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Bluegrass Music News

SPRING 2017 FEATURES:

- Profiles in Music Education: Terry Thompson
- Teaching Music to Special Learners
- How Music in Early Childhood Affects Learning
- Awareness of Aesthetic Distance
- The Every Student Succeeds Act (ESSA)
- Seven Things You'll be Judged on

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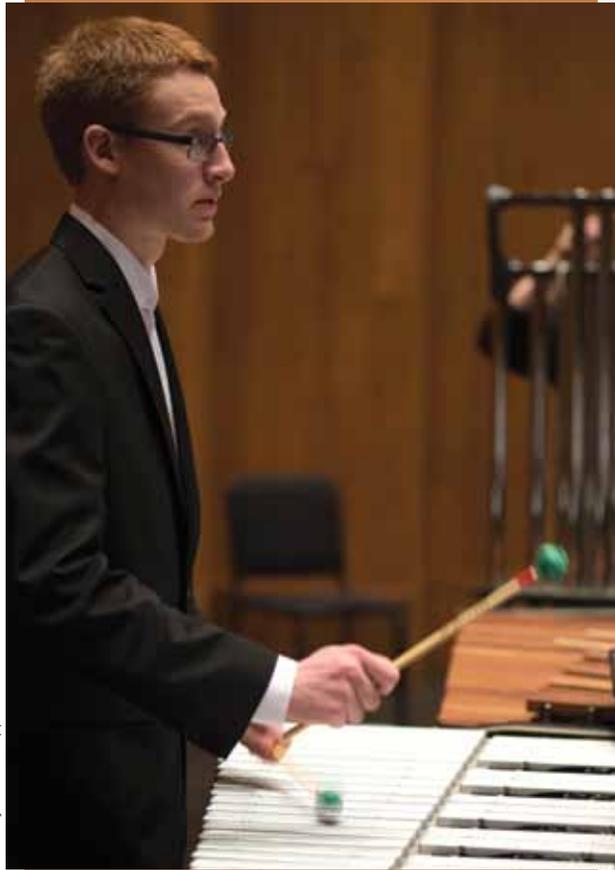


Photo by David Knapp

The 2017 KMEA Professional Development Conference photos are on pages 24-27.



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

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From the President

TERRY THOMPSON



It is with a great deal of humility I write my first column for the Bluegrass Music News as President of KMEA. When Past President Debbie Kidd called me two plus years ago to ask me if I would allow my name to be placed on the ballot as a candidate for President I had not ever considered the possibility I would ever be **NOMINATED** for the office, let alone win the election.

My first contact with KMEA came as an undergrad at EKU in the mid 1970s. Dr. Robert Surplus was very involved in the association, including a term as President from 1971–1973. I was in his 300 level Music Ed class, and he offered extra credit for any student who would go to Louisville, to the Executive West Hotel as a matter of fact, and spend a day at the KMEA “In-Service Meeting” as it was then called. I needed that extra credit!

My best friend, Phil Shepherd, and I hopped into my 1966 Buick Special and headed for Louisville. We were **AMAZED** at what we saw and heard that day. It made a lasting impression. The exhibits, talking with friends who had recently graduated about what it was like to go to work each day as a band director or choral director, and stepping into the All-State rehearsals were all eye-opening experiences. We also attended a clinic session that, if I remember correctly, had to do with “How to Set up Your Concert Band.” We stayed around until late that night and drove back to Richmond. We were poor college students who didn’t have money to pay for a hotel room. But the experience of that one day was exciting, and it helped fuel our desire to graduate as quickly as possible so we could start teaching.

I have been a member of KMEA now since 1978. Almost forty years. It is hard to believe it has been that long. I believe in the **MISSION** of this association now **MORE THAT EVER**. Not only do we support music teachers throughout Kentucky, but we have become a force for advocating for “The Arts” in public education. My friend, Phil Shepherd, along with John Stroube, Tonya Bromley, and a **HOST** of other music and arts educators across Kentucky, have become well known

in Frankfort as watchdogs for legislation and regulations from the Kentucky Department of Education that affect the lives of students statewide. Not only are they **KNOWN** to the administrators and legislators in Frankfort, they have, on **YOUR BEHALF** and on behalf of your students, been able to advise and shape some public policy.

I realize that while you are busy teaching six, seven, eight, **OR MORE** periods per day, preparing lesson plans, attending teachers meetings, booster meetings, ball games, after school rehearsals, evening performances, KMEA Solo and Ensemble and Large Ensemble Assessments, color guard auditions, drum major auditions, graduation, musical rehearsals, All District and other Honors Ensemble events, elementary school performances, **AND** at this time of year **PREPARING FOR NEXT YEAR**, probably the farthest thing from your mind is what is happening in **FRANKFORT**; so KMEA is watching what is happening, and trying to make sure that you can continue to do what you do best: **TEACH KIDS TO LOVE MUSIC**.

For many of you, your main contact with KMEA may come through the annual Professional Development Conference. I have been told by exhibitors who attend many conferences nationwide that **OUR** conference is among the best each year. I can tell you as I have attended them through the years that it had grown in the offerings of clinic sessions, concerts, exhibits, and attendance ten- fold from that first visit Phil and I had in 1975.

The late Jim Fern, our Executive Director for many years, used to say “KMEA is **THE MOST** democratic organization I can imagine.” With the exception of a few “paid positions,” every office in KMEA is held by someone who was **ELECTED** by members of the association. And, those who hold “paid positions” are appointed or hired by **ELECTED** members of the association.

I want to end my first column by encouraging you to **STEP UP AND VOLUNTEER** for a job at your

Continued on p. 10

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From the Editor

GEORGE R. BOULDEN



Well, it's March Madness in the Commonwealth, and I don't mean basketball madness. As music educators, we are all involved in preparing for upcoming performances, assessments, honor groups, and other related activities over the next few weeks. With the milder winter, I hope you are even more excited to share the talents of your students with your colleagues. Personally, I enjoy this busy time of the year and look forward to wrapping up the semester on a positive note. Remember, live music is best and nothing can quite top the feeling of being in the same room as a live musical performance.

•••

Congratulations to everyone who presented, performed, and attended the 2017 KMEA Professional Development Conference in Louisville. I think you will agree that this year was certainly different with the challenges created by the unavailability of the convention center. From my perspective, I thought the conference went very well and I enjoyed the "closer quarters." While there were some trade-offs overall many positive things were seen and heard at this year's conference. Again, congratulations to all!

•••

I had the opportunity to observe the clinic selection committees at work this past weekend, and I left very impressed with their collective efforts, as well as the quality of the clinic proposals submitted. Thank you to the committee members who gave up another Saturday to serve the association. As KMEA President Terry Thompson said, "The strength of our association is in its membership."

•••

Do you have a story to share? I would love to hear from you. Please send your comments and articles via email, george.boulden@uky.edu. Criteria for writing an article can be found below and at the KMEA website,

www.kmea.org/bgmn. I hope you will take a moment to consider writing something for your state association journal.

•••

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

GUIDELINES FOR CONTRIBUTORS

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

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

PHOTOS:

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

DEADLINES:

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

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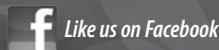
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From the Executive Director

JOHN STROUBE



Readers of this column may be familiar with the Capitol Steps (“We put the MOCK in democracy”), a Washington, DC-based entertainment troop that employs Weird Al Yankovic-style song parodies, the lyrics of which typically harpoon government and those who govern. Their biennial nationally distributed radio shows are titled “Politics Takes a Holiday.”

However, as I have been initiated into the ways and means of conferring with state-level decision-makers, a necessary component of the work of associations such as ours, I have found at least one thing to be true: *politics never takes a holiday*. Second, nothing in government or bureaucracy is every finished, thus every accomplishment is only “a start.” Third, the progress of legislation through committee and beyond, as many say, is analogous to making sausage; the product being a conglomeration containing parts that are hard to trace to their origins.

Recall, please, that the Kentucky Coalition for Arts Education is a cooperative effort between four arts education associations in the state. Representatives of this alliance have had occasion to communicate with Commissioner of Education Stephen Pruitt, staffers in Department of Education, and legislators about concerns we have over statute, regulation, and procedure. At the time of this writing, Senate Bill 1 2017 has passed out of the House, but it has not been signed by the governor. However, all indications are that it will soon become law. We haven’t gotten everything we have suggested or asked for, but there are a few things that have gone our way this year:

1. Senate Bill 1 2009 put the unfortunate expression “Arts and Humanities” into law. Senate Bill 1 2017, will replace it with “the Visual and Performing Arts.” Per a KCAE suggestion the Commissioner consciously began using the more accurate term over a year ago, and it seems to have caught on with those he is in communication with.
2. In its first version, Senate Bill 1 2017 would have allowed the substitution of several non-arts courses for the required high school arts

credit, but after a KCAE appeal that piece was removed. We asked that what was going to be the Department of Education’s “recommendations” about program length and time, courses offered, staffing, resources and facilities be referred to in statute as “guidelines,” and that request was granted.

3. We asked that the law require the school profile report to be electronically available, and the request was granted.
4. We asked that language about post-secondary readiness be clarified such that it would not sound as though students were expected to be college AND career ready, and the language was so altered.
5. Finally, we recently asked that school profile reports be included, by law, in the school accountability system, and although that did not come to pass, a clause was added in support of the development of program standards.

We feel the most important issues were resolved as the bill progressed, and in the next few years as its changes to the law work their way into the system we will watch for unintended consequences, and we will react to them as need be.

The next thing on the statewide horizon is more revelation about the new accountability system, which we will examine through your eyes as to its impact on music education. Forward ho!



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- Sacred Music (MM)
- Rank I in Music Education and
Certificates in Music Theory Pedagogy,
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Profiles in Music Education: Terry Thompson

Terry Thompson served as a high school band director for twenty-nine years prior to his retirement from public schools in 2005. For the final nine years of his teaching career he was the director of the Paul G. Blazer H.S. Band in Ashland, KY. The Blazer Band averaged over forty-five performances a year on the marching band field and the concert stage, appearing at venues in Ohio, West Virginia, Kentucky, South Carolina, Florida, and New York City. During the 2011–12 school year he served as the interim director of the Raceland-Worthington school band program. Prior to teaching at Blazer, he was the director of the Greenup County High School Band for sixteen years.

He is currently President of the Kentucky Music Educators Association and will serve on the Executive Board of that group for the next four years. His term as President began in 2017 and will run for two years.

He has served Kentucky Music Educators Association as a district president, on the state Board of Directors, as a member of the Marching Band Board of Control, and as Chair of the KMEA Festival Commission, which oversees all the KMEA festivals throughout the Commonwealth. In 2004 he was named the KMEA District 8 Teacher of the Year by his peers.

Mr. Thompson holds a Bachelor's Degree in Music Education from Eastern Kentucky University and a Master's of Secondary Education from Morehead State University. He continues his involvement in music education as an adjudicator for KMEA events throughout Kentucky, and as a guest clinician for high school and middle school bands in the region.

In August of 2014 he was named the Conductor and Musical Director of the Portsmouth Wind Symphony in Portsmouth, Ohio. He is also an active performer in churches in Northeastern Kentucky; as a soloist with school bands; with various jazz groups including the Miles of Jazz Orchestra, made up of musicians from throughout Kentucky, Ohio and West Virginia; and with The Scioto Brass Trio.

He and his wife Mona are the proud parents of two daughters; Melissa is a graduate of the University of Kentucky and elementary teacher at Veteran's Park Elementary School in Fayette County, and Rebecca is a graduate of Georgetown College and a Montessori teacher in New York City. Rebecca and her husband recently gave birth to a daughter, and the grandparents are ecstatic.

BMN: How did you become interested in music?

I was fascinated, apparently, as a toddler when a live band came on TV. Back in the late 50s and early 60s there were always lots of live musicians on TV, and my parents noticed I would stand and watch and get really excited. They were aware enough to give me the opportunity to join the band in 5th grade.

BMN: What led to your decision to become a music educator?

As with most of us, there was this TEACHER... my high school band director was Phil Workman, a wonderful gentleman, who also was my beginning band teacher. He was a great role model. We had a summer band program at Beavercreek High School, just outside of Dayton, Ohio. The summer between my 10th and 11th grade years, I was sitting in a rehearsal thinking about how much I enjoyed band, how lucky Phil was to get to come back year after year and do this. In about the time it took me to think about that, I decided I would become a band director too.

BMN: Who or what were primary influences in your early years in music education?

The aforementioned Phil Workman was the biggest influence. Not only did he teach 5th and 6th grade band, but I started taking private lessons from him in the 7th grade. The other influence for me was the gentleman who I studied trumpet with in high school. His name was Paul Blagg. All he had ever done to make a living was play trumpet and teach private lessons. He was in his late 60s or early 70s when I studied with him. He had been the cornet soloist with John Phillip Sousa for a couple of years in the 1920's, and had the Arban's book MEMORIZED. An amazing player, secretary of the musicians union in Dayton, and even at age 70 outplayed most of the trumpet players in the area. He taught fifty-five students per week, and had a waiting list of dozens. He MADE you practice, made you WANT to practice, just by the sheer volume of exercises he assigned each week.

BMN: What are some of the biggest challenges facing music educators in Kentucky?

I think the political landscape in Kentucky today may prove a challenge. We know the importance of music education in a child's life. But I'm not sure the politicians who seem to want to meddle in the daily

lives of teachers and kids understand. The new federal education act may help us forge a path that opens the door to EVERY CHILD having the opportunity to study and participate in music class. Shrinking budgets, pressure on administrators to score higher on the standardized test to justify their jobs, and communities that have large numbers of parents unemployed, are among the issues we may face.

BMN: Do you have any advice for the new music educators in the classroom?

“If you don’t go home at the end of the day exhausted, you are doing something WRONG! Every kid deserves your best effort. You should continue to grow as a teacher, learn new things, learn new techniques, attend concerts of groups better than yours to reset your ear, keep performing on your instrument or voice, and remember that YOU WILL BE A ROLE MODEL FOR A KID WHO MAY NOT HAVE POSITIVE ROLE MODELS IN THEIR LIFE. Why did you decide to become a music teacher? I bet 99.9% will say...“well, I had this TEACHER that I looked up to.”

BMN: How do we as KMEA members serve as the best advocates for music education?

I believe the best way to advocate for our programs are to strive to be the BEST TEACHER in the building. By being the hardest working, most innovative and engaging teacher in the BUILDING, you will establish a setting that every kid will want to be a part of. When that happens, your administrators, parents, AND the kids will understand the importance of your subject. If you believe your class is the most important class the

kid will be in all day, all year, you will very likely be the best teacher in the building.

BMN: Who inspires/inspired you?

Bob Hartwell inspired me. Fred Peterson inspired me. Larry Moore inspired me. My dad inspired me. Chuck Campbell, Jack Walker, Bill Gravely, Les Anderson, Dan Eberline all inspired me because they had quality bands, were quality PEOPLE, and I wanted to be like them. Phil Shepherd inspired me, as we “grew up” in college together and started our careers at the same time. And my wife Mona and daughters Melissa and Rebecca inspire me to be a better person.

BMN: If you were not a music educator what would have been career choice?

Maybe a journalist. I enjoyed writing stories for my high school newspaper. I THOUGHT I was going to be the starting first baseman for the Cincinnati Reds, but that didn’t really work out. Couldn’t hit the curve ball, you know.

BMN: What are your “10 must have CDs/DVDs for a desert island”?

Maynard Ferguson *Live at Jimmy’s*, Tower of Power *Soul Vaccination: Live*, Sinatra *Live at the Sands with the Count Basie Orchestra*, Zach Brown Band, U.S. Air Force Band *The Pines of Rome*, U.S. Marine Band *Complete Collection* they did some years ago with recordings from Sousa to the early 2000’s. The DVD would have to be the complete, original *Law and Order* series. Jack rarely lost a case. *West Side Story* DVD. The finest Broadway show, in my opinion, ever written.

From the President, continued from p. 3

district level and participate in the decision-making process that is KMEA. The path to leadership begins with you.

When Jim Fern retired as Executive Director of KMEA, the Board of Directors made the decision to hire a full time Executive Director. Dr. Robert Hartwell was that person. Bob was a wonderful person, a great friend, and MY college band director. As I got older, and hopefully a little wiser, he became a better friend. He teased me a lot in college, and even MORE as an adult, but he knew how much I loved him, respected him, and appreciated him for what he did for me in college. He believed in me when I didn’t believe

in myself very much, and he STUCK BY ME to push me out the door at Eastern Kentucky University with a degree in music education. I told him one time that had it not been for him I would never have had the life I have had. He seemed stunned by that remark, but it is true. I am SURE you have at least one teacher in your life that you feel the same way about.

Not in MY wildest dreams would I ever have imagined I would become President of KMEA. I believe that somewhere up there Bob Hartwell is scratching his head while chuckling, and looking down saying something like... “WHO did you say the KMEA President is?!! TERRY THOMPSON!?!?”

2017 KMEA All-State Percussion Ensemble

BY DAVID RATLIFF

The 2017 Kentucky Music Educators Association All-State Percussion Ensemble was held in conjunction with the Kentucky Chapter of the Percussive Arts Society's annual Day of Percussion on the campus of the University of Kentucky. The guest conductor was Keith Aleo, currently the Director of Percussion at the Interlochen Center for the Arts, encompassing the Arts Camp, Percussion Institute, Adult Band Camp and the Interlochen Arts Academy. Ten students representing nine schools were selected from the KMEA All-State Bands and Orchestras, each member of the ensemble having performed with one of the bands or orchestras as part of the KMEA conference in February. An invitation to participate in the percussion ensemble was presented to the overall top scoring six snare auditions, three mallet auditions and the top timpani audition.

The program included the following works: *Past Midnight* by Tom Gauger, *Vagabond of Light* by Blake Tyson, *Rancho Jubilee* by Andrew Beal, *Strange Loops* by Patrick Long and *Montague's Foundry* by James B. Campbell featuring Keith Aleo as guest soloist and the composer conducting.

Members of the ensemble were: Adam Moore, Bullitt East High School (Trevor Ervin, band director); Isaiah Williams, George Rogers Clark High School (Michael Payne, band director); Bennett Ray, North Oldham High School (Amanda Buchholz, band director); Ford Smith, Youth Performing Arts School (Curtis Essig and Jason Gregory, band directors); Thaddaeus Harris, Youth Performing Arts School (Curtis Essig and Jason Gregory, band directors); Matthew Noll, Oldham County High School (Brad Rogers, band director); Rhi Duvall, John Hardin High School (Brian Ellis, band director); Adrian Mester, Highlands High School (Lori Duncan, band director); Zach Miller, Madison Central High School (David Jaggie, band director); and Ben Henault, Lafayette High School (Chuck Smith, band director).





Teaching Music to Special Learners in a Small Group

BY MELISSA MAROTTA

Three years ago I took a position at Campbell Ridge Elementary. I knew that this school housed the FMD (functional mental disability) unit. This would be my first time working with students with severe disabilities, so I also knew that I had no clue how to teach these children! I began by asking a lot of questions about how to teach these kids with disabilities. The answers I received were not very informative and mostly consisted of things like “their para-educator comes with them” and “they really only come to specials for the social aspect.” As school began I understood what they meant, but I wasn’t satisfied. I had one student, let’s call him Carson, who had a brain injury which affected his ability to move and communicate, but his mental capabilities were very high. Other students included kids with Down’s Syndrome, some of whom were also ESL, nonverbal students, and MMD students. I realized by November that these students were not keeping up in their 4th and 5th grade music class. They LOVED music and enjoyed coming, but they were simply not able to keep up. I knew I was doing them a disservice if they were only in music for “the social aspect.”

I decided to talk to their teacher and see if I could work with these kids in a small group during my planning time once a week. I had NO IDEA how to work with these kids, but I felt strongly that they could have meaningful musical experiences. I began by using some of my favorite primary lessons, and I just tried to see what worked, what didn’t work, and what they were able to do. I learned so much!

- I learned to be flexible. Our activities and accomplishments for the class period definitely depended on the mood of the students. I might have an activity planned out that I quickly realized was not going to work. I would often start with an idea, but by the end of class we might go an entirely different direction.
- I learned to listen carefully to the students. When we only have forty-five minutes a week to teach students we often get in such a hurry to just get through a lesson that we might not accept enough student ideas. In a particular lesson I wanted students to move up and down. One student suggested that we move like the blow-up Christmas yard ornaments. Suddenly they all understood the concept!
- I learned to make students as independent as

possible. Carson, who had very limited mobility and impaired fine motor skills, really loved playing instruments. I discovered that he would get frustrated when an adult had to help him play an instrument, so I tried to figure out ways we could make instruments work for him. I would raise an alto xylophone stand high enough to go over his wheelchair. I purchased adaptive mallets that would go around his bad hand so he didn’t have to grasp. There was one lesson where I wanted the kids to play triangles, but Carson did not want a teacher to have to hold his triangle. I designed a triangle stand so the student only had to focus on making one hand move.

- I learned that I was teaching a lot more than music. After a few weeks of class, the speech teacher showed up. She explained that this is her one-on-one time with a student in my small group. At first I apologized for taking her time, but after class she said, “Don’t apologize! That is the most I have heard him vocalize in a long time!” Very soon I realized that I was not only teaching music, but I was also teaching language skills, fine motor skills, gross motor skills, and social skills such as taking turns and being patient. The vehicle was music, but the learning going on during those thirty minutes each week was extensive.
- I learned that each student should have different goals. One of my current students can be very physically violent and often has outbursts when he doesn’t get his way. This student’s goal is to wait patiently until it is his turn. Although he has come close to hitting me, he has not lashed out yet. I hope that this is because he is learning patience and how to wait his turn.

Another student screams the entire time he is in the room but I keep trying new things to see if I can get his attention and get him comfortable. Is it distracting? Only a little: if the other students can ignore it, I can ignore it—and they are VERY good at ignoring other students’ outbursts. My goal for him is simply to get him comfortable in a place other than his classroom.

A few other students are nonverbal. Often my goal for this is to communicate effectively with me. These students are great at communicating (using an iPad, sign language, or picture cards) with their teacher and

para-educator, but they need to learn to independently communicate with other people as well. Some of the students will also make vocal sounds when we are singing, which can progress toward speech.

I learned how important reflection is. Every week when these students leave I try to take a minute and reflect, either by myself or with one of the teachers, on what worked or did not work and where to improve. I still have a lot to learn so I am seeking opportunities where I can learn more. I ask colleagues, attend KMEA sessions on special learners, and seek help on online forums. This summer I am hoping to attend the Orff for Special Learners workshop at the University of Kentucky. It is a one-week course based on how to reach special learners using the Orff method.

The students in my small group have changed over time. Some current students have different disabilities so I am learning new ways of interacting with them, but our main goal of meaningful musical experiences is still being realized. This year I have students in Kindergarten through 4th grade. Even though this seems like a wide age group, it works with this mix of students.

If you would like to start working with your students with disabilities in a small group, here are some thoughts to consider:

1. I give up a planning time once a week in order to teach this group. It isn't the most convenient thing to do, but for me it is worth it. Look at the places in your schedule where you could work with a few kids; a full forty-five-minute class would probably be too long! Do you have an extra twenty minutes?
2. In order to make a small group like this work, I have every adult possible in the room. I have certified teachers (the FMD teachers), classified teachers (each student has their own para-educator), the speech teacher, and sometimes other therapists.
3. I keep most lessons on a



Kindergarten or 1st grade level, but different students respond differently. A 4th grade student might play specific notes up and down on a xylophone while a Kindergarten student might play a glissando with a glockenspiel turned so the higher bars go toward the ceiling.

4. Don't be afraid to ask for help! If you don't understand students' disabilities, ask their teachers. I have never had a teacher become upset when I ask for more information.
5. Most important—be creative, be patient, and don't be afraid to mess up.

When I first started my small group, I thought these students would not then come to music with their large classes. I am very glad that these students do continue coming with their classes because I have seen a lot of benefits. The students are much more cooperative and comfortable in my room now. I love working with these kids in both small and large groups because I believe they are getting something more than 'socialization' out of music class. They are having authentic music experiences, as well as improving language skills, fine motor skills, gross motor skills, and social skills such as taking turns and patience. They are much more willing to take risks and try music activities. I have also learned a great deal about how to teach these students so I am more comfortable with finding appropriate ways to include them. Even though I still have a lot to learn, I know I am learning along with the students.

One of my professors from college would always ask, "Are you teaching music, or are you teaching children?" Me? I'm teaching music, language, fine motor skills, gross motor skills, and social skills.

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How Music in Early Childhood Affects Learning

BY SAM ADAMS

Early childhood is the time when the most learning takes place. It is the time when we learn language, social norms, and how to interact with the objects around us (Grisham-Brown, 2009). Our early childhood development is greatly influenced by our environment, including the music we listen to and the songs that we use to learn information. When considering how music impacts early childhood development, there are several overarching questions that we can ask: What are the most important things that we learn as young children? Does using music in early childhood education help students learn content more easily? Does a song's ability to get stuck in our head influence our ability to remember its content? Is there a certain type of music that is best for children to learn with?

One of the most important things that humans learn as young children is language. With inflection, syntax, verb agreement, and idiosyncrasies like sarcasm and regional dialects, language is an extremely complex system for humans to learn. However, even with all of these challenges, it is something that we all seem to develop. According to Tomlinson (2013), part of the way students learn language is by "signifiers," or ways of representing thought. A major way that students can transform their signifiers is through musical improvisation. This task of improvising encourages students to think creatively using symbols, movement, and rhyming to create the songs. Tomlinson suggests that while they are creating the song, they develop a conceptual link between the music and movements they are using and the words, or information in the song. They also learn the phrasing and rhythm of music, which closely mimics that of language. This is the foundation of musical learning that students are exposed to in early childhood. When students learn the relationship between the music and the words, teachers can then expand on that basic knowledge by using common songs to teach new material.

One example of this practice at work is Sarah Beard, a sixth-grade social studies teacher at Estill County Middle School in Irvine, Kentucky. Mrs. Beard recently did a "States of America" unit in her three classes. She took pre-test and post-test data on her students based on how many of the states they could label on a blank map. In the pre-test data for her first class, she found

that 72% of the students scored at or below a 50% on labeling the fifty states. In her second class, 81% of the students at or below 50%. The results were worse in her third class with 90% of the students scoring at or below 50%. Mrs. Beard's next step was to teach the students a song labeling the states and setting the information to memorable music. She played a video containing that song ten times over the course of two days and the students sang with it each time. After the two-day period she gave the students the same blank map and they were again asked to label the states. In the first class, the percent of students scoring 50% or better improved to 30%, a reduction of 42%. In the second class, the number scoring below 50% was reduced by 57% from 81% to 24%. The third class, formerly the worst by percentage, showed even better results, with the number lowering from 90% to 27%, an improvement of 63%, and nearly the highest overall scores (S. Beard, personal communication December 6, 2016).

These data suggest several things. First, consider the second overarching question: does using music in early childhood education help students learn content more easily? It seems based on the data that the students in Mrs. Beard's class learned the names and locations of the fifty states much better when they were taught using the song as opposed to a regular lecture-based lesson. On average, the students scored 54% better after having been taught with the song. Second, the data here suggest that the repetition itself also helped the students remember the information, but since a lecture method of instruction would itself utilize repetition it stands to reason that this drastic improvement in scores was helped greatly by the addition of the music. It would be interesting to go back to these students later in the year or even next year and see if they still remember the states and their location, and ask them if they still use the song they learned as a memory aid.

The question now becomes, does a song's ability to get stuck in our heads influence our ability to remember the information in it? And, by extension, what are the qualities of songs that make them the most memorable, and how can we tailor songs to best be used to teach? In 2016, a study called "Dissecting an Earworm" examined music and what elements of some songs cause

them to get stuck in our heads or make them easily memorable. This study defines the term “earworm” as “the experience of a tune being spontaneously recalled and repeated within the mind.” The study also refers to this phenomenon as “involuntary musical imagery” (Jakubowski, Finkel, Stewart, & Müllensiefen, 2016). This second definition seems to be more applicable to using music in education, as the idea is for recall of knowledge to be involuntary. The study goes on to state that some of the major factors to a tune becoming involuntarily recalled include its musical features (which will be discussed in greater detail momentarily), the lyrics, personal associations with the song, and radio play or repetition. Certainly, all of these factors were important in the example above describing Mrs. Beard with her social studies class.

The importance of the musical features such as melody, phrasing, style, and rhythm are often the most underrated features that make music memorable. In a general music classroom that is attempting to use music to enhance the teaching, it is important to keep the songs simple. If the students have to work too hard to learn the music then they will not be able to as easily remember the accompanying words, and the educational value of the song will be lost. Easy rhythms, as well as repeating melodies and consistent phrases, are key to giving the students the best chance to learn the songs. Consider the song “Head, Shoulders, Knees and Toes” (Head, Shoulders, Knees, and Toes, n.d.), which is used to help teach movement, coordination, and body parts. It contains the following lyrics:

Head, shoulders, knees and toes,
Knees and toes.
Head, shoulders, knees and toes,
Knees and toes.
And eyes, and ears, and mouth,
And nose.
Head, shoulders, knees and toes,
Knees and toes.

The title and opening phrase of the song is repeated in three of the four phrases of the song. Each time it is sung, this line of lyrics is performed with the same rhythm and body movements. This makes it easily remembered and the movements help to give the words a concrete meaning; pointing to the head when they sing the word “head,” and so on. This repetition of both the lyrics and the rhythm are essential to the learning of the song. If the song was very long, or if the lyrics went through every part of the entire body, it would become difficult to learn and would serve little educational purpose.

From a strictly music theory perspective, many children’s songs also have a similar chord structure or harmonic movement. Consider the songs “Three Blind Mice,” “Mary Had a Little Lamb,” “A, B, C,” or “London Bridge.” All of these songs move in similar ways: they start on one pitch, then around the middle of the song are around a fourth or fifth higher in pitch, and then descend back down to the original pitch at the end. The earworm study found that most often the songs that their participants reported experiencing as “earworms” followed this same melodic pattern indicating that this pattern could be an excellent choice to use to make an educational song memorable to students (Jakubowski, Finkel, Stewart, & Müllensiefen, 2016). It would also play upon their familiarity with other songs in this harmonic pattern which would coincide with the authors’ assessment that personal associations to the music help it to be easily remembered.

Often times these songs are also in three parts, or ABA form. This makes them exceptionally easy to learn, because our brains can chunk the songs into distinct parts. In his book “This Is Your Brain on Music,” author Daniel Levitin states that sounds are often grouped in this sense, and that while some sounds are similar to each other, some are different (Levitin, 2007). He goes on to state that while the brain is busy grouping these melodic and rhythmic phrases into sections, it is actually doing much more. By incorporating listening to music, seeing the music, recalling information (such as the names of the fifty states), and also performing with the music (adding movements), we are using nearly every part of our brains. Using all of the parts of the brain together causes exponentially more neural connections to be made, and therefore more chance for those connections to be distinct and memorable. There is also the added advantage of the movement. Movement combined with music is especially beneficial when it comes to teaching new concepts. A teacher named Hap Palmer was tasked with teaching students who were considered low performing, and he decided to teach using a guitar and writing his own songs that incorporated movement and dance into the curriculum of vocabulary, numbers, letters, and colors (Palmer, 2001). He allowed the students to come up with some of their own movements, which included stretching when they reached certain words or trying to bend themselves into the shape of letters when singing about the alphabet. This created a personal connection between the students and the information being taught through the music. In the example above of teaching “Head, Shoulders, Knees, and Toes,” the students would not only have the rhythmic clues to keep their memory of the information sharp, but also the repeated

melody and the repeated physical motions that would force hundreds of thousands of new and unique neural connections to be made for this single event. At least in the short term, it would be nearly impossible for such a massive connection to be forgotten by the students.

This series of connections is extremely important for students as they age and progress through school. Two ways that teachers can use music to build on previously taught content is through spiral curriculum and scaffolding. The textbook “Educational Psychology” defines “spiral curriculum” as a design for teaching that “introduces the fundamental structures of all subjects early in the school years, then revisits the subjects in more and more complex forms over time.” “Scaffolding” is defined by the book as “support for learning and problem solving” including such supports as clues, breaking the problem down into steps, or providing an example (Hoy, 2010). Central to both ideas is the concept that new material is taught by building upon previously learned material. This is especially useful for teaching with music because a teacher can use the same music and simply change the words to reflect the newer, more complex material. The students will still have the musical and informational foundation of the original song (which when used together create an extremely complex and effective system of memory), and they will be able to incorporate the new material into the same song forms which with they are familiar and comfortable (“Cranium, scapula, patella and phalanges; patella and phalanges!”). The learning can progress through all the of middle and high school grades with increasing difficulty but the students will always have that ever-growing base of musical and informational knowledge. There is often the added bonus that when students are taught songs or even just rhymes or other mnemonic device, they then transfer that learning style to other parts of their education, coming up with their own ways of remembering information (“Every Good Boy Does Fine” becomes “Every Goat Bites Dad’s Fanny,” etc.). This not only strengthens the relationship between songs and learning, but it widens the student’s base for learning new material and reinforces the use of the neural networks.

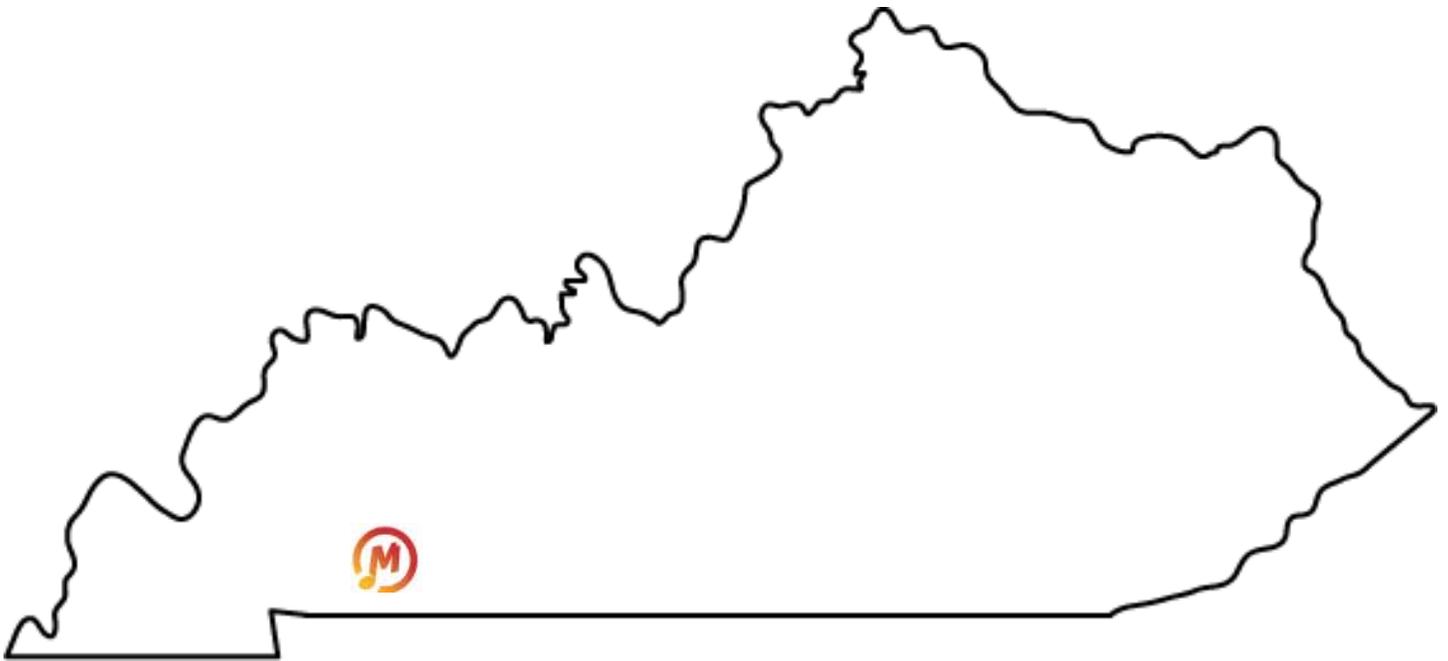
Jennifer Bugos makes the point that a musical mind is more flexible and creative, which is due in large part to the strong neural connections made through the music making process (Bugos, 2015). Strengthening neural networks is becoming especially important in adult education as well. It has been known for some time that diseases such as Alzheimer’s Disease affect memory by targeting the most recent memories first and progressing backward from there. Because of

this, the cognitive functions that generally withstand the disease the longest are conditioning and skill memory (Gluck, Mercado, & Meyers, 2008). This includes many skills learned early in life such as playing an instrument or painting. Though much about Alzheimer’s is not understood yet, there have been correlational studies that suggest that activities requiring a high level of cognitive functioning may help prevent the disease from occurring at all. These activities would include playing an instrument, playing games such as chess, and engaging in social situations. As mentioned above, when learning a song, and especially when physically performing with a song, nearly every major area of the brain is engaged at once, causing thousands of neural connections to be formed. This kind of multi-area activity would carry much more weight than doing a single activity alone, and would require a much higher level of cognitive activity. When teachers use music and songs as a consistent method of teaching material, that multi-area use of the brain compounds the neural connections many times over with new connections forming, as well as linking to old connections. This system of compounding and evolving learning connections could go a long way toward not only effective and valuable learning after the individual leaves school, but toward fending off those diseases that affect cognitive functioning later in life.

The last important question is: are there certain types of music that are better for students to learn with? By extension, do some types of music promote learning better for different content or subject matter? There are many examples of music being learned to teach children about particular subjects or just parts of everyday life that they must deal with. Songs such as “London Bridge,” “Ring Around the Rosy,” and “Mary Had a Little Lamb” all deal with real-world objects or events, but they are presented as children’s songs or nursery rhymes because of their simplicity. As previously stated, many of these types of songs follow a similar harmonic pattern and rhythm sequence, making them both similar and predictable. There is a more modern form of music, however, that employs many of these same harmonic and rhythmic ideas and is much more recognizable to modern students: pop music. That being said, it does make a difference what kind of music, or even which specific song, a student is using. A study called “Pleasurable Music Affects Reinforcement Learning According to the Listener” published online on the “Frontiers in Psychology” website outlines a study for testing this hypothesis (Gold, Frank, Bogert, & Brattico, 2013). Participants in the study listened to fourteen different songs, then labeled three that they

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Awareness of Aesthetic Distance: A means to diversify musical perspectives

BY TIMOTHY OLIVER

On a warm, but pleasant summer day in July 2010, one of my colleagues from the theater department and I were enjoying conversation over coffee about one of our upcoming collaborations. During our visit, I mentioned my experiences at a concert that I attended while at a professional conference earlier that spring. It was a collegiate wind ensemble concert, but during the presentation theatrical elements such as lighting and staging of musicians were utilized to create a memorable and satisfying performance. Without the slightest hesitation my colleague stated that it was obvious those musicians knew how to manipulate aesthetic distance. I sat there stunned and agog in a mixture of confusion and awe. I knew what the words aesthetic and distance meant, but putting the two together was a new experience for me. Moreover, the fact my colleague spoke this compound term so casually but with utter conviction, demanded that I begin an investigation that has since altered my views as a music educator and conductor.

The next day I initiated my research on aesthetic distance and quickly learned there are several different interpretations and applications of this concept. Numerous artistic genres—music, theater, visual art, dance, literature, film, and electronic media—utilize the concept of aesthetic distance. There are also three prerequisite distances, or some might call them conditions, all of which are intuitive, in order for aesthetic distance to be realized. The first is spatial distance or the physical distance between the art object and the person interacting with the art. The physical environment in which we attempt to engage with music is most often associated with this type of distance. Secondly, temporal distance, the distance involving time and our experience with music. This type of distance is applicable to a single or often multiple musical experiences over time. Temporal distances tend to affect our musical views more than spatial distances. The third and final prerequisite is a psychological distance; a concept pioneered by Edward Bullough in 1912. Psychological distance is a psychological blending of our ability and willingness to be both personally and intellectually involved with music. Sometimes we make a conscious effort to be available to the music, while other times the music “chooses” us and demands our attention. In an effort to synthesize and extrapolate into a musical context various

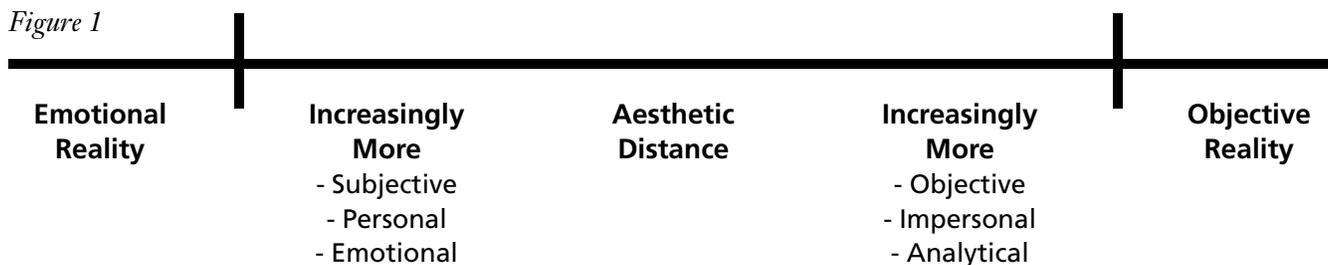
definitions and applications of aesthetic distance, I offer the following interpretation. Aesthetic distance is finding equilibrium among the ways we feel and think about music assuming that we are spatially, temporally, and psychically available to be engaged with music.

We have all heard the adage, “You can’t see the forest for the trees.” The fundamental meaning of this old saying is perspective, whether stated as previously written, or in a reverse form, you can’t see the trees for the forest. Consider that following. Think back to a particularly satisfying performance you experienced as a conductor, performer, or audience member. What are your first memories of that performance? Did the performance move you emotionally? Were you in awe of the technical ability displayed? Perhaps it was a mixture of both? Whatever your answers, these questions can begin to raise your awareness of aesthetic distance.

Perhaps one of the most interesting sources on this topic is the 1961 article “Distancing” as an Aesthetic Principle by Sheila Dawson. Among Dawson’s many assertions is that there is no optimum or correct aesthetic distance for each person, each artistic object or each occasion. When considering the students in our ensembles and classes, it is perfectly appropriate that each student will have varying degrees of aesthetic distance, provided they are willing and able to engage with the music. Each one of them brings their own biases and personal history to any potential aesthetic opportunity. Additionally, the art object in question also has a significant influence. All students will not like, or experience to the same degree, every piece of music we as music educators offer to them. Furthermore, it is conceivable and perhaps even expected, that aesthetic distance changes over time regarding a particular piece of music. How many times have we or our students grown tired of a musical selection because it is played too often? In contrast, how often have we had the experience where our appreciation of a piece of music deepens with the passing of time? Again, the concept of temporal distance affects our musical views.

In searching for the equilibrium of distance, a useful construct might be to think of a continuum which terminates on each end with either emotional or objective reality. Toward the left side of the continuum resides a more subjective perspective, personal attachments, or

Figure 1



emotional content. While on the right side you find a more objective attitude, impersonal connections, and a logical, analytical mindset. Somewhere in between, but without a specific location or proportion, is the equilibrium, the aesthetic distance (*Figure 1*).

It is important to note that when reality intrudes it violates aesthetic distance and compromises the experience. Reality and the prerequisite psychological distance are incompatible. Reality may take an emotional or objective form. An example of emotional reality is when the person engaged with the music becomes overwhelmed with emotion, possibly to the point of physical reaction. Or, some music, and other artistic materials for that matter may be inferior or offensive to some individuals which also precludes their willingness to engage. At the other end of the continuum, examples of objective reality might include substandard musical execution or poor environment. Consider for a moment a cell phone ringing, or a person coughing/clearing their throat at what always seems to be the most delicate moment of a concert. That is an all too frequent instance of objective reality!

Dawson and numerous other philosophers refer to areas outside of aesthetic distance along this aforementioned continuum as “under distance” or “over distance.” As you might surmise, one may be considered “under distance” or too close to the music when the emotional and subjective domains dominate the perspective of the individual. If the only thing a student can describe about a musical experience is the way it made them feel, chances are they were “under distanced.” Conversely, one is considered “over distanced” or too far from the experience when the music is perceived only through a dispassionate and objective perspective. As a general rule, younger musicians or individuals without a degree of musical education or experience will tend more often to trend toward under-distancing. Consider how excited students can be in a beginning band class about everything that goes on. More mature musicians or musically educated individuals will often trend toward over-distancing. It is worth reiterating that the exact amount of distance and proportions of areas representing under-distanced, aesthetically distanced, and over-distanced will vary for each person, each piece of music, and each occasion.

It also seems reasonable that the degree and variety of distancing is a constantly moving variable on a continuum of experience within each performance.

Aesthetic distance according to Donald Stewart also has pedagogical implications. He indicates that students must understand the principles of aesthetic distance, perhaps even unconsciously, if they are to respond to critiques of their work. As music educators, we know that some students take criticisms of the work personally. They note the grade or score and internalize it as a reflection of their personality rather than an assessment of their work. Stewart suggests that if students would achieve a measure of the aesthetic distance they would derive greater benefits of the offered critiques.

As music educators, we have dual relationships with our art because of the technical knowledge and expertise we possess, as well as the appreciative, creative, and emotional content of our performance or interpretation. It is expected that musicians can and often do purposefully manipulate their aesthetic distance quickly and in a complementary fashion, which in turn may affect the aesthetic distance of others. We have the ability to be completely immersed in a musical moment but retain the ability when needed to instantaneously shift our attention other cognitive domains.

I would like to suggest that in order to diversify the perceptions of our students about music we need to provide them the means to facilitate their ability to also see both the forest and trees. Stated differently, by raising our own awareness of aesthetic distance and deliberately altering it, we can design and implement strategies and conditions that offer our students more opportunities to explore how they think and feel about music, again provided they are available to be engaged in the experience.

To that end, I offer the following ideas which have been successfully implemented with ensembles at a variety of levels. The goal is to find equilibrium in how we feel and think about music. These suggestions may also be adapted for use with audiences too. You may already employ some of these ideas, but I hope that you will now utilize these them while being mindful of aesthetic distance.

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The Every Student Succeeds Act (ESSA) and what it means for music and arts education

BY MARCIA NEEL

WHAT IS IT? A BRIEF BACKGROUND

In December of 2015, with bi-partisan support, President Obama signed into law the Every Student Succeeds Act (ESSA) thereby reauthorizing the Elementary and Secondary Education Act (ESEA) first signed into law in 1965 by President Johnson. Within the current law, there are a number of “Titles” which deal with various facets of the Act—many of which have been established along the way in subsequent reauthorizations after the initial signing of ESEA. The most well-known of these Titles is “Title I” as it makes up most the total funds allocated. Prior to the signing of ESSA, the last reauthorization of ESEA was the No Child Left Behind Act (NCLB) which was signed into law in 2001 by President George W. Bush.

What are the major changes from No Child Left Behind (NCLB) to the Every Student Succeeds Act (ESSA) and why is this important for Music and Arts Education? One of the biggest changes is that decision-making and accountability measures will no longer be dictated from the federal level—they will now originate from each individual state. State education agencies (SEAs) are currently in varying stages of developing and/or revising their State Plans to meet the provisions within ESSA and are expected to submit them to the U.S. Department of Education.

Also, ESSA places a focus on the providing of a “Well-Rounded Education” for all students. ESSA defines a “Well-Rounded Education” as follows.

S. 1177-298 (52): DEFINITIONS (WELL-ROUNDED EDUCATION)

The term “well-rounded education” means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.

Speaking to the Las Vegas Academy of the Arts on April 14, 2016, former Secretary of Education John King declared that while literacy and math skills are

“necessary for success in college and in life...they’re not by themselves sufficient. A more well-rounded education is critical for a safe, supportive and enjoyable learning environment.” (The Huffington Post, “Education Secretary John King: It’s Time To Stop Ignoring The Arts And Sciences.” http://www.huffingtonpost.com/entry/john-king-well-rounded-education_us_570e9013e4b03d8b7b9f34c6)

WHY IS ALL OF THIS IMPORTANT FOR MUSIC AND ARTS EDUCATION?

ESSA has provided a major opportunity for each state to determine to what degree Music and Arts Education are incorporated into federal funding plans at the state and local level. The stage has been set: 1) Decision-making is occurring at the state level rather than from the federal level, 2) State Plans are currently under construction thus providing opportunities to have input via state arts organizations, coalitions, and interested like-minded supporters, and 3) A focus has been placed on providing a well-rounded education which, among others subjects, includes music and the arts so that all students may have “access to an enriched curriculum and educational experience.”

WHAT DOES THIS MEAN FOR MUSIC AND ARTS EDUCATION AND IMPLEMENTATION OF TITLE I?

Title I is the largest source of federal funding for education. The U.S. Department of Education website describes it as a program which “provides financial assistance to local educational agencies (LEAs) and schools with high numbers or high percentages of children from low-income families to help ensure that all children meet challenging state academic standards.”

Arizona has had more than a decade of allowing arts integration to be supported by Title I funds, first through Title I Part F funding (Comprehensive School Reform under No Child Left Behind) and through Title I Stimulus funds. An Arizona website for arts and Title I was created at title1arts.org in part to create a centralized portal to showcase this work and to encourage Arizona districts to undertake more Title I funded arts integration within the state. The title1arts.org site provides a direct link to the “Arizona site” which also clearly states, “Arts programs can help schools achieve

the goals of Title I by facilitating student engagement and learning, strengthening parent involvement, and improving school climate and school-wide behavior.” This site even quotes Superintendent of Public Instruction Diane Douglas in her support for arts education for Arizona’s children in her remarks that, “as an artist myself, I know how important the arts are for learning. I support the arts as part of a complete education for Arizona’s children.”

As Title I can address all areas of a well-rounded education, Title I funds may open up at your school/within your district to supplement support of music education. To learn more, visit the “Everything ESSA” page at <http://bit.ly/NLCBends>.

HOW DOES ALL OF THIS IMPACT MY PROGRAM?

Districts will need to create their own ESSA plans for Titles I, II, and IV—where music education can benefit. In fact, many districts, in anticipation of impending State Plans, have already begun this process since ESSA is to be implemented in the upcoming school year (2017–18). Keeping in mind Tip O’Neill’s famous quote that “all politics is local,” this is the perfect time to step up and become part of the process at your district and/or school level through coordinated action to ensure that music and arts education are included in the local plan.

For example, some State Departments of Education want to provide more comprehensive in-depth accountability information to the general public beyond test scores. They may also articulate that the LEAs be required to substantiate how they are providing a well-rounded education for all students. This would indicate that there will be some measure for collecting this information from the local school district. Will music and arts education be included in the local plan as part of the definition of a well-rounded education? How can the music and arts community ensure that EVERY STUDENT will indeed be provided with access? Now more than ever, it is vital that music and arts educators work collaboratively with their associations, fellow music and arts educators, music dealers, and community arts organizations to ensure that districts, and even individual schools, ENSURE that the local plan addresses music and arts education in a manner that specifies, at a minimum, what is articulated in the State Plan.

In particular, music educators will want to get involved with the creation of the Title IV plan, the section of the law bringing new funding specifically for a Well-Rounded Education. You can create your own music education needs assessment for your district using NAFME’s 2015 Opportunity-to-Learn Standards;

checklist versions of these standards are now available for your use at www.nafme.org/standards.

You can also work, if you are at a Title I Schoolwide school, at making certain that music education is included in your school’s Title I Plan. ESSA encourages schools to address a well-rounded education in their Title I schoolwide plans, so now is a great time to get music included for the 2017–18 school year. To find out if you are at a Title I Schoolwide school, check with your principal and while you’re in the office, volunteer to help with the creation of next year’s plan.

This may also be a good time to dig into your music education program’s impact data and be sure that summary information on student participation and learning outcomes are widely available via your school/district website to the entire community. How does music education participation relate to student attendance, participation in advanced coursework (AP), graduation rates, student engagement, and positive school climate including behavior? The Metropolitan Nashville Public Schools published the Prelude Report: Music Makes Us Baseline Research Report which provides exactly this type of information on a district-wide level. It may be worth reviewing their findings which are available at: <http://bit.ly/2BaselineResearch>. In addition, you want to get a sense of the percentage of students who are actively engaged in music and arts education at your school and begin thinking about how that percentage might be increased to address the needs of students not currently served.

Finally, visit the website of your state Department of Education and search for ESSA Consolidated State Plan. Read through it in detail to see if music and arts education have been included. If not, consider engaging your state music education advocacy group or music education association to participate in efforts to include music and the arts in the Plan. NAFME has provided a formatted sample of how music and arts education can be included in the Consolidated State Plan. That document, along with many others, is available on the NAFME website at <http://bit.ly/NCLBends>.

HOW TO BECOME PART OF THE PROCESS— THE FOUR R’S:

1. REACH OUT and get involved in your state and/or local music and arts coalition or advocacy group. Offer your commitment and service. The NAMM Foundation provides a variety of advocacy resources online at nammfoundation.org.
2. REINFORCE that music is designated as part of a well-rounded education, not only within ESSA, but also within your State Plan.

3. REMIND state, district and community leaders as well as other music and arts education stakeholders (parents, administrators, colleagues, community businesses) about the benefits of music and arts education and what it means for students and communities. Provide supportive data.
4. REQUEST that music education be included in your district's Well-Rounded Education needs assessment and possible funding under Title IV. Also, be sure to request that a well-rounded education be addressed, including music, as part of your district's Title I plan.

There are numerous resources available to assist arts educators in learning more about ESSA and its impact on music and arts education. It is highly recommended that music and arts educators review these online resources and download them to share with colleagues (department meetings, emails to colleagues), parents (parent nights, PTA meetings, booster meetings) and administrators (planning meetings with supervisors). Some of the most helpful resources include:

1. NAFME: Everything ESSA site which may be accessed at: <http://4wrd.it/EVERYTHINGESSA>
2. Yamaha: The Music Teacher's Guide to ESSA, which may be accessed at: <http://4wrd.it/YAMAHASUPPORTED>
3. The NAMM Foundation's recently released brochure, Music is a Part of a Well-Rounded Education: What parents need to know about music education and the Every Student Succeeds Act (ESSA) Federal Education Law. Complimentary copies (packets of 50 each to share with parents) are available to order at: <http://4wrd.it/ESSAPARENTBROCHURE>
4. SBO: How to Use Advocacy Stats to your Best Advantage: Using Music Education Data as Indicators of a Positive School Climate by Marcia Neel at: http://4wrd.it/SBO_Marcia
5. SBO: In the Trenches: The Every Student Succeeds Act and What's in it for You! (But Only if You Act!) by Bob Morrison at: <http://4wrd.it/ESSAINTHETRENCHES>

6. Meet Title I Goals Using the Arts at: <http://4wrd.it/2TITLEIARTS>
7. Using Title I funds to support music and arts education in Arizona at: <http://www.arizonatitle1arts.org>

NOW IS THE TIME to become engaged and to engage others. With the passage of ESSA and the eventual passage of your State Plan, music and arts educators and advocates have been provided with an opportunity to speak up about the value of music and arts education. The more that we can advocate for music and the arts as part of a well-rounded education within our own districts and schools, as well as providing documented support for how Title I funds can be used for music and arts education, the better the chance that more students will have increased access to the many benefits that an education in music and the arts will provide.

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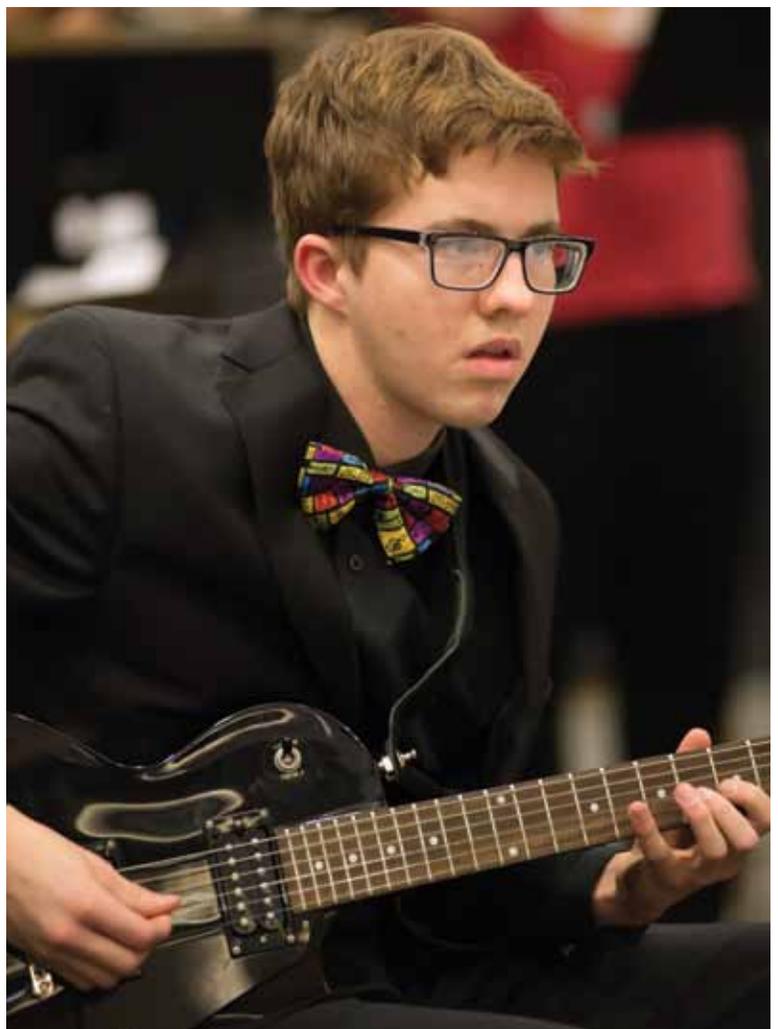
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Be Committed

BY BRENT BURRIS

Teaching in the state of Kentucky is one thing that I have always taken great pride in, more so now that I am in my twenty-second year and have had experiences from which I can now reflect. Even though I am not currently “in the band room” on a daily basis, I consult for numerous band programs throughout the Commonwealth, Indiana, and Tennessee. One significant item that I can personally attest to is the relationships that band directors and music teachers create on a daily basis. These relationships go far beyond the ones we establish with our students. They include our administration, our mentors, our parents/guardians, our music stores and representatives, our transportation department, our staff, and our communities. This article is generally intended for newer teachers but is easily relatable to those of us that have been “in the trenches” for a little while.

ALWAYS BE A STUDENT

When I first started teaching, it was literally a different learning situation on a daily basis. I was fortunate enough to have an outstanding administration, but I made many mistakes from which I continue to learn. Many high school band positions in Kentucky include a marching program of some type (be it competitive or non-competitive). This means that hiring, supervising, and maintaining a staff for student success is critical and crucial. This often not only includes the fall season but the entire school year. Items such as instructional staff, music arrangers, drill writers, private lesson and sectional workers are almost a necessity.

Maintaining proper paperwork, unfortunately, has become a very time-consuming process. This would include trip and bus requests, current roster and student insurance forms, copyright compliance forms, KMEA (or other state organization) forms, fundraising requests, and their corresponding timelines. If you have dedicated parents/guardians that you feel can help handle the incessant amount of paperwork, I implore you to do so. However, please remember the old phrase, “the buck stops here.” You must do your due diligence to ensure that everything has been completed thoroughly and on time. Many forms also require that they be accompanied by a notary public

signature and stamp. I always made sure that I knew of a band parent or school employee that was a notary for those last minute situations that seem to materialize out of nowhere. Overnight trips almost always require the approval not only of your principal and superintendent but also your local board of education. Transportation directors also typically have deadlines in place to secure bus drivers, buses, and the like to ensure that your students are transported in a safe manner. This alleviates any liability from the teacher/director, as long as all correspondence has been submitted in accordance with your school system’s guidelines.

THE MUSIC COMPANY

Music companies and their representatives are critical in helping to develop and maintain school music programs. In my opinion, they are a vital component of the success of an overall program. The relationships that are built and maintained are good for both parties. Music stores often sponsor ads in local contest programs and state publications, and more often than not, “save the day” when needed, e.g., contests, festivals, parades, etc. I vividly remember being at local contests or concert festivals and needing reeds, sticks, drum heads, or even a loaner instrument. I also always looked forward to those days when the music store’s representative would come by the band room, and we could “talk shop.” Yes, you can often find a better price for instruments and accessories through the Internet. However, who will repair an instrument should something go wrong? Will the online company sponsor your program ads or donate folders? Who replaces your woodwind corks while you wait, and so forth?

PAY YOUR BILLS

It is also imperative to pay any and all invoices in a timely and orderly manner. If a purchase order is involved, know the timeline as it relates to each school system. Often, it may take a month or even longer to simply process a purchase order once it has been completed correctly by the director and his immediate supervisor. If it is a school purchase, make sure that you understand exactly where the money will come from, e.g., board money, activity funds, individual school

accounts, etc. Be very specific in your requirements concerning what you want. Always compare apples to apples, and oranges to oranges. Have a plan for how all monies are channeled, whether it be through the school or through band boosters. Know the new rules for Accounting Procedures for Kentucky School Activity Funds (Redbook). These are mandated by the Kentucky Department of Education.

The new regulations can be daunting, and the penalties can be severe if not followed. It is imperative that one follow each guideline as stated (especially in dealing with monies through the school via activity funds). Make sure that your booster/parent association is organized and recognized as a 501(3c) non-profit organization. If not, you need to get such in place immediately. Also, make sure that any instructional staff working with your program has completed a W-9 form before their payments have been processed. A 1099 form must be filed if you are paying an individual more than \$600.

STAY WITHIN YOUR BUDGET

When you enter your first position as an educator, it is vital to have a line-item budget and adhere to it. That doesn't mean it won't have to be adjusted from time to time, as some monies can be shifted around to fit your needs. Of course, a high school's needs will be somewhat different compared to a middle school's. However, many items are the same: music, reeds, transportation, repairs, maintenance, instrument replacement, accessories, and so on. Uniform and instrument replacement can be expensive, and they need to be planned for accordingly. If monies are channeled through your school, please make sure to maintain a positive relationship with your bookkeeper. I would even advise keeping a spreadsheet of invoices that are currently open and their corresponding due date. Often, due to the amount of paperwork, purchase orders and invoices get lost on your desk. Organization is a must, and you need to adopt a system that fits the needs of the program. I even found one time that band money that I had deposited was inadvertently used to pay for cheerleading supplies. It is simply paramount that you diligently follow up with those who are ultimately in charge of paying for invoices. Never assume anything, especially when it relates to finances.

THE TOTAL PROGRAM

When developing and maintaining a public/private school band program, it is imperative that each director share primarily similar philosophies. Middle school directors must be in constant communication with the high school director, and vice-versa. The success

of the total program depends on these relationships. The same could be said for relationships with administration, counselors, secretaries, and band parent organizations.

With many rural programs there is just one director for grades 6–12. In some instances, there is a director for the middle school and a separate director for the high school. In other cases, there may be an overall head director and an assistant that teach all levels simultaneously. Larger programs will often incorporate multiple directors (perhaps two or three) at the high school, with each feeder school employing a single director. Additionally, those high school directors might be assigned to each of the feeder schools and team-teach on a daily basis. Students need and deserve interaction with every director, preferably on a daily basis and in a team-teaching type of collaboration.

In my experience, it has often been best practice to schedule band students first when designing the overall master schedule. As previously stated, developing a positive relationship with guidance counselors is critical. This has even more importance at the high school level, where the proverbial wheel seems to be reinvented every few years. Music directors need to have direct input, even more so when a program is experiencing an increase in numbers. It usually is much more beneficial for the director to be proactive, rather than reactive. Productivity can also be important in recruitment, be it for middle school or high school programs. Even after I received my beginning band enrollment roster, I would visit 5th grade teachers to find out (a) who was on my registration list that shouldn't be (due to behavior issues, etc.), and (b) who was not on my list that needed to be (excellent grades, responsibility, etc.). I would then even call parents/guardians and/or visit homes to try to get students involved and to "give it a try." The same would then be true for my freshmen enrollment from the 8th grade. Students were not allowed to drop band without written or verbal permission from the parent/guardian and me. This was to ensure that the student did not have possession of a school-owned instrument, or owed money to the program.

COMMUNICATION

Technology today is ever-changing, and it has become extremely simple to communicate with stakeholders. Web pages, Remind, Facebook, Twitter, and numerous apps have been developed so that no one can simply say, "I didn't know." With that in mind, it is crucial to keep each of these updated on virtually a daily basis. Even if it is not you personally, someone reliable

should be made a site administrator to keep items up-to-date. Study successful programs' websites to get ideas for efficient layouts and content. Downloadable calendars are a fantastic way to let students and parents/guardians keep up with concerts, rehearsals, football and basketball games, and the like. Various payment arrangements can also be set up online, using apps such as PayPal and Charms Office Assistant.

Also, professional networking has never been easier. When I was a young(er) teacher, I would often call mentors for advice, suggestions, and even encouragement. I spent many hours on the phone with Chuck Campbell, Tim Allen, Greg Lyons, Keith Vincent, and the like. Don't be afraid to reach out, ask for help, and keep everything in a perspective. Research has shown that between forty and fifty percent of beginning teachers leave the profession after five years. I would imagine that the statistics are even greater for music teachers (especially band directors). It is vital to keep a healthy coexistence between family, work, recreation, etc. Always remember to take time for yourself, and enjoy life. It is important to step away from time to time and get refreshed. Even if that means taking a personal day to go play a round of golf, go shopping, or simply to relax at home.

CONCLUSION

In conclusion, please remember why you chose this profession: the students. They deserve our best, day in and day out. I suspect that each of us had that one special teacher that had the same effect on us. We often have no idea what type of environment our students encounter before they arrive at school, or when they arrive home in the afternoon. Music is their safe haven where they feel a sense of belonging, and it is the reason that many even come to school. Our music programs allow those to be successful when other opportunities may never present themselves. It is often a slippery slope in terms of keeping the proper balance, but it can be extremely rewarding for both for the teacher and the student.

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really liked and three that seemed to them emotionally neutral. Based on their listening patterns and songs being considered positive (P) or neutral (N), the participants were separated into four groups, NN, PN, PP, PN. The people conducting the then study designed a list of fifty-four pairs of Japanese characters where one character was randomly assigned a high reward value and the other a low reward value. Based on which group the subject was in, positive or neutral music was played during the study phase, and then the other pattern (positive or neutral) was played during the testing phase. One important note is that the makers of the study formed the groups so that there was nearly an equal number of musicians and non-musicians in each group. As expected, different people responded differently during the studying and testing parts of the experiment depending on what types of listening patterns were listened to. The interesting thing is how the subjects' results were divided. Those participants that had musical experience seemed to learn better with music that they considered neutral, but they had better test results when they listened to music that was considered pleasurable. However, the opposite seemed to be true of those participants that had no musical training.

These results indicate two important truths. First, all students should be given the opportunity to be trained in music to some degree. Obviously based on this study, as well as the data collected from the other studies and research mentioned above, the more musical training a person has the more positive impact it seems to make on their learning. Secondly, and more important to the topic of using music in general education, there is a strong argument for teachers at all grade levels to use music in their classes on a regular basis. As this study points out, those students with musical training perform better on tasks concerning memorizing facts (such as the fifty American states, for example), than their peers without that training. Therefore, it would stand to reason that if students received consistent education through music even in the general music classroom then they would develop a strong base on which their

future learning could take place. Their musical skills would grow through the continued use, even without consistent training in a music-specific class, and it can be reasonably assumed that with a growth in their musical skills they would see a growth in their knowledge and memorization ability as well. Those neural

connections mentioned earlier would only benefit from continued use and growth, and the students would leave the public-school system with a well-maintained network of music and information that they would be able to remember for the rest of their lives.

One more important conclusion from the study is that teachers should try to incorporate music into students' study and test-taking time. Even without specific knowledge of each student's musical likes and dislikes, there are some styles of music that they could use to boost not only the retention of information but the performance on tests (such as unfamiliar classical music during the study phase and current pop songs during

the testing phase). The students would benefit from the boost without having to study harder and it could have the added benefit of reducing stress during tests.

In conclusion, music clearly has a very profound impact on memory and education in children as well as adults. There are numerous studies and research articles that make use of the workings of the brain, as well as what we know about cognitive function to link the music and learning. Reading, writing, and performing movements with music form neural pathways and connections that last much longer than any of the activities does on its own. There is also a strong case to be made that using music in education could help to stave off some of the symptoms of dementia and Alzheimer's disease because of the high level of cognitive activity needed to understand and perform music. Music has been shown in both children and adults to improve memory and retention skills. Using music in early childhood education has also been shown to help teach linguistic and social skills. There are innumerable benefits to using music in general education classes and those benefits continue and grow throughout a person's adult life as

The interesting thing is how the subjects' results were divided. Those participants that had musical experience seemed to learn better with music that they considered neutral, but they had better test results when they listened to music that was considered pleasurable. However, the opposite seemed to be true of those participants that had no musical training.

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Adams, continued from page 33

well. We as music educators need more research showing the long-term effect of music on memory so that we can make a more compelling case for incorporating it into the everyday classroom on a regular basis.

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Seven Things You'll be Judged on during college music auditions

BY BRANDON ARVAY

College professors will gather as much information about prospective students as possible to determine if the student will be a good fit for their program. For students, the college audition process can be a scary endeavor with a lot of unknowns. The following areas of consideration are designed to help you better understand the audition process more fully, and they are presented in no particular order:

ACADEMIC PERFORMANCE—GPA, ACT, SAT, GRADES

Your academic performance in high school can be a good indicator of how you'll do in college courses. These grades aren't usually a "make it or break it" component of the application process. However, they do carry considerable weight with the academic faculty when awarding scholarships and other academic funding. Having the highest grades and test scores you can assemble will be yet another category that can set you apart from others. Best advice? Perform consistently in your classes. And always give your best effort.

MUSICAL INTERESTS AND GOALS

Do you only talk about Rock & Roll? Do you ask the professor futile questions such as, "What technique do the marching snare drums use?" If so, consider this: college professors want to see your social and musical personality. Carefully consider any questions you may have so they best reflect you. Professors want to know if you're in an AP Music Theory class, a community jazz band, and what kind of music you listen to. All colleges have slightly different audition and application processes which may or may not ask for a copy of your curriculum vitae (C.V.). The C.V. is the best way to present your performance, teaching, research, and service.

Professors also want to know your career goals, musical or otherwise. Be prepared to discuss these goals openly and be able to clearly articulate these goals verbally and in writing. They want to know how you think, what you think is important, and if your career interests and musical goals will be a good fit for their program. Some schools may even ask questions to see what you know about music history, composers, styles, or any number of other topics. Be sure to ask current students what might be asked in an interview so you

aren't caught off-guard. Graduate students should be able to articulate potential topics for a masters thesis or doctoral dissertation.

OTHER INTERESTS—JOBS/SERVICE/HOBBIES

Be sure to share with the professor your employment history, volunteer activities, and hobbies (musical and non-musical). Are you on a church league baseball team? Did you just finish bootcamp for the National Guard? Do you go on frequent jaunts to local art galleries? Tell them! These interests demonstrate a well-rounded individual and someone who doesn't "put all their eggs in one basket."

COMMUNICATION SKILLS

Clear, concise speaking leads to clear, concise ideas. Don't ramble and always say exactly what you mean. Professors aren't looking for the quick response; they're looking for the response you want to give. Before answering a question, take a breath and repeat the question to yourself. Also, always put yourself in the shoes of the professor. Do you want to answer the question, "What kind of music should I play for my audition?" Would you accept someone to your program that doesn't know how to select appropriate music? Instead, discuss these topics with current studio members or friends who may also have college auditions. It is acceptable to ask the professor for contact information for current students!

And here's a critical tip: Do NOT let your mom or dad call the professor to speak on your behalf. Professors want to know that you can act and think like a professional adult and can handle your own business.

SENSE OF SELF

Professors may ask you what your strengths and weaknesses are musically and non-musically. Be sure to always answer honestly and realistically. If you say, "One of my strengths is having a wide dynamic range on snare drum" and you don't play any dynamics during your audition on snare drum, then your self-awareness may be in question. They want to know if you have a vision and path for improvement in your areas of weakness. It's easy to spot a fake—someone that isn't putting forth an honest performance—so always be

true to yourself. If you have to change your personality to fit in, then maybe that school isn't a good fit.

MUSICAL PERFORMANCE

The performance part of your audition is typically the most time-consuming portion of the process. It can take months to learn all the music needed for the various schools to which you've applied. Because your entry into a college studio is largely determined by a brief musical performance, it's imperative that you consider the following points:

- Sightreading—most student will focus only on the required solos. Sightreading is often the most neglected area of practice, but it is also the area where the most points are lost. You absolutely must read music as well as you can play it. Be sure you're sightreading on snare drum, mallet percussion, timpani, and drum set.
- Preparedness—have an organized binder of your materials; have all your mallets, music, and instruments set up and ready to go before the audition begins. Prove that you're a professional and think about "the little things."
- Risk—try something "out-of-the-box" and nail it! Don't try something you can't do, e.g., take the tempos so fast you can't keep up.
- Confidence—look like you know what you're doing even when you don't; mistakes will happen, and the sooner you get over that fact, the sooner you'll be a rock star.
- Appearance—dress well (and yes, iron your shirt!); address the professor appropriately (Professor/Dr./Mr./Mrs.); complete all supporting documents in a professional manner, and write Letters of Interest using "college words."
- Solo Material—artistic expression, no stops, risks, and wide dynamic ranges are all going to set you apart; always be musically interesting; remember that it is a competition and exaggerate tempos and dynamics; nail the notes and rhythms; choose music that shows off your skills (don't fall in the trap of picking all the hard stuff!)
- Excerpts—nail the notes, rhythms, and style; be able to play a variety of expressive and musical approaches; know different recordings of the excerpts; be able to sing the other instrumentalists' parts; know the entire excerpt; GO FOR IT!
- Flexibility—can you begin in the middle of your solo? Can you play this passage in a different style? Be able to change how you perform any passage and be able to start anywhere should the professor ask you to.
- Sounds—always make good sounds!; are you adding

color shading to enhance the performance or do you simply have bad zones?; beating spots are the "usual suspects" for bad sounds.

- FYI—for most players, timpani is usually the instrument with the weakest overall tone; on snare drum, roll quality suffers the most; on keyboards, roll quality and beating spots suffer the most; to truly set yourself apart, have a wide dynamic range and have impeccable soft dynamic control on all instruments.

OVERALL PRESENTATION

Dress like a professional—see a businessperson for assistance.

Have all of your gear setup and ready to go before the audition begins. Have a clear plan for how you'll enter the audition space, put out your music and mallets, and set up your instruments.

You should create a professional-looking binder with copies of your C.V., Letter of Interest to the school, copies of Letters of Recommendation, and copies of all the pieces of music and excerpts you've prepared for your audition. This binder is an excellent way to provide the professor with as much background information about you as possible without being too revealing. Be sure the binder has a professional and appropriate cover, all the pages are clearly typed, all your music and documents are secured, and use professional colors (blue, black, white) and avoid any graphics on supporting documents.

Are your questions necessary? Can you find the answer online or through a current student? If so, don't ask them of the professor! Do your homework yourself without the professor having to give you such answers. It's good to ask about the opportunities the school may provide or how your private lessons will be structured. Find out as much about the university, the studio, the studio alumni, and the professor as possible before arriving for the audition.

Lastly, act as if you're already a college student. Be confident in every aspect of the application and audition process. Have all of these tips thought out so you can stay relaxed and focused during the audition.

This article was featured on the Grover Pro Percussion website in February 2016.

Dr. Brandon Arvay, barvay@me.com, currently serves as Adjunct Instructor of Percussion at Centre College, Percussion Instructor at Central KY Youth Orchestras, Front Ensemble Instructor at the Battalion Drum & Bugle Corps (UT), and staff percussion arranger at 16Parks music. He is a Yamaha Performing Artist and endorses Innovative Percussion and Grover Pro Percussion.

In Memoriam

CALVIN L. WHITT, age 88, of Danville, Ky., died peacefully on Friday, Jan 27, 2017, following a brief illness. He was born on Aug 31, 1928, in Salyersville, Ky., and graduated from Eastern Kentucky University in Richmond with a bachelor's degree in music education, with additional graduate study in music education at the University of Kentucky. Calvin answered his nation's call as a member of the U.S. Army 24th Infantry Division Band in which he and his fellow bandsmen performed at the signing of the armistice agreement that ended the Korean War. A band director for much of his professional life, he launched band programs for the Johnson and Laurel County School Districts, and he led band programs for the Paintsville, Jackson, and Georgetown Independent Schools, and Carter County Schools, all of Kentucky. He was named a "Kentucky Star Teacher" by the Kentucky Department of Education in 1968, presented the "Citation of Service" by the Kentucky Music Educators Association in 2000, and named the EKU Department of Music's "Outstanding Alumnus" in 2007.

Following retirement as a band director in 1974, he managed Calvin Whitt Insurance in Paintsville, Ky., where he became a Top 5 percent agent in the nation for Mutual of Omaha and Massachusetts Mutual. For the past twenty years he and his wife of fifty-eight

years, Dora Spears Whitt, formerly of Paintsville, resided in Danville, where they were active and faithful members of Lexington Avenue Baptist Church, he as a deacon and both involved in its music ministry. Always cheerful and quick with an encouraging word and a deep, abiding faith in Jesus Christ, Calvin was devoted to his family as husband, father, granddad, and uncle. Preceded in death by his parents, Ellis and Alka Whitt, and a son, Robert E. (Bob) Whitt, all of Paintsville, Calvin and Dora are the parents of Marcus C. (Marc) Whitt, married to Jennifer McGuire Whitt, of Richmond, Ky. He was the grandfather of Emily Whitt Fields, married to Mark Wayne Fields, of Lexington; Elizabeth Anne Whitt, of Richmond, fiancée of Christian Muncie, of Winchester, Ky.; and Jacob Robert Whitt, of Richmond; and the anticipated great grandfather of Annaleigh Jaymes Fields.

Visitation was from 3–6 p.m. at Lexington Avenue Baptist Church on Tuesday, January 31, followed by the funeral service at 6 p.m. Dr. Tommy Valentine and Dr. Bill Fort officiated. Burial was at noon on Wednesday in Paintsville at Highland Memorial Park Cemetery. Contributions are suggested to the Robert E. Whitt Christian Memorial Fund via the Kentucky Baptist Foundation or the Robert E. Whitt Excellence in Music Scholarship via the EKU Department of Music.

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	College/University	Christine Hobbs
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	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
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1991	Elementary	Janet Caldwell
	Middle	Rick Moreno
	Secondary	Shelia Miller
	College/University	Kent Campbell
1992	Elementary	Joan Bowker
	Middle	Ellen Burt
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1993	Elementary	Julie White
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1996	Elementary	Vicki Madison
	Middle	Gayle McDermott
	Secondary	Kathryn Tabor & Phyllis Vincent
	College/University	David McCullough
1997	Elementary	Bonita Schwab
	Middle	Mary Helen Vaughn
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	College/University	Cecilia Wang & Eugene Norden
1998	Elementary	Nancy Creekmur
	Middle	Teresa Collins
	Secondary	Arthur DeWeese
	College/University	Frederick Speck
1999	Elementary	Ann Harris
	Middle	Paul Metzger
	Secondary	Donna Bonner
	College/University	Gerald Tolson

2000	Elementary	Diane Gardner & Ruth Henson		Middle	Nancy Bailey
	Middle	Lois Wiggins		High School	Marilyn Schraeder
	Secondary	Keith Vincent	2015	College/University	Ron Holz
	College/University	Stephen Bolster		Elementary	Andrea Nance
2001	Elementary	David Ham		Middle	Alan Emerson
	Middle	Debra Lanham		High School	Ashley Tyree
	Secondary	Mike Clark	2016	College/University	Steven Pederson
	College/University	W. Jonathan Gresham & Lisa McArthur		Elementary	Betty Webber
2002	Elementary	Linda Stalls		Middle	Beth Lyles
	Middle	Nell Earwood	2017	High School	Linda Pulley
	Secondary	Joe Allen		College/University	Todd Hill
	College/University	Greg Detweiler & Nevalyn Moore		Elementary	Lisse Lawson
2003	Elementary	Pat Keller		Middle	Cory Zilisch
	Middle	William Spiegelhalter		High School	Brad Rogers
	High School	Charles Campbell, Jr. & Darryl Dockery		College/University	Gary Schallert
	College/University	John Carmichael			
2003	Elementary	Macie Tucker		FRIEND OF MUSIC	
	Middle	Teresa Elliott	1985		Mike Mannerino & Alice McDonald
	High School	Lyndon Lawless	1986		Richard Durlauf
	College/University	Susan Creasap & Kent Hatteberg	1987		Norman Lewis & Lucille Baker
2004	Elementary	Mary Scaggs	1988		Ella Mae Read & Lila Bellando
	Middle	Troy Stovall	1989		W. Carlyle Maupin & Charlie Stone
	High School	Justin Durham	1990		Robert Grover & Jody Richards
	College/University	Pamela Wurgler	1991		Willis Bradley & James Burch
2005	Elementary	Melinda Paul	1992		Lee Suman
	Middle	Lindsay Brawner-King & Susie Lucas	1993		Mel Owen
	High School	Jan Gibson	1994		Kentucky Educational Television & Sue Gilvin
	College/University	No Award Given	1995		Linda Young
2007	Elementary	Lisa Goode Hussung	1996		Carolyn Fern
	Middle	Sheila Smalling	1997		Toyota Corporation
	High School	David McFadden	1998		Stuart Silberman
	College/University	John Cipolla	1999		Gene Wilhoit & Col. John Jameson, Jr.
2008	Elementary	Penny Akers	2000		Keith Shoulders
	Middle	Jeanie Orr	2001		Billie Jean Osborn
	High School	Brian Froedge	2002		Kerry Davis & Spottsville Elementary School
	College/University	Frank Oddis & Robyn Swanson	2003		Carroll Hall
2009	Elementary	Debbie Kidd	2004		Toni Sheffer
	Middle	Amy Huff	2005		Tony Lindsey
	High School	Kevin Briley	2006		No Award Given
	College/University	John Fannin	2007		Stephen Foster Music Club
2010	Elementary	Kimberly Ann Wirthwein	2008		W. Paul and Lucille Caudill Little Foundation
	Middle	Nancy Campbell	2009		RiverPark Center/Hardin County Schools
	High School	Brent Merritt			Performing Arts Center/Pi Kappa Omicron Fraternity, University of Louisville
	College/University	Randy Pennington	2010		Kevin Dennison
2011	Elementary	Amy Bolar	2011		Fran Taylor & Bill Samuels, Jr.
	Middle	Beth Stribling	2012		No Award Given
	High School	H. Brent Barton	2013		Schmidt Opera Outreach Program
	College/University	George Boulden	2014		Randy Lanham
2012	Elementary	Debby Duda	2015		Central Kentucky Youth Orchestra
	Middle	Alexis Paxton	2016		Brigadier General Merwyn L. Jackson
	High School	Charles M. Smith	2017		Greg Lyons, Royal Music Company
	College/University	Greg Byrne			
2013	Elementary	Tracy Leslie		CITATION FOR SERVICE	
	Middle	Paula Humphreys	1986		June Williams & Thora Louise Cooksey
	High School	Noel Weaver & Bambi Wright	1987		Frances Beard & Lois Granger
	College/University	Brant Karrick	1988		Mary Ruth Hendricks & Lucille Stutzenberger
2014	Elementary	Andrea Marcum	1989		Don Trivette & Harry Rinehart
			1990		Dan Eberlein
			1991		Louis Bourgois & Virginia Redfearn
			1992		John Davis
			1993		Jean Craig Surplus
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 1998 Hazel Carver
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 2010 Phillip Shepherd
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 1994 Rhoda Higginbotham
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 2000 Joe Beach & Robert Ellis
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 2004 No Award Given
 2005 Robyn Swanson
 2006 John Stegner & Jack Walker
 2007 Richard Miles
 2008 Doug Van Fleet
 2009 Lynn Cooper
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 2011 Tanya Bromley
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 2014 No Award Given
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Consider your conducting

Conducting is an efficient, non-verbal, and musical way to alter aesthetic distance. While a lengthy discussion about conducting is beyond the purview of this article, consider the following questions. How do you start the ensemble when rehearsing? Do you count-off? Counting off when you start your ensemble not only is counterproductive to expressive conducting because you are training your students that they don't need to watch you, it automatically increases the aesthetic distance. How much eye contact do you offer your ensemble? Your eyes are the most expressive part of your face. Eye contact is a great way to reduce aesthetic distance. Good eye contact also is a great help with classroom management. How expressive and varied is your gestural vocabulary when conducting? Providing your ensemble with only a mirrored beat pattern most likely will not help to inspire or reduce the aesthetic distance of your students.

Interaction with guest artists

Perhaps at no other time in music history has it been easier to interact with guest artists, which could include composers, soloists, conductors, and other ensembles. Technology and social media have been very helpful in this regard. For example, I have yet to interact with a composer who did not enjoy hearing that we were performing his or her music. Very often composers are enthusiastic about receiving email correspondence, commenting on recorded rehearsals or attending them virtually through platforms such as Skype, and when their schedules permit and resources allow being a composer-in-residence. These are great opportunities to alter aesthetic distance in either direction, but usually, I have found it brings students much closer, emotionally to the music but tempered with objective insights that only the composer can bring.

Utilize rehearsals as a vehicle to teach or reinforcement music theory concepts

One of my mentors at Florida State University, the late Dr. James Croft, had a saying which has always stuck with me, and has been a staple of my teaching, "By their forms, shall ye know them." Knowing the form of a composition is essential to effective rehearsals. If you know the architecture and structure of a piece, when you rehearse it, you can logically and systematically take it apart and put it back together. When students also know the form, they become more adept at listening for new or recurring thematic, rhythmic, and harmonic patterns resulting in opportunities to increase their aesthetic distance. The same is also true of intonation tendencies. When students know who has

the third or seventh of a triad, both of which usually require significant adjustments to achieve just intonation, that also can alter their aesthetic distance.

Ask the students questions during rehearsals

With the pressures of upcoming performances and finite amounts of rehearsal time, it can be very tempting to forego the time required to ask students meaningful questions about the music. From a classroom management standpoint, proctoring a classroom discussion, particularly with the logistics involved with most ensembles, can be challenging. It can also be well worth the effort. Questions do not need to be abstract or existential, but can be as simple as, "Please raise your hand if you sing/play the melody." Over time the questions can evolve into more complex items. One of my favorite questions, which does creep into the existential realm, is, "Why do you think the composer would write this particular item in this fashion?" Whatever their responses, it is important to be open to their answers since typically, but not always, this can be a way to decrease the aesthetic distance of the students.

Compare recordings and interpretations of works, including your own

Again, taking the time to listen to music in rehearsals can sometimes fall to the bottom of our list of priorities. However, when comparing interpretations of works, or even sections of works, hearing other musical opinions often makes us question or reaffirm our own. Further, recording rehearsals and performances then listening to them in class can be very illuminating. Very often it serves as an opportunity to increase the aesthetic distance because the recording isn't biased and doesn't lie. It is objective thus providing students with not only an aesthetic distance alteration but also an opportunity for authentic assessment.

Talk to the audience during a concert

As I once explained to my daughter when dining at a local Mexican restaurant when she asked about the bottle of hot sauce on the table, a few drops can literally spice up your meal; too much, though, can have disastrous consequences. The same is true for interacting with the audience at a concert. Some brief comments offered to the audience about some feature of a piece to be performed, a short playing of an important theme, or just a personal story germane to the piece can be a very effective way of altering the aesthetic distance of your audience. Presumably, you have already done this with your students. While I don't talk before every piece at a concert, I continue to be surprised by the number of audience members who tell me that

they enjoyed a particular remark about a piece or that it helped them to better understand the music. While I know I am in the minority, I think the model many professional and collegiate conductors employ of not talking to the audience is a mistake. This only serves to increase the distance of our audience at a time when our profession definitely needs our audience to feel connected and invested in what we are doing as musicians and educators.

CONCLUSION

Aesthetics is a branch of philosophy that is concerned with the nature and appreciation of beauty. It can be a daunting subject to consider since its roots stretch back to Aristotle and beyond. However, as esteemed music educator Edward Lisk noted, "Through music study, students experience the beauty of musical expression....No other discipline addresses such 'living or life priorities' in the manner which music does." Attempting to alter the aesthetic distances of our students doesn't mean we dictate their responses to music; rather it provides students the opportunity to diversify the way in which they experience music. As music educators we have the capability of facilitating and presenting wonderful artistic performances and musical experiences; carefully and thoughtfully balanced with objective precision and attention to technical details while offering our students, our audiences, and ourselves, the opportunity to be musically and emotionally vulnerable and therefore completely present in each moment. Admittedly, this is a difficult,

perhaps even a little scary, but tremendously exciting goal worthy of our continuing efforts.

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The top three winners' artwork will appear on the KMEA website for the balance of the 2016–2017 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.

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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, 2017.
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8. Winners will be notified by July 15, 2017.
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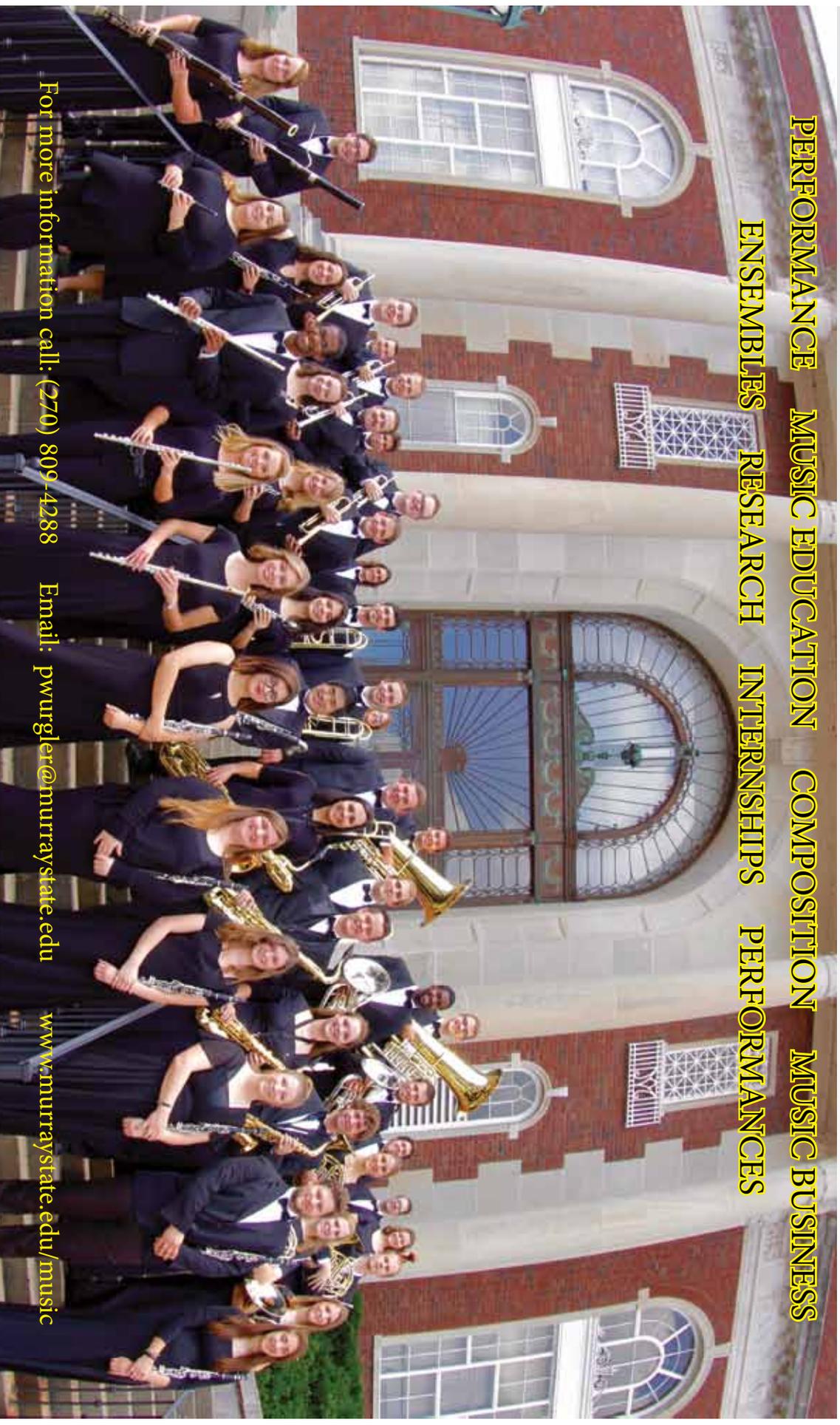
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Morehead State University's Summer Arts Academy offers a unique opportunity this summer in experiencing music, theatre, dance, art and design, and creative writing. You will receive individual and group instruction in your area and will also be offered elective study. The academy will feature faculty recitals and activities highlighting creative writing, as well as art and design. The academy is intended for high school students from rising freshmen through graduating seniors. For more information, contact g.wing@moreheadstate.edu.

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