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Bluegrass Music News

SPRING 2015 FEATURES:

- Increasing Knowledge Retention in the Band Room
- What's New in Music Technology
- An Introduction to Repertoire Selection for the New Director
- Burning Rome
- Portfolios: Pathway to Improved Teaching and Learning

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Bluegrass Music News

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Photo by David Greenlee

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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.

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From the President

BRAD ROGERS



I write to you only a few days removed from our annual In-Service conference, an event filled with outstanding clinic sessions and remarkable performances by our Children's Choruses, All State, Intercollegiate, and invited school ensembles. Maybe most importantly, the conference provided opportunities to network with colleagues from across the Commonwealth.

In the day-to-day grind of doing what we do in our individual situations (mine being a high school band program), it can be easy to lose sight of what is going on around you. Having experienced the conference from a very different perspective this year, I came away most impressed with the professionalism and passion that Kentucky music educators at all levels bring to our craft. Our association faces many challenges, and it always has. Some of these are long-term, needing a careful, measured approach to developing a solution. Others need the same careful consideration, but can be relatively simple to resolve. *All of them* require open communication and a path through the elected representation that each district has in place in order to achieve what is best for our students, and through that, the association. As your president, I cannot "propose" anything myself, but will facilitate discussion and support the implementation of solutions to our challenges as they are approved through our established process.

I would be remiss if I did not recognize the efforts of the members of the Kentucky Coalition for Arts Education, and specifically KMEA Past-President Tanya Bromley, for their work in development of a white paper outlining a vision for arts education in Kentucky. If you have not read it on the KMEA website, I would strongly urge you to do so. Most importantly, the white paper outlines not only the vision, but the pathway there. This document has been the subject of multiple meetings with KDE leaders in the last two months, and from all indications has been well-received. Periodic email communication from KMEA following the progress of this effort and its impact on pending legislation in the current session should receive your careful attention when it comes to you.

The initiative to revamp our association website is

finally underway. You will be asked to provide input on what you want the website to look and feel like, features you believe are important to you, accessibility, and the like. Because in many ways, the website is the "world-wide face" of our association, we all want this to be as "right" as possible from the beginning! The KMEA office and I will keep you updated on the progress.

Conference planning for 2016 is just around the corner (March 21). Connected to this, but coming later in the spring is the opportunity to apply for a featured performance slot at the 2016 conference. With assessment season getting into full swing, now is a great opportunity to gather live recordings of your student ensembles' best work and submit them for possible selection. Speaking from personal experience, performing at the conference has *always* helped my program move forward and improve. Please consider submitting an application this year!

The Strategic Plan for the coming biennium is currently under review by a committee made up of division chairs-elect and Executive Committee members. In January, many KMEA members completed a survey designed to assist the committee in establishing priorities. The results of this survey will be considered in March by the committee, as well as specific actions to address the identified priorities. A resultant proposal will be considered by the KMEA Board at their summer meeting in June.

In closing, I would like to express my gratitude for this opportunity to serve the association. I can assure you, it was never in any plan I had to be in this position—I'm really just a band director, and plan to continue being one for a while. The confidence placed in me by the members of KMEA is both humbling and inspiring. I would encourage all of you to say "yes" when asked to serve KMEA in any capacity. It is just another way you can use that passion for what you do to ultimately serve all kids who love music.

Have a great spring semester!

A photograph of a young man with glasses and a green shirt playing a grand piano. The piano is open, showing the strings and hammers. The background is a music room with wood paneling and a lamp.

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From the Editor

GEORGE R. BOULDEN



A big “Thank You” to everyone involved in planning, presenting, presiding, or performing at our most recent professional development conference in Louisville. I always come away from this event refreshed, renewed, and ready to get back into the classroom. I hope you were able to take advantage of everything our conference had to offer, both socially and professionally. Our conference is truly a showcase for many of the great things going on in our classrooms across the commonwealth. Once again, congratulations to all involved.

• • •

Congratulations to the following KMEA members elected to serve our association. Each of the following will serve as “-elect” from now through February 2017, and will serve in the actual position between February 2017 and February 2019.

President-elect—**Terry Thompson** (retired from Paul Blazer High School, Ashland)

Choral chair-elect—**Noel Weaver** (Ballard High School, Louisville))

Middle school band chair-elect—**Kerry Evans** (Madison Middle School, Richmond)

Orchestra chair-elect—**Sarah Payne** (Bryan Station Middle School, Lexington)

General Music K–5 chair-elect—**Julie Hartman** (Allen County Primary Center, Scottsville)

• • •

Do you know any visual artists in your program or school? If so, please encourage them to submit their artwork to the *Bluegrass Music News* as part of our annual cover contest. Additional information and an application can be found on page 44 and 45 of this issue. Information is also available on the kmea.org website. The deadline for receiving the completed application is May 1, 2015.

• • •

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

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

• • •

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

GUIDELINES FOR CONTRIBUTORS

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

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

PHOTOS:

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

DEADLINES:

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



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From the Executive Director

JOHN STROUBE



In *Stage Presence From Head to Toe: A Manual for Musicians*, author Karen A. Hagberg writes, “The elevation of the conductor’s podium depends on the height of the conductor: the taller the conductor, the lower the podium. Players closest to the conductor should not have to strain upward to see the conductor’s face, hands, and baton; the players in back need a clear unobstructed view.” How tall is your podium? Is it proportional to your height and the distance to your musicians? Or are you too low, thus waving your arms in front of your face and intermittently obscuring eye contact? Better communication will result from more clarity.

Now, what about your communication with supervisors, students, student’s parents, and the public though the media? Are you doing everything you can to be clear and concise in your communications, or are elements of your message being obscured by virtual forms of arm-waving, including using the wrong medium? There are many forms of communication at our disposal today. As far as I know, the singing telegram is defunct but we are left with face-to-face dialogue, video phone (e.g. Facetime or Skype), telephone, text, email, Facebook message, Twitter, and written letter or memo. In 1964, philosopher Marshall McLuhan, wrote *Understanding Media: The Extension of Man*, in which he famously said, “The medium is the message,” i.e., the means of transmission affects how the message is perceived. Media are not necessarily interchangeable, and selecting the appropriate way to send a message is not getting easier!

The suitability of media for a certain purpose changes over time. For example, about ten years ago after an interview I received a rejection for a job application by way of email. I was jarred by that, having been used to news about employment arriving by mail or telephone call. My correspondent was pushing the envelope, but times have since changed and email is now fitting for written communication in most cases. Today it might feel similarly inappropriate to hear about something important and personal (from

someone you don’t know well) by text or via Facebook. I admire the marketing people who have mastered appropriate use of various media, and their professional example might serve to inform how communications are delivered from the KMEA office and/or the school music teacher.

At this time, KMEA has three main ways to communicate with the membership at large—this journal, the monthly KMEA NOTEable News, and email blasts. I wouldn’t count the website as a form of communication on par with those, but more as a repository of information that may serve as a resource. We have a Facebook page, but we don’t think to use it with any regularity. We have noted over the past several years that sometimes when things happen as a result of KMEA efforts we neglect to make mention of them to the membership. That’s probably not unusual when the doers have to do their own public relations and marketing. Possibly the state office can become more systematic about that aspect of association management.

One thing that members across the state may not have heard about is that the KMEA Board of Directors recently approved a financial gesture in support of the Lowell Mason House in Massachusetts. As you may recall from a Foundations of Music Education class, Mason, b. 1792, became a pioneer of music education in America by means of co-founding the Boston Academy of Music and then serving as superintendent of music for the Boston schools. In 2011 his birthplace residence was saved from demolition and now The Lowell Mason House foundation seeks to renovate and reopen the relocated building as a museum and a space for music teaching and performing. Last November, then-KMEA president Debbie Kidd received a letter from the foundation seeking support from state music education associations toward its mission. The KMEA Executive Committee discussed this request before the January Board meeting and they brought the request to the Board without recommendation. Discussion ensued, and the Board ultimately settled on contributing \$500 toward the project in the interest of the preservation of

Continued on page 8

From the Executive Director, continued from p. 7

this icon in the history of music education. The dollar amount was central to the discussion. I think everyone in the room that day realized that there would be KMEA members who would oppose and others who would applaud this action. Whether readers are pleased or displeased with this action, it was done on behalf of all KMEA members and their Association, which is how a board of directors should work. The particular action is incidental in my mind by comparison with the process that led to it.

Please be in touch if the state office of KMEA can assist you as you seek to accomplish your professional mission.



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A Meme is Worth a Thousand Pixels...

Increasing Knowledge Retention in the Band Room

BY HEATHER WATERS

“What lies at the heart of every living thing is not a fire, not warm breath, not a ‘spark of life.’ It is information, words, and instructions,”

declared Richard Dawkins in 1986. It is those words, information, and instructions that create ideas. “Ideas have retained some of the properties of organisms,” Jacques Monod, a Parisian 1965 Nobel Prize winner wrote. “Like them, they tend to perpetuate their structure and to breed; they can fuse, recombine, segregate their content; indeed they too can evolve.” Ideas have an infectious power to spread, and the classroom is a breeding ground where they can replicate, mutate, and evolve.

As a culture we are surrounded by information in all media forms, and our students will digest thousands and thousands of images alone every year. Memes are a substantial category those images. Every year I have students who share memes with me commenting on subjects like: ‘this is why we can’t have nice things,’ repetitions during rehearsal, or about the weather and marching band practice. Most responses from memes end in smiling and laughter. Those responses make memes extremely powerful ways of communicating. Why not harness that power when teaching concepts in the classroom?

The origins of the word come from the Greek word *mimeme* meaning to imitate. It is an idea, behavior or style that spreads from person to person within a culture; a unit of transmission. Most memes that students encounter consist of a familiar picture and witty text. In this article I will discuss how they function in an educational setting, how they are effective with students, and how to create your own to enhance classroom instruction.

WHAT DO MEMES IN A BAND ROOM LOOK LIKE?

I have been using memes for the past two and half years in my band room. Since the initial one, they have taken on many forms and functions but the idea grew out of a need to keep the excitement alive in the classroom and a need for the students to connect with

the material on their level using things and experiences familiar to them.

One of the most important concepts that I teach from the very beginning is the concept of sound. What do I sound like? What do I want to sound like? I found that the concept of sound was proving to be somewhat of an abstraction for my beginning students even with modeling. So I went to the drawing board. What does every basic sound have? All sounds have three basic parts: a beginning, middle, and an end. Now to the next part of the equation, what are some familiar objects that have three distinct parts and have an element of fun tied to them? Several things crossed my mind but ultimately I settled on a fish, specifically looking at one from the side. The lips symbolize the attack, the body equals the body/quality of sound, and the tail symbolizes the release. What fish image could I use that the students could have fun with? Here comes Google to the rescue. When I searched images for “fun fish” the clown fish from Finding Nemo was by far the most common image. My first meme became a side view of a clown fish with the text; “What does my fish look like?”

Another concept that I discuss with band students as early as possible is blending. What do I sound like with others? Am I dominating the soundscape? Am I matching the people around me in sound? Instead of creating a meme first before talking with the students about the concept, I took a different path. I opened with a question to them? If we were going to blend something how would we blend it? We discussed colors and food. Food was very popular to talk about so we went further using food. Next I asked them what it would look like if we blended all of our instruments together. One student said, “a big slushy.” I like slushies as much as they do so we used that image to create our ensemble sound. That night I found a big slushy cup and cut out all of the instruments in our band and had them coming out of the top. It was completed with a big straw and a label stating “band slushy.”

INSTRUCTION STRATEGIES USING MEMES

A picture is worth a thousand words. This early

Continued on p. 12

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twentieth century saying proves to have merit especially when we think of memes. In the classroom, the meme alone is an effective visual aid, but there are other ways to use it other than simply putting it on the board.

Let's go back to the clown fish. The students loved that picture so much that they named it Bazinga. This meme was created before any type of instruction was given. I introduced the concept of tone by holding up a medium sized stuffed animal that was a clown fish. I then went through questioning techniques talking about the different parts of the fish and then tied it to sound. In the next lessons, I introduced the meme with the question "What does my fish look like?" and put it under the learning target for the day. In another lesson we would play through a line in the band book and then the students would draw the type of fish that they thought their sound was. Eventually, I could just hold up the meme and the students would know what concept to address.

The following year of instruction I will take the tone fish concept one step further. I have found many different shapes and sizes of fish. I have found fish with different facial expressing, fish with no lips, and fish with no tails. I use these pictures when going through the different long tone series with warm ups. If there is a section that is not attacking clearly I will hold up the no lip fish. If a section is playing with an unsupported tone then I will hold up a skinny fish. If the band is not moving their air through each note then I will hold up a dead fish that means that their sound is dead and not going anywhere. The students love it and it really gets

them thinking creatively about the music we make in class.

I have used the band slushy meme to explore different balance combinations with the students. The students would come up with different 'recipes' for balance and we would play them. They would be able to accurately describe what group was playing louder than the other and what is sounded like. When preparing pieces for concerts I am able to just hold up the meme in a section and the students know what they should be listening for.

There are a lot of memes that my students and I have developed throughout the years. Some lessons I put four to five memes on the board and the students pick the concepts to be addressed in class based on the meme options on the board for the lines that we played. I have also quizzed students using memes to match them with musical term that they express. The students loved the memes and the characters in the memes so much that they named all of them. At the end of the year memes cover my wall and the students develop stories using all of the pictures.

CREATING MEMES

There are several aspects to consider when you are generating your own memes that make some memes more successful than others. One aspect is to make sure that the image that you select is understood by the majority of students. If students do not have any connection to the picture the meme will not increase their understanding of the content. The picture has to be



attractive and be able to grab their attention.

Another aspect to consider is the expressivity of the meme. Is it able to convey the message with as few words as possible? If the text is too long I find that students do not connect with the meme as well as others with smaller text and incomplete sentences. Keep the meme and picture as simple as possible.

The last big aspect to consider when creating memes is that it must be useful in the classroom. A meme by itself is entertaining but does not have longevity. A meme that is tied to content and is student created not only has longevity but gives the classroom a more creative feel. The content chosen must be something that will stay constant and not contradict anything else later on down the road.

There are some helpful websites and resources to use on the Internet when creating your own memes for use in the classroom. The following websites are dedicated to generating memes. This list just gives you some but is not all inclusive. There are also meme generator apps available for download.

<https://imgflip.com/memegenerator>

<http://www.memecreator.org/create>

<http://m.quickmeme.com/caption>

<http://www.mememaker.net>

Some websites are more limiting than others; some will limit your text, some will only have a select library of images to choose from, and others will let you create your own meme from a blank template. Most of the memes that I create are images that I find from Google.

Another project that I have done in the past has been to let students generate their own memes for classroom

use. I use this one with second and third year middle school students. I will give students a list of concepts that we are already covered and have them choose one. They must have a picture with limited text that conveys the musical idea. The students really enjoyed doing this assignment and always love to see their meme appear in class.

Creating and incorporating memes in my instruction has really changed the way that students approach music and the atmosphere of the classroom. It helps students understand musical concepts on their level and really strengthens the level of engagement of the students during instruction. The memes that are created through their classroom discussions or their own personal creations from assignments creates more ownership during the learning process as well. I highly encourage teachers to try it and see what happens. What can you lose? If anyone would like any examples of student memes or memes that I have created for my classroom just send me an email message to heather.waters@ballard.kyschools.us. I would love to share them and discuss this further for those interested. I hope through all of these words you find something to spark creativity in your classroom.

Heather Waters, heather.waters@ballard.kyschools.us, teaches middle and high school band at Ballard County Schools. She received a BM and teaching certification from Murray State University and a MM, MME, and graduate certificate in Orff Schulwerk from the University of Kentucky.





What's New in Music Technology: A report from NAMM 2015

BY MIKE KLINGER

I love mid-January when I can leave the cold and grey Pacific Northwest and head toward the warmth and clear skies of Anaheim, California, for the annual National Association of Music Merchants (NAMM) convention. I always look forward to all the new and exciting developments heading our way as music educators in music technology. This year, I was not disappointed.

You may have heard that MakeMusic Inc. (the company that created Finale and SmartMusic) relocated to Boulder, Colorado to merge with a company called Peaksware. Some positions at MakeMusic were eliminated, and a number of employees who received offers to join the new venture in Boulder chose not to make the move, precipitating the rumor that the company had gone out of business. Not true! I met with Peaksware president Dirk Friel and the company's marketing director Sonia Bertek, who reassured me that things are moving forward. Peaksware develops software platforms that connect creators, instructors, and performers and helps them set specific goals. You get expert instruction that can help both user and software perform at the highest levels. Rest assured that Finale and Smart Music are ongoing, supported products.

SOFTWARE APPS

I found three smaller software/app companies that offer promise for the music education market. **Imitone** (\$25) translates sound into MIDI, the language of digital music. Simply put, just play or sing through a microphone into any MIDI software such as that found in GarageBand, and this product will convert the track into a MIDI track. Think of the possibilities of this. I was blown away by their demonstration.

The **Piano Maestro** app for iPad by JoyTunes is a free download for music teachers and students. Simply download the app at www.joytunes.com and register as a teacher or student. It is a fascinating new approach to learning how to play the piano. Simply put your iPad on the music rack of the piano and launch Piano Maestro, load in a song, and hit play. As the music scrolls along, you can play along as built-in iPad microphone hears your playing and shows the notes you are

playing along the way. If you have a lab with headphones, the app will also work through a MIDI connection on an electronic midi keyboard. Once you have finished a level and get your passing score, you move onto the next level. Over four million people have now downloaded this tool.

MusicPLayAlong is a free download and is an accompaniment app (audio MP3) for music practice. It provides an electronic music score with high-quality accompaniment and synchronized music tracer. It is a dream companion for all music students. You can slow down or speed a piece up by 50 percent without changing pitch or sound quality. There are "song collections" for specific instruments and categories as well. Finally, please check out a couple of my own favorite web-based tools: **Weezic** is free, and you only pay for access to the songs you wish to play. **MatchMySound** is also free and is currently in beta stage. Both are wonderful practice tools for your students.

DIGITAL AUDIO

Probably the biggest news at NAMM 2015 was that Avid Technology would now be offering a free version of Pro Tools called **Pro Tools First**. It will allow for sixteen tracks of audio, MIDI, virtual instruments, and auxiliary tracks. Storage is in the cloud and allows you to store up to three projects. If you want to work on a new project, then simply bounce a project to disc and store it onto your hard drive. Avid also announced **Pro Tools 12 Academic** (\$299), coming out in the second quarter of this year. Both Pro Tools 12 and Pro Tools First will allow for song collaboration in the cloud, and a new Marketplace portal built into the software that will offer users the capacity to purchase extra sounds, effects, etc. The Marketplace also will serve as a portal where musicians can get paid for their work on song collaborations. Sibelius and Media Composer are also Avid products. Look for them to follow in a similar fashion with collaboration and Marketplace portals in new versions soon.

Tascam introduced two new handheld recorders at NAMM. The **DR-44wl** \$299 is a four-track recorder that includes Wi-Fi for transport control, file transfer,



DR-44wl

and audio streaming to your smartphone or PC. New built-in stereo condenser microphones feature shock mounting and are mounted in a true XY pattern for perfect stereo imaging. A pair of XLR inputs is also available for four-track recording, and all four feed into an improved microphone preamp and AD/DA stage. The **DR-22wl** (\$149) also has Wi-Fi for transport control, file transfer, and audio streaming to your smartphone or PC. Other innovations like the Scene Dial make it easier than ever to capture great-sounding recordings and share them online. The DR-22wl also has the XY pattern microphones for stereo recording.

There were a number of new audio interfaces announced at NAMM as well. Focusrite Audio Engineering introduced two new models that look



iTrack Dock

promising for music educators. The **iTrack Dock for iPad** (\$199) is a comprehensive, studio-quality iPad recording interface featuring dual Focusrite microphone preamps for

plugging in two microphones plus two line inputs for guitar or bass, an instrument independent stereo monitor and headphone output, and a USB port for class-compliant MIDI instruments and controllers. The iTrack Dock provides everything required to record, monitor, and control music on Lightning iPads—with precision Focusrite digital conversion at up to 24-bit,

96-kHz sampling. It even charges and powers the iPad at the same time. The **iTrack Studio** (\$199) is a complete recording package for iPad, Mac, and PC. This is a great low-cost solution for school labs. It includes iTrack Solo audio interface, CM25s, studio condenser mic/cable, HP6s stereo headphones, 1.2m device link cable, USB cable, and recording/mixing software.

M-Audio introduced the **Deltabolt 1212 Thunderbolt 12-channel interface** (\$499). It comes with Octane X preamps, audio performance up to 32-bit, 192-kHz, full duplex 12-input/12-output simultaneous recording in a compact desktop form.

HONORABLE MENTION

Here's something your students will greatly enjoy: Korg introduced the new **Little Bit Synth Kit** (\$159).

It's a build-your-own synthesizer kit that comes complete power adapter, oscillator, keyboard, micro-sequencer, envelope generator, filter, delay, mix, split, speaker, battery and cable and instructions (download). How fun is this?



Little Bit Synth Kit

Mike Klinger is the owner of The Synthesis Midi Workshop (www.mideworkshop.com), which specializes in educational sales and training in music technology. He offers music technology courses online and at his Retreat Center in Carson, Washington, in the Columbia River Gorge.

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From Selection to the Stage: An Introduction to Repertoire Selection for the New Director

BY SCOTT-LEE ATCHISON

Selecting repertoire is one of the most difficult and important tasks that we take on in the development of our students' musical educations. It serves as the backbone of our curriculum and students who play quality repertoire are more likely to continue on with music later in life. Much like English teachers rely on the writings of Shakespeare and Hemingway and science teachers utilize the periodic table of elements, we define our students' educational experience by the subject matter that we present to them. As Craig Kirchoff, Director of Bands at the University of Minnesota, states:

Selecting repertoire is not about choosing pieces to play; selecting repertoire is about defining a curriculum and our beliefs about what music education should be for our students. Selecting repertoire is also about commitment, exposure, and risk: commitment, because the music that we rehearse and perform defines our values; exposure, because we share this repertoire with our students and eventually with an audience; and risk, because the music we select may not always resonate with what students, parents, and administrators believe to be the purpose of a music program in an academic setting.¹

Unfortunately, repertoire knowledge and selection is one of the least understood areas by new directors entering the profession. Typically, undergraduate music majors are playing in ensembles that are far more mature and experienced than what they will encounter when they enter public school teaching. Therefore, new teachers enter the work force with experience playing repertoire that is largely inaccessible to public school ensembles. In my own personal experience, I remember being terrified when it came time to pick repertoire, thinking to myself:

“What is good music?”

“Where do I start?”

“What can these students play?”

“Who can I ask for help?”

Over the years, I have come to realize that those same feelings were shared by many of my colleagues when they first started teaching. Fortunately, there are more resources now than ever to help new teachers on their quest. Selecting repertoire is like any other skill: you get better with practice.

WHERE TO START

The first piece of advice I would give to anyone who is starting his teaching career is to *find a mentor*. Make a list of people who you admire and do not be afraid to reach out to them. That list can be made from a variety of sources:

- Experienced music educators in the area.
- Successful directors at schools who are similar schools as yours (school size, band size, socio-economics, resources, etc.).
- Former teachers (they still want to help you after you graduate!).
- Your cooperating teacher from student teaching.

An experienced director in the area could be a great resource for you in many ways. They may not be the director of your band, but they probably know your band better than you do when you first get there, including what might be a good “fit” for your students. If one of your mentors is not familiar with your program then give them recordings and copies of past programs and ask their advice. The moral of the story is that you do not have to (and should not try to) do this alone. There are people who are more willing to help than you realize. All you have to do is ask!

Another great resource is state repertoire lists. Obviously, you will want to get the list of the state in which you are teaching; however, you should also consider consulting other state lists as well. Texas, Illinois, Florida, Georgia, and Virginia are all examples of useful state lists to reference. The Texas PML (Prescribed Music List)² is probably the most comprehensive and thorough state lists you will be able to find. In addition, the *Teaching Music Through Performance in Band* series is an excellent resource for students entering the teaching

profession. Each volume lists works by grade and has a short write up on each one with historical background, technical and stylistic considerations, along with suggested listening and many other resources. The accompanying CDs for each volume are wonderful resources as well.

Finally, make sure you go to a lot of concerts. Go to concerts of groups of all different genres and all different ability levels. Watching a professional orchestra may not provide you with much repertoire that would relate to a public school band, but it will train your ears to listen at a higher level and give you an appreciation of greater repertoire. Seeing a great university wind ensemble may not translate to you finding some new pieces that your high school band can play, but you might hear works that you like by composers whom have written grade 3 pieces too. Lastly, go to concerts of other public school bands, and save their programs. On the programs, take note of what you liked, what you did not like, what may be a good piece for your groups to play right now or what may be a great piece for you to aspire to play someday. You must develop an appreciation and taste for the repertoire, and there is no better way to do just that than going to concerts and listening to a lot of music. To develop a lifelong enjoyment in the field, you must become a connoisseur of music and develop taste by constantly experiencing new things. French composer, cellist, and teacher, Paul Tortelier providing the fitting quote:

Good taste is rare. Good taste is made of a thousand disgusts... If you don't feel that the fish has gone bad, or the beer has been opened before, you have no taste. The same in music.³

SELECTING, REHEARSING, AND PERFORMING THE PROGRAM

The primary goal when selecting repertoire should be to help students grow musically. With that being said, every band comes with different needs and circumstances. This leaves each director with a number of questions that they must ask themselves when making repertoire choices.

The first question you must ask yourself is whether or not each piece is of the proper quality. To a certain extent, that question is a matter of individual and personal taste, but consider the following from Fred J. Allen's *Criteria for Selecting Band Repertoire*:

Does the composer exhibit **CRAFTSMANSHIP** in the piece?

- Does it have logical form?

- Are ideas developed, or is it overly repetitive?
- Is the piece unpredictable enough to avoid being trite?
- Are there various orchestration techniques displayed throughout?

Is the composition a piece of **ART**?

- Does the piece allow for personal musical judgment:
 - By the players?
 - By the conductor?
 - By the audience?
- Is it evocative:
 - Programmatic or impressionistic?
 - Derivative of or related to another art form?
 - Abstract?
- Is it sincere?

From there, you will want to consider how each piece you select relates to one another (programmatic) and your student's education (pedagogical). Developing a concert program is more than just picking a few pieces that the band will sound good playing at festival. There should be variety, flow, and thoughtfulness to the program and you should consider your audience, yourself, and most importantly, your students. Here are some questions that hopefully will guide your decision-making:

Programmatic Considerations

- Are there a variety of musical styles?
- Is there a variety of tonal language?
- What is the purpose of program?
 - Festival program?
 - Thematic program? (patriotic concert, holiday concert, etc.)
- Is there a logical flow to the program?
 - Does the first piece engage the audience? (i.e. Opener)
 - Is there an opportunity for the group to play soft and beautifully? (i.e. Lyrical piece)
 - Is there a piece that you want to build the program around? (i.e. centerpiece)
 - How do you end the program?
- Are you featuring a soloist or certain section?
- Are there time constraints?

Pedagogical Considerations:

- Are there students getting a chance to experience a variety of musical styles?
- Are there a variety of keys across the whole program?
- Do the students have the endurance to play

- through the entire program?
- What are the technical needs? Will it stretch the players?
- Do you have the number of rehearsals to pull this off?
- Does it help you build to greater musical goals down the road?

Again, since there are so many stakeholders, don't hesitate to share your program ideas with your mentors. An experienced educator would be able to play devil's advocate and help guide you along the way.

Once you begin the rehearsal process, please know that you are not necessarily committed to each piece you have selected. If you find that the music is not the right "fit" for the ensemble, you are free to change course—especially if it is in the first few rehearsals of a new concert set. As you gain more experience as a conductor, you will become increasingly comfortable finding repertoire that matches your group's ability level and your student's educational needs. Here are a few other suggestions:

- **Past Recordings:** Listen to past recordings of the group and as yourself the following questions:
 - What grade / level was the music they played? Was it appropriate for them?
 - What keys and meters were they playing in?
 - What styles did they play?
 - What things did they struggle with?
 - Did specific sections of the ensemble stand out?
- **First Rehearsal:** On the first rehearsal of a new piece, a general "rule of thumb" is to see if the group can play through all of it in that first rehearsal. If they cannot, then it might be too difficult for the group. Conversely, if the piece is close to performance ready that first rehearsal, you may consider finding something that will challenge them more.
- **Average Difficulty:** If you think your band would be comfortable playing Grade 3 music (for example), then you should try to have the program average about a Grade 3 for the whole program. This means that you may want to consider playing one Grade 4 piece to stretch them musically and technically, along with a Grade 2 piece to allow them to focus on beauty with ease. An example of a program under these circumstances would be as follows:
 - Concert Opener—Grade 3

- Lyrical Selection—Grade 2
- Centerpiece—Grade 4
- Closing Selection—Grade 3
- **Reflection:** Keep your own list of works you have played, heard, and conducted in the past. This will allow you to keep track of things and prevent you and your students from experiencing the same composers and pieces too often. It will also help guide your selection in the future. Not every piece you select will be a success, so keeping track of past repertoire will help you not repeat past mistakes.

Finally, remember that the repertoire you select is your curriculum. Consider the following excerpt from H. Robert Reynolds' *Repertoire IS the Curriculum*:

Often music educators get confused (I know I did in my early years), and this confusion takes the form of developing the quality of the ensemble and its standing in the community and the profession at the expense of the musical education of the students. It becomes more and more important to have a fantastic ensemble than to educate the students. The desire for "fame and glory" by the conductor is all too often motivating the rehearsals, the choice of music, and outside activities. When this is in evidence, the choice of music will be made more for, "It will make my ensemble sound good" rather than the musical value. This "trap" is closely allied to the "my students will like this music" issue. While it is important that the students be enthusiastic about the music and the musical experience, English Literature classes do not select reading material based upon the desires of the students but rather on the inherent value of the literature to be read. Music classes should be no different.⁴

There is no more important decision that we make for our students than the music we put in front of them. If we seek validation for the importance of music and the artistic merit of wind bands, then we must take the selection of repertoire very seriously. Fortunately, there is more music and resources than ever before via print and digital media. It is a great time to be teaching music and an especially great time to be teaching wind bands.

...

SUGGESTED READING / RESOURCES

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- Acton Ostling: An Evaluation of Compositions for Wind-Band According to Specific Criteria of Serious Artistic Merit. Diss., University of Iowa, 1974.
- Salzman, Timothy. A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band. Galesville, MD: Meredith Music Publications, 2003.
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- "Prescribed Music List (PML)." — *Music — University Interscholastic League (UIL)*. <<http://www.uiltexas.org/music/pml>>.
- www.TimReynish.com

END NOTES

- 1 Kirchhoff, Craig. "Selecting Repertoire: A Matter of Conscience. A Personal Viewpoint." *Southwestern Musician*, October 2010, p. 21.
- 2 "Prescribed Music List (PML)." — *Music — University Interscholastic League (UIL)*. <<http://www.uiltexas.org/music/pml>>.
- 3 "Master Class Tortelier BBC 1987." *Master Class Tortelier BBC 1987*. N.d. Web. 18 Jan. 2015. <<https://www.youtube.com/watch?v=IU4hd1MLL-Q>>.
- 4 H. Robert Reynolds, "Repertoire Is the Curriculum," *Music Educators Journal*, Vol. 87 (July 2000), p. 33.

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Burning Rome

BY ADAM HOPPER

So there I was, just minding my own business, watching the plethora of New Year's Day bowl games and enjoying my final few days of Christmas break. When, what to my wondering eyes should appear, but a tweet from Jim Rome that fired up the entire music education world. "Is there anyone not in a marching band who thinks those dorks running around with their instruments are cool?" The radio and television sports personality was clearly referring to the ongoing half-time show featuring the bands of Oregon and Florida State. Now, normally I don't put much stock into what radio hosts have to say about anything. Also, to Rome's credit, he did tweet out a half hearted apology later in an attempt to make amends, clearly realizing that dorks have the Internet too, and some of us even like to watch sports. Though Rome's comments were asinine and uncalled for, the issue at hand is far bigger than Rome himself. It is an issue that, at its core, shines a light on the way many people think. As music educators, we are constantly having to validate our own professions to colleagues, administrators, students, and parents.

"It's just band," and, "...Why is this important for my kid?..." are phrases I am sure that everyone in this line of work has heard once or twice in their career. Though we are all very aware of the numerous educational, social, and cognitive advantages learning a musical instrument will provide, that data doesn't always earn the respect for our profession that it should. For so many of us, the constant battle against the "band is lame" crowd is exhausting, and when that line of thought gets traction from the national media, it's very disheartening.

So why do people like Rome have such a disdain for band? Do they not enjoy music? I have a hard time believing that anyone wouldn't enjoy listening to music from time to time. Is it the distaste for the uniforms? Most marching band uniforms are kind of odd, I'll give you that, but I don't think fashion is the issue. The perception is, of course, that studying music is non-competitive, and there for non-interesting, i.e., "lame." This is clearly the farthest thing from the truth. The obvious example is competitive marching band, but

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there are lesser-known and equally cutthroat examples such as middle school chair try-outs, honor band placements, or graduate school auditions. Competition, though vastly over-rated, is alive and well in the band world. Maybe the distaste for band comes in not thinking the program is worth the monetary investment. True, band is an expensive investment, and in some cases one that school systems do not want to take on. But, is it any more expensive than funding numerous athletic endeavors? Especially, when so many of those are non-revenue generating? Also, when you consider the numerous educational benefits that were mentioned earlier, and the fact that learning an instrument is something that can be taken throughout the students' lives, the return on investment is pretty decent, don't you think?

No, I think the opinion of Rome and so many others is one of ignorance. As if to say, "We don't really need the band for our events anymore." Someone of this opinion may be okay with the school fight song being forsaken for *Back in Black*, or *Welcome to the Jungle*. This person may also not see the need in allowing the band to represent the school or university at various civic functions. Or, he may want to deny funding for the band in favor of re-allocating money to other "more beneficial" purposes. What he doesn't realize is that this attitude trickles down and can affect the beliefs of parents, which in turn, affects the attitude of students. It is these battles that we as music educators fight daily,

and it is what we hear in his comments. If that is in fact the case, I hope that the ever-growing empire of haters at least can appreciate the hard work that music students at every level invest, and enjoy the fact that they share their talents to better support their team and school. This seems to be something that Rome at least momentarily forgot. The true fact of the matter is that when it comes to high school and college athletics, the team on the field and the band in the stands are all part of the same culture, and the same atmosphere. Can you imagine Tennessee scoring a touchdown without *Rocky Top* firing up right after the score? Can you imagine an Ohio State game without script Ohio and someone dotting the I? What if there was no *Tomahawk Chop* in Tallahassee, or no *Eyes of Texas* in Austin? Hopefully this is something Mr. Rome, and those that share his opinion, will realize sooner rather later. Whatever your team, you have a song, and the dorks are playing it.

Adam Hopper, timothy.hopper@pulaski.kyschools.us, is currently the director of percussion at Southwestern High School, and the co-director of bands at Southern Middle School in Somerset, Kentucky as well as serving as the Principal Percussionist with the Somerset Brass Band. He holds a B.M. in Music Education and M.M. in Percussion Performance from Campbellsville University in Campbellsville, Kentucky.

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25-year awards (from left): Kelly Sikorski, East Jessamine MS, Nicholasville; **Ruth Ann Shacklett**, David T. Wilson Elementary, Brandenburg; **Steve Rouse**, University of Louisville School of Music, Louisville; **Deborah Passmore**, Willard/East Perry Elementaries, Hazard; **Alecia Meyer**, Owensboro MS, Owensboro; **Lisa Jury**, Madison Central HS, Richmond; **Chandler Jefferson**, Cumberland Trace Elementary/Jody Richards Elementary, Bowling Green; **Sarah Elliott**, Apollo HS, Owensboro; **Kathy Detherage**, Knox County MS, Barbourville; **Audra Coursey**, South Heights Elementary, Henderson; **Jamie Cornelius**, Mount Vernon Elementary, Mount Vernon; KMEA President **Debbie Kidd**.
Not pictured: Dan Black, Bracken County Public Schools, Brooksville; **Mary Muse**, Louisville Male High School, Louisville; **Bernardo Scarambone**, Eastern Kentucky University, Richmond; **Susan Turner**, Ramsey Middle School, Louisville.



30-year awards (from left): Betty Webber, Erpenbeck Elementary, Florence; **Sheila Smalling**, Drakes Creek MS, Bowling Green; **Steven Pederson**, Kentucky Wesleyan College, Owensboro; **Mary Oliver**, London Elementary, London; **Debbie Harrod**, Washington County Schools, Springfield; **Lisa Gupton**, Taylor County HS, Campbellsville; **Debbie Belcher**, South Warren HS, Bowling Green; **Robin Barker**, SCAPA, Louisville; KMEA President **Debbie Kidd**.
Not pictured: Ginger Greer, Hite Elementary, Louisville; **Nancy Ratliff**, Jesse Stuart Elementary, Madisonville..



35-year awards (from left): Ben Hawkins, Transylvania University, Lexington; **Theresa Elliott**, Beaumont Middle School, Lexington; **Stephen Bolster**, Berea College, Berea; KMEA President **Debbie Kidd**.
Not pictured: Shirl Jae Atwell, Seneca High School, Louisville



40-year award: Gary Adams, Newport Intermediate School, Newport; KMEA President **Debbie Kidd**



45-year award: David Elliott, University of Kentucky, Lexington; KMEA President **Debbie Kidd**



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Portfolios: Pathway to Improved Teaching and Learning

BY JOSEPH PERGOLA

Thankfully, the education profession is once again focusing on the importance of “assessment.” The first big push for embedded assessment accompanied the introduction of the National Standards that called for the systematic assessment of student learning. The newest education initiatives such as Common Core, Annual Professional Performance Reviews and others designed to improve student learning, have once again brought assessment front and center as a critical element in the teaching/learning process. It’s time to re-examine portfolio assessment in light of today’s push for evidence of learning.

Comprehensive assessment is the most significant factor in the pursuit for better student learning. Improved learning is totally dependent on successful teaching and successful teaching is dependent on improved teacher instruction! Successful teachers continually evaluate the teaching and learning process. They determine the learning level of their students and refine their instruction for greater success. Improved student learning is an outgrowth of information necessary to judge student understanding, measure student progress and examine student thought processes. Teachers who are successful question what they can do differently, what new materials they can use, and what new instructional approach they can take for improved results. In other words, successful teachers assess learning because assessment improves instruction.

Successful teachers continually evaluate the teaching and learning process. They determine the learning level of their students and refine their instruction for greater success. Improved student learning is an outgrowth of information necessary to judge student understanding, measure student progress, and examine student thought processes. Teachers who are successful question what they can do differently, what new materials can they use, and what new instructional approach can they take for improved results.

There are many forms of assessment and many assessment tools. Classroom assessment can include a wide range of options. These options can be divided into two (2) categories. Most assessment proponents recommend “Formative Assessment” which is ongoing

or embedded assessment, continually observes student learning and evaluates the scope and pace of student learning so the teacher can reflect on their instruction and refine their teaching. Assessment that determines student competency only at the conclusion of a specific instructional period of time is “Summative Assessment”. This form of assessment is used to determine if students have mastered specific competencies and identify instructional areas in need of attention. The critical element in both forms of assessment is the tool or tools used to administer the assessment.

There are many assessment vehicles available. Most assessment vehicles provide good information about specific aspects of student learning at a specific point in time. For example; a “rubric” rates knowledge or skill about a specific instructional topic. An “observation report” supplies data about the specific endeavor being observed. The only assessment tool that contains multiple forms of assessment is “Portfolio Assessment”. It is both simultaneously formative and summative. Portfolio assessment captures the process of learning and contains samples that exemplify a student’s knowledge of essential learning at various stages of instruction.

So what is a Portfolio?

A portfolio is an assessment vehicle that contains a purposefully selected collection of student work deigned to show student effort, document student progress, reveal student strengths, create awareness of student weaknesses and informs the teacher, student and parent of the status and progress of a student. It is not just a pile of student work accumulated over a semester or year. Portfolios enhance the assessment process by revealing the range of student skill and understanding. Portfolios align assessment with specific student learning objectives and overall instructional goals.

How do portfolios benefit students?

The use of portfolios in the assessment process give students an opportunity to demonstrate and record the knowledge and skill they have gained. Portfolios help develop student responsibility for their own learning by requiring students to contribute specific appropriate

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content. It requires students to critique their own work, thereby reinforcing learning. This process of demonstrating strengths and recognizing weaknesses motivates students to achieve at a higher level. Student participation in portfolio assessment promotes life-long learners.

What is the benefit of portfolio assessment to the teacher?

Portfolio assessment makes instruction more productive because it helps teachers measure their own effectiveness as well as the amount of student learning actually taking place at a given point in time or over a long period of time. Portfolio design helps teachers focus instruction on essential learning and sequential development. There is no better assessment vehicle for demonstrating learning to supervisors and communicating growth to parents than a well constructed portfolio.

Portfolios can exist in many forms. There are printed portfolios, on-line portfolios, teacher managed portfolios and student managed portfolios. Regardless the type or format, all portfolios focus on building and maintaining a collection of student work.

What are the Characteristics of an effective portfolio?

The content of a useful portfolio must address the desired instructional goals set for the individual

student or the entire class. It should contain within itself multiple assessment information gathered from various assessment tools. To serve as a superior assessment vehicle, portfolios must show the level and rate of student growth and development over a period of time. The most important content in a good portfolio is sample student work. The student work selected for a portfolio should show evidence of development and must contain samples of students' best work to demonstrate evidence of learning. One of the unique characteristics of portfolio assessment is the ownership of each portfolio by the student. Portfolio assessment makes the student a partner in the learning process, and equally responsible for his own learning. It requires students to select samples of their work they believe show growth and demonstrate learning. Portfolios provide students with the invaluable opportunity to reflect on their learning; thereby giving them a clear understanding of what they know and where they need to improve.

PORTFOLIO DEVELOPMENT:

There are three (3) major phases in the development of an effective portfolio.

Phase 1: Planning and Organization

This initial phase of portfolio development requires

teachers to make decisions about desired and necessary learning objectives.

Teachers must set “benchmarks” that represent the goals for student development.

Teachers must identify the “essential learning” appropriate for their specific grade level.

Teachers must organize selected learning objectives in a scope and sequence that promotes “sequential learning”.

Teachers must educate their students about the purpose and goals of the portfolio.

Teachers must determine a student’s responsibilities in the development of the portfolio.

Phase 2: Selection and Collection

Teachers must select the content of the portfolio based on the identified learning objectives.

Teachers must be sure portfolio content demonstrates what students know and are able to do.

Teachers must develop criteria for the selection of learning artifacts chosen by the teacher and the students.

Phase 3: Assessment and Reflection

Teachers must develop an evaluation procedure for tracking and grading portfolio content.

Teachers must use the best assessment tools when

evaluating individual learning activities.

Teachers must use portfolio content as a source for informing themselves as well as parents and supervisors about student progress.

Teachers must be sure their students understand the criteria for assessing their portfolio

SUMMARY:

Portfolio assessment accomplishes numerous objectives simultaneously.

Portfolios create a partnership between the teacher, the student and the parent.

Portfolio assessment provides teachers with vital information about the effectiveness of their instruction and the rate and range of students’ progress.

Portfolios help students become aware of their strengths and weaknesses.

Portfolios promote self-reflection for both the student and the teacher.

Portfolios allow parents to gain insight to the progress their children are making toward mastery of expected goals.

Joseph Pergola, jtpergola@optonline.net, is the retired Director of Fine Arts from the William Floyd School District on Eastern Long Island, New York.



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PRESIDENTS

1940-41	John Vincent
1942-45	(Acting Officers: Helen Boswell, Chester Travelstead & Grace Deane)
1945-46	Chester Travelstead
1946-49	Weldon Hart
1949-53	James Van Peursem
1953-55	Zaner Zerkle
1955-57	George Hicks
1957-59	Eudora Smith
1959-63	Josiah Darnall
1963-65	Claude Rose
1965-69	Robert Griffith
1969-71	Richard Farrell
1971-73	Robert Surplus
1973-75	Mildred Berkey
1975-77	Jerome Redfearn
1977-79	Bill McCloud
1979-81	Harold Wortman
1981-83	Roger Reichmuth
1983-85	Robert Hartwell
1985-87	William Bigham
1987-89	Robert Doss
1989-91	Kent Campbell
1991-93	Melanie Wood
1993-95	Virginia Redfearn
1995-97	Loren Waa
1997-99	Phyllis Vincent
1999-2001	Robert Gaddis
2001-2003	Robyn Swanson
2003-2005	Richard Miles
2005-2007	Lynn Cooper
2007-2009	Tanya Bromley
2009-2011	Joe Stites
2011-2013	David Dunevant
2013-2015	Deborah Kidd
2015-2017	Brad Rogers

SECRETARIES-TREASURERS

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

EXECUTIVE SECRETARIES/EXECUTIVE DIRECTORS

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

BLUEGRASS MUSIC NEWS EDITORS

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

2010-Present George Boulden

TEACHER OF THE YEAR

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

1999	Elementary	Ann Harris		College/University	Greg Byrne
	Middle	Paul Metzger	2013	Elementary	Tracy Leslie
	Secondary	Donna Bonner		Middle	Paula Humphreys
	College/University	Gerald Tolson		High School	Noel Weaver & Bambi Wright
2000	Elementary	Diane Gardner & Ruth Henson	2014	College/University	Brant Karrick
	Middle	Lois Wiggins		Elementary	Andrea Marcum
	Secondary	Keith Vincent		Middle	Nancy Bailey
	College/University	Stephen Bolster		High School	Marilyn Schraeder
2001	Elementary	David Ham	2015	College/University	Ron Holz
	Middle	Debra Lanham		Elementary	Andrea Nance
	Secondary	Mike Clark		Middle	Alan Emerson
	College/University	W. Jonathan Gresham & Lisa McArthur		High School	Ashley Tyree
2002	Elementary	Linda Stalls		College/University	Steven Pederson
	Middle	Nell Earwood			
	Secondary	Joe Allen			
	College/University	Greg Detweiler & Nevalyn Moore			
2003	Elementary	Pat Keller			
	Middle	William Spiegelhalter			
	High School	Charles Campbell, Jr. & Darryl Dockery			
	College/University	John Carmichael			
2004	Elementary	Macie Tucker			
	Middle	Teresa Elliott			
	High School	Lyndon Lawless			
	College/University	Susan Creasap & Kent Hatteberg			
2005	Elementary	Mary Scaggs			
	Middle	Troy Stovall			
	High School	Justin Durham			
	College/University	Pamela Wurgler			
2006	Elementary	Melinda Paul			
	Middle	Lindsay Brawner-King & Susie Lucas			
	High School	Jan Gibson			
	College/University	No Award Given			
2007	Elementary	Lisa Goode Hussung			
	Middle	Sheila Smalling			
	High School	David McFadden			
	College/University	John Cipolla			
2008	Elementary	Penny Akers	2010		
	Middle	Jeanie Orr	2011		
	High School	Brian Froedge	2012		
	College/University	Frank Oddis & Robyn Swanson	2013		
2009	Elementary	Debbie Stegner	2014		
	Middle	Amy Huff	2015		
	High School	Kevin Briley			
	College/University	John Fannin			
2010	Elementary	Kimberly Ann Wirthwein			
	Middle	Nancy Campbell			
	High School	Brent Merritt			
	College/University	Randy Pennington			
2011	Elementary	Amy Bolar			
	Middle	Beth Stribling			
	High School	H. Brent Barton			
	College/University	George Boulden			
2012	Elementary	Debby Duda			
	Middle	Alexis Paxton			
	High School	Charles M. Smith			

FRIEND OF MUSIC

1985	Mike Mannerino & Alice McDonald
1986	Richard Durlauf
1987	Norman Lewis & Lucille Baker
1988	Ella Mae Read & Lila Bellando
1989	W. Carlyle Maupin & Charlie Stone
1990	Robert Grover & Jody Richards
1991	Willis Bradley & James Burch
1992	Lee Suman
1993	Mel Owen
1994	Kentucky Educational Television & Sue Gilvin
1995	Linda Young
1996	Carolyn Fern
1997	Toyota Corporation
1998	Stuart Silberman
1999	Gene Wilhoit & Col. John Jameson, Jr.
2000	Keith Shoulders
2001	Billie Jean Osborn
2002	Kerry Davis & Spottsville Elementary School
2003	Carroll Hall
2004	Toni Sheffer
2005	Tony Lindsey
2006	No Award Given
2007	Stephen Foster Music Club
2008	W. Paul and Lucille Caudill Little Foundation
2009	RiverPark Center/Hardin County Schools Performing Arts Center/Pi Kappa Omicron Fraternity, University of Louisville
2010	Kevin Dennison
2011	Fran Taylor & Bill Samuels, Jr.
2012	No Award Given
2013	Schmidt Opera Outreach Program
2014	Randy Lanham
2015	Central Kentucky Youth Orchestra

CITATION FOR SERVICE

1986	June Williams & Thora Louise Cooksey
1987	Frances Beard & Lois Granger
1988	Mary Ruth Hendricks & Lucille Stutzenberger
1989	Don Trivette & Harry Rinehart
1990	Dan Eberlein
1991	Louis Bourgois & Virginia Redfearn
1992	John Davis
1993	Jean Craig Surplus
1994	Floyd Farmer
1995	Eugene Norden
1996	Stuart Underwood
1997	Robert Hartwell

1998 Robyn Swanson
 1999 Sen. Lindy Casebier
 2000 Calvin Whitt
 2001 Jim Fern
 2002 Vernie McGaha
 2003 Jack Walker
 2004 Robert Surplus
 2005 Dennis Robinson
 2006 Phil Ashby
 2007 Vicki Madison
 2008 Joe Stites
 2009 Charles Campbell
 2010 Shelia Miller
 2011 Ben Hawkins
 2012 Deborah Kidd
 2013 Terry Thompson & Ben Walker
 2014 Tanya Bromley
 2015 David Dunevant

ARTIST TEACHER

1995 Robert Baar

PRESIDENT'S AWARD

1996 Helen Colley & Hazel Carver
 1997 Mildred Berkey
 1998 Hazel Carver
 2001 Bill McCloud
 2002 Carolyn Fern & Donna Cayton
 2003 Sen. Lindy Casebier & Robert Hartwell
 2005 Gene Norden
 2006 Robert Hartwell
 2010 Phillip Shepherd
 2012 Cecil Karrick
 2013 Foster Music Camp
 2015 Phil Shepherd

DISTINGUISHED SERVICE AWARD

1975 John Lewis & Mildred Lewis
 1976 Dean Dowdy & Margaret Kammerer
 1977 Richard Farrell & Eudora South
 1978 Robert Griffith & Claude Rose
 1979 Joe Beach & Thelma Johnson
 1980 Hazel Carver & Josiah Darnall
 1981 Lucille Couch & Bill McCloud
 1982 Mildred Berkey & Ken Neidig
 1983 Marvin Ambs & Robert Surplus
 1984 John Farris & Tom Siwicki
 1985 Floyd Burt & Harold Wortman
 1986 Jim Fern & Jerome Redfearn
 1987 Jo Ann Ambs
 1988 Virginia Murrell & Roger Reichmuth
 1989 Robert Hartwell & Jane Thomas
 1990 Frances Beard & William Bigham
 1991 Robert Doss
 1992 Don Trivette
 1993 Kent Campbell
 1994 Rhoda Higginbotham
 1995 Janet Caldwell & Mary Ann Davenport
 1996 Melanie Wood
 1997 Ernest Lyon & James Van Peurse
 1998 Jean Craig Surplus
 1999 Loren Waa

2000 Joe Beach & Robert Ellis
 2001 Virginia Redfearn & Phyllis Vincent
 2002 Eugene Norden
 2003 Robert Gaddis
 2004 No Award Given
 2005 Robyn Swanson
 2006 John Stegner & Jack Walker
 2007 Richard Miles
 2008 Doug Van Fleet
 2009 Lynn Cooper
 2010 No Award Given
 2011 Tanya Bromley
 2012 Harry Clarke
 2013 Joe Stites
 2014 No Award Given
 2015 David Dunevant

SPECIAL FESTIVAL COMMISSION AWARD

2002 Marvin Ambs

STATE MUSIC SUPERVISOR/MUSIC CONSULTANT

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

VISUAL & PERFORMING ARTS CONSULTANT

1998-2000 Jimmie Dee Kelley

ARTS & HUMANITIES CONSULTANT

2001-10 Phil Shepherd
 2010-Present Robert Duncan

OUTSTANDING ADMINISTRATOR

2009 Anna Craft, Superintendent of Letcher County
 2010 Susan Compton, Superintendent of Russell Independent School System
 2011 Larry Vick, Superintendent of Owensboro Public Schools
 2012 Harrie Lynne Buecker, Superintendent of Franklin County Public Schools
 2013 Lynda Jackson, Superintendent of Covington Public Schools
 2014 Sally Sugg, Principal, Henderson Co. High School
 David Rust, Principal, R. A. Jones Middle School
 2015 Elmer Thomas, Superintendent of Madison County Schools
 Tom Stites, Coordinator of Fine Arts, Owensboro Public Schools

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Murray Middle School Band Room
Hopkinsville High School Band Room
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Butler County Middle School Gymnasium
Butler County High School Gymnasium
Trigg County Middle School Gymnasium
Muhlenberg North High School Gymnasium
Caldwell County High School Gymnasium
Murray High School Gymnasium
Hopkinsville High School Gymnasium
Ohio County High School Gymnasium
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Tips to Share with Your Principal

The Many Benefits of Music Education

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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.

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KMEA FORMS

In lieu of publishing KMEA forms in this issue, the Bluegrass Music News has elected to provide the following web links and Quick Response Codes that provide online access to the forms.

General KMEA Forms

KMEA Membership Application

<http://musiced.nafme.org/login/?continue_to=renew>



2016 KMEA Conference Performing Group Application

Groups interested in performing at the KMEA Conference February 3–6, 2016, must submit the Performing Group Application by June 5, 2015.

<<http://www.kmea.org/CONFERENCE/2016PerfApp.pdf>>



KMEA State Marching Band Championship Forms

2014 State Marching Band Championships Photo Order

<<http://kentuckymusiceducatorsassociation.zenfolio.com/>>



2014 State Marching Band Championships DVD Order

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2015 Journal Cover Contest

Sponsored by the
Kentucky Music Educators Association

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

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

Official Rules For The Journal Cover Art Contest

1. Any student in grades K–12 in any public or private school in Kentucky, who is currently enrolled in a music class or musical ensemble, is eligible to submit ONE entry by May 1, 2015.
2. All entries must reflect the theme "Music Lasts A Lifetime."
3. The maximum size of the design should be 11 X 14 inches. The actual cover art will be reduced to 5 ½ X 7 inches to fit below the masthead. All artwork must be Portrait oriented, landscape oriented artwork will not be accepted. Please send all artwork appropriately mounted on mat board so it can be displayed, to:
Kentucky Music Educators Association
P. O. Box 1058
Richmond, Kentucky 40476-1058
4. The entry should be multi-color on white or off-white unlined paper.
5. Any art media such tempera paint or markers may be used. Crayons, chalk, or colored pencils are discouraged as they may not show up well for reproduction.
6. All entries will be assigned a number and judged on:
 - a. Carrying out the theme
 - b. Effective use of color
 - c. Creativity
 - d. Craftsmanship, clarity, and neatness
7. The First, Second, and Third Place Winners will be selected by an independent panel of judges.
8. Winners will be notified by July 15, 2015.
9. No artwork will be returned.
10. All artwork must be accompanied by an Entry Form found on the next page, containing all necessary contact information, signatures of the parent/legal guardian, music teacher, and art teacher. These signatures also grant the Kentucky Music Educators Association the right to use the winner's name, entry, and photograph for publicity purposes.
11. By entering the contest, entrants accept and agree to these rules and the decision of the judges. The decision of the judges shall be final.

2015 Journal Cover Contest

ENTRY FORM

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

Student Name _____ Entry # _____
(Assigned by KMEA)

Address _____

City _____ Zip _____ Phone _____

School Name _____

School Address _____

City _____ Zip _____ Phone _____

Student Age _____ Grade in School _____

Parent/Guardian Signature

Email Address

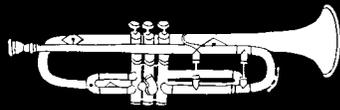
Music Teacher Signature

Email Address

Art Teacher Signature

Email Address

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



IN MEMORIAM



JOANN GRUBER AMBS, 85, of Louisville, passed away Tuesday, February 3, 2015.

JoAnn was a graduate of U of L School of Music with a Bachelor of Arts. She performed in Summer Stock, radio, television (for “Songs of Faith”) and toured with the USO. She was

a member of COMEK, MENC, and KMEA, where she served as KMEA District 12 President. She was a dedicated choral educator for JCPS with many years served at Waggener High School and Westport Middle School. JoAnn also served as choral director for many years at Shawnee Christian Church and was a member of Beargrass Christian Church. She was state choral chairperson for Delta Kappa Gamma and president of the Alpha Chapter. She was soloist for the first opera at U of L, which initiated the Kentucky Opera Association. Many of her honors include the KMEA Distinguished Service Award, Teacher of the Year, and Certificate of Merit. Aside from her many accolades, she was most dedicated to her family that brought her the most joy.

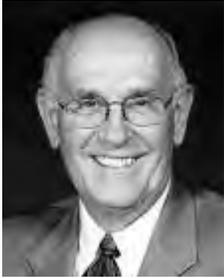
She was preceded in death by her loving husband, Marvin Nellis Ambs; parents, Joseph and Clara Gruber; brother, Joe Gruber; and sister, Clara Lindauer.

JoAnn is survived by her children, Marvin Kevin Ambs, Hurst, Tex., Steven William Ambs (Christine), Keith Andrew Ambs, both of Louisville, Karen Leigh Davis (Richard), Bedford, Ky.; brother, John Gruber (Dolores), of Louisville; sister-in-law, Bogda Gruber; niece, Gloria Gruber, both of Los Angeles; nephew, Mark Gruber (Vicki), Dayton, Ohio; grandchildren, Daniel (Jessica), Michael and Noah (Jennifer) Ambs, of Texas, Andrew, of Georgia, Matthew, of Louisville, Allison and Shelby Davis, Bedford, Ky., Darren Ambs (Amanda), Harrodsburg, Ky. and Melissa Velasco (Anthony), of Louisville; eight great-grandchildren; and one great-great-granddaughter with two more on the way.

Her funeral service was held at 10 a.m. Saturday, February 7, 2015 at Highlands Funeral Home, 3331 Taylorsville Rd. with burial to follow in Cave Hill Cemetery. Visitation was held from 2–8 p.m. on February 6 at Highlands Funeral Home.

Expressions of sympathy may be made to the American Cancer Society and U of L School of Music.

• • •



DR. LOREN R. WAA, Professor Emeritus of Music Education at University of Louisville, passed away on February 19, 2015. He was born September 25, 1934 in Fargo, N.D. to Albert H. and Marian (Chamberlain) Waa. He spent an idyllic childhood in Prosper,

N.D., where his pastimes included playing baseball and procuring strawberry ice cream from the freezer in his Dad's store. He graduated from Mapleton High School in 1952 and went on to get degrees from Concordia College (MCL Bachelor of Music) and University of Illinois (MS, Music Ed, and Doctor of Education in Music Ed). He also served in the U.S. Army Reserve from 1957–1962. He enjoyed a prolific career in music education, including positions in Minnesota, Missouri, North Dakota, Illinois and finally Louisville, Ky., where he was Professor of Music and Chair of the Music Education Department from 1978–1999. In his capacity as music educator, he was an influence and mentor to hundreds of students over the years, and he took pride in each and every one of their successes. In addition to teaching, he founded and directed the Kentuckiana Music Institute at U of L (1979–1999). He also served as the President of the Kentucky Music Educators Association from 1995–1997.

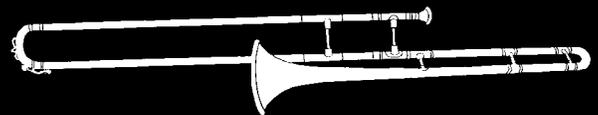
Loren also directed choirs at multiple churches over the years: First Christian Church in Cape Girardeau, Mo.; First Lutheran Church in Valley City, N.D.; First Lutheran Church in Fargo, N.D.; Good Shepherd Lutheran Church in Champaign, Ill.; and St. John Lutheran Church in Louisville, Ky. He

also founded the Louisville Lutherans, a contemporary gospel-singing group at St. John.

His parents and his wife, Dorothy, to whom he was a loyal and devoted husband, preceded him in death. He is survived by his adored and adoring wife, Wanda; his three children, Keith, Kirsten Earley (Matt) and Kathlyn Fleming, who remember their Dad as a pitcher of balls, driver of carpools, watcher of ballgames, rider of roller coasters, master fisherman, player of card and board games, who was always humming, singing, whistling, tapping out a rhythm, or air-conducting. He is also survived by his stepchildren, Julie Van Heuklon (Randy), Steve Mick and Karen Frisch (Kathy), with whom he enjoyed countless adventures over the past several years. He leaves seven grandchildren, Kenton and Royce Prescott, Siv and Lula Earley, Colin, Isabelle and Grace Fleming; and a step-granddaughter, Keely Mick. He is also survived by his sister, Adele Olson (Joe); brother, Evan Waa (Jane), and many nieces and nephews.

His funeral service was held in Louisville at St. John Lutheran Church (901 Breckenridge Lane) at 10 a.m. on Monday, February 23 with visitation at Newcomer Funeral Home (235 Juneau Drive) from noon until 6 p.m. on Sunday, February 22. A graveside service in Holmes City, Minn. is being planned for the spring.

In lieu of flowers, donations may be made to St. John Lutheran Church or the charity of your choice.



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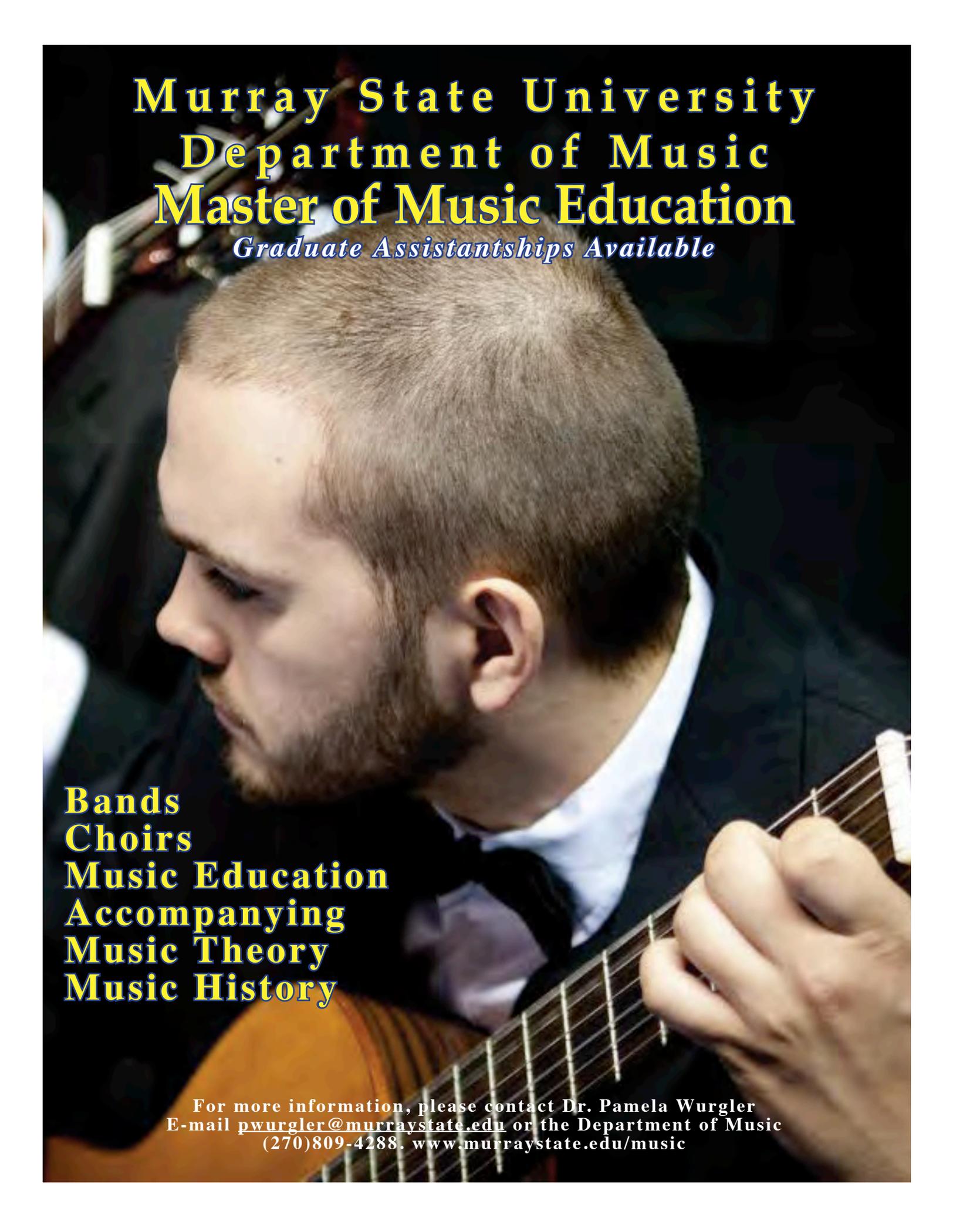
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A close-up, profile view of a man with a short beard and hair, wearing a dark suit jacket, white shirt, and dark tie. He is playing an acoustic guitar, with his left hand on the fretboard and his right hand near the strings. The background is dark and out of focus.

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