Introducing...

Beyond

Quaver's Marvelous General Music Curriculum

Grades K-5

Check it out at
QuaverCurriculum.com

QuaverMusic.com

1-866-917-3633 • info@QuaverMusic.com • Facebook.com/QuaverMusic • QuaverMusicBlog.com

©2013 QuaverMusic.com, LLC
KMEA: Kentucky Music Educators Association
P.O. Box 1058, Richmond, KY 40476-1058
1-859-626-5635

NAfME: The National Association for Music Education
1806 Robert Fulton Drive, Reston, VA 20191
NAfME Toll-Free Telephone: 1-800-366-3768

NAfME President: Nancy Ditmer
Southern Division President: Christine Fisher
KMEA President: Debbie Kidd

Printed by JOHNSON PRESS OF AMERICA

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

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

Bluegrass Music News is published in fall, winter, spring, and summer. Annual subscription: $15.00. Individual copies are $5.00. Subscription for members of KMEA is included in the unified NAfME/KMEA membership dues.
Music at Northern Kentucky University

Dreamers Welcome!

Department of Music
Northern Kentucky University
Highland Heights, KY 41099
859.572.6399

music.nku.edu
In order to ascertain the state of music education across Kentucky a survey was sent to members of the Kentucky Music Educators Association (KMEA) in May of 2013. This survey was a direct result of the Commission on Music in Appalachia which was formed to gather information about music education in the Appalachian region of Kentucky and to bring recommendations to the KMEA Executive Committee about action the association might take to support music education in the region. I want to personally thank the committee members who served as representatives from across the Appalachian region as well as members of the Executive Committee. Additional thanks are extended to each teacher who participated by answering the questions on the survey. Results indicate current trends across Kentucky in music education and offer an overview of both opportunities and challenges teachers face on a daily basis.

Three hundred sixty seven (367) KMEA members responded to the survey; sixty-eight from the Appalachian region and 299 who teach outside the Appalachian region. Of the sixty-eight teachers who responded from the Appalachian region 100% indicated they teach in a public school. Outside the Appalachian region 94.6% of the teachers indicated they teach in a public school and 5.4% in a private school. Listed below are the questions and the responses submitted.

Promoting music as a key component in the fundamental education of all Kentucky students is the primary vision for the Kentucky Music Educators Association, and it calls for increased emphasis on music participation and understanding at all levels of education. The results of this survey indicate the importance of each member of our organization as we work to afford each student across Kentucky access to a quality music education taught by certified music teachers.

Survey Results from the Commission on Music in Appalachia

1. Do you teach in more than one school? If so, how many?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia (%)</th>
<th>Outside Appalachia (%)</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td># of Responses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No - 0 schools</td>
<td>2.90%</td>
<td>1.70%</td>
<td>-1.20%</td>
</tr>
<tr>
<td>No - 1 school</td>
<td>45.60%</td>
<td>61.10%</td>
<td>15.50%</td>
</tr>
<tr>
<td>2 schools</td>
<td>38.20%</td>
<td>23.20%</td>
<td>-15.00%</td>
</tr>
<tr>
<td>3 schools</td>
<td>7.40%</td>
<td>8.10%</td>
<td>0.70%</td>
</tr>
<tr>
<td>4 schools</td>
<td>4.40%</td>
<td>3.40%</td>
<td>-1.00%</td>
</tr>
<tr>
<td>5+ schools</td>
<td>1.50%</td>
<td>2.70%</td>
<td>1.20%</td>
</tr>
<tr>
<td>answered</td>
<td>68</td>
<td>298</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
UNIVERSITY OF KENTUCKY BANDS

TO play HERE, YOU HAVE TO BE HERE.

SPRING AUDITION DATES:
JANUARY 24 & 25, 2014
FEBRUARY 14 & 15, 2014
MARCH 7 & 8, 2014

"WINDFEST" CONCERT BAND FESTIVAL
SATURDAY, APRIL 26, 2014

CLINICIANS:
MR. RICHARD FLOYD,
DR. RICHARD GOOD,
& DR. THOMAS VERRIER

FOR MORE INFORMATION VISIT WWW.UKBANDS.ORG
I hope that as you are reading through this edition of the *Bluegrass Music News* your semester is coming to a close and you are looking forward to the upcoming holiday break. Personally, I have so much to be thankful for this year and hope you feel the same. If not, a new year is just around the corner and another opportunity to start fresh begins in January. Professionally, I am thankful for the opportunity to work with great students and colleagues at UK as well as the outstanding folks in the KMEA office: John, Melissa, Lisa, and Tony. I must also include our marvelous graphic designer, Barbara Grinnell, who makes every issue of the BMN look so beautiful. Here’s to a wonderful holiday season and an even better 2014!

Thinking about thinking about thinking. The power of reflective thinking can be a wonderful tool for improving our personal well-being, and can also be used to aid our experiences in the classroom. I know that I have written about this before, but I truly believe that taking time to reflect, or becoming more mindful, is beneficial and one of those things we can do for ourselves that can lead to positive outcomes. First, taking the time to reflect, well, it takes time. Additionally, reflection requires effort and thought. Everybody is busy, but you can find the time—on the way to school, at the dinner table, on your evening walk, before you go to sleep. Don’t be afraid of the silence; turn off the television, ipod, computer, etc.

Reflection is about thinking, and questions help our brains think. What worked and why? What didn’t work and why? What would I do differently next time? Let these questions serve as a starting point for you. Also, think broadly. Think about what you can take from a given experience and apply to other related, or even unrelated situations. When we think more broadly, we make our reflection time infinitely more beneficial to our lives.

What did you learn today?

High school teachers: Have you had the talk with your students? You know, the one you have when a student comes up to you and says he or she wants to major in music. How do you answer them? I recently discovered a great article that is a must read for the prospective music majors in your class. Entitled “Advice to a College Music Student,” it is written by a college instructor, is brutally honest, and spot on with regard to the various challenges that lie ahead. It’s a great read for us as well. Over the break I suggest you take time to read it, and if you think it might be beneficial to your students, share it with them. Here’s the link: https://medium.com/lessons-learned/dfdaf4b53429

One of the highlights of my year happens every February in Louisville. Our annual KMEA professional development conference is just around the corner and I want to encourage you to attend this year’s convention. I hope you will take a moment to look through the enclosed program and begin planning how you will spend your time at this year’s gathering of music educators. With so many great clinics, concerts, informative meetings as well as the opportunity to interact with our colleagues from across the commonwealth, how can...
Founded in 1932, the University of Louisville School of Music offers a variety of Bachelors and Masters degrees, and is accredited by the National Association of Schools of Music.

Fall 2014 Entrance & Scholarship Audition Dates
January 25, 2014
February 15, 2014
March 1, 2014

To apply, visit: http://louisville.edu/admissions/apply (undergraduate) or http://graduate.louisville.edu/admissions/apply-for-admission.html (graduate). Find more information about admission, degrees, auditions, and scholarships online at: http://louisville.edu/music.
In the early years of Saturday Night Live, guest host Steve Martin disclosed to the audience that he didn’t take drugs, except for some pain pills his doctor had prescribed for him that morning. They were fantastic! He shared, “They’re called…Placebos!” He pretended to believe for comic effect that he had found something that relieved him of pain, but which the audience understood was an inert substitute for the real thing. It is a known phenomenon in medicine that patients sometimes actually improve after being misled to believe they have been medicated. I suppose this is scientific proof that when your mother treated a skinned elbow by kissing it to make it better, it may really have helped! Am I taking it too far?

Placebo effect notwithstanding, there are no shortcuts to excellence. We fool ourselves if we believe there are. Anytime people think they have found a shortcut, they are destined to suffer from the inadequacy of what they had thought was an easier path to their goal. Musicians who have achieved excellence know there are no shortcuts to tone, intonation, rhythmic accuracy, technique, articulation, or style. Scholars know there are no prefabricated study guides that will substitute for actual study and analysis. English teachers shake their heads helplessly when students believe that watching the movie was an adequate substitute for reading the book. In short, lazy doesn’t get it, and as my former major professor Dr. Tom Fraschillo often said in class or rehearsal, “Sustained contact with the subject matter is the path to true knowledge.”

To be sure, there are ways to be organized and efficient in the teaching of skills and the delivery of knowledge. Similarly, learners may employ organization and efficient practice or study techniques. Those who are the most resourceful have a leg up in the pursuit of achievement. Even so, such clever planning is only a small part of what ultimately may be success, or as Thomas Edison reportedly said, “Genius is one percent inspiration, ninety-nine percent perspiration.”

There is a technique, though, that is highly likely to lead to growth, and that is collaboration. Yo-Yo Ma recently gave a talk at the Kennedy Center in Washington, D.C., during which he identified what experts say are critical 21st century skills. According to Ma, those who may be expected to achieve at a high level must be collaborative, flexible, imaginative, and innovative. There are ways to tap into all these qualities, and collaboration is possibly the easiest to access. I can’t encourage teachers strongly enough to find ways to work with other teachers, both in your building and outside it. Or look for ways to come together with civic leaders, nonprofit leaders, and directors of various entities within your community or beyond. Electronic communications, including two-way live video, have advanced to the point that “distance collaboration” could be possible. Be imaginative and innovative—two of the remaining three critical skills identified by Ma. The results of collaboration are unpredictable, and since other adults are involved everything will most certainly not go your way. Expect that, and be flexible, which by no coincidence is the remaining critical 21st century skills.

Collaboration will result in new understandings for teachers and their students. Also, it stands to reason that students will observe the collaborative process, and they will more likely accept it as normal. Years later when they are in positions of leadership they should be expected to turn easily and naturally to collaboration, because it was part of their upbringing.

As I have written about in the past, my musical outlet at present is a community band in Richmond, and over the four-plus years of the band’s existence we have shared concerts with two school bands and a dance troupe. Each example of collaboration has been rewarding, and each has provided fresh challenges resulting in musical growth for the band and for me. Each example of collaboration has resulted in meeting new people, and in sharing the band’s music with a larger
audience. Each example of collaboration has required extra time and work, and each has required the need for innovation and a degree of creativity. In each case it has been necessary to be flexible, although ironically when accompanying the dance troupe the band had to be scrupulously rigid in tempo—a new challenge!

KMEA is involved in ongoing collaboration with three other arts education associations through the Kentucky Coalition for Arts Education. Also, for a number of years our Association has collaborated with the Gheens Foundation, the Kentucky Center for the Arts, the Louisville Orchestra, and the Louisville Youth Orchestra in the production of a free Wednesday evening concert at the annual Professional Development Concert. It is typically fruitful to seek out and embrace opportunities to work together with others.

We in the KMEA office have a mission to collaborate with elected and appointed leaders and with KMEA members in general in the service of music education. We stand ready at the office to hear from you if we can help in any way.

---

From the Executive Director, continued from p. 7

From the Editor, continued from p. 5

you afford to miss it? Finally, I know many of you have been working for many weeks, if not months, to prepare for your upcoming presentation, clinic, or concert and I wish you all the best as you make final preparations. Please don’t miss out this year, and I hope to see you in Louisville!

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

***

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

GUIDELINES FOR CONTRIBUTORS

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

- Please use Microsoft Word, 12-point Times New Roman type, double-spaced, default (Normal) margins, and 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 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 portrait 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.
SOMEDAY

MY CLARINET STUDENTS WILL PLAY FLUIDLY ACROSS ALL REGISTERS, I’LL INSPIRE EACH ONE TO BECOME A LIFE-LONG MUSIC LOVER, AND I’LL CONDUCT AT CHICAGO’S ORCHESTRA HALL.

TODAY

YOUR PATH TO EXCELLENCE BEGINS. D’ADDARIO HAS REENGINEERED THE MODERN MOUTHPIECE TO BRING YOU RESERVE. ITS ADVANCED DESIGN DELIVERS CONSISTENTLY PERFECT SOUND, EASE OF USE AND SUPERIOR PERFORMANCE, SO YOU CAN ALWAYS MAKE SOMEDAY TODAY.
Guiding Musical Creativity in a Test Driven Culture
Dr. Scott Harris

The TEST! In today’s educational environment the mere word brings out a number of strong and immediate reactions from teachers, administrations, parents, and students. Whether it’s the EXPLORE, K-PREP, PLAN, STAAR, SAT, ACT, GRE, or another acronym not yet discovered, the test seems to drive much of our educational programming, curriculum, and day-to-day teaching.

Creativity is a highly sought after skill in today’s society; however, in a test driven culture many wonder if students are actually learning how to be creative. Almost all academic environments stress the importance of creative and critical thinking, and many believe music and the arts is where creativity flourishes. In fact, creativity is a required element on music education curricula standards for NAfME, KMEA, and NASM; but does being involved in a school music program actually develop and/or teach individual creativity? Does singing in the tenor section, playing 2nd clarinet, twirling a flag, or playing viola in orchestra for six years bring out a student’s creativity?

The traditional approach to music education is built on the large ensemble experience—participation in band, choir, or orchestra. In these organizations, leadership, programming, conducting, and instruction generally all come from one person—the director. The director selects the music, assigns the parts, teaches each member how to perform, and conducts the performance. The director is highly creative and regularly has to make interpretive musical decisions, in addition to finding unique solutions to endless programming, logistical, and personnel issues; but, are the students themselves also demonstrating individual creativity? I’m not so sure.

Music curriculums also have their share of tests. While we don’t administer written exams in the traditional academic sense, we do have chair placement, all-state auditions, solo and ensemble contests, concerts, and auditions. These are our tests, and I believe that they not only drive our curriculums, but, depending on our approach to them, can suppress our students’ creative development.

Having said that, I also believe these activities are essential ingredients in a successful music program, and I am not arguing against them. I believe we can work within this test-driven culture to ensure our music students are actually developing the individual skills in creative thinking that society believe they already have. Creative thinking can and should be directly incorporated into everything we do in the music/ensemble classroom. Most importantly we, the teachers, must take the lead and value creativity as an essential part of music-making. We must passionately inspire… and guide…our students towards creative thinking and ultimately better musicianship.

THREE KEYS TO GUIDING CREATIVITY

1. Provide the tools. Fundamentals, fundamentals, and more fundamentals! An author can’t write a novel without first knowing the alphabet. How the instrument works, tone quality, technique, notation, and the basics of musicianship—students must understand the language of their craft, before they can communicate their personal creativity.

2. Provide the time. Time is our most important commodity, and our greatest investment. If you truly believe something is important, find the time to cultivate it! As music teachers we require rehearsals, private lessons, and daily practice. In each of these settings we should allow for, or even require, time for creative activities (5–10 minutes is perfect).

Rehearsals - admittedly, developing individual creativity in a large/chamber ensemble setting is difficult. Part of the challenge is sometimes being creative yourself as the director in finding new and unique ways to engage your students. Consider these examples:

- Follow the leader: Ask a student to the podium and play a game of follow the leader. The leader identifies the first note, then plays whatever they want—a scale, arpeggio, rhythm, melodic phrase, etc. The ensemble then plays it back.

- Free-Form Creative Music Making: Ask a small group of students (chamber ensemble) to create spontaneous music within a specific time period. Encourage students to listen to each other and

Continued on p. 12
Auditions
WKU 2014-2015
for students majoring in music

Audition Dates
for music scholarships and program admission
January 25, 2014
February 21-22, 2014
February 28-March 1, 2014

Audition/admission application forms and information:
www.wku.edu/music

New Master of Music
Conducting
Conducting (Teacher Leader)
Music Education (Teacher Leader)
Pedagogy

THE SPIRIT MAKES THE MASTER

Department of Music • Bowling Green, Kentucky
www.wku.edu/music • 270-745-3751
Like us on Facebook!
play off of each other's ideas. Recording, listening to, and discussing the results can be beneficial steps to the process.

• **Musical analysis:** Involve students in musical decisions such as the style and shaping of a phrase or line. Discuss, compare, and share opinions about why one approach might be preferable over another.

**Lessons** – the best opportunity to truly guide our students in creative music making. Engage in call and response activities, active listening (to each other and/or recordings), detailed analysis and critique, and most importantly having fun! Leading and learning by example will always trump textbooks and test scores. Teach your students to ask questions. Great teaching isn’t giving students the right answers, great teaching is empowering your students to ask the right questions!

**Personal practice** – as students plan their daily assignments (warm-ups, technique exercises, solos and etudes, ensemble music, and sight-reading) encourage them to include time to just play. To explore, be adventurous, and ultimately take off on the instrument without any rules! This might include playing with a favorite recording, reproducing and elaborating on familiar tunes, experimenting with nontraditional sounds and techniques, or improvising. If students only do what is required of them they will never appreciate the awesome power and passion of truly creative music making.

3. **Get out of the way!** This is perhaps the hardest thing to do—students must discover their own creative insights and abilities. As teachers, we can guide and encourage our students but we must never do it for them. They may be wrong (or at least our definition of wrong), but at times being wrong can actually inspire the most imaginative of new ideas! This point cannot be stressed enough—being wrong is sometimes OKAY!

So, how can we incorporate creativity into the test preparation we already do? The following are some examples of activities and exercises I use to encourage creative thinking. While I am a percussionist, and these exercises were all developed within a percussion context, I believe they can be applied to any studio/ensemble environment with just a little imaginative creativity!

**FUNDAMENTALS**

Most young students find practicing fundamentals (scales, arpeggios, rudiments, and other technical exercises) to be a tedious, uninteresting process with little short-term musical gratification; however, with a little imagination you can make fundamental practice less tedious and much more productive...maybe even fun! For any given exercise ask students to figure out on their own how they can alter, add, vary and/or change the following:

• **Dynamics** – including crescendos and diminuendos
• **Range** – use the full range of the instrument as appropriate and possible
• **Accents/articulations** – on different notes/beats or sections/note groupings of the exercise
• **Points of tension and release within a phrase**
• **Metronome/beat** – set the click on the beat (as usual); on the up-beat; or on the second or fourth 16th note. You are physically playing the exact same exercise but you are hearing and feeling the musical passage differently.
• **Metronome/beat II** – set the click on the beat, but execute the exercise using different rhythmic groupings (as heard against the click). For instance, instead of 8th notes over the beat play the exercise with triplet groupings or in groups of five. Again, your hands are physically playing the exact same exercise but you are feeling it, and ultimately understanding it, at a different and much higher level.
• **Personnel** – play with other people! And different instruments! Combine some of the above alterations asking some people to play one way and others another. This type of group practice can then lead directly into chamber free-form music making.

The possibilities are endless! What's important is that teachers give students the spark to try new things and be creative on their own!

**ALL-STATE/SOLO MUSIC**

Solo study in the fall tends to be dominated by practicing the current all-state music. There are many ways to continue working on the etudes while still cultivating creative thinking. Here are a few simple examples:

• Learn the etudes with other students—work together on technique, interpretation, and musical expression; play for each other and critique each other's work.
• Have other students/instruments play your etudes—for instance, a flute player's interpretation of a mallet or vocal work, while different, will greatly expand the students' palette of expressive ideas.
• Turn the etude into a duet or trio (with like or

Continued on p. 14
TRANSYLVANIA...a destination for the arts!

2014 Scholarship Auditions:
SATURDAY, FEBRUARY 1
SATURDAY, FEBRUARY 15

DO YOU LOVE TO SING OR PLAY AN INSTRUMENT?
You can receive world-class musical training and a world-class liberal arts education—and live in a vibrant downtown. Majors in applied music, music education, and music technology.

Generous music scholarships available to majors and non-majors.

Visit www.transy.edu/programs/music and/or contact Ben Hawkins, Music Program Director (bhawkins@transy.edu).
unlike instruments)—add different ranges, tone colors, rhythmic percussion, a bass line, and/or harmony. In addition, two (or more) students playing the same etude can turn it into a chamber work—trading phrases, expressive ideas and working together to present the piece in a fresh performance. This may take some dedicated time and effort, but the results can be incredibly interesting and can greatly enhance the students’ individual understanding of the etude and the music.

Other creative activities to engage student musicians:

• Weekly Musical Motive: post a short rhythm or melodic phrase each week in your rehearsal room and instruct your students to use it as a starting point for creating music (on paper, live improvisation, and/or with other people).

• Role Playing: study how professionals, teachers, and/or other students play the instrument or specific etude/solo. Then try to imitate how they play. The internet offers great video and audio resources for assignments in studying how other people perform.

• Jump-Start Improvisation: with a small ensemble, and using simple tunes or pieces of music, take turns improvising. Folk tunes, Christmas carols, patriotic songs, and elementary aged music works great! Much of this music uses simple harmonies and chord progressions, strong tonic/dominant relationships, and chord symbols (like in jazz or on a lead sheet). In addition to developing improvisation skills you can discuss practical applications of music theory and aural skills.

JUST PLAY!

At the heart of any musician is the enjoyment of playing, not necessarily performing or practicing but playing. Try this: take 15 minutes out of each day and just play—no music, no tune, no exercises, no directions—just play. Explore your instrument and discover what it can do. While this isn’t improvisation in the academic sense, there is certainly creative value in simply trying new things, having fun, and expanding the individual understanding of your instrument, as well as your personal voice in creative music making!

The possibilities for musical creativity are endless. The more creative you are as the instructor, the more memorable the event/exercise is, and the more influential the experience becomes in the development of your students. Teaching to the test is only part of the equation—a small part of a much larger learning process. As music teachers we have the unique opportunity to engage students long-term in instrument specific, innovative, intelligent, and creative activities that will prepare them for a broad and diverse musical future.

Dr. Scott Harris, scott.barris@WKU.edu, serves as head of the department of music at Western Kentucky University. Prior to his appointment to WKU he taught percussion, music education, and served in administration, at Stephen F. Austin State University in Nacogdoches, TX. He holds degrees from the University of Massachusetts, East Carolina University, and the University of Oklahoma. He is the Associate Editor of Education for Percussive Notes magazine and has given clinics and performances throughout the Southeastern United States.
DePauw University School of Music announces the founding of the **Asbury String Quartet**, the premier undergraduate string quartet at DePauw. Applications from young musicians of exceptional quality are now being accepted. ASQ members study with outstanding faculty committed to teaching at the undergraduate level. In addition to touring nationally and internationally, the quartet will have the opportunity to perform professionally with faculty and guest artists of world renown and become a part of a School of Music dedicated to creating the 21st Century Musician.

All members of the Asbury String Quartet receive full scholarships and touring expenses.

Be heard.

www.depauw.edu/beheard/asq
Let Us Never Give Up on Our Students
Colette Jones

“To those whom much is given, much is expected.” I was often reminded of this phrase while teaching seven years at a private school where the tuition wasn’t cheap and students had to pass an entrance exam to be admitted. While there, a few scholarships were available for those who passed the test but couldn’t afford the tuition, but most of the students came from wealthy families. The headmaster and other speakers at the school events often reminded these students, “To whom much is given, much is expected.” I was always in agreement with this statement, as it kept those students working hard, kept them from being spoiled, and helped them understand they had a greater purpose. But whenever this quote was said, I also wondered “does this imply that we don’t expect as much, i.e., expect less, of others?” That was the way it seemed at the time, not in a bad way, but that the students in this particular school were driven to reach out and help those who could not help themselves. But still, it did make me wonder.

I’ve been out of the private, costly, and tested entrance school setting for over seventeen years. Since then, I’ve taught in several settings including, a public school where there was a variety of socio-economic levels, and a college where only students of poverty are admitted. In my current position there is quite a mix of students from poverty to middle and upper class circumstances. Many students also struggle with severe family issues and problems.

One day while I was reflecting on my students’ progress, I wrote, “Wow—these students have been given so much to overcome and they’re doing a great job! I hope they don’t give up—they have so much potential, and if they just keep going, they will succeed, and make this world a better place.” Then it dawned on me—the ironic sensibility that these students had also been “given much”—much to overcome and much talent. Honestly, because of these circumstances, even more was, and is, expected of them. They are smart and talented, they have been given so much potential, but also have so much in life to overcome. The fact that we keep pushing them to succeed indicates just how much is expected of them. We see their potential and we refuse to give up. There is another wonderful saying that sums up why teachers should never give up; “There is nothing in a caterpillar that tells you it’s going to be a butterfly.” Even when teachers are not sure of what a student’s potential might truly be, we must still keep pushing them to succeed.

“To whom much is given, much is expected.” The useful phrase that I once thought was for the privileged is now just as applicable, perhaps even more so, to the underprivileged, and all those with major challenges to overcome. Stay strong teachers, and continue to nurture, inspire, and push them towards success. Let us never give up on our students!

---

1 Kennedy, J.F. “Uncommon Wisdom of John F. Kennedy: A Portrait in His Own Words.”

2 Fuller, Margaret. Also referenced to Fuller, R. Buckminster.

Have Talent?
Use it—for Good!

Have Intelligence?
Use it—for Good!

Have Hurdles to Overcome?
Develop new Skills—for Good!

Have you been Given Much to Overcome?
You Can Do it!

Have you reached a Major Roadblock?
Consider a New Direction!

You never really know what will happen... Until it Does!!

Colette Jones, colettajones@windstream.net, serves as Chorus Director at East Jessamine Middle School.
Whether you’ve been naughty or nice, let the elves at Royal Music make your holiday wishes come true.

Happy Holidays from Royal Music Co., Inc.
800-633-6156
Five Strategies for Teaching Students with Disabilities in Band/Orchestra

Do you teach band/orchestra? Do you have students with different abilities in your classes? Do students opt out of orchestra/band because they cannot see themselves in the class? Do you want to know more about your effectiveness in reaching all of your students? Then please keep reading.

True or False? The way to teach students with disabilities is to set low expectations for students with disabilities. False. It is not the goal of education to set low expectations. We need to set reasonable expectations and realize that for whatever reasons some of our students are novices, some are experts, (i.e. have taken piano lessons), and they have different potentials. For example, if playing an instrument is a goal for a band class, then allowing students to listen to the group instead of playing an instrument does not prepare them to reach the goal of instrumental music. Our end goal is to teach students how to be in orchestra/band in their future lives.

Orchestras and bands play instruments. I do not think that we should ask instrumental educators to alter the goals of the ensemble to the point that we change the key goal of instrumental music. (On a side note, we do need to offer classes in music that might be more motivational for other students, i.e. choir, composing, listening to jazz...) But once we have a variety of course offerings in place and a student with a physical limitation decides that band is the “coolest” way to be involved in music, then we need to set a band goal for that student.

The first strategy is something that band directors do. They help the student select an instrument. In general, we see if the student can make a sound, fits the size of the instrument, likes the sound of a particular instrument, and then we make a recommendation. However, some students go to “meet the instrument night” and have a difficult time seeing how they can play a traditional orchestra/band instrument. A universal approach would be to offer choices with all learners in mind. What if a student with a physical disability finds triangle dull and keyboard challenging? Is there a place for a keyboard player in your ensemble? (Perhaps we use midi to make the keyboard sound like a traditional ensemble instrument.) Will they be able to use keyboard in their future life? Perhaps keyboard becomes an at home instrument or maybe there are inclusive adult ensembles that will welcome non-traditional instruments in community band/orchestra--I think yes, if we show them the way.

What other disabilities (abilities) can we be better prepared for by thinking creatively about instrument choice? Are there some instruments that would appropriately challenge and motivate students with hearing loss, intellectual disabilities, or health issues? I am sure that as instrumental teachers, you have some excellent ideas. The important piece is to think about options before the student walks through the doors of the classroom. Let the special education teachers know that you welcome diverse instrumentalists.

Strategy #2. Instrumental directors already differentiate instruction by auditioning chairs. First chair players or section leaders have the ability to lead and play independently. Sometimes, teachers select pieces to showcase or challenge the playing abilities of the ensemble. Some students might need additional challenges; we require them to select solo literature or to audition for ILMEA festivals.

In the spirit of finding the right level of difficulty for a student, some players may need to focus on performing parts of a piece (less). In this case, you might have the student focus on legato playing for a week or certain sections of a work. It might take some creative rehearsal planning. Perhaps you rehearse those sections as a group and ask the student to work with a peer tutor in a practice room while the ensemble works on a broader scope of techniques. In some cases, students might play less by playing what I call the skeleton. The skeleton might be playing only the notes that fall on a beat. Playing the skeleton is usually a way to include students with intellectual difficulties or physical limitations. The altered part is different, but must remain a challenge for the student(s). People are motivated when the difficulty level is just beyond their abilities.

continued on page 20
The first reed they play could be their first step to greatness. Rico reeds have a perfectly balanced blank with a taper specifically designed for students. Plus, the thinner profile and easily vibrating tip helps students play right – right away.

Rico’s commitment to continuous innovation, coupled with 85 years of experience, has fueled their passion for perfecting the reed-making process.

The result: students get the confidence they need and the edge you both want. So whether it’s an audition, a competition or eventually first chair, Rico will be there to help students take first.

Learn more at daddario.com/rico

RICO
Most students will be able to read music. However, students with certain disabilities will require alternatives for visual information (Strategy #3). Yes, we should work toward reading music. However, as a step to that goal, students with reading problems (learning disabilities, visual disabilities) need to hear their part while they look at/feel the notation. Sometimes, they might play music by ear first. After producing a good tone and becoming fluent, they learn what the notation looks like or feels like in Braille. It is likely that some students will only be fluent when they imitate the sound produced by their neighbors or when they listen to a midi file converted from Finale. In this scenario, students are not ignorant about the notes on the page. They can identify the symbols, but they need auditory support to really perform with flow or in time.

Because the part of the brain that is responsible for executive functions does not reach maturity until late adolescence or adulthood, teachers need to guide executive functions (Strategy #4). In music, we expect students to practice. Expert teachers understand how to lead students through at home practice and to work out a plan for taking their instruments home. Once the instruments are at home, these teachers provide practice routines.

1) Start by playing your favorite piece
2) Record the piece and share it with a friend/parent
3) Play the scale for the above piece and create melodies using that scale
4) Look through your music and select sections that we marked in rehearsal as “needing work”
5) Record the section and listen for improvement (compare with yesterday’s practice session)
6) Assigned exercises i.e. brass players work on long tones and lip slurs (Is your tone full or open? Are your slurs smooth or faster?—maybe even a more specific chart to illuminate student progress)
7) Play along with the recording/accompaniment of the feature song of the week

After leading students through practice, help them to create their own practice routines with a balance of “playing is fun” and improvement is rewarding.

Motivation (Strategy #5) is directly related to the above practice guidelines, i.e. sharing music with others, playing a favorite song, and creating our own music. In addition, the teacher must remind students why music is important. We play music for a variety of reasons, but we should never assume that our students are making these connections. Help them to select solo literature that they want to play, even if you would never play that selection. Show them how they can participate in music outside of school. Find out what they want to do with music and make the connections between class content and their goals.

You are probably already doing some of these strategies. Great, you are on your way to having a program that is ready for students with disabilities. If you want to do more, try to incorporate the strategies over time and learn more about how to teach diverse classrooms by visiting http://www.udlcenter.org.


Dr. Christine Lapka, cm-lapka@wiu.edu, is Professor of Music Education at Western Illinois University and serves the Special Learners Chair for the Illinois Music Educators Association, she finds herself locating and leading numerous workshops about students with different abilities.
UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
2014 AUDITIONS

January 24 and 25 | February 14 and 15 | March 7 and 8

Alltech Vocal Scholarship Competition:
March 9, 2pm, Singletary Center

For more information and to apply for an audition visit finearts.uky.edu/music.
Preparing String Students for College Auditions

J. Patrick Rafferty

College auditions are coming up soon for seniors thinking about majoring in music, and it’s not too soon for high school juniors to be thinking about their auditions as well. Being well prepared for all aspects of the audition experience can make a major difference in successfully completing the process. Here are some things to consider when helping our students get ready for auditions:

**PRE-AUDITION STRATEGIES**

Students should try to set aside at least one day to visit each campus they are considering. In addition to general university campus tours, most schools of music will allow prospective students to sit in on classes, listen to (or participate in) rehearsals, and observe lessons or chamber music coachings.

Perhaps the most important pre-audition experience would be to arrange a sample lesson with the student’s prospective private teacher. Most studio teachers will be happy to set up a free lesson in advance of the audition. This is advantageous to both the student and the teacher: the student can get an idea of the teacher’s knowledge and teaching style, and the teacher can get an idea of how well the student responds to new ideas. This lesson can also pave the way for a more comfortable audition experience.

Before going for the lesson, the student should do some research on the teacher’s background. It’s useful to know the teacher’s training, teaching experience, performance background, and student success. If any questions come to mind as a result of this research, the sample lesson would be a good time to bring them up to the teacher.

**AUDITION REPERTOIRE**

Each school has its own repertoire requirements; most of them are listed at the respective schools’ websites. If there are any questions about meeting the requirements, don’t hesitate to contact a faculty member for your instrument for confirmation. Many schools are fairly flexible about what they will hear, but a few adhere strictly to their guidelines. Choice of repertoire is critical. The most important thing to remember is to choose rep that shows the student’s highest level of playing, but not beyond what they can play well. Most faculty I know would be more impressed by a well-prepared performance of a Breval cello concerto or an Accolay violin concerto rather than a struggling or sloppy performance of Dvorak or Mendelssohn.

**PREPARATION IN THE BASICS**

One way colleges judge string players’ potential is by their setup. If their position is good generally, with a good bow grip, good posture, and efficient motion, an audition committee will perceive that the student is serious and cares about doing things right. A student who is set up well tends to be easier to work with and will be more highly sought after than one who needs remedial work.

**INTONATION—SCALE AND ARPEGGIO BACKGROUND**

For string players, intonation is the most obvious quality that separates strong prospects from weak ones. Some schools require scales and arpeggios in their auditions, but even if they’re not required for the schools you’re interested in they are valuable in establishing intonation concepts.

It’s a good idea to encourage regular scale and arpeggio practice.

**INTERVIEW**

Most schools will do some type of interview on the audition day. It’s helpful to do some research on the various degree programs offered and be ready with intelligent questions about the school’s offerings. Some possible degree programs would be the Bachelor of Music Education, Bachelor of Music in Performance, Music Therapy, and the Bachelor of Arts. Whatever the final choice for a major focus, it pays to do as much homework as possible in advance of the Big Day.

*J. Patrick Rafferty is Professor of Violin at the University of Louisville.*
Thanks to us, these bands, schools and facilities do:

Murray High School Band
Trigg County High School Band
Dawson Springs High School Band
Calloway County High School Band
Tates Creek High School Band
Daviess County High School Band
Barren County High School Band
Caldwell County High School Band
Mayfield High School Band
Hopkinsville Middle School Band Room
Murray High School Band Room
Murray Middle School Band Room
Hopkinsville High School Band Room

deGraffenried Auditorium (Russellville High School)

Butler County Middle School Gymnasium
Butler County High School Gymnasium
Trigg County Middle School Gymnasium
Muhlenberg North High School Gymnasium
Caldwell County High School Gymnasium
Murray High School Gymnasium
Hopkinsville High School Gymnasium
Ohio County High School Gymnasium
Caldwell County High School Soccer Field
Ohio County High School Soccer Field
Union County Fairgrounds Arena
Caldwell County High School Football Stadium
Ohio County High School Football Stadium
Hopkinsville-Christian County Stadium of Champions

Whether you need a sound system to enhance your band’s pit percussion or a public address system for your arena or gymnasium, Music Central has the equipment and expertise to design the perfect system for your needs, featuring equipment from leading manufacturers.

Call Jason Killebrew, our pro audio specialist, to find out how your school, band, church or civic group can benefit from our sound ideas. He’ll be happy to hear from you!

1003 Skyline Drive
Hopkinsville
(800)733-PLAY

instruments, professional audio installation, expert repair service, and more...
The two Kentucky high schools represented at the NAfME National Honor Choir in June, 2013, were South Laurel High School and Breckinridge High School with Kathy Tabor and Mark Felts, directors.

Front row: Olivia Howard (Breckinridge), Brianna Mingus (Breckinridge), Emilia Bustle (South Laurel)
Back row: Amber Tyree (South Laurel), Thomas Willis (Breckinridge), Matthew Herald (South Laurel) and Elise Boiling (South Laurel).
What began in a YMCA gymnasium on December 7, 1946, with 120 instrumental music directors from the Chicago area has been transformed into The Midwest Clinic: An International Band and Orchestra Conference. Today, this professional gathering boasts the largest and most geographically diverse attendance of any clinic of its kind in the world. Recent Midwest Clinics have been attracting more than 16,000 annual attendees. These participants, representing all 50 states and more than 30 countries, are made up of instrumental music teachers, fine arts administrators, professional musicians, composers and others interested in refining their skills as concert band, jazz band and orchestra musicians, directors and teachers. It’s no surprise that such a rich history has prompted Richard Crain, President of the Midwest Clinic Board of Directors, to refer to the event as the “granddaddy” of all instrumental music conventions.

A hallmark of the Midwest Clinic has been the concert performances of fine ensembles from throughout the United States and abroad. These ensembles are selected to represent various categories including public school ensembles, military bands and orchestras, adult groups and chamber ensembles. This year, the University of Kentucky Jazz Ensemble has been selected to perform at this prestigious event. The concert will take place on Wednesday, December 18, 2013, at 7 p.m. in Ballroom W196 of the McCormick Place in Chicago, Ill.

Under the direction of Miles Osland, Professor of Saxophone and Director of UK Jazz Studies, UK Jazz Ensemble is comprised of 19 undergraduates and graduate students from the UK School of Music at the UK College of Fine Arts. The ensemble recently completed a European tour in 2011 featuring performances at the Montreux Jazz Festival and the North Sea Jazz Festival and was invited to give a performance at the 2012 Jazz Education Network International Conference in Louisville.

The UK ensemble frequently tours the Midwest and South with notable performances in Chicago, Cincinnati, Columbus, Dayton, Louisville, Notre Dame, Tennessee and Georgia, and invitational performances at the International Association of Jazz Educators Conference and the Midwest International Band and Orchestra Clinic. The UK Jazz Ensemble is also active in the recording studio; five recordings from the jazz studies department have been recommended for Grammy nominations and received four-star reviews from DownBeat Magazine. Visit finearts.uky.edu/music to learn more about the UK Jazz Ensemble.
## 2013-2014 District Awards

### DISTRICT 1
- **ES Teacher of the Year** - Kim Black, Murray Elementary, Murray
- **MS Teacher of the Year** - Kara Boyd, Lone Oak Middle, Paducah
- **HS Teacher of the Year** - Derek Jones, Calloway County High, Murray
- **Coll/Univ Teacher of the Year** - Brad Almquist, Murray State University, Murray
- **Friend of Music** - Kay Bates
- **Citation for Service** - Beth Stribling, Murray Middle, Murray
- **Outstanding Administrator** - Pamela Wurgler, Department Chair, Murray State University, Murray

### DISTRICT 2
- **ES Teacher of the Year** - Anna Sparks, Tamarack Elementary, Owensboro
- **MS Teacher of the Year** - Christie Shores, Bowling Green Junior High, Bowling Green
- **HS Teacher of the Year** - Jason Ausbrooks, Butler County High, Morgantown
- **Coll/Univ Teacher of the Year** - Bill Scott, Western Kentucky University, Bowling Green
- **Friend of Music** - Ricky Mudd, Royal Music
- **Citation for Service** - Andrea Nance, Briarwood Elementary, Bowling Green
- **Outstanding Administrator** - Melissa Wassom, Guidance Counselor, Warren East Middle, Bowling Green

### DISTRICT 3
- **ES Teacher of the Year** - John Hall, Allen County Intermediate, Scottsville
- **MS Teacher of the Year** - Marc Monroe, Nelson County High, Bardstown
- **HS Teacher of the Year** - April Stephens, Campbellsville University, Campbellsville
- **Coll/Univ Teacher of the Year** - Parkway Baptist Church
- **Friend of Music** - Rich Bolin, Kentucky Music Educators Assoc., Richmond
- **Citation for Service** - none
- **Outstanding Administrator** - Sally Sugg, Principal, Henderson Co. High, Henderson

### DISTRICT 4
- **ES Teacher of the Year** - Lederrick Wesley, Bardstown Elementary, Bardstown
- **MS Teacher of the Year** - Taylor Stumph, Spencer County Middle, Taylorsville
- **HS Teacher of the Year** - Christopher Powell, Martha Layne Collins High, Shelbyville
- **Coll/Univ Teacher of the Year** - none
- **Friend of Music** - Corinne Luvisi, Oldham County Arts Center
- **Citation for Service** - Kevin Osborne, Martha Layne Collins High, Shelbyville
- **Outstanding Administrator** - Steve Miracle, Principal, Hebron Middle, Shepherdsville

### DISTRICT 5
- **ES of the Year** - Rebecca Dennis, Cedar Grove Elementary, Shepherdsville
- **MS Teacher of the Year** - Taylor Stumph, Spencer County Middle, Taylorsville
- **HS Teacher of the Year** - Christopher Powell, Martha Layne Collins High, Shelbyville
- **Coll/Univ Teacher of the Year** - none
- **Friend of Music** - Corinne Luvisi, Oldham County Arts Center
- **Citation for Service** - Kevin Osborne, Martha Layne Collins High, Shelbyville
- **Outstanding Administrator** - Steve Miracle, Principal, Hebron Middle, Shepherdsville

### DISTRICT 6
- **ES Teacher of the Year** - Jonathon Creech, Dry Ridge Elementary, Dry Ridge
- **MS Teacher of the Year** - Nancy Bailey, Woodland Middle, Taylor Mill
- **HS Teacher of the Year** - Nick Little, Campbell County High, Alexandria
- **Coll/Univ Teacher of the Year** - Raquel Rodriguez, Northern Kentucky University, Highland Heights
- **Friend of Music** - Jared McKinney, Wett Music
- **Citation for Service** - Tanya Bromley, Morehead State University, Morehead
- **Outstanding Administrator** - David Rust, Principal, R. A. Jones Middle, Florence

### DISTRICT 7
- **ES Teacher of the Year** - Andrea Marcum, Arlington Elementary, Lexington
- **MS Teacher of the Year** - Gay Begley, Tates Creek Middle, Lexington
- **HS Teacher of the Year** - Rebecca Goff, Paul Laurence Dunbar High, Lexington
- **Coll/Univ Teacher of the Year** - Ron Holz, Asbury University, Wilmore
- **Friend of Music** - Young at Heart Band
- **Citation for Service** - John Davis, retired
- **Outstanding Administrator** - Lester Diaz, Principal, Bryan Station Middle, Lexington

### DISTRICT 8
- **ES Teacher of the Year** - Amanda Wells, Rodburn Elementary, Morehead
- **MS Teacher of the Year** - Calvin Schmieg, Montgomery County Intermediate, Mt. Sterling
- **HS Teacher of the Year** - Chris Whelan, Paul G. Blazer High, Ashland
- **Coll/Univ Teacher of the Year** - David Seybold, Morehead State University, Morehead
- **Friend of Music** - David Miller, retired teacher
- **Citation for Service** - none
- **Outstanding Administrator** - Mickey Dixon, Principal, Raceland-Worthington High, Raceland

### DISTRICT 9
- **ES Teacher of the Year** - Tudy Cody, Roy G. Eversole Middle, Hazard
- **MS Teacher of the Year** - Mark Hopkins, Shelby Valley High, Pikeville
- **HS Teacher of the Year** - Scott Bersagli, Pikeville High, Pikeville
- **Coll/Univ Teacher of the Year** - Janean Freeman, University of Pikeville, Pikeville
- **Friend of Music** - Kerry Davis, Don Wilson Music Company
- **Citation for Service** - Bob Saylor, retired
- **Outstanding Administrator** - Jerry Green, Superintendent, Pikeville Independent Schools, Pikeville

### DISTRICT 10
- **ES Teacher of the Year** - Jennifer Murphy, Whitley City Elementary, Whitley City
- **MS Teacher of the Year** - Jackie Melton, Williamsburg Middle, Williamsburg
- **HS Teacher of the Year** - Marilyn Schraeder, Harlan High, Harlan
- **Coll/Univ Teacher of the Year** - David Threlkeld, University of the Cumberlands, Williamsburg
- **Friend of Music** - University of the Cumberlands Music Department
- **Citation for Service** - Chris Hubbs, McCreary Central High, Stearns
- **Outstanding Administrator** - Patrick Richardson, Assistant Superintendent, Pulaski County Schools, formerly Principal at Southwestern High

### DISTRICT 11
- **ES Teacher of the Year** - Tara Alcorn, Daniel Boone Elementary, Richmond
- **MS Teacher of the Year** - Elizabeth Pike, Madison Middle, Richmond
- **HS Teacher of the Year** - David Ratliff, Madison Southern, Berea
- **Coll/Univ Teacher of the Year** - Christine Carucci, Eastern Kentucky University
- **Friend of Music** - Buzz Cornelson
- **Citation for Service** - Melissa Skaggs, Kentucky Music Educators Assoc., Richmond
- **Outstanding Administrator** - Michael Tate, Superintendent, Powell County Schools, Stanton

### DISTRICT 12
- **ES Teacher of the Year** - Penelope Quesada, Lincoln Elementary, Louisville
- **MS Teacher of the Year** - Melissa Weaver, Kammerer Middle, Louisville
- **HS Teacher of the Year** - Lori Knapek, Eastern High, Middletown
- **Coll/Univ Teacher of the Year** - Krista Wallace-Boaz, University of Louisville
- **Friend of Music** - Miles Ahead Music
- **Citation for Service** - Pamela Fleitz, retired
- **Outstanding Administrator** - Jim Jury, Principal, Ballard High, Louisville
Yamaha Music in Education (MIE) is a technology-based general music program with a unique and engaging method, a special two-student keyboard, and now a new iPad app that gives teachers total control of instruments and learning materials from anywhere in the room. The iPad also gives teachers instant access to MIE textbooks and other course materials, making the job of teaching far more fun and effective. The app works with the MIE3 system as well as some older configurations. For more information about MIE, visit 4wrd.it/miekbnmn11 or scan the code below. Or, email miesales@yamaha.com today if you have questions about the iPad app’s compatibility with your current MIE classroom system.

©2013 Yamaha Corporation of America. All rights reserved. iPad is a trademark of Apple Inc., registered in the U.S. and other countries.
The Bluegrass Music News salutes the 2013 State Marching Band Contest Finalist Bands and Their Directors

CLASS A
Governor’s Cup – Beechwood High School
Second Place – Murray High School
Third Place – Williamstown High School
Fourth Place – Paris High School

CLASS AA
Governor’s Cup – Glasgow High School
Second Place – Trigg County High School
Third Place – Owensboro Catholic High School
Fourth Place – Christian Academy of Louisville

CLASS AAA
Governor’s Cup – Bourbon County High School
Second Place – Adair County High School
Third Place – Russell County High School
Fourth Place – Garrard County High School

CLASS AAAAA
Governor’s Cup – Madisonville-North Hopkins High School
Second Place – Anderson County High School
Third Place – Grant County High School
Fourth Place – South Oldham High School

CLASS AAAAAA
Governor’s Cup – Lafayette High School
Second Place – Madison Central High School
Third Place – Paul Laurence Dunbar High School
Fourth Place – North Hardin High School
The Racer Band Depends on Yamaha

“With over 100 brass players in The Racer Band, we needed a lineup of battery percussion that is capable of cutting through our screaming trumpets and the deep tones of our low brass. The first time The Racer Band played our new custom Yamaha percussion instruments, the problem was solved!”

— John Fannin, Assistant Director of Bands
Murray State University
The evening revolves around hitting a high note.

RIVUE Restaurant and Lounge brings sophisticated dining to new heights with breath-taking views, contemporary cuisine, and an ultra-modern décor. Now offering Brunch on Sundays, 10 am to 3 pm.

Louisville’s only twin revolving restaurant, located on the 25th floor of the Galt House Hotel.

Make reservations at RIVUE.com or call 502.568.4239.
Kentucky Music Educators Association
Professional Development Conference

Louisville, Kentucky
February 5–8, 2014
November 2013

Dear KMEA Members, School Administrators and Friends,

It is with great pleasure that I invite you to join me in Louisville, February 5–8, 2014 for the 56th annual Kentucky Music Educators Association’s Professional Development Conference. This comprehensive event for Kentucky music educators provides a multitude of opportunities for professional growth and professional development as well as musical and personal inspiration.

One of the highlights of the conference for music educators is the opportunity to interact, connect and share ideas with colleagues from across the state and nation. This helps us continue to grow as educators and maintain our energy and excitement for the profession we love.

The 2014 conference will feature performances by Kentucky’s finest elementary, middle and high school ensembles, as well as outstanding university and community groups. Populated through rigorous audition processes, the Kentucky All-State ensembles will showcase the finest student talent from across the state. These students will have the opportunity to work with nationally recognized clinicians as they prepare for their performances as well as become acquainted with other talented students. Clinic sessions will provide music educators with ideas and materials to refine and enhance their teaching skills, and exhibitors will offer a wide selection of music, instruments, products, novelties, and materials. The 2014 conference is certain to appeal to music educators in all disciplines and at all levels.

I encourage you to register early and save. Registration is available online at our KMEA website (https://www.kMEA.org/CONFERENCE/onlinereg14.asp), or through the form included in this brochure. I look forward to seeing you in Louisville next February!

Sincerely,
Deborah Kidd, President
Kentucky Music Educators Association
# 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 5–8, 2014 KMEA Professional Development Conference Pre-Registration Form**

*Mail the completed form and payment to KMEA, P.O. Box 1058, Richmond, KY 40476-1058*  
*Deadline for pre-registration: January 20, 2014*

**Please type:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Cell phone</th>
<th>NAfME ID#</th>
<th>Expiration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>School</th>
<th>City</th>
<th>KMEA district</th>
<th>School phone</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Email</th>
<th>Cell phone</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Home address</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
<th>Home phone</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spouse's name (if registering)</th>
<th>Cell phone</th>
<th>NAfME ID#</th>
<th>Expiration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>School</th>
<th>City</th>
<th>KMEA district</th>
<th>School phone</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Email</th>
<th>Cell phone</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Registration Choice</th>
<th>Pre-Reg Rate</th>
<th>On-site Rate</th>
<th>Amount Due</th>
<th>Select ONE free ticket* to an All-State Concert</th>
<th>Provides access to—</th>
</tr>
</thead>
<tbody>
<tr>
<td>KMEA Member</td>
<td>$75.00</td>
<td>$90.00</td>
<td></td>
<td>KCC &amp; KJHC</td>
<td>AS Choir</td>
</tr>
<tr>
<td>Spouse (who is a member)</td>
<td>$40.00</td>
<td>$40.00</td>
<td></td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Non-member</td>
<td>$95.00</td>
<td>$120.00</td>
<td></td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Chaperone/non-member spouse</td>
<td>$40.00</td>
<td>$40.00</td>
<td></td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>CNAfME member</td>
<td>Free</td>
<td>Free</td>
<td></td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Retired KMEA members</td>
<td>Free</td>
<td>Free</td>
<td></td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Administrators</td>
<td>Free</td>
<td>Free</td>
<td></td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>KMEA-NAfME dues</td>
<td>$116.00</td>
<td>$116.00</td>
<td>$0.00</td>
<td>*Free tickets must be requested in advance. KMEA members may receive more than one ticket if they have a student in each concert indicated.</td>
<td>KCC &amp; KJHC</td>
</tr>
</tbody>
</table>

List chaperones’ names and schools for the purpose of admission to exhibits and concerts. (Requires inclusion of $40 chaperone registration fee.)

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>School</th>
<th>School</th>
<th>School</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Payment for Conference Registration can be made with your Visa, Mastercard, Discover, check, or purchase order (copy of purchase order must be included with registration form)

**Type of payment** | **Check or purchase order #**  
**Credit card #** | **Expiration Date** | **V-code**  
**Name on card** | **Signature**  

*3-digit number of back of card.

Conference registration and housing information also available online at www.kmea.org
### Conference Performances & Clinic Sessions

**Thursday, February 6, 2014**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30 AM</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>8:30 AM</td>
<td>Recruiting and Retaining Trombone Players</td>
</tr>
<tr>
<td></td>
<td>• Chip Anderson</td>
</tr>
<tr>
<td></td>
<td>• B</td>
</tr>
<tr>
<td></td>
<td>Teaching the Inexperienced Singer: Literacy and Assessment Techniques</td>
</tr>
<tr>
<td></td>
<td>• Laura Howard</td>
</tr>
<tr>
<td></td>
<td>• C, 6-12</td>
</tr>
<tr>
<td></td>
<td>Orchestra Roundtable</td>
</tr>
<tr>
<td></td>
<td>• O</td>
</tr>
<tr>
<td>9:40 AM</td>
<td>Opening of Exhibits Concert: Owensboro High School Red Steel</td>
</tr>
<tr>
<td></td>
<td>• Aaron Klausing</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Exhibits Open</td>
</tr>
<tr>
<td>10:05 AM</td>
<td>APP Smackdown!</td>
</tr>
<tr>
<td></td>
<td>• Anne Vinson</td>
</tr>
<tr>
<td></td>
<td>• K-5</td>
</tr>
<tr>
<td></td>
<td>Concert: Oldham County High School Symphonic Band</td>
</tr>
<tr>
<td></td>
<td>• Brad Rogers</td>
</tr>
<tr>
<td></td>
<td>Concert: Murray State University Jazz Combo</td>
</tr>
<tr>
<td></td>
<td>• Todd Hill</td>
</tr>
<tr>
<td></td>
<td>Concert: Danville Children’s Choir</td>
</tr>
<tr>
<td></td>
<td>• Meg Stohlman</td>
</tr>
<tr>
<td>10:35 AM</td>
<td>Sight Reading from Day One to Assessment</td>
</tr>
<tr>
<td></td>
<td>• Noel Weaver</td>
</tr>
<tr>
<td></td>
<td>• Recruit and Retain: Increase the Size of Your Orchestra!</td>
</tr>
<tr>
<td></td>
<td>• Ben McWhorter &amp; Cassie Crawford</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>A Few of My Favorite Things: Writing to Demonstrate Learning in Music</td>
</tr>
<tr>
<td></td>
<td>• Celia Borges</td>
</tr>
<tr>
<td></td>
<td>• 6-12, K-5</td>
</tr>
<tr>
<td></td>
<td>The Kinesiology of Conducting—How Movement Elicits Musical Response</td>
</tr>
<tr>
<td></td>
<td>• Miller Asbill &amp; Jason Sullivan</td>
</tr>
<tr>
<td></td>
<td>• Com, B, C, O</td>
</tr>
<tr>
<td></td>
<td>Teaching Jazz Improvisation to Beginners for the Educator without a Jazz Background</td>
</tr>
<tr>
<td></td>
<td>• William Hogg</td>
</tr>
<tr>
<td></td>
<td>• J</td>
</tr>
<tr>
<td></td>
<td>• Leo Labrillazo</td>
</tr>
<tr>
<td></td>
<td>• K-5</td>
</tr>
<tr>
<td>11:50 AM</td>
<td>Vocal Technique in the Choral Classroom: Myths, Facts, and Practical Applications</td>
</tr>
<tr>
<td></td>
<td>• Christopher Mitchell</td>
</tr>
<tr>
<td></td>
<td>• C</td>
</tr>
<tr>
<td></td>
<td>Concert: Barren County High School Percussion Ensemble</td>
</tr>
<tr>
<td></td>
<td>• Kip Crowder</td>
</tr>
<tr>
<td>12:20 PM</td>
<td>How Do I Get Community Attention and Support for My Program?</td>
</tr>
<tr>
<td></td>
<td>• Anne Stephens</td>
</tr>
<tr>
<td></td>
<td>• 6-12</td>
</tr>
<tr>
<td></td>
<td>Middle School Rehearsal Lab with Noe Middle School Band</td>
</tr>
<tr>
<td></td>
<td>• Debbie Shelton</td>
</tr>
<tr>
<td></td>
<td>• SmartMusic on the iPad®</td>
</tr>
<tr>
<td></td>
<td>• Glenn Pohlland</td>
</tr>
<tr>
<td></td>
<td>• T</td>
</tr>
<tr>
<td>12:25 PM</td>
<td>A Gifted Collaboration of the Arts: Art &amp; Music to Meet the Needs of Gifted &amp; Talented Students</td>
</tr>
<tr>
<td></td>
<td>• Amy Harrold &amp; Staci Goggins</td>
</tr>
<tr>
<td></td>
<td>• K-5, Sp</td>
</tr>
<tr>
<td>12:30 PM</td>
<td>Concert: Highlands 8th–10th Grade Sinfonia Orchestra</td>
</tr>
<tr>
<td></td>
<td>• Kathy Anderson</td>
</tr>
<tr>
<td></td>
<td>• O</td>
</tr>
<tr>
<td>12:35 PM</td>
<td>Concert: Lafayette High School Jazz Ensemble</td>
</tr>
<tr>
<td></td>
<td>• Chris Strange</td>
</tr>
<tr>
<td>1:20 PM</td>
<td>Simplicity: Teaching Orchestra One Hand at a Time</td>
</tr>
<tr>
<td></td>
<td>• David Pope</td>
</tr>
<tr>
<td></td>
<td>• O</td>
</tr>
<tr>
<td>1:25 PM</td>
<td>Concert: Paducah Tilghman High School Men’s Choir</td>
</tr>
<tr>
<td></td>
<td>• Matt Hinz</td>
</tr>
<tr>
<td>1:35 PM</td>
<td>Concert: Murray State University Jazz Orchestra</td>
</tr>
<tr>
<td></td>
<td>• Todd Hill</td>
</tr>
<tr>
<td>1:45 PM</td>
<td>Eurythmics in the Middle School General Music Classroom</td>
</tr>
<tr>
<td></td>
<td>• Marla Butke</td>
</tr>
<tr>
<td></td>
<td>• 6-12</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Musical Moments: How to Begin Your Adapted Music Program</td>
</tr>
<tr>
<td></td>
<td>• Thomas Resnick</td>
</tr>
<tr>
<td></td>
<td>• Sp</td>
</tr>
<tr>
<td>2:10 PM</td>
<td>Create, Perform, Respond: A Plan to Make Your Music Unit Come to Life</td>
</tr>
<tr>
<td></td>
<td>• James Ray Morgan</td>
</tr>
<tr>
<td></td>
<td>• T, 6-12</td>
</tr>
<tr>
<td>2:15 PM</td>
<td>Concert: Paul G. Blazer High School Band</td>
</tr>
<tr>
<td></td>
<td>• Chris Whelan</td>
</tr>
<tr>
<td>2:30 PM</td>
<td>Welcome to the Real World: A Choral Reading Session for Beginning High School Choirs</td>
</tr>
<tr>
<td></td>
<td>• Raye Hurley</td>
</tr>
<tr>
<td></td>
<td>• C</td>
</tr>
<tr>
<td>2:45 PM</td>
<td>New Orchestra Music Sight Reading</td>
</tr>
<tr>
<td></td>
<td>• Frederick Speck, Jr.</td>
</tr>
<tr>
<td></td>
<td>• O</td>
</tr>
<tr>
<td>2:50 PM</td>
<td>College/University Research Sharing and Poster Session</td>
</tr>
<tr>
<td></td>
<td>• Michael Hudson</td>
</tr>
<tr>
<td></td>
<td>• Coll</td>
</tr>
</tbody>
</table>

**Friday, February 7, 2014**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Exhibits Open</td>
</tr>
<tr>
<td>9:45 AM</td>
<td>Keynote and Awards Presentation</td>
</tr>
<tr>
<td></td>
<td>• KMEA Executive Committee</td>
</tr>
<tr>
<td></td>
<td>• B, C, Coll, K-5, 6-12, J, O, Sp, T, Coll</td>
</tr>
<tr>
<td>11:15 AM</td>
<td>Community Ensembles: Using Social Media to Promote Your Organization</td>
</tr>
<tr>
<td></td>
<td>• Todd Hill</td>
</tr>
<tr>
<td></td>
<td>• Com, B, C, O</td>
</tr>
<tr>
<td>11:50 AM</td>
<td>Vocal Technique in the Choral Classroom: Myths, Facts, and Practical Applications</td>
</tr>
<tr>
<td></td>
<td>• Christopher Mitchell</td>
</tr>
<tr>
<td></td>
<td>• C</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>Concert: All-Collegiate Choir, Collegiate Composition Winner, Intercollegiate Band, &amp; Intercollegiate Orchestra</td>
</tr>
<tr>
<td></td>
<td>• Josh Habermann, Douglas Droste, &amp; Lowell Graham</td>
</tr>
<tr>
<td>12:30 PM</td>
<td>What Do You Do With the Guitar Player in Your Jazz Band?</td>
</tr>
<tr>
<td></td>
<td>• Glen McCarthy</td>
</tr>
<tr>
<td></td>
<td>• J</td>
</tr>
<tr>
<td>1:20 PM</td>
<td>Stick to Success: Finishing Your Adapted Music Program</td>
</tr>
<tr>
<td></td>
<td>• Thomas Resnick</td>
</tr>
<tr>
<td></td>
<td>• Sp</td>
</tr>
<tr>
<td>2:30 PM</td>
<td>Concert: Daviess County High School Wind Ensemble</td>
</tr>
<tr>
<td></td>
<td>• DuWayne Dale</td>
</tr>
<tr>
<td>3:45 PM</td>
<td>Warm-Ups With a Twist</td>
</tr>
<tr>
<td></td>
<td>• Jeff Johnson</td>
</tr>
<tr>
<td></td>
<td>• C</td>
</tr>
<tr>
<td>4:05 PM</td>
<td>All State Band Conductor’s Roundtable</td>
</tr>
<tr>
<td></td>
<td>• B</td>
</tr>
<tr>
<td>4:35 PM</td>
<td>Tackling Tricky Bass Tactics in the School Orchestra</td>
</tr>
<tr>
<td></td>
<td>• Sidney King</td>
</tr>
<tr>
<td>5:00 PM</td>
<td>Exhibits Close</td>
</tr>
<tr>
<td>5:15 PM</td>
<td>Concert: Ky Children’s Chorus, Ky Jr High Mixed Chorus, &amp; Ky Jr High Treble Chorus</td>
</tr>
<tr>
<td></td>
<td>• Ruth Dwyer, Frank Eyechaner, &amp; Debra Spurgeon</td>
</tr>
<tr>
<td>7:20 PM</td>
<td>Concert: All-Collegiate Choir, Collegiate Composition Winner, Intercollegiate Band, &amp; Intercollegiate Orchestra</td>
</tr>
<tr>
<td></td>
<td>• Josh Habermann, Douglas Droste, &amp; Lowell Graham</td>
</tr>
<tr>
<td>9:15 PM</td>
<td>Folk Dancing For All!</td>
</tr>
<tr>
<td></td>
<td>• Robert Amchin</td>
</tr>
<tr>
<td></td>
<td>• K-5, Coll</td>
</tr>
<tr>
<td>9:30 PM</td>
<td>New Jazz Reading Session</td>
</tr>
<tr>
<td></td>
<td>• Jerry Tolson</td>
</tr>
<tr>
<td></td>
<td>• J</td>
</tr>
</tbody>
</table>
Conference Performances & Clinic Sessions

- Enhancing, Integrating, and Everything In-Between
  Jessica Floyd & Sarah Martin
  K-5
- It Can’t Be That Easy...But It Is!
  Tiffany Cothran, Matt Bryant, & Kathy Austin
  T
- Concert: North Middle School Symphonic Band
  Brittany Ford
- Concert: Western Middle School for the Arts Choir
  Katie Cook
- Concert: Campbellsville University String Chamber Ensemble
  Robert Gaddis
11:50 AM
- Concert: Oldham County High School Flute Ensemble
  Brad Rogers
11:55 AM
- Concert: Highlands Middle School 8th Grade Girls Choir
  Linda Marks-Morgan
12:05 PM
- Concert: Campbellsville University Steel Band
  Chad Floyd
12:30 PM
- Guitar Ensembles
  Glen McCarthy
  6-12
- They Didn’t Teach Me That in College!
  Mark Webster
  C, Coll.
- Serious Play: Active Music Making Through the Orff Process
  Robert Amchin
  K-5
12:45 PM
- Non-Competitive Marching Band: Is It Right?
  John Johnson & Gaetano Molinary
  B
- Concert: Calloway County Middle School Band
  Kevin Sulter
1:20 PM
- Concert: Western Kentucky University Chorale
  Paul Hondorp
1:30 PM
- Concert: University of Kentucky Trombone Choir
  Bradley Kems
1:45 PM
- Find Your Inner Rock Star
  Glen McCarthy
  6-12
- I Thought I Was Just Here to Watch...
  Enriching Field Experiences for University Music Education Students
  April Stephens & Cyndi Chadwick
  Coll.
- Just Add Kids! New Elementary Music and Materials
  Michael Spresser
  K-5
- iPAd® in the Elementary Music Classroom
  Penelope Quesada
  T, K-5

1:55 PM
- Top Ten Reasons Your Jazz Band Took Second Place
  Jeff Jarvis
  J, B
2:20 PM
- Concert: Northern Kentucky University Symphonic Winds
  Brant Karrick
2:25 PM
  Brody McDonald
  C
2:45 PM
- It’s All About the Bow
  Ching-Yi Lin
  O
3:00 PM
- New Teacher Forum
  Robert Amchin
  Coll., B, C, K-5, 6-12, O
- African and American Music and Popular Music in the Classroom: Don’t be Scared, Have Fun With It!
  Lederrick Wesley
  K-5
3:40 PM
- Reading Session: Gender Specific Repertoire
  Jeff Johnson & Lori Hetzel
3:45 PM
- Music Therapy Demonstrates Hands-on Approach with Special Learners in the Music Classroom
  Lorinda Jones & Greta Gillmeister
  6-12, Sr
- Grade Six Quality Literature for Your Grade Three Band
  Brent Barton & David Jaggie
  B
4:00 PM
- Concert: University of Kentucky Symphony Orchestra
  John Nardolillo
4:55 PM
- Concert: Daniel Boone Elementary Orffins
  Orff Ensemble
  Tara Alcorn
5:00 PM
- Exhibits Close

8:00 AM
- Conference Registration
8:30 AM
- Warming-Up Your Middle School Choir—A “How To” Guide
  Dan Andersen
  6-12, C

Here Comes Treble! What’s New for 2-Part Choirs
  Michael Spresser
  K-5, C

10:00 AM
- Advanced Technology in Pageantry
  Michael McIntosh
  B
- Teaching Vibrato With Ease
  Andy Braddock
  C
- Exhibits Open

11:00 AM
- Sing at First Sight: Foundations in Choral Sight-Singing
  Michael Spresser
  6-12, C
- Dalcroze Eurhythmics in Any Classroom—Part 2
  Stephen Neely
  K-5
- Concert: Capitol City Community Band
  David Shelton
12:00 PM
- Exhibits Close
1:00 PM
- Concert: All-State Commonwealth String Orchestra & All-State Symphony Orchestra
  Jason Love & Larry Livingston
3:00 PM
- Concert: All-State Concert Band & All-State Symphonic Band
  David Waybright & Tim Salzman

Key: B—Band, C—Choral, Coll.—College/Univ/CNAEME, K-5—GM K-5, 6-12—GM 6-12, J—Jazz, O—Orch, Sr—Special Learners, T—Technology, Com—Community

Saturday, February 8, 2014
KENTUCKY CHILDREN’S CHORUS

Ruth E. Dwyer is internationally recognized as a treble and children's choir specialist and Kodály educator. Mrs. Dwyer has been the guest conductor for two OAKE National Children’s Choirs, numerous All-State and State Honor Choirs, and the National Children’s Choir at Lincoln Center. She is the Founder and Artistic Director of the Northern Lights Choral Festival in Alaska and the Hoosier Hills Choral Festival in Southern Indiana. Mrs. Dwyer will once again be the guest conductor for the MidAmerica Productions National Children and Youth Choral Festival at Carnegie Hall in May of 2014. Mrs. Dwyer has been an Associate Director of the Indianapolis Children’s Choir (ICC) since 1988 and Director of Education since 1996. Her work with the children’s choir has allowed her to tour and conduct in a wide variety of venues. Choirs under her direction have performed for the Indiana Music Educators Association, in Carnegie Hall, the National Orff-Schulwerk Conference, in Canada, Alaska, Hawaii, and venues across the United States, Spain, and throughout Central Europe. She has prepared choirs for performances with the Indianapolis Symphony Orchestra, the Indianapolis Symphonic Choir, Indianapolis Opera, the Columbus Indiana Philharmonic and the Butler University production of ‘Nutcracker.’

As the ICC Director of Education, Mrs. Dwyer is highly involved in curriculum development, program development and in assisting and mentoring the teaching staff. Mrs. Dwyer has also authored three theory and sight-reading books for the Indianapolis Children’s Choir. She conducts four ICC ensembles and teaches ‘First Steps in Music’ pre-school classes.

Ruth Dwyer is the Artistic Director of the Columbus Indiana Children’s Choir, a co-operative effort of the Columbus Indiana Philharmonic and the Indianapolis Children’s Choir. This outreach program helps to meet the choral arts needs of seven counties in southcentral Indiana. Mrs. Dwyer teaches music methods for Butler University and the University of St. Thomas. She has also taught master classes for the IU Jacobs School of Music, Drake University and Silver Lake College. She is a published composer, choral arranger and editor of the internationally recognized Ruth Dwyer Choral Series. Presently, her choral works are available through Colla Voce and Hal Leonard. Mrs. Dwyer is also a consultant for Hal Leonard’s choral textbook series and studio conductor for Heritage/Lorenz.

Prior to her fulltime position with ICC, Mrs. Dwyer served the State of Indiana for 19 years as a public school music educator. In 1996, she was named the Outstanding Elementary Music Educator of the Year and the 2011 Hoosier Musician of the Year by the Indiana Music Educators Association. Her work in the education field involves multi-cultural activities, educational needs of inner city youth, and a particular awareness of special needs students. Her teaching experiences have included K through 12 choral/general music, collegiate studies, hand bell and church choirs. Mrs. Dwyer has received the Rising Star award for her support and volunteer work with Indianapolis Public Schools.

Ruth Dwyer earned both a bachelor’s and a master’s degree from Indiana University where she majored in music education, voice and secondary education. While attending Indiana University she also received Kodály certification under the guidance of Mary Goetze and Jean Sinor. Mrs. Dwyer has served as Chair of the Children’s Choral Repertoire and Standards Committee for the Indiana Choral Directors Association (ICDA) and the Ethnic and Multicultural Concerns Chair. She is a past member of the Executive Board for the Indiana Music Educators Association.

KENTUCKY JUNIOR HIGH MIXED CHORUS

Dr. Frank Eychaner is the Director of Choral Studies at Colorado Christian University. Since his arrival in 2006 the University choral program has quickly attained regional distinction. The number of singers at CCU has tripled since 2006, and fourteen percent of the University undergraduates are enrolled in choirs.

In addition to his work at the University, Frank has directed community choirs, taught at the junior college level, and taught for five years at Centennial High School in Boise, ID. Choirs under Eychaner’s direction consistently distinguish themselves through excellence both on and off-stage. They have been invited to appear at both regional conventions of the ACDA and numerous NAfME state conventions, including Colorado, Oregon, and Utah. The CCU University Choir will be a demonstration choir at the 2013 SWACDA convention.
Eychaner has published many journal articles on diverse topics including teacher preparation, choral pedagogy, conducting, and leadership. Frank has presented workshops and clinics in thirteen states and will present interest sessions at the Eastern, Southwestern, and Western ACDA division conventions this year. Eychaner is frequently engaged as a guest conductor of honor choirs and has led Colorado ensembles including the Musica Sacra Chamber Orchestra, St. Martin’s Chamber Choir, Denver Brass, and the Littleton Symphony.

Eychaner is in his fifth season as the Artistic Director of the Colorado Chorale. The Chorale presented their “Music For Life” concert in February of 2013 providing an opportunity for 500 Colorado high school students to sing Mozart’s Requiem in Denver’s premier venue, the Boettcher concert hall.

When not making music, Frank enjoys spending time with his family in the Colorado mountains.

KENTUCKY JUNIOR HIGH TREBLE CHORUS

Debra Spurgeon is Associate Professor of Choral Music Education at the University of Mississippi where she conducts the Women’s Glee, and teaches choral methods and undergraduate conducting. She is past ACDA National Repertoire and Standards Chair for Women’s Choirs and Oklahoma ACDA state president. Prior to moving to Ole Miss, Dr. Spurgeon taught at Southwestern Oklahoma State University for eighteen years. She has conducted honor choirs in Louisiana, Texas, Oklahoma, Georgia, and Tennessee. Her ensemble, the Ole Miss Women’s Glee, performed on the Southern Division ACDA Convention in Louisville in 2008. She is editor and co-author of Conducting Women’s Choirs: Strategies for Success, published in 2012 by GIA Publications. Dr. Spurgeon has presented interest sessions at state and regional ACDA conventions and her articles have appeared in Choral Journal, Teaching Music, The Journal of Singing, and The Journal of Music Teacher Education.

A native of Missouri, she holds the Bachelor of Music Education degree with honors from Truman State University, the Master of Music Education degree from the University of Arkansas, and the Doctor of Musical Arts degree in vocal performance from the University of Oklahoma where she was a recipient of the Benton/Schmidt Voice Award. She has performed with the Ole Miss Opera program as the Queen of the Night in The Magic Flute, and as soprano soloist in the Bach’s B Minor Mass and Mozart’s Requiem with the Ole Miss choirs.

ALL COLLEGIATE CHORUS

The 2013–2014 season marks Joshua Habermann’s third year as Chorus Director of the Dallas Symphony Chorus, the official vocal ensemble of the Dallas Symphony Orchestra. Recent projects with the DSC include Bach’s St. Matthew Passion, Berlioz’ Te Deum, and Benjamin Britten’s War Requiem, which was reprised for the national convention of the American Choral Directors Association in 2013.

Prior to his DSO appointment, Habermann was assistant conductor of the San Francisco Symphony Chorus, where he prepared the chorus for performances with conductors Michael Tilson Thomas and Charles Dutoit. Recordings as a singer with the SFSC include Christmas by the Bay and Mahler’s Symphony No. 2, a Grammy nominee for “Best Choral/Orchestral Recording.”

Other performance credits include the Oregon Bach Festival Chorus under Helmuth Rilling, and three recordings with Austin-based Conspirare: Through the Green Fuse, Threshold of Night, and Requiem, a Grammy nominee and Edison Music Award winner for Best Choral Recording.

Habermann is currently in his fifth year as music director of the Santa Fe Desert Chorale, a 24-voice professional chamber choir based in Santa Fe, New Mexico. Under his tenure the ensemble has enjoyed a renewed artistic profile, and been recognized for outstanding performances of repertoire ranging from choral-orchestral masterworks to cutting-edge a cappella programs.

A passionate advocate for music education, Habermann has served on the faculties at San Francisco State University and the University of Miami, and worked with young singers and conductors in master classes and honor choirs throughout the United States and abroad. He has appeared in numerous conferences and festivals, including international engagements in Brazil, Cuba, Costa Rica, China and Singapore. He is currently an adjunct faculty member at the University of North Texas College of Music.

A native of California, Habermann is a graduate of Georgetown University and the University of Texas at
Guest Conductors

Austin, where he completed doctoral studies in conducting with Craig Hella Johnson. He lives in Dallas with his wife Joanna and daughter Kira.

KENTUCKY INTERCOLLEGIATE BAND

A native of Greeley, Colorado, Lowell E. Graham is the Chairman of the Music Department and the Director of Orchestral Activities at the University of Texas at El Paso. He is the recipient of the “Abraham Chavez” Professorship in Music. He enjoys a distinguished career conducting ensembles in many musical media, including the Green Bay Symphony Orchestra, the Virginia Symphony, the Spokane Symphony, the Valdosta Symphony Orchestra, the El Paso Symphony Orchestra, the American Promenade Orchestra, the Greeley Philharmonic, Chamber Music Palm Beach Chamber Orchestra, the Westsächsisches Symphonieorchester, the Mormon Tabernacle Choir, Banda Sinfonica do Estado de Sao Paulo, Orquesta de Sopros Brasileira, Banda Sinfonica de la Provincia de Cordoba—Argentina, Banda Municipal de Musica de Bilbao—Espana, Banda Municipal de Barcelona – Espana, the National Symphonic Winds, the National Chamber Players, the Avatar Brass Ensemble, and the Denver Brass. In 2006 he was named the “Director Honorifico Anual” for the Orquesta Sinfonica Nacional de Paraguay. He has held numerous conducting positions to include that of the Commander and Conductor of the United States Air Force’s premier musical organization in Washington, DC. As a USAF Colonel, he became the senior ranking musician in the Department of Defense.

He is a graduate of the University of Northern Colorado where he received a Bachelor of Arts degree in music education in 1970 and a Master of Arts degree in performance the following year. In 1977 he became the first person to be awarded the Doctor of Musical Arts degree in orchestral conducting from The Catholic University of America in Washington, D.C. As a USAF Colonel, he became the senior ranking musician in the Department of Defense.

In March 1995, he was honored with induction into the prestigious American Bandmasters Association, the professional association of master conductors and musicians. Membership is considered the highest honor achievable by American bandsmen; it recognized outstanding achievement in the field of concert bands. In February 1996, he was inducted into the University of Northern Colorado School of Music “Hall of Honor.” This distinction was bestowed on only eighteen alumni and faculty who have achieved greatness as musician, educators and humanitarians in the school’s first 100 years. He received The Catholic University of America’s 1998 Alumni Achievement Award in the field of Music. This award, which is presented annually by the Board of Governors Alumni Association, recognized his accomplishments and honored him for his life’s work. In 1999 he received the University of Northern Colorado Alumni Association Honored Alumni Award in the category of “Contributions to Music.” In 2001, he was the recipient of the Award of Distinction for Contributions to Music Education from the Illinois Music Educators Association. The two previous recipients were Sir Georg Solti and the Chicago Symphony Orchestra and Meryl J. Isaac. In 2003 he was the recipient of the Phi Beta Mu International Outstanding Bandmaster Award. In 2008 he was honored by the American School Band Directors Association with the A. Austin Harding Award for “making significant and lasting contributions to the school band movement.” In 2013 the University of Northern Colorado Graduate School honored him with the “Century of Scholars Award” in performance representing excellence and achievement in the previous 100 years of the Graduate School.

In 2005 Graham was named as the “Supervising Editor” for LudwigMasters Music Publications, Inc., a division of Edwin F. Kalmus & Co., Inc. Masters Music Publications that includes rare, out-of print, and foreign editions as well as offering one of the finest catalogs of original works and arrangements for concert band and wind ensemble available today.

Graham has released recordings on six labels—Naxos, Telarc, Klavier, Mark, Altissimo and Wilson—that have been recognized for both their artistic and sonic excellence. These recordings have been recognized in Stereophile’s “Records to Die-For” list, The Absolute Sound’s “The Super Disc List,” as well as one having won a Grammy.
**Guest Conductors**

**KENTUCKY INTERCOLLEGIATE ORCHESTRA**

Conductor **Douglas Droste** is the newly appointed Artistic Director of the Muncie Symphony Orchestra and Director of Orchestras at Ball State University.

Most recently, Droste served as Director of Orchestral Studies at Oklahoma State University and Principal Guest Conductor of the Oklahoma City Philharmonic. During his tenure at OSU, Droste was lauded for his performances of Stravinsky’s *Rite of Spring*, Holst’s *The Planets*, Mahler’s Symphony No. 1, and Shostakovich’s Symphony No. 5; and operas including Donizetti’s *Elixir of Love*, Strauss’ *Die Fledermaus*, Puccini’s *Suor Angelica*, and Gianni Schicchi, and the full premier of Jeremy Beck’s *Review*. With the Oklahoma City Philharmonic, Droste conducted a variety of concerts as well as productions with the Oklahoma City Ballet, including the full premier of Lanny Meyers’ *Legends of Sleepy Hollow* and Adolphe Adam’s classic ballet, *Giselle*. Demonstrating his versatility, Droste has conducted pops concerts with artists such as Ben Folds, The Flaming Lips, Time For Three, Pink Martini, Michael Cavanaugh, John Pizzarelli, Christian Howes, Cherish the Ladies, as well as the productions of Cirque de la Symphonie, and Jim Brickman’s Tribute to the Carpenters. Droste’s recent guest conducting appearances include the orchestras of Columbus, Midland-Odessa, Tulsa, and the Amarillo Virtuosi Chamber Orchestra on an all-Bach concert, including performing as violin/leader on Brandenburg Concerto No. 1.

A dedicated advocate of youth orchestras and music education, Droste regularly conducts all-state and region orchestras as well as other youth orchestras throughout the country. Droste is also active as a clinician and adjudicator for school orchestras and festivals.

A talented violinist, Droste has performed with the orchestras of Oklahoma City, Tulsa, Nashville, Memphis, Lubbock, and the Lancaster Festival (OH). Droste is also skilled on viola and trumpet, and has sung with a variety of choral ensembles.

Previous positions include music director/conductor of the Oklahoma Youth Symphony, and faculty positions at Austin Peay State University (TN) and Liberty Union-Thurston School District (OH). Droste holds degrees from The Ohio State University and Texas Tech University.

**INTERCOLLEGIATE JAZZ ENSEMBLE**

Dr. **Marshall Scott** has been teaching trumpet and directing the Jazz Band at Western Kentucky University since 1990 where he is a full professor. Prior to coming to WKU he performed similar duties for four years on the faculty of the University of South Dakota. He also taught trumpet at the Interlochen Arts Camp for fourteen summers and is a Trumpet Artist-Clinician for The Getzen Corporation. His degrees are a Bachelor of Music Education from Ohio University, a Master of Music from the University of Notre Dame, and a Doctorate from the University of Wisconsin-Madison.

As a performer he has played in a wide variety of ensembles ranging from playing principal trumpet in the Sioux City (IA), Bowling Green Western, and Bowling Green Chamber Orchestra, to performing with brass ensembles including The Wisconsin Brass Quintet, Dallas Brass, Canadian Brass, and Kentuckiana Brass. He has also accompanied entertainers and jazz artists including Bob Hope, Red Skelton, Hal Linden, Aretha Franklin, Rosemary Clooney, The Four Tops & Temptations, The Jimmy Dorsey Orchestra, Natalie Cole, Burnadette Peters, Steve Lippia and The 5th Dimension.

He can be heard on CD recordings including: “Lumen” as a member of the Louisville Trumpet and Brass Ensembles, “Earth Dances” as a member of the Kentuckiana Brass, and performing his own compositions on “The Marshall Scott Jazz Quintet.” Most recently Marshall and colleague John Martin released “The JMS Jazz Duo” CD of original recordings for the unique ensemble of trumpet and guitar is now available on iTunes with short samples.

**ALL-STATE MIXED CHORUS**

As conductor, teacher, and scholar, **Sandra Snow**’s work spans a wide variety of ages, abilities, and musics. She holds appointments in conducting and music education in the Michigan State University College of Music, where she interacts with undergraduate and graduate students in the areas of conducting, choral pedagogy, and choral singing. In 2007 she was a recipient of MSU’s Teacher-Scholar Award, which
recognizes devotion to and skill in teaching as well as scholarly promise.

Snow conducts the Michigan State University Women’s Chorale, an ensemble that has appeared at consecutive conferences of the American Choral Directors Association (the Central Division conference in 2008 and the National conference in 2009). She conducts All-State and honor choirs across the United States. Professor Snow will conduct the 2012 MENC National Honor Choir at the Kennedy Center and is principal guest conductor of the 2012 Crossroads Children’s Choir Festival. She regularly presents at state conferences, headlining sessions for the American Choral Directors Association and the National Association for Music Education.

Professor Snow is author of the DVD “Conducting-Teaching: Real World Strategies for Success” (GIA, 2009), a resource for conductor-teachers at all levels of teaching. In addition, she is a contributing author of Teaching Music Through Performance in Choirs, Vol. 3 (GIA, 2011) and Conducting Women’s Choirs: Strategies for Success (GIA, in press). She edits the choral music series In High Voice by Boosey & Hawkes and is a member of the Choral Music Experience Choral Teacher Certification Board.

ALL-STATE WOMEN’S CHORUS

Andrea Ramsey holds an appointment in choral music education at The Ohio State University where she teaches choral methods, undergraduate conducting, and conducts the University Chorus. A native Arkansan, Andrea has thirteen years of teaching experience with children’s, public school, and university choruses. A University Distinguished Fellow, she received a Ph.D. in music education from Michigan State University. She also holds a Masters of Music in choral conducting from the University of Kansas. Enjoying regular guest conducting opportunities, Dr. Ramsey has worked most recently with all-state choruses in Missouri, Louisiana, Georgia, Arkansas, and Virginia. As a presenter, she has shared with audiences at divisional and state conventions of the American Choral Directors Association, the 7th International Symposium on Sociology in Music Education, and The Phenomenon of Singing (Festival 500) Symposium in St. Johns, Newfoundland, Canada. An ASCAP award-winning composer, Andrea composes for a wide range of voicings and ability levels and has over 60 works in print with publishers such as Hal Leonard, Boosey & Hawkes, Alliance, Santa Barbara, Colla Voce, Walton, and Carl Fischer. She shares a unique and continued relationship with the dynamic Allegro Choirs of Kansas City, and has twice toured abroad as composer-in-residence with the choirs to Italy, Austria, and the Czech Republic.

ALL-STATE MEN’S CHORUS

Hailed by The Oregonian for providing “the finest choral concerts in Portland in recent memory,” Ethan Sperry is Director of Choral Activities at Portland State University, Artistic Director and Conductor of the Oregon Repertory Singers, and editor of the Global Rhythms series for earthsongs music, one of the best-selling choral series in the country.

Born in New York City, Sperry began studying conducting at the age of eight, cello at the age of twelve, and singing at the age of eighteen. He has earned a bachelor’s degree in Philosophy from Harvard College and masters and doctoral degrees in Choral Conducting from the University of Southern California. Ensembles under his direction have toured to Bermuda, Canada, China, Estonia, Finland, France, Germany, Guadeloupe, Italy, Jamaica, Japan, Korea, Luxembourg, Puerto Rico, Russia, and Taiwan, and they have performed at major venues in the United States including The Hollywood Bowl, The Kennedy Center, The Washington National Cathedral, St. Patrick’s Cathedral in New York City, The Nassau Coliseum, Cincinnati’s Music Hall, Boston’s Symphony Hall, and the United Nations. In July 2013, he led the Portland State Chamber Choir to victory at the Seghizzi International Competition for Choral Singing in Gorizia, Italy where they captured fifteen separate awards including the Grand Prix, becoming the first American choir to ever win this competition in its 52-year history.

A prolific arranger of World Music for choirs, Dr. Sperry is the editor of the Global Rhythms series for Earthsongs Music, one of the best-selling choral series in the country. Sperry is also a frequent collaborator with film composer AR Rahman and has appeared as a guest conductor for him numerous times including at Bollywood Night at the Hollywood Bowl and the 2008 Filmfare Awards, the Indian equivalent of the Oscars. He also serves as a consultant for the KM Music Conservatory in Chennai, the first classical music school in India, which opened in 2009.
ALL-STATE JAZZ ENSEMBLE

Jeff Jarvis has distinguished himself as a trumpeter, composer, jazz educator, and music publisher. He serves as Director of Jazz Studies at the Bob Cole Conservatory at California State University Long Beach and is an owner of Kendor Music, Inc., the first educational music publisher to provide jazz charts written especially for student musicians. He frequently appears as an honors jazz band conductor, trumpet soloist, clinician and lecturer. Jeff served as Vice-President of the International Association For Jazz Education and is the Music Director Emeritus of the Central New York Jazz Orchestra.

His solo recordings as a jazz trumpeter and composer have placed him high on national air play charts and have won him critical acclaim. Jeff’s early career as a studio trumpeter encompasses over 100 recordings for such names as Lou Rawls, Michael Jackson, Melba Moore, The O’Jays and many more. Live performance credits include Dizzy Gillespie, Louie Bellson, Joe Williams, Benny Golson, Jon Hendricks, Jimmy Heath, Joe Lovano, Henry Mancini, Slide Hampton, Kevin Mahogany, Grady Tate, Eddie Daniels, Rob McConnell, and Doc Severinsen. Jeff is frequently commissioned to compose music for school, military and professional musical groups, along with serving as a contributing editor for The Instrumentalist, and writing for other music trade journals such as Flute Talk, Band & Orchestra Product News, and Jazz Educators Journal. Jarvis has co-authored The Jazz Educators Handbook with Doug Beach, a jazz piano book with Matt Harris entitled The Chord Voicing Handbook, and with Mike Carubia, Effective Etudes For Jazz, the new standard in jazz performance/audition solos.

A Yamaha trumpet artist, Jeff has performed throughout the United States, Canada, Europe, Australia, and Indonesia. He has most recently been featured with the USAF Airmen of Note, Syracuse Symphony Orchestra, Dallas Jazz Orchestra, US Army Jazz Ambassadors, Jazz Knights of the United States Military Academy Band at West Point, Riverside Jazz Orchestra, Oslo Big Band (Norway), US Army Blues, Frank Mantooth Jazz Orchestra, Denver Symphony Orchestra, USAF Shades of Blue, USAF Commanders Jazz Bands and more.

COMMONWEALTH STRINGS

As Music Director of the Columbia Orchestra (MD), Jason Love has been praised for his “intelligent and innovative programming” by the Baltimore Sun, who noted that “Love has the musicians playing not only with verve and passion, but with an awareness to enter into the emotional core of the works they perform.”

During his thirteen-year tenure with the Greater Baltimore Youth Orchestras he forged numerous community partnerships, led concert tours of Austria, Japan, and Russia and helped create its Bridges program to provide instruments and lessons for hundreds of Baltimore children. Love has premiered dozens of works and was co-founder of Baltimore’s new music group, the New Horizons Chamber Ensemble.

Love has guest conducted a wide variety of ensembles including the Baltimore Symphony, Washington Sinfonietta, Hopkins Chamber Orchestra, and the new music ensemble RUCKUS. He is the 2008 Winner of the “Howie” Outstanding Artist Award, recognizing achievement in the arts in Howard County, Maryland.

As cellist, Mr. Love has performed a wide array of concertos with orchestra including the North Carolina premiere of Tan Dun’s multi-media work, The Map. This season he will appear with the Piedmont Symphony playing Shostakovich’s First Concerto, Frederick Orchestra performing the Dvorak Concerto, and the Columbia Summer Strings in Haydn’s First Concerto. His frequent chamber music collaborations include his work as a member of the Columbia Orchestra Piano Trio. He is currently working on singer-songwriter Sahffi’s upcoming album, The Break.

SYMPHONY ORCHESTRA

Larry Livingston is a distinguished conductor, educator, and administrator, and a highly respected motivational speaker. The founding Music Director of the Illinois Chamber Orchestra, Livingston has appeared with the Houston Symphony and in the Los Angeles Philharmonic Green Umbrella Series. He has conducted at the Festival de Musique in Evian, France, and has led the Stockholm Wind Orchestra, as well as the Leopoldinium Chamber, Chopin Academy, Wroclaw Philharmonic and
Academy Orchestras in Poland. He served as Music Director of the Pan Pacific Festival Orchestras in Sydney, participated as a performer and clinician at the International Jazz Festival in Rome, and conducted an electro-acoustic ensemble in concerts in Tokyo under the auspices of Yamaha International. Mr. Livingston has led the American Youth Symphony Orchestra, the Young Musicians Foundation Orchestra, the USC Thornton Chamber and Symphony Orchestras in Los Angeles and the USC Thornton Contemporary Music Ensemble in Berlin, and served on the jury for the renowned Besancon International Conducting Competition in Besancon, France.

Mr. Livingston has performed with soloists Keiko Abe, Ran Blake, Shelly Berg, John Barrows, Maureen Forrester, Adolph Herseth, Lawrence Lesser, Yehudi Menuhin, Robert Merrill, Itzhak Perlman, Robert Erickson, Ernst Krenek, Kasia Livingston, Edwin London, Pauline Oliveros, Russell Peck, Roger Reynolds, and Yuji Takahashi.

Mr. Livingston frequently appears with professional, festival, collegiate, and all-state wind ensembles, bands and orchestras throughout the United States, Europe, Australia, and New Zealand. From 1983 to 2002, he served as a conductor in the University of Michigan All-State Program at Interlochen, has been the Conductor of the Festival Orchestra at Idyllwild Arts since 1989, and is the Music Director of Music for All’s National Honors Orchestra.

From 1997 to 2001, Mr. Livingston regularly toured Germany and Slovakia with the Internationale Junge Orchesterakademie. The performances and subsequent recordings were “the most successful in this organization’s history,” according to its director. In the last decade, he has conducted extensively in Eastern Europe, and particularly throughout Poland, leading orchestras in Warsaw, Wroclaw, Jelenia Gora, Bialystok, and Olsztyn, attracting consistent critical acclaim. Reviews described “long, unending applause, enthusiastic cheers, like at a rock concert, standing ovation.”

Since 2004, Mr. Livingston has toured with the famed Landes Jugend Orchester, served as clinician and guest conductor at the College Band Directors National Conference in Alice Tully Hall, led All-State Ensembles in Colorado, Arizona, New Mexico, Oregon and Texas, where he appeared for the sixth time, a record unmatched in Texas All-State history. He has also twice conducted the George Enescu Bucharest Philharmonic Orchestra in Romania. In 2009–12 Mr. Livingston will direct the Thornton Symphony and Chamber Orchestra, guest conduct the Thornton Wind Ensemble, serve as the Principal Juror for the 3rd Annual Winnipeg Symphony International Conducting Symposium, and conduct the All-State Orchestras or Bands of Arizona, Florida, Kentucky, Tennessee, and Texas. He will also return to Katowice, Poland to conduct the opening concert in an international festival of academy orchestras from across the globe.

Holding Baccalaureate and Master’s degrees from the University of Michigan, Mr. Livingston completed Ph.D. coursework in theoretical studies at the University of California, San Diego. He studied conducting and interpretation with Laurence Livingston, Elizabeth Green, William Revelli, Rafael Druiian, and Herbert Zipper. In 1988 he received the Alumnus of the Year Award from the University of Michigan School of Music. Mr. Livingston served as Vice President and Music Director of the New England Conservatory of Music in Boston, where he was also Conductor of the Symphony Orchestra and Contemporary Music Ensemble, and, subsequently, became Dean of the Shepherd School of Music and Elma Schneider Professor of Music at Rice University in Houston. From 1986 until 2002, Mr. Livingston served as Dean of the USC Flora L. Thornton School of Music, where he is Chair of the Conducting Department, and Music Director of Thornton School Orchestras. The first music administrator accepted into the Harvard University Executive Education Program, he is a recipient of the Life in the Arts Award from Idyllwild Arts and an Outstanding Teacher Award from the student chapter of the USC Center for Religion. As a motivational speaker, he has established a national reputation for inspiring presentations to corporate and business leaders across the United States. From 2002 to 2007 he was a member of the Board of Directors of the Guitar Center, which he now serves as Director of Educational Initiatives. Also, at the request of Quincy Jones, Mr. Livingston now chairs the Education Committee of the Quincy Jones Musiq Consortium.

ALL-STATE CONCERT BAND

Dr. David A. Waybright received a Bachelor of Arts and a Master of Arts degree at Marshall University and a Doctor of Musical Arts degree in orchestral

Continued on page 46
THE KENTUCKY EXPO CENTER. ONE OF THE BIGGEST FOOTPRINTS OF ANY EXPOSITION CENTER IN THE NATION.

The nation’s seventh-largest public facility of its kind, it sits on 400 acres.

- Two arenas with flexible layouts – Freedom Hall holds over 19,000 people and Broadbent Arena holds 6,600 people
- 1.3 million square feet of total exhibit space
- Over 750,000 total square feet of prime exhibit space – all on ground level
- 54 flexible meeting rooms from 590 square feet to 25,000 square feet
- WiFi, Virtual Private Networks, Broadband Internet, VOIP and analog phone technology
- Minutes from Louisville International Airport and downtown Louisville

THE KENTUCKY INTERNATIONAL CONVENTION CENTER.
DOWNTOWN LOUISVILLE.

Our 300,000-square-foot convention center provides a beautiful and functional downtown convention facility.

- A 175-person state-of-the-art conference theater with tiered seating and a fully interactive A/V setup
- 146,000 and 45,000 square feet of flexible, column-free exhibition space
- 30,000-square-foot, column-free Cascade Ballroom that can be divided
- 51 flexible, advanced meeting rooms from 420 square feet to 9,600 square feet
- Directly connected to 2,300 first-class hotel rooms via climate-controlled skywalks
Dr. Waybright is currently Director of Bands at the University of Florida, where he holds the rank of professor and is the head of the conducting area. He directs the wind symphony and supervises the band program and the graduate and undergraduate conducting curricula. Dr. Waybright is in demand as a guest conductor and clinician with wind bands, orchestras, and choirs, and has appeared in that capacity in most of the fifty states, throughout Europe, South America, Asia and Australia. He has held residencies at many of the nation’s leading music schools. In addition, he is active in the commissioning and performance of new music and has won the praise of composers such as Dana Wilson, Michael Torke, Donald Grantham, John Corigliano, and Leslie Bassett for his interpretation of their works. There are many recordings available featuring the University of Florida Wind Symphony under his direction. He is founder and principal conductor for the American Chamber Winds, a professional touring and recording ensemble. Dr. Waybright is an elected member of the American Bandmasters Association, where he has served on the Board of Directors for two terms and is currently President-Elect. He is a lifetime member of the World Association of Symphonic Bands and Ensembles. He is also a member of the College Band Director’s National Association, National Association for Music Education, and Florida Music Educators Association. Ensembles under his direction have performed invited concerts at conferences sponsored by all of those organizations. Dr. Waybright is also a member of Pi Kappa Lambda and an honorary member of Phi Mu Alpha, Tau Beta Sigma and Kappa Kappa Psi. He is a National Arts Associate honorary of Sigma Alpha Iota.

ALL STATE SYMPHONIC BAND

Timothy Salzman is in his twenty-seventh year at the University of Washington where he serves as Professor of Music/Director of Concert Bands, is conductor of the University Wind Ensemble, and teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy positions at numerous institutions of higher education and public schools throughout the United States. Prior to his appointment at the UW he served for four years as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois, public school system where the band program received several regional and national awards in solo/ensemble, concert, band, and marching band competitions. Professor Salzman holds degrees from Wheaton (IL) College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and he studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger’s Publishing, Columbia Pictures, Hal Leonard Publishing and Nihon Pals publishing companies, and has served on the staff of new music reviews for The Instrumentalist magazine. Professor Salzman has been a conductor, adjudicator, or arranger for bands throughout the United States and in Canada, England, South Korea, Indonesia, Thailand, Russia, Singapore, the Philippines, China, and Japan, a country he has visited twenty-one times. Recently he has frequently travelled to Beijing where he served as visiting professor at the China Conservatory, conducted the People’s Liberation Army Band in concert (2009/10), and has given master classes for numerous wind bands including a concert appearance at the National Center for the Performing Arts in Tiananmen Square with the Beijing Wind Orchestra, the first professional wind ensemble in Beijing. He also adjudicated the Singapore Youth Festival National Concert Band Championship twice in the past three years. Professor Salzman is compiling editor and co-author (with several current and former UW graduate students) of A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band, a five-volume series of books on contemporary wind band composers published by Meredith Music Publications, a subsidiary of the Hal Leonard Corporation. He is an elected member of the American Bandmasters Association and is a past president of the Northwest Division of the College Band Directors National Association.
Campbellsville University

School of Music

announces

2014

Music Scholarship Auditions

February 22, 2014
March 15, 2014
April 12, 2014

Find your calling.

Register online: www.campbellsville.edu/auditions
For more information: 270.789.5237 or music@campbellsville.edu

[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

Owensboro High School Red Steel
Aaron Klausing, director
Thursday, February 6, 2014, 9:40 a.m.

Danville Children’s Choir
Meg Stohlman, director
Thursday, February 6, 2014, 10:05 a.m.

Murray State University Jazz Combo
Todd Hill, director
Thursday, February 6, 2014, 10:05 a.m.

Oldham County High School Symphonic Band
Brad Rogers, director
Thursday, February 6, 2014, 10:05 a.m.
Featured Performing Groups

Barren County High School Percussion Ensemble
Kip Crowder, director
Thursday, February 6, 2014, 11:50 a.m.

Highlands 8th–10th Grade Sinfonia Orchestra
Kathy Anderson, director
Thursday, February 6, 2014, 12:30 p.m.

Lafayette High School Jazz Ensemble
Chris Strange, director
Thursday, February 6, 2014, 12:35 p.m.
Featured Performing Groups

Paducah Tilghman High School Men’s Choir
Matt Hinz, director
Thursday, February 6, 2014, 1:20 p.m.

Paul G. Blazer High School Band
Chris Whelan, director
Thursday, February 6, 2014, 1:35 p.m.

Murray State University Jazz Orchestra
Todd Hill, director
Thursday, February 6, 2014, 1:25 p.m.

Daviess County High School Wind Ensemble (not pictured)
DuWayne Dale, director
Thursday, February 6, 2014, 3:20 p.m.
Campbellsville University
String Chamber Ensemble
Robert Gaddis, director
Friday, February 7, 2014
11:15 a.m.

Featured Performing Groups

Western Middle–The School for the Arts Choir
Katie Cook, director
Friday, February 7, 2014, 11:15 a.m.

North Middle School Symphonic Band
Brittany Ford, director
Friday, February 7, 2014, 11:15 a.m.

www.kmea.org
Featured Performing Groups

Oldham County High School Flute Ensemble  
Brad Rogers and Judith Rainey, directors  
Friday, February 7, 2014, 11:50 a.m.

Highlands Middle School 8th Grade Girls Choir  
Linda Marks-Morgan, director  
Friday, February 7, 2014, 11:55 a.m.

Campbellsville University Steel Band  
Chad Floyd, director  
Friday, February 7, 2014, 12:05 p.m.
Featured Performing Groups

Calloway County Middle School Band
Kevin Suiter, director
Friday, February 7, 2014, 12:45 p.m.

Western Kentucky University Chorale
Paul Hondorp, director
Friday, February 7, 2014, 1:20 p.m.

University of Kentucky Trombone Choir
Bradley Kerns, director
Friday, February 7, 2014, 1:30 p.m.
Featured Performing Groups

Northern Kentucky University Symphonic Winds
Brant Karrick, director
Friday, February 7, 2014, 2:20 p.m.

University of Kentucky Symphony Orchestra
John Nardolillo, director
Friday, February 7, 2014, 4 p.m.

Daniel Boone Elementary
Orffins Orff Ensemble
Tara Alcorn, director
Friday, February 7, 2014, 4:55 p.m.
Featured Performing Groups

North Laurel Middle School Band
Priscilla Wilkerson, director
Saturday, February 8, 2014
10:15 a.m.

Capitol City Community Band
David Shelton, director
Saturday, February 8, 2014
11 a.m.
Candidates for KMEA Office

CHORAL CHAIR-ELECT
Megan Puckett

Megan Puckett of Bowling Green, KY is serving in her fourth year as Choir and Co-Musical Director at Greenwood High School and is the current KMEA High School Choral Chair for District 3. She graduated from Western Kentucky University with a Bachelor of Education in Music in 2008, primarily studying oboe; and received a Masters of Education in Music in 2011, primarily studying voice. She is an active member of KMEA and ACDA. Outside of school, Mrs. Puckett is an active pianist, clarinetist, and hand bell ringer in her church, teacher of second grade Sunday school with her husband, Troy, and teacher of four and five-year-old choir on Sunday nights. Mrs. Puckett also plays in a local band a few weekends throughout the year and sings with the Orchestra Kentucky Chorale. In her free time she enjoys cooking, baking, attending concerts and spending time with family and friends.

COLLEGE/UNIVERSITY BAND CHAIR-ELECT
Steven Sudduth

Steven Sudduth is in his sixth year as director of bands and low brass at the University of the Cumberlands. He earned the doctor of musical arts at the University of North Carolina at Greensboro. He holds masters degrees in trombone performance and composition from Western Michigan University and the University of Central Arkansas, respectively. Previously he has served as director of bands at the University of South Dakota; Dickinson State University, North Dakota; and Pfeiffer University in North Carolina. He is very active as a conductor and clinician and is frequently sought as a guest conductor at state and regional honor bands. Dr. Sudduth has performed professionally with the South Dakota Brass Quintet and the Bismarck-Mandan Symphony Orchestra, Roanoke Opera Company, and the West Shore Symphony Orchestra (MI). He has also served as host and clinician for the Band Director Institute in Vermillion, South Dakota.

Much of his research is devoted to band performance and standards in the secondary school systems. Steven has presented research regarding recruitment and retention techniques at state music education conferences and these have been published nationally. He has had extensive involvement with the International Trombone Association (ITTA), serving as historian, and performing and presenting at various International Trombone Festivals (ITF). Active as a composer, Dr. Sudduth has written numerous compositions and arrangements for band and served as the staff arranger for the National FFA Band. He has won several composition awards, including the Music Teachers National Association (MTNA) National composition contest and he was the 2005 commissioned composer for the State of North Dakota Music Teachers Association.

BAND CHAIR-ELECT
David Centers

David Centers, a native of Winchester, KY, attended the University of Louisville where he studied Music Education and Civil Engineering. Mr. Centers graduated with highest honors from UofL and was named the Outstanding Graduating Senior in 1996. His major instrument is euphonium and he has performed with the Derby City Brass Band, Louisville Concert Band, Sacred Winds Ensemble, President Lincoln's Own Band, the OCC Orchestra, and the Derby City Tuba Quartet (a two-time NABBA small ensemble national champion). He was also a finalist in auditions with the “President’s Own” United States Marine Band and the Washington, D.C. based Air Force Band. In 2009, Mr. Centers was named the Outstanding High School Band Director for the Fourth District. He has also served as the 4th District Band Chair and President of the FDBDA. In 2009, he was selected by the SBO magazine to represent Kentucky in “50 Directors Who Make a Difference.” He performed with the “President Lincoln's Own Band” at the Presidential Inauguration in Washington, D.C. in January of 2013, in New York at the prestigious Metropolitan Museum of Art in June of 2013, and at the 150th Anniversary of the Gettysburg Address in November 2013. Additionally, Mr. Centers received a Citation of Excellence from the National Band Association in 2013. He will also be performing at the Midwest Band Clinic in Chicago with the Chamber Winds Louisville Concert Band in December of 2013.

Mr. Centers began his teaching career in Jeffersonville, IN at Parkview Middle School in 1997 before
Candidates for KMEA Office

returning to Kentucky to teach at East Hardin Middle School in 2002. He currently serves as Director of Bands at Central Hardin High School in Cecilia, KY. While at Central Hardin, Mr. Centers’ bands have received distinguished ratings at concert festival each year, has consistently been a state semi-finalist, a BOA Regional finalist for the past 2 years, and was a 2011 Grand National Semifinalist. In February of 2013, the Central Hardin Band performed at the KMEA State Conference. Under his direction, the Central Hardin Bands have grown from fifty-two members in 2004 to currently over 160 students.

Mr. Centers currently resides in Louisville, KY with his wife of 17 years, Staci, and two children, Noah and Hannah. He is a member and deacon at Okolona Christian Church where he serves in the live video production studio and performs in the church orchestra.

Brian Froedge

Brian Froedge is currently the director of bands at North Hardin High School and conductor of the Heartland Winds Community Band. This is Mr. Froedge's twelfth year at North Hardin High School. Previously, he was the band director at Radcliff Middle School for six years. Mr. Froedge holds a BA in Music from Transylvania University and a MA in Music Education from Western Kentucky University. Under his direction, the Radcliff Middle School Bands and North Hardin High School Bands have received numerous honors. The marching band has been a Kentucky State Finalist, a Bands of America Regional Champion, a Grand National Semi-Finalist, and a Regional class champion. In 2009, the marching band placed 2nd in the nation in class 2-A at Grand National Championships. In 2011 and 2012, the band placed first at the Louisville Bands of America Regional. Mr. Froedge's concert bands have performed at the state convention and other invitational events. The concert bands at Radcliff Middle School and North Hardin have consistently received distinguished ratings at the District and State level. In 2007 and in 2011, the North Hardin Wind Symphony performed at the Music for All National Concert Festival.

In 1997, Mr. Froedge was named the Fourth District Middle School Music Teacher of the Year, and he has been selected to Who's Who among American teachers. In 1999, Phi Beta Mu honored him as the Outstanding Young Band Director in Kentucky. Mr. Froedge has served as a presenter at the KMEA In-Service Conference, at the CKNAfME Fall Conference, and he has been a guest conductor, guest clinician, and adjudicator throughout the state of Kentucky. Additionally, Mr. Froedge has taught numerous sectional rehearsals with the Louisville Youth Orchestra. Brian is a “Kentucky Colonel” and has been president of

KMEA ELECTION INSTRUCTIONS FOR ABSENTEE VOTING

KMEA members who will not be able to vote at the 2014 KMEA Professional Development Conference may request absentee ballots either electronically or by mail.

Requests for an absentee ballot must be received by Jackie Melton, Credentials and Elections Chair, on or before December 31. Written requests may be sent to:

Jackie Melton
KMEA Credentials and Elections Chair
380 Horse Hollow Road
Barbourville, KY 40906

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

Completed absentee ballots must be received by Jackie Melton 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.
the Fourth District Band Directors Association. Mr. Froedge is a member of KMEA, NAfME, Phi Beta Mu, and the National Band Association. Mr. Froedge has also had articles published in the Bluegrass Music News and NBA Journal. In 2006, Mr. Froedge was selected from a nation-wide group of applicants as one of two winners of the National Band Associations’ International Conducting Symposium, which took him to Italy to tour and conduct for a week. In 2007, Mr. Froedge was elected as the 4th District High School Music Teacher of the Year. Also in 2007, Mr. Froedge was named by KMEA as the Kentucky High School Music Teacher of the Year. In 2010, Mr. Froedge was selected as the Kentucky representative for School Band and Orchestra’s “Fifty Directors That Make a Difference.”

David Jaggie

David Jaggie is currently the associate director of bands at Madison Central High School, Where he has worked for the past eight years. Prior to his appointment, he worked for the Hardin County School System as director of bands at James T. Alton Middle School and an assistant band director for North Hardin High School. Mr. Jaggie is an active member of KMEA and has served on the KMEA Selective List of Band Literature Committee since its inception, as well as KMEA District 11 President form 2009–2011. He is the current KMEA District 11 Band Chair, Bluegrass All-Regional Band treasurer, and Assistant Festival Manager for the KMEA Richmond District. At this year’s professional development conference, Mr. Jaggie organized both the middle school rehearsal lab and the reading clinic, “Grade Six Quality Literature for Your Grade Three Band.” Mr. Jaggie was the 2012 Phi Beta Mu Outstanding Young Bandmaster and District 11 High School Teacher of the Year.

Mr. Jaggie is a graduate of the University of Kentucky (B.M.M.E.) and the University of Louisville (M.M.). In addition to his studies at UK and U of L, Mr. Jaggie has had additional conducting study at the Royal Northern College of Music, The Eastman School of Music, and the University of Texas.

Candiates for KMEA Office

GENERAL MUSIC 6-12 CHAIR-ELECT
Cassandra Smith

Cassandra Smith was born and raised in southeastern Kentucky. She went on to earn a bachelor's degree in music (2006), a masters in music education (2009), and a master's in gifted education (2011) from Eastern Kentucky University. Miss Smith has held the position of general music teacher and choir director at Rockcastle County Middle School for eight years, and spent five of those years also holding the position of assistant band director to Mr. Greg Daugherty. She has served as the district 11 chair for general music for two years and in 2012 was awarded District 11's KMEA Middle School Music Teacher of the Year. Cassandra is very passionate about her position as a music educator, knowing that she has the fortunate opportunity to reach all students and extend to them the opportunity to read, play, compose, listen to, and respond to music on a daily basis.

MIDDLE SCHOOL CHORAL CHAIR-ELECT
Rebecca Fields

Rebecca Fields earned a Bachelor’s degree from Murray State University in Music Education with a Vocal Emphasis, where she studied with Dr. Bradley Almquist and Dr. Sonya Baker. Mrs. Fields earned a Master of Arts degree in Music Education from Western Kentucky University, where she studied as a graduate assistant under Dr. Paul Hondorp. Currently, she teaches general music and choir at Drakes Creek Middle School in Bowling Green, KY. Mrs. Fields is an active performing vocalist with the Orchestra Kentucky Chorale under the direction of Richard Suggs, and she is an active vocalist in her church. She is a member of the American Choral Directors Association and the Kentucky Music Educators Association. In past years, Mrs. Fields has served as the Third District Festival Manager and the Third District Middle School Choral Chair. Most recently, she served as the Repertoire and Standards Chair for the KyACDA Jr. High All State Choirs held in Bowling Green at the Southern KY Performing Arts Center. She resides in Bowling Green with her husband, Brent Fields and son, Andrew Fields.
Elizabeth Pike

Elizabeth received a Bachelor of Arts from Berea College in 1988 with a degree in Vocal and Instrumental Music Education, grades K–12. She earned a Masters of Music Education and Rank One in Choral Music from Eastern Kentucky University.

Elizabeth’s teaching career began in 1989 in Rockcastle County as the itinerant music teacher for four elementary schools. During her three and a half years there, she organized choirs where her students were involved in singing, drama, choreography, and instrumental music. She assisted in the establishment of the county’s elementary music curriculum. It was also during this tenure in Rockcastle County that she hosted an Appalachian artist-in-residence and served on a committee for Kentucky’s Basic Arts Council. The Corbin Independent School system was her home from 1994–1999. It was there that she built a choral program from scratch, directed three choirs, taught general music classes and began supervising student teachers. In 1999 she made the move to Madison Middle School, where she continues to teach three choir classes and three general music classes.

In addition to this current year Elizabeth has held the office of District 11 Middle School Choir Chair from 2011–13. She has served as room chair for various sessions at KMEA Conference, has helped secure session presenters, and participated in the 2007 Conference Planning Meeting. She has been a member of ACDA and is currently an active member of NAfME and KMEA. Her community involvement has included teaching private piano lessons; directing, accompanying, and singing in church choirs; acting in community theatre; and running sound for her husband’s a cappella quartet.

She has been honored to have students perform for a meeting of Kentucky Superintendents, an opening of the Kentucky House of Representatives, and the Kentucky Middle School Association Conference. Her students have sung in CKMEA Middle Schools Honors Chorus and are regularly selected for KY Children’s Chorus and KY Jr. High All-State Chorus. Her students have performed jointly with EKU’s Women’s Chorus and Madison Southern High School Choirs. District 11 Choral Festivals consistently award her students with Distinguished ratings. Just this year her students worked hard to perform their school’s first ever musical theatre show. She is pleased to have been nominated for Kentucky Middle School Music Teacher of the year in District 11 and has also been nominated for the position of State Middle School Choral Chair.

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.
• 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.
• 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.

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.
Motions to be voted on by KMEA Membership pending second approval from the KMEA Board of Directors at the Winter Board Meeting, January 18, 2014.

MOTION #1 PROPOSED AMENDMENT TO THE CONSTITUTION:
Proposed Change: Article IV—Elections, Section 9. Installation of Officers will now read—

State officers-elect shall take office prior to the summer Board of Directors meeting immediately following the annual Professional Development Conference. District Presidents shall take office prior to the summer Board of Directors meeting.

MOTION #2 PROPOSED AMENDMENT TO THE BY-LAWS:
Rename the “Festival Commission for Performance Assessment” as the “Commission for Performance Assessment,” begin referring to “Festival Managers” as “Performance Assessment Managers,” and begin referring to the Festival Events as “Solo and Ensemble Performance Assessment” and “Large Ensemble Performance Assessment.”

Sections of the By-Laws that will be affected—

ARTICLE II - DISTRICTS
Section 2. Festival Performance Assessment Districts. KMEA Festival Performance Assessment Events shall be organized by districts, the number and boundaries of which shall be established by the Board of Directors upon consultation with the Festival Commission for Performance Assessment.

ARTICLE III - GOVERNMENT
Section 3. State Board of Directors. The government of KMEA shall be vested in a Board of Directors composed of the President, Vice-President, President-Elect, Executive Director, the Division Chairs, the District Presidents, the Editor of the Bluegrass Music News, the Chair of the Festival Commission for Performance Assessment, the Chair of COMEK, and the student state CMENC President, and various appointed members.

ARTICLE VI - POWERS AND DUTIES OF STATE OFFICERS
Section 1. President. The President shall:
(E) Serve as an ex-officio member with voting rights on all KMEA committees and special agencies except the Festival Commission for Performance Assessment.

Section 3. President-Elect. The President Elect shall:
(D) Serve as a voting member of the Budget Committee and as a non-voting member of the Festival Commission for Performance Assessment.

Section 4. Executive Director. The Executive Director shall:
(D) Keep accurate records of all business meetings of KMEA including meetings of the general membership, the Board of Directors, the Executive Committee and the Festival Commission for Performance Assessment, and the Marching Band Board of Control.

ARTICLE VII - SPECIAL AGENCIES OF KMEA
Section 3. Festival Commission for Performance Assessment. Through the Festival Commission for Performance Assessment, KMEA shall sponsor music festivals Performance Assessment Events as approved by the Board of Directors. The Festival Commission for Performance Assessment shall be composed of the District Managers and six members-at-large with equal representation for band, orchestra, and chorus.

The Festival Commission for Performance Assessment shall elect from its membership a chair, who shall remain a voting member. The Chair shall be responsible for the administration of KMEA sponsored festivals Performance Assessment Events subject to the approval of the KMEA Board of Directors. When districts have more than one...
festival manager Performance Assessment Manager, only one may represent the district as a voting member. Non-voting members of the Commission shall include the President, President-Elect, and Executive Director of KMEA. Managers for festival Performance Assessment sites shall be appointed by the President of KMEA after consultation with appropriate leaders within the District(s) and upon the approval of the KMEA Board of Directors. Managers shall administer Festival Performance Assessments Events within the guidelines set by the Festival Commission for Performance Assessment and approved by the KMEA Board of Directors. The recall of a festival manager Performance Event Manager may be initiated through a petition signed by more than half of the participating directors of the region and submitted to the KMEA Board of Directors. After investigation and hearings, the Board of Directors shall act on the petition. A majority of two-thirds of the membership of the Board of Directors shall be necessary to recall the festival manager Performance Event Manager. Committees shall be appointed for band, orchestra, and chorus, whose responsibility shall be to compile and maintain required music lists to be used in concert festivals assessment events.

ARTICLE XV - QUORUM
Section 2. Board of Directors, Executive Committee, Standing Committees, Special Agencies. A quorum for the Board of Directors, Executive Committee, Standing Committees and Special Agencies, including the Festival Commission for Performance Assessment and COMEK, shall consist of 50% or more of their numbers.
John L. Kuhner is the K–12 music department chairman for the Cheshire Public Schools as well as band and orchestra director at Cheshire High School, Connecticut, a position he has held since 2001. Under his leadership, Cheshire has been recognized as one of the “Best Communities for Music Education in America” every year since 2004. Before coming to Cheshire, John was band and orchestra director at Norwich Free Academy, Connecticut, for twelve years, where he was recognized as Teacher of the Year. John began his career of twenty-four years, teaching elementary and middle school general music, and choral music. He holds degrees from The University of Texas at Austin and The University of Connecticut.

John is active as a guest conductor and clinician for school band and orchestra programs, as well as district, regional, and all-state ensembles. He is Past President of the Eastern Division, NAfME, during which time he delivered keynote speeches and presented sessions related to K–12 Music Curriculum Development and Advocacy at several state conferences; and at the Midwest International Band and Orchestra Clinic. He presently serves as NAfME All-National Honor Ensembles Chairman and was also General Chairman of the NAfME All-Eastern Honors Ensembles. John is Past President of the Connecticut Music Educators Association, serving on its Board in various positions for eighteen years. Additionally, John has served on the Executive Board of the New England Music Festival Association for the past twenty years. Professional affiliations include NAfME/CMEA Life Member, ASBDA, ASTA/NSOA, NFHS, Phi Mu Alpha, and Phi Beta Mu.

Music Education faces unique challenges during this very rapid time of change in our country’s history. These challenges include education reform and teacher evaluation plans; implementation of the Common Core Curriculum; integration of technology; financial constraints; personal time constraints and changing priorities; demographic changes; and parental involvement and expectations.

NAfME also shares many of these same challenges as well as needing to increase its membership; providing its members with relevant professional development and support; and promoting the certainty that Music Education and the Arts as core subject areas.

Advocacy will continue to take center stage as we reform and revamp our education system in this country. NAfME has successfully engaged its members in advocacy efforts at local, state, and national levels to produce noteworthy advances, including its great work to secure Music and the Arts as core subject areas in current versions of proposed legislation reauthorizing the Elementary and Secondary Education Act, or ESEA. NAfME can press forward this cause and others by investing in Groundswell Advocacy and Roundtable partners’ efforts; by increasing use of Social Media in connecting with students, parents, community members, and state leaders; as well continuing it’s STEM to STEAM advances; utilizing its Councils and Societies; and promoting the thriving Give A Note Foundation.

NAfME has presented a clear vision articulating how music educators should be evaluated. It can now continue to develop high quality professional development opportunities, delivered Online and On-Demand, and by traditional conference and academy formats; as well as developing and sharing student growth goals – aka SLO’s, in order for teachers to successfully navigate through their Teacher Evaluation processes.

Regarding the revised National Standards and the incredible work performed by the Music writing team, led by Dr. Scott Shuler; our focus now should be to develop cornerstone assessment tasks; collect and analyze data of the student work associated with these tasks; engage in research; share best practice models; and provide more opportunities for fostering Creativity in the music classroom and ensemble room.

NAfME has excelled in supporting opportunities for Research. It should now focus on creating opportunities for connections to be made between the Research community and K–12 music educators. This could occur at the National Conference, online, and at other venues.

The very successful 2013 All-National Honor Ensembles and National Conference held in Nashville this past fall celebrated and showcased best practice and student performance; and involved students and music educators from almost every state, Europe, and Washington DC. We should now build on this success and explore the possibilities of adding guitar, children’s choir, mariachi, electronic music, and other emerging ensembles; supporting the changing demographics of our school communities and their music educators across the United States.

NAfME’s investment in state Membership drives has paid off. Engaging potential members at the high school-Tri-M, and collegiate CNAfME, pre-service level should be a top priority going forward. Increased opportunities for member involvement can be accompli...
plished through their participation in conferences and events as well as online collaborations, mentoring, and sharing.

With collaboration and support of its members, NAfME will continue to lead Music Education onward to become stronger and be able to thrive in the future. NAfME has made great strides in building connections with all its members (Tri-M, Collegiate Pre-Service, New Teacher, Veteran Teacher, and Retired) as well as state leaders, on a regular basis. In the future NAfME can continue to reach out to members and provide the critical information and support they need to succeed; so we all, can go on to share the power of music education with each of our students.

Denese Odegaard

Denese Odegaard, currently Fargo (North Dakota) Public Schools Performing Arts Curriculum Specialist, taught orchestra for 33 years. National service includes being a board member on both the American String Teachers Association Board (ASTA) and the National Association for Music Education Board (NAfME). While on the ASTA Board, she was chair of the Committee on School Orchestra and Strings and received the ASTA Citation for Leadership twice. Her involvement in NAfME includes being North Central President, Research Advisor for the 3-5 grade standards writing team and past member of the National-State Relations Task Force. She is currently the Executive Director of the North Dakota Music Education Association.

Odegaard authored Curriculum Writing 101: Assistance with Standards-based Music Curriculum and Assessment Writing for Band, Choir, Orchestra and General Music (GIA), co-authored the ASTA Curriculum (Alfred), and has contributed to several GIA, NAfME and Corwin publications. She has presented curriculum and assessment sessions at international, national, and state conferences including Midwest, ASTA, TMEA, TODA, AMLE, and two Symposiums on Assessment in Music Education. Odegaard has been trained in instructional coaching through NSDC, mentoring with the New Teacher Center (CA), Backwards Design with Jay McTighe, Curriculum Mapping with Heidi Hayes Jacobs, and Seven Strategies of Assessment for Learning with Jan Chappuis.

The major challenges NAfME is facing are membership capacity, teacher evaluation, the ability to create a professional development model to ensure that music educators embrace new methods of instruction, advocating for and maintaining music as an enumerated subject in the ESEA bill reauthorization, and funding for music education and research. We are currently at a critical crossroads for music education in several challenging areas but our work today will support us into the future.

1. Continuing to grow our membership in a struggling economy combined with the alarming rate of teachers leaving the profession creates a challenge with the ability to adequately staff the association and carry out valuable programs.

2. The teacher evaluation process requires that teachers produce data to show evidence of individual student growth combined with music teachers sharing the responsible for the state ELA and Math assessment scores.

3. Professional Development for Music Standards 2.0 is essential for music educators to celebrate what they currently do well and model new strategies for instruction and assessment. Research-based strategies must come from both the general and music education fields in order to give the students of today the skills needed for the future. The standards will encourage students to think critically, make evidence-based decisions, and be creative which will cause them to have a greater depth of knowledge in which to appreciate music.

4. Several years ago, our association made a strong commitment to advocacy to ensure funding and support for music education at the national, state and local levels. Currently, STEM and math and ELA standards are squeezing music and the arts out of the curriculum without administrators realizing these skills are exactly what employers desire. Building the future we envision will require the work of the NAfME staff, board and members. We are a family of associations that will embrace change, support one another, build community, and bring new members in the fold. All members can contribute to the survival of music education and our association in the following ways:

1. Building member capacity in a volatile economic world is affecting all associations. Stronger connections to state MEAs, members, and non-members need to continue through messaging documents explicitly created for various interests, age levels, and needs of music educators. Creating member focus groups to identify member concerns, creating a mentor pool for isolated and new
Candidate for NAfME Office

Andrea Coleman

Andrea Coleman is the Executive Director of the Mississippi Music Educators Association and the Jackson Choral Society. She is also the Founder and Artistic Director of Cantabile Youth Chorale, a Jackson-based chorus for girls in grades three through twelve.

In 1999, the Mississippi Music Educators Association named Mrs. Coleman the Outstanding Young Music Educator of the Year. She earned a Bachelor of Music Education degree and a Master of Music Education with vocal emphasis degree from Delta State University in Cleveland, Mississippi. Mrs. Coleman also has completed Levels I through III Orff Certification with a Master Class Certificate with Jos Wytock and Level I Kodaly training.

Mrs. Coleman is a frequent chorus and voice adjudicator and, with her husband, Joseph Coleman, has presented at numerous conventions nationwide including Southern Division ACDA, the national convention of OAKE, and the national convention of AOSA, and for many Mississippi state conventions. She has taught at every level from Pre-K through college. In addition to serving as editor of the Mississippi Music Educators Association Journal for fifteen years, Mrs. Coleman has held many positions of leadership in MMEA including that of state President, state President of the Elementary Division, and District Chairperson of the Elementary Division.

1. What do you see as the major challenges music education will face during your term as president?

Because electronic devices have become extraordinarily powerful forces in today’s culture, our efforts in the field of music education will have to be increasingly creative. This boom in technology will necessitate an immediate change in how we approach everything from assuring the future of live performances with live audiences to teaching music education majors how to stay on top of the latest gadget on the market.

2. What do you see as the major challenges NAfME will face?

The age-old problem of encouraging membership in our professional organization continues to this day. As I present workshops all over the country, I often hear that problem being discussed, and I consider it to be a major challenge that must be addressed, beginning at the grassroots level.

3. How should NAfME respond to these challenges?

Embracing challenges with imagination and vigor must be at the forefront of the efforts of all of us in positions of leadership. Within the organization are experienced teachers, movers and shakers, and thinkers whose knowledge and capabilities must be tapped in order to overcome not only the problems already mentioned but also those concerning community and administration perception of school music programs, the necessity of music in the curriculum, and helping teachers, and involving members in various capacities will connect educators to the association. We must look at potential new types of membership such as private studio teachers and parents along with campaigns to specific target groups.

2. NAfME’s models of the Teacher Evaluation Workbook and Standards 2.0 must consistently evolve and improve based on member feedback and use. As we embrace these two documents, NAfME needs to create a variety of generational-friendly professional development models based on teacher availability of time, funds, and technology access.

3. NAfME’s research of new professional development delivery models is crucial to shifting music education. We must understand the needs of veteran, mid-career, and new teachers to encourage the use of new teaching strategies. A systematic five year professional development plan will create direction for implementation.

4. NAfME needs to sustain advocacy efforts along with infusing fresh ideas such as “Share Your Story” videos, creating STEM to STEAM tool kits for state leaders and educators, or social media training to ensure we are reaching key stakeholders. Being a watchdog at the national government level will lend NAfME the opportunity to be a part of critical discussions and monitor how initiatives will affect music education. The opportunity to react quickly in government decisions will sustain membership as well.

The bottom line is that our world is constantly changing and NAfME needs to be proactive and vigilant to those changes analyzing how they affect our members and music education.
administrators know what to look for when assessing music educators, to name just a few.

We must increase the number of convention sessions dealing with technology. Those teachers who are less-experienced with social media devices must be offered sure-fire workshops presented in a logical manner by people who understand that even terminology can be a large negative factor in the minds of those who still struggle with smart phones, i-pads, tweeting, and such. A list of user-friendly teaching tools and web sites appropriate for every level from Pre-K through college should be developed by NAfME and distributed to its members. When implemented, such plans could be a huge step forward in making sure our teachers are fully prepared to take advantage of all technology-based instructional materials.

One way in which we can increase membership in our organization is by making things happen at the local level by drawing on the individual abilities of NAfME members. Non-members in the field can be burdened with seemingly insurmountable problems, but a direct contact from a “been there, done that” NAfME individual could make a big difference in a teacher’s ability to bring about changes in his/her situation. If we show teachers that we can help them, the good word will spread, and we will enjoy seeing our ranks grow in number.

Sarah Womack

Sara Womack teaches music at Greystone Elementary School in Hoover, Alabama and is an adjunct professor of music education at the University of Alabama at Birmingham (UAB). She earned a Bachelor of Science in music education and Master of Arts in music education from UAB, as well as a Doctor of Education in music education from the University of Georgia and a Master of Arts in educational leadership from UAB. She has attained Level I, II, and III Orff Schulwerk certification from the Eastman School of Music, University of Memphis, and Samford University. Sara achieved National Board Certification in early and middle childhood music and was named 2013 Hoover City Schools Elementary Teacher of the Year. She has presented at numerous workshops and conferences, has been published in local and national journals, and has been awarded multiple grants for her work with students, as well as her research. Sara is a founding member of the Alabama Arts Advocacy Coalition and is a member and committee chair of the Alabama Arts Education Task Force. She serves on the editorial board for Reverberations, the newsletter of the American Orff-Schulwerk Association, and has served as President of the Alabama Music Educators Association (AMEA) Elementary Division, AMEA Elementary Music Festival Founder and Director, and AMEA President.

1. What do you see as the major challenges music education will face during your term as president?

Amid the myriad of concerns surrounding public education, the following are some of the major issues that music education is facing:

- A lack of creativity development in students.
- The educational inequity between socioeconomic, racial, and geographic groups.
- An overwhelming focus on specified academic areas to the detriment of the whole child.
- Utilizing data derived from a single assessment tool to determine achievement of students.
- The deficiency of students’ college and career readiness.

Music education is in a unique position to help resolve each of these issues in an innovative, engaging, and sustainable way. American composer Arthur Berger said, “Sometimes…you find precious things in the creative process that you couldn’t find out of it.” The creative process of music making can inspire problem solving and prepare students for the fast-changing world. By collaborating with other educational organizations, while promoting the integrity of music education as a valuable, self-sustaining force, NAfME can continue to improve the educational outlook for all students.

2. What do you see as the major challenges NAfME will face?

Along with the challenges facing music education, our association will continue to encounter difficulties as a result of inadequate support from decision makers for quality music education. In order for NAfME to succeed and thrive, we must garner support from administrators, community leaders, and the general public by advocating for a comprehensive music education for all students. Additionally, as a practicing music educator in the classroom, I understand the difficulties faced at the school level and the limited time and resources
at our disposal. Teaching today is more complex and demanding than ever before. Challenging test requirements, increasing technology integration, and a mounting stack of paperwork require additional time and effort in addition to our primary focus of educating students. The challenge NAfME faces is meeting the needs of the membership, while advocating for a comprehensive music education for all students.

3. How should NAfME respond to these challenges?
Communication and advocacy, along with continued research to determine member needs, are necessary components for NAfME to respond to potential challenges. Division Presidents should be in consistent dialogue with state leaders to assess needs and offer assistance. Conversely, Division Presidents should be in continual contact with NAfME to advise national leaders of concerns at the state level. NAfME provides a multitude of advocacy resources that can improve individual and statewide situations. More effective and reliable communication about those resources will strengthen the relationship between NAfME and our members and improve advocacy efforts. The remarkable advocacy efforts at the national level must be disseminated to the state level. Communication and continued advocacy is key to realizing NAfME’s vision of music education for all.

---

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, 2014.

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

Or fax to: 859-626-1115

_________________________________  _________________________________
Name of College/University Professor  Name of School Music Teacher

_________________________________  _________________________________
School       School
2. What are your primary teaching duties?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Band</td>
<td>52.90%</td>
<td>36</td>
<td>44.80%</td>
</tr>
<tr>
<td>Choir</td>
<td>30.90%</td>
<td>21</td>
<td>33.30%</td>
</tr>
<tr>
<td>Orchestra Arts and Humanities</td>
<td>2.90%</td>
<td>2</td>
<td>7.70%</td>
</tr>
<tr>
<td>Classroom Music</td>
<td>32.40%</td>
<td>22</td>
<td>24.20%</td>
</tr>
<tr>
<td>answered</td>
<td>48.50%</td>
<td>68</td>
<td>37.40%</td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

3. If you teach in more than one school, are you provided sufficient travel time between schools?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>41.20%</td>
<td>28</td>
<td>34.20%</td>
</tr>
<tr>
<td>NO</td>
<td>10.30%</td>
<td>7</td>
<td>2.80%</td>
</tr>
<tr>
<td>N/A</td>
<td>48.50%</td>
<td>33</td>
<td>63.00%</td>
</tr>
<tr>
<td>answered</td>
<td>68</td>
<td></td>
<td>284</td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

4. How many students do you teach each day?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>0 to 10</td>
<td>0.00%</td>
<td>0</td>
<td>0.30%</td>
</tr>
<tr>
<td>11 to 20</td>
<td>0.00%</td>
<td>0</td>
<td>0.30%</td>
</tr>
<tr>
<td>21 to 30</td>
<td>0.00%</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>31 to 40</td>
<td>1.50%</td>
<td>1</td>
<td>0.30%</td>
</tr>
<tr>
<td>41 to 50</td>
<td>0.00%</td>
<td>0</td>
<td>1.00%</td>
</tr>
<tr>
<td>51 to 60</td>
<td>0.00%</td>
<td>0</td>
<td>3.40%</td>
</tr>
<tr>
<td>61 to 70</td>
<td>3.00%</td>
<td>2</td>
<td>3.4</td>
</tr>
<tr>
<td>71 to 80</td>
<td>4.50%</td>
<td>3</td>
<td>3.4</td>
</tr>
<tr>
<td>81 to 90</td>
<td>10.40%</td>
<td>7</td>
<td>4.4</td>
</tr>
<tr>
<td>91 to 100</td>
<td>9.00%</td>
<td>6</td>
<td>5.1</td>
</tr>
<tr>
<td>100+</td>
<td>71.60%</td>
<td>48</td>
<td>78.2</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td></td>
<td>294</td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>
5. How often do you typically meet with your students?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th></th>
<th>Outside Appalachia</th>
<th></th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
<td># of Responses</td>
<td></td>
</tr>
<tr>
<td>Once per week</td>
<td>20.60%</td>
<td>14</td>
<td>18.90%</td>
<td>56</td>
<td>-1.70%</td>
</tr>
<tr>
<td>Twice per week</td>
<td>5.90%</td>
<td>4</td>
<td>7.80%</td>
<td>23</td>
<td>1.90%</td>
</tr>
<tr>
<td>Three x per week</td>
<td>1.50%</td>
<td>1</td>
<td>7.10%</td>
<td>21</td>
<td>5.60%</td>
</tr>
<tr>
<td>Four x per week</td>
<td>0.00%</td>
<td>0</td>
<td>2.00%</td>
<td>6</td>
<td>2.00%</td>
</tr>
<tr>
<td>Five x per week</td>
<td>72.10%</td>
<td>49</td>
<td>64.20%</td>
<td>190</td>
<td>-7.90%</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>68</td>
<td></td>
<td>296</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>0</td>
<td></td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

6. Do you have your own classroom at each school?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th></th>
<th>Outside Appalachia</th>
<th></th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
<td># of Responses</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>70.10%</td>
<td>47</td>
<td>82.00%</td>
<td>248</td>
<td>12.80%</td>
</tr>
<tr>
<td>Yes at some, no at others</td>
<td>22.40%</td>
<td>15</td>
<td>12.70%</td>
<td>38</td>
<td>-9.70%</td>
</tr>
<tr>
<td>No</td>
<td>7.50%</td>
<td>5</td>
<td>4.30%</td>
<td>13</td>
<td>-3.20%</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>67</td>
<td></td>
<td>299</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>1</td>
<td></td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

7. Do you have an adequate budget to purchase teaching materials, instruments, and repairs?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th></th>
<th>Outside Appalachia</th>
<th></th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
<td># of Responses</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>35.30%</td>
<td>24</td>
<td>49.00%</td>
<td>145</td>
<td>13.70%</td>
</tr>
<tr>
<td>No</td>
<td>64.70%</td>
<td>44</td>
<td>51.00%</td>
<td>151</td>
<td>-13.70%</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>68</td>
<td></td>
<td>296</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>0</td>
<td></td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

8. Do you teach a subject other than music? If so, what other classes do you teach?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th></th>
<th>Outside Appalachia</th>
<th></th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
<td># of Responses</td>
<td></td>
</tr>
<tr>
<td>History/Social Studies</td>
<td>0.00%</td>
<td>0</td>
<td>1.30%</td>
<td>1</td>
<td>1.30%</td>
</tr>
<tr>
<td>English/Language Arts</td>
<td>8.70%</td>
<td>2</td>
<td>0.00%</td>
<td>0</td>
<td>-8.70%</td>
</tr>
<tr>
<td>Math</td>
<td>8.70%</td>
<td>2</td>
<td>3.8</td>
<td>3</td>
<td>-4.90%</td>
</tr>
<tr>
<td>Science</td>
<td>0.00%</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>Art</td>
<td>13.00%</td>
<td>3</td>
<td>11.5</td>
<td>9</td>
<td>-1.50%</td>
</tr>
<tr>
<td>Business</td>
<td>0.00%</td>
<td>0</td>
<td>1.3</td>
<td>1</td>
<td>1.30%</td>
</tr>
<tr>
<td>Theater</td>
<td>30.40%</td>
<td>7</td>
<td>44.9</td>
<td>35</td>
<td>14.50%</td>
</tr>
<tr>
<td>Physical Education</td>
<td>4.30%</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>-4.30%</td>
</tr>
<tr>
<td>*Other</td>
<td>52.20%</td>
<td>12</td>
<td>59</td>
<td>46</td>
<td>6.80%</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>23</td>
<td></td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>45</td>
<td></td>
<td>221</td>
<td></td>
</tr>
</tbody>
</table>

*library, technology, reading, 21st century skills, intervention room, gifted/talented, dance, character development, careers, literacy
9. How many schools are in your district?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>1</td>
<td>1.50%</td>
<td>1</td>
<td>2.70%</td>
</tr>
<tr>
<td>2</td>
<td>6.10%</td>
<td>4</td>
<td>1.40%</td>
</tr>
<tr>
<td>3</td>
<td>1.50%</td>
<td>1</td>
<td>5.4</td>
</tr>
<tr>
<td>4</td>
<td>10.60%</td>
<td>7</td>
<td>5.7</td>
</tr>
<tr>
<td>5</td>
<td>15.20%</td>
<td>10</td>
<td>7.4</td>
</tr>
<tr>
<td>6+</td>
<td>65.20%</td>
<td>43</td>
<td>77.4</td>
</tr>
</tbody>
</table>

answered       66            296
skipped                     3

10. How many schools in your district have no music instruction at all?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>0</td>
<td>66.20%</td>
<td>43</td>
<td>72.50%</td>
</tr>
<tr>
<td>1</td>
<td>10.80%</td>
<td>7</td>
<td>8.20%</td>
</tr>
<tr>
<td>2</td>
<td>7.70%</td>
<td>5</td>
<td>3.7</td>
</tr>
<tr>
<td>3</td>
<td>3.10%</td>
<td>2</td>
<td>0.4</td>
</tr>
<tr>
<td>4</td>
<td>7.70%</td>
<td>5</td>
<td>0.4</td>
</tr>
<tr>
<td>5</td>
<td>3.10%</td>
<td>2</td>
<td>0.7</td>
</tr>
<tr>
<td>6</td>
<td>1.50%</td>
<td>1</td>
<td>14.1</td>
</tr>
</tbody>
</table>

answered       65            269
skipped                     3

11. How many schools in your district have no certified music teacher?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>0</td>
<td>38.80%</td>
<td>26</td>
<td>62.20%</td>
</tr>
<tr>
<td>1</td>
<td>17.90%</td>
<td>12</td>
<td>14.90%</td>
</tr>
<tr>
<td>2</td>
<td>19.40%</td>
<td>13</td>
<td>5.1</td>
</tr>
<tr>
<td>3</td>
<td>10.40%</td>
<td>7</td>
<td>1.1</td>
</tr>
<tr>
<td>4</td>
<td>9.00%</td>
<td>6</td>
<td>9.7</td>
</tr>
<tr>
<td>5</td>
<td>3.00%</td>
<td>2</td>
<td>1.5</td>
</tr>
<tr>
<td>6</td>
<td>1.50%</td>
<td>1</td>
<td>14.5</td>
</tr>
</tbody>
</table>

answered       67            175
skipped                     1
12. Have there been occasions in your district when a certified music teacher retired and the position was eliminated?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>43.30%</td>
<td>29</td>
<td>26.00%</td>
</tr>
<tr>
<td>No</td>
<td>35.80%</td>
<td>24</td>
<td>40.80%</td>
</tr>
<tr>
<td>Don’t Know</td>
<td>20.90%</td>
<td>14</td>
<td>33.2</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

13. Have there been occasions in your district when a certified music teacher retired and the position was filled with a non-music-certified teacher?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>41.20%</td>
<td>28</td>
<td>23.30%</td>
</tr>
<tr>
<td>No</td>
<td>35.30%</td>
<td>24</td>
<td>36.10%</td>
</tr>
<tr>
<td>Don’t Know</td>
<td>23.50%</td>
<td>16</td>
<td>40.5</td>
</tr>
<tr>
<td>answered</td>
<td>68</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Do you work with students outside the school day?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>92.50%</td>
<td>62</td>
<td>94.60%</td>
</tr>
<tr>
<td>No</td>
<td>7.50%</td>
<td>5</td>
<td>5.40%</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. If you work with students outside the school day, is this considered part of your contract?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>50.00%</td>
<td>33</td>
<td>44.50%</td>
</tr>
<tr>
<td>No</td>
<td>43.90%</td>
<td>29</td>
<td>49.70%</td>
</tr>
<tr>
<td>N/A</td>
<td>6.10%</td>
<td>4</td>
<td>5.9</td>
</tr>
<tr>
<td>answered</td>
<td>66</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
16. If you work with students outside the school day, do you receive additional compensation?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>63.60%</td>
<td>42</td>
<td>58.10%</td>
</tr>
<tr>
<td>No</td>
<td>28.80%</td>
<td>19</td>
<td>36.70%</td>
</tr>
<tr>
<td>N/A</td>
<td>7.60%</td>
<td>5</td>
<td>5.2</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>66</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

17. Do any of your students participate in Summer Music Camps?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>57.40%</td>
<td>39</td>
<td>62.50%</td>
</tr>
<tr>
<td>No</td>
<td>36.80%</td>
<td>25</td>
<td>26.40%</td>
</tr>
<tr>
<td>Don't Know</td>
<td>5.90%</td>
<td>4</td>
<td>11.00%</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>68</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

18. How many performances or showcases do you prepare each semester?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>0</td>
<td>3.00%</td>
<td>2</td>
<td>0.00%</td>
</tr>
<tr>
<td>1</td>
<td>4.50%</td>
<td>3</td>
<td>15.80%</td>
</tr>
<tr>
<td>2</td>
<td>32.80%</td>
<td>22</td>
<td>32.90%</td>
</tr>
<tr>
<td>3</td>
<td>23.90%</td>
<td>16</td>
<td>15.8</td>
</tr>
<tr>
<td>4</td>
<td>7.50%</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>6.00%</td>
<td>4</td>
<td>4.7</td>
</tr>
<tr>
<td>more than 5</td>
<td>22.40%</td>
<td>15</td>
<td>23.8</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>67</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

19. Does the choral program in your school have a paid accompanist for rehearsals?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>4.40%</td>
<td>3</td>
<td>13.40%</td>
</tr>
<tr>
<td>No</td>
<td>80.90%</td>
<td>55</td>
<td>71.90%</td>
</tr>
<tr>
<td>No choral program or Don’t Know</td>
<td>14.70%</td>
<td>10</td>
<td>14.70%</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>68</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>
20. Does your program receive unsolicited recognition?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>40.30%</td>
<td>27</td>
<td>48.50%</td>
</tr>
<tr>
<td>No</td>
<td>59.70%</td>
<td>40</td>
<td>51.50%</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>291</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td>7</td>
<td></td>
</tr>
</tbody>
</table>

21. If you have a student in an all-state group are you permitted to attend the KMEA Professional Development Conference?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>96.90%</td>
<td>63</td>
<td>95.50%</td>
</tr>
<tr>
<td>No</td>
<td>3.10%</td>
<td>2</td>
<td>4.50%</td>
</tr>
<tr>
<td>answered</td>
<td>65</td>
<td>266</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

22. If you do NOT have a student in an all-state group are you permitted to attend the KMEA Professional Development Conference?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>88.10%</td>
<td>59</td>
<td>90.40%</td>
</tr>
<tr>
<td>No</td>
<td>11.90%</td>
<td>8</td>
<td>9.60%</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>281</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

23. Does your school or district provide funding for you to seek PD hours?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>41.50%</td>
<td>27</td>
<td>56.20%</td>
</tr>
<tr>
<td>No</td>
<td>58.50%</td>
<td>38</td>
<td>43.80%</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>297</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>3</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>
24. Do schools in your district expose students to Orff, Dalcroze, or Kodaly methodology?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>35.80%</td>
<td>24</td>
<td>67.80%</td>
</tr>
<tr>
<td>No</td>
<td>46.30%</td>
<td>31</td>
<td>11.20%</td>
</tr>
<tr>
<td>Don't Know</td>
<td>17.90%</td>
<td>12</td>
<td>21</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>1</td>
<td>295</td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td></td>
<td>4</td>
</tr>
</tbody>
</table>

25. Are there art teachers in your school(s)?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>59.70%</td>
<td>40</td>
<td>75.70%</td>
</tr>
<tr>
<td>No</td>
<td>32.80%</td>
<td>22</td>
<td>19.30%</td>
</tr>
<tr>
<td>Don't Know</td>
<td>7.50%</td>
<td>5</td>
<td>5.1</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>1</td>
<td>296</td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

26. Are there drama teachers in your school(s)?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>13.20%</td>
<td>9</td>
<td>25.80%</td>
</tr>
<tr>
<td>Yes in some,</td>
<td>32.40%</td>
<td>22</td>
<td>29.40%</td>
</tr>
<tr>
<td>no in others</td>
<td>52.90%</td>
<td>36</td>
<td>43.80%</td>
</tr>
<tr>
<td>No</td>
<td>1.50%</td>
<td>1</td>
<td>1.00%</td>
</tr>
<tr>
<td>Don't Know</td>
<td>68</td>
<td>1</td>
<td>299</td>
</tr>
<tr>
<td>answered</td>
<td>0</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

27. So your students have access to private lessons?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>52.20%</td>
<td>35</td>
<td>74.70%</td>
</tr>
<tr>
<td>No</td>
<td>41.80%</td>
<td>28</td>
<td>19.50%</td>
</tr>
<tr>
<td>Don't Know</td>
<td>6.00%</td>
<td>4</td>
<td>5.80%</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>1</td>
<td>292</td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td></td>
<td>7</td>
</tr>
</tbody>
</table>
28. If you have joined the profession recently enough to go through KTIP, was your supervising teacher a certified music teacher?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th></th>
<th>Outside Appalachia</th>
<th></th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
<td># of Responses</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>20.60%</td>
<td>14</td>
<td>25.80%</td>
<td>73</td>
<td>5.20%</td>
</tr>
<tr>
<td>No</td>
<td>41.20%</td>
<td>28</td>
<td>33.20%</td>
<td>94</td>
<td>-8.00%</td>
</tr>
<tr>
<td>I joined the profession before KTIP</td>
<td>38.20%</td>
<td>26</td>
<td>41.00%</td>
<td>116</td>
<td>2.80%</td>
</tr>
<tr>
<td>answered</td>
<td>68</td>
<td>283</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

29. Do you regularly purchase materials for your classes from personal funds?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th></th>
<th>Outside Appalachia</th>
<th></th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
<td># of Responses</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>88.20%</td>
<td>60</td>
<td>78.30%</td>
<td>231</td>
<td>-9.90%</td>
</tr>
<tr>
<td>No</td>
<td>11.80%</td>
<td>8</td>
<td>21.70%</td>
<td>64</td>
<td>9.90%</td>
</tr>
<tr>
<td>answered</td>
<td>68</td>
<td>295</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

30. Do you serve (or have you served) on the site-based council in your school?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th></th>
<th>Outside Appalachia</th>
<th></th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
<td># of Responses</td>
<td></td>
</tr>
<tr>
<td>Yes, currently</td>
<td>5.90%</td>
<td>4</td>
<td>7.10%</td>
<td>21</td>
<td>1.20%</td>
</tr>
<tr>
<td>Yes, previously</td>
<td>23.50%</td>
<td>16</td>
<td>22.30%</td>
<td>66</td>
<td>-1.20%</td>
</tr>
<tr>
<td>No</td>
<td>70.60%</td>
<td>48</td>
<td>70.60%</td>
<td>209</td>
<td>0.00%</td>
</tr>
<tr>
<td>answered</td>
<td>68</td>
<td>296</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

31. Do you have access to technology and adequate bandwidth for your classes?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th></th>
<th>Outside Appalachia</th>
<th></th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
<td># of Responses</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>71.60%</td>
<td>48</td>
<td>76.00%</td>
<td>222</td>
<td>4.40%</td>
</tr>
<tr>
<td>No</td>
<td>26.90%</td>
<td>18</td>
<td>22.30%</td>
<td>65</td>
<td>-4.60%</td>
</tr>
<tr>
<td>answered</td>
<td>67</td>
<td>292</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>1</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
32. Do the students in your school have iPads/laptops that can be used in the music classroom?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>24.20%</td>
<td>16</td>
<td>38.90%</td>
</tr>
<tr>
<td>No</td>
<td>75.80%</td>
<td>50</td>
<td>61.10%</td>
</tr>
<tr>
<td>answered</td>
<td>66</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

33. Does your school have an adequate performance space/venue?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>Outside Appalachia</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td># of Responses</td>
<td>%</td>
</tr>
<tr>
<td>Yes</td>
<td>48.50%</td>
<td>33</td>
<td>53.00%</td>
</tr>
<tr>
<td>No</td>
<td>51.50%</td>
<td>35</td>
<td>47.00%</td>
</tr>
<tr>
<td>answered</td>
<td>68</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>skipped</td>
<td>0</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

34. If you teach in the Appalachian region do your students feel they can compete with students from urban areas?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>%</th>
<th># of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Yes</td>
<td>47.10%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No</td>
<td>42.60%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Don't Know</td>
<td>10.30%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>answered</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td></td>
<td>skipped</td>
<td>0</td>
</tr>
</tbody>
</table>

35. If you teach in the Appalachian region does your music program embrace the rich musical heritage of Appalachia?

<table>
<thead>
<tr>
<th></th>
<th>Appalachia</th>
<th>%</th>
<th># of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Yes</td>
<td>67.20%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No</td>
<td>32.80%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>answered</td>
<td>67</td>
</tr>
<tr>
<td></td>
<td></td>
<td>skipped</td>
<td>1</td>
</tr>
</tbody>
</table>

Committee Members-Commission on Music in Appalachia

Deborah Kidd, chair; John Stroube; Eddie Campbell; Cassandra Smith; Darrell Dixon; Kevin Christie; Greg Detweiler; Jackie Thompson; David McFadden; Betsy Burkhart; Jackie Melton; Greg Daugherty; Letha Patterson; Raye Hurley and Jackie Melton

Deborah E. Kidd, KMEA President
It’s Solo & Ensemble Time Again!

As Musicians and Educators, We All Know that QUALITY Instruction Can makes a REAL Difference. That’s Why We Have Year-Round HIGHLY QUALIFIED Instructors on Staff, Ready to Help.

What Can We Do For You?

Come see the NEW Studios at our Louisville Location!!!

(502) 479-3772
808 Lyndon Lane, Ste 103
Louisville, KY 40222

(859) 624-5955
2130 Lexington Rd., Ste A
Richmond, KY 40475

WWW.MILESAHEADMUSIC.NET

2014 Journal Cover Contest
Sponsored by the Kentucky Music Educators Association

The Kentucky Music Educators Association is seeking cover art from Kentucky students who are currently enrolled in a music class or music ensemble in grades K–12, for their publication in the Bluegrass Music News. The professional journal is sent to all KMEA members, college and university libraries in Kentucky, and leaders in the music education profession nationwide.

The top three winners’ artwork will appear on the KMEA website for the balance of the 2013–2014 school year. The first place winner will receive a personal framed copy of the issue that features their artwork. All entries will be displayed in a gallery setting at the KMEA Professional Development Conference in Louisville.

Official Rules For The Journal Cover Art Contest
1. Any student in grades K–12 in any public or private school in Kentucky, who is currently enrolled in a music class or musical ensemble, is eligible to submit ONE entry by May 1, 2014.

2. All entries must reflect the theme “Music Lasts A Lifetime.”

3. The maximum size of the design should be 11 X 14 inches. The actual cover art will be reduced to 5 ½ X 7 inches to fit below the masthead. All artwork must be Portrait oriented; landscape oriented artwork will not be accepted. Please send all artwork appropriately mounted on mat board so it can be displayed, to:

   Kentucky Music Educators Association
   P. O. Box 1058
   Richmond, Kentucky 40476-1058

4. The entry should be multi-color on white or off-white unlined paper.

5. Any art media such as tempera paint or markers may be used. Crayons, chalk, or colored pencils are discouraged as they may not show up well for reproduction.

6. All entries will be assigned a number and judged on:
   a. Carrying out the theme
   b. Effective use of color
   c. Creativity
   d. Craftsmanship, clarity, and neatness

7. The First, Second, and Third Place Winners will be selected by an independent panel of judges.

8. Winners will be notified by July 15, 2014.

9. No artwork will be returned.

10. All artwork must be accompanied by an Entry Form found on the next page, containing all necessary contact information, signatures of the parent/legal guardian, music teacher, and art teacher. These signatures also grant the Kentucky Music Educators Association the right to use the winner’s name, entry, and photograph for publicity purposes.

11. By entering the contest, entrants accept and agree to these rules and the decision of the judges. The decision of the judges shall be final.
2014 Journal Cover Contest

ENTRY FORM
All entries must be accompanied by this form and mailed to:
Kentucky Music Educators Association, P. O. Box 1058, Richmond, Kentucky 40476-1058

Student Name ___________________________________________     Entry # ________
(Assigned by KMEA)

Address _________________________________________________________________

City ______________________________ Zip ____________ Phone ________________

School Name ____________________________________________________________

School Address ___________________________________________________________

City ______________________________ Zip ____________ Phone ________________

Student Age _____ Grade in School ______

________________________________________  __________________________________
Parent/Guardian Signature     Email Address

________________________________________  __________________________________
Music Teacher Signature     Email Address

________________________________________  __________________________________
Art Teacher Signature     Email Address

OPTIONAL: WRITE A THREE OR FOUR SENTENCE DESCRIPTION OF YOUR ARTWORK.

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

www.kmea.org
In lieu of publishing KMEA forms in this issue, the Bluegrass Music News has elected to provide the following web links and Quick Response Codes that provide online access to the forms.

General KMEA Forms

KMEA Membership Application
<http://musiced.nafme.org/login/?continue_to=renew>

KMEA Professional Development Conference Forms

2014 Conference Pre-Registration
2014 Online Conference Pre-registration will be closed 1/30/14 at 5:00 pm
<http://www.kmea.org/CONFERENCE/onlinereg.asp>

25 Years of Service form
KMEA is looking for all of its 25-year veterans of music education in order to recognize them during the keynote address at the Professional Development Conference to be held in Louisville, February 6–9, 2013. If you qualify or know a teacher who does, please submit the following application.

<https://docs.google.com/forms/d/12iX-jaDvJJoqToOwRLWIF79FUc84G9yEFO8pP2AtcXs/viewform>

2015 KMEA Conference Performing Group Application
Groups interested in performing at the KMEA Conference February 4–7, 2015, must submit the Performing Group Application by June 6, 2014.

2015 KMEA Conference Clinic Proposal Application
Those interested in presenting a clinic at the KMEA Conference February 4–7, 2015, must submit the Clinic Proposal Application by March 1, 2014.
<http://www.surveymonkey.com/s/7KKZYD5>

KMEA State Marching Band Championship Forms

2013 State Marching Band Championships Photo Order
<http://kentuckymusiceducatorsassociation.zenfolio.com/>

2013 State Marching Band Championships DVD Order
<http://www.box5productions.com>
The Many Benefits of Music Education

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.

Tips to Share with Parents

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.

Visit www.kmea.org
Gary Ray Burton, age 72, of Lawrenceburg, died Sunday, November 24, 2013 at his residence.

He was the son of the late Lawson Freeman and Arlie Dodson Burton. He was a member of Crestwood Baptist Church, where he served as a deacon, and choir member. He was a graduate of Morehead State University, and received his masters from Georgetown College. He retired from Anderson County School system, serving as band directors at the Middle and High School. He also served as band director at Washington County High School, and assistant director at Larue County High School. He was a member and past president of the KMEA District 5, former member of the Lions Club, member of the Anderson County Gideon’s, and was former minister of music at Sand Spring Baptist Church. He was former director of the Him’s of Harmony at First Baptist Church and was Per Diem for McGraw-Hill Publishers.

He is survived by his wife of 44 years, Sara Frances Drury Burton; son, Brad Burton, and his wife, Melissa; granddaughter, Lyndon Burton, all of Lawrenceburg; sister, Joyce Marshall, Frankfort; mother-in-law, Helen Drury, Lawrenceburg, and two nieces.

Funeral services were held on 2 P.M. Sunday, December 1, 2013 at Crestwood Baptist Church with Dr. Mike Hail and Bro. Rick Shannon officiating. Memorial contributions may be made to Crestwood Baptist Church building fund, 1006 East Main Street, Frankfort, KY 40601.
Music Admission & Scholarship Auditions

FRIDAY, NOV. 8, 2013
Baird Music Hall (all instruments/voice types)

SATURDAY, NOV. 9, 2013
Baird Music Hall (instrumentalists only)

MONDAY, NOV. 11, 2013 as a participant in Choral Festival

FRIDAY, JAN. 24, 2014
Baird Music Hall (all instruments/voice types)

SATURDAY, JAN. 25, 2014
Baird Music Hall (instrumentalists only)

SATURDAY, FEB. 15, 2014 as a participant of Concert Band Clinic

FRIDAY, FEB. 21, 2014
Baird Music Hall (all instruments/voice types)

FRIDAY, FEB. 28, 2014
Baird Music Hall (all instruments/voice types)

Appointments for auditions are also available by calling 606-783-2473.

Degree Programs
Bachelor of Music Education
Bachelor of Music Performance
Bachelor of Arts - All Performance Areas
Bachelor of Arts in Music (Traditional Music)
Minor in Music
Minor in Traditional Music
Post-Baccalaureate Certification (P-12)
Master of Music - Music Education
Master of Music - Performance

Department of Music, Theatre & Dance
Baird Music Hall, MSU • Morehead, KY 40351
Phone: 606-783-2473 • Fax: 606-783-5447
mtd@moreheadstate.edu

For a complete list of faculty, programs, performance opportunities and other information, visit:
www.moreheadstate.edu/mtd

MSU is an affirmative action, equal opportunity, educational institution.
Music Scholarship Audition Dates:

Friday, February 21, 2014
Monday, February 17, 2014
Saturday, February 1, 2014