

SCMEA



South Carolina MUSICIAN

Vol. LXXIV

Spring 2021

No. 3



Thank you, Conference Sponsors!

Gold



Silver



DIVISION OF
MUSIC
BOB JONES UNIVERSITY



Bronze



**Kaleidoscope
Adventures**

JW PEPPER
DELIVERING MUSIC SINCE 1876

N
NEWBERRY
COLLEGE
Department of Music



Contents

President's Message	
Michael Moore.....	5
Division Reports	
SCBDA.....	6
Choral Division.....	7
Collegiate Division.....	7
Elementary Division.....	8
Guitar Division.....	8
Higher Education.....	9
Orchestra Division.....	9
Piano Division.....	10
String Review.....	13
Article: <i>The Essence of the Kodály Approach</i>	
By Dr. Pattye Casarow.....	15-17
Article: <i>Mozart's Symphony No. 25 in G Minor: A String Educational Perspective</i>	
By Dr. Michael Weaver.....	20-23
Press Release: <i>Dr. David Cutler Named Yamaha Master Educator in New Music Business & Entrepreneurship Group</i>	24
NAfME Response to New CDC Guidelines for K-12 Schools.....	25
Article: <i>Five Trends in Selected Band Literature</i>	
By Dr. Patrick Carney.....	26-31
SCMEA Executive Officers.....	34-35

Call for Articles

The SC Musician is looking for original articles regarding music education from teachers, researchers, or administrators for the 2021-2022 school year. Please submit your articles to Dr. Lalama at susana.lalama@converse.edu

Call for Advertisements

The SC Musician is looking for advertisers for the 2021-2022 school year. For rates and sales, contact Dr. Lalama at scmusicianeditor@gmail.com

Advertisements

Conference Sponsors.....	2
Messiah University.....	4
NAfME Eastern Division Conference.....	8
NAfME Social and Emotional Learning.....	10
Just Orlando Youth Tours.....	11
NAfME Backpack.....	11
Lander University.....	12
Erskine College.....	14
LungTrainers.....	18-19
University of South Carolina.....	23
NAfME Civic Action Guide for Music Education..	32
Yamaha Corporation.....	33
NAfME Music In Our Schools Month.....	36

I am NAfME
You are NAfME
We are NAfME!





Learn about our no-fee tuition and graduate tuition discounts at messiah.edu/gradcost

Earn your **master's degree** in **Music Conducting** or **Music Education**

Messiah University's Graduate Program in Music is designed for busy music educators who would like to advance their career and education. Whether you are a public or private school educator, a community or church ensemble director, or a recent music major graduate, our program can help you develop your skills as a music educator or deepen your expertise in music conducting.

- Online, accredited program
- Optional 1-week, on-campus summer intensive course
- Faculty are experienced music educators and conductors
- Coursework is immediately applicable to your everyday work setting
- Conducting degree tracks:
choral, orchestral, wind
- Post-master's certificate of advanced graduate studies in music conducting (CAGS) available

Experience the academic distinction of a **nationally ranked Christian university.**

Your career
see anew

APPLY TODAY

717-796-5061
messiah.edu/gradmusic

Online | Flexible | Affordable

 **MESSIAH
UNIVERSITY®**

President's Message

Michael Moore, SCMEA President

As my term as president draws to a close, I want to take this opportunity to thank several individuals for their support and service to our association. I know it can be dangerous to start mentioning names with an organization as large and complex as ours, but I won't let that prevent me from attempting a proper "thank you" to these amazing team members!

Martin Dickey, Immediate Past President, provided invaluable counsel and continuity as I transitioned into the presidency. Throughout my term he's been the perfect sounding board – never intrusive, but always only a phone call or text away.

I aspire to be as helpful to our incoming president, **Joe Gulledge**, who has done a fantastic job working with the executive officer team these last two years. I know the association will continue to thrive under his leadership, and I wish him all the best. Thank you for your willingness to take this on, Joe.

Our Executive Director, **Patti Foy**, is really the "glue" that holds SCMEA together. We are so blessed to have her steady hand to steward our resources to ensure the health and future of our association, and I am personally indebted to her for her wisdom and keen insight.

Sharon Doyle, Conference Chair, has been a pillar of stability for our association for nearly two decades. Her selfless sacrifice has benefited countless thousands, reaching back to the Greenville days at the Hyatt, then in North Charleston, and now in Columbia. Her indefatigable work behind the scenes has made it possible for us to enjoy well-run conferences year after year, even though it meant that she herself could not attend sessions. Sharon will be retiring from this position this summer but is leaving things in good order for her successor. Sharon, thanks a million. I look forward to seeing you back in sessions at the next conference.

Susie Lalama and **Lisa Rayner** have done a great job with our publication and marketing efforts to keep us informed and connected with our partners, even amid the pandemic. Lisa has also done an amazing job serving as a liaison to our INSIGHT virtual conference partners Palmetto Arts Education to make sure your PD content is in the app and delivered on time.

Steve Gillespie, Parliamentarian, has been a constant source of encouragement and good humor for us all. He is probably the biggest reason I've missed holding our meetings in person this year.

I owe a huge debt of gratitude to our Division Presidents – **Chaz Paxton, Nikki Belch, Tamara Silva, Benjamin Broughton, Susie Lalama, Ginger Greer, and Hunter Cox**. These men and women carry the bulk of the workload that makes our organization tick. They have borne the brunt of the COVID storm this year, and admirably so. Many thanks also to our **committee chairs** for their work in advisement, advocacy, and service to SCMEA and our profession. And a special word of thanks is in order for the members of the President's Task Force on Diversity – **Maurice Burgess, Lois Jang, Christi Lewis, Christopher Leysath, Josh Recinos, and Myrella Samuels**.

Last but certainly not least, thank YOU, the membership at large, for placing your trust in me to lead our association these last two years. It has been an honor to serve an organization that has positively impacted me from my earliest days as a percussionist in sixth grade band, through high school, college, and my entire teaching career.

With humble gratitude,





Band Division

Chaz Paxton, *President*

As I sit to write this letter, it was almost one year ago that all of our lives changed drastically in what seemed like an instant. Businesses and schools were shut down. Events were cancelled. Digital formats were forced to become the new (temporary) normal. In my best estimation at the time, I thought we would be out of school for a few weeks and be back to normal after Spring Break. Boy, was I wrong. Two weeks become two months, and six months, and here we are, almost one year later at this writing. As I reflect on the past year, there is a lot to be discouraged about. However, I refuse to dwell on the negative. Despite all that has happened, I have chosen to focus on the positive things I have witnessed over the past year.

I have seen collaboration between educators across the country like I never have before. We became united under a common goal...to see our students thrive in spite of the madness that surrounded them. I have witnessed firsthand the dedication and drive of our SCBDA members and have been impressed and INSPIRED by the grit and determination of many of you.

I have witnessed our SCBDA event chairs change the paradigm for our events and work tirelessly to create new procedures and figure out ways to make our events happen in any way we could. Last May, I expressed my desire to figure out ways to serve our membership and keep students engaged in music. Our event chairs, Region chairs and committee members rose to that challenge beyond what I could have ever imagined.

Despite having to cancel the in-person SCMEA Conference, we were able to hold numerous virtual Professional Development sessions and throughout the spring, will be posting recordings of featured performances from seven of our ensembles:

Ridge View High School Wind Ensemble, Dustin King, Director
Easley High School First Class Jazz, Tori Bevels, Director
Easley High School Wind Ensemble, Rick Langdale, Director
James F. Byrnes Symphonic Band, Bryan Bone, Director
D.W. Daniel High School "Zero Hour" Jazz Orchestra, Chaz Paxton, Director
Carolina Forest Wind Ensemble, Mark Roddy, Director
D.R. Hill Middle School Percussion Ensemble, Thomas Cotter, Director

Thank you to Chuck Deen, President-Elect, and Alicia Crutchlow, SCBDA Conference Chair, for making these opportunities happen.

We have much to be thankful for and much to look forward to in the future. I believe that we will come out of this stronger than ever thanks to the resilience and determination of our membership. I am optimistic that the 2021-2022 school year will be somewhat "back to normal" and as of this writing, we are planning to move forward with all of our events face to face for next year.

I look forward to the day when I can gather with my colleagues, shake hands, hug necks, fellowship and talk shop. I hope that day is not too far in the distant future.

As always, if there is anything I can do for you, please let me know.



Choral Division

Nikki Belch, *President*

As another school year comes to a close, I wanted to take this opportunity to say thank you to all of our membership. In the midst of uncertainty, you continued to do your best for your students. In the midst of cancellations, you created opportunities. You continued to build relationships and musicianship skills as best you could within your specific circumstances. You continue to be amazing.

With the hard work of many of our choral division leadership, we were able to hold several events this year. All State Auditions, a Virtual CPA option, All State Weekend, and a virtual Solo and Ensemble were all held this year due to the hard work and creativity of those committees. Students throughout SC were allowed to continue singing, performing, and learning and that is the most important thing we can give to them during this stressful school year.

Moving forward, we are planning all of our normal events for next year and will post them in May. The hope is that schools can continue on as close to normal as possible. Please know that precautions will continue to be taken as appropriate. We are also planning alternatives in the event that they are needed for whatever reason.

As my term as president comes to an end, I would like to thank the executive board for all of their hard work, flexibility, and creativity over the last two years. Their work makes everything that our students do possible. I encourage all of our membership to participate in committees and come to our business meetings. Your perspective and voice makes us better and helps to create more effective events that meet the needs of our students. I am truly honored to have worked for you the last two years and I appreciate your trust in me. I wish you all an amazing and restful summer and know that the choral division will continue to provide high quality opportunities for the choral students of SC. Take care and God bless.

Collegiate Division

Cigi Curry, *President*



As I re-read old editions of SC Musician, it's a little overwhelming to consider everything that's happened in just a year. With everything thrown at us, though, we have persevered. Whether your classes have been in-person, virtual, or a combination of the two, you are still continuing on in the pursuit of your education and of music education as a whole.

In a way, the "new normal" of doing everything distanced has helped to bring the Collegiate Division together more than ever. In the 2020-2021 school year, we have held two open sessions over Zoom and hosted three "Insight!" sessions. Each chapter has also been able to share their own sessions with the entire Collegiate Membership, allowing us to participate with one another like we never have before. Additionally, our social media presence and overall communication with membership has grown this year, thanks to the efforts of our Treasurer, Maria Boutin, and our President-elect, Will Ellison. The Collegiate Membership Executive Board was elected at the SCMEA Conference in 2020 before they knew they would be figuring out how to do it all during a pandemic, and I want to take this time to thank them for all they have done to help improve Collegiate Membership. I can't wait to see how this continues to grow. Wishing good health to you all!

If you would like to contact the Collegiate Membership Executive Board for any reason, please email us at scmeacollegiateexec@gmail.com.



Elementary Division

Tamara Silva, *President*

I cannot believe my time as your division president has already come to an end. Like you, I did my best given the challenges of the past year. During the year, I heard many colleagues saying they are “just trying to survive.” Well, guess what? We have made it! We have completed an entire school year during a world-wide pandemic. You should feel like a superhero, because you are.

As you come out of this year, I hope you are able to reflect on the incredible growth you have inevitably experienced as a professional and as a citizen of the world. I also hope you realize the enormous impact you make on your students daily and how valuable you are to the climate and culture of your school and community.

Next year, I look forward to serving you as past-president and making music together again, IN-PERSON. Please consult our website and Facebook page for information about our fall workshop and state conference.

It has been an honor to serve in this capacity. May you and your loved ones stay healthy and find joy through musicing together!



Guitar Division

Benjamin Broughton, *President*

As I write this letter it does not feel as if a year has passed since the world changed. It goes without saying that none of us pictured the last 12 months going like this. Shut-downs and cancellations became our normal and the joyful sounds music teachers equate with spring became distant. But from this struggle we have seen opportunity. Despite the changes to our definition of “normal” we watched determination transform into innovation which led to achievements in our division that have never happened before.

I am so very proud of the progress that we witnessed this year. Anna Clifford from Academic Magnet High School became our first student to be selected to an All-National Honor Ensemble. While they didn't get to perform together live they were able to record videos that were put together by the Virtual Guitar Orchestra for a performance that premiered in March on the web. Congrats to Anna and teacher Mr. Ian Grimshaw.

We also saw more schools across our state have students selected for our All-State Guitar Ensemble. While they will not have a chance to perform live together, through a generous grant from the Augustine String Corporation they will also be part of a video produced by the people at the Virtual Guitar Orchestra. Their video is scheduled to be released in May.

As we close this year, I draw inspiration from the innovation, and the resiliency that this wonderful organization continues to display. Thank you to all of you who make our division successful and have a restful summer!



EASTERN DIVISION



**VIRTUAL
CONFERENCE**
APRIL 22-24, 2021

We All Belong!
Proven Practices & Perspectives
for Today's Music Educator

**All-Eastern
Honors Ensembles**
MARCH 4-6, 2021

2021 NAfME Eastern Division Conference April 22–24

The NAfME Eastern Division Conference will be presented in a virtual format in 2021 and is open to all NAfME members.

REGISTER at bit.ly/2021EasternDivision (case-sensitive)
memberservices@nafme.org
800-336-3768

Orchestra Division

Ginger Greer, *President*

Spring is here, and with it, much promise for new beginnings. The end of this school year has brought most students back into the classroom to finish out the year with some semblance of “normal.” Music teachers are scrambling to put together live stream concerts with mix and match instrumentation.. While we are working harder than we ever have, we are in our element. Music teachers are no stranger to riding the waves of institutional education, adapting as needed to mixed ability levels in classes, crazy schedules, and students pulled in and out of class. This is just more of the same, at a higher level!



Friends, brace yourselves. The after effects of what we have experienced this past year will be felt for years to come. We will be retraining students on how to learn, rehabbing students on skills they did not develop through our “virtual” learning, rebuilding their social and emotional skills and reminding them of how cooperative learning works. The students returning to our classrooms will require more patience and grace than we ever thought we were capable of giving.

Luckily, we have the best tool for these challenges: music. We have the freedom and responsibility to choose music that will INSPIRE and ENCOURAGE the students in our classroom to return to learning. How lucky we are to teach ART, where our curriculum can so easily be adapted to meet the needs of our students. You may be in a situation where you need to redefine priorities to put the heart and soul of our art back at the forefront of your teaching; I know this is true for me. Teach music that hooks and captivates students’ minds and souls. Think back and be reminded of those special pieces that defined your musical journey. Be the reason that students WANT to be back in the classroom.

A “task master” by nature, I find myself having to regroup and adapt my daily routines of relentlessly pushing forward to appreciating the moment, going with the flow, and granting students more freedoms in my classroom than ever. The “letting go” of the rigidity and structure does not come easy,

but the payoff, in the end, I feel will result in students that value our music classrooms as a sanctuary where they can relax, find friends, and exercise expression that so desperately needs to be released.

I wish all of you the best in the coming weeks and months. I hope that you find support and opportunity for your students through the events that the orchestra division continues to offer to the best of our ability in these strange times.

Higher Education Division

Susana Lalama, *President*

Although the year has had more challenges than expected, our division was able to make great progress. First, we have had some outstanding presentations for INSIGHT, our virtual professional development conference this year. Thank you, Drs. Krueger, Santos, Samuels, and Perry for your contributions to this conference. As SCMEA members, we have access to all of the conference presentations through September 2021. Be sure to encourage your students to “attend” by watching the videos!



On April 24th, the Higher Education Division is hosting the Day of Research in Music Education. Dr. Schlegel has done a remarkable job coordinating this day that will include keynote address by Dr. Deb Confredo, two research presentations, and a poster session with applicants from across the country. You don’t want to miss it!

We have continued to make progress with the add-on certification music assessment as well as the ongoing list of music education graduates. Thank you all for your contributions to these documents.

My time serving as president of the higher education division is coming to a close. I look forward to serving as the past-president as Dr. Patrick Casey, incoming president, and Dr. Rosetta Dingle, incoming president-elect continue to lead the division. I would like to thank existing past-president, Dr. Michael Weaver for serving the division these past six years.

Stay well friends and enjoy your summer!



Piano Division

Hunter Cox, *President*

I hope this letter finds everyone healthy and well. This year has been a challenge and an adjustment for all teachers but especially piano teachers and music teachers. I have heard many great things about what all of our music teachers across the state have been able to accomplish; it is so encouraging to see the way that teachers and students have truly adapted to continue teaching and learning through this difficult situation.

We have had two wonderful piano-specific professional development sessions this year that you can still access via the Insight Conference App! One of them was a wonderful session from Andrea Quinn and Chuck Bateman of James Island Charter High School entitled How to Become A Piano Superhero: Level 1 and 2 Group Piano Curriculum Overview. It was a great session for all in attendance; they gave information that was essential to anyone starting a class piano program at any school, but also some interesting perspectives that veteran teachers may benefit from as well. Sara Ernst gave a great session on Cooperative Learning: In-person and Remote. She spoke about group learning theory and gave wonderfully detailed examples of five cooperative learning strategies that are applicable in any music classroom. Our last session for the school year will be What Your Title I Students Needs From You by Denisse Santos

The SCMEA Fall Piano Festival was held from November 30th to January 18th. Students submitted selections to be judged virtually. Two students were selected to participate in the Honors Recital in May. More students will be invited to participate after the Spring Festival. The board was pleased with the virtual turnout, and we would love to have any piano educators and their students join us for the Spring Festival. I would like to extend a big thanks to our SCMEA Piano Festival Chair Tim Thompson for making things run so smoothly! The SCMEA Spring Piano Festival will be from March 19th to April 16th. The SCMEA Honors Piano Recital and Masterclass will be held on May 22. The recital and masterclass will hopefully be in person, but we'll host or release the recital virtually if we are not able to come together in-person. For more details, please see the SCMEA Piano Division website and Facebook page.

I hope to meet and talk with more piano educators about their teaching situation in South Carolina and our organization can better support them. If you have any questions or suggestions about the piano division or would like to talk about anything related to piano teaching, I'm available via email at joseph.cox@lcsd.k12.sc.us.



Music Education and Social Emotional Learning

This brochure includes key talking points for music education advocates to use as they communicate with decision-makers about the place of music education in any school setting.

Download your brochure at
bit.ly/MusicEduSEL

Questions? Email
advocacy@nafme.org





Specializing in *Bands, Choirs and Educational groups.*

JUST ORLANDO YOUTH TOURS HAS ONE PURPOSE – TO MAKE IT EASIER FOR YOU TO TRAVEL WITH YOUR GROUP TO ORLANDO.

EDUCATION, PERFORMANCE AND WORKSHOP OPPORTUNITIES AVAILABLE AT

WALT DISNEY WORLD® AND UNIVERSAL STUDIOS®



NAfME BACKPACK

Be ready to
meet your students where they are
with NAfME in your backpack!

Visit: bit.ly/NAfMEBackpack



Lander University

Department of Music

Where Musical Minds Meet

MUSIC SCHOLARSHIP AUDITIONS

October 10, 2020

November 14, 2020

February 20, 2021

March 20, 2021

DEGREE PROGRAMS:

Music, Instrumental | B.S.

Music, Keyboard | B.S.

Music, Vocal | B.S.

Music, K-12 Teacher Certification, Choral | B.S.

Music, K-12 Teacher Certification, Instrumental | B.S.

Music, K-12 Teacher Certification, Keyboard | B.S.



SCHEDULE AN AUDITION:

Dr. Lila Noonkester
Department Chair &
Audition Coordinator
864-388-8348
lnoonkes@lander.edu

GREENWOOD, S.C.
www.lander.edu/music

STRING REVIEW

The String Review are orchestra pieces that were reviewed by members of the SCMEA Orchestra Division. Thank you Susan Wines for setting up the review!

Reverie for String Orchestra – James Corigliano – Grade 3

Finding slow pieces that young string orchestra students enjoy playing can be a challenge. In his Grade 3 composition, *Reverie for String Orchestra*, James Corigliano uses lush harmonies and strong melodic lines that allow younger orchestras to play expressively.

This work is scored for violin 1, violin 2, viola, cello and bass. The cello/bass parts doubled for most of the piece, with the exception of a few melodic lines that are written for cello only. A strong viola section is a must for this piece, as they have the critical harmony parts that make this selection so beautiful. The composer states that you could have extra violins play the part, if needed.

The piece is in e minor and three-four time. G-sharps and D-sharps are found in the 2nd violin parts, on the D and A string respectively. The violin and viola parts do not require any position work, however, there are several places where playing in III position will add warmth and maturity to the sound. The cello part does go past first position, to a high E on the A string and the basses will be required to play in II position.

An advanced middle school ensemble, with most players being able to do vibrato and who can play in III position, could perform this piece well. However, the group must have the maturity to work on musical phrasing and focus on tone. This piece would be a great selection for a freshman orchestra or a lower-level high school group. A great choice for CPA or other festival performances.

Review by Angela Rex

Danzón no. 2 – Arturo Marquez Navarro

I had the great pleasure of coaching and co-conducting the *Danzón, no. 2* by Arturo Márquez Navarro while I was the assistant conductor alongside my friend and colleague Dr. David Hamilton at the Governor's School for the Arts and Humanities. The students loved performing the Márquez. I enjoyed watching the students who approached this piece very cautiously at first to perform it with wild abandon in the competition.

Danzón No. 2 is perfect for advanced full orchestras and youth orchestra programs and is a favorite amongst audience members. From an educational viewpoint, students not only learn about contemporary music from another culture, they are exposed to polyrhythms and sudden rhythmic shifts that are fun and easy to feel and to move and dance to.

The *Danzón No. 2* is technically accessible to most advanced students and explores a variety of articulations, bowings and bow strokes for the strings and solos for the wind, brass and a high octane, energized percussion parts. It also features a fun lyrical and percussive piano part that is very accessible to intermediate/advanced piano students. The music is available for rental only by Peer Music Classical, New York/Hamburg

Review by Jennifer John

apply.erskine.edu



MAKING MUSIC

CONDUCT. TEACH. PERFORM.

Up to
\$10,000
in music
scholarships

JOIN OUR COMMUNITY

At Erskine College, enjoy small class sizes, dedicated faculty, and individualized attention to help you develop as a musician. Participate in ensembles, tours, and service opportunities with other talented student musicians.

PERSONALIZE YOUR STUDIES

Pursue concentrations in performance or church music, or train as a music educator with an emphasis in choral or instrumental music. You can even propose alternative concentrations with assistance from your professors.

Join our community of musicians.

Get the Erskine Edge.

MAJORS

B.A. in Music with an emphasis in performance or church music

B.S. in Music Education with an emphasis in choral or instrumental music for K-12

AUDITION

To schedule an audition, contact:

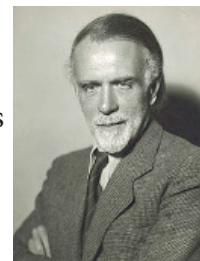
Sharalynn Hicks
music@erskine.edu

THE ESSENCE OF THE KODÁLY APPROACH

Part I: Philosophy

By Pattye Casarow, DMA

In the last century, the field of Music Education has been enriched with several significant approaches to teaching. Emile Jacques-Dalcroze, Zoltan Kodály, Carl Orff, and Edwin Gordon have each contributed ideas that revolutionized and greatly improved our instruction in the classroom and rehearsal hall. Learning about each of these schools of thought is beneficial to the 21st-century music educator. While the approaches have much in common such as the Pestalozzian principles of learning, most notably **sound** (experience) before **sight** (symbol or explanation), there is distinctiveness in each strategy. I will focus on essential elements unique to the practice of Kodály's concepts in this series, "The Essence of the Kodály Approach."



Some might think that the Kodály approach is simply a system of *ta, ti, and do, re, mi*. True, these tools are integrated, but Kodály didn't start with these devices. He began with a set of ideas about musicianship and how children learn. There are five pillars to the Kodály philosophical construct.

First, everyone has the right to music literacy, and it is meant to be enjoyed! Musical literacy has been defined as the ability to read, write, and think music. I liken illiteracy to a disability. Students and adults who don't know how to decode music notation or audiate a tune are at a disadvantage. They always need assistance in making music. Someone else has to play it for them or show them how it goes. Musical literacy removes that dependence.

Furthermore, Kodály insisted that literacy acquisition should be a fun, developmentally appropriate process for the child. I love this principle. In a Kodály-inspired classroom, students can practice dotted eighth and 16th notes by singing and playing a rollicking game.

Second, singing can and should provide the foundation for all types of music. Why do we start with singing? The voice is the one instrument every child owns and never forgets to bring to school. Singing is the music-making medium accessible to all ages and skill levels. Kodály said, "To be internalized, musical literacy must begin with the child's own natural instrument – the voice." He believed that singing enhances both ear and brain, resulting in musically literate children who can "see with their ears and hear with their eyes."

Third, music education should begin at the earliest possible age. Someone once asked Kodály when musical training should start. He replied, "Nine months before the mother is born." Think about that. To fully develop a child's potential, music should be a part of one's life from the beginning. Pre-school children should enjoy activities that stimulate their musical minds. Research has indicated that a child's musical aptitude is established by the age of nine. Those years from the womb to age nine are critical to the assimilation of foundational cognitive, psychomotor, and affective musical learning.

Fourth, a child's own culture provides her musical "mother tongue." The use of folk songs is a focus for those who practice the Kodály approach. Folk songs provide ideal resources. Most are in the public domain and easy to access. Holy Names University has gathered one of the leading collections which you can find at kodaly.hnu.edu. Kodály stated,

The singing of folksongs must form a part of every music lesson, not only to provide practice in them for their own sake but to maintain continuity and also to awaken, develop, and maintain the sense of the relationship between music and the language. For there is no denying that it is here, in folk song, that the most perfect relationship between music and language can be found.

Fifth, only music that demonstrates artistic merit (folk or composed) should be used in teaching. Kodály was a stickler about using quality music with children. He believed only the best music is good enough. (He also thought only the best teachers should be music teachers.) Therefore, he cautioned that song materials be chosen wisely.

Kodály-inspired teachers infuse these principles into their classrooms every day. They maintain high artistic standards, teach to their students' needs, and facilitate delightful music-making in each lesson.






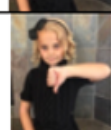
In the next segment, we'll take a look at the materials used in the Kodály approach.



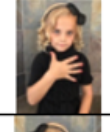

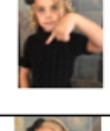

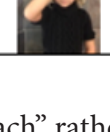
Part II: Materials

One of the beauties of the Kodály approach is the simplicity of the basic materials. If you make some visuals (solfège and hand sign charts) and buy a few instruments (rhythm sticks, shakers, hand drums, for example) and write your lesson plans, you can have a complete curriculum for very little money. For some music educators and school situations, this is good news!

Let's talk about the materials used in the Kodály-inspired music classroom starting with pitch. We all know there are proponents and opponents of the various tonal systems (intervals, numbers, fixed do solfège, letter names, etc.). This article will not delve into the debate; I will conveniently side-step that worm can. Instead, I will tell you why Kodály supported the use of solfège as the system for teaching pitch. Interestingly, my research in sight singing pedagogy reveals that the teacher's enthusiasm and consistent use of a tonal scheme matters more than the specific strategy used.

Kodály borrowed his "sol-fa" syllables and hand signs from the English educator John Curwen. Using the moveable do version (do represents tonic in any major key; la represents tonic in the related minor key), the syllable names signify functions within tonality and relationships between pitches. These functions and relationships remain stable and allow children to sing and read easily in any key or mode. The carefully planned scope and sequence (more on this in the next article) enables children to build a vocabulary of musical patterns that provide the "words and phrases" to read and write the language of music. The corresponding hand signs give both a visual representation and kinesthetic feel for pitch which is abstract.

CURWEN HANDSIGNS	Solfège (Diatonic)	Solfège (Chromatic)		Description
		Ascending	Descending	
	do			Low do is a fist at the belly button.
		di	ra	Fist raised at the wrist
	re			Flat hand, palm down, slanting up
		ri	me or ma	Palm slanting up with pointer finger raised
	mi			Flat hand horizontal
	fa			Thumb down

CURWEN HANDSIGNS	Solfège (Diatonic)	Solfège (Chromatic)		Description
		Ascending	Descending	
		fi	se	Thumb up
	so			Palm to chest; thumb down
		si	le	Palm to chest; fingers apart and thumb up
	la			Cupped hand at eye level
		li	te or ta	Hand at eye level; pointer finger down
	ti			Hand at eye level, pointer finger up
	high do			Fist at the forehead

On a side note, it is important to use the label "approach" rather than "method" when referring to Kodály's system of instruction. He would be the first to tell you he did not invent a method. Rather, he gathered the best tools he could find to create a process to improve the music education of the children of Hungary. His compilation has proven effective and has provided guidance to music educators all over the world for more than 70 years.

Rhythm is introduced with attention to the steady beat. Kodály looked to the French theorist Emile-Joseph Chêvé for syllables. Young learners can quickly navigate the intricacies of rhythm using this strategy. After a multitude of experiences hearing, feeling, and moving to the steady beat, young students learn that the pulse is represented by ta. Furthermore, the beat can be divided in half, ti-ti. Kodály pedagogues will often use iconic or stick notation early on to simplify notation for budding musicians. By carefully sequencing the introduction of other rhythmic figures, children can decode almost any rhythmic pattern by the sixth grade. This figure illustrates other elongations and divisions of the beat with corresponding syllables.

As mentioned earlier, the use of folk songs for teaching repertoire is characteristic of the Kodály-inspired lesson. In every country where music educators practice Kodály's principles, indigenous folk music has been collected and classified. Folk songs provide a rich variety of perspectives, community, national identity, and enjoyment. They furnish superb materials to Prepare, Present, and Practice music literacy. (More on the 3 P's in the next segment.)

Kodály believed that music and movement naturally go hand-in-hand in the elementary music classroom. Movement reinforces skills. "Play parties" or singing games, in which the children provide the music by singing, are an integral part of many well-planned lessons.

A folk dance provides more complex and structured steps and turns. At the top of my recommendation list for resources for folk dancing would have to be New England Dancing Masters (dancingmasters.com). Once students are well-versed in many of their own folk songs, a great way to open their minds to world music is to present international folk songs. Multi-cultural music reveals a whole new treasury of teaching material. Phyllis Weikart's Rhythmically Moving set is a great resource.

Lastly, a Kodály lesson will often include small, non-pitched percussion instruments (triangle, drum, sand blocks, shakers, rhythm sticks, etc.) and recorders. In addition to the fact that children relish the opportunity to play, these instruments make their thinking visible. They can apply the concepts they've learned and demonstrate their burgeoning musicality.

ta		ta-ah-ah	♪
ti-ti	▢	ta-ah-ah-ah	♩
tri-o-la	▢▢	syn-co-pa	♪ ♪
tiri-tiri	▢▢▢	tai ti	♪
tiri-ti	▢▢	ti tai	♪
ti-tiri	▢▢	tim-ri	▢▢
ta-ah	♪	ri-tim	▢▢



Pattye Casarow, DMA, heads the Department of Music Education at Bob Jones University, directs the 100-voice Freshman choir, and enjoys sharing with her students the pleasure and potency of the Kodály approach.

Old Brass Wagon

Traditional Folk Song

Cir-cle to the left in my old brass wa-gon,
 Cir-cle to the right in my old brass wa-gon,
 In-to the center in my old brass wa-gon,
 cir-cle to the left in my old brass wa-gon,
 cir-cle to the right in my old brass wa-gon,
 in-to the center in my old brass wa-gon,
 you're the one my dar-ling,
 you're the one my dar-ling,
 you're the one my dar-ling.

Back on out in my old brass wagon...
 Clap your hands in my old brass wagon...
 Tap your toe in my old brass wagon...
 Dosido in my old brass wagon...
 Two hand turn in my old brass wagon...
 Circle to the left in my old brass wagon...
 Circle to the right in my old brass wagon...

Circle of couples/partners. Simply do what the song says to do. This can be done with no partners if you omit the dosido and two hand turn movements.

The next issue of the SC Musician will contain Parts III-V of The Essence of the Kodály Approach

LUNG TRAINERS®

Even in trying times, LungTrainers continues to seek improvements to Build.Better.Breathing. This year, LungTrainers has developed the Individual Breathing Assistant for One, IBA41. The IBA41 (photographed below) combines the LungTrainers' patented breathing technology; mouthpiece, air regulator and air tube, into one complete section.



The Individual Breathing
Assistant for One ("IBA41")

BREATHE EASY
WE ARE HERE FOR YOU

A NOTE FROM OUR C.O.O.:

LungTrainers believes that music education is more important than ever. We are committed to ensuring that our products can be utilized by our 10,000s of users, with confidence. We strive to make every LungTrainer safe to use with the most advanced technology available and affordable to our clients.

Better Breathing, especially now, is more important than ever. The LungTrainer provides its users with the best set of exercises available. It is currently being used by 100s of institutions and 10,000s of users. It is now available to you at the most affordable prices ever.

Why should you get a LungTrainer Personal Trainer?

- Calculate your Perfect Breathing Formula: The LungTrainer can be made specific to your needs. Whether you need more air flow, more air resistance or a combination of both, the LungTrainer can do it. Match it to your instrument/voice needs.
- Leaders in band and vocal performance have found amazing success with their students, both K-12 and at the university level.
- Training Basic Breathing Success, like duration and belly breathing, is as simple as ABC.
- The LungTrainer is more affordable than ever.

And now, LungTrainers has improved its exhalation system by the development of the Individual Breathing Assistant for One (IBA41). The IBA41 (photographed bottom left), a one student only device, combines the LungTrainer's patented breathing technology; mouthpiece, air regulator and air tube, into one complete section. This apparatus can now be used as a standalone device or with the LungTrainer. Now, all students can perform LungTrainer exercises at the same time and attach the IBA41 to the LungTrainer for specific training.

For more information, contact us at: info@lungtrainers.com. Be sure to also visit our website, follow us on Instagram, like us on Facebook and subscribe to our YouTube channel.

 (786) 286-4744
 www.LungTrainers.com
    @LungTrainers

Mozart's Symphony No. 25 in G Minor, K. 183: A String Educational Perspective

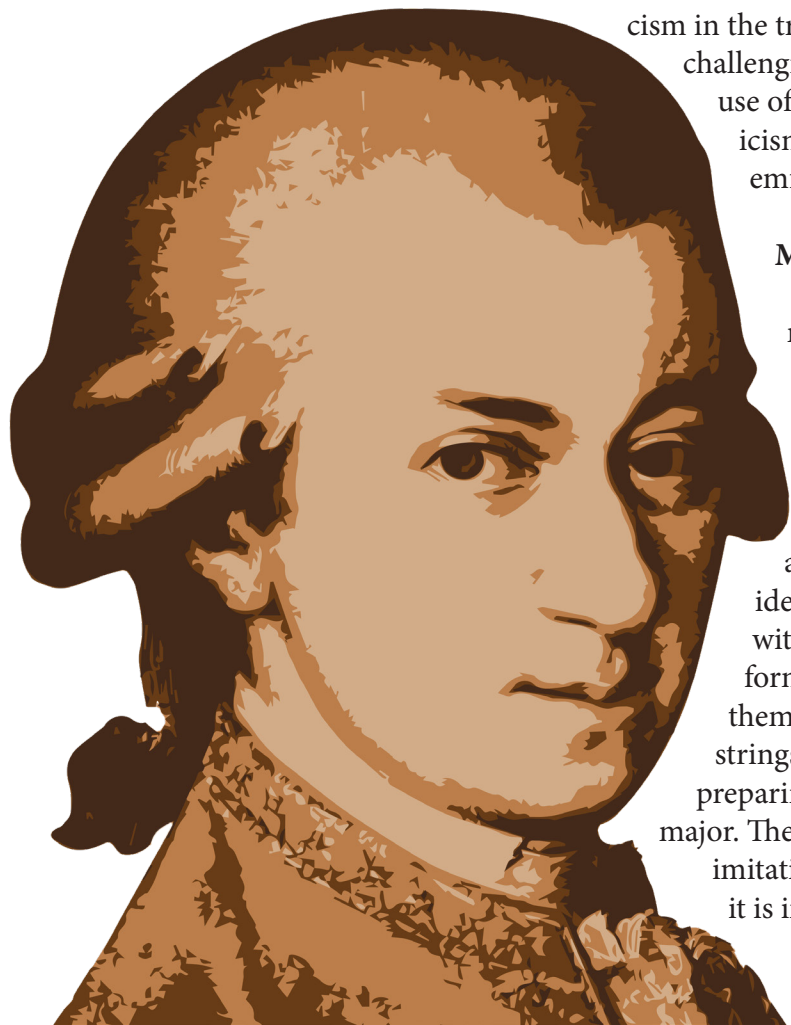
By Michael A. Weaver, D.M.A

Mozart's Symphony No. 25 is an exciting, challenging, but rewarding symphony for college-age musicians. During my undergraduate years I recall one of the adults in the orchestra (it was a community/university orchestra) saying that we should be doing symphonies. I did not fully understand why she said that. We were playing what I thought at the time to be fine repertoire that seemed challenging and fun. I did not make the connection then that my undergraduate education would have been enhanced had we been given the opportunity to perform full symphonies. Now, as the music history professor and the orchestra director for a small university I realize that it is imperative that students be given the opportunity to perform standard orchestral repertoire that includes complete symphonies. Mozart's Symphony No. 25 in G Minor is a symphony that I love to program for my students. They learn about Mozart, the Classical style, Sturm und Drang (storm and stress), symphonic form, the application of instrumental technique and the music interests them. Although it was little known and rarely performed for decades after its premiere, Mozart's Symphony No. 25's popularity peaked as it was used as the opening track for the movie *Amadeus* and students recognize the theme and love it.

This work is particularly appropriate for younger players in that there are few exposed portions for any one section and those portions that are exposed are not terribly high or rhythmically or chromatically difficult. The highest note in the first and second violins is an E-flat6 in the first, second, and fourth movements. The third movement's highest note is D6. The violas stay in the alto clef all the way through the symphony with an E-flat5 as their highest note in the first and fourth movements and C5 in the second and third movements. The cellos and basses share the same line of music and stay in bass clef, with their highest note being a G4 in the first and fourth movements and D4 in the second and third. The tempos and chromaticism in the transitions and development sections are some of the most challenging portions of the symphony. Other challenges include use of spiccato, sighing eighth notes, clean shifting, chromaticism, syncopation, and stylistic differences in the galant, *emfindsam*, and Sturm und Drang styles.

Movement I - Allegro con brio

From the outset, Symphony No. 25's familiar beginning is full of energy and drama in the Sturm und Drang style, an attribute praised by students. Even though the sonata form first movement's first theme is immediately performed in whole notes in the oboes, the listener's, and the students' attention is diverted by the syncopated identical notes in the first, seconds, and violas against the quarter note rhythm (four quarters per pitch) identical notes in the cellos and basses that infuse the theme with drive that captures the imagination and excites the performer as well as the listener. We finally hear the whole note theme as the first oboe floats over the texture of undulating strings and pedal tones in the horns, extending the theme and preparing to modulate and announce the second theme in B-flat major. The second theme finds drive and interest provided by its imitative entrances. Initially stated in the oboes and first violins it is immediately imitated by the cellos and horns all of which



is given drive and energy from the seconds' and violas' sixteenth note pedals (staying on the same note for two measures at a time, but in sixteenth notes). Mozart then transitions to a third theme with the cellos and horns repeating a rhythmic figure from the second half of the second theme while the firsts and seconds alternate descending quarter note arpeggios played in sixteenth note rhythms (four sixteenths per pitch which students enjoy playing even though some of the shifting and notes can be challenging) against syncopated two-measure pedal tones. The whole ensemble pauses for one beat before the first violins sing the third theme which starts with four measures of a climbing Scotch snap rhythm indicative of the emfindsam style followed by a descending eighth note melody. Sixteenth note scales and quarter note arpeggios punctuated by dominant to tonic motion in the cellos and basses brings the exposition to a close. The short development modulates through various keys as the first violins sound a clockwork type three-note motive with an eighth note pick-up whose intervallic relationships anticipate the opening theme of the fourth movement. The oboes sound whole notes, singing this movement's first theme in A major over undulating strings only to be interrupted by dramatic modulating forte sixteenth notes. The oboe sounds the first theme again but now in d minor only to be interrupted again. The music seems to be running out of steam as the first violins play rising semitone eighth notes imitated by the second violins and violas playing semitone sighing eighth notes, as if all the energy is being used up. The four horns and oboes blossom out of the texture with a two measure whole notes crescendo that announces the recapitulation with the second and third themes now in g minor and a short coda closing the first movement.

String students find measures 5-10, 192-198 and 211-213 challenging as these measures contain slurred sixteenth notes that tend to be muddy until the students develop good left-hand dexterity. At times students will tend to rush and they will lose the pulse in the syncopations. Also, for some students this may be the first time they have performed a work that requires page turns and there are repeats that require turning back as well.



Movement II - Andante

The rounded binary form second movement is in two parts with both marked by repeats. The E-flat major first half of the first section's slow walking theme in falling eighth notes in the violins and imitated in the bassoons provides a respite from the energetic first movement, allowing the musicians and the audience to catch their breath. The second half modulates to B-flat with a spritely tune in the first violins over undulating thirty second notes in the seconds and sustained pedals in the oboe and horns. A rising semitone in the bassoons, violas and cellos answered by a falling sixteenth note motive in the violins appears briefly before the section repeats. The second half continues with a varied three eighth note motive in what could be argued as c minor, modulating back to E-flat major. After a slight pause on the dominant the first theme reappears transitioning to the spritely tune from the first section, but this time in E-flat. The closing section from the first half reappears also in E-flat bringing the movement to a somewhat abrupt but satisfying close.

Students enjoy the contrapuntal interplay between their parts in this movement, especially between the cellos/basses, and violins. They also like the clear phrasing, elegance, and beauty of the second movement. What they find challenging is counting the eighth note as the pulse (if conducting in a subdivided two with the eighth at about 108 to help keep them from rushing), or staying with the pulse if conducted in the preferred two somewhere in the 50's. There are plenty of accidentals, including C-flats, that some students may have never had the opportunity to encounter before. They also notice that the texture is not quite as thick as in the other movements allowing mistakes to be more readily noticed. The second violins have modulating slurred sixteenth note triplets alternating with off the string sixteenth note triplets in measures 32-34 which can be challenging in many ways.

Movement III - Menuetto and Trio

I like to describe the minuet and trio third movement as a dance for people dressed in heavy coats and boots who are frowning, trying to dance a minuet but have never danced before. It is a very heavy sounding scherzo-like Sturm und Drang minuet in g minor, not the usual major for a minuet movement. The minuet begins in g minor with strings and oboes sounding the theme in unison. The second half starts in D major but quickly returns in just eight measures to a complete restatement of the first half of the minuet in g minor extended by four measures. The trio gives the strings an opportunity to rest as the oboes, bassoons, and two of the four horns play the entire trio without them (all 22 measures of it, with repeats totalling 44 measures). It is in G major with a more elegant galant style minuet-like theme. The second half opens with a contrasting theme for four bars only to be interrupted by the opening four measures of the trio followed by six measures of closing material bringing the trio to the menuetto da capo.

The string students like this movement because it is short and exciting, and they are tacet for the trio. The problem is that they have to be ready for the minuetto da capo where all strings play the opening theme. They enjoy its dynamic contrast and its playful style. String crossings can be tricky, and the style seems abrupt after the soothing second movement. Shifting can be surprising as the tempo is fairly quick, and some students may not feel that they can accurately get to the notes in time.

Movement IV - Allegro

The sonata form finale begins with a boisterous tune in g minor in the strings, again in unison. The two bassoons are now tacet and all four horns are participating. The oboes and horns join the strings in a restatement of the eight-measure opening theme. The horn statement of the theme is quite humorous as they play the theme hocket-like with two starting with just the first two notes of the theme and rest while the other two horns play the next note in the theme and rest as the previous two horns continue. The horns proceed to alternate notes like this throughout their announcement of the theme. The second theme in B-flat is in the galant style with the first violins singing over a simple accompaniment in the rest of the strings. A forte unison descending scale in the strings and oboes announces the transition. This ends with a four-measure imitative entrance of the first theme in F taking us to a dotted quartet note-eighth note lilting third theme in the first violins and violas. That theme is then interrupted by two horns, violas, cellos, and basses playing the first theme in B-flat for four measures transitioning to the closing theme of the exposition. The development section of a sonata form typically uses any, or all the themes from the exposition as the basis for ideas to manipulate through several keys and variants

until arriving at the recapitulation. However, the young Mozart (he was only 17) does not use any of the exposition's thematic material during this development, but uses energetic scale-like figures, chromaticism, and pedal points to traverse the circle of fifths. The recapitulation begins with a piano statement of the first theme in the strings answered by a forte repetition of the theme in the horns proceeding in typical fashion with all themes now presented in the original key of g minor.

Students find this movement to be fun and rewarding, enjoying the connection between this and the first movement (fourth movement's first theme with the first movement's development, and the fourth movement's syncopations connecting it to the first movement's first theme). They particularly like its liveliness and its grand ending. It is however the most challenging movement of the symphony. Measures 41-50 and 151-158 provide the second violins with quite a workout with string crossings and finger twisting eighth notes. Measures 99-103 in the seconds, violas, and cello/bass also share these same challenges. This movement is conducted in two, creating a pitfall for those students not used to counting 4/4 in two. Measures 53-59 and 163-169 offer the violas and cellos quarter note dotted eighth sixteenth rhythms that provide bowing, fingering, and string crossing challenges. Again, there are plenty of accidentals and students find it even more difficult to read ahead at the faster tempo. As in the first movement, the syncopations in measures 51-56, 104-105, 116-121, and 159-169 provide opportunity for students to lose the pulse.

As you can see, Mozart's Symphony 25 offers many challenges for students, but is quite rewarding to them and they love it. Performing the symphony brings together many of the ideas they are studying or have studied regarding the Classical style, symphonic form, and instrumental technique. And, as young people, they gain a real appreciation for the genius of a seventeen-year-old Mozart.

Dr. Michael Weaver is String Program Coordinator and Director of Orchestras at North Greenville University and serves as Past President of the SCMEA Higher Education Division.



Online MME available in 2021

tinyurl.com/uofscmmeonline



Dr. Gail Barnes
Professor of Music
Education
gbarnes@mozart.sc.edu



Dr. Jabarie Glass
Associate Director of
Choral Studies
jabarie.glass@sc.edu



Dr. Jay Jacobs
Associate Director of
Bands & Director of
Athletic Bands
jj42@mailbox.sc.edu



Dr. Amanda Schlegel
Assistant Professor of
Music Education
aschlegel@mozart.sc.edu



Dr. Wendy Valerio
Professor of Music
Education
wvalerio@mozart.sc.edu



School of Music



Dr. David Cutler Named Yamaha Master Educator in New Music Business & Entrepreneurship Group

BUENA PARK, Calif. (February 11, 2021) – Yamaha today announced that Dr. David Cutler has joined the Yamaha Master Educator Collective in the newly-launched Music Business & Entrepreneurship group.

Dr. Cutler joins a group of 30 distinguished academics, clinicians, consultants and authors who comprise the Yamaha Master Educator Collective—top-tier educators from across North America recognized as the most highly regarded experts in their fields. The newly established Music Business & Entrepreneurship group is the latest evolutionary stage of the collective, expanding its capabilities to help educators prepare students for the modern music industry.

Dr. Cutler is a distinguished professor of Music Entrepreneurship at the University of South Carolina and a classical, jazz, popular, folk and world music pianist and composer. He is the author of “The Savvy Musician: Building a Career, Earning a Living & Making a Difference,” and “The Savvy Music Teacher: Blueprint for Maximizing Income & Impact,” and an upcoming visual book “The GAME of Innovation,” which provide tools for musicians and educators in navigating a career in music.

“David has one of the most extraordinary and innovative minds in music education; he’s truly an original in the way that he thinks about the problems facing educators and their students,” said John Wittmann, senior director of Artist Relations and Education, Yamaha. “David’s drive for discovering “a better way” continues to provide educators with new twists on how the creative process can be made increasingly meaningful for student musicians, making him an essential voice in propelling arts entrepreneurship forward.”

As one of the world’s leading voices in arts entrepreneurship, Dr. Cutler has led keynotes and workshops for numerous organizations and institutions, including the Music Teachers National Association, College Music Society, The Juilliard School, Dutch Classical Music Meeting, Chamber Music America, New World Symphony Orchestra, Indiana University and soundSCAPE, an annual music festival in Italy.

“Being a part of the Yamaha Master Educator Music Business Group provides a unique opportunity to help educators embrace innovation, amplify impact and prepare students for flexible, meaningful and fulfilling careers. I am honored and humbled to be part of this group of inspiring leaders who understand the limitless opportunities for empowering students to impact the world,” said Dr. Cutler.

Since 2016, the Yamaha Master Educator Collective has sought to connect the nation’s top thought leaders in music education as a resource for educators and students at the middle school through collegiate levels, by offering professional development opportunities across diverse fields in the music industry.

The Music Business and Entrepreneurship group focuses on providing meaningful access to new opportunities for innovation and growth within this quickly expanding educational field.

For more information about the Yamaha Master Educator Collective or bringing Dr. David Cutler to your program, please visit <https://Yamaha.io/mastereducatorcollective>

NafME Response to New CDC Guidelines for K-12 Schools

March 30, 2021

On March 19, the Centers for Disease Control and Prevention (CDC) released updated guidelines for their “[Operational Strategy for K-12 Schools](#).” While the lead headline from the updated guidelines was the opportunity to reduce physical or social distancing to three feet from six feet for seated classroom environments, in elementary schools and most middle and high schools, the guidelines included updates that also impact music-making classrooms. The guidelines recommend that schools:

1. Maintain 6 feet of distance...during activities when increased exhalation occurs, such as singing, shouting, band, or sports and exercise. Move these activities outdoors or to large, well-ventilated space, when possible.
2. Consistently adhere to universal masking of all students and educators.

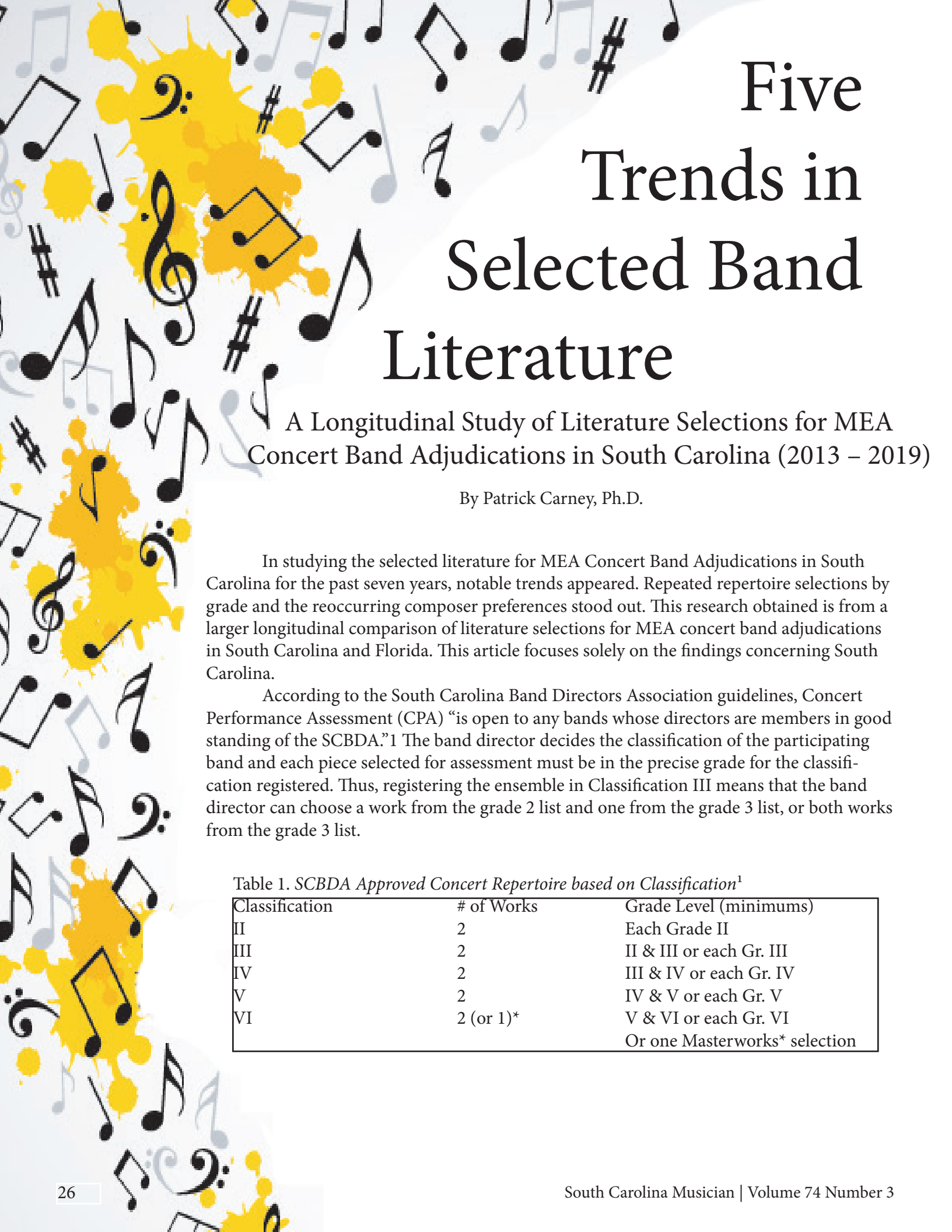
In addition, the guidelines remove the recommendation for the use of physical barriers in classrooms.

NafME is excited to see band and singing recognized as part of the school day by their inclusion in this update to the K-12 school guidance. We appreciate that the CDC acknowledged the differences between typical classroom settings and activities such as music-making.

NafME is a member in the international coalition of performing arts organizations supporting [the performing arts aerosol study](#) with researchers at the University of Colorado, Boulder and the University of Maryland, College Park. Following the release of the updated guidelines from the CDC on March 19, the research study released this update. The update includes the following recommendations to mitigate the spread of aerosols in the performing arts classroom:

1. Bell covers should be used for all woodwinds and brass and should be made with a multi-layer cover with the center layer being made of MERV-13 filter material, or a 3-layer surgical style mask using an ASTM F2100 or GB/T32610 standard.
2. Singers and instrumentalists should wear a well-fitted 3-layer surgical-style mask that meets the ASTM F2100 or GB/T32610 standard to reduce aerosol emission. Instrumental players may have a slit in their mask to allow the insertion of their mouthpiece. The slitted mask does not replace the instrumentalist’s usual mask and is only used when actively playing their instrument.
3. Performing arts activities should happen on a reduced schedule:
 - Indoors – 30-minute restriction followed by a minimum of one (1) air exchange
 - Outdoors – 60-minute restriction followed by a five (5) minute break (NEW 3/19/21)
4. Practice good hygiene by washing hands, using sanitizers, and preventing uncontrolled spit valve release.
5. Rehearsal space recommendations in order of preference:
 - Outdoor rehearsals, using individual mitigation techniques described above.
 - Indoors with elevated outdoor air exchange rate from HVAC.
 - Indoors with typical outdoor air exchange rate from HVAC plus recirculation air through MERV 13 filters or addition of appropriately sized HEPA air cleaners.
 - Indoors with outdoor air exchange rate from open windows supplemented with appropriately sized HEPA air cleaners when airflow is reduced under certain outdoor wind conditions.

NafME will continue to work with the international coalition to make certain that accurate and up-to-date recommendations are available to the field regarding ways to mitigate the risk of aerosols in performing arts classrooms. Additional ideas and suggestions for music educators can be found in the [Fall 2020 Guidance](#) issued in collaboration with the National Federation of State High School Associations.



Five Trends in Selected Band Literature

A Longitudinal Study of Literature Selections for MEA Concert Band Adjudications in South Carolina (2013 – 2019)

By Patrick Carney, Ph.D.

In studying the selected literature for MEA Concert Band Adjudications in South Carolina for the past seven years, notable trends appeared. Repeated repertoire selections by grade and the reoccurring composer preferences stood out. This research obtained is from a larger longitudinal comparison of literature selections for MEA concert band adjudications in South Carolina and Florida. This article focuses solely on the findings concerning South Carolina.

According to the South Carolina Band Directors Association guidelines, Concert Performance Assessment (CPA) “is open to any bands whose directors are members in good standing of the SCBDA.”¹ The band director decides the classification of the participating band and each piece selected for assessment must be in the precise grade for the classification registered. Thus, registering the ensemble in Classification III means that the band director can choose a work from the grade 2 list and one from the grade 3 list, or both works from the grade 3 list.

Table 1. *SCBDA Approved Concert Repertoire based on Classification*¹

Classification	# of Works	Grade Level (minimums)
II	2	Each Grade II
III	2	II & III or each Gr. III
IV	2	III & IV or each Gr. IV
V	2	IV & V or each Gr. V
VI	2 (or 1)*	V & VI or each Gr. VI Or one Masterworks* selection

Elected members of SCBDA form the Concert Performance Assessment Committee, who then annually reviews submissions for inclusion in the SC state festival list. Music is designated a grade of I – VI, with I signifying the easiest and VI the most difficult based on predetermined criteria. The term Masterwork indicates a large-scale work that can be substituted as the selection for a classification level of VI. All submissions for inclusion on the state list are examined using a rubric that is available to the entire membership. The rubric outlines the criteria for grade-level content based on the following factors: rhythm, meter, ranges, keys, melodic treatment, scoring/texture, harmonic treatment, and musical maturity.

Results

Data were gathered from 2013 – 2019 at the conclusion of the Concert Performance Assessment. Analysis of composer and composition selections revealed interesting trends among South Carolina band directors. The following five categories represent the most prominent findings specific to South Carolina band repertoire CPA selection.

1. Most Selected Works for Each Grade
2. Most Selected Composers for Each Grade
3. Variety Of Works Selected for Each Grade
4. The Ammerland Mystery
5. Top 5 Composers Performed for Each Grade

Most Selected Works for Each Grade

The most selected work for each grade, III-VI, was selected more times by a factor of, at minimum, 25% than the second most selected work over the past seven years (see Table 2). To provide context, there's been a total of 171 grade VI selections with seventy-seven different grade VI works selected over the past seven years. Incantation and Dance picked twelve times illustrates that 7% of the time, it was chosen over all the other available state-approved works. Arabesque and Vesuvius represent 5% of the selected works (each). Therefore, these three grade VI works signify 17% of the total selections over the past seven years.

This trend implies that SCBDA directors value these works as “best” for adjudication by their repeated selection. Specifically, Incantation and Dance is the most valued work for adjudication for a grade VI ensemble with a differentiation rate of 50% more than the two second-placed works, Arabesque or Vesuvius, over the past seven years.

Table 2. *Most Selected Works for Each Grade*

Grade	Work	Composer	Total Selected
III	Ammerland	Jacob de Haan	27 times (+40%)
III	Arabian Dances	Roland Barrett	16 times
IV	American Riversongs	Pierre La Plante	33 times (+36%)
IV	As Summer Was Just Beginning	Larry Daehn	21 times
V	Prelude, Siciliano, & Rondo	Malcolm Arnold	20 times (+25%)
V	Declaration Overture	Claude T. Smith	15 times
VI*	Incantation and Dance	John B. Chance	12 times (+50%)
VI*	Arabesque	Sam Hazo	8 times (tie)
VI*	Vesuvius	Frank Ticheli	8 times (tie)

*note: *Masterworks were counted as Grade VI selections*

Most Selected Composers for Each Grade

While Table 2 reflects the most selected work for each grade, it also illustrates the most selected composer for each grade. Table 3 applies these same results along with the number of works those composers have on the approved state list in that grade, and in total, including the total number if we consider grades 1 and 2 when applicable.

Table 3. *Most Selected Composers for Each Grade*

Grade	Composer	Works in Grade	Total Works on State List
III	Jacob de Haan	1	1
III	Roland Barrett	1	4 (14 w/ grades 1&2)
IV	Pierre La Plante	1	6 (7 w/ grades 1&2)
IV	Larry Daehn	1	5 (9 w/ grades 1&2)
V	Malcolm Arnold	1	7
V	Claude T. Smith	9	24 (26 w/ grades 1&2)
VI*	John Barnes Chance	3	5
VI*	Samuel Hazo	1	13 (18 w/ grades 1&2)
VI*	Frank Ticheli	7	23

note: *Masterworks were counted as Grade VI selections

What is revealed is the most selected work for each grade, III-VI, was each created by a composer who currently has a small number of approved works on the SC state list in total. In other words, the most selected composer for each grade has a relatively small number of total works approved by SCBDA.

Jacob de Haan, Pierre La Plante, and Malcolm Arnold have only one composition within the respective grade they were most frequently selected, and John Barnes Chance has three approved works total in grade VI. Of those, only Chance (3) has more works in a grade category than the second-most selected composers, Hazo (1), but Hazo (13) has more total works than Chance (5). On the other hand, Ticheli, the other second-most selected composer in grade VI, has significantly more approved compositions in both grade VI (7) and overall (23) than Chance.

The difference between the total works on the approved state list for La Plante (7) and Daehn (9) is not as significant as the differences between the other composers within their respective grade-level categories. However, it should be noted that the difference in repeated selectivity between La Plante's American Riversongs (33 times) and Daehn's As Summer Was Just Beginning (21 times) is nearly identical to the difference between the second most selected work (As Summer Was Just Beginning) and the third most selected work, Joy Revisited (15 times) by Ticheli in the grade IV category by percentages:

- Daehn (21) / La Plante (33) = 36% difference
- Ticheli (15) / Daehn (21) = 39% difference

Yet Ticheli has twenty-three total works on the SCBDA list and eight grade IV works, while Daehn and La Plante only have one approved grade IV work each. All of this indicates a trend that the volume of approved compositions by composer for the SCBDA list is not indicative of influencing the value of selectability for adjudication.

To further support that statement, consider Robert Sheldon. Sheldon has a total of 60 approved works on the SCBDA list. This is nearly three times the amount frequently selected composers Ticheli (23) or Claude T. Smith (24) have approved in total. Sheldon has zero grade VI works approved for adjudication, and 23 approved works in grades I (1) and II (22). This leaves 37 possible literature selections for SCBDA directors between grades III-V.

Sheldon has 22 grade IV works with the most chosen work, West Highland Sojourn, selected 14 times over the past seven years. He also has 10 grade III works with the most chosen work, Appalachian Morning, selected 13 times in that same span. He has five grade V works with the most chosen work, Velocity, selected three times. Comparing these results with the outcomes displayed in Tables 2 and 3, it can be concluded that the quantity of approved compositions by composer is not indicative of determining the value of selectability for adjudication.

Variety of Works Selected for Each Grade

The current total number of grade VI* works available for SCBDA adjudication is 331. Over the past seven years, directors, with ensembles capable of performing grade VI literature for adjudication, have selected 77 different works from those available, or 23% of the approved grade VI works. Further, those 77 works were repeated 55% of the possible 171 selection choices made within that same seven-year period.

It should be noted that the total number of directors choosing grades III and IV works could have achieved a 100% selection of the approved literature for adjudication. This did not occur, however. The total number of different works selected for each grade, III-VI, was less than 45% or more of the available SCBDA approved works for adjudication, and those selected were repeated 55% or more times over the past seven years (see Table 4).

Table 4. *Variety of Works Selected for Each Grade*

Grade	# Selected	# of Available Choices	Total Works on State List
III	237 (45%)	699 (66%)	533
IV	211 (42%)	714 (70%)	503
V	112 (34%)	290 (61%)	330
VI*	77 (23%)	171 (55%)	331

*note: *Masterworks were counted as Grade VI selections*

This trend illustrates that as the grade-level difficulty increases from III to VI, the number of different selected works from the state list for adjudication decreases. Further, the percentage of repeated selections over the past seven years has remained at 55% or higher for grades III-VI regardless of the total number of options available from the state list.

The Ammerland Mystery

Jacob de Haan has composed or arranged over 80 works for band over his outstanding 30+ year career. However, de Haan has one singular work approved for adjudication, Ammerland. It has been evaluated as a grade III work and is consistently and repeatedly selected for adjudication every year. Ammerland is the most selected work for adjudication in South Carolina.

Ammerland was chosen 27 times in South Carolina over the past seven years which is 4% of the time. Compare that to the second most selected work, Arabian Dances by Roland Barrett, which represents 2% of the overall selections in the past seven years, and Ammerland doubles it.

The data could represent a number of possibilities. It could represent the skill-level of de Haan and his undeniable mastery of grade III parameters of wind band literature. It could be a “one-hit wonder” situation. It could be due to Ammerland’s “success-rate” for superior achievement. It could be one of the most perfect works for suitability. It could be a combination of these and more. What is known is that Ammerland is a known commodity in our profession, especially for adjudication. This is not an isolated event as Ammerland continues to be a highly selected work in several states.



Top 5 Composers Performed for Each Grade

The top 5 most selected works for each grade, III-VI, consisted of a majority of living composers over the past seven years (see Table 5). Eleven of the nineteen top 5 composers selected (Grundman and Ticheli repeat once each) are living composers. South Carolina's top 5 selected composers are, on average, born in the mid-1950s. Fifty-eight percent of the CPA pieces chosen by the band directors were from living composers.

The SCBDA state list is one of the largest total lists in the country, nearing 2,500 approved works. Due to the SCBDA process for submitting works for approval, new compositions of living composers are consistently being added to the CPA list. SCBDA appears to value new compositions and living composers as the CPA list continues to grow.

Table 5. *Top 5 Composers Performed for Each Grade*

Grade	Rank	Composer	Dates
III	1	Jacob de Haan	b.1959
III	2	Roland Barrett	b.1955
III	3	Randall D. Standridge	b.1974
III	4	Hugh M. Stuart	b.1917 d.2006
III	5	Clare Grundman	b.1913 d.1996
IV	1	Pierre La Plante	b.1943
IV	2	Larry Daehn	b.1939
IV	3	Frank Ticheli	b.1958
IV	4	Clare Grundman	b.1913 d.1996
IV	5 (tie)	Robert Sheldon	b.1954
IV	5 (tie)	Robert W. Smith	b.1958
V	1	Malcolm Arnold	b. 1921 d.2006
V	2	Claude T. Smith	b.1932 d.1987
V	3	Jan Van der Roost	b.1954
V	4	Clifton Williams	b.1923 d.1976
V	5	Ralph Vaughan Williams	b.1872 d.1958
VI*	1	John Barnes Chance	b.1932 d.1972
VI*	2 (tie)	Sam Hazo	b.1966
VI*	2 (tie)	Frank Ticheli	b.1958
VI*	3	Mark Camphouse	b.1954
VI*	4	Gustav Holst	b.1874 d.1934

*note: *Masterworks were counted as Grade VI selections*

Conclusions

While the trends found in the data are not the result of isolated factors, it would be foolish to pronounce them as standards for SCBDA policies, procedures, or practices. This data was influenced by a multitude of factors over the past seven years on how SC band directors selected CPA music. The analysis of the data revealed these trends:

1. SCBDA directors value specific works as “best” for adjudication by their selection frequency.
2. The volume of approved compositions by composer for the SCBDA list is not indicative of affecting the value of selectability for adjudication.
3. As the grade-level increases from III to VI, the number of different selected works from the state list for adjudication decreases.
4. Ammerland is a valued commodity in our profession for adjudication.
5. SCBDA directors value new compositions and living composers for adjudication.

Coda

So what does this all mean? The answer is completely dependent upon you. If you observe these trends, then it's reasonable to use them to your advantage when selecting literature for adjudication. For example, knowing SCBDA directors value specific works for each grade as "best" should quickly reduce time in selecting what is "best" for your ensemble. At a minimum, this knowledge can reduce your search through the state list with confidence that you're selecting a work highly valued for adjudication. Further, if you decide these currently trending "best" works are not appropriate for your ensemble's adjudication you still have a list of "best" works to find similar state-approved options from, as well as the valued composers of those "best" selections. All of this can be used to reduce your time - a commodity all directors value.

I wish you all the best as you prepare for your next concert band adjudication. I hope these trends assist you in your explorations, and that the successes you achieve lead your students' education through music performance.



Dr. Patrick K. Carney's publications appear in Research Perspectives in Music Education, Florida Music Director, The Instrumentalist, and the Missouri Journal of Research in Music Education.

End Notes

¹ South Carolina Band Directors Association Handbook, (2020-2021), Chapter 5, p 46. Accessed December 17th, 2020. <https://www.bandlink.org/>



CIVIC ACTION FIELD GUIDE FOR MUSIC EDUCATION

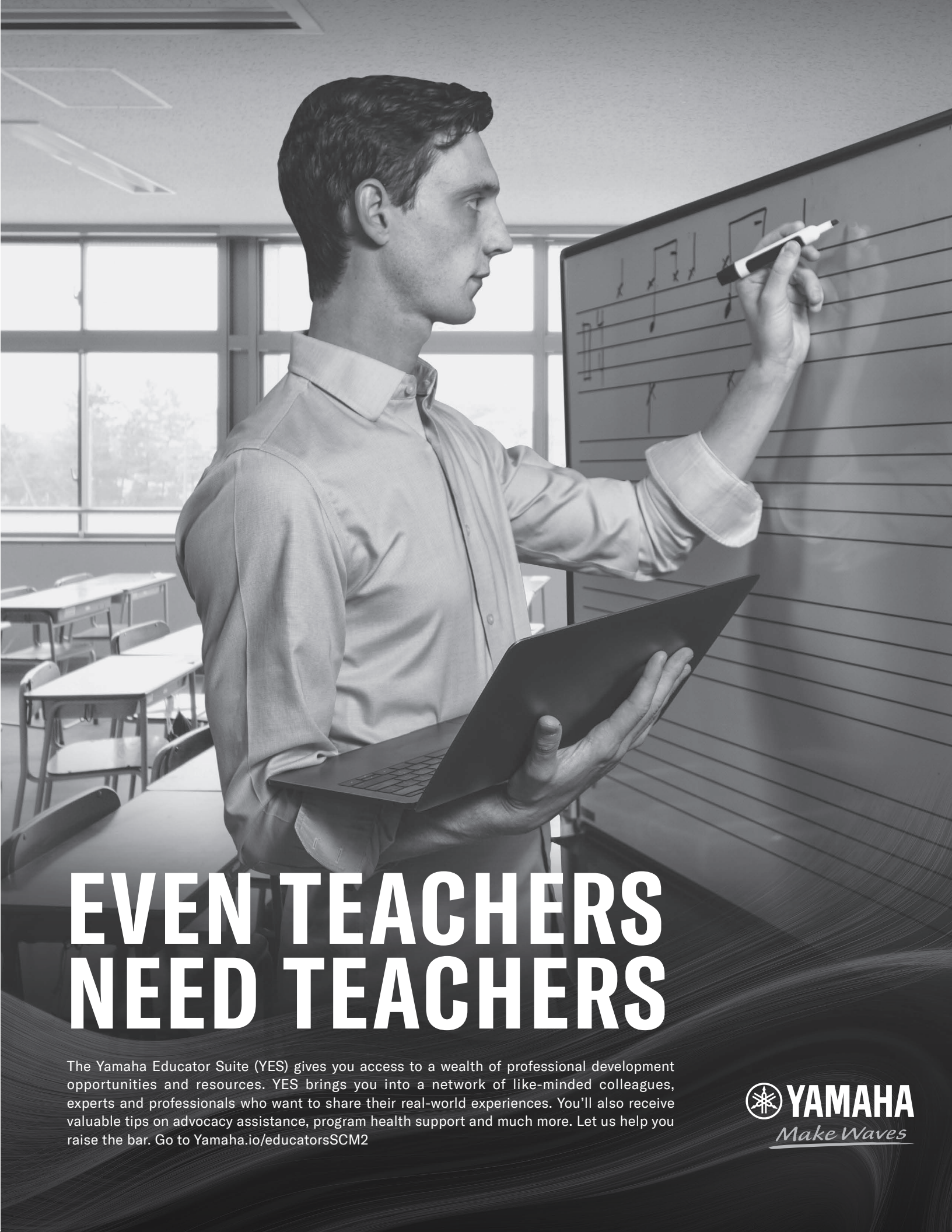


Representing music educators, students, and advocates, NAfME is dedicated to ensuring the accessibility, presence, and perseverance of quality music programs taught by certified music educators, for all students across the nation, regardless of circumstance. Through active advocacy and collaboration, we are changing the national conversation about music's role in delivering a well-rounded education to all students.

NAfME designed the Civic Action Field Guide to help music educators and education stakeholders better understand the processes behind how public education is governed and funded, with an eye toward supporting high-quality music education in districts and at the state level across the nation. **With this Guide, you will be able to:**

- Understand how public education is governed and funded
- Identify key elected officials in public education and their election cycles
- Identify candidates and their stances on education issues
- Register to vote
- Understand the well-rounded education programs found in Title I, Title II, and Title IV, and learn how to advocate for the availability of these funding streams to your music program under ESSA (the Every Student Succeeds Act)
- Contact your elected officials and advocate for music education

Download your copy today at bit.ly/NAfMECivicActionFieldGuide.
Questions? Email advocacy@nafme.org or call 1-800-336-3768.



EVEN TEACHERS NEED TEACHERS

The Yamaha Educator Suite (YES) gives you access to a wealth of professional development opportunities and resources. YES brings you into a network of like-minded colleagues, experts and professionals who want to share their real-world experiences. You'll also receive valuable tips on advocacy assistance, program health support and much more. Let us help you raise the bar. Go to [Yamaha.io/educatorsSCM2](https://yamaha.io/educatorsSCM2)

 **YAMAHA**
Make Waves

SOUTH CAROLINA MUSIC EDUCATORS ASSOCIATION

2020-2021 OFFICERS OF THE EXECUTIVE BOARD

OFFICERS

President: Michael Moore

Bob Jones University
1700 Wade Hampton Blvd., Greenville, SC 29614
W: 864-242-5100 ext. 2710
mmoore@bjue.edu

Immediate Past-President: Martin Dickey

Catawba High School
Fort Mill Parkway, Fort Mill, SC 29715
W: 803-835-5276
dickeym@fortmillschools.org

President-Elect: Joe Gulleddge

Clover High School
1625 State Hwy 55 E, Clover, SC 29710
W: 803-417-9782
joe.gulleddge@clover.k12.sc.us

Executive Director: Patricia S. Foy

Converse College
580 East Main Street, Spartanburg, SC 29302
W: 864-596-9172
patti.foy@converse.edu

BAND DIVISION

President: Chaz Paxton

D.W. Daniel High School
140 Blue & Gold Blvd, Central, SC 29630
W: 864-397-2921; chazpaxton@pickens.k12.sc.us

Vice-President: Leah Turner

Gregg Middle School
500 Greenwave Blvd., Summerville, SC 29483
lturner@bandlink.org

President-Elect: Chuck Deen

North Augusta High School
2000 Knobcone Ave, North Augusta, SC 29841
W: 803-991-3252; cdeen@bandlink.org

CHORAL DIVISION

President: Nikki Belch

Riverside Middle School
458 Riverside Street, Pendleton, SC 29670
W: 864-403-2235; nbelch@anderson4.org

Immediate Past-President: Gregory Pittman

Swansea High School
500 E. 1st Street, Swansea, SC 29160
W: 803-899-8800 x2040; gpittman@lexington4.net

President-Elect: David Richardson

Summerville High School
1101 Boonehill Road, Summerville, SC 29483
W: 843-873-6460; drichardson@dorchester2.k12.sc.us

ELEMENTARY DIVISION

President: Tamara Willing Silva

Round Top Elementary,
449 Rimer Pond Road, Blythewood, SC 29016
803-691-8676; email: tsilva@richland2.org

Immediate Past -President: Todd Monsell

Porter-Gaud School, 300 Albemarle Rd., Charleston, SC 29407
W: 843-402-4729; email: tmonsell@portergaud.edu

President-Elect: Denise Thomas

Hollis Academy, 200 Goodrich Street, Greenville, SC 29611
email: dethomas@greenville.k12.sc.us

GUITAR DIVISION

President: Benjamin Broughton

Dreher High School, 3319 Millwood Ave, Columbia, SC 29205
W: 803-253-7000; email: benjamin.broughton@richlandone.org

Immediate Past-President: L.H. Dickert

Winthrop University, Rock Hill SC
W: 803-323-4617; email: dickertl@winthrop.edu

HIGHER EDUCATION DIVISION

President: Susie Lalama

Converse College, 580 East Main Street, Spartanburg, SC 29302
W: 864-596-9121; email: susana.lalama@converse.edu

Immediate Past-President: Michael A. Weaver

North Greenville University, P.O. Box 1892, Tigerville, SC 29688
W: 864-977-7994; email: michael.weaver@ngu.edu

President-Elect: Patrick Casey

Newberry College, 2100 College Street, Newberry, SC 29108
W: 803-321-5634; email: patrick.casey@newberry.edu

ORCHESTRA DIVISION

President: Ginger Greer

Byrnes High School, 150 East Main Street, Duncan, SC 29334
W: 864-949-2355; email: ginger.greer@spart5.net

Immediate Past-President: Christopher R. Selby

Charleston County School of the Arts
5109 W Enterprise St. B, North Charleston, SC 29405
W: 843-529-4990; email: christopher_selby@charleston.k12.sc.us

President-Elect: Erik Hines

Sumter High School, 2580 McCrays Mill Road, Sumter, SC 29154
W: 803-481-4480; email: erik.hines@sumterschools.net

PIANO DIVISION

President: Hunter Cox

Jackson HS, 6925 Kershaw Camden Hwy, Kershaw, SC 29067
W: 919-478-8603; email: joseph.cox@lcsd.k12.sc.us

Preside-Elect: Andrea Quinn

James Island Charter HS, 1000 Ft Johnson Rd, Charleston, SC,
29412 W:843-762-8295; email: andrea_quinn@charleston.k12.sc.us

SOUTH CAROLINA MUSIC EDUCATORS ASSOCIATION

2020-2021 OFFICERS OF THE EXECUTIVE BOARD CONTINUED

COMMITTEE CHAIRS

Administrative Representative: Bradley Wingate

Greenville County School District

301 E. Carmperdown Way, Greenville, SC 29601

W: 864-355-4888; bwingate@greenville.k12.sc.us

Awards Committee Chair: Martin Dickey

Catawba High School

Fort Mill Parkway, Fort Mill, SC 29715

W: 803-835-5276; dickeym@fortmillschools.org

Collegiate Membership Chair: Christopher Hansen

chansen@andersonuniveristy.edu

Collegiate Membership President: Cigi Curry

Furman University

3300 Poinsett Highway, Greenville, SC 29613

cigi.curry@furman.edu

Editor, South Carolina Musician: Susie Lalama

Converse College

580 East Main Street, Spartanburg, SC 29302

W: 864-596-9121; susana.lalama@converse.edu

Education Associate: Gary Seabolt

gseaboldt@ed.sc.gov

Government Relations Chair: Christine Fisher

1918 Effies Lane, Florence, SC 29505

C: 803-517-1862; fisherc37@gmail.com

Historian: Tom Finigan

Colleton County High School

150 Cougar Nation Drive, Walterboro, SC 29488

W: 843-782-0034; TFinigan@lowcountry.com

Membership Chair: Christi L. Lewis

133 Twin Oaks Lane, Columbia, SC 29209

W: 803-714-2500; 93akaviolin@msn.com

Multicultural Committee Chair: Christopher Leysath

cleysath@acpsd.net

Music Industry Representative: Matt Roper

Roper Music

551 E. Main Street, Suite 106, Spartanburg, SC 29302

W: 864-542-2263; matt@theropercompany.com

Parliamentarian: Steve Gillespie

109 Pine St., Greer, SC 29650

864-877-6721

sgilles109@gmail.com

Retired Member Chair: Edna Grace

email: ivygirlc1@gmail.com

Special Learners Chair: Lisa Sharer

lmsharer@gmail.com

Tri-M Music Honor Society Chair: Mary Lou Schweickert

Hand Middle School

2600 Wheat Street, Columbia, SC 29205

W: 803-343-2947; mschweickert@richlandone.org

Technology Chair: Ryan Tinker

Norwestern High School

2503 W. Main Streer, Rock Hill, SC 29732

W: 803-984-2175 rtinker@rhmail.org

Webmaster: Andrew Levin

322 Pendleton Rd., Clemson, SC 29631

W: 864-656-0381

alevin@clemson.edu

CONFERENCE COMMITTEE

Conference Chair: Sharon T. Doyle

257 Hollis Drive, Spartanburg, SC 29307

W: 864-576-0506; doyles@spart6.org

Equipment Chair: Alexis Hatch

Montessori Charter School, Mount Pleasant, SC 29464

W: 943-216-2883

alexishatch@montessoricharterschool.com

Events Marketing Coordinator: Lisa M. Rayner

Pontiac Elementary School

500 Spears Creek Church Road, Elgin, SC 29045

W: 803-699-2700 Ext. 81682; lrayner.scmea@gmail.com

Exhibits Co-Chair: C. Phillip McIntyre

North Greenville University, P.O. Box 1892, Tigerville, SC

W: 864-354-7796; email: phil.mcintyre@ngu.edu

Exhibits Co-Chair: Matt Roper

753 E. Main St, Suite 106, Spartanburg, SC 29302

W: 864-542-2263; email: matt@theropercompany.com





MUSIC IN OUR SCHOOLS MONTH[®] 

#MIOSM | nafme.org/MIOSM | #MusicTheSoundOfMyHeart