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Bluegrass Music News



WINTER 2017 FEATURES:

- All Students Deserve to Find Their Passion
- Total Student Engagement in Rehearsals
- This is Your Brain on Choral Music
- 100% Retention Rate? Go, Team!
- Building a Comprehensive Arts Program
- Three Common Clarinet "Road Blocks"

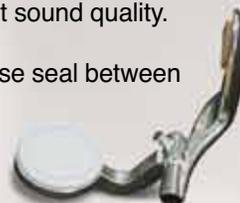


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The Kentucky Music Educators Association is a voluntary, non-profit organization representing all phases of music education in schools, colleges, universities, and teacher-training institutions. KMEA is a federated state association of the National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

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Photos by David Greenlee



Photo by David Greenlee



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From the President

BRAD ROGERS



I had to ask....

At our recent Executive Committee meeting, right before we adjourned, I asked if the reminder I had received from the editor of this journal marked the final time I would be able to address the membership through this forum (Mr. Boulden always provides a gentle nudge to “get on it now...”). The answer I received (affirmative) will to a great degree shape my comments in this Winter 2017 issue of the Bluegrass Music News.

Some things I have learned over nearly two years in this position:

1. KMEA is and can only be what the membership wants it to be. It is imperative that each person charged with the musical well-being of students in Kentucky schools be informed, involved, and active in this association if music is to be as important in the lives of those students as it is in our own lives. Virtually all decisions on policy development and implementation, assessments, conference offerings, etc., come from the grassroots level first, and are vetted and approved by division councils before ever being considered by the KMEA board. Decision making through this process takes time, but has the positive benefit of allowing for discussion and review at all levels before it receives final approval by leadership. Sausage-making of the highest order, but the decisions made are most certainly based on the wishes of those who do the daily work in the music classrooms of this Commonwealth.
2. The membership of this organization is made up of the most talented and committed people in Kentucky’s teaching workforce. This position has helped me get out of my usual teaching mode and open my eyes to what for years has been all around me, but went largely unnoticed because of my focus on what has always been my daily “band” gig. I have been quietly amazed at the level of expertise and love for the art and craft of music-making at all levels that KMEA members share with their students every day. I have also been inspired to find so many members willing to take on association-related positions and tasks that keep things on the tracks and moving forward for everyone. Thanks for being willing to say

“yes,” and please continue to do so!

3. We have a long way to go, but we are in a pretty good position to go a long way. I have had many occasions to visit with leadership from other states in our region and across the country over the last three and a half years, and I can tell you that while every state association has its challenges, KMEA is in many ways a leader and example for others. KMEA is blessed to have structures in place that foster long-term financial stability, well-run assessment events, an outstanding State marching band championship format, division councils that WORK, a fine Professional Development conference with offerings selected by membership representatives from all Divisions, this outstanding quarterly journal, and a State office run by individuals that are very highly regarded by their peers all across the country. I personally am in no way responsible for any of this, but recognize that the people who held this post before me were all very wise and steadfast stewards of what KMEA needs to be and do. I feel very fortunate to have had such solid groundwork laid prior to my time steering the ship, and I believe this association is uniquely positioned for a very bright and successful future.
4. Advocacy matters. The constantly shifting political sands that are Kentucky, halting efforts at education reform (again), the very real competition for students’ elective opportunities in school situations, funding, and opportunity to learn concerns—these are but a few of the challenges faced by music and arts educators every day. I have learned that when we are motivated, informed, and represented at the table where advocacy issues are discussed, we are very powerful and persuasive. Vigilance is paramount, and being agile enough to act quickly when things get sideways is a most valuable asset as an association. Our state office and our membership have proven on many recent occasions that they are up to the task; we must continue to be there when needed to project the value of music education in the lives of students to those who might marginalize it.

Continued on page 8

A photograph of an orchestra performing in a concert hall. The focus is on a violinist in the foreground, with other musicians and their instruments blurred in the background. The lighting is dramatic, highlighting the performers.

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CFA

From the Editor

GEORGE R. BOULDEN



'Tis the season and all of our holiday programs, concerts, and celebrations at school will soon be behind us. As we move to the winter break, I hope you will be able to take time to relax and enjoy all the wonderful things that surround you. Happy Holidays!

•••

Congratulations to all the bands who performed at the State Marching Band Championships in October. I was able to see performances at the semifinals sites as well as the finals in Cardinal Stadium. Your commitment to the marching arts is unprecedented and we have a great deal to be proud of in the Commonwealth of Kentucky. And, how about that weather?

•••

I want to take a moment and thank Brad Rogers for his years of service on the KMEA Executive Board, most recently as our President. Always a consummate professional, Brad has represented and served our organization well for many years. As past presidents of KMEA will tell you, it's a challenging job; especially as a successful music educator working in the classroom and maintaining a successful music program.

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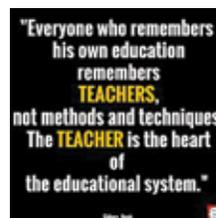
Finally, I hope you have taken a moment to peruse the enclosed information about our upcoming 2017 KMEA Professional Development Conference in Louisville. Yet again, the conference committee has assembled an outstanding selection of guest speakers and clinicians, performances, and activities connected to music education in Kentucky. I hope you will make plans to attend our annual conference and look forward to seeing you there in February!

•••

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

•••

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



Guidelines for Contributors

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

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

PHOTOS:

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

DEADLINES:

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

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From the Executive Director

JOHN STROUBE



You may have seen a recent blog by Education Commissioner Stephen Pruitt reacting to his experience at the State Marching Band Championships (see a reprint on page 10). His title was “All students deserve opportunities to find their passion,” and he used the event as a springboard to advocate against teaching to the test. I want readers of this column to know that after reading the blog, I wrote the commissioner as follows:

I'm very glad you and Cecelia got to come to our marching band championships and enjoy the pageantry presented by some of the best marching bands in the state, which typically come from some of the best schools. Anderson County, for example, is a fine school; as are Murray, Madison Central, South Warren, and most of the twenty schools represented in finals.

I have received several positive comments reacting to your blog that spoke to the place of music (and all the arts) in a well-rounded education, tying that to something you have said on numerous occasions: we have to move from compliance to quality, and away from a culture that neglects that which is not tested. Your statement of these ideals can be a starting point to inspire decision-makers to stop taking the status quo for granted. Possibly they can be persuaded that we can make schools better without everything having to be tied to easily measurable numbers. Maybe if they hear this sort of thinking often enough they will begin to take it into account as they establish priorities. For example, as Senate Bill 1 comes back in a new skin this year we may quote you to those who will listen. My feeling is that in any conversations you have with Sen. Wilson you will be looking for opportunities to help him and his people to get on board with a well-rounded education being big-picture thinking.

Our marching band championship celebrates the best, and as you noted it is an incredible spectacle of music, movement, costuming, and storytelling. In five hours a spectator can see and hear twenty fascinating performances. Our event shows what can be, but I should take a moment to point out that it is in contrast with the actual reality in many band programs,

the visual and performing arts programs they are part of, and the schools that house them. There are 279 high schools in Kentucky, and we only saw twenty bands that night. Among the other 259 schools there are some fine bands, some of which co-exist with fine choirs, orchestras, visual art programs, a few theatre programs, and a few dance programs. There are far too many schools, though, that do not provide the staffing, time, resources, and school climate that are conducive to the development and maintenance of a robust arts environment. This is an equity issue for those children, and part of the continued concern of arts education organizations such as KMEA. We have some good schools housing some good programs, and I strongly believe other schools' quality can be raised without taking anything away from those that are already doing it right.

Thanks again for being a part of our awards, and for taking advantage of it to promote the passion part of education that the arts are so often a part of.

On the national post-election political front, from what I hear we should expect the Every Student Succeeds Act to stand, as it was supported by a majority of both parties. We should expect some of the ESSA regulations from the U.S. Department of Education to be dismantled giving states more leeway in their implementation of the Act. The Department itself may be downsized, but it is too soon to tell how that will play out.

In Kentucky we will again see the filing of a Senate Bill 1 seeking education reform, and it stands a solid chance of passing now that Republicans have a majority in both houses of the legislature. Once we see the language, KMEA and other partners in the Kentucky Coalition for Arts Education will advocate for arts education in areas this bill may affect it. According to principal sponsor Senator Mike Wilson (R-Bowling Green), the 2017 version of SB1

- eliminates most of the unnecessary burdens of PGES, Program Reviews, intervention tabs, and compliance documentation.
- requires assurance that a school's visual and performing arts program incorporates established academic

Continued on page 8

From the Executive Director, continued

standards, as well as corresponding opportunity-to-learn standards that address time and/or courses offered, certified staffing, resources, and facilities.

- broadens school accountability language allowing KDE to avoid an overarching formula that ranks schools, determine school effectiveness with multiple measures, and explore the use of competency and performance-based assessments.

A new accountability system for Kentucky public schools is under construction, and I am told that the importance of arts in that system is mentioned regularly, although how that will look is still unknown. Part of the problem for those putting together this system is the unknowns regarding ESSA and SB1.

As we close down one semester and take a breather before launching into the next, I invite you to make plans to attend the 58th Annual KMEA Professional

Development Conference, which will be February 8–11, 2017. We have many excellent clinics and performances lined up, and we explore some alternate venues for portions of the event while the Kentucky International Convention Center is under reconstruction.

I also ask you to save the date for the second annual Arts Education Summit will be held at the Galt House in Louisville on Wednesday, June 14 and Thursday, June 15. It will be a collaborative effort of KMEA; the Kentucky Art Education Association; the Kentucky Theatre Association; the Kentucky Association of Health, Physical Education, Recreation, and Dance; and the Kentucky Department of Education. A portion of the event will be underwritten by the Kentucky Arts Council.

As always, the KMEA office is open from 9–5 (Eastern time) each weekday, and we will help you in any way we can.

• • •

From the President, continued

5. You can hold a KMEA leadership position and be a public school teacher, even a high school band director. Quite frankly, I wasn't sure this was going to work out prior to being selected for this post. It has been a pleasant surprise to find that it is not only possible, but serving as your President has enhanced what happens in my classroom by broadening my appreciation for quality music teaching at every level. I also understand much more about how our association works, and what can still work better. I wouldn't have wanted it any other way than how it turned out, and will always be grateful for the confidence our membership placed in me back in 2013. I'm looking forward to becoming the "institutional memory," working on the budget for the next two years; and supporting our incoming President, Terry Thompson, and our newly minted President-elect.

I would like to take this opportunity to personally thank Vice President Debbie Kidd and Past Presidents David Dunevant, Tanya Bromley, and Joe Stites for their wise counsel and for their confidence in me throughout the last four years. It would be impossible to adequately describe here how much your leadership, friendship, and patient guidance has meant to me during my tenure as

President. I hope to continue in your path as we install our new leadership in February.

Speaking of February: KMEA runs an outstanding Professional Development Conference! Get pre-registered online and take advantage of this wonderful opportunity to network, recharge, hear great student performances, and learn from outstanding educators and presenters from across our state and the nation. Sure, it will likely be cold, and the Convention Center is under renovation, and so on. The Conference is still "on," and we all need to be in Louisville—February 8–11!

Thank you again for the opportunity to serve KMEA. The work we do as an association ultimately results in building better citizens through the study of music in Kentucky's schools. Music has the power to positively impact academic success, help students create and appreciate artistic beauty, encourage discipline and commitment to excellence—the list is almost endless. Let's pledge to continue to advocate for high quality musical opportunities in every school, at every level. Through our efforts, we can help ensure a bright future for those who will carry on when it's time to pass the torch.

Have a great spring semester!

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All Students Deserve Opportunities to Find Their Passion

BY DR. STEPHEN PRUITT

In a week that kicks off with many of us participating in trick or treat, I got a real treat on Saturday night. I got to attend the Kentucky Music Educators Association's (KMEA) State Marching Band Championships. It was an incredible event and I was honored to be a part of it.

I had the chance to watch these bands' astonishing performances. The sound, the presentation and the sheer majesty of each performance showed all the hard work that each student and adult put into it. It was clearly hard work, but I want to spend a little time on something bigger and more inspiring.

These kids and adults (I say adults because in addition to band directors/teachers, the parent commitment is incredible) do not spend time on this just because of hard work. They do it because they love it. And when I say they love it, I do not mean that in the way that the term is overused today. I mean they LOVE it. There is a real passion for what they do. You can see it in their faces, their actions, and in their performance.

One of the most impressive parts of the evening was the closing ceremony. The bands marched into the stadium and lined up across the football field. The pageantry and pride as they marched in and took their positions was on the scale of the closing ceremony of the Olympics. I was struck by the look of pride and joy on each student's face as they marched past me. They did this because they love it, not just because it's hard or they wanted something to do.

Some will read this column and think my observations are obvious. I wanted to write about it because it inspired me to think about how important opportunity is for all of our students. As we are working on our new accountability system, we must remember the importance of

providing a rich, well-rounded education to each student. We have to realize that a well-rounded education not only shows an increase in assessment scores in tested subjects (which is supported by research), but it also gives students the chance to do something they love, which makes them appreciate and engage in their school and education.

We must move past the test and compliance and into quality education. We owe it to our students across the Commonwealth. Education is about more than a test score, it is time we all realize that.

The days of "if it's not tested, it's not taught" must end. As an education professional, I am appalled when I hear this. It is no different than having a brain surgeon walk past a person having a heart attack and refusing to help because "they don't do the heart." It is shameful and we cannot afford this attitude any longer.

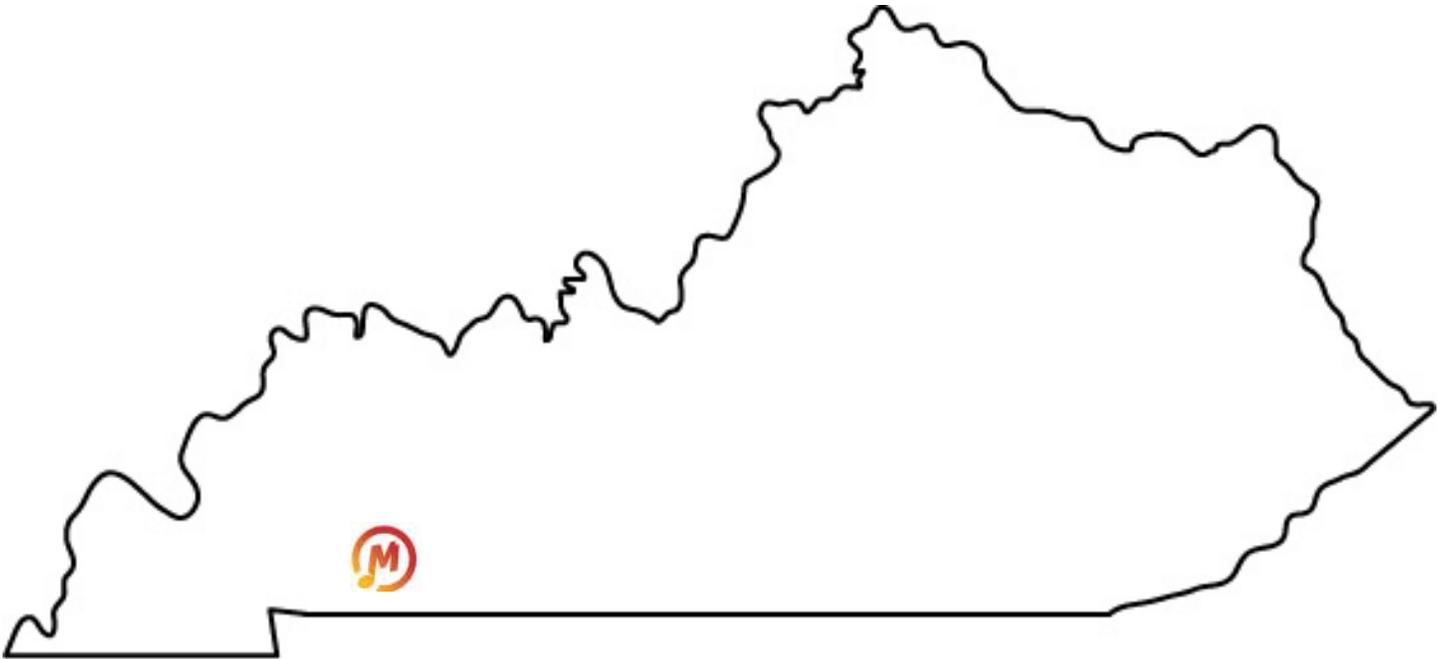
The reality is we teach children and those children need the opportunity to experience music, art, career and technical education, science, social studies, languages and all the other aspects of school. If we want to see our achievement and opportunity gap close, we must start with a change in mindset.

My time this weekend inspired me. I am thankful to John Stroube and KMEA for allowing me to participate and see some of Kentucky's best marching bands in action. Those students showed me their passion for their music. We need to keep that enthusiasm in mind as we go about making sure their education and opportunities to excel are second to none.

This article is a reprint of the October 31, 2016 blog by Dr. Stephen Pruitt, Kentucky Commissioner of Education. Printed here by permission.



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Total Student Engagement in Instrumental Music Rehearsals

BY JASON P. CUMBERLEDGE

Music directors are faced each day with the challenge of teaching a wide variety of musical concepts to large numbers of students. In instrumental music ensembles, small sections of an ensemble often need musical attention from the teacher, leading to off-task behaviors from students in other sections. Teachers spend time correcting these behaviors that lead to slow pacing and inefficient time use in rehearsals (Chaffin, 2009). Ideally, the entire ensemble should be engaged in the music rehearsal at all times. This can be accomplished by making students accountable for all musical concepts rehearsed, regardless of instrument part. By working together to achieve musical goals, students directly reap the rewards of teamwork, responsibility, and accountability. Teamwork can serve as a strong extrinsic motivator for students, as they do not want to disappoint their peers. Further, bands that promote accountability are essentially creating an environment of personal responsibility among musicians. Following are several strategies presented to help address a common goal at all levels of music education: musical accountability through total student engagement.

Peer Evaluation

In traditional band rehearsals, the teacher is responsible for assessing students' musical performance and providing feedback. The physical setup of the classroom, with rows of seats facing the director's podium, creates a teacher-centered learning environment. Directors can transfer the focus from teacher to student by providing opportunities for students to evaluate in-class performances. However, self-assessment should be introduced before asking students to make assessments about group performance (Cavitt, 2008). Students must learn how to give appropriate feedback. Additionally, students will probably give more accurate feedback if they learn how to assess themselves (one instrument) before attempting to assess a large group of instruments. At first, students should be instructed to give positive feedback. Over time, after more confidence has been established in the evaluative process, students can be allowed to provide both positive and corrective feedback. While one section of the ensemble is playing, other sections can listen and evaluate. This activity puts onus on the performing group to do

well in front of their peers, while also putting a responsibility on the listening students. A rubric or check-off list can also be provided as a listening guide and helpful note-taking device for students (Branson, 2008). Such rubrics and lists should be developed beforehand by the teacher and contain specific musical goals relevant to the sections of music that is rehearsed.

Contests

Contests are a fun strategy that can enable total student engagement in rehearsals. Different sections of the ensemble that perform the similar material can be isolated and rehearsed. Students can then be asked to compare each section's performance. Similar to peer evaluation, contests can allow all students to listen, compare performances, and make musical suggestions. Doing well in front of peers, a strong motivator for students, can help all students stay fully engaged. Recent research has shown that competitiveness is a behavior that exists in many band musicians, perhaps as a result of systematic chair placements, auditions, and solo assignments (Cumberledge, 2015). It seems logical to play up to students' natural competitiveness by using contest games in rehearsals.

Staying in the Game

Due to a lack of attention or a mistake made while counting rests, students are often not ready for musical entrances, especially after spending a large amount of time resting. Fortunately, students can be taught to count rests while "staying in the game" (Floyd, 2015). "Staying in the game" can be equated to a track and field relay race. In such a race, the baton handoff occurs while two teammates are running simultaneously. The runner receiving the relay baton must have a running start to ensure a smooth transition. The same must occur while students count rests. Rests can be counted in whole measures, as usual, until two measures before the next entrance. At that point students should begin mentally subdividing the measures of rests until the first played note. This ensures a "running start," especially if the entrance occurs on an offbeat. Students can be encouraged to work together as teammates within the ensemble, passing off musical responsibilities with each other.

Square of Musicians

Instruct students to identify and blend sounds with the musicians directly around them. For students in the middle of the ensemble, this means that they should listen and blend to the square of musicians around them. When a single student is resting and not playing, chances are other musicians in the square are playing. The responsibility is on the resting student to listen to the square and be prepared to blend appropriately, including matching style and articulations, in the next musical entrance. Internet search engines could be used as an analogy for this strategy. Similar to how search engines list results and suggestions for future browsing based on past browsing searching behavior, musicians should play new entrances in similar musical sections based on the style and volume of the music played before them.

Group Phrasing

Students that are not being rehearsed can be instructed to breath along with the musical phrases of other sections. This strategy teaches the concept of correct phrasing, as well as making the entire band aware of the melody and other pertinent counter lines. This will enable students to balance dynamic levels so that appropriate musical lines can be heard. Once again, the teacher should emphasize

the teamwork necessary for an ensemble to accomplish successful group phrasing. Bands that breathe together also play together.

Giant Metronome

Band students can be used to form a giant metronome by vocalizing rhythmic subdivisions. Once again, a responsibility is given to the students, this time in the form of a human metronome. Students can vocalize subdivisions such as straight 8th notes on the syllable “ch” or “ss” (a short sizzle). Students not playing at any given time should operate the giant metronome. Additionally, a percussion circle can quickly be formed in the room by having percussionists encircle the band and clicking snare drum sticks together. This puts the metronome responsibility on the percussion section. Thankfully, percussionists often have strong subdividing skills that can be used to benefit the entire ensemble.

Student Input

Ensemble musicians can assist in the selection of concert literature. Students’ input in literature selection may allow full ownership in the rehearsal of those selections. Scruggs (2009) states that student input in repertoire selection can be a valuable strategy for student

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engagement, but teachers must be certain their students have the foundation to make informed musical decisions. Directors may choose to allow students to select one or more selections, having discussions about their ensemble's strengths and weaknesses. With brief training students, and a list of choices, students can begin to assist the director in literature selection.

Additional Strategies

In addition to the other strategies that this article poses, several other activities are equally as effective in accomplishing total student engagement, although less responsibility is placed on the students. While one section of the ensemble is given attention, have other students air play while fingering notes, sing their own musical parts, or place their instruments to the side and conduct with the director. Percussionists can raise their mallets and silently mime their parts in the air. Other types of movement to music, carefully described by the teacher, can also be used to keep all students active. Additionally, student conductors may be utilized to allow the teacher to directly monitor student engagement.

These strategies, if well planned by the teacher, can help prevent classroom management problems. Thorough preparation will ensure smooth transitions from large to small group activities and keep ensembles on task by limiting teacher talk (Goolsby, 1997). To effectively manage pacing, teachers should carefully consider the specific transitions and strategies that will be used in rehearsals (Manfredo, 2006). Unplanned transitions can result in lengthy instructions from the teacher. This can lead to off-task student behaviors and less efficient rehearsal pacing. The presented strategies should help minimize off task behavior by keeping all students engaged in rehearsal. Through total student engagement, students will remain on-task and actively participate in meaningful music making.

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This is Your Brain on Choral Music

BY STUART CHAPMAN HILL

When someone asks you what you teach, how do you answer? Maybe you simply answer that you are a music teacher, or perhaps you get more specific: “I’m a chorus teacher,” or “I teach general music.” Whatever your stock answer may be, I bet you do not default to “I’m a brain teacher”—though truer words could hardly be spoken. All teachers, regardless of subject matter, teach brains.

This may seem an obvious statement—of course we teach brains!—but I think many of us focus more often, and more carefully, on the physical manifestations of musical activity (posture, hand position, mallet grip, adduction of vocal folds) than on understanding and attending to the mental activity that underlies them. As scholar Donald Hodges has reminded music teachers, “The brain is a learning machine. Learning is what it does.”¹ Educators have a responsibility to make sure they understand the “learning machines” that fill their classrooms as well as they can. I would like to share a two big “brain ideas” that I recently presented in my “This Is Your Brain on Choral Music” session at the NCMEA Professional Development Conference, with the hope that they will help you think about how to make your teaching more “brain-informed.”

The Brain is Natural Pattern Seeker

Many scholars have written about the fact that the brain is designed to extract patterns and structure from the disparate input it receives.² Like a scientist constantly at work, the brain considers the evidence at its disposal, develops generalizations and conclusions, and tests them repeatedly in order to refine what it “knows.” For teachers, this means that we need to be careful about how we conceive of the “scaffolding” so often championed in teacher education courses and professional development sessions. Certainly, we must help students connect new knowledge to what they already know, and teachers do have an important role in helping students pace their learning so that it is challenging enough to prevent boredom, but manageable enough to prevent frustration and exhaustion. The line between “scaffolding” and

“spoon-feeding,” though, is vanishingly thin—and learning sequences can become “over-scaffolded” if they leave no room for students (and their brains) to engage in the act of discovery.

What does this mean for you and your music classroom? First, it challenges music teachers to think carefully about how they teach rote songs. (“Rote” is not necessarily a bad word, by the way. Although equipping students

with the music literacy skills they need to be independent is critical, learning rote songs can be an important part of developing students’ aural skill, which is equally important.) Many teachers follow a “phrase-by-phrase” or “whole-part-whole” sequence when teaching a new song, but, as Susan Kenney has explained in a helpful pair of articles in *General Music Today*³, a “whole song” approach may be better, since it allows the brain to discover phrase structure, melodic contour, and so forth on its own. When I teach a new canon to a choir, for example, I sing the entire canon multiple times before asking the choir to sing it back

to me. With each repetition, I provide a new “landmark” to help guide students’ listening: “Listen again, and this time try to figure out how many phrases there are on this song,” or “This time, focus on which pitch is the highest and which is the lowest.” I have found that, after about four or five repetitions, students can sing the song almost perfectly on their first attempt. This may not be faster than the “phrase-by-phrase” approach, but efficiency is not always the goal. There is reason to suspect that allowing the brain these opportunities to engage in its own discovery processes may result in deeper learning of the material.

For ensemble conductors, this may mean sharing more of the score study process with students. We often think of score study as what prepares us to teach a piece: we examine the parts, identify the challenges, and design our plan for “breaking down” the piece for students. Careful score study will always be an important part of being an effective ensemble leader—but it may be time for us to question the value of how much we “break down” pieces

“There is reason to suspect that allowing the brain these opportunities to engage in its own discovery processes may result in deeper learning of the material.”

for students. Instead, perhaps we should create space and time in our ensemble classrooms for students to engage in some score study themselves. Students can be asked to look for all the things a conductor would consider when studying a new score: where are the harmonic shifts? What are the main melodic motives? What are the salient rhythm patterns? What kind(s) of texture(s) does the piece employ? Allowing this opportunity for exploration and discovery can create what one of my college professors used to call the “time for teaching”: after having the chance to wallow in the messiness of learning a new score, students are well-primed for the conductor to bring her expertise “to the table” and help to lead the way.

Learning is Social—Really, Really Social!

Although classroom activity is mediated by the activity of individual students’ brains, it is also true that learning depends on the actions of brains working together in concert—and who should understand this better than music teachers? Hodges pointed out, “Neurologically, we are wired with shared attention mechanisms...Structuring group-learning projects into the curriculum is an effective way to improve learning efficiency.”⁴ As music teachers, we may think of what we do in our classrooms as fundamentally social and collaborative, but there may be more room for true “cooperative learning” techniques than we always allow.

One of my favorite cooperative learning techniques is the “jigsaw” technique.⁵ I often use this technique in the college classes I teach, since it is an efficient and effective way to “divide and conquer” on a reading. I divide the students into groups and assign each group a particular section of an article to read (or re-read), which they then consolidate and synthesize in a few salient points. These groups then share their “findings” with the whole group, and I record each group’s “bullet points” on the whiteboard, forming one comprehensive outline that captures the class’ collective understanding.

What if, rather than “jigsawing” an article or book chapter, students “jigsawed” a piece of music? The in-class score study activities I recommended earlier would work beautifully in a jigsaw format. One group could be assigned to study the piece’s form/structure, another to explore the text and translation, another to figure out the piece’s rhythmic “skeleton,” and so forth. Again, this is not intended to remove the responsibility of score study or “scaffolding” from the teacher; rather, it gives students deeper experiences with exploring the musical material and situates this exploration in a cooperative, social

activity. The teacher remains the overall “guide,” helping students to organize and synthesize what they learn in their jigsaw groups.

Concluding Thoughts

These are just a few suggestions, and there is much more to learn and subject to classroom experimentation. Both *Music Educators Journal* and *Choral Journal* recently have devoted special-focus issues to the connections between neuroscience and music pedagogy. The smartest thing that devoted “brain teachers” can do is keep questioning, keep experimenting, and keep reading, so we can keep those “learning machines” in our classrooms active and growing.

Endnotes

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5. See www.jigsaw.org for a thorough explanation of this technique.

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100% Retention Rate? “Go Team!”

BY MARCIA NEEL

Students continue to participate in our music programs because they cannot imagine school without the meaningful engagement that our courses provide. For one reason or another however, we continue to lose some students along the way.

One South Carolina school district came to the realization that they could do something about it. Below is their story and some initial steps they are taking to work toward the vision of leading 100% of their students to a life-long relationship with music-making.

“Go Team!” We’ve all heard it a MILLION times – this familiar cheer for an intensive sporting event where the outcome has a significant impact one way or the other. Using this same approach—i.e., the concept of an intensive goal creating a significant impact as a result – innovative school district music departments across the country, like the School District of Pickens County (SDPC), NC, are taking the “Go Team!” approach to a whole new level!

During the district-wide E3 (Engage, Excite, and Enrich) Professional Development Day in early August, the SDPC Music Educators were challenged to explore how they might better to not only Engage, Excite and Enrich the lives of their students, but also to communicate the great work of their program and the high achievements of their students to their various constituencies (e.g., students not yet participating in the music program, school faculty and staff, district leadership, parents, and the greater community). Even though these educators were doing a tremendous job with their own programs, there was a sense of being untethered—as if there were no specific district-wide direction and as if they were on their own to “do it all.” Their perception was that even though they were each working diligently, they were not getting the traction they had hoped for and, in fact, deserved—to capture the attention of these various constituencies and to ensure that a common message was being delivered to all.

It was my privilege to have been asked to facilitate the PD activities which involved facilitating the entire “unification” process with the K–12 music education faculty for the day. It didn’t take too long to discover the first item that needed immediate attention—being that although these teachers all worked in the same department within the same district, they didn’t all know each other! Surprised? Probably not. Is this a problem? Probably yes!

So we kicked off the day with introductions, and everyone was courteous, yet skeptical. We all know how these PD sessions can be, so it was my initial charge to get this group of approximately thirty music educators—many who had just met one another for the very first time—to jump on the band wagon and move forward with a unified purpose.

Our initial discussions centered around the conception of what others in our circle of influence—e.g., parents, administrators, community—think that we do. To encourage participation, we tossed around a cute little teddy bear bean bag that I had brought along from Las Vegas from one person to the next asking them to respond to the questions that were posed and little by little, I could see a few smiles here and there and soon, it became my job to bring the cadre of music educators back to order. It was EXACTLY what I had hoped for. We discovered that of all of the above groups, it was the music educators themselves who were the only ones who had an accurate comprehension of what they do and how it matters. The “aha” moment! This led us to understand that it was imperative that we generate a group identity.

We then spent a great deal of time looking at statistics that show how music-making really does effect students and we subsequently encouraged each other to share personal stories of students whose lives had been changed by it. Along the way, we kept bumping into that ever-present question, “Why music?” Another “aha” moment! We were going to have to come up with an answer to this question that would satisfy each and every one of the teachers. Little did they know how the answer to this question would come to have such a significant consequence for all of them.

Breaking up into groups was the best way to give everyone the opportunity to be heard so with some guidance through providing a set of specific questions, we broke into groups according to feeder alignment which led to four separate sets of teachers working together to come up with a “unified” answers to

1. Who are we?
2. What do we envision for our community? and thus,
3. What is our purpose and why music?

This break-out session resulted in a comprehensive, inspiring, and invigorating process that elicited inclusive conversations that yielded a surprising discovery—the



realization that as varied as each teacher's concerns were with regard to issues they were having to deal with in their particular "world" at their school, when it came right down to it, each teacher really wanted the same thing—for ALL STUDENTS to have a life-long relationship with active music-making. WOW! This philosophy is not about trying to create more symphony musicians. Rather, it's that if students continue participating into adulthood as active music-makers—whether at church or in any variety of community groups—their lives would be substantially fulfilled and thus considerably more productive, uplifting, and joyful. Thus, what they are really doing is preparing students to go out into the world equipped with the means to enjoy a significant and meaningful life.

Below are the impressive answers to these two questions that "team" came up with and refined after coming out of the initial break-out sessions.

Who are we?

The district-wide, K–12 Music Department is the inclusive team of Music Educators which supports and promotes Music Education within the School District of Pickens County by providing quality, sequential instruction through fulfilling, life-changing opportunities for all of its children.

What do we envision for our community?

The School District of Pickens County K–12 Music Department envisions a community where all are actively engaged in life-long, music-making activities.

What is our purpose and why music?

The Mission of the School District of Pickens County K–12 Music Department is to enhance the overall quality of life for all children by inspiring in them the desire to experience the joy of music-making throughout life.

It was time to break for lunch and someone shouted, "let's all go to lunch together!" Once it was determined which restaurant could actually seat thirty people all at once in one area, we were on our way to the very first "SDPC Annual Music Educator's Luncheon." The group

continued to buzz all through lunch and truly enjoyed "breaking bread" together

So what would happen next? We returned from lunch to begin working on how they, as music educators, could really drive their newly-established Vision and Mission. With just a few ideas to prime the pump, the new "team" went into action scoring goal after goal! Their ideas for "actionable items" just kept coming and coming but most important, they agreed to begin working TOGETHER consistently so that they could continue to move this undertaking forward. The first order of business was to find a way to articulate their game plan.

Thankfully, we had sufficient time to strategize a number of specific actions. These action items will not only serve to Engage, Excite, and Enrich (the original goal of the PD) but also to promote the vision for elementary students to picture themselves as high school music students and for the parents of these students to envision their children as high school music students right from the very beginning.

1. A district-wide music department mission statement will be formalized and promoted to create increased district/community awareness.
2. Small ensemble performances will be scheduled at the beginning of every school board meeting with time provided afterward for the representative school board member to speak to the students about their accomplishments in music.
3. Each music teacher will include a recruiting section on their school website.
4. An educational plan/flow chart will be developed that will prescribe how students can continue taking music classes through all four high school years. This will be provided appropriately to the parents of music students.
5. The elementary band students will be featured with the high school band as VIP guests at one of the halftime shows annually. The announcer will quickly call out each elementary student by name and each will run onto the field into position in front of a high school student who plays a like instrument. The groups will be conducted by

the elementary school teacher/director who will also choose the material to be performed. This could be as simple as a phrase made up of two or three different notes played over a series of chord changes performed by the high school band. Dance moves will be included! The purpose is to bring the elementary school students into the high school “arena” and for their parents to begin envisioning their elementary school students as a high school band student. The high school booster parents will provide complimentary refreshments and VIP seating for the parents of the elementary students.

6. The high school instrumental directors will choose an appropriate selection and score a recorder part to feature the elementary school students on that selection in the Spring Concert. This event is also geared toward having the students view themselves as high school instrumental students and for the parents to see their children as high school instrumental students performing right on the high school stage.
7. The elementary and middle schools teachers will invite the high school teachers to conduct a piece on one of their school concerts.
8. The high school principals will work with the middle school principals to facilitate scheduling so that recurring visits become part of the regular teaching assignment.
9. The high school parent booster organization will host the middle school parent organization for a chili/spaghetti supper to visit with them about the many benefits of participating in the high school program. Brief entertainment will be provided by the high school students at every meeting. Several high school students will also be invited to speak to the middle school parents about the impact the high school program has had on them personally.
10. The high school students will write congratulatory notes to the middle school and elementary students as appropriate to commend them on an extraordinary performance, being chosen for something special, etc. This activity is to develop a “Big Brother/Big Sister” relationship with the younger students.
11. The high school students will attend the concerts given by the programs that they participated in before coming to the high school. After the concert, they will provide positive feedback to the students of that program via written notes (see #10) or emails to the director to be read aloud to the students during class.
12. The principal of one of the middle/elementary schools will be invited to provide remarks at one of the concerts being held at the high school and vice versa. Elementary/middle school parents will gain a sense of confidence in the high school program

when they see the high school principal speaking so favorably about it at this event. Conversely, the high school parents will be so impressed that the elementary/middle school principal still cares enough about their children to the degree that he would make the time to speak at the high school concert. In the big picture, these types of “principal exchange” activities reinforce the idea that the accepted, standard procedure is for students to continue in music throughout their school years.

Additional ideas that could be implemented might also include the following.

13. The high school students will come up with an idea for a comprehensive video about their program to be posted on the department’s website. The goal is to “tell the story” about their program in a way that is appealing to fellow students.
14. The beginning band teachers will begin using First Performance for Band/Orchestra Demonstration Concert in the first six or seven weeks of the first year of study for the beginning instrumental students. This mini-concert will close with a high-spirited performance from the high school ensemble. The school principal will be invited to read the provided narrations. More information on how to order a copy is available at www.musicachievement-council.org or through your local music dealer.
15. Appropriately selected high school students will provide lessons to beginner/intermediate, elementary/middle school students at a Summer Music Camp to be held at the high school during the first week (or two) after the close of school. This will pair younger students with older students in a supervised setting which could motivate the younger musicians to practice over the summer. It also provides another opportunity for the high school students to serve as role models. In addition, this experience could enlighten the high school students to the possibility of becoming a music educator.

So much was accomplished in that one day! The team capitalized on the model from the business world of identifying what it was that they, as one, unified organization, agreed was their true Mission. We even spoke about adding a “tag line” or creating a slogan to take their essence a step further. Based upon their self-identified goal, some possible tag lines could include, “Creating a more fulfilling future for our students” or “Creating harmony in our community.”

When the Las Vegas Convention and Visitor’s Authority created the slogan, “What happens in Vegas stays in Vegas,” they created a masterpiece! Everyone knows it and in fact, all one has to say is, “What happens in Vegas. . .” and the answer pops right into your head. So, how can an example like this be used as a slogan for our

music departments? One might consider, “What happens in music. . . lasts for a lifetime.”

There is still a long way to go, but this exceptional music education team in the School District of Pickens County is showing incredible dedication and fortitude in moving forward with their message—to improve the quality of the lives of the students and the community. They have already had a second professional development day to continue working on their plan. It will take a great deal of endurance, determination, and even courage over the long term, but the outcome of this game plan are already starting to have a considerable impact. The team photo

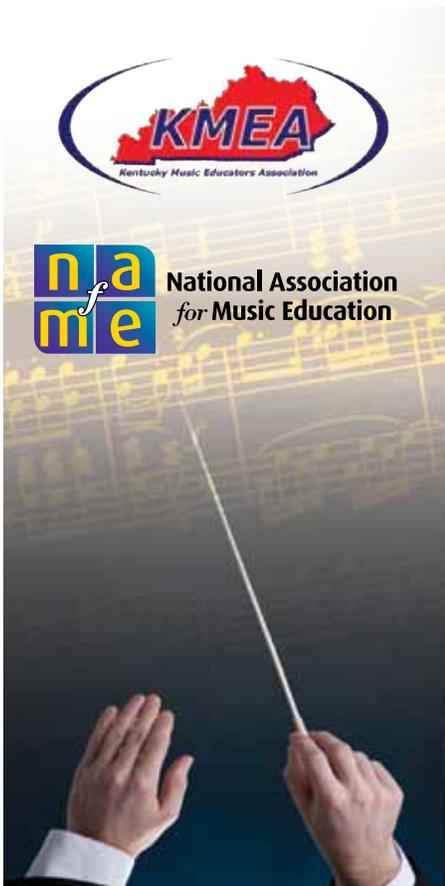
shown below speaks volumes!!! GO TEAM!

Marcia Neel, marcia@musicconsultants.net, is the President of Music Education Consultants, Inc., a consortium of music education consultants who work with a variety of educational organizations, arts associations, and school districts to foster growth and breadth of school-based music education programs.

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NAfME and KMEA have teamed up this year in support of all music educators in the state. We want to extend membership to as many teachers as possible. Membership can make all the difference, for music educators as well as their students.

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2016-2017 District Awards

District 1

Elementary Teacher of the Year – Dale Julian, Clark ES
Middle School Teacher of the Year – Samantha Veal, Paducah MS
High School Teacher of the Year – Heather DiPasquale, Ballard Memorial HS
College/University Teacher of the Year – Ray Conklin, Murray State University
Friend of Music – Reece King, Amro Music
Citation for Service – Beth Stribling, Murray MS
Outstanding Administrator – Amber Parker, Principal, Ballard County MS

District 2

Elementary Teacher of the Year – Pam Howell, Highland ES
Middle School Teacher of the Year – Chris Tolliver, South Hopkins MS
High School Teacher of the Year – Abe Barr, Owensboro HS
College/University Teacher of the Year – Kevin Callihan, Kentucky Wesleyan
Friend of Music – Greg Lyons, Royal Music Company
Outstanding Administrator – Chad Thompson, Principal, Henderson County HS

District 3

Elementary Teacher of the Year – Clay Powell, Warren ES
Middle School Teacher of the Year – Grant Calvert, South Warren MS
High School Teacher of the Year – Paige Crowe, Monroe County HS
College/University Teacher of the Year – Gary Schallert, Western Kentucky University
Friend of Music – Jeff Smith, Van Meter Auditorium Technical Director
Citation for Service – Robyn Swanson, Western Kentucky University
Outstanding Administrator – Bo Matthews, Barren County Superintendent
Legacy Award – Robyn Swanson, Western Kentucky University

District 4

Elementary Teacher of the Year – Yvette Martin, Foster Heights ES
Middle School Teacher of the Year – Laura Floyd, West Hardin MS
High School Teacher of the Year – Stephen Bishop, Taylor County HS
College/University Teacher of the Year – Saulo DeAlmeida, Campbellsville University
Friend of Music – Doug England, Hart County Band Semi-Truck Driver
Outstanding Administrator – Roger Cook, Taylor County Superintendent

District 5

Elementary Teacher of the Year – Stacey Stults, Shepherdsville Elementary
Middle School Teacher of the Year – Kathy Iqbal, East Oldham MS
High School Teacher of the Year – Brad Rogers, Oldham County HS
Friend of Music – Riley Arbuckle, Spencer County
Citation for Service – Shela Vildardell
Outstanding Administrator – Margo Wisman, Principal, Shelby County HS

District 6

Elementary Teacher of the Year – LeDerrick Wesley, Reiley Academy
Middle School Teacher of the Year – Stephen Dietsch, Campbell County MS
High School Teacher of the Year – Joe Craig, Beechwood HS
College/University Teacher of the Year – David Dunevant, Northern Kentucky University
Friend of Music – Robert Jeffers, web developer
Citation for Service – Robert Elliott, Ryle HS
Outstanding Administrator – Joanne Estenfelder, Principal, Walton Verona HS

District 7

Elementary Teacher of the Year – Lisse Lawson, Rose Parks ES
Middle School Teacher of the Year – Sherri Baker, Crawford MS
High School Teacher of the Year – Raye Hurley, Franklin County HS
College/University Teacher of the Year – Bradley Kerns, University of Kentucky
Friend of Music – Hurst Music
Citation for Service – Jeffery Jamner, Kentucky Center, Louisville
Outstanding Administrator – Kim Lyon, Strategic Partnerships Manager, Fayette County Public Schools

District 8

Elementary Teacher of the Year – Nick Denham, Mason County Intermediate
Middle School Teacher of the Year – Nick Diedrichson, Rowan County MS
High School Teacher of the Year – Logan Skidmore, East Carter HS
College/University Teacher of the Year – Ryan McGillicuddy, Morehead State University
Friend of Music – Boyd County Foundation for Children
Outstanding Administrator – Renee Boots, Chief Academic Officer, Montgomery County Schools

District 9

Elementary Teacher of the Year – Ann Harkins, Warfield ES
Middle School Teacher of the Year – Emily Addis, Millard MS
High School Teacher of the Year – Mallory Williamson, Belfry HS
Friend of Music – Ramada Inn, Paintsville
Citation for Service – Pauletta Smith, Hazard High School, retired
Outstanding Administrator – Rhonda Jarrell, Principal, Dorton Elementary

District 10

Elementary Teacher of the Year – Jon Oliver, Huntertown Elementary
Middle School Teacher of the Year – Bret McIntosh, North Laurel MS
High School Teacher of the Year – Priscilla Wilkerson, North Laurel HS
College/University Teacher of the Year – Shawn Sudduth, University of the Cumberlands
Friend of Music – Jamey Aebersold
Citation for Service – Jerry Wright, Minister of Music, London First Baptist Church
Outstanding Administrator – Mike Cash, McCreary County Superintendent

District 11

Elementary Teacher of the Year – Kim Evans, Waco ES
Middle School Teacher of the Year – Mark Gevedon, Powell County MS
High School Teacher of the Year – Jeff Towns, Danville HS
College/University Teacher of the Year – Richard Waters, Eastern Kentucky University
Friend of Music – Karen Gleason, Hurst Music
Citation for Service – Anthony Isaac, Kentucky Music Educators Association
Outstanding Administrator – Robert Phillips, Assistant Principal, Rockcastle County MS

District 12

Elementary Teacher of the Year – Derek Siebert, St. Matthews ES
Middle School Teacher of the Year – Cory Zilisch, Westport MS
High School Teacher of the Year – Mike Arthur, Eastern HS
College/University Teacher of the Year – Randi Bolding, University of Louisville
Friend of Music – Mark Festa, Mel Owen Music
Outstanding Administrator – Thomas Aberli, Interim Principal, Highland MS



Building a Framework for a Comprehensive Arts Program

BY KELLY MAYES AND MATTHEW J. SKAGGS

Is it possible in today's high school educational climate to create and implement a comprehensive arts program? In short, the answer is yes, with a commitment from the school, administration, all faculty, and students, it becomes not only possible, but a reality. Bryan Station High School is changing the landscape through this commitment and offering its students the ability to take several arts classes throughout their high school career by participating in the StationArts program.

The StationArts program began five years ago. At the time, Bryan Station High School had recently gone through a major renovation which created wonderful arts facilities including separate rehearsal spaces for band, orchestra, guitar, piano/keyboarding, and choir, practice rooms, a smaller ensemble room, three visual art studio rooms, and a 400 seat auditorium with light and sound boards. A justification for starting the StationArts program was in large part due to facilities which lent themselves to housing such a unique program.

The mission of StationArts is to foster, advance, and mentor a community of students who will innovate, create, perform, and continue their education and lifelong participation in the arts. The StationArts program strives to accomplish this mission through several different components.

The program encourages individual student growth in their chosen discipline in a small arts based learning community. Nine different arts disciplines are represented in the StationArts program including Band, Orchestra, Classical Guitar, Piano, Vocal Music, Visual Art, Dance, Theater Performance, and Technical Theatre. Students apply to be accepted into the StationArts program declaring a specific art form as their major. Once their application is received, students participate in an interview/audition where they exhibit their talent from their own perspective.

StationArts also provides focused arts instruction from highly qualified faculty. The arts faculty is made up of

professional performing musicians, artists, and directors. As a faculty, this has been an area of focus. Each faculty member keeps a busy professional profile in a chosen arts field outside of the area of education. The idea is to MODEL the professional behaviors of an artist not just in the classroom, but in everyday life. The faculty often collaborates across the arts disciplines. One example of a full department collaboration is the annual spring musical.

Every facet of the arts program is represented through this student driven production. Music, Drama, and Dance students are performing as part of the cast, instrumental music students perform as part of the pit orchestra, technical theatre students and visual art students aid with set design and production. Arts faculty members help to facilitate the process. Another example of this collaborative effort is the annual Spring Arts Gala in which visual art is displayed and each instrumental music ensemble, vocal music ensemble, dance ensemble, and theatrical ensemble perform as part of a culminating arts event for the school year.

Another key component to creating a small learning community in the StationArts program is that arts are infused in the instruction throughout the academic curriculum. English, Math, Science, and Social Studies teachers are given professional development on how to incorporate the arts into their lesson plans. This infusion of the arts allows students to make connections from the art form to the "traditional" core curriculum.

A focal point of the StationArts program is to allow students the opportunity to experience professional performances and work with guest artists and community arts partners. StationArts faculty work closely with regional colleges and universities to set up field trips and other experiential learning opportunities. Professors, staff, and ensembles from regional colleges and universities regularly visit Bryan Station High School so that students have the opportunity to create relationships and experience



"StationArts is not just a program focused on students interested in visual, performing, and musical arts. It is a conduit to broadening a students' perspective on the world, while deepening their critical thinking skills, fostering collaboration, and preparing them to be career and college ready."

instruction from a higher education professional, while also allowing students to view professional quality arts presentations at their home school. In addition to colleges and universities, our students have the opportunity to work with professional artists and community arts partners throughout all arts disciplines.

Finally, StationArts prepares students to be college and/or career ready in their chosen arts discipline. These students are expected to create a culminating arts portfolio demonstrating their proficiency in their chosen arts discipline. The portfolio includes audio and video examples of musical and dramatic performances, video examples of dance performances, digital images of visual artwork, artist statements, artist reflections, resumes, and letters of reference.

Here is an example of how a comprehensive arts program can be effective for students. Ellie is the typical high school junior who is on the soccer team and plays the cello. Ellie is also part of the StationArts Program at Bryan Station High School. She takes the required general education classes but also has the opportunity to take a variety of arts classes. It's through her expanded interest in the arts that she has chosen to participate in additional ensembles and classes such as Chamber Orchestra and AP Music Theory. One of the band directors at BSHS even spoke with her, turned her cello on its side and quoted Jack Black from "School of Rock" saying, "Cello! It's a bass!" Now Ellie is anchoring the rhythm section in the BSHS Jazz Ensemble. She is very interested in the arts and is able to not only take several arts classes each year but is also able to see how to make the connections from the arts with her other subject areas because she is part of the StationArts Program. With the experience of the StationArts Program, Ellie has been guided through a curriculum designed to help her reach a higher level of arts



Photo Credit: Rich Copley

understanding and musicianship. Her accomplishments include being a member of the KMEA All-State Orchestra, Central Kentucky Youth Orchestra, and Governor's School for the Arts (cello and jazz bass) to name a few. Ellie's experience is just one example that shows how a comprehensive arts program can benefit student growth through a wide variety of artistic opportunities.

StationArts students have many accomplishments in all areas of the program which have benefitted the school as a whole. By ensuring students receive a rich education in the arts, the Art and Humanities Program Review scores have also increased. This increase along with the increase of other program review areas have been partly responsible for helping Bryan Station come out of Priority Status with the Kentucky Department of Education. Each year interest grows with more and more students applying for the program. James McMillin, principal of Bryan Station High School had this to say about the StationArts program, "StationArts is not just a program focused on students interested in visual, performing, and musical arts. It is a conduit to broadening a students' perspective on the world, while deepening their critical thinking skills, fostering collaboration, and preparing them to be career and college ready." Having a comprehensive arts program like StationArts has not only benefitted our school but, has also allowed many students like Ellie to pursue their passion for the arts while receiving a wide-ranging high school experience.

Kelly Mayes and Matthew Skaggs are the Program Directors for the StationArts Program at Bryan Station High School in Lexington, Ky. You can contact them with any additional questions via email at kelly.mayes@fayette.kyschools.us or matthew.skaggs@fayette.kyschools.us.



Tips to Share with Your Principal

The Many Benefits of Music Education

Principals and school boards have the ability to substantially aid music educators in their quest to enrich children's minds through music. Fostering a strong music program will help them achieve their goals as a leader in the education community, and, most of all, will aid the growth and development of children in their school.



Here are some simple, time-effective ways principals can assist their school's music educators:

Create and Foster an Environment of Support

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Make clear that all students, not just the gifted, talented, or affluent, deserve the opportunity to achieve high levels of skill in music.
- Provide adequate funding for instruments and music education materials.
- Make certain that your school has a fully staffed faculty of certified music teachers.

Communicate Constructively

- Make statistical studies and research supporting the value of music education available to other administrators and school boards.
- Ask music advocates to speak at PTA and community meetings, or ask your music teacher to set up performances to keep the education community apprised of students' achievements.
- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students' successes with district colleagues. Include articles in school and district newsletters to communicate the value of music in a student's education.

Visit www.nafme.org for more Principal Resources.



Easy Routes Around Three Common Clarinet “Road Blocks”

BY ERIC HANSON

Throughout my career as the clarinet professor at the University of Wisconsin–Green Bay, I have enjoyed teaching a broad age range of clarinet students in music camps, honor bands, sectionals, masterclasses, and individual lessons. Regardless of their age, students occasionally struggle with common playing-related problems, or “road blocks,” that create frustration and impact performance. Fortunately the solutions for three of these problems are simple to recognize and easily teachable to students.

Clarinet Road Block #1: Using the stock mouthpiece that came with the clarinet

Unquestionably, the mouthpiece significantly affects the way a clarinet plays. Stock mouthpieces are not designed to yield the results a good quality mouthpiece can produce. With just a \$35–\$85 mouthpiece upgrade, students will notice an immediate boost in tone quality, response, intonation, and playing ease, even on a plastic beginner model clarinet.

“A \$35–\$85 mouthpiece upgrade will immediately improve tone quality, response, and intonation – even on a plastic beginner model clarinet.”

Local and online music retailers often sell good, inexpensive mouthpieces that are well worth the small investment. Some models that work well for me include the Roger Garrett “DL” and “D”; the Vandoren “B-45,” “M-13,” and “5-RV”; and the Pyne “Poly-Crystal.” However, many other good brands and models exist, and I recommend students try several to find one with good response that feels easy to play. Keep in mind that a new mouthpiece may require a stronger reed to play properly. If you are a music educator, ask your local music store to put a model of mouthpiece you’ve selected into all the cases of rental program clarinets for your students. This may slightly raise the monthly instrument rental fee for parents, but it will dramatically increase each student’s chance of success in your ensembles.

Clarinet Road Block #2: Using an embouchure that prevents the reed from vibrating freely

The ideal clarinet embouchure is similar in shape to whistling across an open bottle, and it provides four basic functions:

1. a lip seal around the mouthpiece to prevent leaking air
2. a stable bottom support for the reed and mouthpiece (lower lip stretched gently over lower teeth and upper teeth touching the top side of the mouthpiece)
3. an adequate lack of jaw or lip pressure to allow the reed to vibrate freely
4. a means to accelerate and focus the air as it moves into the mouthpiece (tongue should be in the position as if saying “EE”).

Students often play with very little reed actually in their mouth which further impedes reed vibration and makes high-register notes nearly impossible to produce. To determine the proper amount of mouthpiece required, gently slide a piece of paper behind the reed until the paper stops. Here, where reed and mouthpiece first meet, is generally the “sweet spot”, i.e. the approximate ideal location of the player’s lips. Many students also bite on the reed with their jaw and/or bunch their chin upward, thereby closing the reed against the mouthpiece and preventing it from vibrating freely. Often biting is done unconsciously to raise intonation inadvertently flattened from an incorrect vowel shape (“AH” or “OH”, which flattens pitch and defocuses tone). Instead, most students should relax their jaw grip and raise their tongue position to “EE” similar to whistling.

“The ideal clarinet embouchure is similar in shape to whistling across an open bottle.”

Once students learn to allow the reed vibrate freely and to focus the air flow with their tongue, the door is opened to further accomplishment on the clarinet. The path to achieving a rich resonant clarinet tone and a beautiful high register begins by developing a reliable, yet flexible, embouchure.

Clarinet Road Block #3: Improper articulation

Students of all ages erroneously add excess tongue movements, jaw movements, or even air pulsations to the process of articulation. Some mistakenly think “attacking” the reed with the tongue makes it vibrate and create sound. The fact that surprises many students is: the tongue only touches the reed during silence, and it

releases the reed to allow sound to occur.

Clarinet articulation is a relatively simple physical process. The reed will vibrate when enough air passes over it (assuming the jaw is not biting the reed closed). When the tip of the tongue lightly touches the tip of the reed, sound halts temporarily. The secret is: the air needs to keep moving continuously. To play, simply release the reed with the tongue to let the reed vibrate again.

“The tongue only touches the reed during silence, and it releases the reed to allow sound to occur.”

I recommend one particularly helpful exercise involving only the mouthpiece and barrel with a reed/ligature attached. First, with the mouthpiece outside the mouth, instruct the student to touch the tongue tip to the reed tip. Then bring the mouthpiece into the mouth while maintaining the tongue-to-reed contact. Next, have the student blow air through the mouthpiece with the tongue still touching the reed tip. The student should use adequate air as if playing, but the reed cannot vibrate because the tongue is lightly touching it. Assuming the students isn't biting the reed shut, air should audibly hiss through the mouthpiece/barrel. Finally, instruct the student to lift the tongue from the reed. Sound should burst out of the mouthpiece. The student can experiment further with

various rhythmic patterns of “tongue touching the reed” and “tongue releasing the reed” - thus producing silence and sound respectively. The trick is to keep the air moving freely throughout the exercise. When executed correctly, the air flow actually does most of the work, and the tongue merely acts as a “doorstop” for the reed.

These changes in mouthpiece selection, embouchure, and tonguing are simple to teach and will yield improved results for your clarinetists. If you have additional questions or comments, please see my contact information at the end of this article.

Eric Hansen, hansene@uwgb.edu, is the clarinet instructor and an Associate Professor of Music at the University of Wisconsin–Green Bay. A native of Wyoming, he is a dedicated teacher and an active performer of solo, chamber, and large ensemble music. He is co-author of the clarinet method book, “Extreme Clarinet” (published by Potenza Music), which focuses on the development of advanced technical skills as well as contemporary extended techniques including multiple articulation, circular breathing, and extreme upper-register tone control. Website: www.uwgb.edu/music/faculty/wind/hansen.asp

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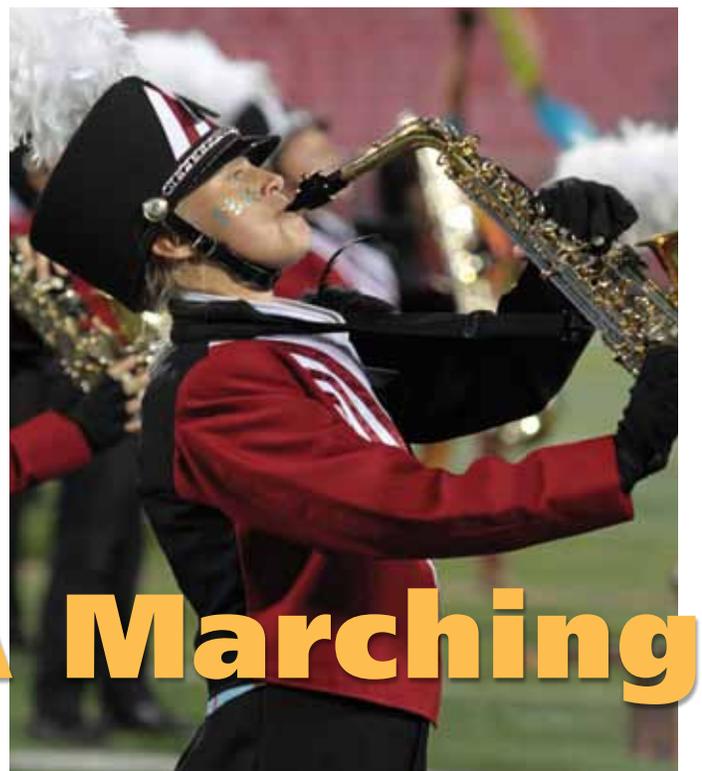
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Hurst Music would like to take this opportunity to thank all music educators across Kentucky for their hard work, dedication, and commitment in providing students a solid musical foundation that will benefit them for the rest of their lives.

Thank You



2016 KMEA Marching



Band Championships

The *Bluegrass Music News* salutes the **2016 State Marching Band Championship Finalist Bands and Their Directors**

Class A

- Governor's Cup – Beechwood High School, Joe Craig
- Second Place – Williamstown High School, Chris Hedges
- Third Place – Murray High School, Tim Zeiss
- Fourth Place – Mayfield High School, Darrin Abren

Class AA

- Governor's Cup – Estill County High School, Jason Bowles
- Second Place – Washington County High School, Scotty Burns
- Third Place – Garrard County High School, Chris Vance
- Fourth – Hart County High School, Ed Johnson

Class AAA

- Governor's Cup – Bourbon County High School, Eric Hale
- Second Place – Russell County High School, Curtis Ervin
- Third Place – Adair County High School, Tom Case
- Fourth Place – Taylor County High School, Stephen Bishop

Class AAAA

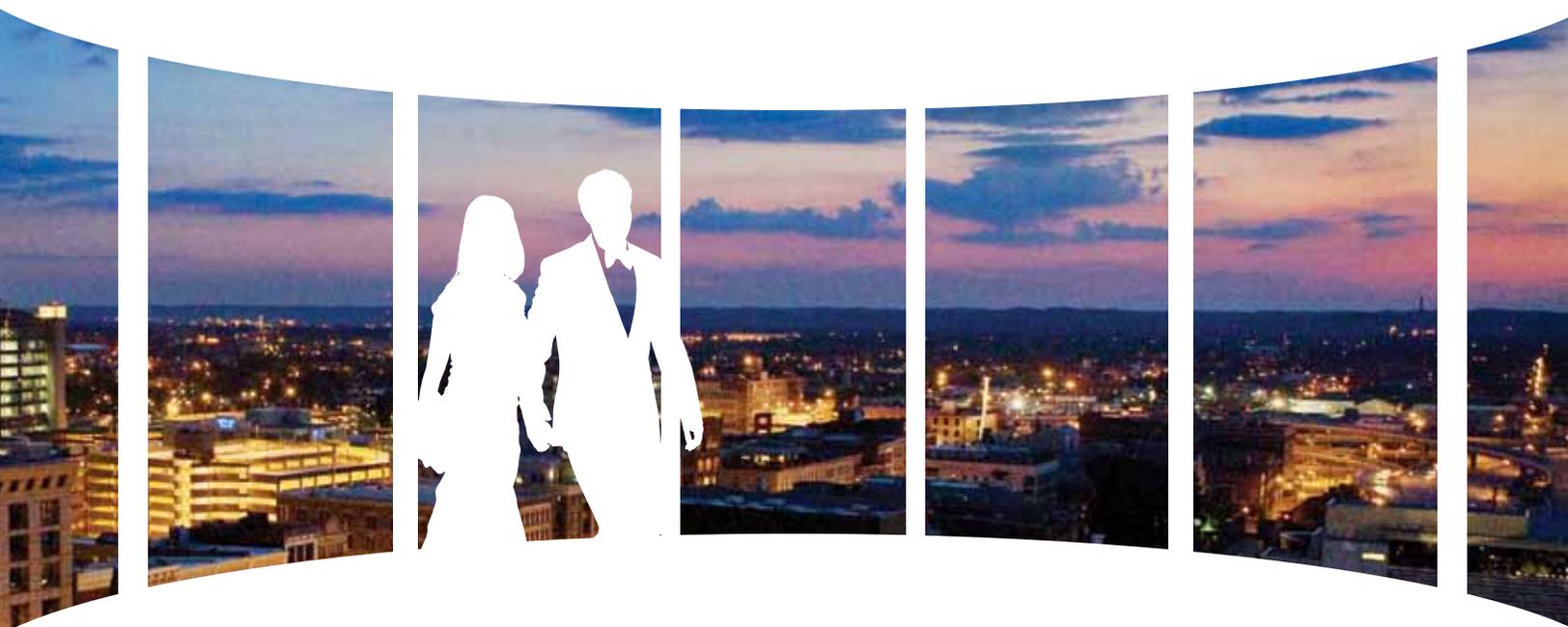
- Governor's Cup – Hopkinsville High School, Seth Peveler
- Second Place – Anderson County High School, Patrick Brady
- Third Place – Barren County High School, Kip Crowder
- Fourth Place – South Warren High School, Chris Cecil

Class AAAAA

- Governor's Cup – Madison Central High School, Brent Barton
- Second Place – North Hardin High School, Brian Froedge
- Third Place – Lafayette High School, Chuck Smith
- Fourth Place – Paul Laurence Dunbar High School, Teresa Elliott



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Kentucky Music Educators Association Professional Development Conference

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**Louisville, KY
February, 8-11, 2017**



November 2016



Dear KMEA Members, School Administrators and Friends,

It's that time again! Make it a point to register today for the 59th annual Kentucky Music Educators Association's Professional Development Conference held in Louisville from February 8–11, 2017. Our conference helps encourage all of us to grow as educators through a wonderful lineup of sessions on music pedagogy, teaching strategies, and trends in education as they apply to our art form at every level. Your conference truly is a comprehensive event for Kentucky music educators and serves to provide a multitude of opportunities for professional development, musical and personal inspiration, and collegial networking.

The 2017 Conference features performances by Kentucky's finest elementary, middle and high school ensembles, as well as our Intercollegiate ensembles and other outstanding university and community groups. KMEA will showcase the finest student talent selected by audition from every corner of Kentucky—our All State ensembles. Made up of the best student musicians from across the Commonwealth, our All State groups provide wonderful opportunities for students to meet and work together, and are led by nationally recognized clinicians in preparing for their performances.

This year's Conference has something to offer music educators from primary grades through the university level. Clinic sessions selected by each KMEA Division will provide inspiration, ideas, and materials to refine your skills and enhance your effectiveness in the classroom—you are certain to find multiple sessions of interest to you in the 2017 Conference program. Exhibitors will have a wide selection of music, instruments, products, novelties, and materials for perusal and purchase.

The Keynote Address Friday, February 10, features Marcia Neel of Music Education Consultants as keynote speaker, followed by recognition of our KMEA State Awards recipients for 2017. Make plans to support your fellow teachers, administrators, and music industry recipients as they receive these well-deserved awards selected from nominations offered by the membership of each KMEA district.

Early registration will save you money! Registration is available online through our website (<http://kmea.org/event/conference-2017/>), or by completing the form included with this brochure.

I look forward to seeing all of you in Louisville in February!

Sincerely,
Brad Rogers, President
Kentucky Music Educators Association

2017 Keynote Speaker—Marcia Neel



A veteran of thirty-seven years in public school music education, Marcia Neel has directed successful music programs in Connecticut, Ohio, Massachusetts and Nevada and served as Secondary Fine Arts Supervisor for the Clark County School District (CCSD) – the nation's fifth largest – in Las Vegas for fourteen years. Her expertise in curriculum development as well as recruitment and retention led to a total of more than 55,000 enrollees in the CCSD's secondary elective Music Education Program upon her retirement in 2007. Marcia now serves as president of Music Education Consultants, Inc., a consortium of music education professionals who work with a variety of educational organizations, arts associations, and school districts to foster the growth and breadth of school-based music education programs.

Marcia is tireless in her commitment to bring more students to music-making through hands-on, high quality experiences provided through a sequential curriculum that focuses on music literacy and achievement. One of the most successful of these is the CCSD's standards-based, comprehensive mariachi program which currently serves nearly 6,000 enrollees who are students who would not be engaged in music-making if it weren't for this program. She served as lead author for the ¡Simplemente Mariachi! Beginning Mariachi Method Series, published by Northeastern Music Publications, and ¡Canta Mariachi Canta!, a songbook for elementary music educators, published by Hal Leonard and released in June, 2016.

Neel received a BA in Music Ed degree at Miami University and a Master of Arts in Applied History at the University of Nevada Las Vegas. An active music advocate, she is participating on Nevada's ESSA Accountability Committee and has been charged with submitting the recommendation for the state's District Accountability Plan. She also serves as a member of the Steering Committee of Supportmusic.com and as Educational Advisor to the Music Achievement Council, a 501(c)(6) non-profit corporation whose main focus is professional development to assist educators in reaching and serving more music students. Most recently, Marcia was named Senior Director of Education for Yamaha Corporation of America.

Conference Pre-Registration Form

Conference Pre-Registration is available online by downloading the (type-in) form to mail in or using the online method.



February 8–11, 2017 KMEA Professional Development Conference Pre-Registration Form

Mail the completed form and payment to KMEA, P.O. Box 1058, Richmond, KY 40476-1058

Deadline: January 25, 2017

Please type information before printing.

Name _____ Cell phone _____ NAfME ID# _____ Renewal date _____

School _____ City _____ KMEA district _____ School phone _____

Email _____ Cell phone _____

Home address _____ City _____ State _____ Zip _____ Home phone _____

Spouse's name (if registering) _____ Cell phone _____ NAfME ID# _____ Renewal date _____

School _____ City _____ KMEA district _____ School phone _____

Email _____ Cell phone _____

Registration Choice(s) (Indicate number of registrations you are paying for)	Pre-Reg Rate	On-site Rate	Amount Due	Request printed conference program *		Select ONE free ticket* to an All-State Concert				Provides access to—			
				Yes	No	KCC & KJHC	AS Choir	AS Band & Orchestras	Jazz	Clinics	All-State Tickets	Invited Group Performances	Exhibits
KMEA Member	\$85.00	\$100.00								Yes	Yes	Yes	Yes
Spouse (who is a member)	\$50.00	\$50.00								Yes	Yes	Yes	Yes
Non-member	\$105.00	\$130.00								Yes	Yes	Yes	Yes
Chaperone	\$50.00	\$50.00								No	Yes	Yes	Yes
CNAfME member	Free	Free	\$0.00							No	Yes	Yes	Yes
Retired KMEA members	Free	Free	\$0.00							Yes	Yes	Yes	Yes
Administrators	Free	Free	\$0.00							Yes	Yes	Yes	Yes
KMEA-NAfME Active dues	\$122.00	\$122.00											
KMEA-NAfME Retired dues	\$61.00	\$61.00											
Total amount due			\$0.00	1 program per registrant*		*Free tickets must be requested in advance. KMEA members may receive more than one ticket if they have student in each concert indicated.							

*KMEA offers a conference app, so some attendees do not want a printed program.

List chaperones' names and schools for the purpose of admission to exhibits and concerts. (Requires inclusion of \$50 chaperone registration fee.)

Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator	Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator	Name _____ School _____ <input type="checkbox"/> Chaperone <input type="checkbox"/> Administrator
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Payment for Conference Registration can be made with Visa, Mastercard, Discover, check, or purchase order (copy of purchase order must be included with registration form)

Type of credit card _____ Check _____ Cash _____ Purchase order _____

Credit card number _____ Expiration date _____

3 digit code (on back of card) _____ Signature _____

Conference Performances & Clinic Sessions

WEDNESDAY, FEBRUARY 8, 2017

3:00 PM

- **KMEA Conference Registration**
(B, C, COLL, K-5, 6-12, J, O, SP, T, COM)

6:30 PM

- **Louisville Orchestra Concert**
Jason Seber
(B, O)

7:00 PM

- **Community Drum Circle**
Michelle Lewis
(6-12)

THURSDAY, FEBRUARY 9, 2017

7:30 AM

- **KMEA Conference Registration**
(B, C, COLL, K-5, 6-12, J, O, SP, T, COM)

8:30 AM

- **Behavior in the Music Classroom: Want vs. Need**
Alice M. Hammel
(6-12, SP)
- **Fine Tuning Your Choirs**
Jennifer Adam
(C)

8:35 AM

- **Trombone Tips, Tricks and Techniques for the Band Room**
Matthew Baucum and Bradley Kerns
(B)
- **Upgrade Your Ensemble by Strengthening the Clarinet Section**
Beth A. Fabrizio
(B)

9:00 AM

- **Exhibits Open**
(B, C, COLL, K-5, 6-12, J, O, SP, T, COM)

9:40 AM

- **Musical Brain Breaks and Games**
Kirstine Lyon
(6-12)
- **Using Sight Singing as Assessment**
Zack Doyle
(C)
- **Purposeful Play: Creative Learning for Primary-Level Music Makers**
LuAnn Hayes
(K-5)
- **Teaching Music to Students with Autism**
Alice M. Hammel
(SP)

10:05 AM

- **Twenhofel Middle School Symphonic Band Performance**
Jim Daughters
(B)

10:45 AM

- **Eastern High School Symphonic Band Performance**
Mike Arthur
(B)

10:50 AM

- **The Rhythm is Gonna Get You**
Karen Koner and Melissa Marotta
(6-12)
- **Rehearsal Techniques for Developing Rhythmic Integrity and Intonation Awareness**
Kent Hatteberg
(C)

- **Kandinsky and Klee—Integrated Arts Activities for the General Music Classroom**
Robert Amchin
(K-5)

11:00 AM

- **Left Hand Technique: Everyone All-Together**
Anna Cromwell
(O)

11:55 AM

- **Guided Listening In Instrumental Ensembles: Materializing the Music in the Score**
Andrew J. Putnam
(B)

12:00 PM

- **Madrigals and Chanson: A Reading Session of “Pop” Music from 1600**
Bradley L. Almquist
(C)
- **Adding Elements of the Orff Schulwerk to your Choral Program**
Amy Harrod
(K-5)
- **Social Media and Program Review #Distinguished**
Jessica Greene
(T)

12:50 PM

- **They ALL Signed Up?**
Rebecca Goff
(O)

1:10 PM

- **Class Guitar Revisited: A Working Model for Fostering Musical Excellence**
Michael Kagan
(6-12)
- **Scared of the Piano? Dalcroze Techniques for the Barely Proficient Pianist**
Christen M. Dillon and Holly Smith
(K-5)
- **Assessing Students Who Learn Differently in the Music Classroom**
Alice M. Hammel
(SP)

1:15 PM

- **The High School Jazz Band: It “Don’t Mean a Thing if the Band Don’t Swing”**
Bradley Kerns and William Kite
(J)

1:25 PM

- **Beaumont Middle School Symphonic Band Performance**
John Bowmer
(B)

1:50 PM

- **University of Louisville Singing Cardsmen Performance**
Randi Bolding
(C, COLL)

2:05 PM

- **Paul Laurence Dunbar High School Wind Symphony Performance**
Teresa J. Elliott
(B)

2:20 PM

- **Listening Fun with Scarves and Tennis Balls**
Dan Fee
(K-5)

2:40 PM

- **Jeffersontown High School Bella Vocé Performance**
Samantha Lilly
(C)

3:15 PM

- **Auxilium Trombone Trio Performance**
Kevin Callihan
(B, COLL)

3:30 PM

- **Central Hardin High School Chamber Singers Performance**
Brandon Centers
(C)

3:35 PM

- **Piecing Together the Pedagogy Puzzle: Kodály and Orff meet QuaverMusic Interactive Technology**
Graham Hepburn
(T)

3:45 PM

- **Do You Speak Orchestra? (A Survival Guide for Non-string Players)**
Brian St. John
(O)

4:00 PM

- **All-State Band Conductor Roundtable**
Craig Cornish, Paula Crider, and Richard Clary
(B, COLL)

4:20 PM

- **Lexington Christian Academy Women’s Chorus Performance**
Daniel E. Wesley
(C)

4:45 PM

- **Graves County Percussion Ensemble Performance**
Richard Burchett
(B)

5:00 PM

- **Exhibits Close**
(B, C, COLL, K-5, 6-12, J, O, SP, T, COM)

5:15 PM

- **Ky. Children’s Chorus, Ky. Jr. High Mixed Chorus, and Ky. Jr. High Treble Chorus Concert**
Andrew Milner, Rollo Dilworth, and Christy Elsner
(C, K-5)

5:30 PM

- **Louisville Winds Performance**
Nan Moore
(B)

7:15 PM

- **Orchestra Reading Session**
Fredrick Speck, Jr.
(O)

7:20 PM

- **All-Coll. Choir, College Composition Winner, and Ky. Intercoll. Band Concert**
Karen Kennedy and Richard Clary
(B, C, COLL)

9:15 PM

- **Fun International Folk Dancing—Be Part of the Circle**
Robert Amchin
(K-5)

9:30 PM

- **Jazz Reading Session**
Jerry Tolson
(J)

FRIDAY, FEBRUARY 10, 2017

8:00 AM

- **KMEA Conference Registration**
(B, C, COLL, K-5, 6-12, J, O, SP, T, COM)

9:00 AM

- **Exhibits Open**
(B, C, COLL, K-5, 6-12, J, O, SP, T, COM)

Conference Performances & Clinic Sessions

9:45 AM

- **Keynote Address and Awards Ceremony**
Marica Neel and the KMEA Executive Committee
(B, C, COLL, K-5, 6-12, J, O)

11:05 AM

- **Play That in Tune! Ideas and Strategies on Improving Your Student's Intonation in the Orchestra Classroom**
Soo Han
(O)

11:10 AM

- **Eastern High School Jazz Ensemble Performance**
Cory Zilisch
(J)
- **Life Long Music Making: The Lexington New Horizons Music Program**
Michael Hudson, Bradley Kerns, and David Sogin
(B, COM)
- **Insightful, Intuitive, Informed, Inculcated, Inspired Intermediates**
Amy Black
(K-5)
- **Providing High Quality Music Education Experiences in Less Than Ideal Situations**
Matthew D. Talbert and David Ratliff
(COLL)

11:20 AM

- **Choral Conducting Masterclass**
Karen Kennedy
(C)

12:00 PM

- **University of Louisville Saxophone Ensemble Performance**
Adam McCord
(B, COLL)

12:20 PM

- **Making Sense of the Mayhem**
Cyndi Chadwick
(K-5)
- **How to Survive Your First Year of Teaching**
Patrick Moore
(COLL)

12:30 PM

- **Multicultural Choral Music Reading Session**
Daniel E. Wesley
(C)

12:40 PM

- **North Hardin High School Wind Symphony Performance**
Brian Froedge
(B)

1:30 PM

- **Musical Make-Believe: Weaving Your Way Through the Primary Years**
Jeremy Howard
(K-5)
- **Composition in the Secondary Classroom: Incorporating the New Music Standards**
Matthew Herman
(6-12)
- **Life Lessons—A Forum for New Teachers**
Robert Amchin
(COLL)

1:40 PM

- **All-State Jazz Ensemble I Conductor Clinic**
Dante Luciani
(J)

1:45 PM

- **Carrithers Middle School Chorus Performance**
Alisha Bruce
(C)

1:50 PM

- **Expectations and Relationships: Potential in High Risk Students and Building a Successful Program**
Linda Pulley
(B)

2:25 PM

- **Morehead State University Concert Choir Performance**
Greg Detweiler
(C, COLL)

2:30 PM

- **Western Middle, The School for the Arts String Orchestra Performance**
Robert Dixon
(O)

2:40 PM

- **TigerCub Orff Ensemble Performance**
Kathryn Wigger and Ashley Sumner
(K-5)
- **Meet in the Middle: Selecting Choral Music for Middle School Voices**
Michael Spresser
(C, 6-12)
- **Get SMART! (Introduction to the SMART Board)**
Phyllis Thomas
(T)

2:45 PM

- **Tates Creek High School Percussion Ensemble Performance**
Aaron Cunningham
(B)

3:05 PM

- **Beginning Band: When You Don't Live in Texas**
Bret McIntosh and Michael Wooley
(B)

3:10 PM

- **Highlands High School Chamber Orchestra Performance**
Kathy Anderson
(O)

3:15 PM

- **Western Middle School for the Arts Advanced Mixed Choir Performance**
Katie Cook
(C)

3:50 PM

- **Special Learners Get Their MOJO in Music Class**
Tambra Cambron, Judy Combs, and Sarah Lockard
(SP)

3:55 PM

- **Paducah Symphony Children's Chorus Performance**
Bradley L. Almquist
(C, K-5)
- **Got Permission? Copyright Questions Answered**
Michael Spresser
(J)

4:10 PM

- **Con Expressivo—Strategies for Teaching Orchestra Students to Play Musically**
Soo Han
(O)

4:30 PM

- **University of Kentucky Symphony Band Performance**
George Boulden
(B, COLL)

5:00 PM

- **Exhibits Close**
(B, C, COLL, K-5, 6-12, J, O, SP, T, COM)

5:20 PM

- **The Louisville Concert Band Performance**
Frederick Speck
- **Creating a Positive Climate in the Rehearsal Room**
Nathan Wilson
(O)

7:00 PM

- **All-State Jazz Ensemble II, All-State Jazz Ensemble I, and Intercollegiate Jazz Ensemble Concert**
David Threlkeld, Dante Luciani, and Larry Nelson
(B, J)

8:00 PM

- **All-State Men's Choir, Mixed Choir, and Women's Choir Concert**
David Rayl, Brad Holmes, and Beth Holmes
(C)

SATURDAY, FEBRUARY 11, 2017

8:30 AM

- **Hip Hop and Haring: Arts Integration in Elementary Art and Music**
Martina Vasil
(K-5)
- **African American Music and Dance in the Classroom! Teach it and Own it!**
Lederrick Wesley
(6-12)

9:00 AM

- **Marching Band Clinic**
(B)

9:35 AM

- **Westport Middle School "Rock N' Warhawks" Electric Orchestra Performance**
Cory Zilisch
(O)

9:40 AM

- **"Lemonade, Crunchy Ice": Hand-Clapping Games for K-8 General Music**
Martina Vasil
(K-5)
- **The Intersection of Teaching, Learning, Assessment, and Evaluation**
Heather Cote
(6-12)

10:10 AM

- **University of Kentucky Brass Ensemble Performance**
DiaShamar Marshall
(B, COLL)

10:50 AM

- **Performance on a budget Authentic Experience with a Limited Budget—The Trash Can Drum Circle**
Sarah Lockard
(K-5)
- **This is the Day! New 2-Part Choral Repertoire**
Michael Spresser
(6-12)

1:00 PM

- **All-State Concert Band and All-State Symphonic Band Concert**
Craig Cornish and Paula Crider
(B)

3:00 PM

- **Commonwealth Strings and All-State Symphony Orchestra Concert**
Doug Elmore and Robert Franz
(O)

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Tips to Share with Parents

The Many Benefits of Music Education

Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent).

On average, students in music performance scored 57 points higher on the verbal and 41 points higher on the math section of the SAT than did students with no music participation.



Parents wield extraordinary influence over local principals, school boards, and other decision makers. Encourage them to become involved in the advocacy process and make a significant difference in the quality of their child's music education program.

Here are some simple, time-effective ways parents can assist their child's school music educators:

Access the Status Quo

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board about your desire to have a strong music education for your child.
- Find out if music classes in your schools are taught by teachers certified in the arts; see to it that arts specialists are required by policy.

Communicate Effectively

- Speak at meetings of your school board about the importance of supporting music education with funds for teacher training, equipment and supplies, and music-related activities.
- Be in touch with local music teachers on a regular basis.
- Ask yourself why your children need high quality music education. Be able to articulate the answers to teachers, administrators, and other parents.
- Take part in your school's music booster organization.
- Make certain that your local media give adequate coverage to the accomplishments of your school's music program.

Visit www.nafme.org for more Parent Resources.

Guest Conductors

CHILDREN'S CHORUS



Andrew Minear is the new Director of Choral Activities at the University of Alabama where he leads the university choirs, oversees the graduate choral conducting program, and teaches courses in conducting and choral literature.

With over one hundred appearances across eleven states, Andrew Minear is an active guest conductor, clinician, adjudicator, and presenter. Professor Minear's dedication to students and passion for expressive music-making have been cultivated through teaching experiences in children's, church, community, middle school, high school, and collegiate choral settings.

Over the course of a twelve-year career in the Orlando-area public schools, Mr. Minear taught middle school and high school Chorus, Music History, Keyboard, Musical Theater, and AP Music Theory. During his six years as Choral Director at Dr. Phillips High School, home of the Visual and Performing Arts Magnet for Orange County Public Schools, the Chorus Department grew from 100 to over 240 singers. Cora Bella, the advanced women's choir, performed to acclaim at State (2011), Southern Division (2012), and National (2013) Conferences of the American Choral Directors Association. The Concert Choir performed with the Orlando Philharmonic Orchestra, and Mr. Minear had over 180 students selected for All-State and ACDA Honor Choirs.

Mr. Minear was recently recognized as a finalist for the 2015 American Prize in Conducting. During his doctoral studies in choral conducting at Michigan State University, Andrew Minear served as the director of the MSU Campus Choir and assistant director of the MSU Men's Glee Club. Michigan State University named Minear a University Distinguished Fellow, an award granted annually to just twenty graduate students across all academic disciplines on a campus boasting over 11,000 masters and doctoral students. He received a Bachelor of Music Education and Master of Music Education from the Florida State University.

JR. HIGH TREBLE CHORUS



A native Kansan, **Christy Elsner** is the Founder and Artistic Director of the Allegro Choirs of Kansas City. Under her direction since 2000, Allegro has grown from one choir of thirty-eight to six choirs with over 250 singers. Heralded as "the voice of angels" by the Kansas City Star, Allegro inspires thousands of

audience members each year with its varied repertoire, technical excellence, and heartfelt singing. The Allegro choirs have travelled extensively nationally and internationally with performances at the White House for President Obama and the First Lady, St. Peter's Basilica, Notre Dame, Carnegie Hall, and Myerson Hall. The choirs are yearly guests of the Kansas City Symphony. They have performed for state, regional, and national conventions by invitation.

Christy is engaging and demanding but wraps her unwavering pursuit of excellence in humor and inspiring messages. As an active clinician for children's, youth, and treble choirs, Christy enjoys giving workshops on innovative rehearsing and is honored to conduct many regional, state, and national honor choirs. Her first book, *Gadgets for Great Singing*, was published in 2013 by Hal Leonard. She is the 2010 recipient of the Kindest-Kansas Citian and the 2008 recipient of the MENC Outstanding Middle Level Educator. She received a music education degree from the University of Kansas and received the Marcus E. Hahn Award for Outstanding Senior in Music Education. Professional memberships include NAFME, Chorister's Guild, Chorus America, and ACDA.

When her mind isn't on Allegro, she loves to cook, hang out at the beach, read, travel, play with her dogs, attend her kids' events, catch for her daughter, work out, and watch Northern Colorado softball, Jayhawk Basketball, and the Kansas City Royals. Christy and her husband, Sean, stay busy with their three children: Chandler, Chase, and Carlee.

JR HIGH MIXED CHORUS



Rollo Dilworth is Professor of Choral Music Education and Chair of the Department of Music Education and Therapy at Temple University's Boyer College of Music and Dance in Philadelphia, PA. He has served on the faculty since 2009. Prior to his position with Boyer College, he taught music education

and was the director of choral activities for thirteen years at North Park University in Chicago, where he prepared and conducted numerous extended and choral-orchestral works. Before teaching at the college level, Dilworth also taught choral and general music at the middle school level in his hometown of St. Louis, MO. Dilworth holds a Bachelor of Science degree in Music Education from Case Western Reserve University (Cleveland, OH), a Master of Education degree in Secondary Education and Music from the University of Missouri-St. Louis (St. Louis, MO) and a Doctor of Music degree in Conducting Performance from Northwestern University (Evanston, IL).

Guest Conductors

During his doctoral program at Northwestern University, Dilworth was accepted into the composition studios of Robert Harris, Pauline Oliveros, and Marta Ptaszynska. Throughout his career, he has written or arranged African American spirituals, gospel songs, Broadway selections, art songs, vocal exercises, and a musical—all of which are frequently performed by school, church, community, university, and professional choirs in the United States and abroad. The majority of Dilworth's choral scores are works commissioned by community and professional ensembles. In 2009, the St. Louis Symphony Orchestra and IN UNISON® Chorus commissioned and premiered his choral-orchestral work entitled *Freedom's Plow*, which is based on the text of a Langston Hughes poem with the same title. In 2011, the Mendelssohn Club of Philadelphia commissioned a three-movement choral-orchestral work entitled *Rain Sequence*, featuring the writings of Langston Hughes and Paul Laurence Dunbar.

Over 150 of Dilworth's choral compositions and arrangements have been published, and many are part of the *Henry Leck Creating Artistry Choral Series* with the Hal Leonard Corporation. He is also an established author and contributor for the *Essential Elements for Choir* and the *Experiencing Choral Music* textbook series. He has authored three books of choral warm up exercises intended for elementary and secondary choral ensembles, entitled *Choir Builders: Fundamental Vocal Techniques for General and Classroom Use* (2006); *Choir Builders for Growing Voices* (2009); and *Choir Builders for Growing Voices 2* (2014).

In addition, Dilworth has conducted forty-three all-state choirs ranging across various levels, six regional honor choirs, and four national honor choirs. For the 2016–17 season, Dilworth has been invited to conduct all-state choirs in Utah, North Carolina, New Jersey, Kentucky, and West Virginia. International festival and clinic invitations include Cuba, Ireland and Spain.

Dilworth is currently Immediate Past Chair of the Board for Chorus America. He is an active life member of the American Choral Directors Association (ACDA). He also holds memberships with several other organizations, including the National Association for Music Education (NAfME), the National Association of Negro Musicians (NANM) and the American Society of Composers, Authors, and Publishers (ASCAP).

ALL STATE WOMEN'S CHORUS

Beth Holmes joined the music faculty of Millikin University in 1991, and currently serves on the Millikin choral staff conducting the Millikin Women and teaching private voice. A choir of seventy select voices, the Millikin Women involve students of every major. They tour regionally, participate in an annual women's choral festival and join with the Millikin Union of Choirs in the annual



Christmas Vespers at Millikin as well as in major choral/orchestral works.

Beth is an active guest conductor and adjudicator, having conducted District, All-State and ACDA Convention Honor Choirs throughout the Midwest. Recent engagements include the ACDA North Central Division Collegiate

Women's Honor Choir, as well as All State choirs in Kentucky, Alabama, and Wisconsin. In April of 2016 she conducted The National Festival Chorus in Carnegie Hall, New York City.

A graduate of Kansas State University, Beth studied with Rod Walker. She received the Masters Degree in Choral Conducting from Arizona State University, studying with Douglas McEwen. From 1985 to 1991 she served on the faculty at Luther College in Decorah, IA, conducting the Cathedral Choir and the freshman women's choir, Pike Kor. Additionally, she taught a full studio of private voice. During her tenure at Millikin, Beth became the Artistic and Musical Director of the Millikin University Children & Youth Choir Program. In this role she conducted the Concert Youth Chorale and coordinated a tiered structure of four choirs, six staff/conductors and a system of student interns from the Millikin School of Music. She has overseen Women's Choir Repertoire and Standards for the state American Choral Director Association in Iowa and Illinois, and currently serves as the ACDA Repertoire and Standards Chair for Women's Choir for the Central Division of ACDA.

ALL STATE MEN'S CHORUS



David Rayl is director of choral programs, and associate dean for graduate studies and research at the Michigan State University College of Music. Over the past thirteen years he has mentored and served as principal conducting teacher and advisor to over thirty doctoral students and fifty-five master's students in choral conducting. Under his baton the University Chorale appeared at the national convention of the American Choral Directors Association (2007), the Central Division convention of ACDA (2006), and the national meeting of the College Music Society (2002). He has also prepared the Chorale for eight sets of performances with the Detroit Symphony Orchestra and regularly serves as guest conductor with the Lansing Symphony Orchestra, leading large-scale choral-orchestral works.

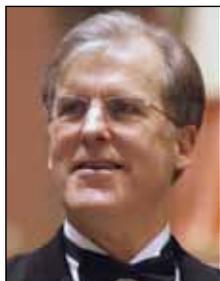
His international engagements include the National Center for the Performing Arts and the China

Guest Conductors

Conservatory in Beijing; Maggio Musicale in Florence; the Busan International Choral Festival in South Korea; the Classical Music Festival in Eisenstadt, Austria; the V Festival di Musica Antica in Urbino, Italy; the VII Festival Internacional de Música de Camera do Pará, in Belem, Brazil; the II Festival de Corais in Brasilia, Brazil; and the Painei Unicanto de Regencia Coral in Londrina, Brazil.

Rayl has received MSU's University Distinguished Faculty Award (2013) and the College of Music's Dortha J. and John D. Withrow Award for Excellence in Teaching (2009). At the University of Missouri-Columbia he received the Provost's Outstanding Junior Faculty (1993) and was named one of ten recipients of the Kemper Fellowship for Teaching Excellence (1996).

ALLSTATE MIXED CHORUS



Dr. Brad Holmes is the Director of Choir Programs at Millikin University in Decatur, IL. Prior his appointment at Millikin, Dr. Holmes was Associate Director of Choirs at Luther College in Decorah, Iowa. During his time at Millikin Dr. Holmes has overseen the growth of the choral program to four tradi-

tional choirs and a variety of smaller vocal ensembles involving more than 250 students and a nationally recognized choral staff. Choirs under his direction have sung in every state but Alaska. The more than 300 festivals and workshops conducted by Dr. Holmes include All-State choirs, regional ACDA honor choirs, district festivals and church music clinics throughout the United States. Internationally, his choirs have performed in thirty-five countries.

Under his leadership, the Millikin University Choir has gained national recognition, due in part to six invitations to perform at national and regional conferences of the American Choral Directors Association (ACDA). In addition to annual two-week tours across the United States, the choir has toured internationally throughout Continental Europe, into Russia and across the United Kingdom. While visiting China, the choir made concert excursions to Taiwan and Hong Kong. Twice they have toured the Caribbean including stops in Haiti and the Dominican Republic. Most recently the choir visited the Baltic states of Latvia, Lithuania and Estonia. They will tour Spain in the summer of 2017. The choir has recorded eight CDs on Millikin's *First Step Records* label.

Dr. Holmes was a Visiting Fellow at Cambridge University for two academic terms, working primarily with the Choir of Clare College. He returns to England frequently for conducting engagements and choral workshops. Other international guest-conducting opportunities have taken him to Continental Europe, China, Japan,

Korea and Taiwan.

Brad Holmes' compositions are published by *First Step Publishing*, *Santa Barbara Music Press* and *Morning Star Publishers*. Additional arrangements may be found at Bradholmesmusic.com.

JAZZ BAND I



Jazz Trombonist/Educator **Dante Luciani** is coordinator of the Jazz Brass Department and the Jazz Trombone professor at the University of Miami's Frost School of Music. From 2001 to 2014, he conducted the award winning Frost Concert Jazz Band, winning Downbeat awards for College Big

Band in 2006, 2007 and 2010. A collaboration with band leader Maria Schneider and the Concert Jazz Band won a Grammy award in 2002.

Dante has performed as lead trombonist/soloist with the Dizzy Gillespie All Star Big Band, the Maynard Ferguson Big Bop Nouveau Band, the Arturo Sandoval Big Band, Woody Herman's Thundering Herd, Elvis Costello, Benny Golson, Tom Harrell, Paul Anka, Frank Sinatra, Frank Sinatra Jr., Gloria Estefan and the South Florida Jazz Orchestra, among others.

As a trombone soloist, Dante regularly tours Eastern Europe with his Jazz Quintet and has also performed in Istanbul, Turkey at the Nardis Jazz Club for the Istanbul Jazz Festival. He was twice featured as a soloist for the "Salsa Meets Jazz" series at the Arturo Sandoval Jazz Club. Dante is also a member of Ira Sullivan's Inter-outer Continental Quintet and has been featured with the Naples Philharmonic Jazz Orchestra.

His recordings include sessions for Arturo Sandoval's CD entitled "Rhumba Palace" which won a Latin Grammy award in 2007. He also played lead and solo trombone on the 14 Jazz Orchestra's debut CD, "Nothing Hard Is Ever Easy," reaching into the top ten jazz recordings of 2016. Dante is a regular clinician/performer at the Pulawy Summer Jazz Workshop in Pulawy, Poland, the Naples Jazz festival and the Zywiec trombone festival in Zywiec Poland.

JAZZ BAND II



David Threlkeld is a Professor of Music at the University of the Cumberland in Williamsburg, KY where he has taught since 1990. He is a native Kentuckian, having graduated from Russell High School before earning a Bachelor of Music Education degree from Morehead State University and a Master

Guest Conductors

of Music in Performance degree from Northwestern University. He has pursued additional study at the University of Tennessee, University of Kentucky, and Tulane University.

At Cumberland, Mr. Threlkeld is the director of the UC Jazz Ensemble and is also the woodwind specialist, teaching private lessons on flute, clarinet, and saxophone. In addition to his teaching responsibilities, he currently serves as the Coordinator of Instrumental Studies for the department and is the coordinator for the UC High School Jazz Clinic. He appears frequently as a soloist, clinician, guest conductor, and adjudicator throughout the region.

Mr. Threlkeld is past president of The Kentucky Association of Jazz Educators and former College/University chair for KMEA. He has been chosen as the university representative for KMEA District 10 on numerous occasions. In 2013 he received the prestigious Excellence in Teaching award at University of the Cumberlands.

He remains active as a performer in a number of groups throughout central Kentucky including The Metrognomes, The London Jazz Orchestra, Quintessence and his own eight-member band Miss Direction that performs frequently throughout KY and TN.

Mr. Threlkeld is married to Marsha Tincher-Threlkeld and they are the proud parents of Jazzlyn.

INTERCOLLEGIATE JAZZ BAND



Larry Nelson is the Assistant Professor of Saxophone and Jazz Studies at Eastern Kentucky University. He directs the ECU Jazz Ensemble, the ECU Saxophone Quartets, and the jazz saxophone ensemble, Saxophobia. He also teaches courses in Jazz History and Jazz Improvisation, as well as other

music history classes.

An active performer on both saxophone and bass, Larry is a member of the Dimartino-Osland Jazz Orchestra, the Osland Saxophone Quartet, the Kentucky Jazz Repertory Orchestra, several regional commercial/cover bands, and he has appeared with the Lexington Philharmonic Orchestra. Larry has also performed with Ray Charles, Manhattan Transfer, the Temptations, Aretha Franklin, the Four Tops, the Nelson Riddle Orchestra, Lou Rawls, the Jimmy Dorsey orchestra, Ben Vereen, and many others artists of note.

INTERCOLLEGIATE BAND

Richard Clary is Professor of Music, Senior Band Conductor, and Director of Wind Ensemble Studies at



The Florida State University. His primary duties include serving as Music Director and Conductor for the University Wind Orchestra and Chamber Winds, the teaching of graduate-level conducting and wind literature courses, and the guidance of FSU's Master of Music degree program in Wind Band Conducting, as well as the Wind Band Conducting Major emphasis in the Ph.D. program in Music Education.

Prior to his 2003 appointment at FSU, Prof. Clary served ten years as Director of Bands at the University of Kentucky. Including his tenures in Lexington and Tallahassee, he has to date, conducted several widely acclaimed performances for prestigious musical gatherings including featured performances for the 1997, 2003, 2007 and 2015 National Conferences of the College Band Directors National Association, and the 2013 National Convention of the American Bandmasters Association.

Professor Clary has also served as a member of the music faculties of the University of Utah in Salt Lake City, the University of Arizona in Tucson, and Marcos de Niza High School in Tempe, Arizona. In each environment, ensembles under his direction have received consistent and enthusiastic praise from composers, fellow conductors, and audiences for their high levels of musical expression, clarity of texture, and authoritative command over a broad range of musical styles.

An active guest conductor, clinician, and adjudicator, Prof. Clary has served in these capacities throughout the United States and Canada, and in seven countries of Western Europe. In addition to his various band-related activities, he has also enjoyed successful engagements as guest conductor with professional ensembles including the Lexington Philharmonic (KY), the Renton Civic Theater (WA), and the Wichita Falls Symphony (TX) orchestras.

Professional memberships and executive board service include the National Association for Music Education (NAfME), the Florida Music Educators Association (FMEA), the Florida Bandmasters Association (FBA), the College Band Directors National Association (CBDNA), the World Association of Symphonic Bands and Ensembles (WASBE), and in March, 2000 he was honored by election to membership in the prestigious American Bandmasters Association (ABA). He has served as President of the SEC Band Directors Association, and founding Chairman of the SECBDNA Commissioning Consortium, the past Chairman of the CBDNA National Commissioning Panel, and founding Chairman of the CBDNA New Works Committee. He currently serves as CBDNA National President-Elect and will assume the office of National CBDNA President in March, 2017.

Guest Conductors

Prof. Clary holds Bachelor and Master of Music diplomas in Music Education from the Arizona State University School of Music, and has completed all course work and exams for the Doctor of Musical Arts degree in Instrumental Conducting at the University of Washington in Seattle. His principal conducting teachers have been Richard Strange, Tim Salzman, and Peter Erös.

COMMONWEALTH STRINGS



Doug Elmore is the Orchestra Director at Floyd Central High School and Highland Hills Middle School, instructing five orchestras and over 350 students daily. In addition to his duties with the Floyd County schools, Mr. Elmore is currently in his twenty-eighth year with the Floyd County Youth Symphony, and his twenty-fourth as Music Director. He is also on the conducting staff of the Louisville Youth Orchestra, directing the Repertory Orchestra. Mr. Elmore completed his graduate work in Applied Double Bass at the University of Louisville in 2001. He has led the FCHS and HHMS Orchestras to more than ninety Superior (Gold) ratings over the past thirty years. During this same time, the FCHS Orchestra has performed at the last twenty-seven ISSMA State Finals Contests, earning State Champion honors in 1995 and Runner-up honors in 1996, 1998, and 2016. Mr. Elmore has directed orchestras at eight IMEA Conventions over the past 30 years. The Floyd Central HS Orchestra has performed at festivals in Chattanooga, TN, Philadelphia, PA, and in New York, NY at both the Lincoln Center and Carnegie Hall.

An active clinician and guest conductor, Mr. Elmore has served on the staff at both the Great Lakes Music Camps, and “Music for All” Summer Symposium in Indiana, and on the Kentuckiana Music Festival at the University of Louisville. He has conducted All-County and All-Region Orchestras and clinics in Carmel, IN; Louisville, KY; Merrillville, IN; Avon, IN; Lexington, KY; Chesterton, IN; South Bend, IN; and Salem, OR. He has taught on the faculty of the internationally known Aebersold Jazz Workshops and has served on the faculty of Bellarmine University as a jazz bass instructor. He has served on the faculty of the University of Louisville as the instructor for String Methods class. In 2008, Mr. Elmore served as Orchestra Director at the University of Louisville’s Summer Suzuki Strings Institute.

As a performer on the double bass, Mr. Elmore has worked with Music Theatre of Louisville, Actor’s Theatre of Louisville, Derby Dinner Playhouse, the Dick Sisto Trio, the Jerry Tolson Quartet, the Ron Jones Quartet, the Mike Tracy Trio, the Platters, the Jamey Aebersold

Quartet, and the Sarah Stivers Quartet, with whom he currently performs. He is currently the house bassist for the WHAS “Crusade for Children” Telethon. Mr. Elmore has been featured on recordings by University of Louisville faculty members Jerry Tolson and Mike Tracy.

SYMPHONY ORCHESTRA



As Music Director of the Windsor Symphony Orchestra and Fairbanks Summer Arts Festival Orchestra, and Associate Conductor of the Houston Symphony, **Robert Franz’s** appeal as a first-rate conductor and enthusiastic award-winning educator is acclaimed by critics, composers and audiences of all ages.

Maestro Franz is in increasing demand as a guest conductor whose recent engagements include appearances with The Cleveland Orchestra, the Baltimore and St. Louis Symphonies, and the Orchestra da Camera Fiorentina in Italy. This season he will add several concerts with the Phoenix Symphony to his active guest conducting schedule. Maestro Franz has worked with some of today’s finest classical soloists, including James Galway, Joshua Bell and Rachel Barton Pine, as well as top pops artists such as Chris Botti, Idina Menzel, and Judy Collins.

In his fourth season as the Windsor Symphony’s Music Director, Franz has made a positive impact on the community resulting in the extension of the number of Windsor Symphony subscription weeks. Known for galvanizing audiences and communities alike, he has developed collaborations with the Windsor International Film Festival, the Art Gallery of Windsor, the Canadian Historical Aviation Association, The University of Windsor and St. Clair College. The debut of Canadian astronaut and folk guitarist, Chris Hadfield performing original works inspired by his experiences in space was met with great enthusiasm. Highlights of his 2015–16 season included sold out performances of *La Boheme* as part of an opera festival, the Canadian chamber opera, *Pat and Emilia*, and a highly acclaimed Mozart mini-festival.

As Associate Conductor of the Houston Symphony Franz was recently honored as the first member of the Symphony conducting staff with the Raphael Fliegel Award for Visionary Leadership. He continues to lead the Symphony in a broad range of creative educational and family concerts, including its summer neighborhood concert series, an outreach program dedicated to bringing music to all of Houston’s communities. Recent highlights include the world premiere of music from the iconic TV series *School House Rock* for orchestra. During his tenure, attendance at family and educational concerts has almost doubled.

Guest Conductors

Marking his seventh year as Fairbanks Summer Arts Festival Orchestra Music Director, Franz, a passionate music educator, continues to provide artistic experiences for talented amateur musicians and students alike. In addition to directing the festival orchestra, he mentors aspiring conductors with his newly created “Art of Conducting” workshop. A champion of new music, this season Franz will lead the festival chorus in the world premiere of Emerson Eads’ *Mass for the Oppressed*.

ASCAP has recognized Franz on two occasions for his advocacy in arts education. Under his direction, both the Buffalo Philharmonic Orchestra in 2008 and the Louisville Orchestra in 2001 were awarded the Leonard Bernstein Award for Educational Programming. Franz’s expertise in music education was recognized by the Idaho Legislature recently when he was invited to speak about its importance to the education committee. Franz was also invited to speak at the League of American Orchestra conference on the topic of New Music: Opportunities to Broaden Audiences.

In addition to his current posts, Franz served as the Music Director of the Boise Philharmonic from 2008–15, The Mansfield Symphony in Ohio from 2003–10, Resident Conductor of the Buffalo Philharmonic from 2005–09, and Associate Conductor of the Louisville Orchestra from 1997–2006. He continues to serve as Music Director Emeritus of the Carolina Chamber Symphony, an orchestra that he founded, and provides educational programming workshops at the National Repertory Orchestra during the summer.

ALL STATE CONCERT BAND



Craig S. Cornish is the Director of Athletic Bands and Director of the Band of Blue Marching Band at Middle Tennessee State University. His responsibilities include serving as conductor of the M.T.S.U. Symphonic Band, coordinator of the athletic bands, and teaching undergraduate and graduate courses

in music education and conducting. He is a Professor of Music.

Prior to coming to Murfreesboro, Cornish held a similar position at the University of Nebraska–Lincoln. The UNL Cornhusker Marching Band was seen by millions of viewers and spectators in the 1998 Holiday Bowl, the 1999 Fiesta Bowl, the 2000 Alamo Bowl, and the 2001 Tournament of Roses and Parade. The University of Nebraska Symphonic Band performed for several state and regional conventions. He was honored for his efforts at Nebraska as a four-time recipient of the Outstanding Contribution to Students Award. He has won a similar

award here at MTSU twelve times. In 2007, Professor Cornish was recognized with the MTSU Foundation Outstanding Teaching Award, an honor bestowed on less than one percent of the MTSU Faculty. Furthermore, the College Band Directors National Association recognized the MTSU Band of Blue as one of the premier college marching bands in the United States by a video presentation at the 2007 bi-annual convention in Ann Arbor, Michigan. Recently, Professor Cornish was named “Professor of the Month” by the Lambda Sigma National Honor Society, and the 2010 “Favorite MTSU Professor” by the Daily News Journal Ruthies Awards.

Before joining the faculty at Nebraska, Cornish spent sixteen years in Kentucky directing high school bands at LaRue County High School, North Hardin High School, and at Paul Laurence Dunbar High School. His high school bands have received many honors and awards, including four Kentucky Music Educators Association State Marching Band Championships, three Contest of Champions Grand Championships, consecutive superior ratings at district and state concert band festivals, two invitations to perform at the Kentucky Music Educators Association In-Service Conference, and the 1996 Sudler Trophy for high school marching bands. A highlight of Professor Cornish’s career came with an invitation for his North Hardin High School Symphonic Band to perform at the 1988 Mid-West International Band and Orchestra Clinic, recognizing the North Hardin band as one of the premier high school concert ensembles in the United States.

Holding undergraduate and a graduate music education degrees from the University of Kentucky, Cornish is a member and Past President of the Middle Tennessee State Band and Orchestra Association. Additionally, he is a member of the National Band Association, the National Association for Music Education, the Tennessee Music Educators Association, Phi Beta Mu, and is an honorary member of Kappa Kappa Psi and Pi Kappa Lambda. Honors awarded to Cornish include four National Band Association Citations of Merit for Marching Excellence, four National Band Association Certificates of Merit for Outstanding Achievement in Concert Band, three selections to Who’s Who of American Teachers, the Mid-West International Band and Orchestra Clinic Medal of Honor, the 1986 Hardin County Teacher of the Year Award, the 1988 Kentucky Music Educators Association’s District Music Teacher of the Year Award, the 1996 Phi Beta Mu Kentucky Bandmaster of the Year Award, and the 2007 MTSU Foundation Outstanding Teaching Award. He is a professional marching band show designer, having written over 200 award-winning marching shows during a thirty-five year career. He is active as a clinician and adjudicator throughout the United States.

Guest Conductors

SYMPHONIC BAND



Following a distinguished thirty-three year teaching career, Professor **Paula A. Crider** continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician and adjudicator. She has enjoyed engagements in forty-seven states, Canada, Ireland, the United Kingdom,

France, Singapore, Italy, Germany, Spain, and Australia. Professor Crider has taught in the public schools at all levels, and holds the unique distinction of having been the first female in the state of Texas to serve as director of bands at a class 5-A high school. Her Crockett High School Bands in Austin, Texas enjoyed both state and national recognition for musical excellence on the concert stage, and were twice named Texas 5A State Marching Champions.

A tenured Full Professor at The University of Texas, Professor Crider conducted the Symphony Band, and was Director of the acclaimed University of Texas Longhorn Band. During her seventeen year tenure, she was twice accorded the “Eyes of Texas” Award for distinguished teaching. She continues to serve as visiting guest professor at universities throughout the country. She has written numerous articles for *The Instrumentalist*, *The*

Band Director’s Guide, the *National Band Association Journal*, and has published manuals for *Brass Techniques*, *Marching Band Methods* and *Instrumental Conducting*. She is co-author for the Hal Leonard “Masterwork Studies” series, and author of *The Composer’s Legacy*, *Conductors on Conducting for Wind Band* published by GIA.

Professor Crider has presented professional teacher seminars throughout the United States, and has served as Chief Adjudicator for the London New Year’s Day Parade. She is coordinator for the National Band Association Young Conductor/Mentor Program, is an Educational Consultant for Conn-Selmer, Inc., and serves on the Midwest International Band and Orchestra Board of Directors. Crider is a Past President of the National Band Association, and the American Bandmaster’s Association. Awards and honors include the Tau Beta Sigma/Kappa Kappa Psi Distinguished Service to Music Award, the Sudler Legion of Merit, The Women Band Director’s International Rose, The Grainger Society Medal, the National Band Association AWAPA Award, 2004 Texas Bandmaster of the Year, Phi Beta Mu Hall of Fame, and the Midwest Medal of Honor. She was inducted into both the Women Band Directors International and the National Band Association Hall of Fame. In 2013, she was honored with a Doctor of Music Education *Honoris Causa* from the Vandercook School of Music.

•Fern Music Education Scholarship•

Applications being accepted for the Jim and Carolyn Fern Music Education Scholarship

- Applications accepted between January 15 and June 1.
- \$1000.00 to be distributed in two \$500.00 increments, one per semester for the school year.
- Chosen during June of each year.

...

Criteria:

- Current junior who has declared music education as a major.
- At least two semesters of school remaining prior to graduation.
- GPA meets minimum requirements for scholarship consideration at their institution.
- Enrolled at a Kentucky institution and a US citizen.

www.kmea.org/FernScholarship

Featured Performing Groups



Twenhofel Middle School
Symphonic Band
Jim Daughters, director
Thursday, February 9, 2017, 10:05 a.m.

Eastern High School Symphonic Band
Mike Arthur, director
Thursday, February 9, 2017, 10:45 a.m.



Beaumont Middle School Symphonic Band
John Bowmer, director
Thursday, February 9, 2017, 1:25 p.m.

University of Louisville Singing Cardsmen
Randi Bolding, director
Thursday, February 9, 2017, 1:50 p.m.



Featured Performing Groups



Paul Laurence Dunbar Wind Symphony
Teresa Elliott director
Thursday, February 9, 2017, 2:05 p.m.



Jeffersontown High School Bella Voce
Samantha Lilly, director
Thursday, February 9, 2017, 2:40 p.m.

Auxilium Trombone Trio
Kevin Callihan, Justin Croushore, John Handshoe
Thursday, February 9, 2017, 3:15 p.m.



Central Hardin High School Chamber Singers
Brandon Centers, director
Thursday, February 9, 2017, 3:30 p.m.



Featured Performing Groups



Lexington Christian Academy Women's Chorus
Daniel Wesley, director
Thursday, February 9, 2017, 4:20 p.m.



Graves County High School
Percussion Ensemble
Richard Burchett, director
Thursday, February 9, 2017, 4:45 p.m.

Louisville Winds
Nan Moore, director
Thursday, February 9, 2017, 5:30 p.m.



Eastern High School Jazz Ensemble
Cory Zilisch, director
Friday, February 10, 2017, 11:10 a.m.



Featured Performing Groups



University of Louisville Saxophone Ensemble
Adam McCord, director
Friday, February 10, 2016, 12 p.m.



North Hardin Wind Symphony
Brian Froedge, director
Friday, February 10, 2017, 12:40 p.m.



Carrithers Middle School Chorus
Alisha Bruce, director
Friday, February 10, 2017, 1:45 p.m.

Featured Performing Groups

Morehead State University Concert Choir
Greg Detweiler, director
Friday, February 10, 2017, 2:25 p.m.



Western Middle School for the Arts String Orchestra
Robert Dixon, director
Friday, February 10, 2017, 2:30 p.m.



Tiger Cub Orff Ensemble
Kathryn Wigger and Ashley Sumner, directors
Friday, February 10, 2017, 2:40 p.m.

Tates Creek High School Percussion Ensemble
Aaron Cunningham, director
Friday, February 10, 2017, 2:45 p.m.



Featured Performing Groups

Highlands High School Chamber Orchestra
Kathy Anderson, director
Friday, February 10, 2017, 3:10 p.m.



Western Middle School for the Arts
Advanced Mixed Choir
Katie Cook, director
Friday, February 10, 2017, 3:15 p.m.



Paducah Symphony Children's Chorus
Bradley L. Almquist, director
Friday, February 10, 2017, 3:55 p.m.

University of Kentucky Symphony Band
George Boulden, director
Friday, February 10, 2017, 4:30 p.m.



Featured Performing Groups



The Louisville Concert Band
Fred Speck, director
Friday, February 10, 2017, 5:20 p.m.



Westport Middle School "Rock N' Warhawks" Electric Orchestra
Cory Zilisch, director
Saturday, February 11, 2017, 9:35 a.m.

University of Kentucky Brass Ensemble
DiaShamar Marshall, director
Saturday, February 11, 2017, 10:10 a.m.



Candidates for KMEA Office

CHORAL CHAIR-ELECT



JOHN DEFERRARO is currently in his second year of service as the Director of Choral Activities at Conner High School in Hebron, Ky. From 2013 to 2015, he served KMEA as the District 2 Choral Chair, where he founded the Second District HS Honor Choir. John earned a Bachelor of Music in Music

Education, integrated emphasis, from the University of Kentucky in 2007, and in 2009, he completed a Master of Arts in Education from Western Kentucky University, where he studied Music Education and Choral/Orchestral Conducting.

Under his direction, choirs have consistently earned Distinguished Ratings at KMEA State and District Performance Assessments, and in recent years, they have collaborated with internationally recognized artists, such as the African Children's Choir and Point of Grace. Previous service as a choral director within the state of Kentucky includes work at Henderson County High School in Henderson, at Ohio County High and Middle School in Beaver Dam, and at Westport Middle School in Louisville, as well as serving as the WKU choral graduate assistant in Bowling Green.

Professionally, Mr. DeFerraro serves as a board member and the national treasurer for the A Cappella Education Association, working to promote a pedagogical approach to contemporary a cappella singing. As an event coordinator, he works as the co-producer of the National A Cappella Convention in Memphis, TN, and for the Voices in Harmony festival in Lexington, KY, and was most recently appointed to the administrative team for Camp A Cappella. Additionally, he is a member of KY-ACDA, and is annually selected to be a judge for the Contemporary A Cappella Society's recording awards. On the national level, he is registered as a mentor for ACDA and NAFME, in order to help new music educators and promote collaboration within these professional organizations.

In the community, he enjoys the chance to step away from the podium and sing in other ensembles, including Kentucky Opera and the Young Professionals' Choral Collective of Cincinnati, OH. John also enjoys his first musical passion of the percussive arts, as he regularly subs on timpani and drum set. He has some wonderful stories from the summer of 2004, when he served as the lead vibraphonist with Southwind Drum and Bugle Corps (formerly from Winchester, KY).

Mr. DeFerraro has been selected as a clinician for KMEA Conference and for the National A Cappella Convention, and was recently participated in a music

production workshop in Rochester, NY with Tat Tong and Rob Dietz. Deke Sharon has praised him as being an exemplary director, and he is in demand as a choral arranger, coach, and guest conductor for several high school programs in Kentucky and Ohio.

Outside of the education field, John enjoys jogging, writing, and collecting fountain pens. He holds an impeccable losing streak to Jamie Wombles Wright on Wii Sports, but does enjoy some healthy competition in a fantasy football league with several other former UK Men's Chorus alumni!



LISA L. JURY has directed vocal music programs for twenty-seven years in schools in Illinois, Florida, and presently, Kentucky at Madison Central High School in Richmond. She received a Bachelor's Degree in Music Education from Illinois State University and a Master's Degree from Eastern Kentucky University in

Instructional Leadership. In 2013, Mrs. Jury was awarded the 2013 Ashland Teacher Achievement Award, and was recognized as one of the top eight high school educators in the state of Kentucky. She was also recently named the Kentucky District 11 High School Music Teacher of the Year and will be recognized at the 2013 Kentucky Music Educators Association Convention in Louisville for her achievements.

Mrs. Jury has established a reputation of excellence in many facets of her high school vocal music, musical theater, and A.P. Theory programs at Madison Central High School. She believes that all students should have the opportunity to express themselves artistically, and to that end has established a very respected and successful extracurricular musical theater program open to the entire student body.

Lisa's choirs have been chosen to perform throughout the United States. Some of their tours include performances at venues such as St. John the Divine Episcopal Cathedral in New York City, EPCOT Center at Disney World, Macy's Thanksgiving Day parade in Manhattan, the KHSAA State Championship Basketball Game at Rupp Arena in Lexington, Kentucky, the Kentucky Music Educators Association State Conference, and many other places throughout the Bluegrass.

Mrs. Jury currently serves as Assessment Manager, as well as Choral Chair for District 11. She has co-directed the Eastern Kentucky University Stephen Foster Music Camp High School Chorus and worked with choral students from throughout the nation. She has collaborated with Eastern Kentucky University's drama department acting as Music Director for 2 spring musicals. She

Candidates for KMEA Office

has served as an adjudicator in the states of Florida and Kentucky, and as guest director for All-County and All Regional Choral groups.

GENERAL MUSIC K-5 ELECT



DARRELL PARKS, in his twenty-ninth year in the Nelson County School System, is the music teacher, band director, and choir director at Bloomfield Elementary School; the choir director at Bloomfield Middle School and drama coach at Nelson County High School. Darrell, a 1980 graduate of

Nelson County Senior High School, earned a BME from Eastern Kentucky University and a MME from Western Kentucky University. He is currently the president of Fourth District KMEA and has been KyACDA All-State Children's Choir coordinator since 2007. Darrell has also served Fourth District as the secretary/treasurer from 2006 until February 2016, president 2008-2010, and served six two-year terms as K-5 chair and Treble Chorus coordinator. He also judges elementary and middle school choirs for the KMEA Choral Assessment. Locally he has coordinated the Nelson County All-County Chorus since 1993. Darrell has been a member of his school's SBDM for thirteen of the last fifteen years, served three four-year terms on the District LPC, is a KTIP resource teacher, and is his school's technology coordinator. In 2005 he was named the Fourth District KMEA Elementary Teacher of the Year, in 2013 was named a "Director of Note" by ACDA, and in 2014 won the Robert K. Baar Award for Choral Excellence. Darrell is a member of the Stephen Foster Music Club, plays euphonium in the Heartland Winds, and is a twenty-four year company member of the Stephen Foster Story.



CARRIE ROGERS received a Bachelor's Degree in Music Education from Florida State University (1999), and a Master's of Music Degree from the University of Cincinnati College-Conservatory of Music (2012). She is currently certified to teach K-12 music in the Commonwealth of Kentucky.

Carrie has been teaching in Kentucky for the past six years, and is currently responsible for teaching general music for grades K-5 at Central Elementary in Marshall County. Throughout the course of a school year she is responsible for working with the teachers and students to create, produce, and direct several programs for children ages 5-12, in addition to developing a spiral curriculum

that is authentically assessed through Project-Based Learning.

Her goal is to provide students with a strong foundation of music skills, knowledge, and discipline which can be applied throughout their lives. Such a foundation allows many students to remain actively involved in the study of music, and it provides experiences that open avenues for personal and group expression. Critical thinking skills and problem solving techniques developed from musical experiences can transfer easily into daily life.

Prior to her tenure in Kentucky she taught high school band and orchestra at Palm Bay High School in Palm Bay, FL (1999-2002), elementary general music, choir and strings at Sherwood Elementary in Melbourne, FL (2002-2006), and Pre-K-8th grade general music, strings, and guitar at St. Ursula Villa in Cincinnati, OH (2008-2010).

Carrie has served as the West Music Chair for the Central Florida Orff Chapter (2004-2006), and has been the First District of Kentucky Elementary Music Chair from 2013-Present.

MIDDLE SCHOOL BAND-ELECT



ERIC ALLEN has taught band at Western Middle School for the Arts, in Louisville since 2010. Under his leadership bands at WMSFA have developed a reputation for excellence, consistently earning distinguished ratings at KMEA assessments and a wide array of individual student accomplishments.

Recently, The Western Middle School for the Arts Symphonic Band was named a state level winner of the National Wind Band Honors Mark of Excellence recorded music competition. Previously, Eric taught band at John Hardin High School, Talton K. Stone Middle School, and Elizabethtown High School. During his over thirteen years in the classroom the instrumental music programs under Eric's leadership have consistently received distinguished ratings at both KMEA and national music assessments. In 2009 the T.K. Stone Symphonic Band was invited to perform for the KMEA in-service conference. Eric was the 2009 KMEA fourth district middle school teacher of the year. In 2009 he was also a recipient of the EXCEL award, and the Campbellsville University Excellence in Middle School Teaching award.

Eric has served as president of the Fourth District Band Directors Association and served on the KMEA Band Council. He held the office of Middle School Band Chair for KMEA's fourth district from 2006-2009. An advocate of quality new music for the young band, Eric commissioned *Heartland March* (available from Queenwood) by composer John Edmondson, a work premiered at the 2009

Candidates for KMEA Office

KMEA conference. Eric is an active guest conductor and adjudicator throughout Kentucky and the Southeastern United States.

Eric is a graduate of Morehead State University where he earned both the Bachelor of Music Education, cum laude in 2003, and Master of Music in 2006. He is currently in the dissertation phase of the Doctor of Musical Arts program at Boston University. Eric has been a member of the 202nd Army Band of the Kentucky National Guard where he has performed as a saxophonist in a variety of ensembles since 2000. He has also performed with Chamber Winds Louisville and the Heartland Winds. His professional affiliations include NAFME/KMEA, the National Band Association, and Phi Mu Alpha. Eric resides in Elizabethtown with his wife Natasha, and sons Reid and Finn.



KAITLIN CALLIHAN, originally from Ashland, Ky., where she attended Paul G. Blazer High School, directs the fifth and sixth grade bands at Owensboro Middle School South. She has the pleasure of team teaching in the OPS school system with three other directors working with students from fifth grade up to high school in the areas of concert band, marching band, and teaching lessons/sectionals.

Mrs. Callihan is also an adjunct professor of oboe and clarinet at Kentucky Wesleyan College where she gives private lessons for music students.

She graduated with a Bachelor's Degree in Music Education from Morehead State University ('11) and also has a degree in clarinet performance from The Ohio State University ('12). While at MSU and OSU, Kaitlin performed with the Marching Band (MSU), the Wind Symphony, the Symphonic Band, the Symphony Orchestra, the woodwind quintet, and the clarinet choir.

Prior to teaching in the Owensboro schools she taught middle school and high school choir in the Ohio County public schools, as well as serving as the assistant band director at Apollo High School.

In her free time she teaches clarinet/woodwind sectionals and lessons for local high schools



TAMMY OERTHER is in her fourteenth year of teaching band at Shelby East Middle School in Shelbyville, Ky. Originally from LaGrange, Ky., she completed a Bachelor of Music Education from the University of Kentucky in 2001, studying percussion under James

Campbell. During her first years of teaching she also earned a Master of Music Education from the University of Louisville in 2006, where her thesis work involved the study and implementation of various rhythm syllable counting systems.

Students in her bands have consistently received Distinguished ratings at the KMEA Performance Assessment. Her students are involved in honor bands, Fifth District Band, and KMEA Solo and Ensemble Assessment. Her band is active within the school and community, bringing school spirit to East Middle pep rallies and spirit walks as well as taking the band to play in the elementary schools and local nursing homes.

Mrs. Oerther has served as the Fifth District Middle School Band Chair since 2007 and helped organize the transition from recorded auditions to live auditions with a sightreading portion for the district middle school honor band. In 2015 she helped create the first sixth grade honor band for Fifth District which is now a yearly event.

Ever the "band geek," she met her husband, Matthew, in high school band at Oldham County HS and they have been married for almost ten years. They have a six-year-old daughter, Elisabeth, who regularly gives impromptu concerts throughout the house on whatever she can find. The Oerthers enjoy traveling and hope to make it to all the National Parks one day.



JOEL WATSON is currently in his seventh year of teaching, serving as Muhlenberg South Middle School's Director of Bands and Associate Director of Bands for Muhlenberg County High School. His responsibilities at South Middle include teaching sixth grade beginning band, seventh grade band, eighth grade band, a combined seventh/eighth Jazz Band, and three general music classes. The bands and students under his direction have consistently received distinguished ratings at KMEA District Three Performance Assessment Event. He is a 2005 graduate of Henderson County High School. He received a Bachelor's of Music Education with high honors in 2009 and a Master of Arts in Teaching in 2010 from the University of Louisville. He was a member of CMENC (chapter president 2007–2009), Golden Key International Honors Society, National Society for Collegiate Scholars (NSCS), the National Dean's List, the International Trumpet Guild (chapter secretary in 2007), and current member of KMEA, Third District Band Directors Association, and NAFME. He is serving for the third consecutive year as the KMEA District Three Middle School Band Chair.

Mr. Watson was the trumpet section leader of the

Candidates for KMEA Office

Cardinal Marching Band in 2006 and 2007 and was one of the three drum majors for the 2008 season. He also has been a member of the University Wind Ensemble, University Symphony Orchestra, University Jazz Ensemble II, University Symphonic Band (principle trumpet), and the University Trumpet Ensemble. He was awarded the Jim and Carolyn Fern Music Education Scholarship in 2009, the University of Louisville MTNA STAR Award in 2009, and the University of Louisville Music Education award in 2009.

He has served as a staff member for the Kentucky Ambassadors of Music and performs annually with Sacred Winds Ensemble. Mr. Watson currently resides in Greenville, KY with his wife Megan and two daughters Kylie and Emily.

ORCHESTRA CHAIR-ELECT



MARY ELIZABETH HENTON is in her fifth year of teaching, and is the assistant orchestra director at Henry Clay High School, whose orchestras have received Distinguished Ratings at KMEA assessment. She is the orchestra teacher at Breckinridge Elementary as well. She graduated from Eastern

Kentucky University with a Bachelors' and Master's degree in Music Education.

Mrs. Henton is currently an active member of the KY Chapter of American String Teachers Association and Kentucky Music Educators Association, and serving as the District Seven orchestra chair for KMEA for 2015–17. She is also the Fayette County Honors Orchestra Co-Chairperson for the past three years. Mrs. Henton has also been a clinician at the Kentucky Music Educators Association Conference in 2015, and has been an adjudicator for the Louisville Solo & Ensemble for the past five years.

Mrs. Henton taught both violin and viola for the Friends in Music Program through the Central Kentucky Youth Orchestra at Bryan Station Middle School and Lexington Traditional Magnet School from 2011–15. She plays the violin in the Lexington Community Orchestra, and has performed violin/fiddle for numerous musical shows in Lexington and surrounding areas.

Mrs. Henton won the 2013 ASTA Studio Teacher of the Year award, and currently teaches private violin/viola lesson out of her home on the family farm in Woodford County. She helped jump start the Woodford County after school strings program in 2010, and has taught Appalachian Music classes at The Living Arts and Science Center.

PRESIDENT-ELECT



DUWAYNE DALE is in his eighteenth year of teaching and his eighth at Daviess County High School. He holds a Bachelor of Music Education degree and a Master of Music degree in Music Education from Morehead State University. He completed a Rank I in Music Education at the University of Kentucky and is currently in the dissertation phase (ABD) of a Doctor of Musical Arts degree in Music Education from Boston University. He recently completed a two-year term as president of the Kentucky Music Educators Association's Second District and is a member of the National Association for Music Education (NAfME/KMEA), the International Society for Music Education (ISME), the National Band Association (NBA), the MayDay Group, Technology in Music Education (TI:ME) and Phi Beta Mu International Bandmasters Fraternity. Mr. Dale has contributed to GIA Publications' Teaching Music Through Performance in Band series and to School Band and Orchestra Magazine. He was named the KMEA second district High School Music Educator of the Year for 2012–13. Mr. Dale has also been honored with a Citation of Excellence from the National Band Association and has presented professional development sessions at KMEA and KY CNAfME State Conferences. He led the DCHS Wind Ensemble to a performance at the 2014 KMEA State Conference—the first time for this prestigious honor in forty years for an ensemble from DCHS.

Prior to joining the faculty of DCHS in 2009, Mr. Dale served for four years as Associate Director of Bands at Stebbins High School in Dayton, Ohio and six years as Director of Bands and Orchestra at Grant County High School in Dry Ridge, Kentucky. Bands and orchestras under his leadership have consistently received numerous accolades, including consistent distinguished assessment ratings. At DCHS, Mr. Dale leads the Marching Band, Symphonic Band, Wind Ensemble, Pep Bands, and Indoor Winds Ensemble (WGI Soundsport). He also teaches Beginning and AP Music Theory and Music Technology. In addition to these duties, Mr. Dale is an Adjunct Professor of Music Education at Kentucky Wesleyan College where he assists with the KWC Band, has taught private applied brass lessons, and teaches courses in instrumental music education. He also serves as a Kentucky Regional Arts Specialist for the Kentucky Department of Education. He lives in Owensboro, Kentucky with his wife, Rebecca, and their two sons, Trevor and Graham.

Candidates for KMEA Office



GEORGE R. BOULDEN holds the rank of Associate Professor of Music and is the Associate Director of Bands at the University of Kentucky, where he serves as the conductor of the Symphony Band. Additionally, he teaches conducting, music technology, and supervises student teachers. Previously, he taught

for nine years in the public schools of South Carolina and Florida, and was the recipient of the ASBDA-Stanbury Award as the outstanding young band director in Florida and the Southeastern region of the United States. In 2011 George was selected as the Kentucky Music Educators Association College/University Teacher of the Year. In February of 2014 Mr. Boulden received the Outstanding Bandmaster Award from the Psi Chapter (Kentucky) of Phi Beta Mu, the international bandmasters fraternity, and was recently recognized as A Teacher Who Made A Difference by the UK College of Education. George also serves as a clinician and educational consultant for the Conn-Selmer Music Education Support Network.

The UK Symphony Band was a featured ensemble at the 2003, 2008, and 2012 Kentucky Music Educators Association Professional Development Conference in Louisville. Additionally, the Symphony Band was invited to perform at the 2005 Florida Music Educators Association/MENC Southern Division Conference in Tampa, Florida. Under his direction from 1995–2008, the Wildcat Marching Band and Basketball Pep Band served as musical ambassadors for the University of Kentucky through performances at the Outback Bowl, three Music City Bowl games, a Bands of America Regional Championship, and three NCAA Final Four Basketball Championship games. Active as an adjudicator for Music For All/Bands of America, Drum Corps International, and Drum Corps Japan, George has also served as a clinician and guest conductor throughout the United States, Canada, and Japan. He has presented lectures and clinics at the Midwest International Band & Orchestra Clinic, Music Educators National Conference National Convention, National Band Association National Conventions, College Band Directors National Association National Conventions, numerous Music for All/Bands of America Summer Symposia, Drum Corps Japan, and several NAFME State Association Conferences.

Mr. Boulden has been a contributor to the Teaching Music Through Performance In Band series, The Instrumentalist, Bluegrass Music News, Music Educators Journal, and Teaching Music, and is the recipient of several grants to study and enhance the teaching of conducting. George appeared as a performer with The Lexington Brass Band and on their CD, Good Company,

The Lexington Brass Band, LIVE 1992–1996. Under his direction, the UK Basketball Pep Band released a CD entitled The Kentucky Wildcat Basketball Experience, and a second recording, The Best of the UK Pep Band. George has served as editor of the Bluegrass Music News since 2010, the official journal of the Kentucky Music Educators Association (KMEA). Additionally, he has served as a member of the KMEA Executive Board since 2010 and is the president of District 7 (2015–17).

His professional affiliations include the Kentucky Music Educators Association, National Association for Music Education, National Band Association, Phi Beta Mu, Kappa Kappa Psi, Phi Mu Alpha, Pi Kappa Lambda, Phi Kappa Phi, and the College Band Directors National Association. In 2007 Mr. Boulden was granted honorary membership in Tau Beta Sigma, the national band service sorority.

Mr. Boulden holds a Bachelor of Music in Music Education degree from the University of Kentucky and a Master of Music Education degree from the University of South Carolina. While on a sabbatical during 2005–06, George served as a doctoral teaching assistant with the University Bands at the University of Illinois, Urbana-Champaign, and completed coursework and exams for the doctorate in music education (ABD).

George resides in Richmond with his wife, Shelly, and daughters, Jenna and Julianna, and sons, Bob and Jonah.

KMEA ELECTION INSTRUCTIONS FOR ABSENTEE VOTING

KMEA members who will not be able to vote at the 2017 KMEA Professional Development Conference may request absentee ballots either electronically or by mail.

Requests for an absentee ballot must be received by Troy Stovall on or before December 31. Written requests may be sent to:

Troy Stovall, KMEA Credentials and Elections Chair, 154 North Main Street, Greenville, KY 42345, Troy.stovall@muhlenberg.kyschools.us

Paper absentee ballots will be mailed to those who request them by the deadline.

Completed absentee ballots must be received by Troy Stovall on or before January 31.

Absentee ballots which meet the above criteria will be included at the time the ballots are counted on Friday evening of the conference.

KMEA Research Grant Available

The Kentucky Music Educators Association announces sponsorship of a \$500 grant to support music education research in Kentucky. The project should be a joint undertaking between a college/university professor and a school music teacher. Researchers who are chosen as recipients of the grant will be required to present their findings at the KMEA In-Service Conference Research Poster Session.

To submit a proposal for consideration, please provide the information requested below and submit it along with a brief description of the project, including a proposed budget and timeline for completion.

Please note: To ensure consideration, applications must be received by April 1, 2016.

Please send to: KMEA
 P.O. Box 1058
 Richmond, Kentucky 40476-1058

Or fax to: 859-626-1115

Name of College/University Professor

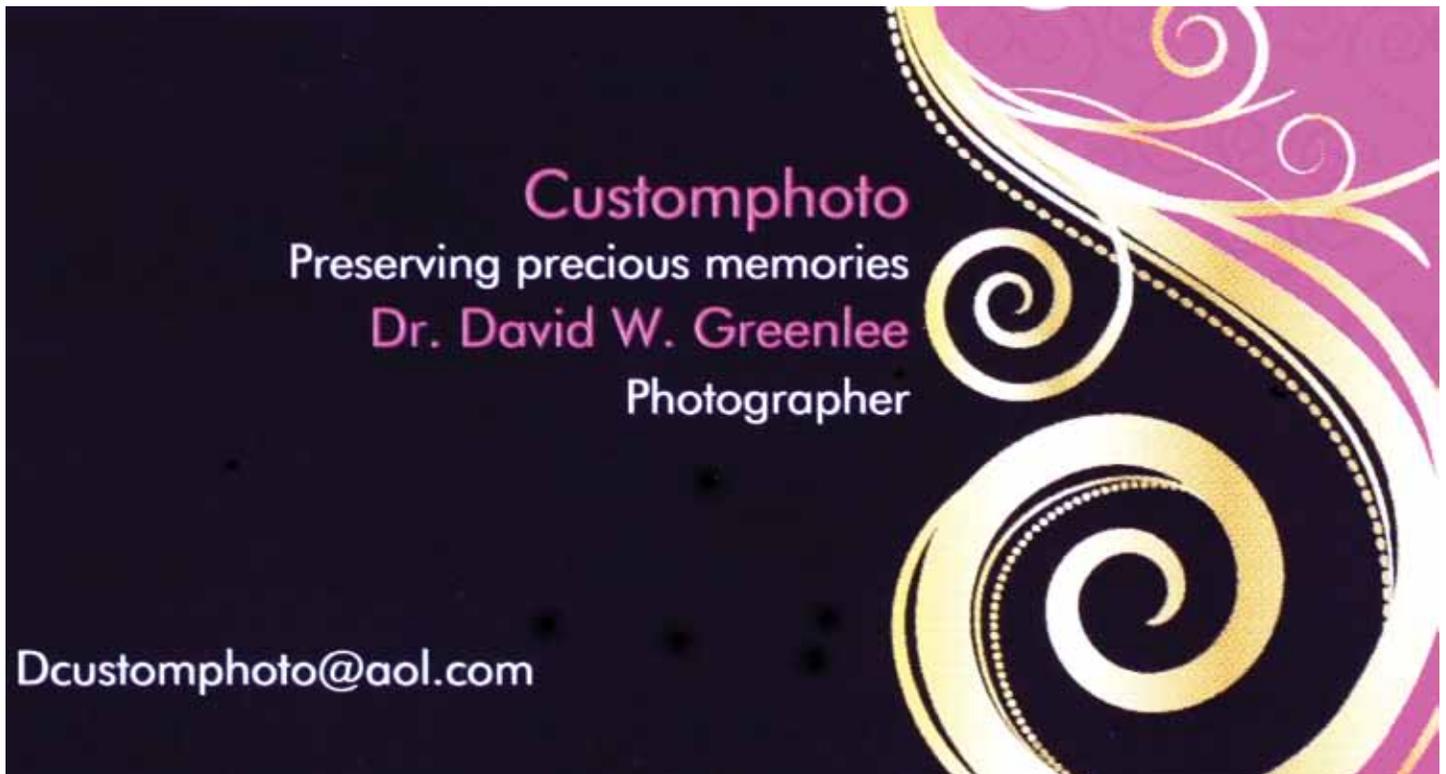
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email: melissa@kmea.org



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MUSIC ADMISSION & SCHOLARSHIP AUDITIONS

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FRIDAY, JAN 27, 2017

10:30 a.m. – 3 p.m., Baird Music Hall

SATURDAY, FEB. 18, 2017

As a participant of Concert Band Clinic

SATURDAY, FEB. 25, 2017

10:30 a.m. – 3 p.m., Baird Music Hall

Auditions are also available by appointment.

All applicants seeking admission and scholarships must perform before a music faculty auditions committee. High school students participating in MSU's Annual Choral Festival and Concert Band Clinic may audition while they are on campus if they schedule in advance.



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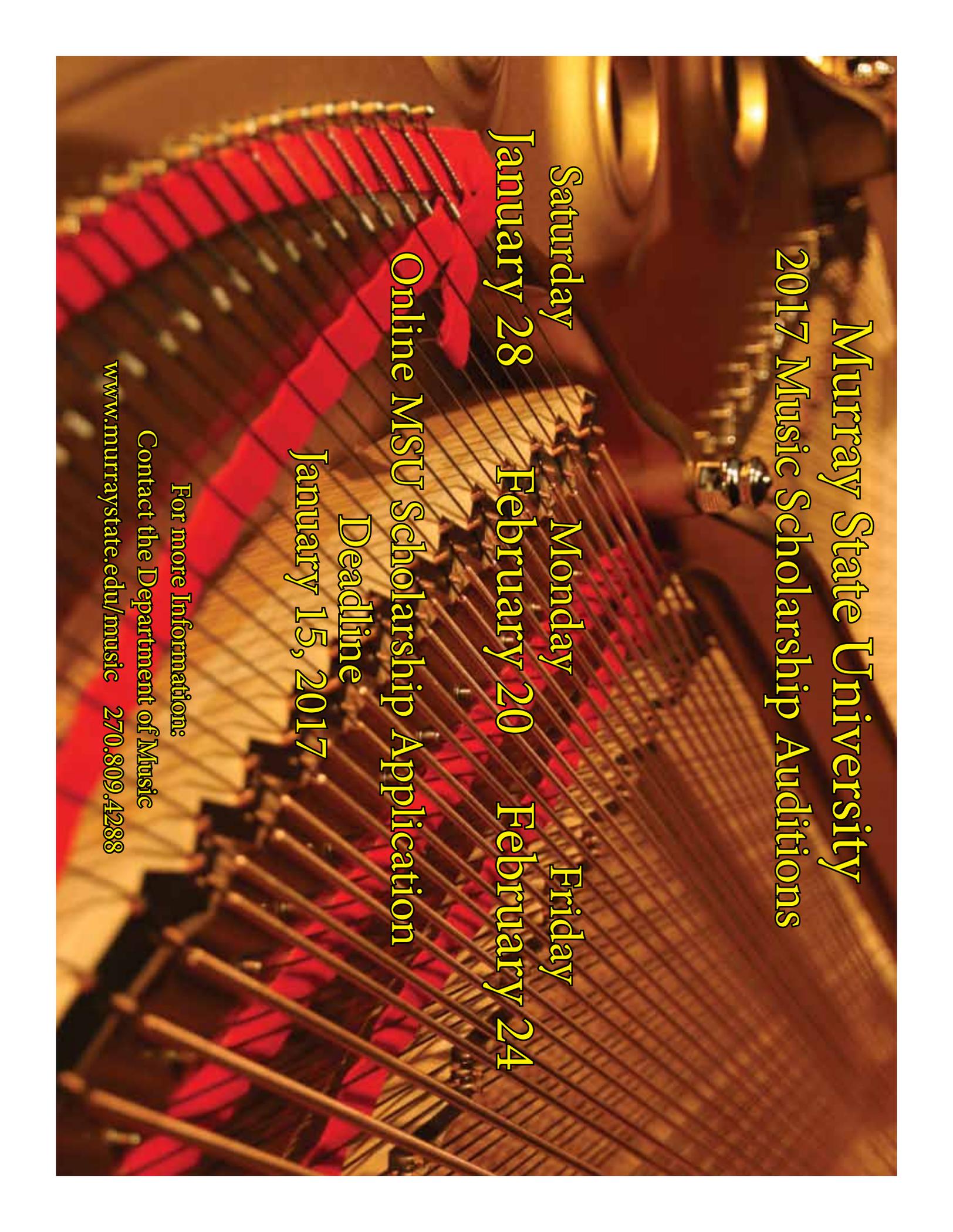
Morehead, KY 40351

Phone: 606-783-2473

Fax: 606-783-5447

mtd@moreheadstate.edu

www.moreheadstate.edu/mtd



Murray State University
2017 Music Scholarship Auditions

Saturday

January 28

Monday

February 20

Friday

February 24

Online MSU Scholarship Application

Deadline

January 15, 2017

For more Information:

Contact the Department of Music

www.murraystate.edu/music 270.809.4288