

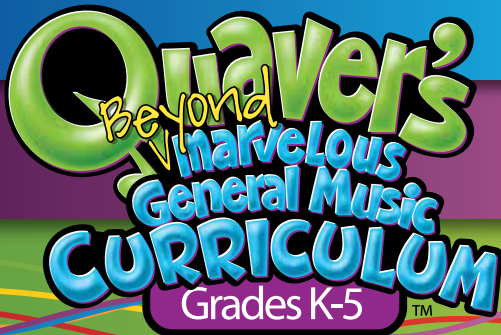
# DMN

## Bluegrass Music News

### SUMMER 2014 FEATURES:

- Dalcroze Eurhythmics, anyone?
- Do-overs or Do-betters
- Five key concepts to improve your choir
- What's new in music technology 2014?
- Making festival preparation fulfilling
- Channeling your inner MacGyver
- The Kodály approach





# The Future of Music Education TODAY!™

Intro Pricing Expires Aug. 15th

## Advanced Technology.

*"Quaver is light years ahead of any other curriculum publishing company. Updates are made in real time at no charge! Can't do that with textbooks!"*

*Alex Kayser, Johnson Elementary, Racine, WI*

Launch your lessons as a seamless classroom presentation with over 2,500 interactive screens.



## Teacher-Friendly.

*"I love it! My lesson planning has never been easier!"*

*Kayla Melton, Simonton Christian Academy, Simonton, TX*

Over 200 detailed Lesson Plans make it easier than ever to prepare for class, and submit to supervisors.



## Seriously Fun!

*"It is fantastic! The students consistently remain engaged throughout the lesson, and discipline issues are nearly non-existent!"*

*Julie Mathias, Sullivan's Island Elementary, Mt. Pleasant, SC*

Engaged students learn faster and retain concepts longer. After all, learning should be fun!



## Preview 12 Lessons for FREE!

Just go to [QuaverMusic.com/Preview](http://QuaverMusic.com/Preview) and begin your FREE 30-day trial today!

Have an upcoming District Adoption? Let us know!



1-866-917-3633 • [info@QuaverMusic.com](mailto:info@QuaverMusic.com) • [Facebook.com/QuaverMusic](https://Facebook.com/QuaverMusic) • [QuaverMusicBlog.com](http://QuaverMusicBlog.com)

©2014 QuaverMusic.com, LLC

Bluegrass Music News SUMMER 2014



Official Publication of the Kentucky Music Educators Association, a state unit of NAFME: The National Association for Music Education

Editorial Board: Robert Amchin (Chair), Bradley Almquist, Sara Francis

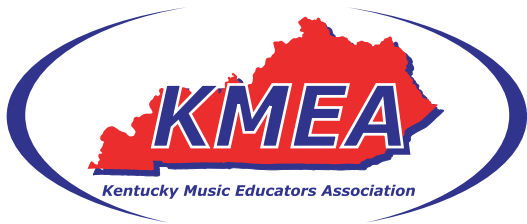
The cover illustration shows the winning entry in the Bluegrass Music News Journal Cover contest. The artist is Kylar Ware, a senior at Bullitt East High School in Mt. Washington, Ky. She said this about her piece:

"I decided to represent the theme 'Music lasts a lifetime' by drawing a music staff swirling across the page and an antique pocket watch. The watch of course represents time as well as the essence of time being without age."



Journal Cover Contest runner-up is Kayla Hughes, a third grader at Morningside Elementary School in Elizabethtown, Ky. Her music teacher is Kelly Cruze, and her art teacher is Kristin Willett.

See pages 28 and 29 for other submissions.



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

# Bluegrass Music News

## CONTENTS

### Messages From KMEA

- 3 President's Message . . . . . Debbie Kidd
- 5 Editor's Message. . . . . George R. Boulden
- 7 Executive Director's Message. . . . . John Stroube

### Feature Articles

- 11 Dalcroze Eurhythmics, anyone? . . . . . Cecilia Wang
- 13 Do-overs or Do-betters . . . . . Penny Dimmick
- 15 Five key concepts to improve your choir's blend, resonance, and balance. . . . . Dr. Kevin L. Baker
- 18 What's new in music technology 2014?. . . . . Mike Klinger
- 22 Making festival preparation fulfilling, dynamic, and memorable . . . . . James Smart
- 26 Channeling your inner MacGyver: Using what you have to create experiences in the classroom and on stage . . . . . Elisa Fraser Wilson
- 28 The Kodály approach. . . . . Dr. Jill Trinkla

### News and Information

- 8 Montgomery County Schools receives KSBA PEAK award
- 29 2014 Festival Assessment Results
- 42 BMN Journal Cover Contest Entries
- 44 2013-14 Advertisers
- 44 Summer 2014 Advertisers

### Forms

- 44 KMEA forms



illustration by Kylar Ware

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.



# UNIVERSITY OF KENTUCKY SCHOOL OF MUSIC WELCOMES ITS NEW DIRECTOR

## John Scheib

John W. Scheib was previously Director of the School of Music and Associate Professor of Music Education in the College of Fine Arts at Ball State University. Prior to this appointment, Dr. Scheib served the school as Associate Director, Coordinator of Undergraduate Programs, Primary Departmental Advisor, and as a member of the faculty teaching graduate and undergraduate courses in instrumental music education and research methodology.

Articles authored by Dr. Scheib have appeared in the Journal of Research in Music Education, Update: Applications of Research in Music Education, Journal of Music Teacher Education, Arts Education Policy Review, Music Educators Journal, Teaching Music, and Indiana Musicator.

Scheib is the recipient of the 2013 Outstanding Collegiate Administrator of the Year by the Indiana Music Educators Association. He has been active in strategic planning initiatives at Ball State, curriculum development, implementing new teaching models that focus on immersive learning strategies, and has worked to establish partnerships promoting the arts with local K-12 schools and community organizations.

A Wisconsin native, Dr. Scheib holds music education degrees from the University of Wisconsin-Whitewater and the University of Wisconsin-Madison. Prior to his university-level work, Dr. Scheib taught instrumental music in the Wisconsin public schools for 9 years.



---

### 2015 AUDITIONS:

January 30, 31 / February 13, 14 / March 6, 7

INTERNATIONALLY RECOGNIZED FOR EXCELLENCE  
IN PERFORMANCE, MUSIC EDUCATION  
AND RESEARCH IN MUSIC.

**CFA**

UK College of Fine Arts  
SCHOOL OF MUSIC

[finearts.uky.edu/music](http://finearts.uky.edu/music)  
[music@uky.edu](mailto:music@uky.edu)



**UK**  
UNIVERSITY OF  
KENTUCKY

# From the President

DEBBIE KIDD



At a time of cuts in arts funding, elimination of music programs in our schools, and an alarming number of music classes being taught by non-certified music professionals, it is difficult to find an entire school district that truly values its music program, strives for musical excellence, and understands the necessity of having a certified music teacher at all levels of instruction. Montgomery County Schools' music program is noteworthy in all respects and is a source of pride for students, parents, administrators, teachers, and the community at large.

On May 6, 2014, I was honored to be one of the guest speakers for the Montgomery County Schools *Demonstration of Excellence in Music Education Achievement* at Montgomery County High School, which provided for formal presentation of the Kentucky School Board Association's PEAK Award. The PEAK Award (Public Education Achieves in Kentucky) was established in 1997 by the KSBA to bring about greater attention to noteworthy efforts by public schools aimed specifically at enhancing the learning skills of students and to promote the positive impact of public elementary and secondary education.

Although it was Montgomery County's music program that was being recognized, one must understand that the PEAK Award is an *academic* award, not an award for arts programs. The Kentucky School Boards Association recognizes the impact the music program has had on the academic achievement of students in Montgomery County.

Ashley Tyree, Director of Vocal Music, offered these comments regarding Montgomery County's music program. "The most important aspect of the K-12 Music Program in our district has been the positive impact the program has had on the academic and post graduate performance of students in the program. Discipline and a positive attitude are necessary to become lifelong learners and pursue careers in a variety of professions, including music. Students in the music program have

consistently demonstrated academic excellence. They have scored above the college entrance exam benchmarks since all juniors have been required to take the ACT. Prior to that, 80% of music students scored Proficient or Distinguished. This academic success has led to a high rate of college attendance by MCHS music graduates pursuing varying professions."

Superintendent Dr. Joshua Powell attributes some of the district's increase in state test scores in the past few years (132nd in the state to 29th) to the success of the music program. Dr. Powell stated that credit for the success of these programs lies with the educators.

David Baird, Interim Executive Director of the Kentucky School Boards Association, congratulated the district by saying, "As I go around the state visiting other districts I assure you I will be talking to them about you. I will tell them that you have one of the best comprehensive K-12 music programs in the state of Kentucky."

The Montgomery County School District offers band, choir, orchestra, and general music taught by certified music professionals. The students of this district are very fortunate to have such a comprehensive music program. The district has the support and cooperation of administrators, parents, and community at large, including the Montgomery County Council for the Arts.

The *Demonstration of Excellence in Music Education* featured performances by the Montgomery County High School Choir directed by Ashley R. Tyree; McNabb 8th Grade Orchestra directed by Lauren Wright; Camargo Elementary Chorus directed by David Fonda; McNabb 8th Grade Band directed by Kevin Bowling; Mount Sterling Elementary Choir directed by Melanie Sanders; Montgomery County High School Orchestra directed by Aaron Breeck; Mapleton Elementary Choir directed by Jen Jenkins; Montgomery County High School Percussion Ensemble directed by Calvin Schmieg; McNabb 8th

*Continued on p. 9*





# Experience the Evolution of SILENT Brass™



reddot award 2014  
winner



YamahaWinds

@YamahaWinds

Visit [www.4wrd.it/SBrassAAB](http://www.4wrd.it/SBrassAAB)

©2014 Yamaha Corporation of America. All rights reserved.



POWERED BY  
**Brass  
Resonance  
Modeling™**

# From the Editor

GEORGE R. BOULDEN



With the winter weather we experienced this year I am not sure if you are enjoying a well-deserved summer break as you enjoy this edition of the *Bluegrass Music News*, but I certainly hope so! In speaking with many music educators I have been hearing so many stories of continuing challenges from the school districts and schools where you serve. We are all under continued scrutiny as the ebb and flow of education reform coupled with tight budgets make our jobs tougher every day. I want to urge you to use your students and parents as advocates for your program. They can best speak on your behalf and relate the significant benefits of music education in the schools.

From my own experience I found this to be true every time I had an advocacy issue. During my first year teaching in Florida the guidance department scheduled AP Chemistry during my band class. This affected eight seniors, including three all state musicians, and being the new guy I was not told of this situation until the week before the start of school. Fortunately, my band parents were able to resolve this issue after a brief meeting with the principal and guidance department. Not all challenges can be resolved this easily but I encourage you to use advocacy at the local level to support your music program. Remember, you are the expert and must educate your students and their parents about the importance of music education.

• • •

I am pleased to report a big upswing in the number of participants in our annual cover art contest. I hope you enjoy the various contributions from across the commonwealth and will encourage your students to participate next year as we collaborate with the visual arts to support music education.

Congratulations to this year's journal cover contest winner, **Kylar Ware**, from Bullitt East High School in Mt. Washington. Kylar is a senior and a student of **Carrie Gary**, choir director, and **Jason Kelty**, art teacher. Kylar wrote the following about her artwork; "For my piece I decided to represent *Music Lasts A Lifetime* by drawing a music staff swirling across the

page and an antique pocket watch. The watch represents time as well as the essence of time being without age." Once again, congratulations Kylar, and thank you Carrie and Jason for inspiring and supporting her as musician and artist.

• • •

I have a renewed appreciation for parents and their role in the success of a music program. Just recently I went on my first overnight band trip to Gatlinburg with my daughter's middle school band. Fellow band parent **David Ratliff** and I served as the equipment truck drivers and loaders for the trip. Fortunately, many parents made the trip and we had outstanding help all weekend. I will admit that I was a bit sore after the trip since I had forgotten how heavy those instrument cases and suitcases could be, especially after loading and unloading the truck numerous times. Nonetheless, it was a marvelous trip and a wonderful experience to see our profession from the other side. Oh, and the concert band and jazz ensemble sounded great!

• • •

In closing thank you to the companies, universities, and colleges that advertise in the *Bluegrass Music News*. We appreciate your support and hope the membership will take advantage of the many opportunities you have to offer.

• • •

Do you have a story to share? Please send your comments and articles via email, [george.boulden@uky.edu](mailto:george.boulden@uky.edu). Criteria for writing an article can be found below and at the KMEA website, [www.kmea.org/bgmn](http://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.

*Continued on p. 9*

# got sound?

## 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. . .



# From the Executive Director

JOHN STROUBE



“THE WINTER IT IS PAST, AND THE SUMMER’S COME AT LAST.”

The KMEA office is the repository of a number of historical documents, including complete collection of the *Bluegrass Music News*. While I was recently looking for a piece of information I glanced through a copy of the Winter 1976 issue. One of the articles was an interview by then-editor Martin McKay, toward the end of which he asked, “Now, what am I not smart enough to ask?” I thought that was a brilliant interview question! He had already asked many things, so he threw the door open to his interviewee asking for help filling in the gaps.

It has been said, “We don’t know what we don’t know,” meaning we are usually not smart, savvy, insightful, or objective enough to ask the right questions. Essentially, if we are ever going to know that which we don’t yet understand, we will need someone else to critique us. However, it runs completely counter to our nature, doesn’t it? Innately we don’t want to hear anybody tell us how we might improve. Since most people resist taking feedback, here’s what I have come to think: some people have the capacity to ask for and listen to critique, then to strongly consider the advice given, and these people grow, change, and improve. Most people do not have that capacity, and they stagnate and burn out.

As we become more seasoned we get to the point we know better than to change our ways on the whim of every self-appointed advisor. We have to select from who we seek input, and if we are smart it will be people who are knowledgeable and bluntly honest.

Regarding a potential mentor, we are tempted to think, “That person won’t understand all the things I am dealing with. No point in asking them for feedback.” That’s ridiculous, though isn’t it? It really doesn’t matter what disadvantages you face—what matters is the product of your endeavors. When I student taught with Charlie Black at Butler County High School, he regularly told his students, “The world wants results, not excuses.” Mr. Black was a big believer in life lessons.

Advanced degrees and National Board Certification are formalized ways to approach professional self-improvement, and they may be among the most effective because they are so structured. Those of us who are not presently involved in such a program can still adopt a mindset directed at self-improvement, but it doesn’t seem that many do.

There are a number of ways to improve as a music teacher including attending master classes for your weakest instrument, observing a lesson by a respected teacher, carefully reading articles in various journals and online, and asking respected teachers how they approach situations that are giving you fits.

With the idea of self-improvement in mind, I want to approach the topic of KMEA assessments, the new, official term for what we still tend to refer to as “festivals.” There are people who believe that the purpose of assessment is to give students a chance to succeed. I concede that it provides that, but I cannot bring myself to accept that this is the purpose. Instead, I believe the purpose of assessment is to provide feedback from objective people who know what they are listening and watching for. Of course the students hear the feedback, due to which they may modify their behavior in regard to assessed criteria, but the teacher needs to be the one who listens to the comments with big ears. For example, if the judge tells my students that they didn’t get soft enough I have to ask myself why they didn’t. Is it because I didn’t ever ask them to? Or is it because I couldn’t figure out how to ask effectively? I need to figure that out so that in the future I can be a better music teacher. A teacher would be well advised to never stop giving effort to becoming a better teacher, part of which is taking advantage of every opportunity for input from people who have the perspective to provide sound council.

Please advise us, at the KMEA office, how we can better help you. We look forward to the opportunity to work with you, improving in our capacity to support your personal pursuit of professional excellence.



Pictured are Kentucky School Board Association Executive Director David Baird (left), and Montgomery County High School choral director Ashley Tyree at a presentation of the KSBA PEAK Award. Tyree accepted the award on behalf of the Montgomery County Schools music program. Prior to this presentation, KMEA President Debbie Kidd and Executive Director John Stroube spoke about the value of music

education, and representative student music groups from the Montgomery County Schools performed. Before the formal presentation of the plaque, Mr. Baird pointed out that "PEAK" stands for "Public Education Achieves in Kentucky" emphasizing that it is an academic award. The Montgomery County Schools music program was tapped for this recognition because the selection committee found a connection between the robust K-12 music offerings in the system and the improved academic achievement in recent years. Representatives of the Montgomery County schools music program will be invited to present at KSBA's annual conference in hopes that other school districts may learn from their success. This is the first time in the eighteen-year history of the PEAK Award that it has been presented to a school music or arts program.

*Photo credit—Jenny Wohlleb, KSBA.*

# Hurst Music

101 N. Mount Tabor Rd.  
Lexington KY 40509

**(859)-335-0500**

- RENTALS
- ACCESSORIES
- BAND & STRING REPAIRS
- SHEET MUSIC
- LESSONS



*"Long after the toys of childhood are gone, the gift of music remains."*

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

**Thank You**



From the President, continued from p. 3

Grade Choir directed by Abbie Bohrer, Montgomery County High School Jazz Ensemble directed by Travis Bond; Montgomery County Intermediate School Drama Cast directed by Kacy Albany; and Montgomery County High School Wind Ensemble directed by Travis Bond.

I receive calls weekly from teachers, students and parents who are concerned about the lack of certified music teachers and quality music programs across the state. As most of you know, this trend is alarming. Other school districts in the Commonwealth of Kentucky should take note of all Montgomery County has accomplished and support their music programs to the same degree. All students should have access to a well-balanced, comprehensive, high-quality, sequential program of music taught by certified music professionals.

I offer my heartfelt congratulations to the students, teachers, and administrators in Montgomery County for this deserving recognition.

• • •

From the Editor, continued from p. 5

#### GUIDELINES FOR CONTRIBUTORS

##### FEATURE ARTICLES, LETTER, & NEWS ITEMS:

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

##### PHOTOS:

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

##### DEADLINES:

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

You Have  
Earned Your  
“Break” This  
Summer And It’s  
Time To Let Us  
Do the Heavy  
Lifting For You  
‘Til Next Year!



# MILES & AHEAD MUSIC

Offering Band & Orchestra Rental,  
Step-Up, and Pro Instruments From:



Conn & Selmer



JUPITER

...And More!!!

We Have Also Added A New Full-Time  
Repair Technician In Richmond

Launching\* Our Redesigned Website  
For Easier

Online Shopping & Rentals 24/7

\* Coming in July

(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](http://WWW.MILESAHEADMUSIC.NET)



WKU

# Music

BAND CHAMBER CHOIR ORCHESTRA JAZZ



**NEW Master of Music**  
Conducting  
Conducting (Teacher Leader)  
Music Education (Teacher Leader)  
Pedagogy


**Diversified musical experiences  
with artist teachers  
for *everyone* on campus.**

**WKU** Department of Music

Ivan Wilson Fine Arts Center #351

Western Kentucky University

[www.wku.edu/music](http://www.wku.edu/music) | 270.745.3751

 Like us on facebook!





# Dalcroze Eurhythmics, anyone?

BY CECILIA WANG

Music educators often consider the approaches of Kodaly, Orff, Dalcroze, and Suzuki to be the most popular methods of teaching music to children. Thanks to the availability of summer professional development courses, many teachers get in-depth and focused training in various parts of the United States for Orff and Kodaly methods. The Suzuki Institute alone, among others, draws hundreds of students and teachers at Stevens Point, Wisconsin, every summer! While many teachers tend to favor one of these approaches, most expert teachers apply a variety of pedagogies that work for them! Yet, I notice that there are not many teachers who claim to use the approach of Dalcroze. One reason is that there are only a few places that offer Dalcroze training, and they tend to be in large cities with expensive fees. Another reason, I presume, is that once a teacher has acquired some knowledge about a certain approach, they are content with their success in applying such a methodology.

Personally, I think there is much merit to each of the above approaches, but I think the Eurhythmics exercises devised by Emile Jaques-Dalcroze (1865–1950) are extremely beneficial for every music teacher and performer. Dalcroze himself taught music theory at the Geneva Conservatory of Music in Switzerland and was an excellent pianist. Furthermore, he was also a very mindful teacher who continuously assessed his students' learning and his own teaching strategies. He grew up in a musical family and was heavily influenced by the principles of the Swiss pedagogue Pestalozzi who advocated "learning by discovery rather than by rote", a very revolutionary educational idea at the time. Dalcroze observed that even his musically advanced conservatory students had difficulty performing with expressive nuances. His own studies and experiments led him to conclude that learning and performing music involves a constant interplay between kinesthetic awareness, emotion, and neural control.

Dalcroze knew about brain-based learning a century ahead of us! He was convinced that the improvement of musical performance depends on the refinement of the mind-body-feeling loop. He began to devise Eurhythmic exercises for his students and later opened a boarding school for children where Eurhythmics was the main curriculum. Years ago at a Dalcroze

workshop, I noticed an elderly lady who was able to execute all the musical exercises with ease and with much gracefulness, while the rest of us had to struggle. On inquiry about her excellent expression, I found out that she studied with Jaques-Dalcroze himself while she was still in diapers!

I value the Dalcroze approach because its focus is on

---

Dalcroze knew about brain-based learning a century ahead of us! He was convinced that the improvement of musical performance depends on the refinement of the mind-body-feeling loop.

---

the musical growth of the participants. This approach does not give prescriptions for teachers to use specific materials but to lead them to acquire the skill to express music spontaneously and to create freely. Todd Anderson's article (2011) provides a good description of the Dalcroze approach. According to Anderson, "The Dalcroze approach trains students to allow conceptual knowledge to become embodied and second-natured, freeing the musician to express and create music with ease." Anderson also explains the three branches of the Dalcroze approach: 1) *Eurhythmics* provides the learner with carefully-constructed musical experiences in movement that requires intellectual analysis, thus deepening musical understanding; 2) *Solfège* emphasizes aural discrimination and flexibility within the tonal musical language; and 3) *Improvisation* provides a way for spontaneous music expression and is a practical tool for teachers to accompany children's movement in music lessons.

Thus the Dalcroze approach is applicable for both children and adults of differing musical skills. Each individual progresses as he/she acquires more sensitivity of the ear, greater precision with less effort in performance, and freedom of expressing feelings as a result of Eurhythmic exercises that integrate the three

*Continued on p. 12*

branches of this approach. Some techniques used in these exercises such as *quick reaction*, *replacement*, *follow*, and *canon*, demand participants' constant attention both in listening and in motor response. Musical materials can be very simple rhythmic patterns on percussion instruments, piano improvisations ranging from short melodic ostinatos to complex harmony, and existing recordings of compositions in all styles. Dalcroze Eurhythmics is much more than just translating music into movement. No word can really explain fully the effect of the Dalcroze Eurhythmics because one has to experience it first. I hope the Dalcroze approach will flourish like the other music teaching approaches so

that both our music teachers and students alike will instill music we listen and perform with imagination.

#### REFERENCE

Anderson, W. Todd. (2011). "The Dalcroze Approach to Music Education: Theory and Applications." *General Music Today*, NAFME, 20(10), pp. 1-7. (<http://gmt.sagepub.com/content/early/2011/10/31/1048371311428979>)

*Dr. Cecilia Wang, [cecilia.wang@uky.edu](mailto:cecilia.wang@uky.edu), is professor of music education at the University of Kentucky, and Director of summer workshops in general music.*



# UNIVERSITY of the CUMBERLANDS

## Music Department

WILLIAMSBURG, KY



CAMPUS VISITS AND MUSIC SCHOLARSHIPS AVAILABLE  
PLEASE CALL: 800.343.1609  
[WWW.UCUMBERLANDS.EDU/ACADEMIC/MUSIC](http://WWW.UCUMBERLANDS.EDU/ACADEMIC/MUSIC)

**FIND US ON FACEBOOK: UNIVERSITY OF THE CUMBERLANDS MUSIC DEPARTMENT**





# Do-Overs or Do-Betters

BY PENNY DIMMICK

“I wish I could start college over—take all of my courses again because I know now why they are important to me as a teacher, and when I took them the first time I really didn’t get it. I took those classes because they were required and I needed to check them off the list in order to graduate. I didn’t really learn all that I could have and should have learned. I just wish I could do it all over again—knowing what I know now.”

An interesting statement made by a student teacher upon completion of her semester of student teaching. Of course, starting over again for her was not an option, given the commitment of time and finances for her college education. Most people are in that same situation. An undergraduate education is a one-time opportunity and a privilege, and therefore, it is important to both make the most of it and to *gain* the most from it—to “Do better” from the outset.

In most universities the undergraduate music education program is large, complex, and often bursting at the seams with requirements and expectations. Given the breadth and the depth of both the skills and the knowledge needed to be a successful teacher in a music classroom today, the demands of the program are to be expected. However, just recognizing the programs’ challenges does not necessarily help in negotiating those challenges—a strategy is needed. There are many articles and books written about how to be successful in college but a better approach might be to ask those who have actually been there, especially successful music education students who have gone on to be successful in their music classrooms. Here are their suggestions.

First of all, field experiences of all kinds, are among the most beneficial experiences for anyone considering a career in education. While most music education programs require various types of these experiences, just sitting in a K–12 classroom does not guarantee that you will get the most out of that experience. Embracing every opportunity to participate in the classroom and taking the initiative to go above and beyond the requirements and the required hours will pay huge dividends in the long run. While the insights gained in these settings are extremely valuable, the networks that are established through these experiences are also

quite valuable. Many times these connections lead to employment opportunities later on.

It is also important to acknowledge that students’ approach to field experiences, to school, and to “learning” throughout their college years will greatly impact what they get out of their education. For instance, consider those “General Education” requirements, which are often approached as a type of “beat-the-clock bingo.” Far better to treat those requirements as invitations to explore subjects outside your comfort zone, chosen on the basis of the professor’s reputation, the course’s reputation, your interest in the topic, graduation requirements, and convenience—in that order.<sup>1</sup>

---

Realize that you should not only be learning content in these courses, but you should also be learning the teaching techniques and approaches that your professors use to teach these courses.

---

These courses can not only enrich students’ education in the present but also their future classrooms and perhaps even their long term career path when they are approached in this way. This same strategy can also be applied to music requirements that may seemingly have nothing to do with one’s ultimate goal of teaching band, choir, orchestra, or general music classes. Realize that you should not only be learning content in these courses (e.g. music theory and history courses, sight singing, lessons, and ensembles), but you should also be learning the teaching techniques and approaches that your professors use to teach these courses. Jotting down simple exercises, unique phrases, and/or helpful hints given in these classes will greatly assist you in your future classrooms. Take advantage of all of your professors’ experience and expertise throughout your college career; there should be no such thing as a wasted class!

Other suggestions for “doing better” or “getting the most” out of one’s college career that were consistently listed by our successful teachers included managing and using time wisely, organizing and prioritizing one’s

Continued on p. 14

activities, and making wise and informed decisions regarding both curricular and co-curricular activities one participates in. With regard to time management, realize that one hour of focused, concentrated, and uninterrupted studying or practicing is much more valuable and fruitful than two or three hours of unfocused, disorganized, and interrupted studying or practicing. While it is certainly much more fun to study with a group of friends or to visit with the person in the practice room next door, it is even better to spend time with these friends when your studying and practicing is done and the time is yours. According to Harry Wong, “what matters is not the number of hours that you put in but how much you put into those hours.”<sup>2</sup> Avoiding Facebook, Twitter, and texting while studying or practicing will also significantly impact the accomplishments gained during that time.

In addition to being successful managers of time, successful music education students are also organized—in their work, their play, their practicing, their studying, and their life in general. This is also true of successful music educators; organization is an essential element in any successful school music program. The good news is that organizational skills can be developed and strengthened through practicing deliberate and intentional procedures that will become habits over time. For those that struggle with organization, see the article “Organizational Skills 101: The Second Piece of the Puzzle” that appeared in this column in September of 2009 for strategies in strengthening this part of your life.

Co-curricular activities are another aspect of college life that can have long-term implications for one’s career, both during and after college. These activities are often chosen at the annual College Activities Fair, but not necessarily for the right reasons or with much thought. In considering options for involvement, membership in the collegiate chapter of the National Association for Music Education (NAfME) at your school should be at the top of your list. The value of the professional opportunities, the experiences, and the leadership skills that can be gained through participation in NAfME cannot be matched by any other organization on campus. In the event that your local chapter is not active, seize the opportunity to reactivate it and build a strong and sustainable program to support all the music education students at your university.

Last, but certainly not least, successful music educators stressed the importance of developing and maintaining a healthy lifestyle. It is impossible to do well in school without taking care of yourself physically,

emotionally, and spiritually. Prioritizing healthy habits and the above mentioned strategies in your life from the outset of the academic year will enable you to not only “do better” in college, but to do your best in all areas. The long-term ramifications are exciting.

Learning without thinking is labor lost, and thinking without learning is dangerous.—Chinese proverb

## ENDNOTES

1. Feaver, Peter and Anne Crossman. “5 Myths About the Best Years of Your Life”, <http://www.washingtonpost.com/wp-dyn/content/article/2008/04/30/AR2008043001216.html>.
2. Wong, Harry K. and Rosemary Tripi Wong. *The First Days of School*.

This is a reprint of an article that appeared in the May 2014 issue of *INform*.

*Dr. Penny Dimmick, pdimmick@butler.edu, is Professor of Music and Coordinator of the Music Education program at Butler University where she teaches both undergraduate and graduate courses in music education.*



# Five key concepts to improve your choir's blend, resonance, and balance

BY DR. KEVIN L. BAKER

Every choral director knows what a challenge it can be to unify an ensemble's sound in order to produce a choral tone that is blended, consistent and balanced. While there are numerous factors that play a role in causing your choir to sing without a unified tone, a significant improvement can be made with just a few concepts in mind. I have had excellent success using five key concepts as a construct for developing a unified tone quality. I have used these at virtually every level in the educational spectrum, from junior high to collegiate singers, and have found that they go a long way toward allowing singers to quickly grasp and implement elements of technique that help produce a tone quality that is pleasant, healthy and more easily blended.

1. *An open mouth is "Home Position" for singing.* We are all taught to be very polite and keep our mouths closed when we are not talking. Having your mouth hanging open in day to day life is considered significantly un-couth. However, as a singer this ideology is counterproductive. This causes us to have a concept of opening the mouth to the vowels and then instinctively we begin to gradually close the mouth towards our comfortable closed home position. Actually, it is far better for the singer to develop a concept where home position is an open mouth and we close to consonants. Begin with the jaw dropped like you have just awakened from a nap with your mouth hanging open. Just let the jaw hang down as if it has no feeling or muscles in it. This is the natural, relaxed position for the lower jaw. Have your students place both hands on each side of their face like the image in the famous painting by Munch, "The Scream." Then, do five-finger melismatic warm-up exercises using a single vowel. I usually start with Ah, since it is the easiest vowel with which to maintain this jaw position. Your students will be surprised at how much their jaw wants to move and help in the process of changing notes. This will also be pronounced at register changes. It really reveals how much jaw tension they have and how much they are using the jaw when it is unnecessary. Remember—*Close to consonants, don't open to vowels.*

2. *Avoid Vowel Migration.* This problem is related to

the gradual closing of the mouth addressed in the concept outlined in number one. As singers allow the mouth to gradually close, either to the instinctive closed position or toward the next consonant or vowel to be sounded, they create variances in the tone quality, resonating spaces, and vowel shape. This is all the more problematic when you realize that while they are all doing this, they are all doing it at different times and rates of speed. This has a tremendously negative effect on blend, balance and tuning. They are, in effect, singing innumerable vowels and variations of vowels all at the same time and those vowels and variables are constantly changing. Maintaining consistent space during the duration of the vowel is critical to building a unified sound, blending the ensemble and tuning within the section and the group as a whole. Have your singers place their hands on their faces again so that they can feel when the jaw moves and do a simple warm-up pattern of stepwise motion or triads using "da," "la" or "na." Do the exercise slowly so that there is ample time for the vowel to stabilize in the open position. Make sure they are using only the tip of the tongue to create the consonant so that the vowel remains formed behind the tip of the tongue. They merely need to drop the tip of the tongue down to behind the bottom teeth and the vowel is formed. Often, singers use the entire tongue against the roof of the mouth to make d's, l's and n's. Using only the tip of the tongue helps preserve the space in the mouth and keep it open and stable. Once they master this basic exercise, have them use different consonants or vowels on each scale step to practice making the shifts to the new sound late and crisply.

3. *Tongue position is critical.* It is also an issue that is often the least attended and most overlooked. Many students sing with the tongue in a relatively high position in the mouth on open vowels or with excessive rigidity in the tongue on arch-tongued vowels such as e and a. First, have your students keep the tip of the tongue lightly touching the back of their bottom teeth. Often, students will have their tongue drawn back in the mouth too far, forcing it to ride high in the space and interfering with an open

*Continued on p. 16*



sound. Second, have them imagine that they are holding cough drops in the middle of their tongues so that they will neither fall down the throat, a position creating a depressed larynx, nor fall out in the floor, a position where the tongue is too arched in the mouth. On arched-tongue vowels, try get them to use a “lazy” tongue that barely arches enough to create the vowel and doesn’t feel rigid and firm to them.

4. *Tunnel vs. Cave—Through the space, not in it.* I often hear directors admonish their students to create more space in the mouth, which they dutifully do. Unfortunately, the direction stops at that point and the singers lack any understanding of what to do with that space. Often the students begin to sing with the concept of sending the sound into the soft palate which effectively is similar to making sound in a cave. All the sound is contained within the cave, and sound that escapes is more a product of overflow. They then begin to push and over-sing in order to produce enough “overflow sound” to reach the audience. When they send the sound up and into the soft palate, they artificially darken and mute the sound and it is not as healthy for them vocally. Have them use the space as if it were a tunnel with an outlet for the sound—their mouth. Make the same space, but let the sound move forward in the mouth to at least the joint between the soft and hard palate or even let it be focused toward the hard palate. When you get them singing through the space rather than into the space, the sound of your ensemble will come alive with vibrancy and energy as their vocal efforts are used more efficiently.

5. *Sing between the notes.* Far too often, singers focus on the first initiation of the sound and then begin to think about the next note or syllable to be performed. This causes decay in the sound between the notes, increases the issue of vowel migration and produces a sense of starting and stopping sound on each note. While it dramatically effects the consistency of the sound negatively, it is also highly detrimental to the creation of phrase shape and phrase direction. They begin to sing with a note-based concept rather than a motive or larger phrase-based concept. I demonstrate this often by merely talking to the students with significant hesitations between the spoken words. Hey, - - - let’s - - - go - - - have - - - a - - - soda. We don’t talk that way but we often sing that way. Have them sing with a concept in mind like pouring water from a bottle. The flow of water is like tone production in singing. If we place

our hand over the mouth of the bottle and release it as it pours out, the flow hesitates briefly or stops and starts. This is note to note singing. Have them sing as if they are only touching the stream of water lightly with one finger about six inches below the mouth of the bottle. This would deviate the stream without stopping it, just as we should do with our sound as we sing. This is the concept they need to have in mind in order to keep a steady, legato and consistent flow of tone.

Try these ideas and see if you don’t hear a difference in your groups. With consistent attention and practice, these five basic concepts should go a long way to improving the blend, resonance and tonal consistency of your choral group.

This is a reprint of an article that appeared in the *Utah Music Educators Journal*, Spring 2014.

*Dr. Kevin L. Baker, kevinbaker@suu.edu, serves as Director of Choral Activities at Southern Utah University.*

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.

The School of Music offers the student who has an interest in music study an opportunity to study with distinguished faculty and to participate in a wide range of musical activities, in both the school and the community.

**Degree Programs:**

Bachelor of Arts in Music

Bachelor of Music in Performance, Jazz, Composition, Theory, Education, History, Therapy

Master of Music in Performance, Jazz, Composition, Theory, Education, History

Master of Arts in Teaching

UNIVERSITY OF  
**LOUISVILLE**<sup>®</sup>  
SCHOOL OF MUSIC



University of Louisville | School of Music Admissions | Louisville, KY 40292 | 502.852.1623 (direct)  
502.852.0520 (fax) | [gomusic@louisville.edu](mailto:gomusic@louisville.edu) | [louisville.edu/music](http://louisville.edu/music) | [facebook.com/uoflmusic](https://facebook.com/uoflmusic)

The University of Louisville is an equal opportunity institution.



# What's new in music technology 2014?

BY MIKE KLINGER

Lots of new things were introduced at NAMM 2014 in January relating to music technology. It amazes me how music technology keeps moving forward to some exciting new levels not before seen. It is the purpose of this article to introduce you to the new things coming out just around the corner and how they can affect you as a music educator.

## NOTATION

The two major players in the music notation field introduced upgrades. Finale 2014™ was introduced and includes some cool new things like: enhancements in linked parts, a new mixer, EPUB support for publishing e-Books, a new audio engine, improved OSX support, new and improved sounds, better percussion notation and much more.

Sibelius™ introduced a Sibelius 7.5 upgrade. Sibelius is not going out of business! Please stop this terrible rumor. In fact, the company has a new team of developers, moved their seasoned Pro Tools expert (Bobby Lombardi) over to the Sibelius team, and is now moving forward in leaps and bounds. Expect some great new things coming your way in 2014.



NotateMe™

NotateMe™ is a new notation app for portable devices. Write your music with your finger, or better yet a Stylus, and it re-writes your music into published notation. The cool thing is that it learns your handwriting style so the more you write the fewer mistakes are made. You can then email the file, save as XML to bring it into Finale or Sibelius, or play it back right on your portable device. Promises for the future include: import music XML, sing or play and have it notate your performance, take a photo of

your music and have it play back to you on your mobile device.

## DIGITAL AUDIO

Presonus™ is a company that is on the rise in the

music education field. What I like about this company is that it actually has a music teacher as head of its educational division.



Audio Box Music Creation Suite

John Mlynczak is introducing several new educator bundles. The new Audio Box Music Creation Suite (\$399) includes: AudioBox interface, PS49 controller keyboard, Studio One Artist recording software, Notion composing software, M7 condenser mic with cable, HD3 stereo headphones and a USB 2.0 HUB. Presonus also introduced their 32, 24, and 16 channel AI digital mixing consoles (\$3999, \$2999, \$1999). Amazing mixers and they come with recording software ready to go.



Mtrack Eight audio interface

M-Audio introduced the new Mtrack Eight audio interface (\$399). Up until now 8 inputs would have cost you \$999. Features include: high headroom inputs with Octane Preamp Technology, up to 24/96 kHz resolution, 8 XLR + 1/4" combo inputs with individual metering, dual headphone outs with selectable source (1/2 or 3/4), selectable phantom power for channels 1-4 and 5-8 and much more. A great value for the money!

## COOL STUFF

We all know that our kids love to turn knobs and dabble with musical sounds and effects. Syntorial \$78 educational pricing, allows the student to program his/her own sounds into a synthesizer using the training

*Continued on p. 20*





UNIVERSITY OF KENTUCKY BANDS

TO *play* HERE,  
YOU HAVE TO  
*BE* HERE.

SUMMER ADVISING CONFERENCES

June – 23, 24, 25, 26, 27, & 30

July – 1, 2, 3, 7, 8, 9, 10, 14, 15, 16, & 17

Contact UK Bands to schedule an audition.



FOR MORE  
INFORMATION VISIT  
[WWW.UKBANDS.ORG](http://WWW.UKBANDS.ORG)

**UK**  
UNIVERSITY OF  
**KENTUCKY**  
College of Fine Arts  
School of Music

software included. It comes with over 199 lessons. Students learn about a single parameter of sound (oscillator), and are then played a sample of the sound. Using just their ears and the knowledge learned, they begin to program the sound they just heard. If correct, it rewards the students and allows them to move onto more parameters. The kids that I have shown this to absolutely love it. Site licensing is also available at \$62.50 seat.

Need a small, portable, powerful speaker for your classroom or portable device? Introducing the new iLOUD (\$299). 40 watts of power, 50hz-20khz, blue-tooth compatible, up to 10 hours in normal use without charging, 1/4" input for connecting guitars to iOS devices. The sound of this thing is incredible. I love the portability of it, as well.



iLOUD

Be on the lookout for Aerodrums (\$160)! This thing is incredible technology. Best thing to do is to Google Aerodrums and watch the videos. In a nutshell Aerodrums uses light or photo technology to watch a drummer perform "air" drums, complete with drums sticks and sensors on his/her feet. The motions then trigger various drum sounds on a computer. No drum kit needed! It is currently available for purchase on Amazon for \$160, and then you will also need the Photo camera for \$20. Right now available for Windows, but Mac is being developed.

#### MIKE'S FAVORITE IPAD APPS

SoundCloud Express allows you sing or play into your portable device and have it notated. You can then transfer it over to your favorite notation software.

IReal Pro is like having Band in a Box on a portable device. Just type in your chord progression, pick a tempo and style, and you get drums, bass, piano accompaniment.

Drum School is a great tool for your drummers. It notates a chosen pattern and plays it back. Your drummer can isolate each hand and foot to hear just that part. It also has a video of a real drummer performing the pattern, and you can adjust the speed as well.



ForScore

ForScore is an app for putting all of your PDF music into your portable device. Perfect for gigging musicians in that you can organize your music into sets if you wish. A must have for the gigging musician. With the BT-105 bluetooth air turn pedal, you can get hands free operation as well. You can also mark up your PDF's as needed.

This article is a reprint that appeared in *The New Mexico Musician*, Spring 2014.

*Mike Klinger, klingerm@midiworkshop.com, is the owner of The Synthesis Midi Workshop (www.midiworkshop.com), which specializes in educational sales and training in music technology. He offers a wide variety of music technology courses both online and at his Retreat Center in Carson, WA and only sells to music educators and students.*

# TRANSYLVANIA UNIVERSITY

is pleased to announce  
the appointment of

**DR. KAREN COOKSEY,**  
**Director of Choral Activities**

Dr. Cooksey comes to us from the Los Angeles Opera, where she served for five years as Assistant Chorus Master. She holds degrees from Butler University, Indiana University and The University of Southern California.



**TRANSYLVANIA UNIVERSITY** offers generous music scholarships to all qualified students, regardless of major. For information, contact Dr. Ben Hawkins, Program Director, at [bhawkins@transy.edu](mailto:bhawkins@transy.edu). Visit our website at [www.transy.edu](http://www.transy.edu).





# Making festival preparation fulfilling, dynamic, and memorable

BY JAMES SMART

As predictable as the seasons, we again gear up for another round of district and state music festivals in Montana and across the country. Some years we are bound to feel like Bill Murray's character, Phil Connors, in the 1993 classic film *Groundhog Day*. Connors, a self-absorbed weatherman gets stuck in a time loop forcing him to relive the same day over and over again. Much to Phil's dismay, the townspeople of Punxsutawney would greet him each morning with, "It's Groundhog Day!" After indulging in excesses and then futile suicide attempts to escape the cycle, Phil re-examines his priorities and decides to better himself. Like Phil, we all have the potential to slide into a rut. But, unlike many other professions, we have the tools to not only break the time loop but also to never enter it. It all depends on your creative approach.

## REPERTOIRE

Selecting repertoire should be your favorite thing to do AND one of the most time consuming and important things that you do. Select works that you think your students will enjoy (future tense intentional) and that *you* will enjoy. Often, music that has immediate appeal "flames out" becoming monotonous after a couple weeks of rehearsal. In the school music market, if a composer writes a catchy work, then his/her output sees a surge in sales and subsequently floods band festival programs across the country. In response, publishers place contractual demands on their composers to produce more works in a short period of time. Composers, themselves, acknowledge that this dilutes the quality and increases the recycling of ideas in the works of even the most talented writers. If you listen to a piece and are struck by its predictability and compositional gimmickry, you and your students are likely to tire of it quickly. Make sure that your repertoire gives you and the students an opportunity for musical growth. Does it have genuine ingenuity? Does it say something new or unique? Is it sincere in its attempt to create an artistic experience for your students? Will it be fun to explore? Choose music that pulls you deeper into its layers of beauty, simplicity, complexity, craftsmanship, etc. Choosing music that is high quality and *is within the students' reach* is half the battle of creating the memorable experience that we seek.

## SCORE STUDY/REHEARSAL PLANNING

It is often easy to shove score study on the back burner and attend to the thousands of other details that are involved in being a music educator. With family and job demands, score study can start to feel like a pipe dream. However, band directors tend to be Type A so flying by the seat your pants and learning the score in rehearsal is a terribly uncomfortable situation. Just like practicing your instrument, once you commit to doing it, the time will be easily filled. Studying and planning will generate more interest and excitement in a work. More importantly, the students and the music deserve it. Can you imagine an English teacher assigning *Catcher in the Rye* based only on recommendation and never having read the book? Sometimes we are guilty of this. A small amount of regular score study will inform your decision making, help you develop a strong musical opinion that it ripples through the ensemble, and make you much more efficient at rehearsing. Your increased competence will unlock creativity in the discovery process of your students.

## METAPHORS TO SPARK IMAGINATION

"Stop thinking about art works as objects and start thinking about them as triggers for experiences."  
—Brian Eno, record producer and composer

Our job is to meet students where they are and then take them on a path of discovery to where we think they should go. An effective way to grab their attention and positively affect their comprehension is to use metaphors to associate familiar real world concepts with more abstract musical ones. It is simple to find the beauty in everyday objects, events, and experiences. We must create the metaphor to link life and music. Here are some of my commonly used examples:

### Orchestration and Texture (also used in phrasing)

Everyone has been to a movie, likely LOTS of movies. I try to create specific movie roles for a given composition. This establishes a clear hierarchy of each musical episode. The students begin to then comprehend the piece as an entire scene in a film, which gets them to listen beyond their own sound and beyond the sound of their section.

## Casting and Staging a Film in Rehearsal

*Lead Actor*—This actor is in the foreground and the spotlight. Musical equivalent—melody

*Supporting Actor/Actress*—This actor is in the foreground but not in the spotlight. They often function as a foil to the lead or someone who makes the lead look even better. Musical equivalent—counter melody

*Cameos*—Foreground and spotlight, but only for a brief time before they fade into the background or off the set entirely. Musical equivalent—percussion crashes, brass interruptions, woodwind runs.

*Bit parts/Extras*—They are actors that are important to creating a realistic scene but their material is limited. Each person isn't really noticed but when you add all of the extras together, they really matter. Musical equivalent—layered motives passed between instrument families.

*Scenery*—Background, inanimate objects. Critical in establishing an atmosphere. You can still win an Oscar for best production design but it doesn't get the marquee space of the others. Musical equivalent—ostinato, pulse, motor, etc.

Even the most abstract pieces can activate the visual imagination. If this was the soundtrack to a movie, what is happening at this moment? Which characters are on stage? Are they moving about on stage or stationary? Are their characters fixed or do people morph between roles? What type of lead role is this? Male? Female? Hero? Villain? Clown? The complexity of the scene grows quickly but so does the understanding of the musical work. A certain idea may work for one player but not another. Once you have opened the floodgates with the first metaphor, you will quickly find it easy to branch into other concepts:

### TONE

1. Describe the exact type of sound that the music needs. Velvet, granite, electric, rich, edgy, dense, effervescent, buoyant, brilliant, coy, elegant, etc..
2. Poor tone and intonation is Shakespeare being recited by Marge Simpson. No matter how profound the content, the delivery makes it impossible to take seriously.

### RHYTHM

1. Rhythm is like a math problem. It is right or it is wrong.
2. Sloppy ensemble rhythm is like taking an out-of-focus picture of a beautiful setting. Unless it is accurate, it obscures the beauty of what you are trying to capture.

3. Poor pulse and rhythm is like having an awkward conversation with someone. They are not sure what to say or when.

### ARTICULATION

1. Crisp like Granny Smith apple. The regularity of a Tommy gun. Gentleness of handling a Fabergé egg. The impact of a ball-peen hammer.
2. Playing the wrong articulations is akin to slurring your speech or placing the emphasis on the wrong syllable.

### DYNAMICS/PHRASING

1. People enjoy a change in topography. This is why Colorado is more of a tourist destination than Nebraska. Dynamics are the same. Are you hearing music that is flat as Kansas, rolling wheat fields, the ancient Appalachians, or the young and rugged like Glacier National Park?
2. Each dynamic is not a flat line but a realm to be explored.
3. Constantly loud? What is it like to have a conversation with someone who speaks loudly, interrupts constantly, and never lets you get a word in edgewise? Eventually you stop listening.
4. Constantly soft? At first you strain to listen and then you give up.

### VARIETY IN REHEARSAL

Researchers at the University of Sheffield studied player data from an online game in order to explore the learning process. They concluded that greater variation or *inconsistency* in a player's early scores was associated with *higher* scores later on. Draw a parallel to rehearsing and practicing music and it is logical to suggest that variety and experimentation in the band room can increase the quality of performance. Variety and experimentation encourages students to approach music from different vantage points, explore music more in depth, and allow themselves to experience failure. Not all of these ideas will work for every situation. They are very effective if you have done score study and developed a sequential lesson plan. Just ask Thomas Edison—sometimes a failed idea is just as illuminating as a successful one.

1. Circle Rehearsal—Reframes listening and eye contact in players.
2. All Mixed Up—Promotes listening to other instrument families.
3. Percussion In Front—Improves pulse and percussion accountability.
4. Senza Conductor—Inspires intense listening by eliminating a visual element.

*Continued on p. 24*

Smart, continued from p. 23

5. Opposites—Play opposite dynamics, articulation, style, even tone! Students learn quickly when they are allowed to demonstrate what NOT to do.
6. Experiment with phrase shapes using volunteer players and a dry erase board. From left to right, draw the contour of the phrase and have the group play it.
7. Employ different rhythmic patterns for technical passages.
8. Have a student conduct—The group will be eager to watch!
9. Non-verbal rehearsal—The only thing allowed is playing, gesture, and a white board.
10. Move to the music—Get students to sway back and forth or move their instruments up and down to match the pulse or the phrase shape.
11. Johnny One-Note—Play a passage on one note to improve rhythm and tone.
12. Play technical passages backwards—Students will track notes better and listen for internal intervals.
13. Loop technical passages—Keep it short and slow. Like a steamroller, it will smooth out their issues.

14. Slow Passages—BOP by playing only the front of each note. OR play the 8th-note subdivision of longs notes, e.g., half note = four 8ths.

We live in an age where districts habitually test for low-level static knowledge in order to prove their value to the taxpayers. Many teachers suffer from burnout because the process can feel like a time loop. We need to push back and demonstrate the dynamic, imaginative, and creative learning that happens in music. Students and teachers are starving for it. Variety is the spice of life that will help us avoid the rut during festival preparation and throughout the school year. Break the cycle, for it is most certainly NOT Groundhog Day.

This is a reprint of an article that appeared in *Cadenza*, April 2014.

*James Smart, james.smart@umontana.edu, is the Director of Bands and Trumpet at the University of Montana where he conducts the Symphonic Wind Ensemble, teaches applied trumpet, undergraduate and graduate conducting, and music education courses.*



**Campbellsville**  
UNIVERSITY 

**School of Music**

**Find Your  
Calling through  
Music**

*Worship Arts • Music Education • Performance*

*Piano Pedagogy • Conducting*

**Find your calling.**

Register online: [www.campbellsville.edu/auditions](http://www.campbellsville.edu/auditions)

For more information: **270.789.5237** or [music@campbellsville.edu](mailto:music@campbellsville.edu)





*Let us make your musical dreams come true!*



830 Fairview Ave, Ste B1 Bowling Green, KY 42101 270-842-9435 800-633-6156 [royalmusic.biz](http://royalmusic.biz)





# Channeling your inner MacGyver: Using what you have to create experiences in the classroom and on stage

BY ELISA FRASER WILSON

Times are hard. Increasingly, music educators are asked to create more with less. Sound familiar? How do we meet administrative and public expectations for great-looking, entertaining theatrical and/or musical performances with limited budgets and resources? More importantly, how do we facilitate powerful learning experiences for students under these constraints? Challenge your inner MacGyver and think outside the box!

For those of you who have no idea who I am talking about: MacGyver is an action-adventure TV series from the late 80s/early 90s in which a secret agent (MacGyver) solves complicated problems with everyday items he finds at hand. I loved this show, and I have often referenced this method of problem-solving in daily life; my children say I can do anything with duct tape and a Sharpie.

As director of UTEP's opera workshop from 2004 to 2013, I often found myself in a position to create something wonderful out of whatever I could scavenge around me. My budget allowed for one major production a year, but my curriculum required at least one more scenes production, and maybe more performance opportunities, depending on the needs of my students in any given year. My director's tool kit does include duct tape and Sharpies of every color of the rainbow! However, in a metaphorical sense, it contains much more: a process for determining available resources and using them in a creative, effective way.

## EVALUATE NEEDS AND EXPECTATIONS

Figure out what your students really need to learn, and develop program goals and outcomes based on those needs. It is very easy to fall into the "alma mater trap," basing your program on those of the schools you attended. This "trap" causes us to make choices based on our ideals and nostalgia, but not always on the socio-economic realities of our current situation.

Identify what you are expected to produce in terms of process and product. How many concerts, outreach presentations, school musicals, halftime shows, etc., are you asked to present? Are your expectations ones you impose upon yourself, or do they come from external sources, i.e., parents, school or district administration?

If the expectations are your own and do not realistically reflect the needs of your students, I suggest you revise. You don't have to do everything now—building a great arts program takes time!

## ASSESS WHAT YOU HAVE

Before saying "yes," know your budget and what you are allowed to spend it on. Look at the master calendar for school, district, and community arts programs. Think about how much time you have to prepare your event and choose repertoire/projects accordingly. Two years ago, I chose to produce *Into the Woods* with Opera UTEP. I completely underestimated the amount of time it would take to learn Sondheim's magnificent but challenging score—we ended up doing the first act only as our production. What a great learning experience!

---

My director's tool kit does include duct tape and Sharpies of every color of the rainbow! However, in a metaphorical sense, it contains much more: a process for determining available resources and using them in a creative, effective way.

---

Before you buy one single thing, figure out what you have at your disposal already. This seems like a no-brainer, but I cannot tell you how many times I have assumed UTEP doesn't have something and find out later it exists on campus in an unlikely place. Inventory potential set pieces, props, tools, scenic items (I have used artificial plants from the UTEP Music Student Lounge for many scenes productions), costumes, etc. at your school, district-wide, and in the community. Don't count anything out. I can create an entire opera with a couple of chairs and a conductor's podium.

Inventory the people who can help you at the school, district, and community levels. Think outside the box: how can colleagues and administrators help you, besides giving you money? Can you borrow the marching band set? Can the Director of Athletics help you

recruit? Even at the college level, I still utilize family members with “gifts”—the grandmothers who sew beautifully, the siblings with pick-up trucks, the fathers who know how to work with wood effectively. Know your “people” resources.

Know yourself: assess and use your own auxiliary skills. One former student has successfully created a middle school performance-based drug prevention program by combining his skills as jazz/pop singer and theater stage director/ technical designer with his “day” job as band director. He cites his days tech-ing UTEP opera productions and singing in the Jazz Singers as instrumental to his teaching success (no pun intended).

### COLLABORATE

Repeat after me: “no man is an island.” That means “women,” too! I am a type A personality and have a VERY difficult time letting others help me. But my colleagues and students continually surprise me with solutions I never would have thought of on my own. Build relationships and ask for help. You will never be sorry.

### COMMUNICATE EFFICIENTLY

So far, I have talked a lot about extracurricular elements of the creative process. Now to the curricular: establish a common creative language for communicating musical/theatrical concepts and use it. Obviously, using musical terminology in the rehearsal setting maximizes time and performance outcomes. In the theatrical arena, consider using an acting method, such as the Viewpoints, to get the work done quickly, efficiently, and effectively.

Viewpoints is an improvisation-based technique that provides actors with a tool box and vocabulary for exploring a play through movement and gesture. Originally developed in the 1970’s by choreographer Mary Overlie, the Viewpoints method was adapted for actors by director Anne Bogart and playwright-director Tina Landau.

There are six Viewpoints—space, shape, time, emotion, movement, and story. The basic principle of Viewpoints training—in both Overlie’s and Bogart’s work—is to allow the performer to work on isolated issues that lie outside the standard narrative framework of modernist acting. “Instead of beginning with the idea of making theater,” Overlie states, “this approach begins with taking theater apart.”

Overlie continues: “The Viewpoints process reduces performance to a code. This code acts like a flexible measuring device, much like a transit and rod used in surveying for mapping land. The Viewpoints, like the transit and rod, were devised to reveal structure... The

structure we see through the Viewpoints is made in six basic windows of perception that are used to create and view theater.” (Bogart, 2005)

For the purposes of UTEP’s opera workshop, Viewpoints provides students a body of tools they can use to move in any space, anywhere, at any time, and with any group of people. In daily practice, it consists of a series of exercises we do every day to facilitate the following:

- Building ensemble rapport
- Developing focus and spatial awareness
- Developing kinesthetic response to action on stage

The Viewpoints allow for immediately interpretative choices and staging opportunities, give students ownership in process and product, and most important, speed up the process of creating product. The opera students and I have used the Viewpoints to create two fully-staged works, several scenes productions, and numerous outreach cabarets. In the choirs, we are currently exploring its usefulness in creating choralography and unique choral formations for both picturesque and acoustic purposes. Although I have used it primarily with voice students (2nd grade general music students, opera singers, and choirs), band students have suggested it might be very effective in staging and cleaning marching band drill—if you try it and it works, let me know.

Viewpoints isn’t the only solution out there. It’s just the one that found me, and the one that I use. Whichever tools you choose to use, use them as part of a larger method for creative problem-solving, using every possible resource at your disposal. Watch a few MacGyver episodes for inspiration. Not everything you try will work, but there is knowledge gained in what doesn’t work, and ultimately, you will find your groove. Good luck—and never underestimate the power of the Sharpie!

### ENDNOTES

1. Bibliography: Bogart, Anne and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Theatre Communications Group, New York, 2005.

This is a reprint of an article that appeared in the *Nebraska Music Educator*, April 2014.

*Dr. Elisa Fraser Wilson, ewilson@utep.edu, is Associate Professor of Choral Music at the University of Texas at El Paso.*





# The Kodály approach

BY DR. JILL TRINKA

## BACKGROUND

Zoltán Kodály (1882–1967), a prominent Hungarian composer, musician, teacher, linguist, and ethnomusicologist, directed a significant portion of his creative endeavors to the musical education of the Hungarian nation—an interest that permeated his life. Such efforts were initiated with his folk song collecting expeditions, beginning in the early 1900s with his colleague, Béla Bartók. As he became aware of the musical illiteracy of his music students at the Liszt Academy and the great need to improve the general quality of singing and music training of music teachers and children, he began composing for children’s choruses in the 1920s, requiring his composition students to do the same. Folk music was the inspiration, as well as the musical basis, for many of the compositions.

By 1929, Kodály was determined to reform the teaching of music and to make it an integral part of the education of every child. Kodály encouraged his colleagues and students to travel throughout Europe in search of the best models for teaching music. Their findings formed the basis for what is now known internationally as Kodály Music Education, an approach that is more of a philosophy about the role of music in society and in the lives of children, youth, and adults than it is a “method” of music instruction. (Szönyi, 1973)

A significant portion of Kodály’s output as a composer was devoted to composing folksong arrangements and exercises specifically for nurturing musical literacy and understanding of musical forms and styles. This corpus is now known as the Kodály Choral Library, and includes such works as *333 Reading Exercises*, *Bicinia Hungarica Vols. I–IV*, 77-, 66-, and 15-*Two Part Exercises*, *Tricinia*, numerous choral pieces, settings of nursery songs, and exercise books based on particular musical traditions.

Underlying Kodály’s compositional productivity was his fervent belief that education should not be measured in terms of the quantity of knowledge dispensed, but how capable it is of “bringing the basic mobilizing forces of the human spirit to life and turning them in a worthy direction.” (Dobszay, 1972, p. 31) The Kodály concept is not about absolutism but the “the continuation of deep tradition, virtually a cry for help for the right to education in a true humanistic spirit, to

complete humanity.” (Dobszay, 1972, p. 31)

## KODÁLY PHILOSOPHY

The Kodály philosophy of music education is based upon a vision of the role of music in the intellectual, emotional, physical, social, and spiritual development of every child. A central tenet of the Kodály approach is that music belongs to everyone—that an education in music is the right of every human being and cannot be left to chance.

Kodály believed that music is meant to develop one’s entire being—personality, intellect, and emotions. “...music is a spiritual food for everybody. So, I studied how to make more people accessible to good music.” (Kodály, in *The Kodály Concept*, 1966, p. 2) Indeed, the Kodály approach integrates many of the best principles and techniques in music education history, drawing from Johann Heinrich Pestalozzi, Hans George Nägeli, Hermann Kretschmar, Leo Kestenberg, and Robert Schumann. Jenő Adám, an early and prominent colleague of Kodály stated, “The most important thing is to actualize the instinctive love of the child for singing and playing, to realize the changing of his moods through the songs, his feelings, his experiences. ... in other words, to bring about the miracle of music.” (Adám, in *The Kodály Concept*, 1966, p. 2)

Kodály believed that the future of a nation’s music is determined in its schools. Consequently, the Kodály approach places music as a core curriculum subject in the school setting.

## MAIN GOALS OF THE KODÁLY APPROACH

Fundamentally, a main goal of this approach is to develop, to the fullest extent possible, the innate musicality present in all human beings. Thus, music experience and instruction must begin in a child’s life as early as possible. In fact, Kodály quipped that a child’s musical education should begin nine months before the birth of his mother!

Further, the aim is to instill within each child a love of music based on knowledge and understanding, stemming from first-hand, active music-making experiences, beginning with lullabies, childhood chants, folk songs, and singing games.

Kodály insisted that the musical materials to be used

*Continued on p. 40*

# 2014 Festival Assessment Results

## BANDS

### Bowling Green - *David Graham, Manager*

School	Class	Director	Assessment
Adairville MS 6th-8th	C	Keith Sperry	I
Allen Co.-Scottsville HS	III	S. Huff/A. Patterson	I
Auburn MS 6th-8th	C	M. Bayles/M. Beasley	I
Bowling Green HS	IV	Kevin Briley	I
Bowling Green Jr. HS 7th	B	Christi Shores	I
Bowling Green Jr. HS 8th	C	Kevin Briley	I
Butler Co. HS Symphonic	IV	Jason Ausbrooks	I
Butler Co. MS 6th	B	Jason Ausbrooks	I
Butler Co. MS 7th/8th	C	Jason Ausbrooks	II
Christian Co. HS	III	James Gregory	I
Cumberland Co. HS	III	Jordan Fillingham	CO
Cumberland Co. MS 7th	B	Jordan Fillingham	CO
Drakes Creek MS 8th	C	S. Smalling/M. Collar	I
Edmonson Co. HS	III	Jason Shores	II
Edmonson Co. MS 7th/8th	C	Jason Shores	III
Franklin-Simpson HS	III	S. Ragland/A. Scott	II
Franklin-Simpson MS 7th/8th	C	S. Ragland/A. Scott	CO
Glasgow HS	IV	Corey Bonds	I
Glasgow MS 7th	B	Corey Bonds	I
Greenwood HS Concert	III	Collar/Collar/Morrison	I
Greenwood HS Wind Ens.	IV	Morrison/Collar/Collar	I
Hart Co. MS 7th/8th	C	E. Johnson/B. Rexroat	II
Henry Moss MS 8th	C	Becky Graham	II
Hopkinsville HS	IV	John Lovell	I
Hopkinsville MS 7th/8th	C	Travis Miller	II
James E Bazzell MS 7th/8th	C	S. Huff/J. Carroll	I
Lewisburg MS 7th/8th	C	Kevin Johnson	II
Logan Co. HS Symphonic	IV	D. Dayton/M. Beasley	I
Mad. N. Hopkins HS Concert	IV	Adams/Emerson/Mullins	I
Meade Co. HS Concert	III	Chris McGee	II
Meade Co. HS Symphonic	V	Chris McGee	II
Metcalfe Co. HS	III	Paul Rotramel	I
Muhlenberg Co. HS Symphonic	IV	Troy Stovall	I
Muhlenberg Co. HS-East 9th/10th	IV	B.Burris/T. Stovall	I
Muhlenberg North MS 7th/8th	C	Jill Page	I
Muhlenberg South MS 7th/8th	C	Joel Watson	I
Olmstead MS 6th-8th	C	Jeremy Benson	I
Russellville HS	IV	Brian Brown	II
Russellville Jr. HS 7th/8th	C	Brian Brown	II
South Warren HS Concert	III	C. Cecil/J. Porter	I
South Warren HS Wind Ens.	IV	Chris Cecil	I
South Warren MS 8th	C	J. Porter/C. Cecil	II
Todd Co. Central HS	III	Calvin Warren	I
Walton-Verona HS Symphonic	IV	Chris Miller	I
WarrenCentral HS	III	Brandon Salmon	II

### Central Kentucky - *Shela Vilar dell, Manager*

School	Class	Director	Assessment
Anderson Co. HS Concert	IV	Patrick Brady	I
Anderson Co. MS 7th/8th	B	Patrick Brady	I
Bullitt Central HS Symphonic	IV	Rodney Stults	CO
Bullitt East HS Concert	III	Trevor Ervin	I
Bullitt Lick MS 7th/8th	C	Meredith Patton	II

Campbell Co. HS Concert	II	Nick Little	I
Campbell Co. HS Symphonic	IV	Nick Little	I
Campbell Co. HS Wind Ens.	V	Nick Little	I
Carroll Co. HS Concert	III	Scott Brawner	I
Carroll Co. MS 7th	B	Kelly Hash	II
Carroll Co. MS 8th	C	Kelly Hash	II
Christian Acad. of Lou. 6th	B	Ronald Crimm	I
Christian Acad. of Lou. 7th/8th	D	Ronald Crimm	II
Christian Acad. of Lou. Concert	IV	Matt Wooten	I
Christian Acad. of Lou. Wind Ens.	VI	Matt Wooten	I
East Oldham MS 7th	B	Kevin Cox	I
East Oldham MS 8th	C	Kevin Cox	I
Harrison Co. HS Concert	III	John Merz	I
Hebron MS 6th	A	Wendy Davidson	CO
Hebron MS 7th/8th	C	Wendy Davidson	II
Henry Co. HS Concert	IV	Chip Anderson	I
Henry Co. MS 7th	B	Chip Anderson	I
Henry Co. MS 8th	C	Chip Anderson	II
Martha L. Collins HS 8th	D	Kevin Osborne	I
Martha L. Collins HS Symphonic	III	Kevin Osborne	I
North Oldham HS Concert	IV	Amanda Buchholz	I
North Oldham MS 7th/8th	C	Kyle Ray	I
Oldham Co. HS Symphonic I	VI	Brad Rogers	I
Oldham Co. HS Symphonic II	IV	Brad Rogers	I
Oldham Co. MS 7th	B	Tony Wise	I
Oldham Co. MS 8th	C	Tony Wise	I
Shelby Co. East MS 6th	A	Tammy Oerther	I
Shelby Co. East MS 7th	B	Tammy Oerther	I
Shelby Co. HS Concert	III	David Roslon	I
Shelby Co. West MS 6th	B	Kevin Osborne	I
Shelby Co. West MS 7th	C	Kevin Osborne	II
South Oldham HS Concert	III	Ryan McAllister	I
South Oldham HS Wind Ens.	V	Ryan McAllister	I
South Oldham MS 7th	B	Robert Parker	I
South Oldham MS 8th	C	Robert Parker	I
Spencer Co. HS Concert	IV	Peggy Pickett	I
Spencer Co. MS 7th/8th	C	Taylor Stampfer	I
Trimble Co. HS Concert	IV	Matthew Leedy	I
Western Hills HS Concert	IV	Stephanie Wallace	I
Western Hills HS Symphonic	V	Stephanie Wallace	I
Zoneton MS 7th/8th	C	E. Witt/M. Werner	I

### East Kentucky - *Bob Saylor, Manager*

School	Class	Director	Assessment
Boyd Co. MS	B	Annie Johnson	CO
East Ridge HS	II	Emily Addis	II
Fleming-Neon MS	B	Daniel Brennan	I
Harlan Co. HS	III	Mike Shepherd	I
Hazard HS	III	Pauletta Smith	I
Johnson Central HS	II	Martina Lutz	III
Letcher MS	C	Robert Scheeler	CO
Louisa MS	B	Jessica Crittendon	II
Martin Co. MS	C	Bruce Harkins	III
Pike Co. Central HS	V	Matt Moon	I
Pikeville HS	III	Scott Bersaglia	I
Pikeville MS	D	Scott Bersaglia	II
Shelby Valley HS	III	Mark Hopkins	I

Sheldon Clark HS	III	Bruce Harkins	II	Scott Co. HS Symphonic	IV	Tom Brawner	I
Valley MS	C	Mark Hopkins	I	Scott Co. HS Symphonic Winds	VI	Tom Brawner	I
				Woodford Co. HS Concert	IV	John Bowmer	I

**Heartland - Mark Eck, Manager**

School	Class	Director	Assessment
Bardstown HS	III	Matt Brown	II
Bardstown MS	C	Matt Brown	II
Barren Co. HS	IV	Kip Crowder	I
Barren Co. MS 7th Beg.	A	Monica Crowder	I
Barren Co. MS 8th	B	Monica Crowder	I
Bluegrass MS	C	Shawn Roark	I
Boston School	B	Shawn Robinson	II
Breckinridge Co. HS	III	Ricky Dudgeon	II
Breckinridge Co. MS 8th	B	Ricky Dudgeon	III
Campbellsville HS	III	Zach Shelton	II
Central Hardin HS Wind Ens.	VI	David Centers	I
Central Hardin HS Symphonic	IV	David Centers	I
East Hardin MS 7th	B	Matt Baucum	I
East Hardin MS 8th	C	Matt Baucum	I
Elizabethtown HS Concert	IV	Mark Webster	II
Grayson Co. HS	IV	A. Bell/A. Bell	I
Grayson Co. MS 6th	B	G. Parker/B. Duvall	I
Grayson Co. MS 7th/8th	D	B. Duvall/G. Parker	I
Hart Co. HS	IV	Ed Johnson	I
James T. Alton MS 8th	C	Byron Witham	I
LaRue Co. HS Concert	IV	Jaime Smith	I
LaRue Co. MS	C	Michael Collins	II
Marion Co. HS	III	Curtis Bennett	I
Marion Co. MS	C	Joni Farmer	I
Nelson Co. HS Concert	V	Marc Monroe	I
North Hardin HS Concert	II	B. Froedge/D. Reams	I
North Hardin HS Symphonic	III	B. Froedge/D. Reams	I
North Hardin HS Wind Symphony	VI	B. Froedge/D. Reams	I
North MS	C	Brittany Ford	I
Old Kentucky Home MS 7th	B	Susannah Taylor	III
Old Kentucky Home MS 8th	C	Susannah Taylor	II
Stuart Pepper MS 8th	B	Chris McGee	II
T. K. Stone MS	C	Mark Webster	I
Taylor Co. HS	V	Stephen Bishop	I
Taylor Co. MS	C	Stephen Bishop	II
Thomas Nelson HS	II	Shawn Robinson	II
Washington Co. HS Concert	III	Debbie Harrod	I
West Hardin MS Advanced	C	Laura Floyd	II

**Lexington MS - Todd Chamberlain, Manager**

School	Class	Director	Assessment
Beaumont MS 6th	A	Teresa Elliott	I
Beaumont MS 7th	B	Teresa Elliott	I
Beaumont MS 8th	C	Teresa Elliott	I
Bondurant MS 7th	B	Stephen Keys	I
Bourbon Co. MS 7th/8th	C	Shane Mitchell	CO
Bryan Station MS 7th/8th	C	Alan Mayes	II
Clark Co. MS 7th/8th	C	Katie Mitchell	CO
Conkwright MS 7th	B	Trish Torline	I
Conkwright MS 8th	C	Trish Torline	I
Crawford MS 6th-8th	C	Amanda Walbourn	III
East Jessamine MS 8th	C	Nick Wallace	II
Edythe J. Hayes MS 7th	B	Lois Wiggins	I
Edythe J. Hayes MS 8th	C	Lois Wiggins	I
Elkhorn MS 7th	B	Chris Collins	I
Elkhorn MS 8th	C	Chris Collins	I
Georgetown MS 8th	C	Kelly Diamond	II
Harrison Co. MS 6th	A	Julie Lucky	I
Harrison Co. MS 7th/8th	C	Julie Lucky	I
Jessie Clark MS 6th	A	C. Strange/C. Amstutz	I
Jessie Clark MS 8th	C	C. Strange/C. Amstutz	I
Leestown MS 6th	A	Charles Weitkamp	II
Leestown MS 7th/8th	C	Charles Weitkamp	II
Lex. Trad. Magnet 7th/8th	C	Kristi Broady	I
Morton MS 7th	B	Todd Chamberlain	I
Morton MS 8th	C	Todd Chamberlain	I
Royal Spring MS 8th	C	Greg Stepp	I
Scapa at Bluegrass 6th-8th	C	Robin Barker	I
Scott Co. MS 7th	B	Lindsay King	I
Scott Co. MS 8th	C	Lindsay King	I
Southern MS 6th	A	Andrew Jarvis	I
Southern MS 7th/8th	A	Andrew Jarvis	I
Tates Creek MS 6th	A	Gay Begley	I
Tates Creek MS 7th/8th	C	Gay Begley	I
Winburn MS 7th	B	Diane Madden	II
Winburn MS 8th	C	Diane Madden	I
Woodford Co. MS 7th/8th	C	John Bowmer	I

**Lexington HS - Allison Weitkamp, Manager**

School	Class	Director	Assessment
East Jessamine HS Concert	III	Timothy Johnson	I
Franklin Co. HS Concert	IV	Josh Toppass	I
Franklin Co. HS Symphonic	V	Josh Toppass	II
George R. Clark HS Concert	II	Michael Payne	II
George R. Clark HS Symphonic	III	Michael Payne	I
Henry Clay HS Concert	III	B. Kite/J. Bayerle	I
Henry Clay HS Symphonic	IV	Jeffrey Bayerle	I
Henry Clay HS Wind Ens.	VI	Bill Kite	I
Lafayette HS Concert	III	Brian Lewellen	I
Lafayette HS Symphonic	IV	Terry Magee	I
Lafayette HS Wind Symphony	VI	Chuck Smith	I
Lex. Catholic HS Concert	III	Weitkamp/Banks/Jackson	I
Lex. Christian Acad. Concert	II	Clark Cranfill	CO
Scott Co. HS Concert	III	Tom Brawner	I

**Louisville - Lynn Steeves, Manager**

School	Class	Director	Assessment
Atherton HS	V	Matthew Byrum	I
Ballard HS Concert	III	Paul Shepherd	I
Ballard HS Wind Ens.	VI	Paul Shepherd	I
Barret Trad. MS 7th	B	Derek Peters	I
Barret Trad. MS 8th	C	Derek Peters	I
Brown School 7th/8th	C	Curtis Moss	II
Brown School HS	III	Curtis Moss	III
Butler Trad. HS Concert	III	David Epperson	I
Butler Trad. HS Wind Ens.	V	David Epperson	I
Carrithers MS	C	Adam Bullock	II
Central HS Career Acad.	III	Thomas Cheatham	II
Conway MS 6th	A	Lauren Maxey	I
Conway MS 7th/8th	C	L. Maxey/A. Noon	II
Crosby MS 7th	B	Joe Stivers	I
Crosby MS 8th	C	Joe Stivers	I



Doss HS	III	Sam Rouster	II	Henderson South MS	C	Paul Metzger	I
Eastern HS Concert	IV	Mike Arthur	I	Hopkins Co. Central HS	III	Grace/Grace/Tolliver	I
Eastern HS Symphonic	VI	Mike Arthur	I	James Madison MS 7th	B	Alan Emerson	I
Fairdale HS	III	Kristi Schmidt	I	James Madison MS 8th	C	Alan Emerson	I
Farnsley MS 7th	B	Katherine Hunt	II	McLean Co. HS Concert	II	Ryan Rue	I
Farnsley MS 8th	C	Katherine Hunt	II	McLean Co. MS	C	Ryan Rue	I
Fern Creek Trad. HS	III	Carl Kling	I	Ohio Co. HS Concert	III	Lincoln Rowe	I
Frederick Law Olmsted South	C	Brad Byrum	II	Owensboro Cath. HS Concert	III	E. Hauser/K. Hauser	I
Highland MS 7th/8th	C	Hilary Kahl	II	Owensboro HS Symphonic	IV	A. Barr/A. Klausing	I
Iroquois HS	III	Linda Pulley	I	Owensboro MS 6th	B	Paula Humphreys	I
Jefferson Co. Trad. MS 7th	B	T. Gipson/T. Gibson	I	Owensboro MS 7th	C	Aaron Klausing	I
Jefferson Co. Trad. MS 8th	C	T. Gipson/T. Gibson	II	Owensboro MS 8th	D	Abe Barr	I
Jeffersontown HS Concert	III	Charles Stewart	I	South Hopkins MS	C	Chris Tolliver	II
Jeffersontown HS Symphonic	IV	Charles Stewart	I	Trigg Co. HS	V	Andrew Mroch	I
Johnson Trad. MS 7th/8th	C	Andre Wilson	II	Union Co. HS Concert	III	M. Lenox/K. Payton	I
Johnson Trad. MS 7th	B	Andre Wilson	II	Union Co. MS 7th	B	Megan Lenox	II
Kammerer MS	C	Amanda Cornish	I	Union Co. MS 8th	C	Megan Lenox	II
Lassiter MS	C	Eric Johnson	III	Warren East HS Symphonic	IV	Johnathan Cline	I
Male HS Concert	IV	Nan Moore	I	Warren East MS 7th	B	Cedrick Leavell	II
Male HS Symphonic	V	Nan Moore	I	Warren East MS 8th	C	Cedrick Leavell	II
Meyzeek MS 7th/8th	C	Steven Barton	I	West Hopkins School	C	Melinda Grace	I
Myers MS	C	Jack Walker Jr	III				
Newburg MS 7th/8th	C	Emily McCord	I				
Noe MS 6th	A	Beth Lyles	I				
Noe MS 7th/8th	C	Beth Lyles	I				
Olmsted Acad. North 7th/8th	C	Catherine Strobel	III				
Pleasure Ridge Park HS Concert	II	Debra Burnell	I				
Pleasure Ridge Park HS Syph.	IV	Debra Burnell	II				
Ramsey MS	C	David Welch	I				
Seneca HS	IV	Alana Auslander-Price	II				
Southern HS	III	Kevin Simpson	II				
Stuart MS 6th	A	Michelle Gilfert	II				
Stuart MS 7th/8th	C	Michelle Gilfert	II				
Thomas Jefferson MS 7th/8th	C	Ashley Forrest	III				
Valley Trad. HS	III	Greg Heimann	III				
Waggener Trad. HS	II	Alice Markiewicz	CO				
Walden MS	C	Janine Fink	II				
Western HS	II	Jim Daniel	II				
Western MS	C	Eric Allen	I				
Westport MS	C	Jay Matheney	II				
YPAS Symphonic	VI	C. Essig/J. Gregory	I				
YPAS Wind Ens.	VI	C. Essig/J. Gregory	I				

### Morehead - Terry Thompson, Manager

School	Class	Director	Assessment
Bath Co. HS	IV	Rob Rawlings	I
Bath Co. MS	C	Jennifer Bowling	II
Boyd Co. HS	V	John Johnson	I
East Carter HS	II	Logan Skidmore	II
East Carter MS	C	Logan Skidmore	I
Elliott Co. HS	II	John Fleck	II
Elliott Co. MS	C	John Fleck	III
Fleming Co. HS	III	Allyson Martin	II
Greenup Co. HS	III	Andrea Daniels	II
John Hardin HS	V	Brian Ellis	I
Lewis Co. HS	III	Matt Voiles	II
Mason Co. HS	III	Kurtis Carpenter	II
McNabb MS 7th	B	Kevin Bowling	I
McNabb MS 8th	C	Kevin Bowling	I
Montgomery Co. HS Symphonic	III	Travis Bond	II
Montgomery Co. HS Wind Ens.	IV	Travis Bond	CO
Morgan Co. HS	II	Greg Greene	II
Nicholas Co. HS	III	Brandon Dittgen	I
Paul G. Blazer HS	V	Chris Whelan	I
Raceland-Worthington HS	IV	Jonathan Payne	I
Raceland-Worthington MS	C	Jonathan Payne	II
Rowan Co. MS	C	Nick Diedrichsen	I
Rowan Co. Senior HS	V	Kevin Christie	II
Russell HS	III	Brent Hunt	I
Russell MS	C	Chip Lewis	II
Simons MS	C	Allyson Martin	II
Verity MS	B	Roger Doss	II

### Madisonville - Ed & Katie Hauser, Manager

School	Class	Director	Assessment
Apollo HS Symphonic	V	Kevin Callihan	I
Browning Springs MS	C	Mullins/Adams/Grace	II
Burns MS	C	April Yonts	I
Chandlers MS	C	Renee Fultz	II
College View MS 7th	B	Jed Manire	I
College View MS 8th	C	Jed Manire	I
Daviess Co. HS Concert	IV	Mike Clark	I
Daviess Co. HS Wind Ens.	V	DuWayne Dale	I
Daviess Co. MS	C	David Ruckdeschel	I
Dawson Springs HS	III	Andy Hall	I
Hancock Co. MS 7th	B	Mark Benningfield	I
Hancock Co. MS 8th	C	Mark Benningfield	I
Henderson Co. HS Symphonic	III	A. Thomas/B. Etienne	I
Henderson Co. HS Wind Ens.	IV	A. Thomas/B. Etienne	I
Henderson North MS Concert	C	Alexander Grimm	I

### Murray - Darrin Abren, Managers

School	Class	Director	Assessment
Ballard Co. MS	C	Heather Waters	I
Ballard Memorial HS	II	Heather Waters	II
Benton MS	C	Joel Roberts	II
Caldwell Co. HS	IV	R. Burchett/J. Smith	I
Caldwell Co. MS	C	Jason Smith	I
Calloway Co. HS	IV	D. Jones/K. Suiter	I

Calloway Co. MS	C	K. Suiter/D. Jones	I
Community Christian Acad.	II	Nicole Lambert	II
Crittenden Co. HS	IV	Jon Nash	I
Graves Co. HS Wind Ens.	IV	Jeff Williams	I
Graves Co. MS	C	Shelby/Fuqua/Williams	I
Hancock Co. HS	III	Mark Benningfield	I
Lone Oak MS 7th	B	Kara Boyd	II
Lone Oak MS 8th	C	Kara Boyd	I
Lyon Co. HS	IV	David Moss	II
Marshall Co. HS Symphonic	IV	R. Payton/J. Roberts	I
Mayfield HS	IV	D. Abren/G. Burchett	I
Mayfield MS	C	G. Burchett/D. Abren	I
McCracken Co. HS Concert	III	Steven Page	I
McCracken Co. HS Symphonic	IV	Steven Page	I
McCracken Co. HS Wind Ens.	V	Steven Page	I
Murray HS Symphonic	V	Tim Zeiss	I
Murray MS	C	Beth Stribling	I
Paducah MS	C	Lindsey Williams	I
Paducah Tilghman HS	III	Patrick Saddler	I
Trigg Co. MS	C	K. Smith/A. Mroch	I
Webster Co. HS	II	D. Emerson/N. Clark	II

**Northern Kentucky HS - Chris Miller, Manager**

School	Class	Director	Assessment
Boone Co. HS Symphonic	IV	David Webber	II
Boone Co. HS Wind Ens.	IV	David Webber	I
Calvary Christian Concert	III	Spencer Settles	II
Conner HS Symphonic	V	Chris Peterson	I
Dayton HS Concert	II	Bill Klopp	III
Dixie Heights HS Symphonic	IV	Robb Dudley	II
Grant Co. HS Symphonic	IV	Tim Dailey	I
Highlands HS Concert	IV	Lori Duncan	I
Holmes HS Concert	III	Sarah Shamblin	II
Larry Ryle HS Honors Wind	IV	Robert Elliott	I
Lloyd Memorial HS Concert	III	Jesse Gibbs	II
Pendleton Co. HS Concert	IV	Debra Holland	I
Randall Cooper HS Concert	III	Brad Stewart	I
Randall Cooper HS Wind Ens.	V	Brad Stewart	I
Scott HS Concert	IV	Bryce Miller	II
Williamstown HS Concert	IV	Chris Hedges	I

**Northern Kentucky MS - David Webber, Manager**

School	Class	Director	Assessment
Beechwood MS	C	Adam Proctor	I
Calvary Christian School	C	Spencer Settles	II
Camp Ernst MS 7th	B	Tom Mueller	I
Camp Ernst MS 8th	C	Tom Mueller	I
Campbell Co. MS 7th	B	D. Marotta/S. Dietsch	II
Campbell Co. MS 8th	C	D. Marotta/S. Dietsch	I
Conner MS 7th	B	Todd Moody	II
Conner MS 8th	C	Todd Moody	II
Gray MS 6th	A	Bill Kidwell	I
Gray MS 7th	B	Bill Kidwell	I
Gray MS 8th	C	Bill Kidwell	I
Highlands MS	C	Lori Duncan	I
Holmes MS	C	Sarah Shamblin	I
Phillip Sharp MS	C	Ian Insko	I
R.A. Jones MS 7th	B	J. Stolz/D. Barnhill	II
R.A. Jones MS 8th	C	J. Stolz/D. Barnhill	I
Summit View MS	C	Carole Farris	II

Turkey Foot MS 8th	C	Jana Bromley	II
Twenhofel MS 7th/8th	C	A J Gatewood	II
Williamstown MS	B	Chris Hedges	I

**Richmond - Brent Barton, Manager**

School	Class	Director	Assessment
B. Michael Caudill MS 6th	A	Ben Walker	I
B. Michael Caudill MS 7th	B	Ben Walker	I
B. Michael Caudill MS 8th	C	Ben Walker	I
Beechwood HS	V	Joe Craig	I
Berea Community HS	III	Matthew Barnhill	II
Bourbon Co. HS	IV	Eric Hale	CO
Boyle Co. HS	V	Tim Blevins	I
Boyle Co. MS 7th/8th	C	Lucas Sledge	I
Clark-Moores MS 7th/8th	C	Jeremiah Fowler	I
Danville HS	III	Jeff Towns	II
Edythe J. Hayes MS 6th	A	Lois Wiggins	I
Estill Co. HS	IV	Jason Bowles	I
Estill Co. MS 6th	A	Audrey Worrell	I
Estill Co. MS 7th/8th	C	Audrey Worrell	I
Farristown MS 6th	A	Eric Sokolowski	I
Farristown MS 7th/8th	C	Eric Sokolowski	I
Foley MS 6th/7th	A	David Ratliff	II
Foley MS 8th	B	Eric Sokolowski	I
Garrard Co. HS	III	Chris Vance	II
Garrard Co. MS 7th	B	Noel Green	II
Garrard Co. MS 8th	C	Noel Green	I
Lee Co. HS	III	Michelle Estes	III
Lincoln Co. HS	III	Dale Mayberry	II
Madison Cent. HS Symphonic	III	David Jaggie	I
Madison Cent. HS Wind Ens.	VI	H. Brent Barton	I
Madison MS 6th	A	Kerry Evans	I
Madison MS 7th	C	Kerry Evans	I
Madison Southern HS	III	David Ratliff	I
Mercer Co. HS	V	Jeff Meadows	II
Model Lab School 7th/8th	C	Brandon Stinnett	I
Model Lab School HS	III	Brandon Stinnett	I
Paris HS	III	Jordan Williams	I
Paris MS 7th/8th	B	Jordan Williams	II
Paul Laurence Dunbar HS I	VI	Jeff Hood	I
Paul Laurence Dunbar HS II	IV	Brian Morgan	I
Paul Laurence Dunbar HS III	III	Jeff Hood	I
Powell Co. HS	III	Michael Estep	CO
Powell Co. MS 7th/8th	C	Kristen Harrod	II
Rockcastle Co. HS	III	Greg Daugherty	II
Tates Creek HS	IV	Dee Bishop	I
Tates Creek HS	III	Aaron Cunningham	I
West Jessamine HS	III	Patrick Van Arsdale	I

**Somerset - Steven Sudduth, Manager**

School	Class	Direct	Assessment
Adair Co. HS Concert	IV	Tom Case	I
Adair Co. MS	C	Tom Case	I
Bryan Station HS Symphonic	V	S. Owens/M. Skaggs	I
Bryan Station HS Concert	III	S. Owens/M. Skaggs	II
Corbin HS Concert	IV	James Cornn	I
Harlan HS	III	Betsy Burkhart	I
Harlan MS 6th/7th	C	Betsy Burkhart	I
King MS 7th/8th	C	Jeff Meadows	II
Knox Central HS	III	Darrell Dixon	II

McCreary Central HS Symphonic	II	Michelle Simpson	II
Meece MS 7th	B	Beverly Stevenson	II
Meece MS 8th	C	Beverly Stevenson	II
Middlesboro HS	III	Suzanne Lee	II
Monroe Co. HS	II	Paige Crowe	II
North Laurel HS Concert	III	David Mcfadden	I
North Laurel HS Wind Ens.	IV	David Mcfadden	I
North Laurel MS 6th	A	Priscilla Wilkerson	I
North Laurel MS 7th/8th	C	Priscilla Wilkerson	I
Pineville HS	II	Sheldon House	I
Pulaski Co. HS Concert	III	Scott Sexton	I
Pulaski Northern MS 7th/8th	C	Scott Sexton	I
Russell Co. HS	IV	Curtis Ervin	II
Russell Co. MS 6th	A	Curtis Ervin	I
Russell Co. MS 7th/8th	C	Curtis Ervin	II
Somerset HS	III	Beverly Stevenson	II
South Laurel HS	IV	Mark Sizemore	I
South Laurel MS 6th	A	Michael Wooley	I
South Laurel MS 7th/8th	C	Michael Wooley	I
Southern MS 7th/8th	C	Adam Hopper	II
Southwestern HS Symphonic	III	Dan Carpenter	I
Wayne Co. HS Concert	IV	Andy Critz	II
Wayne Co. MS 7th/8th	C	Eric Masters	II
Williamsburg HS	II	Shawn Sudduth	I
Williamsburg MS 6th/7th	C	Shawn Sudduth	I

**State Concert Band Festival - Fred Speck, Manager**

School	Class	Director	Assessment
Apollo HS Symphonic	V	Kevin Callihan	I
Ballard HS Wind Ens.	VI	Paul Shepherd	I
Barren Co. HS Concert	IV	Kip Crowder	I
Bath Co. HS Symphonic	IV	Robert Rawlings	III
Butler Co. HS Symphonic	V	Jason Ausbrooks	II
Christian Co. HS Concert	III	James Gregory	III
Conner HS Symphonic	V	Chris Peterson	I
Crittenden Co. HS	IV	Jon Nash	II
Fairdale HS Symphonic	III	Kristi Schmidt	II
Fern Creek Trad. HS Sym.	III	Carl A. Kling	II
Harlan Co. HS	III	Mike Shepherd	III
Hart Co. HS Concert	IV	Ed Johnson	II
Highlands HS Concert	IV	Lori Duncan	II
Hopkins Co. Cent. HS Concert	III	John Grace	III
Hopkinsville HS Concert	IV	John Lovell	I
Iroquois HS Concert	III	Linda Pulley	II
Jeffersontown HS Symphonic	IV	Charles Stewart	II
LaRue Co. HS Concert	IV	Jaime Smith	II
Logan Co. HS Symphonic	IV	David Dayton	II
Madison Southern Symphonic	III	David Ratliff	II
Male HS Symphonic	V	Nan Moore	I
North Laurel HS Concert	III	David McFadden	III
North Laurel HS Wind Ens.	IV	David McFadden	III
North Oldham HS Concert	IV	Amanda Buchholz	II
Ohio Co. HS	III	Lincoln Rowe	III
Oldham Co. HS Symphonic I	VI	Brad Rogers	I
Oldham Co. HS Symphonic II	IV	Brad Rogers	I
Randall Cooper HS Concert	III	Brad Stewart	II
Randall Cooper HS Wind Ens.	V	Brad Stewart	I
South Laurel HS Concert	IV	Mark Sizemore	II
Southwestern HS Symphonic	III	Dan Carpenter	III
Spencer Co. HS Concert	IV	Peggy Pickett	III

Warren East HS Symphonic	IV	Johnathan Cline	II
Western Hills HS Concert Ens.	IV	Stephanie Wallace	III
Western Hills HS Sym. Ens.	V	Stephanie Wallace	II

**ORCHESTRA**

**Bowling Green - David Graham, Manager**

School	Class	Director	Assessment
Barren Co. HS	VI	Amberly Bush	I
Barren Co. MS 7th/8th	M	Casey Powell	I
Bowling Green HS	VI	Patrick O'Rourke	I
Bowling Green Jr. HS 7th/8th	M	Patrick O'Rourke	I
Glasgow MS 8th/9th	D	Calvin Smith	II
Greenwood HS	VI	Matthew Crocker	I
South Warren HS	IV	Courtney Morrison	II

**Central Kentucky - Shela Vilardell, Manager**

School	Class	Director	Assessment
Martha L. Collins HS 8th/9th	D	Mary McGillen	II
Martha L. Collins HS Strings	III	Mary McGillen	I
Shelby Co. West MS 6th/7th	M	Mary McGillen	I

**Heartland - Mark Eck, Manager**

School	Class	Director	Assessment
Bardstown HS	IV	Paola Manrique-Land	I
Bardstown MS	D	Paola Manrique-Land	I
Grayson Co. HS	IV	A. French/S. French	I
Grayson Co. MS 6th	E	S. French/A. French	I
Grayson Co. MS 7th	M	S. French/A. French	II
Grayson Co. MS 8th	M	S. French/A. French	II

**Lexington - Rebecca Goff, Manager**

School	Class	Director	Assessment
Beaumont MS 6th	E	Cindy Higgins	I
Beaumont MS 7th	M	Cindy Higgins	I
Beaumont MS 8th	M	Cindy Higgins	I
Bryan Station HS Chamber	VI	Patricia Price	I
Bryan Station HS Symphony	IV	Patricia Price	I
Bryan Station MS 6th	E	Sarah Payne	I
Bryan Station MS 7th/8th	M	Sarah Payne	I
Clark Co. MS 7th/8th	M	Nicola Rohr	I
Conner HS	IV	Chris Peterson	I
Edythe J Hayes MS 6th	E	Sara Francis	I
Edythe J Hayes MS 7th/8th	M	Sara Francis	I
George R. Clark HS	III	Nicola Rohr	I
Henry Clay HS Chamber	VI	Julie Foster	I
Henry Clay HS Concert	III	Julie Foster	I
Henry Clay HS Repertory	IV	Julie Foster	I
Henry Clay HS Symphonic	V	Julie Foster	II
Jessie Clark MS 6th	E	Michelle Hudson	I
Jessie Clark MS 7th	M	Michelle Hudson	I
Jessie Clark MS 8th	M	Michelle Hudson	I
Lafayette HS Chamber	VI	Phil Kent	I
Lafayette HS Full Symphony	V	Phil Kent	I
Lafayette HS String	III	Phil Kent	I
Lafayette HS Symphonic	IV	Phil Kent	I
Leestown MS 6th	E	Nathan Wilson	I
Leestown MS 7th/8th	M	Nathan Wilson	I
Lex. Trad. Magnet School 6th	E	Josh Rayburn	I



Lex. Trad. Magnet School 7th	M	Josh Rayburn	I	Meyzeek MS 7th	B	Susan Kinman	I
Lex. Trad. Magnet School 8th	D	Josh Rayburn	I	Meyzeek MS 8th	C	Susan Kinman	CO
Morton MS 6th	E	Paula Williams	I	Meyzeek MS All Symphony	C	Susan Kinman	I
Morton MS 7th/8th	M	Paula Williams	I	Myers MS	C	Cory Zilisch	I
Paul Dunbar HS Concert	IV	Rebecca Goff	I	Newburg MS	C	Lisa Fossett	I
Paul Dunbar HS Prelude	III	Rebecca Goff	I	Noe MS 6th	A	Nelson Dougherty	I
Paul Dunbar HS Symphonic	VI	Rebecca Goff	I	Noe MS 7th/8th	C	Nelson Dougherty	I
Southern MS 6th	E	Heidi Hattersley	I	Olmsted Acad. North MS	C	Mark Brogdon	II
Southern MS 7th/8th	M	Heidi Hattersley	I	Pleasure Ridge Park HS	IV	Julia Green	I
Tates Creek HS Intermezzo	IV	Ben McWhorter	I	Ramsey MS	C	Anita Dane	I
Tates Creek HS Symphony	VI	Ben McWhorter	I	Seneca HS Advanced	IV	Alana Auslander-Price	I
Tates Creek MS 6th	E	Frank Spragens	I	Seneca HS Intermediate	IV	Alana Auslander-Price	I
Tates Creek MS 7th/8th	M	Frank Spragens	I	Southern HS	III	Lyndsay Blair Joseph	II
Winburn MS 6th	E	Ellen Dennison	I	Stuart MS	C	Grace Kim	I
Winburn MS 7th/8th	M	Ellen Dennison	I	T.T. Knight MS	C	Lyndsay Blair Joseph	II
Woodford Co. HS	IV	Gregory Marsee	I	Thomas Jefferson MS	C	Ronald Davidson	I
Woodford Co. MS 7th/8th	M	Gregory Marsee	I	Valley Trad. HS	III	Angela Thomas	II
				Waggener Trad. HS	III	Alice Markiewicz	II
				Western Middle 7th	C	Robert Dixon	I
				Western Middle 8th	C	Robert Dixon	I
				Westport MS	C	Elizabeth Drake	I
				YPAS HS	VI	Nathan Giem	I

### Louisville - Hannah Gerber, Manager

School	Class	Direct	Assessment
Atherton HS Advanced	IV	Nelson Dougherty	I
Atherton HS Honors	III	Nelson Dougherty	II
Ballard HS Chamber	VI	Eva Rouse	I
Ballard HS Concert	IV	Eva Rouse	I
Ballard HS Concertino	III	Eva Rouse	I
Barret Trad. MS	C	Alexandra Howard	I
Brown School HS	IV	Tamika Carr	I
Brown School 6th	A	Tamika Carr	I
Brown School 7th/8th	C	Tamika Carr	II
Butler Trad. HS Concert	IV	David Ruth	I
Butler Trad. HS Strings	III	David Ruth	I
CAL 6th	A	April MacDonald	I
CAL 7th/8th	C	April MacDonald	I
CAL Strings	VI	April MacDonald	I
CAL Symphonic	VI	April MacDonald	I
Carrithers MS	C	Caia Cross	I
Central HS Magnet Acad. HS	III	Laura Leach	I
Conway MS 6th	A	Amy Noon	I
Conway MS 7th/8th	C	Amy Noon	I
Crosby MS 7th	C	Marsha Webb	I
Crosby MS 8th	C	Marsha Webb	I
Doss HS	III	Julia Green	I
DuPont Manual HS Concert	VI	Nathan Giem	I
Eastern HS Chamber	VI	Frederick Speck Jr	I
Eastern HS Concert	IV	Frederick Speck Jr	I
Eastern HS Strings	IV	Frederick Speck Jr	I
Fairdale HS	III	H. Gerber/D. Garrett	CO
Farnsley MS	C	Catherine Cunanan	II
Fern Creek Trad. HS	III	Carl Kling	I
Frederick Law Olmsted South MS	C	Courtney Schisler	I
Frost MS	C	Cordia Thompkins	CO
Highland MS	C	Wendy Doyle	I
Iroquois HS	III	Christina Givan	II
Jefferson Co. Trad. MS	C	Marsha Curtis-Jones	I
Jeffersontown HS	V	Caia Cross	I
Johnson Trad. MS	C	David Ruth	I
Kammerer MS	C	Cindy Dougherty	I
Lassiter MS	B	H. Gerber/D. Garrett	II
Male HS Chamber	V	Wilma Benson	I
Male HS Symphony	IV	Wilma Benson	I

### Madisonville - Ed & Katie Hauser, Manager

School	Class	Director	Assessment
Apollo HS	IV	Kelsey Davidson	I
Burns MS	M	Kelsey Davidson	I
College View MS 7th/8th	M	K. Davidson/M. Clark	I
Daviess County HS	IV	Karen Higdon	I
Daviess County MS	M	Karen Higdon	I
Owensboro HS	III	Lynn Fuller	I
Owensboro MS	M	Wade Wiggins	I
Owensboro MS 6th	E	Lynn Fuller	I

### Morehead - Terry Thompson, Manager

School	Class	Director	Assessment
McNabb MS 7th	M	Lauren Wright	I
McNabb MS 8th	M	Lauren Wright	I
Montgomery Co. HS Chamber	V	Aaron Breeck	I
Montgomery Co. HS Concert	IV	Aaron Breeck	I
Montgomery Co. Inter. Elem.	E	Aaron Breeck	I
Paul G. Blazer HS Advanced	V	Dan Boyer	I
Paul G. Blazer HS Inter.	III	Dan Boyer	II
Verity MS 7th	E	Dan Boyer	I
Verity MS 8th	M	Dan Boyer	I

### Murray - Darrin Abren, Managers

School	Class	Director	Assessment
Graves Co. HS Chamber	V	Cody Hein	I
Graves Co. HS String	III	Cody Hein	I
Graves Co. HS Symphony	IV	Cody Hein	I
Graves Co. MS 7th	M	Cody Hein	I
Graves Co. MS 8th	C	Cody Hein	II
Paducah MS	A	Douglas Van Fleet	I
Paducah Tilghman HS	V	Douglas Van Fleet	I

### Northern Kentucky MS - Todd Moody, Manager

School	Class	Director	Assessment
Conner MS	M	Michelle Carroll	I
Highlands MS 7th String	M	Kathy Anderson	I

## VOCAL

### Bowling Green - Jennifer Adam, Manager

School	Class	Director	Assessment
Allen Co.-Scottsville HS Adv.	D	Gregory McCord	III
Allen Co.-Scottsville HS Concert	M	Gregory McCord	II
Butler Co. HS Mixed	M	Travis Lowe	II
Butler Co. MS	D	Travis Lowe	III
Christian Co. HS Concert	M	Steve Sansom	I
Christian Co. MS 6th	E	Valerie Cottrell	II
Christian Co. MS 7th/8th	E	Valerie Cottrell	I
Drakes Creek MS Mixed	M	Rebecca Fields	I
Franklin-Simpson HS Adv.	D	Byron Lucas	I
Franklin-Simpson HS Combined	M	Byron Lucas	I
Franklin-Simpson MS 6th	E	Susie Lucas	I
Franklin-Simpson MS Mixed	E	Susie Lucas	I
Greenwood HS Mixed	M	Megan Puckett	II
Greenwood HS Women's	M	Megan Puckett	II
Henry Moss MS Concert	E	Adam Vincent	II
Hopkinsville HS Chamber	D	Myra Sutton	III
Hopkinsville HS Women's	D	Myra Sutton	I
James E. Bazzell MS 7th/8th	M	Gregory McCord	II
Owensboro HS Brava	M	Jenifer Wiggins	I
Owensboro HS Singers	E	Jenifer Wiggins	I
South Warren HS Adv.	M	Debbie Belcher	I
South Warren MS Mixed	M	Grant Calvert	I
South Warren MS Treble	M	Grant Calvert	I
Warren Central HS Mixed	E	Chandel Shanklin	II
Warren East HS Adv.	E	Cheri Marshall	I
Warren East MS Adv. Mixed	E	Bethney Salmon	I
Warren East MS Boy's	E	Bethney Salmon	III
Warren East MS Girl's	E	Bethney Salmon	II
Warren East MS Mixed	E	Bethney Salmon	II

### Central Kentucky - Jan Gibson, Manager

School	Class	Director	Assessment
Anderson Co. HS Adv.	D	Sue Lou Smith	I
Anderson Co. MS 7th/8th Select	M	Meredith Goins	I
Anderson Co. MS 7th	E	Meredith Goins	I
Anderson Co. MS 8th	M	Meredith Goins	I
East Oldham MS 6th	E	Kathy Iqbal	II
East Oldham MS 7th	M	Kathy Iqbal	II
East Oldham MS 8th	M	Kathy Iqbal	II
Hebron MS	E	Wendy Davidson	II
Henry Co. HS	M	Russell Cooper	CO
Henry Co. MS 6th	E	Russell Cooper	II
Henry Co. MS 7th/8th	D	Russell Cooper	I
North Oldham HS Concert	D	Gordon Crawford	II
North Oldham HS Show	M	Gordon Crawford	II
North Oldham MS 8th Boy's	E	Gordon Crawford	II
North Oldham MS 8th Girl's	E	Gordon Crawford	I
Oldham Co. HS Madrigal	D	Bambi Wright	I
Oldham Co. HS Men's	M	Bambi Wright	II
Oldham Co. HS Women's	M	Bambi Wright	I
Oldham Co. MS 6th	E	Haley Reed	I
Oldham Co. MS 7th	M	Haley Reed	II
Oldham Co. MS 8th	M	Haley Reed	I
Shelby Co. East MS 6th/7th	E	Marcie Wright	I
South Oldham HS 9th Girl's	M	Justin Romney	I
South Oldham HS Adv.	M	Justin Romney	I

South Oldham HS Chamber	D	Justin Romney	I
South Oldham HS Men's	M	Justin Romney	I
South Oldham MS 6th	E	Kelsey Edelen	I
South Oldham MS 7th	M	Kelsey Edelen	II
South Oldham MS 8th	M	Kelsey Edelen	II
Spencer Co. HS Mixed	E	Kelsi Shipley	II
Spencer Co. HS Women's	M	Kelsi Shipley	I
Spencer Co. MS 6th	E	Kelsi Shipley	CO
Spencer Co. MS 7th	E	Kelsi Shipley	CO
Spencer Co. MS 8th	E	Kelsi Shipley	CO

### East Kentucky - Scott Bersaglia, Manager

School	Class	Director	Assessment
Perry Co. Cent. HS Singers	M	Jackie Thompson	II
Pikeville Elementary	E	Barbara Kelley	CO
Pikeville HS Mixed	E	Barbara Kelley	I
Pikeville MS Mixed	E	Barbara Kelley	II

### Heartland - Katie Bennett, Manager

School	Class	Director	Assessment
Bardstown Ele.	E	Lederrick Wesley	I
Bardstown HS Chorale	M	Jeff Stone	I
Bardstown MS	M	Jeff Stone	II
Central Hardin HS Advanced	M	Brandon Centers	I
Central Hardin HS Women's	M	Brandon Centers	I
David T. Wilson Ele.	E	Ruth Ann Shacklett	II
Ekron Ele. 6th	E	Natasha Allen	I
Frederick Fraize HS	M	Charles Jewell	CO
Grayson Co. HS Concert	M	Teresa Jarboe	I
Grayson Co. MS 6th	E	Teresa Jarboe	I
Grayson Co. MS 7th	E	Teresa Jarboe	I
Grayson Co. MS 8th	M	Teresa Jarboe	I
John Hardin HS Advanced	M	Phyllis Westfall	II
Meade Co. HS Concert	D	S. Rebilas/D. Crafton	I
Meade Co. HS Madrigal	M	D. Crafton/S. Rebilas	I
Meade Co. HS Mixed	E	D. Crafton/S. Rebilas	I
Stuart Pepper MS Cambiata	E	D. Crafton/S. Rebilas	I
Stuart Pepper MS Treble I	E	D. Crafton/S. Rebilas	I
Stuart Pepper MS Treble II	M	D. Crafton/S. Rebilas	I
T. K. Stone MS Advanced	M	Katie Bennett	I
T. K. Stone MS Cambiata	E	Katie Bennett	I
T. K. Stone MS Treble I	E	Katie Bennett	I
West Hardin MS	E	Anna Benningfield	I

### Lexington HS - Laura Howard, Manager

School	Class	Director	Assessment
Bryan Station HS	M	Kristine Lyon	II
Bryan Station HS	M	Kristine Lyon	III
George R. Clark HS Cardinal	M	Kasey Wells	II
Henry Clay HS Mixed	M	Isaac Jones	I
Henry Clay HS Women's	M	Isaac Jones	CO
Lafayette HS Adv. Women's	M	Laura Howard	I
Lafayette HS Chorale	D	Ryan Marsh	I
Lafayette HS Madrigals	D	Ryan Marsh	I
Lafayette HS Singers	D	Ryan Marsh	I
Lex. Christian Acad. Chorale	D	Daniel Wesley	I
Lex. Christian Acad. Men's	M	Daniel Wesley	II
Lex. Christian Acad. Women's	D	Daniel Wesley	I
Paul L. Dunbar HS Adv. Girl's	D	Ellen Crawford	I

Paul L. Dunbar HS Concert	D	Ellen Crawford	I	Ballard HS Freshman Boys	E	Noel Weaver	I
Paul L. Dunbar HS Ens.	D	Ellen Crawford	I	Barret Trad. MS Beg.	E	Susan Cox	CO
Paul L. Dunbar HS Festival	M	Ellen Crawford	I	Brown School	E	Paul Robinson	II
Paul L. Dunbar HS Men's	M	Ellen Crawford	I	Butler Trad. HS Chorale	M	Michael Bolden	I
Scott County HS Singers	D	B. Merritt/J. Wright	I	Carrithers MS 7th/8th	E	Alisha Bruce	I
Tates Creek HS Adv. Women's	D	Meg Stohlmann	I	Central HS Magnet Acad.	E	David Williams	II
Tates Creek HS Men's	M	Meg Stohlmann	I	Christian Acad. of Lou. Chorale	D	Cassandra Ungaro	I
Tates Creek HS Women's	E	Meg Stohlmann	I	Christian Acad. of Lou. Concert	E	Cassandra Ungaro	II
West Jessamine HS Chorale	E	Jessica Greene	CO	Christian Acad. of Lou. Women's	M	Cassandra Ungaro	I
West Jessamine HS Concert	D	Jessica Greene	II	Christian Acad. of Lou. MS	M	Angela Stephens	I
West Jessamine HS Women's	M	Jessica Greene	CO	Doss HS Beg. Women	E	Lydia Cox	CO
Western Hills HS Adv.	D	Tiffany Marsh	I	Doss HS Chorale	M	Lydia Cox	I
Western Hills HS Women's	M	Tiffany Marsh	CO	Eastern HS Chorale	D	Lori Knapke	I

**Lexington MS - Daniel Wesley, Manager**

School	Class	Director	Assessment
Beaumont MS 6th-8th	E	Lois Birdwell	I
Bourbon Co. MS 6th	M	Sue Ellen Ballard	II
Bourbon Co. MS 7th/8th	D	Sue Ellen Ballard	II
Clark Co. MS 6th	M	Katie Mitchell	I
Clark Co. MS 7th/8th	M	Katie Mitchell	II
Conkwright MS 7th	E	Deborah Pacheco	I
Conkwright MS 8th	M	Deborah Pacheco	I
Edythe J. Hayes MS 6th-8th	E	Emily Levey	I
Jessie Clark MS 6th	M	Faye Henning	I
Jessie Clark MS 7th	D	Faye Henning	I
Jessie Clark MS 8th	D	Faye Henning	I
Leestown MS 6th-8th	E	Lynn White	I
Lex. Christian Acad. 7th	E	Daniel Wesley	II
Lex. Christian Acad. 7th/8th	M	Daniel Wesley	I
Lex. Christian Acad. 8th	M	Daniel Wesley	I
Lex. Trad. Magnet School 6th	E	Richard Burns	II
Lex. Trad. Magnet School 7th/8th	M	Richard Burns	II
Royal Spring MS 6th	E	G. Metcalfe/M. Cannon	I
Royal Spring MS 7th	E	G. Metcalfe/M. Cannon	I
Royal Spring MS 8th	E	G. Metcalfe/M. Cannon	I
Scapa At Bluegrass 4th	Ele	Millie Fields	I
Scapa At Bluegrass 5th	Ele	Millie Fields	II
Scapa At Bluegrass 6th-8th	M	Millie Fields	I
Southern MS 6th-8th	E	Stephanie Curry	II
Tates Creek MS 6th-8th Boys	E	Joshua Hamilton	II
Tates Creek MS 6th-8th Girls	E	Joshua Hamilton	I
West Jessamine MS 6th-8th Boys	D	Christina Bronaugh	I
West Jessamine MS 8th	D	Christina Bronaugh	I
Winburn MS 6th	E	Ellen Miller	II
Winburn MS 7th Boys	E	Ellen Miller	II
Winburn MS 7th Girls	M	Ellen Miller	I
Winburn MS 8th	M	Ellen Miller	II
Woodford Co. MS 6th	E	Alyssa Sturgill	CO
Woodford Co. MS 7th/8th	E	Alyssa Sturgill	I

**Louisville - Terri Foster, Manager**

School	Class	Director	Assessment
Assumption HS Adv. Women's	D	Jackie Metry	I
Assumption HS Inter. Women's	M	Jackie Metry	II
Atherton HS Beg. Women	E	Nan Tate	I
Atherton HS Bel Canto	M	Nan Tate	I
Atherton HS Chamber Singers	M	Nan Tate	I
Ballard HS Adv. Women	M	Noel Weaver	I
Ballard HS Concert	D	Noel Weaver	I

Farnsley MS 6th	E	Mark Benz	II
Farnsley MS 7th	E	Mark Benz	I
Farnsley MS 8th	M	Mark Benz	I
Fern Creek Trad. HS Concert	E	Greg Bruce	CO
Fern Creek Trad. HS Symphonic	M	Greg Bruce	II
Fred. Law Olmsted Acad. South MS	M	Deanna Gray	II
Frost MS 6th	E	Samantha Stapleton	II
Frost MS Mixed	E	Samantha Stapleton	III
Highland MS 6th	E	Linda Morgan	I
Highland MS 7th	E	Linda Morgan	I
Highland MS 8th	E	Linda Morgan	I
Highland MS 8th Girls	E	Linda Morgan	II
Jefferson Co. Trad. MS 7th	E	Benjamin Powell	I
Jefferson Co. Trad. MS 8th	E	Benjamin Powell	I
Jeffersontown HS Beg. Women	E	Samantha Lilly	I
Jeffersontown HS Men's	M	Samantha Lilly	I
Jeffersontown HS Women's Ens.	M	Samantha Lilly	I
Johnson Trad. MS 6th/7th	E	Megan Weston	I
Johnson Trad. MS 8th	E	Megan Weston	I
Kammerer MS 6th Treble	E	Melissa Weaver	I
Kammerer MS 7th/8th Boys	E	Melissa Weaver	CO
Kammerer MS 7th/8th Girls	E	Melissa Weaver	I
Kammerer MS 8th Mixed	E	Melissa Weaver	I
Male HS Beg. Treble	E	Alexis Paxton	I
Male HS Men's	E	Alexis Paxton	I
Male HS Mixed	D	Alexis Paxton	I
Male HS Women's	M	Alexis Paxton	II
Meyzeek MS 6th	E	Erin Whitaker	I
Meyzeek MS 7th	M	Erin Whitaker	I
Meyzeek MS 8th	D	Erin Whitaker	I
Myers MS 7th/8th	E	Janet Hord	II
Newburg MS Ladies	E	Jennifer Jeffers	II
Noe MS 6th	E	Caitlin Jennings	I
Noe MS 7th/8th Women's	M	Caitlin Jennings	II
Noe MS 7th Mixed	M	Caitlin Jennings	I
Noe MS 8th Mixed	M	Caitlin Jennings	I
Pleasure Ridge Park HS Adv. Women	M	Phillip Jennings	II
Pleasure Ridge Park HS Chamber	D	Phillip Jennings	I
Ramsey MS Festival	E	Susan Turner	II
Sacred Heart Acad. A Cappella	M	Jill Schurman	I
Sacred Heart Acad. Madrigals	M	Jill Schurman	I
Seneca HS Bel Canto	E	Melinda Cumberledge	I
Seneca HS Concert	E	Melinda Cumberledge	I
T.T. Knight MS Beg. Chorale	E	Andrea Diggs	II
T.T. Knight MS Beg. Treble	E	Andrea Diggs	II



Valley Trad. HS Valley	E	Erin Whitaker	II	Paducah Tilghman HS Concert	D	Matthew Hinz	I
Waggener Trad. HS Adv. Mixed	M	Aaron Weaver	CO	Paducah Tilghman HS Men's	D	Matthew Hinz	I
Waggener Trad. HS Beg. Men	E	Aaron Weaver	II				
Waggener Trad. HS Beg. Women	E	Aaron Weaver	CO				
Western HS Warrior	E	James Aich	II				
Western Middle Magnet	M	Katie Cook	I				
Westport MS 6th	E	Kristin Jones	III				
Westport MS 7th/8th	E	Kristin Jones	II				
YPAS Chamber	D	Jacob Cook	I				
YPAS Gentlemen's Ens.	D	Jacob Cook	I				
YPAS Ladies Ens.	D	Jacob Cook	I				

**Northern Kentucky - Kellie Clark, Manager**

School	Class	Director	Assessment	School	Class	Director	Assessment
				Boone Co. HS Chamber	D	Lauren Barnhill	I
				Boone Co. HS Concert	E	Lauren Barnhill	I
				Boone Co. HS Women's Ens.	M	Lauren Barnhill	I
				Camp Ernst MS 7th/8th Mixed	E	Andrea Leffler	I
				Camp Ernst MS 7th/8th Treble	E	Andrea Leffler	I
				Camp Ernst MS 8th Select	M	Andrea Leffler	I
				Campbell Co. HS Select	M	Katy Rose	II
				Campbell Co. MS 8th	E	Amy Huff	I
				Conner HS 9th	M	Nancy Leisl	I
				Conner HS Chamber	D	Nancy Leisl	I
				Conner HS Women's	D	Nancy Leisl	I
				Conner MS 6th	E	Rebecca Bertelsen	I
				Conner MS 7th/8th	M	Rebecca Bertelsen	I
				Dixie Heights HS Chamber	D	Joshua Huff	I
				Dixie Heights HS Treble	M	Joshua Huff	I
				Grant Co. HS Chamber	E	Faith Clifton	I
				Grant Co. MS 6th/7th	E	Jessica Proffitt	II
				Grant Co. MS 8th	E	Jessica Proffitt	II
				Highlands HS Bel Canto	D	Jason McKee	I
				Highlands HS Chamber	D	Jason McKee	I
				Larry Ryle HS A Capella Chamber	D	Josh Hein	I
				Larry Ryle HS Men's	E	Josh Hein	II
				Larry Ryle HS Women's	M	Josh Hein	II
				Randall Cooper HS Chamber	D	Kellie Clark	I
				Randall Cooper HS Women's	D	Kellie Clark	I
				Simon Kenton HS Mixed Ens.	M	Melissa Martin	II
				Simon Kenton HS Treble	M	Melissa Martin	I
				Turkey Foot MS 7th	M	Alison Peeno	II
				Turkey Foot MS 8th	M	Alison Peeno	I
				Twenhofel MS 8th Mixed	E	Sherry Clark	I
				Walton-Verona MS	E	Amber Hedges	II
				Williamstown HS Chamber	D	Tonya Fox	II
				Williamstown HS Concert	E	Tonya Fox	CO
				Williamstown MS 6th	E	Tonya Fox	II
				Williamstown MS 7th/8th	E	Tonya Fox	II

**Madisonville - Brett Burton, Manager**

School	Class	Director	Assessment
Burns MS 7th/8th Mixed	M	Michael Little	I
College View MS Mixed	E	Rebecca Partlow	II
Daviess Co. HS Concert	M	Candy Miller	I
Daviess Co. MS 7th/8th	E	Pamela Wooldridge	II
Henderson Co. HS Chamber	M	John DeFerraro	I
Henderson Co. HS Concert	E	John DeFerraro	I
Henderson Co. HS Combined	M	John DeFerraro	I
Henderson North MS 8th Mixed	M	Lauren Fendrich	I
Henderson South MS Mixed	M	Randy Wilkerson	I
James Madison MS Mixed	M	Deborah Iverson	I
Union Co. HS	E	Kyle Payton	II

**Morehead - Greg Detweiler, Manager**

School	Class	Director	Assessment
Boyd Co. HS A Cappella	D	Carl Taylor	I
Fleming Co. HS	E	Sheila Marshall	I
Franklin Co HS Choristers	D	Raye Hurley	I
McNabb MS 7th	E	Abbie Bohrer	II
McNabb MS 8th Blue	M	Abbie Bohrer	II
McNabb MS 8th Red	M	Abbie Bohrer	II
Montgomery Co. HS Concert	E	Ashley Tyree	CO
Montgomery Co. HS Honor	M	Ashley Tyree	I
Paul G. Blazer HS Concert	M	Karen Hopkins	I
Verity MS Intermediate	D	Karen Hopkins	I

**Murray - Walter Brant Veal, Manager**

School	Class	Director	Assessment
Ballard Co. MS 6th	E	Samantha Veal	I
Ballard Co. MS 7th/8th	M	Samantha Veal	I
Ballard Memorial HS Mixed	E	Samantha Veal	I
Ballard Memorial HS Women's	M	Samantha Veal	I
Calloway Co. HS Concert	E	Mark Dycus	II
Christian Fellowship 6th-8th	E	Sandy Hummel	II
Christian Fellowship 9th-12th	E	Sandy Hummel	I
Graves Co. HS Chamber	M	Raeanne McKendree	II
Graves Co. HS Women's	E	Raeanne McKendree	I
Lone Oak MS 6th	E	Dawn Durham	I
Lone Oak MS 7th/8th	M	Dawn Durham	I
Marshall Co. HS Beg. Women's	E	Walter Brant Veal	II
Marshall Co. HS Concert	E	Walter Brant Veal	II
McCracken Co. HS Concert	M	Michelle Ford	II
McCracken Co. HS Women's	M	Michelle Ford	II
Paducah MS Honor	E	Stephen Mann	I
Paducah Tilghman HS Women's	M	Matthew Hinz	I
Paducah Tilghman HS Choralaires	E	Matthew Hinz	I

**Richmond - Lisa Jury, Manager**

School	Class	Director	Assessment
Boyle Co. HS Women's	E	Nancy Dodds	I
Garrard Co. MS Mixed	E	Joshua Fletcher	I
Madison Cent. HS Madrigals	D	Lisa Jury	I
Madison Cent. HS Women's	E	Lisa Jury	I
Madison MS 6th	E	Elizabeth Pike	II
Madison MS 7th/8th	M	Elizabeth Pike	I
Madison Southern HS Mixed	E	Letha Hembree	II

**Somerset - Eddie Campbell, Manager**

School	Class	Director	Assessment
Knox Central HS Chamber	E	Eddie Campbell	I
Knox Co. MS 7th-9th Concert	D	Eddie Campbell	II
Pulaski Co. HS Chamber	D	Meredith Braun	I
Pulaski Co. HS Concert	E	Meredith Braun	I
Southwestern HS Ladies Ens.	E	Dan Carpenter	II
Southwestern HS Singers	E	Dan Carpenter	II

Williamsburg HS Concert	D	Jackie Melton	II	South Oldham HS	Laura Pope	Flute Solo	I
Williamsburg MS Concert	M	Jackie Melton	II	South Oldham HS	Shelby Shofner	Flute Solo	I
				Walton Verona HS	Ashley Nelson	Flute Solo	II
				Walton Verona HS	Ellie Spinnett	Flute Solo	II

**State Choral Festival - Melissa Skaggs, Manager**

School	Class	Director	Assessment
Assumption HS Adv. Wmn's	D	Jackie Metry	I
Bardstown HS Tiger Chorale	M	Jeff Stone	II
Boyle Co. HS Wmn's	E	Nancy Dodds	II
Central Hardin HS Adv.	M	Brandon Centers	II
Central Hardin HS Adv. Wmn's	M	Brandon Centers	II
Christian Co. HS Concert	M	Steve Sansom	II
Conner HS Wmn's	D	Nancy Leisl	I
Conner HS Chamber	D	Nancy Leisl	I
Franklin Co. HS Choristers	D	Raye Hurley	I
Henderson Co. HS Combined	M	John DeFerraro	I
Jeffersontown HS Men's	M	Samantha Lilly	II
Jeffersontown HS Wmn's Beg.	E	Samantha Lilly	II
Jeffersontown HS Wmn's	M	Samantha Lilly	I
Knox Central HS Chamber	E	Eddie Campbell	II
Pikeville HS Mixed	E	Barbara Kelley	II
Pleasure R. Park HS Chamber	D	Phillip Jennings	I
Sacred Heart Acad. A Cappella	M	Jill Schurman	II
South Warren HS Adv.	M	Debbie Belcher	I
Spencer Co. HS Wmn's	M	Kelsi Shipley	II
Warren East HS Adv.	E	Cheri Marshall	I
YPAS Chamber	D	Jacob Cook	I
YPAS Gentleman's Ens.	D	Jacob Cook	I
YPAS Ladies Ens.	D	Jacob Cook	I

<b>DOUBLE REED</b>			
School	Name	Event Type	Rating
South Oldham HS	Megan Grubb	Oboe Solo	I
South Oldham HS	Shelby Taylor	Bassoon Solo	I

<b>SINGLE REED</b>			
School	Name	Event Type	Rating
Bellevue HS	Jon McIntyre	Tenor Sax Solo	CO
Bullitt Cent HS	Sarah Schaaf	Alto Sax Solo	I
Fern Creek Trad HS	Cory Gray	Sax Quartet	I
Hopkins Co. Cent HS	Clay Cunningham	Alto Sax Solo	I
Hopkins Co. Cent HS	Brooklyn Smith	Clarinet Solo	I
Hopkins Co. Cent HS	Ashley Workman	Clarinet Solo	I
North Oldham HS	Jacob Eadens	Alto Sax Solo	II
North Oldham HS	Macenzie Eck	Alto Sax Solo	I
North Oldham HS	Josh Nowacki	Clarinet Solo	I
South Oldham HS	Evan Allen	Alto Sax Solo	II
South Oldham HS	Hannah Mattingly	Clarinet Solo	I
South Oldham HS	Ada Pariser	Clarinet Solo	I

<b>BRASS</b>			
School	Name	Event Type	Rating
Bellevue HS	Mark Glover	Euphonium Solo	II
Franklin Co. HS	Coleman Scott	Trumpet Solo	I
Henry Co. HS	Kassidy Tingle	Trumpet Solo	II
Henry Co. HS	Luke Yantz	Brass Ens.	II
Henry Co. HS	Luke Yantz	Trumpet Solo	II
Tates Creek HS	Audra Tomme	Trumpet Solo	I
Walton-Verona HS	Madison Rabe	Horn Solo	I

**State Solo & Ensemble Festival**

**Eastern KY University - Karin Sehmman, Manager**

<b>VOCAL</b>			
School	Name	Event Type	Rating
Bracken Co. HS	Felicia Thornsby	Vocal Solo	I
Bryan Station HS	James Bailey	Vocal Solo	II
Bryan Station HS	Ann Cinnamon	Vocal Solo	I
Bryan Station HS	Jordan Durham	Vocal Solo	I
Bullitt East HS	Courtney Comstock	Vocal Solo	I
Lafayette HS	Herman Bratcher	Vocal Solo	I
Lafayette HS	Alexis Caudill	Vocal Solo	I
Lafayette HS	Sydney Mullins	Vocal Solo	I
Lafayette HS	Emily Reed	Vocal Solo	I
Lex. Catholic HS	Elizabeth Massey	Vocal Solo	I
Paul L. Dunbar HS	Courtney Brewer	Vocal Solo	II
Paul L. Dunbar HS	Hailey Stone	Vocal Solo	I
Sayre HS	Sarah Reach	Vocal Solo	I
South Oldham HS	Beth Ann Akers	Vocal Solo	I
South Oldham HS	Grace Taylor	Vocal Solo	I
Western Hills HS	Annie Davis	Vocal Solo	II
Western Hills HS	Shannon McCutcheon	Vocal Solo	II

<b>PERCUSSION</b>			
School	Name	Event Type	Rating
Bellevue HS	Brian Duffy	Percussion Solo	I
Fern Creek Trad HS	Jacob Gilliland	Percussion Solo	I

<b>STRING</b>			
School	Name	Event Type	Rating
Atherton HS	Faith Rohde	Cello Solo	I
Atherton HS	Samuel Zitelli	Cello Solo	I
Fern Creek Trad HS	Cole Tong	Quartet	I
Fern Creek Trad HS	Cole Tong	Violin Solo	I
Henry Clay HS	April Fronk	Quintet	I
Henry Clay HS	Chancellor Lewis	Violin Solo	I
Henry Clay HS	Alyssa Liew	Quintet	I
Henry Clay HS	Noah Welch	Cello Solo	I
Henry Clay HS	Jessie Zhu	Sextet	CO
Lafayette HS	Taylor Bagley	Violin Solo	I
Lafayette HS	Ethan Caudill	Cello Solo	I
Lafayette HS	Janie Herbener	Cello Solo	I
Lafayette HS	Sarita Hernandez	Violin Solo	I
Lafayette HS	Katie Jones	Cello Solo	I
Lafayette HS	Bailey Yates	Violin Solo	I
Lafayette HS	William Yi	Violin Solo	I
Male HS	Savannah Heckman	Cello Solo	I
Male HS	Hannah Vogt	Cello Solo	I

<b>FLUTE</b>			
School	Name	Event Type	Rating
Henry Co. HS	Abby Wiseheart	Flute Solo	II
Henry Co. HS	Abby Wiseheart	Quintet	II
Lafayette HS	Julia Crandall	Flute Solo	II
Lafayette HS	Rachel Kaplan	Flute Solo	I
North Oldham HS	Vivian Portal	Flute Solo	I
South Oldham HS	Kayla Pariser	Flute Solo	I

Male HS	Sarah Wollam	Cello Solo	I	Owensboro Cath HS	Cory Burdette	Trombone Solo	II
Paul L. Dunbar HS	Parin Rekhraj	Violin Solo	I	Owensboro Cath HS	Samuel Johnson	Trombone Solo	I
				Owensboro Cath HS	Jacob Payne	Trumpet Solo	II
				Owensboro Cath HS	Reid Wassmer	Euphonium Solo	I

### GUITAR

School	Name	Event Type	Rating
Bryan Station HS	Tristan Basil	Guitar	II
Bryan Station HS	Cody Coleman	Guitar	I
Bryan Station HS	Seth Dean	Guitar	II
Bryan Station HS	Brittany Graham	Guitar	II
Bryan Station HS	Aijalon Lott	Guitar	II
Bryan Station HS	Miguel Macias	Guitar	II
Bryan Station HS	Tanner McDaniel	Guitar	II
Bryan Station HS	Daniel Reed	Guitar	II
Bryan Station HS	Landon Sexton	Guitar	I
Henry Co. HS	Jacob Holcomb	Guitar	I

### PERCUSSION

School	Name	Event Type	Rating
Central Hardin HS	Trey Clark	Mallet Perc	II
Central Hardin HS	Trey Clark	Snare Solo	I
Central Hardin HS	Travis Potts	Mallet Perc	I
Hopkinsville HS	Kevin Dukes	Mallet Perc	I
Hopkinsville HS	Anthony Riley	Mallet Perc	II
Hopkinsville HS	Alex Sena	Mallet Perc	I
Owensboro Cath HS	Ashley Birkhead	Percussion Ens.	II
Owensboro Cath HS	Eric McBride	Percussion Ens.	II

### Western KY University - Joe Stites, Manager

#### FLUTE

School	Name	Event Type	Rating
Central Hardin HS	Airada Damdee	Flute Solo	I
Central Hardin HS	Alexander Ward	Flute Solo	I
Edmonson Co. HS	Desiree DeLoge	Flute Solo	I
Hopkinsville HS	Emily Jeffords	Flute Solo	I
Hopkinsville HS	Songbee Kim	Flute Solo	I
Hopkinsville HS	Sonya Rodriguez	Flute Solo	I
Hopkinsville HS	Chihiro Takao	Flute Solo	I
McLean Co. HS	Jodie Buergey	Flute Solo	I
Owensboro Cath HS	Iona Palmer	Flute Solo	I

#### DOUBLE REED

School	Name	Event Type	Rating
Central Hardin HS	Rebekah McKinley	Bassoon Solo	I

#### SINGLE REED

School	Name	Event Type	Rating
Butler Co. HS	Jared Corona	Sax Solo	I
Butler Co. HS	Madison Wells	Clarinet Solo	I
Central Hardin HS	Megan Baxter	Clarinet Quartet	I
Daviess Co. HS	Augusta Hardesty	Clarinet Solo	I
Daviess Co. HS	Megan Manire	Clarinet Solo	I
Glasgow HS	Alison Cambron	Clarinet Solo	I
Hopkinsville HS	Ian Cassidy	Clarinet Quartet	I
Hopkinsville HS	Taylei Robinson	Clarinet Solo	I
Hopkinsville HS	Jose Rodriquez	Clarinet Solo	I
Owensboro Cath HS	Jake Hayden	Alto Sax Solo	I
Owensboro Cath HS	Kyle Alvey	Bari Sax Solo	I

#### BRASS

School	Name	Event Type	Rating
Central Hardin	Bryan Butora	Tuba Solo	I
Grayson Co. HS	Zach Wagner	Euphonium Solo	I
Hart Co. HS	McKay Carter	Euphonium Solo	I
Hart Co. HS	Cameron Johnson	Trumpet Solo	I
Hopkinsville HS	Jaena Gates	Trumpet Solo	I
Hopkinsville HS	Kelvin Griffin	Euphonium Solo	I
Hopkinsville HS	Dupri Marshall	Tuba Solo	I
Hopkinsville HS	Caelan McDonald	Horn Solo	I
Owensboro Cath HS	Jackson Bittel	Trumpet Solo	I

### JAZZ

#### Lexington Jazz Festival - Bill Kite, Manager

School	Director	Event Type	Rating
Ballard Jazz 1	Paul Shepherd	Jazz Ens.	I
Bryan Station HS	Shaun Owens	Jazz Ens.	I
Conkwright MS	Trish Torline	Jazz Ens.	I
Drakes Creek MS	Magan Collar	Jazz Ens.	I
Edythe J. Hayes MS	Lois Wiggins	Jazz Ens.	I
George R. Clark HS	Michael Payne	Jazz Ens.	I
Greenwood HS	Nick Collar	Jazz Ens.	I
Henry Clay HS Jazz	Bill Kite	Jazz Ens.	I
Henry Clay HS Lab	Jeff Bayerle	Jazz Ens.	I
Lafayette HS Jazz	Chris Strange	Jazz Ens.	I
Lafayette HS Lab	Brian Lewellen	Jazz Ens.	I
Madison Southern HS	Dave Ratliff	Jazz Ens.	I
Noe MS	Beth Lyles	Jazz Ens.	I
North Hardin HS	Daniel Reams	Jazz Ens.	I
OCS Arts Center	Robert Parker	Jazz Ens.	I
Oldham Co., HS	Brad Rogers	Jazz Ens.	I
Paul G. Blazer HS	Chris Whelan	Jazz Ens.	I
Paul L. Dunbar HS	Brian Morgan	Jazz Ens.	I
Raceland-Worthington	Jonathan Payne	Jazz Ens.	I
Scott Co. HS Jazz 2	Lindsay King	Jazz Ens.	I
St. Francis HS	Bob Bertke	Combo	II
Tates Creek MS	Gay Begley	Jazz Ens.	I
Western Hills HS	Stephanie Wallace	Jazz Ens.	I
Woodford Co. HS	John Bowmer	Jazz Ens.	I



must be of the highest artistic caliber. Therefore, only the most musically valuable and attractive material is good enough in music education. Children should be led to masterpieces by means of masterpieces. In the grand scheme, Kodály hoped to use schools to change society and transform culture by concentrating on the individual, providing the humanizing emphasis in an increasingly technological society that, for many pupils, may not be experienced elsewhere.

### PRINCIPLES OF THE KODÁLY APPROACH

In a word, the essence of the Kodály approach is singing. The human voice, the most accessible musical instrument, is the foundation of musical development. “A deeper musical education can at all times develop only where singing forms its basis. Instruments are for the privileged few. Only the human voice—accessible to all, free of charge, yet the most beautiful of all instruments—can be the fertile soil of a musical culture extending to all.” (Kodály, in Eosze, 1982, p. 19)

Kodály believed that the folk music of a people contains all of the basic characteristics needed to teach the foundations of music and to develop a love of music to last a lifetime. Accordingly, the daily singing of folk songs of the students’ own musical heritage is the bedrock from which music of other ethnic backgrounds and art musics of the world are introduced, compared, and contrasted.

Inherent in the Kodály approach is Kodály’s belief that the path from musical illiteracy to musical culture is through writing and reading music, and that acquisition of musical culture by the masses is possible only through the use of moveable-do tonic solfa. Specific musical content and experiences are arranged according to developmentally appropriate practices, and much experience with music with music—at the subliminal level—precedes naming and symbolization. In general, “doing” (experiencing) leads to thinking, which leads to understanding.

### MATERIALS OF THE KODÁLY APPROACH

The musical materials of the Kodály approach are:

- Authentic children’s musical literature: nursery rhymes and songs; counting out rhymes; jump-rope game songs and chants; ring games; and singing games.
- Authentic music of the child’s culture (reflecting the ethnic backgrounds in a given community), e.g., folk songs; singing games; play parties; ballads; lullabies and folk dances.
- Authentic folk music of other cultures.
- Reading examples and exercises based on music of

oral/aural traditions.

- The best art music written by master composers.

### METHODOLOGICAL TOOLS

Methodological tools employed in the Kodály approach are:

- Moveable-do tonic solfa. Originating in the eleventh century, based on Latin chant, the syllables (do, re, mi, fa, so, la, ti) are more easily and reliably memorized than letters and numbers, especially at an early age. Through aural memorization of intervals, the sense of tonal function is developed.
- Curwen/Glover Handsigns. Drawn from the tradition of chironomy (100–600 B.C. Vedas, ancient Hindu sacred books; 8th-c. Byzantine sources; and 10th-c. Gregorian Chant manuscripts), and developed by John Curwen (19th-c. England) as an augmentation of Sara Glover’s work, the handsigns are a tool for individualizing, visualizing, and physically representing solfa syllables, giving each tone a distinct personality in relation to the tonic. By providing a visualization of relative spatial relationships of pitches, the handsigns aid aural memory of pitch patterns and interval relationships while allowing for music making without the encumbrances of standard notation.
- Rhythm syllables. Adapted from Emile-Joseph Chevés’ rhythmic syllables (mid 19th-c. France), a set of verbal syllables are used during initial stages of rhythmic training. The syllables—meant to be voiced and not written as words—are used as a tool for reading and writing rhythms. Typically, “ta” is used to indicate a quarter note; “ti-ti” paired eighths; “ti-bi-ti-bi” for four sixteenths, etc.
- “Stick” or Solfa Notation. Used as a short cut to standard staff notation, solfa notation (a combination of rhythmic stick figures and solfa) enables children to read and write music using a relative, rather than fixed system of notation, thus developing in their ears a firm grasp of intervals and tonal and rhythmic patterns.

### KODÁLY PEDAGOGY

Instruction progresses from sound to sight, from the known to the unknown, from the simple to the more complex, and from the concrete to the abstract. Learning occurs through problem-solving, comparison, and guided question-and-answer. The general order of instruction is hearing, singing, showing, verbalizing, deriving, writing, reading, and creating.

More specifically, musical elements and concepts are taught in a sequence based on the most prominent

musical idioms of a culture's song repertoire. Musical content domains are: rhythm, melody, form, harmony, expression, style (historical and emergent), and terminology and symbols. Musical skill domains to be developed are singing and vocal development, listening, movement, memory, inner hearing, writing/dictation, reading/sight-reading, part-work, improvisation, composition, conducting, and instrumental work.

The teacher leads students to discover musical elements (content domains) and develop their musical skills (skill domains) through a five-phase instructional sequence: Prepare, Make Conscious, Reinforce, Practice, and Create. Assessment of student achievement is embedded within the activities present in each phase.

- Prepare phase: Students experience the new element or concept mainly through listening, moving, singing by ear, inner hearing, and part work. The teacher then uses group aural analysis to guide students to identify the presence of a new element and articulate its critical attributes.
- Make Conscious phase: Students name the element, revisit its aural context, and show its visual representation.
- Reinforcement phase: Students write and read the specific pattern used to name the new element, and then explore—through listening, singing, moving, inner hearing, writing and reading, etc.—the new element as it exists in very familiar patterns extracted from song repertoire presented in the Prepare phase.
- Practice phase: Students explore the new element or concept in familiar and unfamiliar patterns in unfamiliar materials such as songs, exercises, reading pieces, and listening examples. All skill domains are then plumbed, relative to the new element, in myriad musical settings. Additionally, the new element is applied in familiar settings to instruments such as the recorder, barred instruments, rhythm sticks, etc.

- Create phase: Students apply their knowledge by engaging in higher level improvisation, composition, and performance on instruments, thereby demonstrating mastery of the musical element or concept.

Finally, music instruction in the Kodály-based music classroom is based on Kodály's guiding principle: "A thorough knowledge of the material must precede everything, for anything else can be built only upon this knowledge. Any efforts to achieve aesthetic results which either precede or discard knowledge are equivalent to building castles in Spain." (Kodály, in Eösze, p. 18)

## REFERENCES

- Dobszay, L. (1972). *The Kodály method and its musical basis*. Budapest: Academia Press.
- Eösze, L. (1982). *Zoltán Kodály: His life in pictures and documents*. Budapest: Corvina Press.
- Organization of American Kodály Educators (1966). *The Kodály concept of music education*. [Brochure]. Moorhead, MN: Author.
- Szönyi, E. (1973). *Kodály's principles in practice*. New York: Boosey and Hawkes.

## FOR FURTHER READING

- Bacon, D. (1993). *Hold fast to dreams*. Wellesley, Massachusetts: Kodály Center of America.
- Ittész, M. (2002). *Zoltán Kodály, in retrospect*. Kecskemét, Hungary: Kodály Institute.
- Strong, A. (Ed.) (1992). *Who was Kodály?* Moorhead, MN: Organization of American Kodály Educators.

This is a reprint of an article that appeared in the *Utah Music Educators Journal*, Spring 2014.

*Dr. Jill Trinko, jtrinka@coastal.edu, is Associate Professor of Music Education at Coastal Carolina University in Conway, SC.*



Pictured on the Kentucky Senate floor, left to right, are KMEA Vice-President David Dunevant, Music in Our Schools Month Chair Mary Scaggs, and Executive Director John Stroube with Senator Katie Stine, who sponsored a senate resolution proclaiming the month of March 2014 as Music in Our Schools Month in the Commonwealth of Kentucky. Representative Joseph Fischer sponsored a similar resolution in the House of Representatives.

**CONGRATULATIONS**  
to all the entries in the  
2014 *Bluegrass Music News*  
Journal Cover contest.



Tara Wooten, grade 3  
Berea Community Elementary School  
Music teacher: Mark Fields  
Art teacher: Tina Williams



Jake Ball, grade 3  
Berea Community Elementary School  
Music teacher: Mark Fields  
Art teacher: Tina Williams



Tori Mitchell, grade 3  
Berea Community Elementary  
Music teacher: Mark Fields  
Art teacher: Tina Williams



Lucy Mitchell, grade 4  
Murray Middle School  
Music teacher: Elaine Mitchell  
Art teacher: Gena Maley



Sam Mitchell, grade 6  
Murray Middle School  
Music teacher: Elaine Mitchell  
Art teacher: Gena Maley



Natalie Smith, grade 5  
Grant's Lick Elementary  
Music teacher: Melissa Little  
Art teacher: Melissa Little



Laura Noel Gibson, grade 3  
Highlands Latin School  
Music teacher: Rhonda Hibdon  
Art teacher: Janice Lee Murdoch



Triston Moore, grade 3  
Farmer Elementary  
Music teacher: Kaylee Benson  
Art teacher: Daniel Torpey



Mackenzie Ezell, grade 8  
King Middle School  
Music teacher: Erica Ashford  
Art teacher: Emily Lawson





Kayleigh Mindock, grade 4  
 Morningside Elementary  
 Music teacher: Kelly Cruze  
 Art teacher: Kristin Willett



Cheyenne Hatfield, grade 8  
 Breckinridge County Middle School  
 Music teacher: Anita Moore  
 Art teacher: Jennie Maiden



Jonah Shirts, grade 4  
 Morningside Elementary  
 Music teacher: Kelly Cruze  
 Art teacher: Kristin Willett



Starr Davis, grade 3  
 Morningside Elementary  
 Music teacher: Kelly Cruze  
 Art teacher: Kristin Willett



Melissa Katelynn Carothers, grade 3  
 Morningside Elementary  
 Music teacher: Kelly Cruze  
 Art teacher: Kristin Willett



Kyann Clark, grade 4  
 Morningside Elementary  
 Music teacher: Kelly Cruze  
 Art teacher: Kristin Willett



Kayla Sue Braden, grade 5  
 Morningside Elementary  
 Music teacher: Kelly Cruze  
 Art teacher: Kristin Willett



Rebecca Jury, grade 5  
 Morningside Elementary  
 Music teacher: Kelly Cruze  
 Art teacher: Kristin Willett



Zachary Moore, grade 7  
 Christian Academy of Louisville  
 Music teacher: April McDonald  
 Art teacher: Joy Davis



## KMEA FORMS

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](http://musiced.nafme.org/login/?continue_to=renew)



### KMEA Professional Development Conference Forms

#### 2014 Conference Photo Order

<http://kentuckymusiceducatorsassociation.zenfolio.com/>



### 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>



## Summer 2014 Advertisers

Campbellsville University - 24  
Hurst Music - 8  
Miles Ahead Music - 9  
Morehead State University - Inside Back Cover  
Murray State University - Back Cover  
Music Central, Inc. - 6  
QuaverMusic.com - Inside Front Cover  
Royal Music - 25  
Transylvania University - 21  
University of Kentucky Bands - 19  
University of Kentucky School of Music - 2  
University of Louisville School of Music - 17  
University of the Cumberlands - 12  
Western Kentucky University - 10  
Yamaha Corporation of America - 4

Inquiries regarding advertising rates, ad sizes, and technical specification 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

## Thank you, 2013-14 Advertisers!

Jamey Aebersold Jazz  
Campbellsville University  
DePauw University  
Galt House  
Hurst Music  
Kentucky International Convention Center  
Miles Ahead Music  
Morehead State University  
Murray State University  
Music Central, Inc.  
Northern Kentucky University  
Pride of the Mountains (Western Carolina Univ.)  
QuaverMusic.com  
Ricco Reeds (D'addario & Co.)  
Royal Music  
Southern Illinois University  
Summit Tour and Travel  
Transylvania University  
University of Kentucky Bands  
University of Kentucky School of Music  
University of Louisville School of Music  
University of the Cumberlands  
Vanderbilt University  
Western Kentucky University  
Yamaha Corporation of America





**MOREHEAD STATE UNIVERSITY**

# Much more than a performance.

An accredited institutional member of NASM since 1965.



## **UNDERGRADUATE PROGRAMS:**

- Music
- Music Education
- Music Performance
- Jazz Studies
- Traditional Music

## **GRADUATE PROGRAMS:**

- Music Education
- 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](mailto:mtd@moreheadstate.edu)

For a complete list of faculty, programs, performance opportunities and more, visit:

**[www.moreheadstate.edu/mtd](http://www.moreheadstate.edu/mtd)**

MSU is an affirmative action, equal opportunity, educational institution.



# Murray State University Department of Music

Please join us for the performance of

The Murray State University Jazz Orchestra

Dr. Todd E. Hill, director

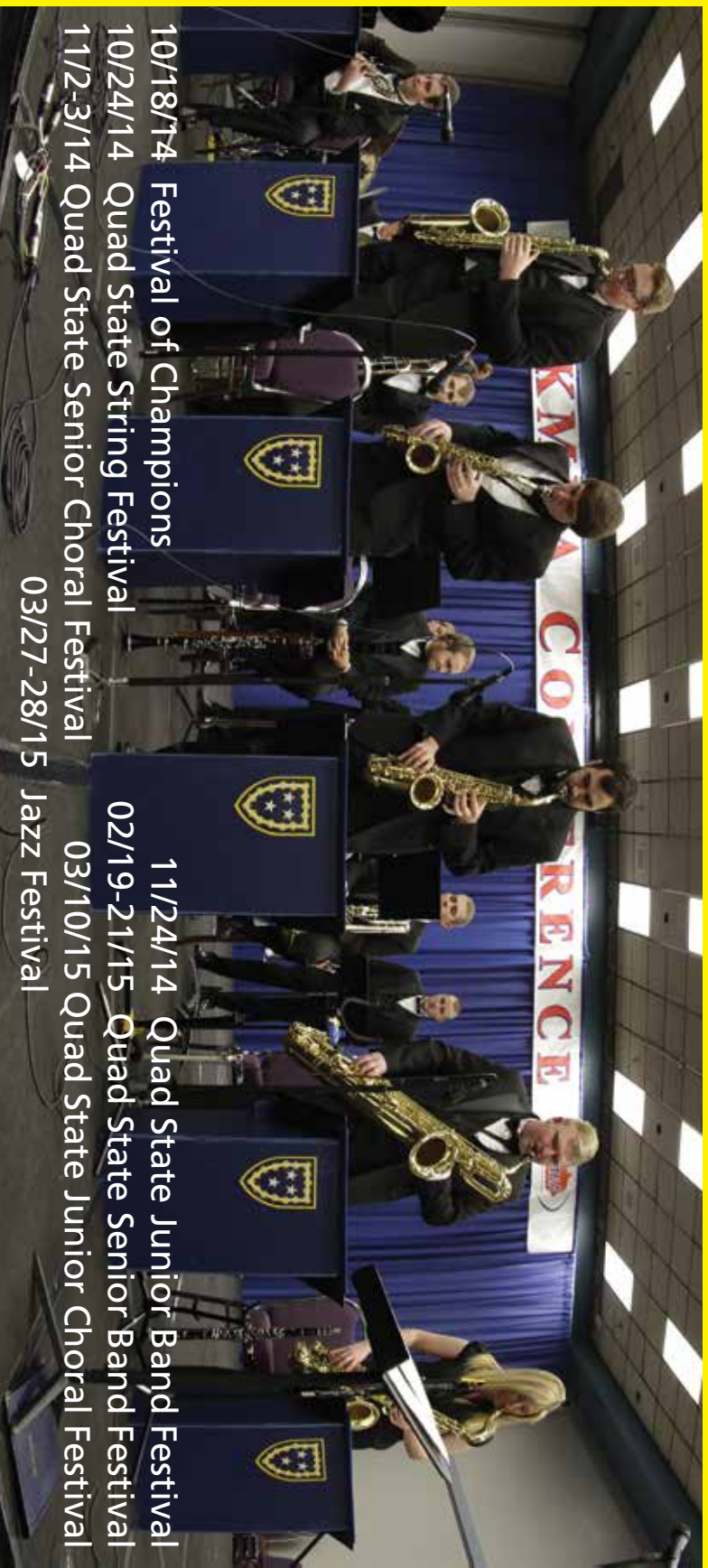
The Midwest International Band & Orchestra Clinic

McCormick Place, Chicago IL

December 17-20, 2014

Performance Day and Time TBD

## MSU Music Festivals



10/18/14 Festival of Champions

10/24/14 Quad State String Festival

11/2-3/14 Quad State Senior Choral Festival

03/27-28/15 Jazz Festival

11/24/14 Quad State Junior Band Festival

02/19-21/15 Quad State Senior Band Festival

03/10/15 Quad State Junior Choral Festival

03/27-28/15 Jazz Festival

For more information, please contact the Department of Music at (270)809-4288 or [www.murraystate.edu/music](http://www.murraystate.edu/music)