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Bluegrass Music News

SPRING 2016 FEATURES:

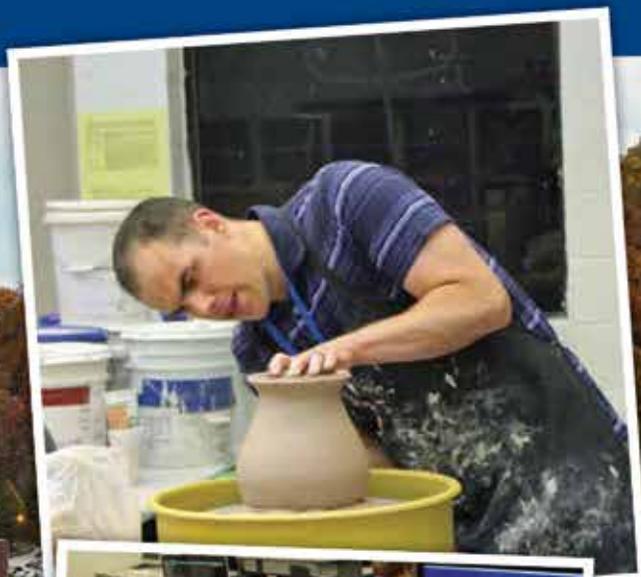
- The Importance of Music Study
- Rehearsing with the Ears of the Composer
- Does your Affect Effect Your Students?
- An Instrumentalist's Guide to Surviving and Thriving in Choir
- A Conversation with Michael Maccaferri of Eighth Blackbirds



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Photo by Custom Photo

Oldham County High School Chorale and director Haley Reed

The 2016 KMEA Professional Development Conference photos are on pages 26-29.



KMEA: Kentucky Music Educators Association
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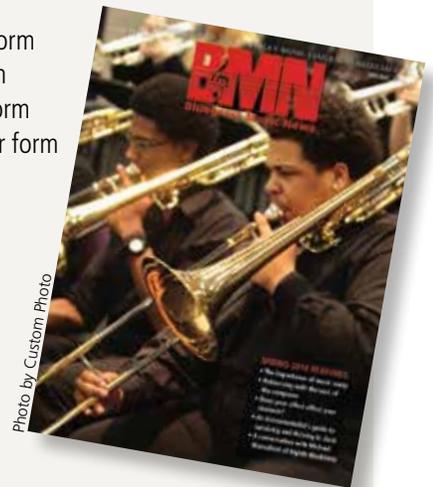


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The Kentucky Music Educators Association is a voluntary, non-profit organization representing all phases of music education in schools, colleges, universities, and teacher-training institutions. KMEA is a federated state association of the National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

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

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From the President

BRAD ROGERS



Ah, March...

I know that many of you are deep in “assessment mode” with your programs, focused on lifting your ensembles to their full musical potential and looking ahead to the welcome relief of the coming spring (and spring break!). Developing student musicians through performance in our programs is energizing and exhausting at the same time. When challenges along the way rear their ugly heads—and they are many, some not even related to music-making, but outside influences—it helps to remind me that my students and I are *equal partners* in that process. Building and encouraging a sense of importance in each individual in the ensemble may be the most critical aspect of getting a group to perform at the high level we all want. I think we all realize that, but if I have to remind myself about it, maybe some of you do as well.

Dr. Stroube’s article in this issue outlined in some detail the current status of the revised SB1 passed by the Senate in February, the Arts Career Pathway, and accountability for non-tested electives, along with our responses as an association and in concert with the Kentucky Coalition for Arts Education (KCAE). I continue to be impressed with the political acumen and stamina of our Executive Director, Tanya Bromley, Jane Dewey, Terry Thompson, and Phil Shepherd and others in dealing with these issues, and am thankful to have such clear voices enumerating our position with those who make the decisions in Frankfort. They devote an enormous amount of time and energy to this

task, and I hope you will take the time to thank them as well. Recent developments concerning the makeup of the House will likely give us a window of opportunity to help those decision-makers craft language in any revision that is better aligned with ESSA and addresses our continuing concerns about accountability and equal status for academic and artistic coursework in Kentucky schools. That window could close quickly later this year, so it remains vital that each of us keep up with developments, and continue to communicate with your representatives on issues that affect our daily work.

Another successful KMEA Professional Development Conference is in the rear-view mirror, and in just a few short days after I write this, planning and clinic selection for the 2017 Conference will take place. Next year’s event will present challenges in terms of venue, but Melissa Skaggs and the office staff have been very proactive in their approach to meeting them. With two years (2017 and 2018) affected by the renovation and rebuilding of the Kentucky International Convention Center, things will no doubt look different, but I expect the quality and scope of the Conference to be relatively unchanged. And, who knows? We may learn through this process that having to work through this situation will help us improve the event in ways not yet obvious to us.

I wish for you great assessment performances, a well-deserved break from the daily grind, and a wonderful end to your academic year. Thank you for the opportunity to serve our Association!

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From the Editor

GEORGE R. BOULDEN



With another successful KMEA Professional Development Conference in the books many music programs are preparing for concerts, assessments, solo & ensemble events, musicals, and other related activities. When I was a high school band director some of my colleagues in other departments wondered aloud how I would spend the spring semester. Little did they know that for me, the spring was even busier than the fall—and I would not have traded it for anything!

•••

It was great to see all of the *BMN* Cover Art on display at our conference. Be sure to check out the information in the back of this issue about our annual *Bluegrass Music News* Cover Art Contest. Last year we received over 70 submissions and we are hoping to receive another record number of entries for 2016. Perhaps you can pass the information on to the visual arts educator in your school for support.

•••

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:

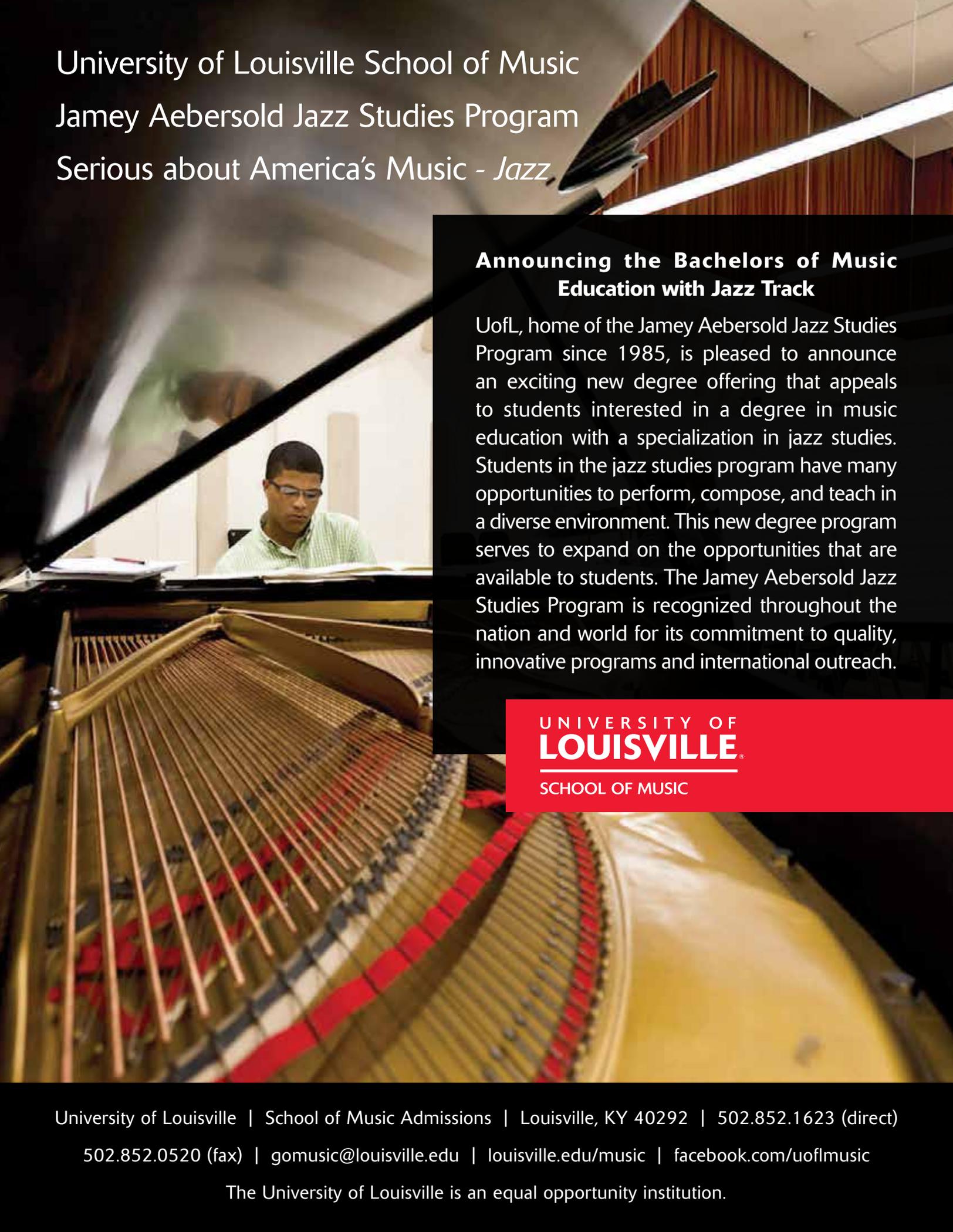
- Please use Microsoft Word, 12-point Times New Roman type, double-spaced, default (Normal) margins, no extra space between paragraphs or other special formatting.
- Musical examples, illustrations, or other figures should not be embedded in the text, but sent as separate PDF or Word files. Please label 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.

A photograph of a young man with glasses playing a grand piano in a music practice room. The piano is a dark color with a light-colored interior. The room has wood-paneled walls and a ceiling light fixture. The text is overlaid on the top left of the image.

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From the Executive Director

JOHN STROUBE



This year advocacy has taken a front seat for KMEA, and it has involved the need to be both reactive and proactive. Advocacy has long been identified as an important area for the Association, but delivering appropriate advocacy to the right people at the right time gets complicated. Here is a short account of actions and reactions.

Action by the legislature

Senate Bill 1 (2009) passed with some changes as suggested by KMEA, but with some suggestions having been omitted. When asked, one legislator observed, “We were hearing different things.”

Reaction by arts educators

Representatives of four arts education associations began to meet periodically, forming the Kentucky Coalition for Arts Education (KCAE), with the intent that it would represent one voice for arts in the schools.

Action by arts educators

After experiencing several years with no conduit for input to the Kentucky Department of Education (KDE), the KCAE asked the commissioner of education to re-establish an Arts Advisory Council, to which he agreed. Those he charged with this task did not follow through, but after a second ask that group was assembled and it met several times.

Action by the Kentucky Board of Education

In June, 2011 in order to increase the number of students who are in Career and Technical Education (CTE) career pathways, the Kentucky Board of Education (KBE) passed a motion to provide a bonus ½ point to a high school for each student who qualified as both college and career ready. In a high stakes accountability system schools are compelled to chase points, so over time an increasing number of Kentucky high schools have begun requiring all students, even those who are college-bound, to enroll in career pathways. Completion of a pathway involves taking a series of three classes as electives. That’s right—they are required to take career pathway classes rather than electives they would otherwise, well, elect. The school gets an extra ½ point in the accountability system, while the

student takes classes other than what he or she would otherwise have chosen. This becomes especially noticeable when it causes a student to be unable to remain in an arts program for four years. The misfortune for the individual student compounds in performing arts programs due to the importance of ensemble dynamics in the learning process. If older students are pulled from dance or theater programs their absence affects other students. Music ensembles; which involve particular specializations such as tenor, viola, or trombone; are dramatically crippled when students are pulled out, to the detriment of all the members.

Reaction by arts educators

The Arts Advisory Council recommended that an arts career pathway be built to provide arts students with an alternative to CTE Pathways. The Arts Pathway was crafted over the past few years in collaboration between Kentucky Department of Education personnel and arts educators. It was designed to provide arts students a career pathway that would allow high schools to attain the bonus half point and yet allow students to remain in their chosen arts areas. In fact, in October 2014, the KBE discussed dropping the bonus half point due to unintended consequences as described above, but the commissioner at the time promised that the arts pathway was in the works, it would resolve much of the problem, and the points awarded for college and career ready did not need to be amended.

Action by the Kentucky Department of Education

The commissioner retired in the summer of 2015, and his successor, who began on October 16, was advised that schools must not be allowed to use students’ enrollment the arts pathway to qualify for the bonus half point, a revelation with which he surprised the schools on the first day of his employ. His initially stated reason was a lack of industry recognition, endorsement, or requirement; something never mentioned during the development of the Arts Pathway, but easily attainable. Within a few weeks his rationale included reporting that a student completing the arts career pathway would not be equipped to earn a living wage, yet this is a standard that isn’t met by several

existing CTE pathways, engineering being a prime example. More recently he stated that the capstone assessment had proven to not be valid or reliable, yet specifics have not been offered and we believe otherwise.

Reaction

Four representative of the arts education community attended a meeting of the KBE in December 2015, expressing our viewpoints on the arts career pathway and the bonus half point. The chairman of the board expressed misgivings about the unintended consequences of this aspect of the accountability scoring. I reminded him by email about this in January, requesting the Board look at changing it for the 2016–17 year, but regrettably he was to undergo surgery, so he passed the question to the commissioner, who declined to take it to the Board.

Action by the legislature

Senate Bill 1 (2016) burst onto the scene on January 6. Among many proposals for statutory revision, it contained five that concerned the KCAE.

Reaction

After input from KCAE and undoubtedly others, three of the concerns were removed from the bill. Remaining are a lack of meaningful accountability for arts and other non-tested areas, and an allowance for multiple non-arts subjects to meet the required high school arts credit. Despite private meetings with senators and comments at public forums, the bill retained these objectionable elements and passed out of the Senate Education Committee along party lines, and then it passed out of the Senate almost entirely along

party lines. The chairman of the House Education Committee does not intend to hear the bill due to many objections he harbors. When he met with a small group in late February his concern was whether four vacant seats in the House would be filled by Republicans, thus creating a 50/50 split between the two parties. If that were to happen, a residual effect could be that he would be replaced as chair of the Education Committee and the bill could be heard in committee.

Action by KCAE

Supporters of arts in the schools were contacted by email and social media alerting them to the potential effects of a 50/50 House split, encouraging them to examine all issues and by all means, vote.

Action by the citizenry

Voters in the four special election districts turned out on March 8 and elected three Democrats and a Republican, thus the House leadership will not change, thus SB1 will die unheard in the House.

Action by KCAE

Plans are in place to host an Arts Education Summit in the summer of 2016. The principle goal is to involve decision-makers in developing a vision for arts education in Kentucky that may inspire supportive actions for arts programs and, therefore, for students.

This summarizes the conspicuous KMEA and KCAE advocacy activities in recent history. Future activity will build on these, and we will hope that music education in Kentucky is protected and improved as a result.

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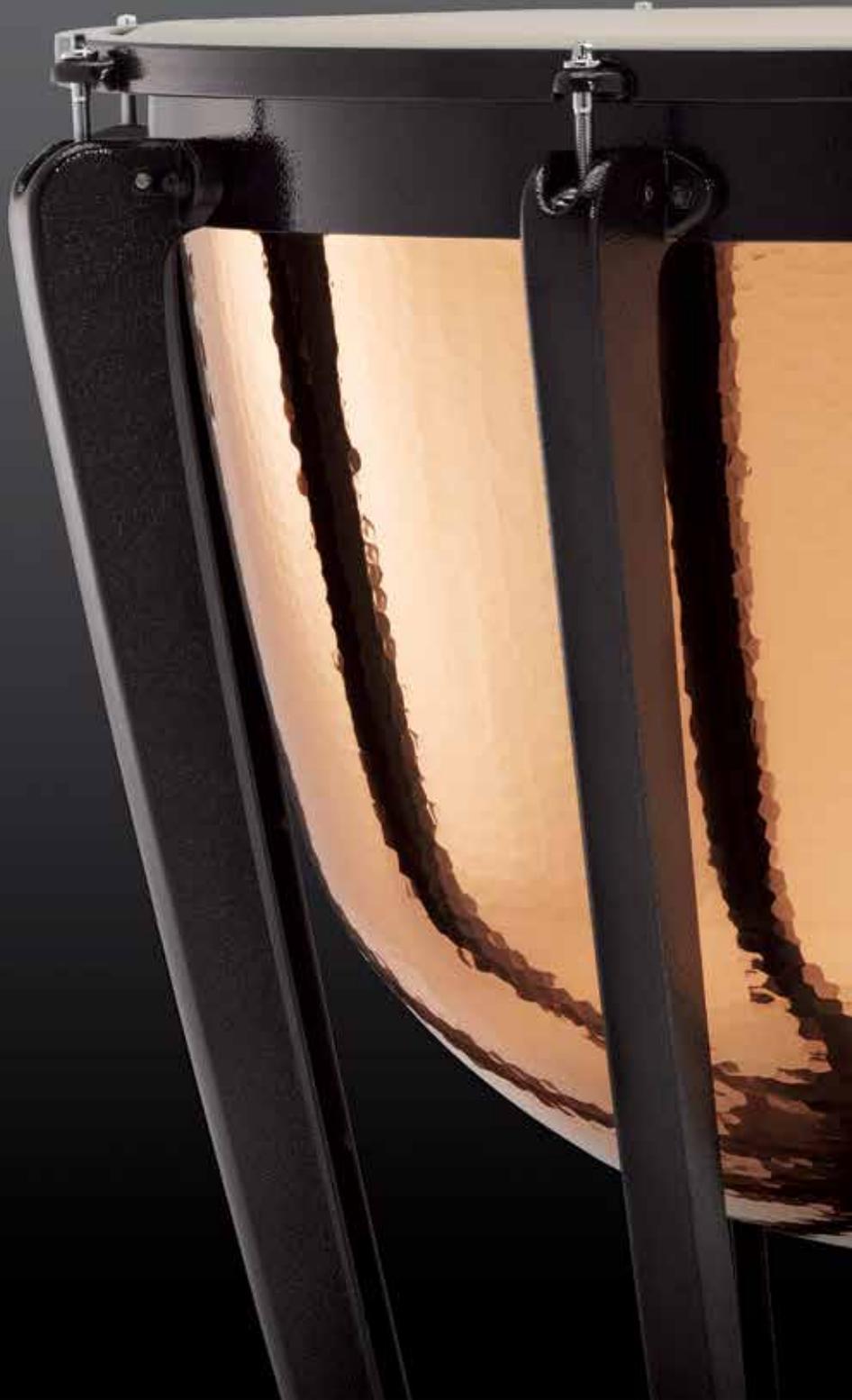


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The Importance of Music Study

BY EDWARD S. LISK

We are at a crossroad. We need to ask a very shocking question, *“Is music performance worth saving?”* What will you do to assure the study of music will be a part of your school district for the new school year and beyond? What is your plan to present music as a vital academic component to education? The national financial crisis and the overall recession in America are seriously playing havoc with our school music education programs. The reduction of staff, teaching schedules, budget reductions, and testing requirements are but a few contributing factors to an overall decline with many performing ensembles and programs.

Programs that include Common Core, No Child Left Behind, teacher evaluations and assessments are bombarding us, coupled with “paper work” never before experienced. Couple this with an overwhelming barrage of tests that are placing a premium on scores and numbers that supposedly measure student achievement.

During the past twenty years, the word “advocacy” came into prominence through all of our professional associations. The associations believed that advocacy would improve conditions. I ask this question, “is the word “advocacy” working...and did it work during the past years?” If advocacy worked during these past years, why are we experiencing such difficult times in music education today? I believe the word advocacy is worn out and has been over-used...it’s exhausted and has lost its meaning. Did such advocacy efforts improve or change our music programs? I think not. It seems that our advocacy efforts continue to consume many hours at conventions and clinic presentations as we convince “ourselves” about the importance of what we do.

The solution for our problem is based on understanding the depth and impact of music study. We must look beyond the trivial statements and arguments that have surrounded our profession for so many years.

Music is vital to education. It is a powerful force in human learning and a language that cannot be denied. A child searches for expression and creative opportunities to share with others to satisfy their need for communication. The foundation for comprehension is enhanced significantly through the fine art of music by developing a child’s critical listening and thinking skills through the nuance, inflection, and subtleties of rhythmic and lyrical expression. Becoming sensitized and being able to recognize and respond to music’s fine art of detail provides a depth of understanding and

a value appreciation that enhances the development of the total individual. This is not found in any other school learning experience.

One must consider the impact music makes on the student as they pursue academic excellence. Through music performance, we expand academic achievement and create a productive, successful life only attainable through the fine detail of artistic production and performance. Through music study, students experience the beauty of musical expression...*Beauty, compassion, feeling, appreciation, sensitivity, love, peace, tolerance, sympathy, warmth, empathy, self-esteem, cooperation, and respect. These are but a few “living or life priorities” that are hidden in music study. No other discipline addresses such “living or life priorities” in the manner which music does.* Once a school district denies the opportunity for music study, a student is lost to the whims of life’s desensitizing environment.

Playing music requires the brain to respond to the complex signs and symbols of notation while making decisions in a timed sequence through these physical and mental events while producing a sound on an instrument or voice. I state that, “Music spans the entire universe of learning.” *Playing a musical instrument requires an intricate combination of intellectual, visual, physical, and auditory control coupled with a perceptive decision-making process...or intelligence in action.* Dr. Frank Wilson, notable neurologist, reported at the 1993–94 Nobel Peace Conference in Minneapolis *“that when a musician plays his instrument, he uses approximately 90% of the brain.”* Wilson states, *“they could find no other activity that uses the brain to this extent.”*

Music is a language just as math, science, English, and history. Unfortunately, the present emphasis is dictating a value structure, which is unbalanced regarding man’s basic need for expression and knowledge through imagination and creativity. A value structure that is influenced by monetary and political needs is often in direct opposition to a child’s only form of success. Continued denial of this natural need for expression and communication through music and the arts contributes to a decaying society unfortunately represented through the current drug culture, violence, and the criminal justice system.

Music programs are frequently considered to be activities and are separated from the rigors of academic study. Decision makers (administration and board

members) view and value music as an extra... if there is time in the school day. Music is simply a form of entertainment. The decline of music education began in the early 1990's. It was at this time when school day schedules (block, alternate day, etc.) were being tampered with and redesigned, emphasizing math, science, reading, and testing. How did our profession respond to such massive changes that would eventually impact all music programs throughout the nation? Unfortunately, we established a position of "reaction" rather than "proaction." We continue to attempt our recovery through reactive means.

Music has long been a target for budget reductions. Our music programs are curtailed with the loss of instructional time, staff, and budget deficits because we are perceived as "activities" or entertainment programs. Too many of our school music programs are based on entertainment. Why, entertainment creates immediate satisfaction. The music literature is selected to entertain without regard for the masterworks that created and established the greatness of our profession. A music program based on "comic-book literature" and not a well-balanced curriculum often has a short life span or the teacher is eliminated (as we are seeing today). If your district perceives you and your program as an activity, you have a massive job ahead to change such perceptions.

CHANGING OUR IMAGE

The conditions continue to be an enormous challenge for current and future music educators. We, as a profession, cannot alter, stop, or resist the changes that are taking place. Will decision makers ever realize the importance of music as it compliments academic excellence? *The most significant factor in determining our future will be dependent upon our ability to define and present our music program as a vital academic component to education.*

Our universities must prepare our current music educators and future music educators to not only teach students, but to teach our decision makers and adults. The most glaring discrepancy being made in our profession today is not teaching our decision makers (administrators, board members, community leaders, and parents). What makes this so important? We never considered the fact that we failed to recognize that decision makers and adults that surround our programs are the *product of someone's music program*. Consider the varying degrees of value, respect, and appreciation that surround music programs in every school in the nation (some poor programs, mediocre, and superior programs). It is different in every school district. If a decision maker or adult is the product of an extremely weak music program, he or she has little worth or respect for the importance of what music does for young students.



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We are not equipped with the tools or means to substantiate why we teach instrumental music. We (and I) must accept the blame for the current conditions that exist with our music program identity. Directors must substantiate their program design through new curriculum practices to assure deep learning that contributes to the total educational experience. Once this is in place, we must expand the size and scope of our program too not only include students, but parents, teachers, administrators, and board members...those who are making the decisions for educational issues in your community. This plan of action must be consistent by getting everyone in our community on the same page and not going in different directions.

DEVELOPING A NEW IDENTITY

Once we expand our role, as a conductor and educator for our entire community, we move into teaching and understanding music's worth by adding a new dimension to our everyday teaching responsibilities. We can change the perceptions of music as an activity by designing a program specifically to clarify all misconceptions, myths, and mysteries that adults, administrators, parents, civic leaders, board members, and all 'people specialties.' Such a special program immediately elevates opinions, value, and support by developing an awareness to how we, as music educators perceive the values and importance of music education... simply stated, getting everyone on the same page with our music staff.

Such an outreach program for parents, administrators, and adults, develops their sense of values to our discipline. We guide them to recognize and appreciate the uniqueness of musical expression as an academic discipline! The program is based upon two simple questions: *do administrators, and parents recognize the complexity and demands of playing an instrument and singing,* and secondly, *do they understand why our curriculum is based upon significant works in wind and vocal literature?*

Such a special program is not a concert but a lecture/demonstration of a school music performing ensemble. It is not a concert, as you will be using literature excerpts for demonstration purposes. It is best to present this program early during the first semester of school. I share with you below a few topics that I

presented to my administrators, parents and community leaders. They are:

- Band/Orchestra/Chorus: Academic & Why!
- Investing In Artistic Opportunities Through Band/Orchestra/Chorus
- The Language of Music, Emotion & Expression
- Musical Performance: Integrated Thought and Action
- Elem. Band/Orchestra/Chorus: The Beginning of Artistic Thought
- Elem. Band/Orchestra/Chorus... The Musical Sounds of Reading, Math and Science
- MS or HS Band/Orchestra/Chorus: Expressing Standards of Excellence
- Imagining and Creating Through Musical Sounds
- To Be or Not To Be... Musical Skills, Knowledge & Understanding
- Is Music Performance Important?
- The World of Music: Life-long Learning
- Music Spans the Entire Universe of Learning!
- Artistic Thought & Expression: Sensitive to Detail!
- Music Performance: Beyond "Numbers & Scores"
- Music Literature and Curriculum

The topics will require special time to research and prepare as a "class" and not a concert for invited administrators, board members, parents, and community leaders. The purpose for such a presentation is to enlighten your audience to the complexities of musical performance beyond entertainment. I encourage you to continue this special presentation for several years as you shape your audience respect and appreciation for the importance of music study.

We are an important part of the student's total educational process and nothing less. The musical performing organizations provide opportunities for each child to expand their aesthetic awareness, and sensitivity, to artistic expression, through historically significant literature. The literature for such organizations is not determined by its entertainment value or influenced by any source, other than those recognized for academic/artistic worth, and professional teaching standards. Any imposition upon such literature criteria, or standards, disturbs program integrity and leads to student exploitation.

YOU can make a difference. The leader of any music program, whether it is an elementary-middle or high school band/orchestra or choral program, must have a "vision" of the ideal; the ideal enrollment, the ideal schedules, the ideal performance levels, the ideal facilities, ideal staffing, and the ideal budget. Without

such a “vision of musical ideals,” the program that you currently are responsible for is as good as it can be. It will be the same next year as it is today. This “vision of musical ideals” is the guidance system that assures your music students the opportunities to learn the beautiful language of musical performance and expression.

The elementary and middle school staff must be active participants, working cooperatively with those at the upper levels. I’m sure we’ll fall back to some of the old formulas and prescriptions we’ve been so accustomed too, but they won’t work, because the “wheels of change” are moving too fast. Graham Down, an accomplished keyboard artist, scholar, and author states:

“persuading the public that music and art are not peripheral, demands a monumental show of unity and innovative leadership among music and arts educators...”

Notable Chicago Symphony bassoonist, David McGill, had this to say:

“Teachers are placed in the lofty position of judges of what is and what is not worthy in

musical performance. Because of this, they should forever strive to educate themselves thoroughly...never remaining complacent or self-satisfied...in order to assure that their idolized position in the lives of their students is not a misplaced trust.”

Edward S. Lisk, elisk@twcny.rr.com, is an internationally recognized clinician, conductor, and author. He is a recent recipient of the distinguished 2015 Academy of Winds and Percussion Award (AWAPA) presented by the National Band Association. This award was established for the purpose of recognizing those individuals who have made truly significant and outstanding contributions to furthering the excellence of bands and of band music, and determined to be so outstanding that they deserved and warranted honor and recognition. The “AWAPA” figure is designed to be the “Oscar” of the band world. Visit his website for more information, <http://creativdirectorseries.org>.

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Rehearsing with the Ears of the Composer

BY STEPHEN SHEWAN

Performance pieces have traditionally been the vehicle used to enhance young musicians' technical facility, phrasing, tone quality, and ensemble. These same pieces can also be the textbooks for teaching young musicians how to compose by using rehearsal/analysis. Large ensemble (chorus, orchestra and band) directors have a tremendous opportunity to teach composition every time they pick up the baton.

Composers learn their craft by studying other composers' works. Young music students can develop compositional skills the same way within a performing ensemble context. Students learn to compose by singing themes, chord qualities, and chord progressions, and through analysis of the pieces that they perform (you are what you eat).

To illustrate effective rehearsal/analysis procedures, we will use the first half of Frank Erickson's well-crafted composition *Toccata for Band* (Bourne 1957). This article will highlight the concepts and skills that students can learn when analysis is embedded in the rehearsal process.

TEACH THE THEME FIRST

Start by teaching the entire band theme I by ear (meas. 1-8). This develops the students' **melodic aural skills** AND gives everyone a chance to play the theme (including mallet players).

Sing the theme (Figure 1)1 to the students and have them sing it back. Repeat this until they have mastered it with correct style. The three motives marked 1, 2, and 3 will be used in later discussion. You may opt to teach theme II to the students using the same procedure (Figure 2).

Figure 1: Theme I in A Section (meas. 1-4)



Once they can sing it successfully with correct style, allow them time to figure it out by ear on their instruments. Have the students turn their music stands around so that they cannot see the written notation. At first, it may take a while for the students to play by ear,

but if done regularly as part of the warm-up process, they become quite adept.

Ask the students, "Does the tonality sound more major or minor?" Most will say minor, and this gives us the chance to introduce the theme's tonality, **D Dorian mode** (Re to Re or natural minor with a raised 6th). If you wish, play some Dorian scales with the students.

To contrast this with natural minor, have the students play the theme with a Bb instead of B. What a difference a note makes! For a creative exercise, have the students improvise their own tunes in Dorian.

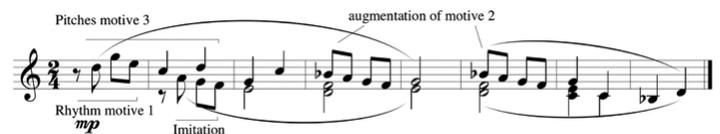
HARMONIC PROGRESSION IS NEXT

Teach the **harmonic progression** (root movement) the same way (by singing as an ear tune) and ask the students to identify the root movement using numbers (in this case I-IV-V-I). NOW perform the first eight measures using the notation, and the chords will be fleshed out so that the students can hear the **chord qualities** (i - IV - v - I).

Highlight the difference between minor and Dorian (raised 6th) resulting in a major IV chord. Even the students who are not following all of this, love that sound and, therefore, find the discussion intriguing. The last chord is major, which gives us the opportunity to introduce **Picardy third**.

While rehearsing the piece, ask students questions about the music (group analysis). For example, after playing measures 9-16 (Figure 2), ask the students if this is the same material or different from what they heard in the beginning. They will quickly hear that it is different, so we label it B and the opening material A (**form**). If we liken this to a story, the composer has created two characters (A and B).

Figure 2: Theme II in A section (meas. 9-16)



Have the students describe elements that are different between the two eight-bar themes A and B: **texture** is thinner, there is **imitation** in the B section, tonality

is now in the **C Mixolydian mode** (Sol to Sol; major scale with flat 7th), the **style** is lyrical, and the **syncopated rhythm** of the chords is gone.

Play some Mixolydian scales and compare with major. Add a B natural and play the section, allowing the students to hear what it would sound like had the composer written it in major.

For a creative exercise, have the students improvise in Mixolydian. An inordinate amount of easy and mid-level music for band is modal and yet most directors warm up on major scales prior to playing in these tonalities. Hmm...

COMPARE AND CONTRAST

NOW ask the students what is the same between the A and the B sections. Sing and play the sections back to back. You may need to make a prompting statement such as “Compare the rhythmic material.”

Students generally recognize that both A and B start the same way rhythmically (motive 1). Introduce the concept of **rhythmic motive** to the students. Have them sing/play measures 1 and 9 to make sure all students understand that both share the same rhythm. In this case the **contour** (direction and shape of the melody) is the same, too.

Play the A and B themes again and ask the students if there are any melodic similarities. Hopefully a student will recognize that the notes from motive 3 (Theme I) are used in the rhythmic pattern of motive 1 (Theme II). If not, point it out to them and introduce the term **melodic motive**.

Students may also note that meas. 12–13 is an **augmentation** (8th notes instead of 16ths) of motive 2 at a **new pitch level**. Students enjoy tracking motives throughout a piece. Continue doing that as each section is rehearsed - it doesn't take long to do. Tracking motives demonstrates to young composers the importance of committing to a musical idea creating unity within a piece.

SEEK OUT THE UNIQUE

I like to point out irregular phrase lengths and anything that is somewhat unique. The theme in figure 2 is a five-measure phrase. Beginning composition students tend not to think about **phrase lengths**. As a result, their own compositions are filled with awkward phrasing. Here is an example of an odd measured phrase that is successful. It may make for an interesting discussion.

The ensuing B section (Figure 3) is now a trumpet fanfare using **triads**. This section is a great teaching moment in these days of cut and paste notational software. Yes it is a restatement of the B section, but NO it is not identical.

Have the band perform each B section back to back (meas. 9 and meas. 38) and compare the emotional impact of each. Ask what the composer did differently to evoke those feelings. Students may discuss several musical elements: **style, instrumentation** (woodwinds compared to brass), **dynamics**, etc.

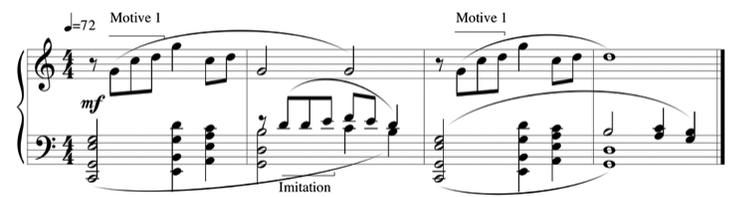
Figure 3: Theme II as a trumpet fanfare using triads (meas. 38-42).



The A section of the piece is wrapped up with a short **bridge (section C)** meas. 51–54 in Gb Mixolydian followed by a return of the A, this time in C minor (meas. 55–72). Have the students discuss the contrast of the keys and the change in the **accompaniment**. These changes in **key center** are extremely important for discussion. Many young musicians don't realize that music changes key center unless there is a notated change of key signature.

The second section of the piece (large B) consists of four, four-measure phrases with a two-bar extension at the end. We are now in C major and common time. Teach the students the four-measure theme by ear (Figure 4).

Figure 4: Large B section theme (meas. 73-75)



Teach the students the chord roots and chord qualities using the same procedures presented earlier using numbers (I – iii7 – vi – V). The next phrase shifts to Eb major. Have the students play the tune by ear in the key of Eb. Then have them play the two together as they appear in the music. This should be done before the students play the section with notation. This allows the students to contemplate the themes like a composer would—in the mind before it reaches paper.

Once again, ask the students what is the same and different between the large A and large B section. Use prompting questions, if necessary. They will be intrigued that the large B section starts with the same rhythmic motive that the A section started with. This is a great lesson in **composing organically** (from the original idea or motive).

If we were to continue our study of this piece, we would next find a brief development section using

augmentation of Theme II of the A section and a syn-copated transition followed by the return of Theme I.

There is further development on the bridge of the A section. Theme I and the bridge themes are placed on top of each other, whirling into an exciting climax using chords at the tritone relationship. The piece ends with the large B section, creating an overall modified sonata form.

AN INVESTMENT OF TIME

Some readers may think that rehearsal/analysis takes too much valuable time. There is actually an opposite effect that takes place. The students have told me numerous times that they learn the pieces faster when they truly understand them and have them organized in their minds.

Start with just one of your concert pieces and ease into rehearsal/analysis. Find out for yourself what works for you and your students. Keep your comments to a minimum and make sure that the students are constantly singing, playing and discussing.

It's okay to mix good, old-fashioned rehearsal techniques in while doing rehearsal/analysis. For example, when teaching themes, insist that the students sing and play them with correct style. Ultimately, time is saved, because students don't develop habits of playing improper style that need to be fixed later. Conductors can rehearse entrances, releases, balance, ensemble and style while doing rehearsal/analysis. Eventually analysis is part of most rehearsals and the students think nothing of it.

Study your scores in a deeper way and share your findings with your students. Each piece is a unique

study in itself. If your analysis skills are not up to where you would like them to be, check online or refer to books that may have it already done. Then choose which concepts you are going to highlight for the students.

If rehearsal/analysis becomes part of your rehearsal regimen, your students will be more ready to compose their own pieces. Continue to refer to your pieces of study to help the students compose. If you understand the pieces that you are conducting, then you can teach composition. This is a way that all music teachers can teach composition and give their students success!

Notes

1. Goza, David, "A Conductor's Outline of Frank Erickson's *Toccata for Band*," 2009, accessed February 8, 2015, <http://www.asboa.org/Resources/Toccata%20for%20Band.pdf>.

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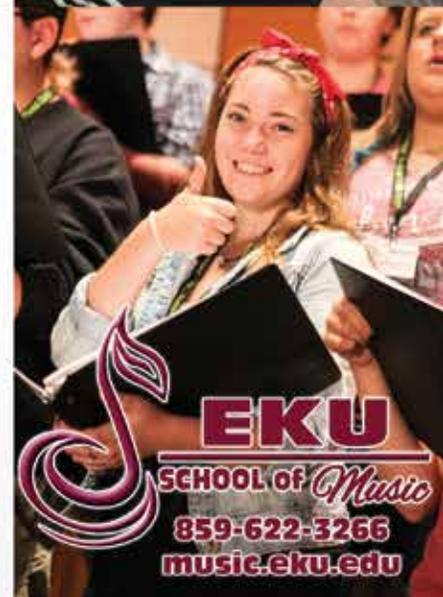
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Does your Affect Effect Your Students?

BY MARY CORREIA

As I have been working with students who aspire to become the next generation of music educators, I have pondered why although the lesson is prepared and the methodology is pedagogically sound, some deliver effective instruction, and others, merely deliver the instruction.

I was reflecting over two vacations I recently took, one to visit my son in Manhattan and the other to the miraculous site of Fatima, Portugal. I had travelled over three thousand miles to visit this holy place of which I had been familiar with since childhood. Once on the tour bus, I was excited to be oriented back in time when the miracle occurred and to learn about the culture of the people. The tour guide seemed to be having difficulty retrieving words and when they came more regularly, the result was the same. The volume, timbre, and inflection of his delivery never wavered from a monotone explanation interspersed with long pauses of argh, which eventually morphed into a hmmm-mmmmmmmmm. He seldom faced us, and when he did, the facial affect matched that of which was previously described. Needless to say, tourists who had the “Miracle of Fatima” on their bucket list for years were lulled to sleep.

On the overcrowded streets of Manhattan, pedestrians are “connected” aurally to ear buds and visually to “smart phones”; so much so that they are virtually disconnected to sights and sounds around them. I experienced firsthand being bowled over by the crowd, without receiving eye contact and never an apology! I witnessed the safety consequences as these “absorbees” came into life threatening near misses with the speeding cabs. However, as a music educator, I am concerned with a much more devastating result of what I consider to be “electronic autism,” the inability to effectively communicate through emotion.

Teaching music is all about unlocking the hearts of our students, infusing our own passion and joy, empowering them with the skills to increase that joy, to explore various repertoire, so that they may become future performers, educators or educated music consumers! Upon reflection, I am sure that there has been at least one music educator in our lives that inspired and encouraged us to be that exuberant torch bearer of our art. What was it about their character, soul and

humanity that proposed emulation? I am in no way suggesting that we dawn the mask of another’s teaching persona, but I am suggesting that we own what led us to this profession in the first place, reigniting the tenacity that stayed the course of practice and then the willful anxiety of sharing our music accomplishments with an audience!

In education, our students are our audience and they are human! Perhaps there is ignorance on how our students, on a daily basis, perceive us. The first step is recognition of that which is reality, “we can’t fix what we don’t acknowledge.” I am suggesting that we record our classes and ensemble sessions. It can be a somewhat, painful revelation that will hopefully be an epiphany! Years ago, I suggested this to one of my student teachers. I only made an audio recording of her class because I felt she would be only to accept this accounting in small increments. I suggested that she listen to the tape in her car as she travelled home from school. The next morning, she arrived with a sour look upon her face, thus one of the issues, announcing that she could not listen to much of that recording. After debriefing, she chose a genre of music which she shared that she was excited about teaching and although I witnessed a bit more affect in all areas of communication, she was not able to transfer any of that “enhanced” communication to other areas of the curriculum.

I don’t know how to teach affect. I lecture about it, I provide exercises to explore parameters to create awareness and I model it. Again, my suggestion is to video record your teaching. A picture is worth a thousand words! In addition, I have listed some awareness points that I gleaned from reading “Introduction to Effective Music Teaching” by Alfred S. Townsend, a definite worthwhile read.

ABCS OF ATTITUDE

Able, affable: Do you have a friendly, “can-do” approach to your teaching that results in a positive learning environment?

Bold: Is your teaching characterized by confidence in your ability and the success of each student?

Consistent: After clearly articulating expectations, goals, and responsibilities, are you always fair and

reasonable in dealing with student response in these areas?

Daring: Do you take risks and try to develop new strategies to help students?

Enthusiastic, Energetic: Are you teacher “DryasDust”? Or “Sour’n’Tired”?

Flexible, Fun: Is your teaching characterized by a willingness to act positively in all situations and with all types of people?

Gracious: Do you maintain a refined and polite demeanor?

Humorous: Does a genuine, natural sense of humor permeate your teaching?

Interested: Are you really committed to the success of each student?

Joyous: Do you exude a positive atmosphere? Are you energized and thrilled about your profession and the possibilities for all students?

Kind: Can you see the good in everyone? Do you really care about each of your students?

Likeable: Are you pleasant and likable, and are you able to see the deep-down likability of your students in spite of their actions?

Motivating: Do you know what each student needs to succeed?

Nurturing: Do students feel your willingness to help, and are they drawn to it?

Organized: Does your teaching demonstrate order and thoughtful planning?

Professional, Passionate, Prepared: Do you maintain the attitude of a licensed professional in all situations? Do you enter each day with passion for your subject along with careful preparation?

Quiet: Do you know when to keep still and really listen to your students?

Rigorous: Are you committed to setting high goals and then providing students with the tools with which to meet or exceed these goals?

Sensitive: Are you tuned in to student needs? Are you so filled with self-importance that you cannot admit to your students and others when you are wrong?

Trustworthy: Do students trust you? (You cannot fake this one!) Do you walk your talk?

Unflappable: How calm in the face of adversity are you?

Valorous: Are you a courageous teacher?

Winsome: How many people are drawn to what you say and do? Do you work on developing a welcoming, winsome teaching demeanor?

Xerophilous: Can you grow where you are planted?

Yielding: Are you willing to yield to what works the best for the good of each student?

Zealous: How much do you care about the success of each student, and how involved with your subject are you?

I can hear my father lecturing me about “you can’t experience good, unless you have known bad, everything in moderation, do the “T” and consider the worth of the trade off!” Technology has made great leaps in the field of communication, but again as educators we must not lose our ability to relate through emotions; after all, this is what separates us from stuffed animals.

Teachers who have been teaching a while need to reset and refuel in order to seize the opportunity of positively affecting our students.

I am not sure about aspiring music educators enrolled in music preparation programs who simply do not emote. Do we send them on to their practicums in hopes that they will mature in the understanding of how important it is to connect?

This is an issue to be reckoned with as the young students that they will face are also a generation of infusion. As I observe in school systems state wide and beyond, the apathy of these youngsters saddens me. Have we forgotten how to nurture imagination, play and creativity? Are we capable of crafting this environment in a class or ensemble that meets for forty-five minutes once a week; because at the end of the day, it is our privilege to lead each and every one of our students to celebrate the joy of making music. It is our gift to give!

Mary Correia, Mary.Correia@gordon.edu, has taught at all levels. After teaching for thirty-five years in the Billerica Public Schools, she now teaches part time in the Music Education Department of Gordon College in Wenham, MA. She is the Co-Founder of Embracing the New Music Educator Program.

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An Instrumentalist's Guide to Surviving and Thriving in Choir

BY DEREK GRANGER

MY STORY

In the spring of 2010, I found myself in a conundrum. After five years of instrumental music education coursework, complete with saxophone lessons, ensembles, site observations, and student teaching in band, I was dying to get into a classroom of my own and TEACH! Feeling very confident with my band chops and fairly comfortable with orchestra, I interviewed for every instrumental music job in my area. I made it to the final cut on many, but did not secure a position. At this time, the choral director at the high school in which I was student teaching announced she would be leaving to pursue a Master's degree. I had built strong connections in my semester there, and my colleagues and mentor teacher were very supportive. I interviewed and was offered the position.

Thus began my identity crisis. I felt conflicted but had a strong positive feeling about the opportunity. I would have fantastic kids, an incredible district, and a vital choir program. Reminding myself that my goal was to teach music first and band second, I accepted the position.

Fast forward to year four. I have four wonderful choirs, hard-working and bought-in students, and growing numbers. I learn so much every day in rehearsal and now feel equally confident in front of a choir, band, or orchestra. It has been a journey with growing pains, successes, late nights, and some less than stellar moments, but I have learned what it takes to empower my choirs to sing to their full potential.

This article is intended for instrumentalists with little or no choral background who also find themselves teaching choir at the middle or high school level. It is my hope that some of the following strategies and approaches will benefit you and your students as you embark into the singing world.

THE NUTS AND BOLTS OF CHOIR

A quarter note is a quarter note regardless of the musical discipline. However, healthy vocal production is a far cry physically and psychologically from playing the clarinet or viola. These are the "bread and butter" considerations I have incorporated into my teaching

on a daily basis. I do not lay claim to any of these ideas, as I am a firm believer in the "beg, borrow, and steal" method to help my students succeed.

1. Singing is personal

When a student plays a flute or a bass, his or her instrument is speaking. When a student sings, the experience is much more personal as his or her voice is the instrument. Therefore, it is imperative the first class meetings are focused on building a sense of community. Empower them to sing as a group, through confident modeling and sequencing from easier to harder musical tasks. Start in unison in a comfortable range then progress to rounds and canons, even with more experienced singers. Students must feel safe enough to open their mouth and sing, without fear of judgment or failure, so reinforce a community of mutual support. This may take time and perseverance. Adolescent singers require the right mix of training and encouragement to sing with confidence and skill. However, remain firm that singing in choir class is mandatory.

2. Voice testing

Singers walk into class holding their instruments. In a class of thirty, you will have thirty unique voices. It is your job to hear them individually and place them on a part that matches their capabilities. I pick a simple song such as America the Beautiful and teach it to the class, then hear them sing it alone (in private) in a few different keys to assess their comfortable range.

If a student is unable to match pitch, reverse the process by asking them to sing any note on "la." Start the vocalise there. Your students will improve as they sing in class daily, especially when placed by stronger peers. The changing male voice must be treated with extra care (see resources section).

3. Teaching them to sing

Every choir has a wide range of experience levels. You are their conductor and voice teacher, unless they take outside lessons. We must reinforce fundamentals each day at every level.

The first step in teaching them to sing is teaching them to hold their instrument correctly. Teach a tall,

relaxed standing alignment and transfer that to sitting alignment. Be relentless and use positive reinforcement whenever possible. The second step is to teach them to listen actively. The first time we sing, I ask them to close their eyes. I play or sing a comfortable note, and ask them to put it in their brain and imagine hearing it after it stops sounding. Then I ask them to match the note on a hum. Play around until they are succeeding, then move on to singing the note on “loo.” Do not proceed from the hum until they match at least one note. If you go too fast, they may convince themselves they are a failure and stop trying.

The way in which you choose to teach singing fundamentals is up to you, and should be paired with relevant vocalises during the warm up. Adding physical gesture is very helpful. Vocal technique is a point of contention among voice teachers, but here are a few thoughts on the topic:

- **Allow appropriate space.** This can be achieved by feeling the “half-yawn,” or feeling space just before a yawn. Laughter, smiling, and an active facial expression can subconsciously assist.
- **Take low breaths and support the sound from the mid-section, not from the throat.** Emulate the feeling of support by having the choir hiss for 8–12 counts. Remind singers that singing should have the natural feeling of exhaling or sighing.
- **Use a forward placement for clear tone.** Have students resonate very forward on a nasal consonant (meaning, not in the throat, but in the “mask” of the face - ask: “do you feel a tickle in your nose?”) and then open that to any vowel, keeping the same point of resonance.
- **Sing with the whole body.** By visualizing their support as coming from the core of their body instead of the throat, singers will have a freer, more resonant tone. Physical gestures will help as well.
- **Smooth register transitions.** Encourage students to work for a unified mix of chest and head voice, employing each appropriately. Descending vocalises beginning in a light voice will help to mix this register down into the lower register. Ask the female singers to sing like Julia Child or Mrs. Doubtfire (it works!).
- **Work to sing with tall, resonant vowels.** Choral vowels should have a “north-south” orientation in the mouth, and not a shallow, wide, “east-west” placement. Ask singers to sing a passage like three year olds (giggling ensues), then like middle schoolers, and working their way

up to their debut singing with the Metropolitan Opera in New York City. The results may astound you. Monitor closely, as some students may go too far by straining or depressing the larynx. Age appropriate sounds are always best.

- **Relax.** Listen for vocal strain. Use vocal sighs to reinforce relaxation of the shoulders, jaw, and tongue.
- **Encourage and model vocal health.** Remind students that pressed or pushed singing, failing to hydrate, missing sleep, unhealthy lifestyle choices, and of course smoking are all damaging to their voice. If possible, require students to bring a water bottle to rehearsal, or sell them for fifty cents to raise money for the choir.

4. The warm up

I warm up my choirs every day for three reasons. First, an engaging focus activity facilitates classroom management. Second, it physically and mentally prepares them for the repertoire. Third, it aids development of vocal technique, akin to a mini voice lesson. I have listed some of my favorite warm-up texts in the references section. I try to make sure my warm-ups include (in this order): stretching, alignment, breathing; phonation and lip trills, legato and staccato vocalises, range extension, diction, and rounds or harmony exercises. Tailor your warm ups to help students to be successful on the repertoire and to develop long-term skills as singers.

5. Diction and text stress

Many singers will come to you with deeply embedded singing habits. “Radio singing” and lack of training are two challenges you may face when teaching choral tone and diction. The pronunciation and shaping of the text is of primary importance. Choir singers can be taught from the start how to execute style appropriate consonants, vowels, and text stress. They don’t need a working knowledge of the International Phonetic Alphabet to develop appropriate and uniform diction.

Vowels must be performed with a taller space in the vocal tract than when spoken. Practice the five primary vowels and the short vowels in warm up to help standardize good vowel sounds. Physical gesture and your vocal modeling will assist greatly in vowel unification. Remind your students to “sing on the vowels.”

Consonants must be practiced in warm ups as well, and can be a great way to engage the abdominals, articulators, and practice rhythm all at the same time. Articulate short and crisp consonants.

Text stress, like in poetry and all language, is the flow of stressed and unstressed syllables in a phrase.

Train singers to incorporate the natural text stresses from spoken language into their singing. For some reason, when words are sung, most singers tend to lose text stress completely! Your choir will sound amazingly musical if you can get them to stress and unstress correctly.

6. Sightreading and audiation

With exceptions, student instrumentalists read music at a higher level than student singers. Our job is to change that! Far too many choristers, despite the efforts of fabulous teachers, are essentially professional mimickers. Therefore, you must incorporate sight-reading into your daily rehearsal process, with regular individual assessment.

The first skill a singer must cultivate to sight-read well, and to sing in parts, is audiation. Audiation is simply imagining the pitch, sound, or melody without receiving any external aural stimulus. Play or sing a note, then ask them to replay it in their head without humming or singing. Quickly follow audiation with matching the pitch on a hum or neutral syllable.

Audiation, when paired with a system such as solfege or numbers and practiced daily, will lead to singers that read music. I use solfege from day one and in almost every piece of music I teach. Sequence from the most basic steps of describing the scale degrees, to singing the scale up and down, to more complex patterns. Start from easy intervals and progress from there. Be creative and find a way to lead them to success, or they will give up. Solfege is wonderful for teaching harmony to younger choirs as well. Once they have become comfortable with the solfege system, you can have half of the class sing one pattern while the other sings another, than easily transfer this into their repertoire. Always stress they must audiate any pitch before and while they sing it.

7. Rehearsing efficiently

Most of your singers will not read music well enough to teach themselves their voice parts. While you are teaching them to become independent musicians, also be aware of the reality of next month's concert! When teaching repertoire, my approach is based on the piece itself. For spirituals, rote teaching ("sound before sight") is historically appropriate and presents an opportunity to discuss the history and meaning of text. Sometimes I ask the choir to sight-read from start to finish - no giving up or giggling allowed - just to put them on the spot and create a "need" to rehearse. I occasionally sing an excerpt of a voice part on solfege, and then challenge them to tell me what the measure numbers were, making them audiate without realizing

it. If a piece has a refrain, teach it first, and then tell them they have learned most of the piece already! Or, perhaps, have them solfege their part in five minutes or less in teams, then teach them a few phrases that day.

Teach voice parts without the piano as much as possible. If they hear the accompaniment playing their part, they tend to become dependent, not truly internalizing how their part relates to the others. Work in chunks, talk minimally, and use repetition. If you are working with one section, give the other sections assignments. Newer singers might struggle with matching pitch. Some younger singers can't match the piano, but can match your singing voice. Other singers may be confused by your singing voice, especially if you are of the opposite gender. Male directors might use falsetto when appropriate, but many female singers are able to "transpose" the octave difference without too much difficulty. You may ask a section leader to demonstrate, as well.

In many ways, I find leading a choral rehearsal much more demanding than leading an instrumental rehearsal. Their energy level, success, and involvement are based purely on you! Be quick, follow through on your musical requests, and celebrate their victories in a big way! Activating your singers with appropriate metaphors, visuals, and physical gestures are the best means by which you will achieve your musical goals. Rather than saying what you want musically, make them do it. Be proactive this way and they will start to self-correct. Simply saying "use better vowels" usually won't work because younger singers won't know how. A physical gesture accompanied by an image or a vocal model is much more effective. My singers have started to join in the creative process, resulting in a rehearsal process that is more fulfilling on both sides.

8. Repertoire selection

English teachers convey their concepts via the textbook, novels, and stories they select; your content lives in your choice of repertoire. For me, repertoire selection is a balancing act. First, you must know the voicings of your choirs. I have a beginning women's chorus, which sings SA repertoire to. My intermediate mixed chorus can hold four parts this year, but in the past I have selected mostly SAB or three-part mixed music due to low male numbers. My advanced SATB performs in up to eight parts. My advanced women's performs SA, SSA, and SSAA music. In general, stick to easier voicings that won't be a struggle to learn. Challenge is wonderful, but there are pieces that your choir will never attain, and the struggle will be defeating. A diverse blend of easy and hard pieces, rhythmic and legato music, and different styles will make for the

most enjoyable performance. Also, embrace singing in foreign languages! Teaching your choir to sing in other languages will greatly improve their English diction. Meet with a voice teacher or a colleague for help on teaching foreign language pieces.

9. The visual presentation

Just as diners taste with their eyes, audiences hear with their eyes. Before your final dress rehearsal, map out how they will assemble, get into lines, and walk on. Stage left or stage right? Fast or slow? What else will be going on? Who are your line leaders? The more professionalism and authenticity you can infuse, the better! Be creative with your space and the abilities of your students. Processionals are tried and true concert openers. Add percussion and instruments for visual and musical appeal. Transitions between groups quickly and consider opening and/or closing with a combined piece. Remind students that their faces communicate just as much as their singing does.

EXPOSE THEM TO GOOD SINGING

Make efforts to bring in professional singers of both genders to perform for your students. Hearing a trained voice is an experience that can't be matched. Ask the performers to talk about vocal concepts, and perhaps even have them give a master class for a few of your students. Additionally, provide outlets to bring your students to see concerts, operas, and musicals in your community.

PEOPLE (AND SOMETIMES THE INTERNET) ARE THE BEST RESOURCES

Find ways to connect with as many of your area's choral directors as you can. I found that my colleagues were abundantly willing to share their knowledge. Reading about these topics certainly helps, but talking with multiple experienced teachers who do it everyday provides invaluable perspective. I remember that after reading a few (fairly lengthy) texts on warm ups, I was scared to death I would choose the wrong vocalises and ruin my singers for life! I was lost in the details of resonance, registration, and vocal anatomy and completely lost perspective. However, by a combination of trial and error, observing my colleagues, and singing in my community chorus, things clicked into place. Observe veteran teachers as much as possible. There are also many helpful resources available through ACDA at www.ChoralNet.org.

SELECTED RESOURCES

Warm-up and vocal technique

The Choral Warm-Up Collection edited by Sally Albrecht. Alfred 0-21676

Evoking Sound: The Choral Warm-Up by James Jordan. GIA Music G-6397

Building Beautiful Voices by Paul Nesheim and Weston Noble. Lorenz Corporation 30/1054R

Choir Builders: Fundamental Vocal Techniques for Classroom and General Use by Rollo Dilworth. Hal Leonard HL-09970913

Sightreading

Masterworks Press: www.masterworkspress.com

Smart Music (multiple method books are pre-loaded with the software): www.smartmusic.com

Cambiata Voice

Strategies for Teaching Junior High & Middle School Male Singers by Terry J. Barham. Santa Barbara Music Publishing SBMP443

The Choral Program

Directing the Choral Music Program by Kenneth H. Philips. Oxford University Press ISBN: 9780195132823

The Choral Director's Cookbook edited by Alan J. Gumm. Hal Leonard HL-00317164

Repertoire

Teaching Music Through Performance in Choir (series): www.teachingmusic.org

Choral Repertoire by Dennis Shrock. Oxford University Press ISBN: 9780195327786

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2016 Awards Recipients



ELEMENTARY SCHOOL
TEACHER OF THE YEAR
Betty Webber
Erpenback Elementary
School, Florence



MIDDLE SCHOOL
TEACHER OF THE YEAR
Beth Lyles
Noe Middle School,
Louisville



HIGH SCHOOL
TEACHER OF THE YEAR
Linda Pulley
Iroquois High School,
Louisville



COLLEGE/UNIVERSITY
TEACHER OF THE YEAR
Todd Hill
Murray State University
Murray



FRIEND OF MUSIC
**Brigadier General
Merwyn L. Jackson**
Richmond



ADMINISTRATOR OF
THE YEAR
Mike Hogg
Superintendent
Berea Independent, Berea



CITATION FOR SERVICE
Nancy Leisl
Retired, Conner High
School, Hebron



COLLEGIATE COMPETITION WINNER
Shae Pierce
Murray State University, Murray



Outgoing board members (from left): Middle School Choral Chair **Brett Burton**, College/University Chair **David Threlkeld**, District 6 President **Mary Scaggs**, District 8 President **June Grice**, District 10 President **Jimmy Corn**, District 12 President **Derek Peters**
Not pictured: Band Chair **Lois Wiggins**, District 2 President **DuWayne Dale**, District 4 President **Zack Shelton**

DEVELOPMENT CONFERENCE 2016

RECOGNITION FOR YEARS OF SERVICE



25-year awards (from left): **Dana Copeland**, Menifee County Schools; Frenchburg; **Camille Ely**, James Lane Allen Elementary School, Lexington; **Yvonne Emerson**, Russell Springs Elementary School, Russell Springs; **Karen Hopkins**, Ashland Blazer High School, Ashland; **Pam Howell**, Highland Elementary School, Owensboro; **Myra Kean**, Pleasant Grove Elementary School, Mt. Washington; **Sheila Lamb**, Fleming County High School, Flemingburg.
Not pictured: **Elizabeth Pike**, Madison Middle School, Richmond; **Steve Sansom**, Christian County High School, Hopkinsville; **David Threlkeld**, University of the Cumberlands, Williamsburg; **Edith Renée Wampler**, Lewis County Central Elementary School, Vanceburg.



25-year awards (from left): **Elizabeth Pike**, Madison Middle School, Richmond; **Steve Sansom**, Christian County High School, Hopkinsville; **David Threlkeld**, University of the Cumberlands, Williamsburg



35-year awards (from left): **David Sogin**, University of Kentucky, Lexington; **Kathryn Tabor**, Breckinridge County High School, Hardinsburg

45-year award: Not pictured: **Ray Conklin**, Murray State University, Murray



30-year awards (from left): **George Boulden**, University of Kentucky, Lexington; **Jeff Meadows**, Mercer County High School, Harrodsburg; **Sandra Mullikin**, Western Elementary School, Cloverton, and Fordsville Elementary School, Fordsville; **Chris Peterson**, Conner High School, Hebron; **Mary Scaggs**, Moyer Elementary School, Fort Thomas; **Sue Lou Smith**, Anderson County High School, Lawrenceburg; **Greg Stepp**, Scott County High School, Georgetown; **Christopher Tolliver**, South Hopkins Middle School, Nortonville, and Hopkins County Central High School, Madisonville
Not pictured: **Debbie Brown**, Kenton County Schools, Fort Wright; **Robert Elliott**, Larry A. Ryle High School, Union



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A Conversation with Michael Maccaferri, clarinetist and four-time GRAMMY Award-winner of Eighth Blackbird

BY JIM DAUGHTERS

Eighth Blackbird's "super-musicians" (*Los Angeles Times*) combine the finesse of a string quartet, the energy of a rock band, and the audacity of a storefront theater company. The Chicago-based, four-time GRAMMY Award-winning sextet celebrates its twentieth anniversary in 2016: two decades of performing for audiences across the country and around the world with impeccable precision and a signature style. A winner of the 2016 MacArthur Award for Effective and Creative Institutions, Eighth Blackbird has been described as "one of the smartest, most dynamic contemporary classical ensembles on the planet" (*Chicago Tribune*). The group began in 1996 as six entrepreneurial, Oberlin Conservatory students and quickly became "a brand-name...defined by adventure, vibrancy and quality...known for performing from memory, employing choreography and collaborations with theater artists, lighting designers and even puppetry artists" (*Detroit Free Press*). Over the course of two decades, Eighth Blackbird has commissioned and premiered hundreds of works by dozens of composers including David T. Little, Steven Mackey, Missy Mazzoli, and Steve Reich, whose commissioned work, *Double Sextet*, went on to win the Pulitzer Prize (2009). A long-term relationship with Chicago's Cedille Records has produced seven acclaimed recordings and four impressive GRAMMY Awards for Best Small Ensemble/Chamber Music Performance: for *strange imaginary animals* (2008), *Lonely Motel: Music from Slide* (2011), *Meanwhile* (2013), and *Filament* (2016).

Michael, why music? What was your background and first influences as a kid?

When I was a kid growing up in Massachusetts, six or seven years old, my sister Jill and I were figure skaters and took skating lessons. We got up at the crack of dawn and went to skating practice and I loved it. I wasn't particularly good at it, but I loved it. We would do ice shows every year at the skating club I belonged to. Once I got through the basics, we started to put together routines and set routines to music. My skating instructor, who happened to be Finnish, was putting together a program and the music was by Sibelius. I

think this was in fact the first piece of classical music that I had ever heard, *Finlandia*, that she choreographed one of my routines to. So I remember going home and putting the tape in the tape deck and listening to it and just falling in love with the sound of the full orchestra. It was just so stunning to me. It affected me in a way that I didn't really understand until years later when I started playing the piano. My sister and I had one of those *if you move it out of our house you can have it* pianos – it didn't work very well and mom and dad had it in the basement of my house. We had this piano and I learned to play by ear, put together songs, and eventually my sister and I set up this little theater in our basement, using blankets as curtains, and we would put together these shows, crazy and fun. Eventually I wanted to play in the band and my mom's sister played clarinet, she still had her instrument. Mom got ahold of it for me and I fell in love with the clarinet once I began playing it. The options that mom gave me, since we couldn't afford instruments, was clarinet and flute, because my aunt had both, and my grandpa played the trumpet. I wasn't too keen on the trumpet. I started doing band in school and was really influenced by my junior high band director.

How did you begin on the clarinet? Did you start by playing in a beginning band class?

I was in seventh grade and we didn't play in full band, we were grouped together by like instruments. I was with two other clarinet players. Band was a class, but you did group lessons once week and band rehearsal once a week, they took place in the library. When I went into junior high school that was another huge step for me. I was with a different band director and he was really inspirational and saw how much I loved playing and pushed me into every ensemble I could do. I did band, jazz band, sang in the choir. He was a saxophone player and was really helpful to me in terms of getting the basics of woodwinds. He's the one who introduced me to metronomes and tuners and other gadgets. That was a couple of years there, then onto high school at Plymouth South High School, in Plymouth, Massachusetts, where my band director,

John Porter, was incredibly supportive. The band was good but the band repertoire wasn't challenging. He saw that I was getting bored and told me to go pick up other instruments and learn them. He was a great teacher, but the base level that the band could operate on was so low, he saw that I had already gone past that and offered me other challenges. Like many bands, the instrumentation was really disproportionate, so I picked up and played things that we didn't have a lot of, such as the oboe and bassoon. It was good to get that experience on other woodwinds that later I was able to do doubling work on at Oberlin and now with Eighth Blackbird. Like many other music students at the conservatory, you are generally forced to focus on one instrument as a major.

You get through high school and it comes time to apply for colleges. What process did you go through? What helped the decision?

It all happened in a lucky manner. When I got to eighth grade, I auditioned for the Massachusetts Wind Ensemble and on the weekends I started going into Boston and playing in the Junior Massachusetts Wind Ensemble at the New England Conservatory. Everyone was at a very high level and it was an auditioned ensemble, the director was excellent. It gave me the first taste of playing in an ensemble of that quality. When I started playing there I started taking lessons with the conductor of the group who also happened to be a clarinetist. I started really studying and getting exceptional lessons at that point. The senior division was planning a tour to China that year and they needed to fill some seats, so my teacher threw my name in the hat and I played for the conductor of the senior group and ended up being accepted to play on the tour for three weeks. It was amazing! I was getting great instruction playing with other incredibly motivated, super talented kids in Boston and still going to high school. This goes until my junior year and it comes time to start thinking about college. Most of the kids in these ensembles were going on to conservatory and I started getting my ears open to where I was going to study. I was already playing in the Massachusetts Wind Ensemble and New England was something I was definitely considering, but one of my good friends, who was a clarinetist as well, kept talking about Oberlin and how great their music school was. I started looking into it and went to my high school guidance counselor and told her that Oberlin was where I wanted to go. She looked at my grades, which were great, and told me that she didn't think I'd be good enough to get into Oberlin—she wasn't very encouraging. She wanted me to consider state school such as UMass, which were

great schools, but didn't really support what I wanted to do. I was upset, talked to my mom who encouraged me to continue working hard and take auditions. At some point while I was playing with the Massachusetts Wind Ensemble, I was telling someone else, a friend, this story and they encouraged me to change schools. My friend said, "If they aren't supporting you in the way you need or you aren't getting the music education you want, then go to Walnut Hill." Walnut Hill was an *Interlochen* type school north of Boston, a type of school for the creative and performing arts. They gave me a full scholarship to be there my senior year. I really think it was my attendance at Walnut Hill that got me into the school I wanted. They offered theory, music history, oral skills, sight-singing, everything jammed into one year. I had two hours of academic classes then everything else was practice time, ensembles, music, etc. At Walnut Hill, the counselor encourage me to audition everywhere I wanted—take as many as I can and figure out where you want to go from there. I auditioned for six schools and Oberlin was always my top choice—I got in. That was that. The audition there was terrifying, I was so nervous. The clarinet teacher at Oberlin, Larry McDonald, saw something in me. Oberlin was amazing and was everything that I wanted it to me.

What is Eighth Blackbird?

We are in our twentieth season and we're sort of struggling with what to call ourselves. We used to call ourselves a "new music ensemble" or "twentieth-century music ensemble" (which doesn't make sense anymore), but we are a chamber instrumental ensemble that focuses on music of today; music being written today by composers of today. We play as much brand new stuff as we can. At times we play older music, which for us is Schoenberg—that's as far back as our repertoire goes. For a lot of people, that's still really modern even though it's over one hundred years old now. Over the years, we've started to cross-pollinate genres with elements of theater, so it's not just music that we're doing. Staging, choreography, lighting designs, set designs, sound designs, we're trying to make more than just something to listen to, something that really engages many of your senses. We're crossing mediums. Trying to bring as many different stimuli into performances as we can. Right now we're doing a show with a video artist who does live projections while we're performing and we view her as another member of our performance ensemble. We can include dancers, artists, anything that stimulates other senses.

There are many traditionalists who favor music for its own sake without having additional stimuli. Have you found pushback or resistance to crossing mediums?

Some people and critics have objected to crossing mediums, and even we see both sides of it, and there are times I wish we could just sit and play really good music. But this cross-pollinating comes from the desire for us to make this repertoire, which no one has heard of and can be really difficult to listen to, especially if you aren't familiar with that language, more understandable and accessible on the first listening. That's why we started doing basic staging and physically moving around the stage so that people could understand the relationships within the music visually even if they couldn't hear it musically.

Talk about the creation of Eighth Blackbird and Oberlin. What is the evolution of pulling other mediums into your performances?

Towards the end of our time at Oberlin, the conductor of the new music ensemble, Tim Weis, put together the six of us because he wanted to do repertoire that was super hard, needed hours and hours of rehearsal, and music you just couldn't do during a class period. He hand picked us and put us together. At first we were a conducted ensemble then we wanted to do competitions and needed to learn to perform without a conductor. At that point, we're getting coached by one of the violin teachers at Oberlin. We were working on *Yellow Pages* by Michael Torke and got it to this level that we felt like no matter how much more we rehearsed it, we couldn't bring anything else interesting to the music. The coach told us to come back next week and perform *Yellow Pages* from memory and see what changed. I honestly thought he was joking, but we came back the next week with it memorized. Everything was better; shaping, ensemble cohesiveness, communication, all was much improved from the week before. The coach noticed we were just sitting looking into the space where the music stands would have been. He suggested we stand up, come forward when parts are together, take solos, do things that rock bands and jazz bands have been doing forever. In the classical world people haven't really thought about doing that. That was really the birth of us incorporating visual and other elements into our performances. It was all either as a joke or experiment that it started. The first time we did that for an audience, they were completely blown away. People just hadn't thought of physically moving around the stage. There are definitely critics of combining mediums. When we've done more elaborate choreography, some critics pan us for making things too

obvious, but those comments are the exception to all of the positive feedback.

When you first formed Eighth Blackbird at Oberlin, what repertoire was being performed?

The library at Oberlin has hundreds, maybe not hundreds, of scores for the Pierrot sextet, and our conductor's specialty was new music. The Pierrot sextet had been around for a long time by this point and the conductor knew a great amount of repertoire that he wanted to do with us. Even when we were operating separately from him, he still encouraged and recommended music.

***Round Nut Tool* is Eighth Blackbird's first recorded album. How did that come about?**

Before *Round Nut Tool*, we recorded a demo album at Oberlin, which included the Torke, *Yellow Pages*. We recorded that because we wanted to apply to music festivals. The recording engineer at Oberlin recorded and we produced the CD at the time. Michael Shultz, the recording guy, at the time was working with AT&T/Bell Labs and they were working on developing a way to compress music so it could be distributed over the internet. AT&T needed sample tracks of all types of music, orchestra, pop, electronic, etc. They wanted it to be new so they could control it and test out the new compression scheme. Michael ended up getting us this gig where AT&T recorded the first album for us and paid for everything. It was huge for us! They got what they needed out of it and the protocol they developed from it is now part of what iTunes uses. It was our first real session recording and it was this one that we started to get a feel for how to run takes and understand the editing process afterwards.

From your college education to receiving a fourth GRAMMY Award, what are your secrets to performing at such a high level?

There are so many things! We developed a systematic way that we rehearse and the way that we schedule rehearsals—these are the most crucial. When we get a piece of music, we break it down immediately into sections and we never just go to rehearsal and run something down. We are always methodical in our approach. It's very nuts and bolts at the beginning, to get the ensemble together, to get it so that we can just play it through without falling apart. In rehearsal we use a metronome that we plug into a guitar amplifier and that was one of the single crystalizing agents that got us all onto the same page rhythmically. To really build an internal clock that is really super in-sync, so the metronome in a lot of ways has become our

conductor. To give a rundown of our baseline preparation: we get a piece of music, figure out how long it's going to be, and then we spend at least one hour of rehearsal for every minute of music. And that's the absolute minimum that we'll schedule. At this point that will at least get us through it. Of course we spend way much more time on the music than that, especially music we are touring and performing—all very methodical. So our calendar, for example, will be Monday, measures 1-50; Tuesday, measures 51-100, then review. We use the same process for each rehearsal and use the same process for memory work. It's repetition and scheduling, and making sure you have enough time to prepare. When we commission and program music, we set deadlines to be really early because we know this our process of rehearsal and not just throw something together to get it into a concert. The other thing that sets us apart in that respect, is that we do a lot of commissioning but we don't commission and ton of repertoire every year, it's only a very small amount and we tour it to as many places as we can. There are other new music models that are turning out new programs every month and that's never been our goal. Our goal has always been to get it to the absolute highest level that we can and take it to as many people as we can.

You spend a lot of time together rehearsing and touring. How do you manage relationships with each other?

Any relationships have their ups and downs and it comes down to a basic line of respect for each other as artists. We try not to be defensive when we're criticizing each other, it's just part of rehearsal. Being able to take criticism as steps to improvement is important. Of course, each of us have our good days and bad days, especially when you are really down on yourself and someone tells you are out of tune or rushing, it feels really personal. But you keep working through it and try not to take it personally. We spend a ton of time together here in Chicago and on the road, but something that we started doing early on, and has been a key to our personal sanity, is when we're on an airplane, we all sit in window seats so we don't sit next to each other. When we're in a hotel, our rooms are very far apart, when we do ground transportation, we'll often have multiple cars that we can split up in so we're not spending every minute of every day together. Respecting personal space is a priority.

Eighth Blackbird has been together for twenty years. What's next?

We've had only three personnel changes over

twenty years. We're starting to think about our legacy; is Eighth Blackbird something that is just going to end or is this company, or this brand that we've created, something that we want to continue long after we're retired? I think the answer we're all coming to is yes, and we're starting to think about legacy and how to make this company go beyond the four original members still remaining. We have many different projects, some that I can't really talk about yet, but all leading to this idea that we built this and we don't really want it to go away when we die. That's our next twenty-year plan, figuring this out.

Go back to your days at Oberlin, did you picture yourself performing as a chamber musician for a living? Is this what you initially wanted to do?

No, my gosh, no way. When I was a student, I played a ton of chamber music, that's a big, big part of the education at Oberlin, focusing on small ensemble work. I had a love of orchestral music and that's what I thought I was going to do. I was going to take auditions, get a job in an orchestra somewhere, and that would be my life, right? It probably would be my life if Eighth Blackbird hadn't happened?

You as a chamber musician are an advocate for performing chamber music. If you could talk to every music teacher in the country, what would you say about chamber music?

I think chamber music is essential. The techniques you develop by doing uncondacted works, I think, you get so much more out of it than being spoonfed everything. Your ears develop faster when you are playing chamber music. Using a simple analogy, often times as young people when we're playing in band or orchestra, we learn our part and learn how to line that up to the conductor. But we have no idea necessarily what's going on around us, but you need to. And that's exactly what chamber music teaches you from the very beginning, is learning your part, but you have to know all parts as well so you know how you fit in. To take it a step further, when you start doing stuff by memory, you really have to know other parts. If you make mistake, you have to know where you are at all times and to take visual and aural cues off of people. I can understand why music education starts in a full group like band, I get that, but I think that chamber music should be introduced as soon as a player has the capacity to get around their instrument with any sort of fluency to develop these things that I'm talking about. And, the beauty of a small ensemble, I think you develop your ear for pitch much faster because you're not dealing with that pitch haze of a whole section of clarinets,

it's usually one on a part, smaller numbers of people develops your ear much faster. It absolutely makes you a better large ensemble player. Chamber music, I don't know how to say it in any other way, is such an essential building block. I don't know why more people don't start young players out sooner playing in a chamber group.

Eighth Blackbird has collaborated with some of the most notable living composers. What are your favorite and most memorable collaborations?

Jennifer Higdon is great, we've worked a lot with her. One the most memorable composers I've worked with is Stephen Hartke, who is now strangely enough, actually teaching at Oberlin. He was out in California at USC forever and just started at Oberlin. He, I don't know how to explain why his music is so inspiring to me, his music is excellent. But as a person, as an intellectual, he is so stimulating to talk with and listen to. His music is incredibly smart but he doesn't write complex music for the sake of being complex. It's something that sounds complicated, if it is, it's his honest way of writing. Does that make sense? He's not writing music for the sake of getting it on the page, it's thoughtful, purposeful. Not to say that all composers aren't this way, but with him, it's so immediately tangible. So our collaboration with him was definitely one of things I remember most fondly over the years. There are so many great people and the experiences are always so unique. Another great example is a piece we're just now touring with by a collective of composers called Sleeping Giants. These six guys, collaboratively and independently, wrote a full evening length show that we're doing. They are each very distinctive on their own, but through the course of the composition, they sort of look over the shoulder of their colleagues and find things that they were writing and were interesting, and would then weave elements of that into their own writing. It's an incredible process to get to work with them in this way.

Being on the leading edge of performing and commissioning modern music, do you see certain trends in music or different genres of music being created?

It's so hard to talk about real concrete trends. Now that we have mass delivery methods for music, with the internet and everything on-demand, it influences composers in exponential ways and directions. I feel like there is no leading edge to anything. It's a giant circle that keeps going out in all directions. Every type of music is influencing every other type of music now. You look at some of the work the Kronos String

Quartet has done, sort of fusing Western Classical Music with world music, and music of other cultures. Here in the states, we have young composers who are completely immersed in the Indie rock world who are trained classical composers. Actually, *Filament* is a good example of that. Bryce Dessner, composer of *Murder Ballads*, is a Yale trained musician, plays in a widely successful Indie rock band and is composing what we consider classical chamber music. The cross-over of those voices I think is really interesting. It's a modern take on old, traditional American style music. You have that, and then you have the folks that are coming right from the Philip Glass school of minimalism. That's just American stuff specifically. Over in Europe, it's a completely different aesthetic that is going on in all of these directions.

How connected to European composers is Eighth Blackbird?

Well, not really as much as Americans. We're an American group playing in the states, playing American composers, it's just the nature of it. We do have relationships with European and Asian composers, but a lot of that, unfortunately, comes right down to commissioning people using grants. A lot of the grants we qualify for are specifically geared towards American music and American composers, American works. We're influenced a little by funding in a way, but that's that. We decided not to fight that, but to champion it and to really use American music into our building block.

For people who aren't accustomed to hearing modern music, what composers would you suggest listening to that bridge the gap between tonal and modern styles?

I can give a few composer names that would be helpful and different. Stephen Hartke is definitely one of them. He just, in his own writing, really bridges tonal and atonal worlds really well. Steven Mackey, who teaches at Princeton, is another incredible guy. He grew up playing in rock bands and eventually started studying composition. He is an incredibly interesting and unique voice who I also think bridges that gap in an interesting and not terrifying sort of way. Amy Beth Kirsten, she is a young woman living out in New Haven with her husband. Her stuff is unbelievable and she crosses over into, I can't even describe what it is, you'll have to check it out. Her output is varied, even within itself, is very different. Her husband, Christopher Theofanidis, is another great example. He leans towards the tonal side of the spectrum, well not so tonal, but more consonant sounds, that sort of thing.

Those people are diverse amongst themselves.

You landed on deserted island, what's on your playlist?

How much hard drive space do I have? Oh, that's a hard question. Gosh, there's going to be Mozart, Bach, there has to be some Steve Reich, some sort of hypnotic minimalism. I need some big, lush romantic Wagner or Bruckner. As far as rock, I don't know, but I will tell you, after being at the GRAMMY ceremony this year, listening to and seeing Kendrick Lamar, I don't know anything about hip-hop or rap, but I was so blown away by this guy. I mean he's on my playlist now to get my head inside of. It's not my style of music that I dig, but as far as performance is concerned, oh my God, unbelievable. So, that would be on there. I need some Coltrane, some Ella. As a musician I try to listen to as much as I can. When I'm at home, it's so easy to get sucked into music, sometimes I dig being in silence too. Silence is music in itself sometimes.

What do you want other educators or college students to know that I haven't asked?

I would say, as far as being an advocate of contemporary music, to get young students' ears open to more than just tonal music. Of course all of the tonal music is essential and necessary, but to develop ears to hear things other than major or minor chords, like we were taught I'm sure. Hearing other textures, colors and techniques, I think, is really essential if music is going to continue to move forward in the incredible way it has been.

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

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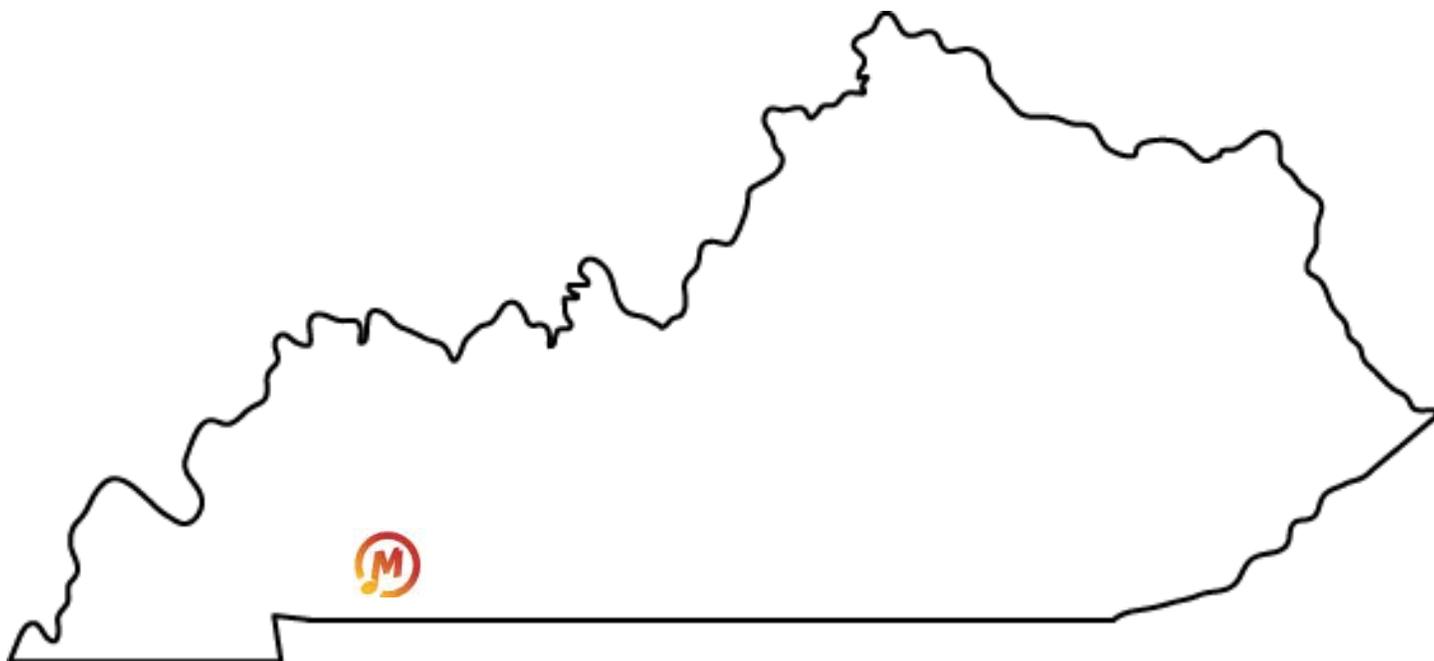
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1956-59	Eudora Smith
1958-63	Josiah Darnall
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1964-69	Robert Griffith
1968-71	Richard Farrell
1970-73	Robert Surplus
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1976-79	Bill McCloud
1978-81	Harold Wortman
1980-83	Roger Reichmuth
1982-85	Robert Hartwell
1984-87	William Bigham
1986-89	Robert Doss
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1990-93	Melanie Wood
1992-95	Virginia Redfearn
1994-97	Loren Waa
1996-99	Phyllis Vincent
1998-2001	Robert Gaddis
2001-2003	Robyn Swanson
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2005-2007	Lynn Cooper
2007-2009	Tanya Bromley
2009-2011	Joe Stites
2011-2013	David Dunevant
2013-2015	Deborah Kidd
2015-2017	Brad Rogers

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	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 Burt
	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	High School	Charles M. Smith
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	2016 High School	Ashley Tyree
2002 Elementary	Linda Stalls	College/University	Steven Pederson
Middle	Nell Earwood	Elementary	Betty Webber
Secondary	Joe Allen	Middle	Beth Lyles
College/University	Greg Detweiler & Nevalyn Moore	High School	Linda Pulley
2003 Elementary	Pat Keller	College/University	Todd Hill
Middle	William Spiegelhalter		
High School	Charles Campbell, Jr. & Darryl Dockery	FRIEND OF MUSIC	
College/University	John Carmichael	1985	Mike Mannerino & Alice McDonald
2003 Elementary	Macie Tucker	1986	Richard Durlauf
Middle	Teresa Elliott	1987	Norman Lewis & Lucille Baker
High School	Lyndon Lawless	1988	Ella Mae Read & Lila Bellando
College/University	Susan Creasap & Kent Hatteberg	1989	W. Carlyle Maupin & Charlie Stone
2004 Elementary	Mary Scaggs	1990	Robert Grover & Jody Richards
Middle	Troy Stovall	1991	Willis Bradley & James Burch
High School	Justin Durham	1992	Lee Suman
College/University	Pamela Wurgler	1993	Mel Owen
2005 Elementary	Melinda Paul	1994	Kentucky Educational Television & Sue Gilvin
Middle	Lindsay Brawner-King & Susie Lucas	1995	Linda Young
High School	Jan Gibson	1996	Carolyn Fern
College/University	No Award Given	1997	Toyota Corporation
2007 Elementary	Lisa Goode Hussung	1998	Stuart Silberman
Middle	Sheila Smalling	1999	Gene Wilhoit & Col. John Jameson, Jr.
High School	David McFadden	2000	Keith Shoulders
College/University	John Cipolla	2001	Billie Jean Osborn
2008 Elementary	Penny Akers	2002	Kerry Davis & Spottsville Elementary School
Middle	Jeanie Orr	2003	Carroll Hall
High School	Brian Froedge	2004	Toni Sheffer
College/University	Frank Oddis & Robyn Swanson	2005	Tony Lindsey
2009 Elementary	Debbie Stegner	2006	No Award Given
Middle	Amy Huff	2007	Stephen Foster Music Club
High School	Kevin Briley	2008	W. Paul and Lucille Caudill Little Foundation
College/University	John Fannin	2009	RiverPark Center/Hardin County Schools Performing Arts Center/Pi Kappa Omicron Fraternity, University of Louisville
2010 Elementary	Kimberly Ann Wirthwein	2010	Kevin Dennison
Middle	Nancy Campbell	2011	Fran Taylor & Bill Samuels, Jr.
High School	Brent Merritt	2012	No Award Given
College/University	Randy Pennington	2013	Schmidt Opera Outreach Program
2011 Elementary	Amy Bolar	2014	Randy Lanham
Middle	Beth Stribling	2015	Central Kentucky Youth Orchestra
High School	H. Brent Barton	2016	Brigadier General Merwyn L. Jackson
College/University	George Boulden		
2012 Elementary	Debbie Duda	CITATION FOR SERVICE	
Middle	Alexis Paxton	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
 2016 Nancy Leisl

ARTIST TEACHER

1995 Robert Baar

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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

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 1976 Dean Dowdy & Margaret Kammerer
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 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 Peursesem
 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

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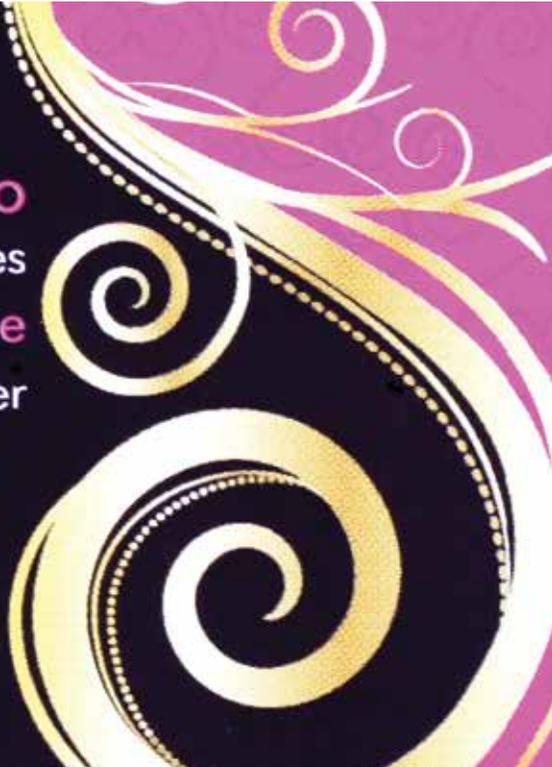
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The Kentucky Music Educators Association is seeking cover art from Kentucky students who are currently enrolled in a music class or music ensemble in grades K–12, for their publication in the *Bluegrass Music News*. The professional journal is sent 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 2015–2016 school year. The first place winner will receive a personal framed copy of the issue that features their artwork. All entries will be displayed in a gallery setting at the KMEA Professional Development Conference in Louisville.

Official Rules For The Journal Cover Art Contest

1. Any student in grades K–12 in any public or private school in Kentucky, who is currently enrolled in a music class or musical ensemble, is eligible to submit ONE entry by May 1, 2016.
2. All entries must reflect the theme "Music Lasts A Lifetime."
3. The maximum size of the design should be 11 X 14 inches. The actual cover art will be reduced to 5 ½ X 7 inches to fit below the masthead. All artwork must be Portrait oriented, landscape oriented artwork will not be accepted. Please send all artwork appropriately mounted on mat board so it can be displayed, to:
Kentucky Music Educators Association
P. O. Box 1058
Richmond, Kentucky 40476-1058
4. The entry should be multi-color on white or off-white unlined paper.
5. Any art media such tempera paint or markers may be used. Crayons, chalk, or colored pencils are discouraged as they may not show up well for reproduction.
6. 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, 2016.
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.

2016 Journal Cover Contest

ENTRY FORM

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Performing Arts in the Spotlight at Daviess County High School

The Daviess County Public Schools district has unveiled a new Performing Arts wing at Daviess County High School, showcasing a state-of-the-art facility that will spotlight the school's tradition of excellence in instrumental and vocal music and theatre.

DCHS is recognized across the state and nation for its rich tradition of excellence in the areas of performing arts. The new facility will offer the finest environment in the area to nurture future generations of talent.

DCPS Superintendent Owens Saylor was enthusiastic in his support for this project and his appreciation for the quality of the finished work and its potential for benefiting arts students for years to come.

"My many years as a high school and middle school band director certainly contribute to my belief that the arts hold special importance in the lives of all students," Saylor said. "I'm thrilled that the newly renovated performing arts facility at Daviess County High School will provide an outstanding environment for our students to enjoy a rich experience in the arts. The space includes new classrooms, state-of-the-art practice rooms, large rehearsal spaces, smartly planned library and equipment storage areas and a beautifully restored theater. I am pleased to say that the DCHS Performing Arts wing is truly amazing."

The school, located at 4255 New Hartford Road, Owensboro, hosted an open house on Sunday, Feb. 28, welcoming current and former members of the school's arts programs, their families and members of the community.

Performing arts students and teachers were stationed in various areas as guests toured the facility. The band room featured a "video tour" of the area and photographs of the construction project from beginning to completion.

Student performances began every 15 minutes, featuring the DCHS Band of Pride, orchestra and speech team. Cast members from the DCHS drama department performed vignettes from its upcoming production of "Beauty and the Beast" (to be performed March 24–26); and those attending gathered for closing remarks in the newly renovated auditorium.

The open house was the culminating highlight of a \$4.9 million project that has been underway for almost two years.

Every aspect of the project was carefully planned and designed to support and enhance the specific needs of each element of the outstanding performing arts instruction at the high school.

The new area provides rehearsal space for both the DCHS Band of Pride and the DCHS Orchestra program. The 5,500-square-foot facility offers ample rehearsal space for all facets of the band program, including the indoor percussion and the varsity and junior varsity winterguards.

Five new practice rooms feature sound isolation features that dramatically reduce sound coming into or out of these areas. This feature allows the practice rooms to be full of students while other large ensembles rehearse on the main floor without interfering with one another.



On one recent afternoon, the Band of Pride rehearsed in the main area while, simultaneously and seamlessly, percussion students worked in a separate room, a single student practiced the violin in a private area and the orchestra worked in the auditorium.

In addition, significant improvements have been made to room acoustics, office space and storage areas for equipment, uniforms and music. A loading bay area allows the band program to load equipment onto trucks directly from the room.

The choir room now features a mirrored wall that allows students to work on choreography for show choir and musicals. The choir and drama rooms both have lighted makeup mirrors and counters for use during plays and musicals. The renovation has also provided space for a new music library.

The theatre room will feature expanded space for more intimate performances, similar to a black box theatre, said drama director Karen Feldhaus. "Positive improvements include new, better organized storage space and a large area for stage make-up application with proper lighting and mirrors," she said.

Auditorium upgrades and new features include an enclosed sound and light booth, new carpet and paint, new house lighting and a refinished stage floor.

DCHS director of bands DuWayne Dale said, "The new performing arts facilities at Daviess County High School are absolutely top-of-the-line and underscore the commitment the Daviess County Public Schools district makes every day to educate the whole child through rigorous academics, exceptional fine arts programs, and diverse athletic, club and activity offerings. This new facility removes a great many obstacles to success for our students by providing an ideal rehearsal environment, practice room facilities, convenient school lockers and safe, secure instrument storage. Band members will now rehearse in a facility that meets the needs of a 21st century music program and will help us all to build on the proud tradition of the DCHS Band of Pride."

"This remodeled facility is a reflection of a school and district that value the performing arts," said choir director Candy Miller. "I am thrilled that DCHS students have such an extraordinary environment in which to rehearse and perform."

Daviess County Public Schools district arts coordinator Anthony Sparks said, "As a former high school band director, I am very excited for our students, directors, administrators and parents. This completely remodeled facility brings many improvements that will enhance musical performance opportunities for many years to come! The goals of having increased space, more practical functional workflows and improved aesthetics are now realized. This is truly a fantastic facility!"

DCHS Principal Matt Mason said the success of the Performing Arts program is reflected in students' achievements in academic endeavors. "When kids are involved in the performing arts, they have all the characteristics of successful students," Mason said. "They have that work ethic, that dedication to excellence. There is a strong correlation between excellence in the performing arts and excellence in the classroom."

Supt. Saylor also expressed appreciation to the visionary leadership of the DCPS Board of Education. "All arts teachers know that we depend on the vision and support of local school boards to provide the facilities and resources to bring the arts to life in our schools," Saylor said. "We're blessed in Daviess County to have a board that cares about the arts and consistently proves it through efforts such as this."

Pride is evident among students who participate in the performing arts programs at Daviess County High School. Robin Welborn, a junior who plays violin in the DCHS orchestra, expressed his appreciation for the new facility. After rehearsing in one of the private practice rooms, Welborn said, "Having a practice room that can prepare me technically and mentally is extraordinary. This band room will help me succeed in the music world but I feel like there has also been an upgrade in myself as a person. I feel so much more pride in my contribution as a member of the ensemble."



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