



Bluegrass Music News

SPRING 2019 FEATURES:

Music Education Advocacy: What Kentucky teachers should know • Student-Centered Learning: Engaging secondary music students in research • The Principal's Perspective: How administrators evaluate music teachers • What I've Learned and a Lot I Haven't: Advice for future music educators • The Musicians in the Back Row

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

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

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See pages 28 to 35 for a photo gallery of the
 2019 KMEA Professional Development Conference.



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From the Editor

DUWAYNE DALE



Since our last issue, another state conference has come and gone and by now, most of you are either working on your spring assessment repertoire or busy preparing your end-of-the-year performances. This past KMEA conference, I was fortunate enough to have more than 40 of my Morehead State students participating as either as members of our collegiate NAFME organization or as members of the Kentucky Intercollegiate Band. For most it was their first KMEA Conference and based on subsequent conversations with them, I feel confident even more of my students will want to attend next year. I'd like to personally thank John Stroube and Melissa Skaggs, as well as the staff of the KMEA office and all of the volunteers who make it all work every year.

March, as we all aware, was "Music in Our School Month." I hope each of you were able to capitalize on the event in your own school and community and were able to showcase your students and music programs effectively. For me, the focus on school music offered by this observance underscores the importance of advocacy, not only in March, but throughout the year. This issue includes a wonderful article on the topic of advocacy written by Dr. Nicola Mason with assistance from Dr. John Stroube. I found it incredibly informative as it provides an in-depth look at past and present advocacy trends and initiatives. In my opinion, no greater advocacy occurs than that in which music teachers engage within their own schools and communities. I firmly believe that teachers, and not politicians, are the "front line."

Some see advocacy as a mostly reactive activity—something in which the profession engages when programs are directly threatened or when a potentially damaging piece of legislation is on the horizon. Proactive advocacy, on the other hand, is something in which music teachers can and should engage every day. Whether providing community service and performances or creating newsletters and social media posts to keep stakeholders informed about music programs, the energy spent by music teachers engaging in proactive advocacy pays dividends in the form of positive public perception and support. While reactive advocacy is critical, proactive advocacy is, in my opinion, far more advantageous and efficacious when music educators view it as a necessary, omnipresent aspect of their professional responsibility. Further, I believe that successful proactive advocacy

efforts can bolster support for music programs to such a degree that reactive advocacy becomes a rare, or even non-existent imperative.

As we near the end of another school year and a time of transition for all of our students, I would like to highlight one type of proactive advocacy that, in my opinion, receives relatively little attention for the important role it can play—in fact, some might not even view it as a form of music advocacy at all. I believe that when we are able to promote any form of adult music-making and facilitate our students' transition to these opportunities, we are not only advocating for music, but also creating passionate allies within our communities. Allies that, when called to do so, can assist our school in innumerable ways. How much easier might music advocacy at the local level be if the music teacher's voice were part of a larger chorus (pun intended) from within their community?

Presumably, none of us are working under the impression that every, or even a sizeable minority of K–12 music students will one day choose to be professional performers or music educators. These vocational ends of an education in music, however, are not the only meaningful forms of musical engagement available to students following their graduation from high school. I sincerely believe that if more emphasis and energy were placed on not only community engagement/service, but also on connecting students to community music opportunities throughout their music education, we could begin to see the nature of music in our communities change. There is strength in numbers, and a community with a healthy number of adult music-makers is a community that values and supports music in their local schools.

Every community is unique and the resources available to music teachers vary greatly across the state. There might not be, for example, convenient access to diverse community music opportunities. In such cases, music educators at every level might embrace their role as a musical and community leader and work to create such opportunities. Expansion of community music might serve to create more opportunities for those we teach, give music teachers more avenues for practicing their own craft by singing or playing in community ensembles, provide our students exemplars of avocation musical engagement across the lifespan, and strengthen local support for music in our schools.

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In closing, I would like to wish each of you the very best end to your 201–2019 school year and to thank you for all you do, each and every day, for your students. If ever I can be of any help to you, please do not hesitate to reach out. dcdale@moreheadstate.edu

authored by Dr. Nicola Mason, with my assistance. I was honored when she asked me to collaborate with her on the topic of advocacy, which is the number one area chosen by KMEA members when asked just a few years ago what they wanted KMEA to focus on. I hope our article helps you see some of what is happening in this area of concern.

KMEA All-State Percussion Ensemble Report

BY DAVID RATLIFF



The 2019 edition of the Kentucky Music Educators Association All-State Percussion Ensemble was recently held in conjunction with the Kentucky Chapter of the Percussive Arts Society's annual Day of Percussion. The event was held on

the campus of the University of Kentucky. The guest conductor was Mr. Andy Salmon. He is currently the Director of Percussion Studies at The Woodlands High School in Houston, Texas. Fifteen students representing fourteen schools were selected from the membership of the KMEA All-State Bands and Orchestras. Each member of the ensemble 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 eight snare auditions, five mallet auditions and two timpani auditions.

The program included the following works: *Echo Funk* by Jonathan Ovalle featuring drum set soloist Dr. Matthew Geiger, Professor of Percussion at East Tennessee State University; *Tiger's Blood* by Robert McCarthy; *Mayhem* by Daniel Montoya, Jr.; *Not Far from Here* by Blake Tyson; *The Bells* by William Byrd, arranged by John Raush and *Butsu Mutandari*; and a traditional Shona from Zimbabwe arranged by B. Michael Williams.

Members of the ensemble included:

- Laika Park Choi from Lexington Christian Academy—Clark Cranfill, band director

- Maxwell Daley from South Warren High School—Chris Cecil, band director
- Jason Fauber from Barren County High School—Dr. Kip Crowder, band director
- Baxter Fee from Greenwood High School—Nick Collar, band director
- Chase Green from Campbell County High School—Nick Little and Dean Marotta, band directors
- Hastings Hale from Murray High School—Tim Zeiss, band director
- Zach Kilian from Paul Laurence Dunbar High School—Brian Morgan, band director
- Gabrielle Morris from Oldham County High School—Brad Rogers, band director
- Paul Pfeifer from Owensboro Catholic High School—Ed Hauser, band director
- Kyle Roemer from Youth Performing Arts School—Curtis Essig and Jason Gregory, band directors
- Ford Smith from Youth Performing Arts School—Curtis Essig and Jason Gregory, band directors
- Zach Smith from Shelby County High School—Ross Morgan, band director
- Zach Snow from South Oldham High School—Ryan McAlister, band director
- Kyle Walker from Dixie Heights High School—Sarah Shamblin, band director
- Sally Wilson from Russell County High School—Curtis Ervin, band director.

David Ratliff is in demand throughout the United States and Europe as a percussion instructor, arranger, clinician, adjudicator, and guest conductor. He is currently the Director of Bands at Madison Southern High School in Berea, KY. Additionally, Mr. Ratliff serves as the KMEA All-State Bands and Orchestra Percussion Coordinator.

The Kodály concept begins with the singing voice, an instrument carried by every child. Using musical material found within the child's culture, teachers are trained to facilitate the development of musical skills through aural, physical and visual learning. Although this approach is often found in primary schools, its principles apply to all age groups. Many ensemble directors in secondary schools utilize Kodály principles for sight-reading, intervallic training and harmonization, to name only a few direct applications.



Dr. Rachel Gibson is an Associate Professor of Music at Westfield State University in Massachusetts where she is the coordinator of music education and a specialist in early childhood and elementary music. Dr. Gibson is an active clinician at the state and national levels where she leads workshops in the Kodály philosophy, music literacy games and activities, multicultural songs and singing games, and folk dancing. Her research interests include folk song traditions in Central America. She recently completed a ten-month sabbatical in Guatemala and Nicaragua where she engaged in folk song collection and language study.



Jeremy Howard received a Bachelor of Music Education in Vocal Music Education and a Master of Music with an emphasis in the Kodály philosophy from Morehead State University. He holds certification in all three levels of the Kodály teaching method. Additionally, he spent the summer of 2011 studying at the Kodály Institute in Kecskemet, Hungary. Howard currently serves as the general music teacher and choir director at Christ the King Cathedral School in Lexington, Kentucky. He is active as a conductor and clinician, and teaches Kodály certification courses in Alabama and Kentucky.



Dr. Michele Paynter Paise is a member of the music faculty at Morehead State University, where she teaches undergraduate and graduate courses in music education. In addition, she serves as music program coordinator and director of The Kodály Institute of Kentucky. Certified in both Orff Schulwerk and Kodály, Dr. Paise is a sought-after clinician who has presented numerous workshops focused on elementary and vocal music education. She holds two Bachelor of Arts degrees from Shepherd University, a Master of Music degree from The Peabody Institute of the Johns Hopkins University, and a Doctorate of Musical Arts from Arizona State University.

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