, International Society of Technology in Education, and the National Model Railroad Association. He was also a member of Broadway Baptist Church. In 1983 he was commissioned as a Kentucky Colonel.

Ivan was preceded in death by his wife, Jean Greer Baugh, and his parents, Paul Franklin Baugh and Anna Gagel Baugh.

He is survived by his children, Grace Baugh-Bennett (Lawrence) and David Baugh (Michelle); his sisters, Patsy Ensminger (Bill Craigmyle) and Alice Brandon; a brother, Glenn Baugh (Gloria); a brother-in-law, Leroy "Lee" Cantrel; grandson, Caleb Baugh; step-grandchildren, Megan, Sarah and Julia Husted and Christopher Lopez; and great-grandson, Luka Lopez; two nephews, four nieces, and numerous cousins.

A memorial service was held at Broadway Baptist Church. Expressions of sympathy may take the form of donations to the organ fund at Broadway Baptist Church in Louisville, Kentucky, or Big Brothers Big Sisters of Kentuckiana.



MARGARET MCCALL ELLIOTT, Corbin, passed away on Tuesday, July 25, 2017 at Baptist Health Corbin.

Born in Corbin, she was the daughter of the late C.B. McCall, Jr., and Thelma Patterson McCall. She was

a Corbin High School graduate, had a Masters degree, and received a Rank I from the University of the Cumberlands. Margaret was the band director at Corbin High for about ten years, Gallatin County, Kentucky schools for about five years, and Grant County, Kentucky schools for about five years. Her life centered around music and music education.

Margaret is survived by her husband of thirty-two years, John Elliott, and her brother Mac McCall of Newport, Kentucky.

Funeral service was at 1:00 PM Saturday, August 5, 2017 at Vankirk-Grisell Funeral Home with Rev. Larry Marshall and Rev. Bobby Joe Eaton officiating.

In lieu of flowers, memorials are suggested to the Knox-Whitley Animal Shelter, or the Harold Wortman Scholarship Fund at University of the Cumberlands.

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 email: melissa@kmea.org

2017 Summer Board Meeting Motions

Board Action – June 17, 2017

From the Executive Committee

MOTION – To make the following changes (underlined) in the KMEA At-Will Employee Handbook under Holidays:

Full-time employees and permanent part-time employees are entitled to the following eight (8) paid holidays per year. Hours of compensation for a permanent part-time employee will be equivalent to the average daily hours he or she normally works.

From the Commission for Performance Assessment

MOTION (*Band Council*) – Approve Large Ensemble adjudication sheets and rubric. (See Appendix II)

MOTION (*Band Council*) – Adjust Middle School classifications as follows:

- First-year students or 6th Grade - Class A (very easy sight-reading)
- Second-year students – Class B (UIL Level 1)
- Combined groups including second and third-year – Director’s choice of Class B (UIL Level 1) or Class C (UIL Level 2)
- Third-year students – Class C (UIL Level 2)

MOTION (*Choral Council*) – Adopt the new form for all districts to pilot in 2018, but amended as follows: in tone, intonation, diction, and effect—move point 4 under apprentice and point 13 under proficient. In blend/balance—move point 3 under apprentice and point 10 under proficient. Change effect to musicianship. (See Appendix III)

MOTION (*Choral Council*) – Alter the sight-reading rule as follows:

The director will have five (5) minutes to discuss the music and instruct the ensemble. At any time during the instruction period the tonic chord may be played once in broken style, and ~~but~~ may ~~not~~ be reproduced one time by the students.

MOTION (*Orchestra Council*) – Adopt Large Ensemble and Solo & Ensemble adjudication sheets and rubric.

MOTION (*Orchestra Council*) – Directors are required to provide published scores for Performance Assessments, with the exception of circumstances allowed under copyright law. Scores provided under these circumstances must be printed on both sides and bound to provide the judge a convenient and accessible tool for adjudication. Groups providing loose leaf and/or one-sided scores will receive a rating of “Comments Only.”

From the Band Council

MOTION (*Band Council*) – Add scales to all state band auditions, to use one sharp key and one flat key across the circle of fifths, to be scored 0–10 poor, 11–20????, 21–30 fair, 31–40 good, 41–50 excellent.

MOTION (*Band Council*) – Allow the state band chair to assign high school directors as sight-reading judges for all state wind and percussion auditions.

MOTION (*Band Council*) – 2 of the top 3 students in any section may be placed in the All-State Orchestra. If the top 3 scoring students all select All-State Orchestra, the student placing second overall will be placed

in the All-State Symphonic Band. The first and third student will be placed in the orchestra. If no students choose All-State Orchestra as their preference, the third of every three players will be placed in the orchestra slots until filled (3, 6, 9...etc.)

MOTION (Band Council) – Amend proposal to say the highest three scoring students get their preference (after which, if no students choose all-state orchestra, the third of every three players will be placed in the orchestra until the slots are filled.)

MOTION (Band Council) – To supply wind and percussion instruments according to the demands of the repertoire.

MOTION 1 (MBC) – Addition to the rules inserted after III.C.1.c.: Props must be situated within the performance assessment event field as defined in II.B.2.

MOTION 2 (MBC) – Adopt the proposed rule change: Enrollment deadline change. Rule Book says, Monday 8 pm (26 days) is the deadline to enroll. Tuesday 8 PM (25 days) is the deadline to move if you are the only band in a class. Tuesday 9 PM (25 days) is the deadline to cancel a contest. Wednesday at 8 PM (24 days) is the deadline to select a new contest if you were an entrant or host in a cancelled contest. **Rule III.B.3, saying you have to send a schedule 24 days prior, should be changed to 23 days.**

MOTION 3 (MBC) – Adopt the proposed rule change: substitute “sources of combustion” for the old flammable or combustible materials.” III.C.8. Live animals, aircraft, ~~sources of combustion flammable or combustible materials~~ (including firearms and/or live ammunition, flammable smoke “bombs,” fire batons and fireworks, etc.) Are prohibited from use. A carbon dioxide fire extinguisher is the only permissible prop for smoke effects. No residue that is damaging to the field may remain on the field following a band’s performance. The school responsible for the damage must make restitution to the host school.

MOTION 4 (MBC) – Adopt the proposed rule change: To prevent last-minute contest date changes in March that do not allow other managers time to react if they wish. This would be inserted after the current II.A.3: April 1 of each year at 4:30 PM will be the deadline for the manager of a proposed contest to notify the KMEA office about changing the date of the contest. If April 1 is not a business day, the deadline will be 4:30 PM on the next business day. If a contest manager notifies the KMEA office within two business days prior to the deadline about changing the date of the contest, other contest managers will be granted a 48-hour deadline extension that begins when the KMEA office notifies the managers there has been a change. If a contest manager makes a change as allowed by the deadline extension, another 48-hour extension will be granted to managers of contest, and this will repeat indefinitely until 48 hours have passed since the announcement of a change, or the spring Marching Band Committee meeting, whichever comes first.

MOTION 5 (MBC) – Establish an annual summit for MBC and interested KMEA competitive marching band directors.

From the Choral Council

MOTION (Choral Council) – All State Audition cap – motion to raise audition cap to 20% of total choral enrollment with a maximum of 50 per school.

From the Orchestra Council

MOTION (Orchestra Council) – Raise fees to at least \$10, with the option to increase if needed, but not to exceed \$12.

KMEA Research Grant Available

The Kentucky Music Educators Association announces sponsorship of a \$500 grant to support music education research in Kentucky. The project should be a joint undertaking between a college/university professor and a school music teacher. Researchers who are chosen as recipients of the grant will be required to present their findings at the KMEA Professional Development 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, 2018.

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

2018 KMEA Research Session Call for Papers

Once again, KMEA will sponsor a research and sharing poster session at the KMEA In-Service Conference to be held in Louisville, February 7–10, 2018. Applicants whose projects are selected will present their findings at the Research Poster Session on Thursday, February 8, 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



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Tips to Share with Your Principal

The Many Benefits of Music Education

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.

2018 Journal Cover Contest

Sponsored by the
Kentucky Music Educators Association

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

The top three winners' artwork will appear on the KMEA website for the balance of the 2017–2018 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 December 15, 2017.
2. All entries must reflect the theme "Where Words Fail, Music Speaks."
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, 2018.
9. No artwork will be returned.
10. All artwork must be accompanied by an Entry Form, containing all necessary contact information, signatures of the parent/legal guardian, music teacher, and art teacher. These signatures also grant the Kentucky Music Educators Association the right to use the winner's name, entry, and photograph for publicity purposes.
11. By entering the contest, entrants accept and agree to these rules and the decision of the judges. The decision of the judges shall be final.

ENTRY FORM

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

Student Name _____ Entry # _____

Address _____

City _____ Zip _____

Phone(s) _____

School Name _____

School Address _____

City _____ Zip _____

School Phone _____

Student Age _____ Grade in School _____

Parent/Guardian Signature _____

Parent/Guardian Email _____

Music Teacher Signature _____

Music Teacher Email _____

Art Teacher Signature _____

Art Teacher Email _____

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

Scenes from the
2017 KMEA Professional Development Conference





February 7-10, 2018 KMEA Professional Development Conference Pre-Registration Form

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

Deadline: Friday, January 26, 2018

Please type information before printing.

Name _____ Cell phone _____ NAfME ID# _____ Renewal date _____
 School _____ City _____ KMEA district _____ School phone _____
 Email _____ Cell phone _____
 Home address _____ City _____ State _____ Zip _____ Home phone _____

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

| Registration Choice(s) (Indicate number of registrations you are paying for) | Pre-Reg Rate | On-site Rate | Amount Due | Request printed conference program * | | Select ONE free ticket* to an All-State Concert | | | | Provides access to— | | | |
|---|--------------|--------------|------------|--------------------------------------|---|---|----------|----------------------|------|---------------------|-------------------|----------------------------|----------|
| | | | | Yes | No | KCC & KJHC | AS Choir | AS Band & Orchestras | Jazz | Clinics | All-State Tickets | Invited Group Performances | Exhibits |
| | | | | | | | | | | | | | |
| KMEA Member | \$85.00 | \$100.00 | | | | | | | | Yes | Yes | Yes | Yes |
| Spouse (who is a member) | \$50.00 | \$50.00 | | | | | | | | Yes | Yes | Yes | Yes |
| Non-member | \$105.00 | \$130.00 | | | | | | | | Yes | Yes | Yes | Yes |
| Chaperone | \$50.00 | \$50.00 | | | | | | | | No | Yes | Yes | Yes |
| CNAfME member | Free | Free | \$0.00 | | | | | | | Yes | Yes | Yes | Yes |
| Retired KMEA members | Free | Free | \$0.00 | | | | | | | Yes | Yes | Yes | Yes |
| Administrators | Free | Free | \$0.00 | | | | | | | Yes | Yes | Yes | Yes |
| KMEA-NAfME Active dues | \$125.00 | \$125.00 | | 1 program per registrant | *Free tickets must be requested in advance. KMEA members may receive more than one ticket if they have a student in each concert indicated. | | | | | | | | |
| KMEA-NAfME Retired dues | \$62.00 | \$62.00 | | | | | | | | | | | |
| Total amount due | | | \$0.00 | | | | | | | | | | |

*KMEA offers a conference app, so some attendees do not want a printed program.

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

| | | |
|---|---|---|
| Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator | Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator | Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator |
|---|---|---|

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)

Type of credit card _____ Check _____ Cash _____ Purchase order _____

Credit card number _____ Expiration date _____

3 digit code (on back of card) _____ Signature _____

***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 Professional Development Conference.
- If the winner accepts the invitation to have the composition performed at the KMEA Professional Development 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 _____

Phone _____ E-mail _____ City _____ State _____ Zip _____

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:

Steven Sudduth
Steven.sudduth@ucumberlands.edu
Department of Music
University of the Cumberlands
7525 College Station Drive
Williamsburg, KY 40769

Date received: _____ Recording: _____

Adjudicator rating: _____ Notification: _____

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- Leonard Bernstein



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- Bachelor of Music in Piano Performance and Pedagogy -
- Master of Music in Vocal Performance and Pedagogy -
- Master of Music in Piano Performance and Pedagogy -

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Karen Kane
Music Business Program Director
kkane@murraystate.edu
www.murraystate.edu/music