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Vol. 66, No. 4 SUMMER 2015

BMN
Bluegrass Music News

SUMMER 2015 FEATURES:

- Focusing on Music Fundamentals
- Music Teaching and Mindfulness
- Fliperentiation
- Avoiding the Grade Two Abyss
- Collaboration: "It Takes a Village"
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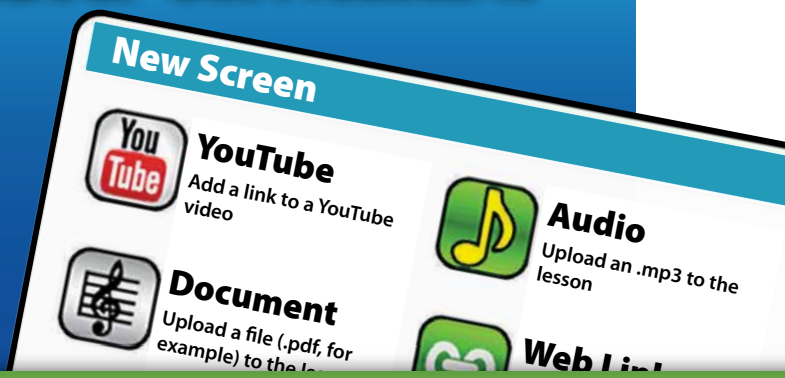

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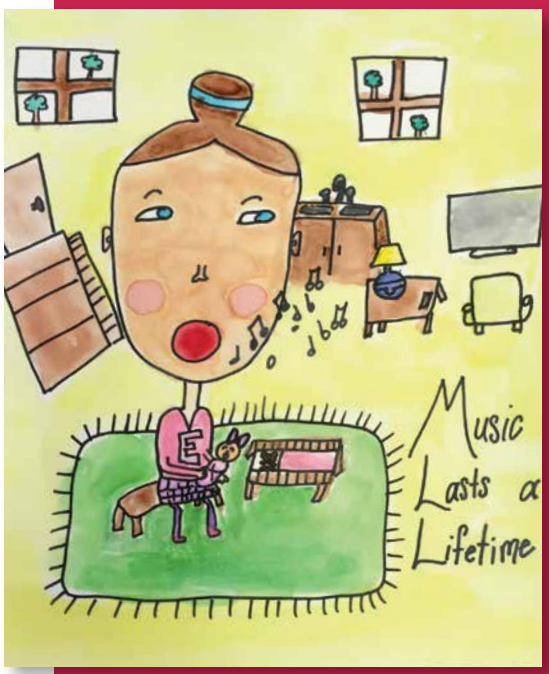
Editorial Board: Robert Amchin (Chair), Bradley Almquist, Sara Francis

Bluegrass Music News

The cover illustration shows the winning entry in the* Bluegrass Music News *Journal Cover contest. The artist is Addi Fish, Gray Middle School. (Music teacher--Diana Kozar, art teacher--Toni Twaddell)



Journal Cover Contest runner-up is Evelyn Morel, of Ruth Moyer Elementary School. (Music teacher--Mary T. Scaggs, art teacher--Nikki Everett)

Evelyn wrote the following about her artwork: "this artwork shows a mother sharing the joy of music with her baby girl. I think it's important for music to be enjoyed often and shared with others."

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illustration by Addi Fish

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From the President

BRAD ROGERS

As I write this, I am in in wrap-up mode for the school year, making up those days missed for snow, presenting spring concerts and programs, planning summer professional development and family activities, and hopefully looking ahead to another year of inspiring students and developing their appreciation for music-making.

Speaking of planning for next year—your division representatives met in mid-March to consider proposals for clinic sessions at the 2016 KMEA Professional Development Conference. The collegial manner in which this difficult task is undertaken is quite refreshing to be a part of. As always, there are a limited number of time slots for clinics, performances, meetings, and other conference activities. The toughest task for everyone is deciding on which sessions to select from a pool of proposals that grows in number and scope every year, including many from within the membership of KMEA. The next piece of the Conference puzzle is selecting the invited performing groups. The KMEA office has sent out deadline reminders, and information concerning changes made to streamline and add consistency to the application process. Best of luck to those who have applied to perform in 2016!

Also in March, the KMEA Strategic Plan received its second review. Opinions and priorities gathered from responses to the Strategic Plan survey were vital in establishing a sense of direction for this "living document." Upcoming budget discussions will be driven in part by the identified priorities. Not surprisingly, music advocacy was at the top of the list of things KMEA should be addressing. A number of specific actions in all areas were discussed as well. All recommendations coming from this review of the Plan will be considered by the KMEA Board at their summer meeting in June.

I'm absolutely in agreement that advocacy is the area in which music education has the most glaring need—and is where we absolutely must succeed. I recently attended a school board meeting where students from across the school district were to be recognized for a variety of individual and group accomplishments. One of the groups to be recognized was a high school music program that had received top honors for a recent festival performance in a national-level event. After a number of individual and group recognitions for a variety of wonderful academic achievements had been completed, the music program's recognition was prefaced by the superintendent with the statement, "Now, moving away from academics"….. a rather unfortunate segue, albeit unintentionally so, from the instructional leader of the district.

They just don't know—and educating those that don't *has to be what we are about as an association*. Nothing else we do will matter if *music* doesn't matter to the people we work with and work for. We have our work cut out for us.

One of the more interesting aspects of this position is visiting the various district, division, and council meetings of the association and affiliated arts organizations. I have been in attendance at several KMEA division council meetings during March and April. It is in those meetings that elected representatives are expected to share the feelings of their district on a variety of agenda items, and ultimately vote for or against them based on the feedback their constituents have provided to them in the days and weeks prior to the meeting. It is also the pathway for new initiatives to be brought to the attention of the division, and ultimately the association through the KMEA Board.

These decisions and initiatives impact our STUDENTS first and foremost. Because of that fact, the process should always be respected, and decisions made must be driven by the grass-roots consensus of the membership. If, after asking for input, your representative arrives at a meeting with only one or two responses from his/her constituents on an important second-read item, that representative may be more than a little apprehensive about voting the "district's wishes"—whether they agree with them or not! Councils meet too seldom to have meetings end up in stalemate over items that could improve what KMEA provides for our members and their students.

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From the Editor

GEORGE R. BOULDEN

I am excited to report that we received 72 entries for our annual *BMN* Cover Art Contest. That is a huge increase from past years and we appreciate your support of this collaborative arts promotion. This year's winner, Addi Fish, is a 7th grader at Gray Middle School in Union. Her sponsors are Dianna Kozar, music teacher, and Toni Twaddell, art teacher. Addi wrote the following about her submitted illustration; "My artwork is a female form and her trip from infant to child to adult to elder. The seasons change in the background to display the time passing. Also, a more subtle detail is the sun setting in the background." Because we received so many outstanding pieces of art we decided to also recognize a runner up in the contest.

This year's runner up is Evelyn Morel. Evelyn is a 2nd grader at Ruth Moyer Elementary in Fort Thomas and her sponsors are Mary Scaggs, music teacher, and Nikki Everett, art teacher. Her artwork appears on the table of contents page in this issue.

With so many entries this year KMEA has decided to display all submissions at our annual professional development conference in February of 2016. Thanks again for supporting this event and we hope to have even more submissions for the 2016 cover art contest.

• • •

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. Criteria for writing an article can be found below and at the KMEA website, www.kmea.org/bgmn. I hope you will take a moment to consider writing something for your state association journal. I would love to hear from you.

• • •

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

GUIDELINES FOR CONTRIBUTORS

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

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

PHOTOS:

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

DEADLINES:

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

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From the Executive Director

JOHN STROUBE

We have found that the legislature, the Kentucky Board of Education, the Kentucky Department of Education, and other state agencies consider the arts as a package. Advocacy to those entities on behalf of music education gets nowhere without consideration for the other arts. The Kentucky Coalition for Arts Education comprises representatives of the Kentucky Art Education Association; the Kentucky Association for Health, Physical Education, Recreation, and Dance; the Kentucky Music Educators Association; and the Kentucky Theatre Association. This group has been meeting and advocating for arts in the schools since the fall of 2010, and it speaks to state-level decision-makers with one voice for the arts.

The Kentucky Board of Education is populated by a variety of people, several of whom are notably passionate about the arts in schools. After attending a recent KBE meeting, I am reminded that the Board as a whole supports the cultivation of robust arts programs in schools throughout the Commonwealth, but I also can see that they are reliant on input from others, such as the Kentucky Coalition for Arts Education, to provide data to inform their assessment of the status of arts programs, and to reveal trends of behavior that are not meeting the spirit of directions they have given. I'm heartened by some current fact gathering in response to comments KCAE representatives made to the Board. The KCAE is serving as your squeaky wheel at the moment, and I look forward to reporting findings and the Board's responses to those findings. This will be a continuous project going forward—there will be no one and done.

•••

Meetings, meetings, meetings! As I write this in early May I am in the midst of what feels like "meetings season" for KMEA. The Conference Clinic Selection meeting was in March, at which sessions were chosen for the 2016 conference. The Marching Band Committee met in early April passing a number of items that tinker with the way we assess marching bands, and the Band Council met that afternoon to deliberate on various band issues. The Choral Council held a meeting a week later to act on matters of all-state choir and choral assessment. The Orchestra Council gathered more recently to move forward on matters important to string education. The day before I am writing this, the aforementioned Kentucky Coalition for Arts Education in Kentucky gathered to further the collaborative efforts that have begun to bear fruit. Still to come are the meetings of the Commission for Performance Assessment, the Budget Committee, and the KMEA Board of Directors in June, followed closely by the National Assembly in Reston, VA.

If those weren't enough, since the Kentucky International Convention Center will be unavailable for our use in 2017 and 2018 due to remodeling, we are soon to assemble yet another meeting so we may deliberate on how to best use remaining spaces available to us in downtown Louisville during those two years. We have determined that even without the KICC downtown Louisville is the only place in Kentucky with the capacity to house, rehearse, and provide for the performance of all our fifteen-or-so all-state groups; accommodate invited performing groups; and assign space for clinics. It will be a tight fit, and there will have to be compromises, but I am confident we will enjoy two fine and memorable conferences during those years, especially after gathering input from a number of our leaders as we plan.

All these meetings are pointed toward the future, of course. KMEA constantly seeks ways to improve our programs, and those of us charged with execution try to refine our processes—processes that are hardly straightforward, because we are dealing with people. People sometimes overlook requirements, and people are sometimes the victim of circumstances beyond their control, so those of us in this office spend a lot of time assisting our members with crises of varying magnitudes and due to various causes. Iconic in popular culture is Seinfeld's "Soup Nazi," the lunch counter proprietor who withheld his delicious soup if he took exception to a customer's behavior while ordering.

Continued on p. 9

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From the President, continued from p. 3

What this means is: each of us has an important role in shaping the direction of KMEA. I would encourage you to accept this responsibility at whatever your level of involvement, whether a classroom teacher, district officer or council representative, or division leader. When asked to respond with your opinion about a proposal or initiative by your elected representative, make your voice heard. There is nothing wrong with discussing things with your colleagues to either reach consensus or express your disagreement—it is exactly the right thing to do. Let's help move things forward together.

The end of another school year is a great opportunity to reflect on the things that your students accomplished during the year, how you have grown as a musician and teacher, and on ways to make the challenge ahead even more successful. Everyone should also try to find some time for well-deserved relaxation in that now too brief window we used to call summer vacation….

From the Executive Director, continued from p. 7

KMEA exists for its members, and it is not in the best interest of music education in Kentucky for us to declare, "No soup for you!" when someone fails to dot the i's. We have rules and we have logistical limitations, but compassion is an important byword according to my understanding of the mission of the KMEA office.

In addition to compassion, though, we have to consider responsibility, transparency, and protocol—all are important in an association like KMEA. The work of this office consists of a steady stream of judgment calls to which we apply standards of all the above priorities as best we can. Some situations are simple—we get all those right. Some situations are complex—we get mixed results and we try to learn from mistakes. After all, poor judgment can cause a loss of time, money, and credibility, all of which we are charged with conserving.

All this to say we are busy and it isn't easy, but these aren't complaints—just a perspective. It's an honor to serve the members of KMEA, and it's an interesting challenge to try to do it better as we go. As you close down the year and prepare for the next, I hope you are able to make time for restorative activities and non-activities. Please let us know how we can help you.

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Focusing on Music Fundamentals:
Prepare better musicians and your secondary band program

BY DR. JOE TORNELLO

Programming. Teaching. Administering. The responsibilities of leading a secondary band program can be immense. While it's difficult, if not impossible, to address all aspects of musicianship in every ensemble, focusing on a key group of fundamentals in each area of your program will help create well-balanced performers. Every program has its own character and organizational details; however, almost any program will benefit from implementing a key set of strategies and methods.

Whether marching, jazz, or concert band, starting each rehearsal with a focus on breathing serves multiple purposes. It's a given that a large majority of the students in your program deal with breathing in order to create characteristic sounds on their instruments. Spending as few as two minutes on breathing will ensure that all wind players are exposed to proper breathing techniques. It is critical to isolate the breathing from the distractions of thinking about embouchure, intonation, or any of the other aspects on which students are asked to focus throughout a rehearsal. While the winds are going through breathing exercises, percussionists can set up their equipment based on the rehearsal schedule. When concentrating on breathing, an added bonus is classroom management. Students cannot participate in most breathing exercises while talking. In most cases you will find the time spent on breathing will help students play with a fuller sound, while enabling them to start rehearsal with a greater sense of focus.

Reinforcing the fundamentals is critical in aiding a program to progress toward a higher level of performance, as well as maintaining an established outstanding band program. Regardless of how your program is structured, spending time reading rhythms on a given pitch serves two great purposes. First, by reading rhythms only, students are able to focus on counting, subdividing, note length, and articulations, if you chose to add articulation markings. Second, while it is not the primary intent of the exercises, by asking each student to play the same note throughout an exercise, you can help students with matching pitch or tuning chords. Three minutes a day will pay huge dividends by the end of a semester and certainly an entire year!

Rhythm reading may not be feasible during your full marching band rehearsal, but hopefully you can incorporate this technique when you rehearse with those same students throughout the regularly scheduled class. As students begin to lock in on counting, subdividing, and keeping time, they will be able to perform at a higher level and should be able to learn music at a faster rate. One word of caution: do not play the same rhythms day-after-day; keep it fresh. This will require a little more work from you as the director, but it is well worth the extra effort.

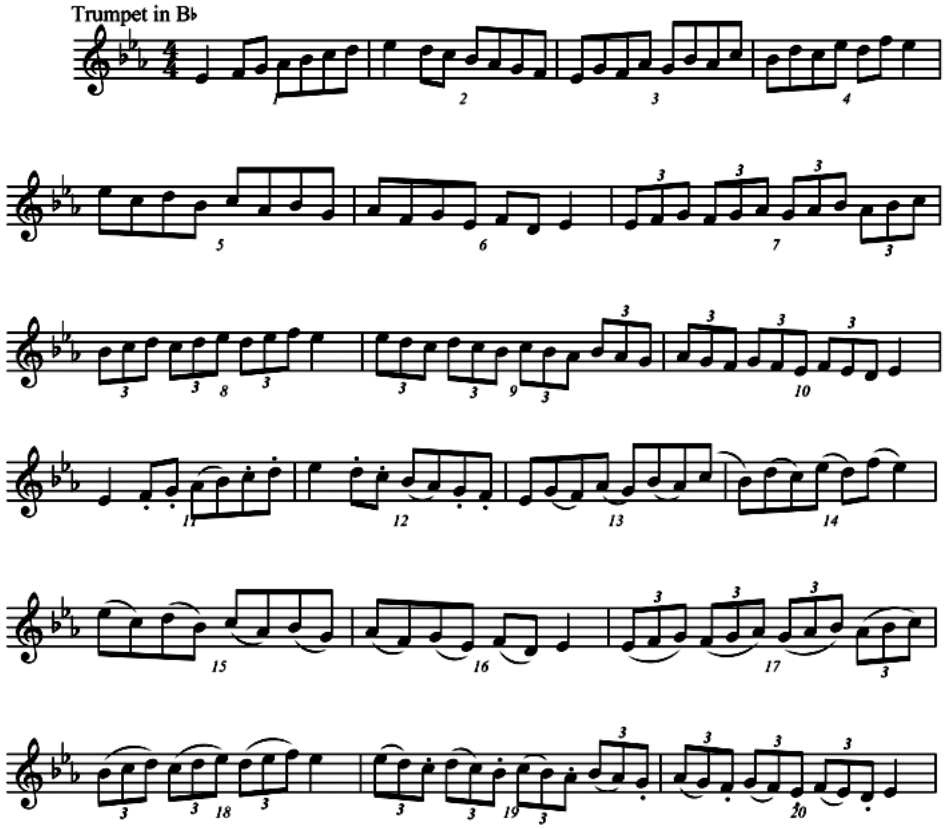
A critical fundamental in developing successful programs is to set a goal for each musician to learn and memorize all twelve major scales. While this may seem daunting, by starting in the first week of school and simply progressing through one scale a week, you'll enable every performer in the band to play all the major scales within a few months. But don't stop there! Go one step further and add a short technical sequence in the respective key to help increase student's facility. *(See example 1, page 14)* Using the same sequence in each key will help the students anticipate how it should sound. Based on the general ability of your students or ensembles, add articulations or speed up tempos to challenge students throughout your program. One great benefit of using this exercise with your ensemble is that even your bass clarinetist, baritone saxophonist, and tuba players will improve facility on their instrument!

Based on the above suggestions, each rehearsal should begin with a focus on breathing, rhythm reading, and scale/technical exercises. While it will take approximately six minutes from your rehearsal, the benefits are tremendous. Two other critical components that should be incorporated near the beginning of each rehearsal are the playing of chorales or lyrical music and tuning. If the focus on breathing, rhythm, scales/technical studies, lyrical playing, and tuning become part of the routine on the first day of school, by the time the marching band season is over, your ensemble(s) will be better prepared to begin sight reading. The foundation created by students practicing the fundamentals will enable you to expose your students to significantly more music as they progress through your program.

Continued on p. 12

Tornello, continued from p. 11

EXAMPLE 1



If you begin the fall semester in a concert setting, start by working on each of the fundamentals and sight reading very easy repertoire with your ensemble. Consider reading three grade levels below the literature you plan to prepare for concert festival or adjudicated performances later in the year. In addition to playing the correct notes and rhythms, ask your students to read with a focus on articulation, dynamics, and balance. If the students are unable to achieve established goals, select more simple music so they are able to achieve the goals you establish for them. Once the students are meeting your expectations in the sight reading process, select more difficult music, two grade levels, then one grade level below your target level or performance repertoire. Set a benchmark for each of your ensembles to sight read at least once a week. If your music library is not conducive to sight-reading frequently, consider setting up an exchange with your colleagues, either at other secondary schools or middle schools in your region.

After building the fundamental abilities of your students, show your audience members at concerts what the students have been learning. While this may seem outlandish, if students are prepared consistently, they will be able to sight read at an adequate level at a concert. It may take some time to build the ability throughout an entire program to ensure a successful public sight reading experience. Be sure to take the time to find repertoire that you are confident the ensemble will be able to read successfully as well as be certain that any exposed solos will be performed with confidence. One additional note: make sure that the primary percussion parts will be performed without large unwritten rests due to lack of personnel. Sight reading at the concert is a terrific teaching tool for the students, and also brings awareness to the parents of the skills you are teaching their students.

If each and every student in your band program spends time practicing these critical fundamentals, you'll find that your marching, concert, and jazz ensembles will all benefit. If the members of the marching band are able to sight read music, you'll be able to spend much more time teaching the music and not having to spend hours of rehearsal teaching notes and rhythms. If every student in the program can play through all twelve majors scales after a few months, you will avoid having to explain how to play in complex keys when working on more advanced literature. When working with your marching band, you can improve your concert and jazz ensembles by spending more time improving your student's breathing capacity and ability to play with a full, high quality sound.

While your goals and responsibilities as a music educator may seem overwhelming at times, don't doubt the power of calling on fundamentals. Each area of your program can benefit from student musicians being exposed to these critical methods and strategies, regardless of the ensembles in which they participate. The end result will lead to well-prepared students who can successfully tackle almost any challenge throughout their musical career.

Joe Tornello, joetornello@boisestate.edu, joined the Boise State University faculty in 2011 and serves as the Director of Athletic Bands.

Music Teaching and Mindfulness:
How to improve attention and promote better self-regulation in the music classroom

BY FRANK DIAZ

Michelle and Michael are tenth grade trumpet players in Ms. Fry's high school band. It is 3 p.m. on a Friday afternoon and both students are tired after a long week of classes, homework, and after school rehearsals. As Ms. Fry tries rehearsing the last few measures of the showcase piece for next week's concert, an interesting but not uncommon situation unfolds.

"Trumpets, we are still cutting off the end of the phrase at measure 82. Please make sure to subdivide that last dotted quarter and release together." Michelle thinks about Ms. Fry's directions and then proceeds to quietly subdivide the measure in question. She is diligent in her attempts, and although students around her are fidgeting, whispering, or otherwise tuning out, her ability to focus through distractions helps her learn the passage after just a few tries. In contrast, Michael is struggling. Despite his best efforts, he is fidgeting, playing games with the iPhone hidden on his stand, and is having trouble following and remembering Ms. Fry's directions. To make things worse, he notices his friend entering the band room just a few minutes before the bell. Before he has a chance to think about it, he is already yelling, "wait for me …".

Ask any music teacher and they will undoubtedly tell you that they have worked with both a "Michelle" and "Michael" at some point in their career. They might even confess a little confusion as to why, under identical situations, one student would react completely different when compared to the other. Often, these same teachers are well trained in classroom management, have exemplary groups, and think carefully about how they structure learning environments for their students. Yet, dealing with discrepancies in focus and self-regulation, which can be significant hindrances to successful learning, continue to be a major concern for them.

Part of the issue in addressing problems with focus and self-regulation is that many educators lack familiarity with how these faculties function within the brain. Although teachers are often trained to work with the observable, i.e., desirable or undesirable "behaviors," they have little knowledge regarding the biological and neurological underpinnings of these behaviors. This is not to say that an in-depth understanding of these underpinnings would be indispensable to successful teaching, but key relationships between attention, self-regulation, and successful learning are subtle and complex, and new ways of thinking have emerged that offer greater clarity in respect to these relationships.

One specific research finding provides evidence that attention is subject to modification through deliberate practice. This is important because it is often taken for granted that attentional skills, such as prolonged states of undistracted and voluntary focus, are either at the mercy of environmental influences, or otherwise biologically fixed. In fact, recent studies indicate that strategies based on a practice known as "mindfulness" are especially useful in enhancing attention and self-regulation throughout various populations.[1]

In its most basic form, mindfulness may be described as a cognitive strategy that pairs goal-directed attention with a skillful and non-reactive orientation to distracting thoughts, emotions, or other undesirable cognitions.[2] Its origins can be traced to non-western philosophical, psychological, and religious practices that were designed to cultivate a specific set of mental capacities and promote wellbeing. Despite its association with non-western religious practices, mindfulness as used in modern therapeutic, scientific, and educational contexts is often deliberately decoupled from its religious roots. This has allowed secular institutions such as schools and hospitals to explore how mindfulness might benefit their communities.

Mindfulness-based techniques seem especially relevant to music learning because their basic protocols are adaptable in a number of musically related exercises, offering an effective yet non-punitive method of improving attention among students.

As a teacher, I became interested in mindfulness after years of using it in my own work as a performer and conductor. I noticed that I could deal with stressful situations more effectively, and was more focused and creative in how I approached my work. I figured that with appropriate modifications, mindfulness-type strategies could be incorporated into warm-ups and other activities in my classroom. The key was to make them relatively short, and to relate them to a musical concept or skill. After years of working on and refining these activities, I feel that they have been incredibly useful in

Continued on p. 14

Diaz, continued from p. 13

my work as a teacher. To this day, I continue to work with mindfulness as a researcher, conductor, performer, and teacher.

In this article, I describe what mindfulness is, and suggest concrete ways of using mindfulness to improve attention and self-regulation during music learning.

WHAT IS MINDFULNESS?

The basic practice of mindfulness can be described as paying attention to the present moment, on purpose, with a sense of openness and curiosity. Typical mindfulness-based exercises require participants to focus their awareness on somatic sensations, thoughts, or other experiences, without any attempt to block or otherwise suppress associations that might arise during this process. When these types of associations do arise, practitioners are directed to simply acknowledge them then re-engage with the object of their attention.

Since the 1980s, the use of mindfulness-based techniques have become widespread, with programs supported in institutions as diverse as hospitals, corporations, the military, and schools. Initially, mindfulness was explored as a method of alleviating psychological discomfort resulting from chronic pain. Jon-Kabat Zinn, one of the most prolific writers in the field of mindfulness, began exploring the technique as a palliative tool at the Massachusetts General Hospital Stress Reduction Clinic in the 1970s. Since then, there have been several findings indicating the benefits of short and long term mindfulness training on improving attention. With its implications for self-regulation, the use of mindfulness-based techniques by classroom teachers may result in several benefits in student behavior, focus, and meaningful engagement.

HOW DOES MINDFULNESS WORK?

Although the science behind mindfulness is complex, its effects on the brain can be conceptualized in a simple manner. Basically, mindfulness refines parts of the brain that deal with attention and self-regulation. Your attention system, which has three distinct but overlapping functions, is used extensively during musical activities. These functions can be described as focus, awareness, and orienting, and are mapped to different parts of the brain. Focus deals with your ability to sustain attention without distraction, which is important for activities such as tuning to a pitch or working intensely on a difficult passage. Awareness is what you use when you are monitoring your environment for important information, and is in play when we engage in activities such as blending, matching, or responding quickly to a cue from a conductor. Finally, there is orienting, which deals with your ability to change quickly and purposefully between different types of tasks. Self-regulation, which is related to our ability to plan intelligently and persevere through difficult tasks, improves greatly when these attentional capacities are refined.

MINDFULNESS-BASED TECHNIQUES IN THE CLASSROOM

Just as we strengthen our students' psychomotor skills through careful and deliberate repetition of scales and other fundamentals, we can use mindfulness-based strategies to help train the fundamentals of attention and self-regulation. For example, music educators employ lessons and exercises that address intonation, technique, pulse, tone production, and other concepts, in hopes that students will develop a set of skills that can be called upon and transferred to performances and other musical activities. When a student works on a difficult technical passage in a Mozart symphony, or is asked to keep a steady pulse during a march, we expect them to draw upon concepts learned and reinforced through fundamental training. When the strategy works, students either implicitly or deliberately transfer their accumulated knowledge of scales, fingerings, or other fundamentals to these passages, hopefully with minimal to no prompting from the teacher. Similarly, a student who has worked deliberately and routinely on focus and self-regulation may habitually, or perhaps with some guidance from the teacher, draw upon these skills to deal effectively with a variety of difficult or frustrating learning situations.

Musical activities, specifically those dealing with psychomotor and listening skills, are especially conducive to promoting mindfulness. Since mindfulness-based strategies involve a basic protocol of guided attention to a stimulus, paired with prompts to re-engage with the stimulus when presented with distractions, these fundamental procedures can be adapted into musical warm-ups, listening tasks, and somatic awareness tasks. Creative music teachers can incorporate these exercises in a number of ways, but in the Appendix (p. 16), I offer suggestions that include a basic preparatory protocol (Activity 1), followed by examples of specific exercises that can be used within instrumental, choral, and general music classes (Exercises 2–4). Furthermore, specific musical, attentional, and self-regulation benefits for each exercise are included in Table 1, along with a suggested mindfulness prompt to accompany each of the exercises. With time, these exercises should strengthen a number of mutually dependent musical, attentional, and self-regulation capacities, offering a skill set that can be transferred to a variety of music learning and performance contexts.

Adaptations to these exercises are potentially

limitless, and can range from a few minutes to longer sessions based on context and time availability. Ideally, there would be some mindfulness-type exercise occuring on a regular basis, as the research literature suggests that short exercises that occur regularly are most useful in promoting long term changes to a student's ability to focus and self-regulate. Even short periods of mindfulness, however, have been shown to be beneficial.

MINDFULNESS-BASED STRATEGIES APPLIED

Although there are a number of settings in which mindfulness training can be beneficial, let's examine how regular mindfulness practice might affect a student who is having difficulty with focus and resilience during a difficult learning task. Michael, the tenth grade trumpet student who we referred to earlier, is working on an awkward fingering pattern in his festival music. He is aware that the pattern is difficult, but with his teacher's help, is being led through a strategy that encourages him to work on just one aspect of the passage at a time. Initially, this involves just fingering through the music without creating a sound, and going slowly enough to commit these fingerings to memory. Everything is going fine until Michael tries to pair this step with the next component, which involves producing the actual pitches that are notated in his music. After making just a couple of mistakes, and despite encouragement from his teacher, Michael starts to become frustrated, and his concentration begins to suffer. Furthermore, he is now overwhelmed by distracting and negatively colored thoughts about his playing, his probability of success, and what his teacher and peers might think of him.

At this point, if Michael has been practicing mindfulness-based strategies, he has a set of skills available that will help him get through this situation in an effective way. First, since Michael has been working on maintaining focus during warm-up sequences, despite the fact that he is often tired and distracted at the beginning of rehearsals, he is aware that he has some control over his ability to sustain attention for prolonged periods of time. In fact, a skillful educator might remind him of this fact, much like when students are reminded that the tone quality of a particular chord should resemble the tone quality they have been working on during their warm-up chorale or tuning sequence. A typical prompt could be something to the effect of, "Michael, this is a difficult passage, but we have been working on maintaining concentration during many of our warm-ups, even when the task is difficult, boring, or long. Bring that character of thinking to what we're doing now. With some careful and extended work, the passage *will* get better."

Also, since mindfulness-based strategies require that individuals deal with distractions by acknowledging them but not dwelling upon them, Michael is spending less energy ruminating over negative thoughts, and no energy on suppressing these thoughts either. The net effect is that Michael is more likely to engage in the difficult task because he can self-regulate the emotional and cognitive distractions that would typically derail him under similarly difficult learning situations. In fact, this is precisely what the research literature suggests will happen when a person engages in mindfulness-based activities on a regular basis.

THE SKILL OF MINDFULNESS AND IMPROVED INSTRUCTION

When you practice mindfulness-based strategies, you are essentially practicing a skill. Specifically, this is the skill of strengthening your attention system so that it serves you rather than the other way around. You learn to do this skillfully and realistically, knowing that there are limitations to attention, and that working with distractions and unwanted emotions rather than *against* them is the key. This is the essence of what it means to *self-regulate*.

It is important to note that using mindfulness techniques might not *directly* affect the quality of a student's task performance or ability to learn. In other words, good teaching is still required. Good teaching, however, is greatly facilitated when students are less distracted, have increased skills in cognitive and emotional self-regulation, and are primed to be active, aware, and engaged during learning tasks. There is also research suggesting that mindfulness-based strategies can lead to more engaged listening, increased enjoyment of musical tasks, and might even facilitate states of focused enjoyment known as "flow." In one study, musicians who participated in a brief mindfulness induction before listening to operatic music reported increased engagement and less distractibility during listening.[3] The same study demonstrated that listeners experienced longer periods of concentrated enjoyment, or flow, after engaging in a brief mindfulness induction.

For music educators, the use of mindfulness-based approaches is limited only by their willingness and creativity. In fact, there are now several organizations, publications, and conferences dedicated to using mindfulness in the classroom.[4] These resources can serve as a clearinghouse of ideas for music teachers looking to enhance how students learn and stay engaged within their classrooms. Furthermore, in an age where opportunities for distraction and instant gratification are increasing at a rapid pace, developing skills in concentration and control can only help enhance our students' well-being and opportunities for success.

ENDNOTES

1 Lutz Antoine, Heleen A. Slagter, Adrian J. Dunn, and Richard J. Davidson, "Attention Regulation and Monitoring in Meditation," *Trends in Cognitive Science 12* (2008): 163.

2 Jeffrey M. Greeson, "Mindfulness Research Update: 2008," *Health Practice Review 14* (2009): 11-15.

3 Frank M. Diaz, "Mindfulness, Attention, and Flow during Music Listening: An Empirical Investigation," *Psychology of Music* (2011): 1, doi: 10.1177/0305735611415144

4 There are several professional organizations that host websites dedicated to disseminating research and applications of mindfulness in classroom settings. More information can be found at www.mindfulschools.org, www.mindfuled.org, and www.mindfuleducation.org

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Dr. Frank M. Diaz, currently at the University of Oregon, will be joining the faculty of the University of Missouri-Kansas City Conservatory of Music and Dance as Associate Professor of Music Education in the fall of 2015.

APPENDIX

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ACTIVITY 1
PREPARATORY PROTOCOL FOR ALL EXERCISES

1. Ask students to close their eyes, sit comfortably, and take a few deep breaths. Prompt them to *allow* their breathing to become normal and relaxed, rather than purposefully changing their breath or *actively* trying to relax.
2. Tell students to pretend that there is a string on the top of their head that is gently pulling them towards the ceiling. They should feel their upper body become a little taller, supported by a gentle lifting in the area of their spine.
3. As their breathing becomes slower and relaxed, ask students to move their upper bodies left to right and side-to-side until they find a position in which they feel balanced, alert, and relaxed.
4. For all exercises, remember the goal is to focus attention on a task or goal while prompting students to acknowledge distractions rather than suppress them or over-react to them. This is done through gentle reminders to re-attend to the task at hand, rather than ruminate on distracting thoughts or other sources of competition for focus of attention.

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EXERCISE 2: "FOCUSED BREATHING"

Musical goal: Breath control for sustained phrasing, builds focus for contexts in which musicians must maintain focus on a target despite distractions (for example, tuning, delaying gratification during complex learning tasks)

Set up: In instrumental ensembles, students should put their instruments on their laps and both feet on the ground (if sitting).

1. Students should then place their index finger approximately two inches from their chin, making sure their middle knuckle is directly across their lips.
2. When the knuckle is in place, the teacher should lead them through measured inhalation/exhalations (4-4, 3-6, 2-8, etc.), reminding students that the goal is not only to work on breath control, but on focus as well. This can be done by gently prompting students to attend completely to the physical sensations of air rushing in and out from their lips to the knuckle, while acknowledging distractions and then returning their focus to the breath.

Mindfulness Prompt: "Focus on the sensation of air moving across your lips and on to your knuckle, if you become distracted by any sounds or thoughts, simply acknowledge the distraction and bring your attention back to the breath."

• • •

EXERCISE 3: FOR ORCHESTRA/BAND/CHOIR: "ADJUST TO YOUR PARTNER"

Musical Goal: Listening and adjusting to quickly changing musical elements

Setup: Split the class into pairs or small groups. Students in each pair or group should rotate between the role of "leader" and "respondent(s)". Make sure there is enough distance between groups so that students can hear their "leaders" clearly. This exercise works well in sectionals and can be used in one-to-one instruction as well.

Procedure:

1. Select a short musical passage or exercise that can be easily memorized or that is played/sung often, essentially something that can be played/sung with eyes closed. Scales or passages from warm-ups are excellent for this purpose.
2. During the exercise, the leader begins by performing the passage two times, demonstrating a clear pattern of dynamics, timbre, or articulation. With their eyes closed, respondents focus on these musical elements and then attempt to imitate what they heard.
3. The tempi and variations of the pattern should progress from slow and less varied to faster and increased variation.

4. The leader changes pattern *only* when they feel that that their partner(s) have responded correctly. This serves as a method of feedback for the respondent(s) and helps to sharpen attention throughout the task
5. As an added element of difficulty, the student leader can begin a new pattern while the other students(s) is still playing, especially if they are confident that it will be completed correctly.

Mindfulness Prompt: "As your partner shifts the weight of their articulations, tone colors, and dynamics, do your best to match their approach. As the changes happen quicker, the task might become a little frustrating. If this happens, acknowledge the frustration and return your attention quickly to the task at hand."

• • •

EXERCISE 4: "FIND THE PITCH"

Musical goal: Error detection and listening across the ensemble

Setup: This exercise will require teachers to purposefully identify pitches and notes within vertical sonorities as targets for listening, or to identify students or sections to assist in purposefully playing incorrect notes within a melody or vertical sonority.

Procedure:

1. Select a target pitch nested within a warm-up exercise or from selected repertoire. For example, the third of a Bb major triad, which will be played by a specific instrument or section during or at the end of a passage
2. Prompt the group to listen carefully for the occurrence of the target pitch, and to be prepared to identify which section/player performed it, and for added difficulty - when, how many times, at what dynamic, etc. As always, start with easy and progress to more varied and difficult tasks as students improve. Students with the target note must be notified in advance that they should not raise their hand or provide an answer during this time. To keep students on their toes, make sure everyone has an equal chance of being selected.
3. Variations of this exercise can be developed for identifying *incorrect* pitches, vertical harmonies, or other musical elements.

Mindfulness Prompt: "While performing your part, listen carefully across the ensemble. See if you can detect which instrument has the target note. If you become too focused on your own part, or become distracted, mentally acknowledge this and then reengage with finding the target.

• • •

TABLE 1
MUSICAL AND SELF-REGULATION BENEFITS OF SAMPLE EXERCISES

	BAND	INSTRUMENTAL/CHORAL	INSTR/CHORAL/GENERAL
Musical Domain and Concept	*Psychomotor* "Breathing"	*Cognitive/Psychomotor/Affective* "Adjust to your partner"	*Cognitive* "Find the Pitch"
Focus of Attention	Measured inhalation and exhalation aimed at the knuckle (see Figure 2). Develops *goal-directed* attention.	Individual along with a partner's performance of a musical element (see Figure 3). Develops *orienting* attention.	Target pitch within a chord performed by a specific instrument or section. Deviations from a target vertical sonority (see Figure 4). Develops appropriate *stimulus-driven* attention.
Self-Regulation Benefit	Ability to focus on a target/goal while dealing skillfully with distractions.	Purposeful and rapid shifting between two tasks. Dealing quickly and effectively with frustration. Decreases unnecessary rumination on mistakes.	Awareness and sensitivity to important environmental cues.
Musical Context	Sustaining breathing through a difficult phrase, sustaining a target pitch, tempo, or focus on a specific musical element.	Monitoring and quick adjustment shifts between individual and ensemble performance of musical elements such as articulation, intonation, or blend. Following a conductor.	Active ensemble listening, error detection, decreases excessive focus on students' individual part, encourages ensemble engagement and sensitivity.

FLIPERENTIATION: Flipped Classroom + Differentiation = Fliperentiation

BY GEORGE OBER

Teaching in the 21st Century requires a multi-dimensional approach to instruction. Fliperentiation is an In-Class Flipped instructional approach to teaching that blends technology and differentiation in a flipped classroom context. In such a flipped and blended environment, technology is infused in the classroom to accelerate learning. Students utilize existing technology to develop their own learning at their own pace. Teachers employ varied resources for using instructional technology to meet individual student learning styles in a fliperentiated classroom.

FLIPPED LEARNING:

Flipped Learning is a pedagogical approach in which direct instruction moves from the group learning space to the individual learning space. The result is a group space transformed into a dynamic, interactive learning environment where the educator guides students as they engage creatively in the subject matter.

DIFFERENTIATION:

Differentiated instruction is a teaching method that allows teachers to structure learning environments that address a variety of learning styles, interests, and abilities found within a classroom. Differentiated instruction is based on the belief that students learn best when they make connections between the curriculum and their diverse interests and experiences. Rather than simply "teaching to the middle" by providing a single avenue of learning for all students in a class, teachers using differentiated instruction match tasks, activities, and assessments with their students' interests, abilities, and learning preferences.

Differentiated instruction does not happen by accident. It requires planning, commitment, and acknowledgment of the fact that diverse abilities, experiences, and interests have a tremendous impact on student learning.

FLIPERENTIATION:

The concept of "Fliperentiation" was coined by Joe Hirsch, an educator at the Akiba Academy in Dallas, Texas. He explains that the most stubborn part of differentiation is trying to synchronize the learning of an entire class so each student learns at their own pace. "Fliperentiation" is a pedagogical approach to teaching in which direct instruction moves from the group learning space to the individual learning space. "Fliperentiation" combines the concept of the Flipped Classroom with a blended, differentiated learning environment.

The "Fliperentiated Classroom" operates with two main objectives as its focus:

1. Blend learning with technology to provide differentiation of instruction in order to meet the individualized learning needs of each student.
2. Provide opportunities to further engage students by allowing them to work collaboratively on assignments and projects.

A basic synopsis of the Flipped Classroom Model has students learn and study content online with meaningful interactive learning activities, using video or screen-casts. They then apply that knowledge in the classroom through problem-solving and project based assignments. In a Flipped Classroom, visuals are all done outside the classroom.

In the Fliperentiation model, students have a "flipped interactive video component" and/or a specific app embedded in the lesson structure to create more opportunities for differentiated instruction and increase student engagement while fostering collaboration and higher-order thinking during classroom activities. These videos are not "lecture-based" but are supplementary, integrated components used for the further understanding, refinement and application of information. Visuals therefore, are an important part of the "Fliperentiated Classroom" process.l In a "Fliperentiated Classroom", visuals or video/images are embedded into classroom lessons as a major component of differentiated learning. These videos are not "lecture-based", but supplementary, integrated components used for multiple instructional purposes. They are embedded into classroom lessons as an important component of differentiated learning.

BENEFITS OF INSTRUCTIONAL VIDEOS:

1. Differentiate instruction
2. Increases student engagement
3. Fosters student collaboration
4. Promotes higher-order thinking
5. Demonstrate processes
6. Display exemplary student work
7. Provides reference for home study

An additional benefit of "Fliperentiation" is having more engaged parents. As more students utilize technology as a regular part of their day, both in school and at home, the opportunity for their parents to become part of what they are learning in school is greatly enhanced. Parents want a stronger connection to what their child is doing in class and how they are performing and they want it in an expedient manner. "Fliperentiation" makes this possible by communicating with parents via websites, grading/assessment apps or communication apps. Connecting parents to such an individualized classroom environment will result in a stronger connection to their child's learning and greater support for fliperentiated instruction.

By transforming traditional classroom activities into a more digitized setting, you free up classroom time for individualized student instruction, allow students to learn at their own pace, and allow for individual and collaborative learning to take place in conjunction with ongoing formative assessment. This enables the teacher to provide instant feedback to individual or groups of students based on their specific needs.

Embedding visuals with interactive web-based or iOS/android applications allows students to make stronger connections with the content they are learning. More importantly, this approach is student centered with the teacher being a facilitator of the process. This allows for the student to further develop their own learning style while being able to apply prior knowledge to future learning.

Today's students are expected to gather information then interpret, discuss, analyze, and evaluate that information both independently and collaboratively. "Fliperentiation" allows for traditional instructional models to be transformed through the use of technology while creating a differentiated blended learning model that encourages student engagement and develops the communication and collaborative skills required in the 21st century.

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Avoiding the Grade Two Abyss:
Tips and resources to increase your middle school band's performance level

BY JIM DAUGHTERS

Middle school band has its challenges, and there are an abundant amount of compositions, methods, and resources to help us move our students in the right direction. However, wading through what seems to be an endless abyss of music and having access to the resources and methods to improve technique and musicality of young band students can be a challenge in itself. Through the years, I have received help and guidance of amazing friends and educators, therefore I am able to share specific teaching tools and resources that will hopefully help move your kids from the "grade two abyss" and on to more challenging, artistic, and musical performances.

FEED YOUR KIDS GOOD FOOD, NOT JUNK!

In my personal experience, I left my undergraduate program knowing much more quality high school repertoire than I did middle school. We all learn the staples of the band repertoire, however when planning for multiple bands and multiple concerts a year, particularly for middle school, that list gets very short, very fast. Resources early on included publishing company CDs that were mailed to school, and music distributor websites with most publications available for listening. As a young teacher, I found myself selecting music that I knew the band could play—I didn't want to risk a bad performance with complex music I wasn't able to teach. However, after a few years of playing those types of compositions, I found myself feeling empty musically; I wasn't fulfilled professional or artistically from pieces I was programming. Was this all middle school band had to offer?

Tim Foley and Stephen Budiansky coin the term "schlock music" in their article "The Quality of Repertoire in School Music Programs" in the 2005 spring edition of the *WASBE Journal*. "Schlock music," per their definition, is defined as: excessive use of all-tutti or block scoring and instrument doublings; simple triadic harmonies throughout, in which all sections are typically playing just one of three or four notes together at any given point; an absence of melodically or rhythmically independent lines or counterpoint; the repetition of rhythms, motives, themes, or timbres, sometimes thinly disguised as "variations" that actually involve minimal harmonic, melodic, or rhythmic development; the use of loudness alone to create the illusion of emotional climax, without a corresponding increase in harmonic tension, thematic development, or musical direction; abundant percussion activity, but employing stereotyped or clichéd rhythms; excessive fortissimo passages, few or no passages below mezzo forte, and an almost complete lack of more subtle dynamic shadings; awkward transitions and superficial conformity to an extrinsically imposed form. They go on to claim that publishers often attempt to sell school band works by promoting them as sounding more difficult than they actually are, or by emphasizing other non-musical considerations such as a "safe" scoring that covers up mistakes.[1]

This is exactly what I was doing! This type of music was addicting—it was a quick fix when I wasn't sure of what other music to program. Like fast food, it sounded (or tasted) the same, didn't offer a big difference in sound or texture, yet kept me coming back for more and more. How was I to move forward and get out of the abyss? Music, being our curriculum, must be full of rich "good food" for each and every student in the band, not just the melodic instruments. Many of the best music teachers reiterate this point; that a development of musical imagination and taste, a feel for style and phrasing, and an ability to pursue independent music making and appreciation can only be attained by playing the best music, and not through the performance of artistically limited didactic works.

Foley and Budainsky stated:

> "that it is only by playing great music that students are challenged and motivated to develop the required technique. School band directors may feel they are forced into the position of providing what are in effect mass instrumental lessons, and employing simplified or pedagogically conceived pieces, because fewer of their students are willing to take private lessons. But at least in part there is a vicious circle at work here: if their students were passionate and excited about—and challenged by—the music they were performing in school ensemble, more of them would be motivated to seek out the private lessons that would advance their playing skills."

Method books provide a great challenge to each

specific instrument. Typically, concepts are presented in full-tutti passages, which enable the tubas, for example, to play just as many notes as the flutes. However, music we distribute to students can be full of long tones for low instruments that might never get the chance to play the melody, which turns into boredom for those young musicians. This is where we begin to lose students, and progress begins to slow down substantially. There are many wonderful teaching pieces in grade one literature, which allow us to align performance goals with those in methods books. Grade two music becomes messy if one isn't carefully vetting compositions. Like fast food, the nutritious value can quickly decline and be quite minimal.

Look for pieces that include the following: shared melodic content; interesting harmonic relationships; a formal outline that isn't the traditional ABA format; requires different styles and tempos; an interplay of motives; combines changing color palates and textures; and contains music written characteristically specific for each instrument, or things that might be atypical for specific instruments. As Foley and Budainsky said, "music should be musically and emotionally challenging, demanding of subtlety of interpretation, phrasings, dynamics, and ensemble playing. These are skills that lie at the very heart of an ability to understand and interpret music." In short, look for music that requires you and the musicians to have an interpretation, not just a regurgitation of what is on the page. Play beautiful, slow music! Play marches!!!

CURRICULUM AND CONTENT—IF YOU CAN TEACH IT, THEY CAN DO IT!

Students in middle school are capable of achieving amazing things! That's one of the greatest things about teaching young kids—they don't know what they don't know until you tell them they don't know it or they can't do it. Students as early as sixth grade can be enrolled in algebra or other advanced high school preparatory courses. Kids can accomplish a great deal so long as we can provide the curriculum, tools, and nurturing environment necessary for them to be successful.

The following are some curricular examples and concepts to try with your middle school students:

- *Routine* - create a routine as part of your warm-up procedure each day and ensure students know the routine and can practice it at home. Most university applied faculty teach warm-up and technical routines to their high school and college students to improve technique, musicality, etc. Do the same for middle school students.
- *Scales*—create a three-year plan that allows students to learn all twelve major and relative minor scales upon leaving middle school. Teach three to five in the first year and add more the second and third year. Play around the circle of fifths as part of a daily warm-up routine. Vary articulations when practicing scales to work the tongue. Try teaching the concept of a scale by using solfege first.
- *Scale Patterns*—teach scales in thirds, scales with different articulation patterns, etc. *Strictly Technic* by James Swearingen is a wonderful technique book for second and third year students.
- *Style*—style consistently differentiates the ability of middle school bands. Work technical exercises in five basic styles: tenuto, legato, accented, marcato, and staccato. You MUST insist on good style at all times. I have found it helpful to create simple, three-word phrases for each style that students will remember quickly. For example, accented style to my students is always "punch, decay, separate," three distinct words representing the front, middle, and end of the note. I don't necessarily want students to punch accented notes, but they remember well enough that they have a strong front to the note. Remember, the more you let them slop through style, the better "slop" will become!
- *Flow Studies*—Incorporate Cichowicz flow studies into your daily routine. They start in an easy register and slowly move outward, expanding not only in range but in length. Flow studies, like chorales, are particularly helpful in working tone, phrase, balance and blend, and follow-through-in-air (FTA). A simple online search will result in numerous, free and printable versions.
- *Lip Slurs*—have brass players perform lip slur exercises while woodwinds are playing descending and ascending chromatic scales in quarter, eighth, or sixteenth notes.
- C*horales*—start teaching basic 2–4 part chorales to beginning band students. Advance to more intricate chorales by the end of middle school. The *Bach and Before Band* and *Foundations to Superior Performance* books have great chorales. There are many available chorale collections online for free to download. As students get older, have them sing chorales before playing. You can even experiment with singing chorales in solfege if they have previously learned solfege with scales.
- *Teach the Instrument*—teach alternate fingerings, chromatic fingerings, and intonation tendencies to your students. They will learn them if given the information and taught correctly. For example, trombones can adjust fifth and sixth partials for intonation tendencies. Teach the adjustments when you teach slide positions for those partials.
- *Tone*—if you insist on a good tone during the warm-ups, you will spend much less time doing individual

tuning. *IN TONE = IN TUNE*. Make tuning the responsibility of the students during class. Teach them to hear the problems.

- *History and Theory*—teach history and theory components as part of a weekly practice lesson. Finale music notation software includes numerous, printable worksheets for students. There are several method books such as *Excellence in Theory* and the *Music Theory & History Workbook* published by Kjos that can also help.
- *Weekly Assignment Sheets*—Try using some sort of practice journal for students to record weekly routines, assignments, goals, and announcements to parents. On the back of the weekly assignment sheets, I include a theory or history worksheet that can be taught in class and used as written homework to be turned in (from *Finale* or one of the theory and history workbooks). I assign those on Wednesday of each week and they are due the following Wednesday —it is statistically the school day with the best attendance. Most middle schools provide students with some form of yearly planner. MoltoMusic publishes a *Musician's Practice Planner: A Weekly Lesson Planner for Students* that functions much the same way. Students can record assignments, musical goals, and keep track of their progress throughout the school year. More importantly, it helps them structure their practicing at home.

Throughout the entire warm-up and routine process, insist on correct fundamentals. We cannot expect our groups to play with good tone, technique, style, and articulation in the music if we do not teach those concepts in the daily warm-up routine.

RHYTHM—TEACH FOR 100% ACCURACY WITH ALL STUDENTS

There are numerous method books and teaching tools that can help in designing a plan to increase rhythmic accuracy with your students. Be sure to have a counting system in place that is consistently used from beginning band through high school. Most method books use the traditional "1-e-and-a system" (some refer to this as the Eastman system) as a basis for counting however, other systems have been proven to be just as effective, such as the "Kodaly system," or the "Gordon system."[2] Regardless of your approach, reinforce rhythms daily and **be sure to put them in context with different pitches and rests rather than just counting, clapping, or performing rhythms on a single note**. Many rhythm methods can become predicable for students in the way they present information, which lends itself to students merely memorizing an exercise rather than reading for accuracy and true comprehension. Some personal favorites include *101 Rhythmic Rest Patterns* by Grover Yaus and the Garwood Whaley *Basics in Rhythm*. Grover Yaus blends rhythms with changes in pitch and rests in increasingly difficult exercises in multiple keys. Basics in Rhythm increases in difficulty and isn't predictable for students. Turn rhythm exercise into games during class—make them fun for your students.

Teach students to learn rhythms by identifying note and beat groupings—read bigger chunks of music. In *5 Steps to Mastering Sight-Reading*, Eric O'Donnell and Forrest Wernick make the case that good music readers successfully read bigger chunks of music.

> "The area of reading music that is getting players into trouble, especially in faster music, is looking at and counting every single beat of music that they see. They are thinking about every rhythm and processing every single beat of music. To be a better music reader, you must do the complete opposite. You need to be looking at larger pieces of music and feeling bigger chunks in time."[3]

They go on to suggest that that teaching students to read music on the page as if it were in cut time will help. Instead of looking at each quarter note and subdividing every rhythm into eighth notes, visually divide each measure in two parts and see where the downbeats fall. By doing this, you will free up your mind so that it can focus on other things.

When rehearsing rhythms (or anything else for that matter), be sure to insist on 100% accuracy with each and every student in your band. It's easy to accept a few mistakes as being okay, but they will catch up to you sooner or later. Use a metronome when necessary, change the tempo of exercises constantly, and challenge your students!

SHAPING PHRASES AND SUB-PHRASES

In Northern Kentucky, we're blessed with one of the world's great orchestras within a few minutes' drive. In the past, whenever I needed my sound palate cleansed or a reminder of what a good ensemble sounds like, I made my way to Musical Hall to watch Paavo Jarvi work his magic with the Cincinnati Symphony Orchestra. Perhaps one of the most fascinating things about Paavo is his ability to bring the tiniest, most unsuspecting morsel of a phrase to instant vibrancy and life. With my current conducting students, we spend a lot of time discussing phrase contour and shaping with melody, counter-melody, harmony, etc. Each phrase of music has contour and shape. Generally speaking, music is either coming or going in one direction or another and has an overriding arc (or shape) in addition to sub-phrases within those arcs. For example, an eight-measure

crescendo doesn't have to be a full-tutti, gradual crescendo for eight measures. Different sections can crescendo and decrescendo simultaneously, dynamics can be terraced or move in contrary motion, particular notes such as passing tones or suspensions can have individual shapes, a crescendo can happen exponentially as the music approaches the point of arrival. There are numerous possibilities! Paavo is a master at pulling every ounce of music out of each measure. Keeping that in mind, apply the same ideas to the music you are preparing with your groups, regardless of grade level. Every single note, as unsuspecting as it might seem, has shape and direction. Define those with your students, insist on their performance, and the music will come to life!

MODEL CONSTANTLY TO REINFORCE A BEAUTIFUL TONE

Students need a good sound model from day one. Band directors and/or band staff should demonstrate a beautiful tone on each particular instrument being taught in class. In addition, demonstrate and teach proper mechanics to create a beautiful sound. Keep instruments ready to play by your podium. Try picking a few each day or every few days to model for students, keeping in mind that students will emulate bad sounds just as they will good sounds. Constantly reinforce taking good breaths, use of good air speed, and correct embouchure and posture. In the end, there is no substitute for a beautiful sound! Don't forget about the percussion section! They need sound models and technique demonstration as much as everyone else.

Each and every student is capable of playing with a good, characteristic tone, and the need for a quality instrument goes without saying. Ensure students are playing on mouthpieces and reeds that enable them to make characteristic sounds. Mouthpieces that often come with instruments aren't the best for tone production and can lead to other problems down the road. It is essential to know how strength in reeds, mouthpiece sizes, and brands impact student tone production. *D'Addario Woodwinds* offers fantastic online resources such as reed comparison charts, tutorial videos, and artist links to help teachers and students. Additionally, the *Woodwind & Brasswind* website includes excellent buying guides for woodwind and brass mouthpieces, complete with diagrams and descriptions for each item available for purchase.

If a student is struggling to make a characteristic sound, start by trouble shooting where tone originates and work your way through a checklist: breath, mouth shape/placement, tongue placement, embouchure, aperture, reeds, mouthpieces, and eventually potential instrument issues such as alignment problems and leaks in keys and spit valves.

TEACH YOUR STUDENTS TO USE AIR… AND DON'T APOLOGIZE FOR IT!

Personally, it has always been my priority that students know how to put air in their instruments—it just solves so many problems! With beginning bands, I have students play everything in the method book at a forte volume, regardless of the written volume or dynamic shapes (I've had some lively discussions about this with colleagues). Students can quickly develop bad habits and beginners typically change their body posture, mouth position and air support when they try to decrescendo or play softly, which creates all sorts of problems.

Playing exercises at a forte dynamic originated from a lesson I had with a trombone professor when I was in high school. Through my years of playing in middle and high school band, I had developed a bad habit of not following through with air, between notes or through notes. This created a lot of interesting sounds, particularly the "wa-wa" sound from note to note. The professor's solution was simple; for several months I was to play everything at a forte volume with a continuous and solid air stream. Problem fixed! After several years of teaching beginning band, I decided to experiment with the same concept with my students. The end result was being able to hear individual issues better (awkward tongue placement, air flow problems, etc.) and students learned how to push good air through their instruments. It is easier to back students off in volume than it is to constantly beg for more air and a bigger, more mature sound. Each exercise in the method book is performed at a forte volume; and dynamics are introduced slowly while working on long tone exercises, flow studies, chorales, and other supplemental material not in a standard beginning band method book. Students developed characteristic tones quickly and were able to focus on pitch discrepancies in changing volumes at a much more successful rate than before.

As soon as students learn how to sustain air properly with a beautiful tone it becomes important to teach them to apply the same concept in all volumes. Playing forte from the onset is not a substitute for playing dynamics. It is a tool to teach how to use air from the very beginning, and it pays dividends when creating a beautiful, steady tone in the later stages of middle school. It's easy for bands to play loud, but keep in mind that the most impressive bands play soft volumes beautifully—without becoming airy or flat. In the end, as Tim Reynish often says, "forte is a light dynamic!"

PROMOTE THE COLOR INSTRUMENTS— AND A BALANCED INSTRUMENTATION

Having an assortment of color instruments and balanced instrumentation will greatly enhance the repertoire you are able to play and textures you can create

with your ensemble—and it will help you and your students climb out of the grade two abyss. Be sure to start students on instruments that will ensure quick success, otherwise you will lose them as they become frustrated and their motivation falls. Typically, I've opted to start kids on all instruments, even tuba, rather than switching later from a higher brass instrument, although I've had equal success doing it both ways. Start kids on secondary color instruments such oboe, bassoon, tenor sax, and euphonium, and continue adding color instruments through middle school. Doing so will create a color palate that increases the darkness and richness of the sound. There are several good online beginning band instrument selection guides that are useful when you are recruiting students and helping parents make good decisions on an instrument choice. An online search for "beginning band instrument selection guide" will provide numerous charts to help guide you, students, and parents.

FEED YOUR PERCUSSION SECTION

A strong percussion section is essential to your band's success. Developing color in the percussion section means teaching students to play every instrument available to them in the back of the room, particularly keyboard instruments and pitched percussion. Intricate percussion parts accompany better, more difficult music. For example, some recent pieces I've programmed with middle school ensembles are Clifton Williams' *Symphonic Dance No. 3*, "*Fiesta*"; *Rikudim* by Jan Van der Roost; and John Mackey's *Undertow*. *Rikudim* and *Symphonic Dance No. 3* include a snare and bass drum part in addition to a large assortment of pitched percussion, keyboards, toys, and Latin percussion. *Undertow* employs xylophone, vibraphone, marimba, four tom-toms, a cymbal kit (three separate cymbals, suspended, china, and splash), crotales, tambourine, tam-tam, maracas, and a bass drum—all played by six students. Without our having nurtured students' note and rhythmic reading abilities, our bands would have never been able to tackle repertoire of this level. Spend time with the percussion section. They need just as much if not more attention than the wind players sitting in front of them.

PERHAPS THE MOST IMPORTANT… LOVE THE LAST CHAIR KIDS!!!

One of the more difficult yet most important things to accomplish is making a meaningful and positive impact on each and every student in your band room. I had the honor of having Chuck Campbell rehearse my groups on a few occasions and took the opportunity to talk to him about his success and what truly made his bands go. Without hesitation, Mr. Campbell said the most important part of his teaching philosophy was, "do all you can to make every single student feel like they are the most important kid in the room." You must personally invest in each and every one of your students and do what you can to ensure their success.

The top players in every group are usually good at a number of things and might not be around long term—they have options for many different activities and are typically pulled in a lot of directions. Every teacher needs them for something! As Paul Metzger, band director at Henderson South Middle School points out, "the middle and bottom of the sections are going to make or break your band. If only one third of the band can play and perform successfully, that still leaves a large majority that you either try to hide or spend a lot of time fixing."

My own bands started getting much better when I decided to make a stronger personal investment in those students who might have been struggling. Having a strong personal relationship with them allowed me to spend the necessary time helping them after school (because they were willing) and doing the things they needed me to do to help them along. When all three parts of the clarinet section are strong, you are in great shape!

In the end…you know you've accomplished these things when students are learning faster than what you can teach. When they go home and learn on their own because they are curious and motivated, then you know you are doing your job. None of this is possible without developing strong relationships with your students—and I cannot say that enough. So much of what we do depends on your individual relationship with each student and your rapport with the band as a whole. Kids will do anything in the world for you so long as you show them you are invested and passionate about what they do and who they are. Those relationships pay off in retaining and recruiting kids, but more important, in knowing that we've made a difference. Everyone appreciates and respects the time and effort you put in for your students.

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Collaboration: "It Takes a Village" using project based learning for a music program

BY CARLA A. SMITH

Many of the changes in my teaching career have been forced on me, usually without my consent or input. Fortunately, most of them became truly positive, and I would like to share the latest one.

I am a veteran music teacher in Richmond Kentucky, teaching band, chorus, general music, and humanities in five different schools in Madison County. I am now the music teacher at the newly formed Madison County Kindergarten Academy. With almost five hundred kindergarten students, my principal and I had agreed to four music programs throughout the year, each featuring a different "team" of students. We had just finished the "Firefly" team performing a well-received veterans program and I was in the throes of preparing the "Seahorse" team for the holiday program. The holiday music was already selected, classes assigned to their featured song for the instrumental accompaniments, and all five classes were being taught this holiday curriculum, while the other fifteen kindergarten classes continued with the regular music classes. I was frantically writing and copying the narration for the program so the classroom teachers involved could help me match up volunteered kindergarteners to appropriate speaking parts. That's when my principal called a meeting with the "Seahorse" teachers, art teacher, librarian and myself, to drop the latest bombshell!

In the meeting we were asked how we were going to integrate Project Based Learning into the holiday music program. Of course we'd all heard of PBL but what did it actually mean? How would it work? What was being done? Who was doing it? Could kindergarteners do PBL? Could classroom teachers fit it in their daily schedule? Could it be accomplished in time for a program already scheduled for December 17, only three weeks away? What were we doing with MY music program? The room was silent and later, the art teacher told me my mouth hung open for a full ten seconds. Speechless is rarely a word used to describe me.

Fortunately my principal and our math interventionist were fully versed in Project Based Learning and the meeting was organized into well-defined explanations of how classroom teachers would use existing lesson plans and subject time to deal with the new job descriptions. The librarian would assist with resources and computer research. The art teacher would assist with resources, materials and art class time for art products. Speech and math interventionists would be available as needed. I would continue with the music instruction but my narration was discarded and students would research and write their own narration for the program. All the teachers involved used Thanksgiving break to acclimate ourselves to this new idea, and we began work on December 2.

PROJECT BASED LEARNING

According to the Buck Institute for Education (www.bie.org), Project Based Learning is a teaching method where students gain knowledge and skills by investigating a complex question, problem, or challenge. The elements of PBL include: significant content, 21st century competencies, in-depth inquiry, driving question, need to know, voice and choice,

Madison County Kindergarten Academy students performed Yobibiya*, a Native American song (left and center). At right is a tree they created for a celebration of Kwanzaa.*

critique and revision, and public audience.

Significant Content: The project was the holiday program, focused on teaching students important musical skills, knowledge, and cultural heritage through the vocal and instrument performance of holiday selections representing Thanksgiving, Hanukkah, Kwanzaa and Christmas.

21st Century Competencies: Today's world needs competency in problem solving, critical thinking, collaboration, and innovation. The holiday music program posed a real-life problem. A narration for the audience was needed to explain the different holidays and introduce each song.

In-depth Inquiry: Students asked questions about their holiday and specific song and used the library and computer resources to find appropriate information to develop answers.

Driving Question: The driving question and problem of needed narration focused the students' exploration. Students rallied to the research opportunity guided by their classroom teacher, librarian, and music teacher. Whole class, small groups, and even individual activities were involved.

Need to Know: Students saw the need to gain knowledge and became intrigued to create a project product that generated interest and curiosity for themselves and their future audience.

Voice and Choice: Students were allowed to make choices about the created products that resulted in costumes, props, and decorations. The art teacher was consulted for supplies and used as a resource. Art class time was used to make appropriate holiday decorations. Math interventionists were used to help students decipher complicated directions for student-made props. Classroom teachers directed the use of time and scheduled work within the daily plans.

Critique and Revision: All students brainstormed ideas of product, presentation, and finally dictated the narration to the classroom teacher and/or aide. Revisions to the narration were made by students after each reading of the narration. Students volunteered and parts were decided and practiced within the classroom as literacy and fluency practice. All students participated in some aspect of the performance product. Speech interventionists demonstrated the five points of public speaking and classroom teachers and students critiqued the daily practice using that rubric.

Public Audience: Two weeks later, students successfully presented their class projects as the narration for the "Holidays" music program for the entire school and again for their families and friends.

PROJECT RESULTS

The first class's project was the Native American song *Yobihiya* for Thanksgiving. Eight auditioned students performed the steady beat on a gathering drum, Taos drum, tom tom, and vibraslap while the rest of the class performed a circle dance. The art teacher taught this class Native American glyphs, and students used them on the clay ornaments that decorated their evergreen tree. After researching Native American culture, the students chose to make costumes using brown paper bags decorated with Native American glyphs. Paper headbands sported horns for the boys and beads for the girls. All students made rattles from decorated lunch bags filled with beans and tied to tree sticks with twine. Students used these rattles in the dance. Students designed their own "war paint" makeup. The teacher and aide for this class wore previously purchased Native American outfits. The narration explained the costumes and rattles, and it introduced the song.

The second class's project was *Kumbayah* for Kwanzaa. Students harmonized the selection with the primary chords played on Suzuki tone bars and by following conducting cues for the chord changes. After researching Kwanzaa, these students decided to wear red, green, or black shirts. The art teacher taught

The kindergartners used music and art for a Hanukkah celebration (left). Jolly Old St. Nicholas *was the subject of a Santa Claus program (center), and the class created a tree for their* Feliz Navidad *program (right).*

this class how to make 3D paper fruit and candles that decorated their evergreen tree. The narration gave the dates, the three colors, and listed the seven principles of the candlestick related to Kwanzaa. The narration also explained that Kumbayah was Swahili and introduced the song.

The third class's project was *My Dreidel* for Hanukkah and they performed the tonic and dominant chords on xylophones. After researching Hanukkah, the class chose to wear their blue team shirts and made blue and white paper garlands for their evergreen tree. The art teacher was asked to draw a poster-size menorah and dreidel that the class colored. The class also decided to make a large Israeli flag. Additionally, the classroom teacher invited a rabbi from Lexington as a guest speaker. The art teacher taught this class to make a Star of David from Popsicle sticks that the students painted blue, and used on their evergreen tree. The narration explained that Hanukkah was a Festival of Lights, the tradition of the menorah, the importance of a dreidel and potato latkes, and it introduced the song.

The fourth class's project was *Jolly Old St. Nicholas* for Santa Claus. They performed the melody of the song on glockenspiels and Orff metallophones. After researching St. Nicholas, the students made facial masks that included the gold cross on the red bishop hat. The art teacher had this class make Santa ornaments from white star shapes decorated with red tissue paper wads. Their Christmas tree stood by a fireplace, with stockings and snowman all made by the students. The narration provided background information about the composer of the song and also described what a composer does. It also explained that Saint Nicholas was a real person who gave gifts to children, wore a special red robe and hat, and told how he now lives at the North Pole and has many names: Kris Kringle, Father Christmas, Pere Noel and Santa Claus and then introduced the song.

The last class project was *Feliz Navidad* for Christmas. The song was sung in Spanish and English and accompanied by the music teacher on guitar while the students played egg shakers on the Spanish sections of the song. After researching Feliz Navidad, students chose to wear their green team shirts. Student narrators told the story of "Las Posadas" with the characters of Mary, Joseph, and the donkey wearing costumes and the remaining students carrying piñatas and poinsettias while acting as innkeepers. One student played a wood block for the door knocks. With the aid of the art teacher, these students made handprint poinsettias for their Christmas tree. The narration gave the dates of Christmas in Mexico and told the story as a call and response three part repetition with: narrators saying, "We are so cold and so tired. May we come in?" and the innkeepers saying, "No, there's no room." until the neighbors finally said, "Yes! Come in and celebrate!" The narrators then introduced the song.

These projects started on December 2, and seven school days later program rehearsals started in the gym with all five classes. A highly successful and well-received "Holidays" music program was performed for the full school and "Seahorse" families on December 17 and 18.

CONCLUSION

Using PBL allowed me to spend my music class time on truly musical endeavors: lyrics, conducting cues for dynamics, Native American dance steps, conducting cues for instrumental entrances and cut-offs, when and how to pass out instruments, and how to move to and rotate between the mallet instruments.

Using PBL allowed the art teacher to focus her art class time with the "Seahorses" to create project and holiday specific ornaments. The evergreen trees were beautiful!

Using PBL not only focused classroom time on research, exploration and use of technology; but language arts time was used for writing narration and math time to decipher complicated directions for making props and decorations. Classroom teachers and speech interventionists rehearsed narration and helped students critique and evaluate their rehearsals.

One hundred and twenty-five kindergarten students sang all five holiday songs in English, Spanish, and Cherokee from memory. One hundred and twenty-five students played an instrument in the program. One hundred and twenty-five students took part in the research and wrote the narration. Eighty-two students spoke narration as a solo, duet, trio, or quartet. Sixteen students danced and seventeen students acted!

The students owned this musical program in all respects. They couldn't wait to share it with the rest of the school and their families. It was a musical, artistic, literary, dramatic, and dance success. Even with our time restraints, we rallied positively and enthusiastically, and all the involved teachers would do it again. The art teacher and I are hoping that the "Caterpillar" teachers are willing to use PBL for the Madison Kindergarten Academy Winter Music Program!!!

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2014–15 Performance Assessment Results

BAND

District 1 - *Darrin Abren, Manager*

School	Class	Director	Assessment
Ballard Co. MS	C	Heather Waters	I
Ballard Memorial HS	III	Heather Waters	I
Benton MS	C	Joel Roberts	II
Caldwell Co. HS	IV	Jon Nash	II
Caldwell Co. MS	C	Jason Smith	I
Calloway Co. HS	IV	Jones/Suiter	I
Calloway Co. MS	C	Suiter/Jones	I
Crittenden Co. HS	III	Jacob Carroll	I
Graves Co. HS	IV	Richard Burchett	I
Graves Co. MS	C	Craig Fuqua	II
Heath MS	C	Steven Page	I
Lone Oak MS	C	Kara Boyd	I
Lyon Co. HS	III	David Moss	II
Marshall Co. HS	IV	Payton/Roberts	I
Mayfield HS	IV	Abren/Burchett	I
Mayfield MS	C	Ginny Burchett	II
McCracken Co. HS Concert	III	Lovell/Ray	I
McCracken Co. HS Symphonic	IV	Lovell/Ray	I
McCracken Co. HS Wind Ens.	IV	Lovell/Ray	I
Murray HS	IV	Tim Ziess	I
Murray MS	C	Beth Stribling	I
Paducah MS	C	Lindsey Williams	I
Paducah Tilghman HS	IV	Patrick Saddler	I
Trigg Co. HS	IV	Andrew Mroch	I
Trigg Co. MS	C	Samantha Hightower	I

District 2 - *Ed & Katie Hauser, Managers*

School	Class	Director	Assessment
Apollo HS Symphonic	V	Callihan/Spivey	I
Browning Springs MS	C	Cory Mullins	I
Burns MS 6th	A	April Yonts	I
Burns MS 7th/8th	C	April Yonts	I
Chandler's MS	C	Renee Fultz	II
College View MS 7th	C	Jed Manire	I
College View MS 8th	C	Jed Manire	II
Daviess Co. MS Concert	C	Dave Ruckdeschel	I
Dawson Springs HS	III	Andy Hall	II
Hancock Co. HS	III	Mark Benningfield	I
Hancock Co. MS 6th	A	Benningfield/Butler	I
Hancock Co. MS 7th	B	Butler/Benningfield	CO
Henderson Co. HS Concert	III	Thomas/Etienne	I
Henderson Co. HS Symphonic	IV	Thomas/Etienne	I
Henderson Co. HS Wind Ens.	V	Thomas/Etienne	I
Henderson North MS Concert	C	Alex Grimm	I
Henderson South MS	C	Paul Metzger	I
Henderson South MS 6th	A	Paul Metzger	I
Hopkins Co. Central HS	III	Grace/Tolliver	I
James Madison MS 7th	B	Emerson/Adams	I
James Madison MS 8th	C	Alan Emerson	I
Mad. North Hopkins Wind Ens.	IV	Adams/Emerson/Mullins	I
McLean Co. HS Concert	III	Ryan Rue	I
McLean Co. MS Concert	C	Ryan Rue	I
Ohio Co. HS 9th	C	Lincoln Rowe	II
Ohio Co. HS Symphonic	IV	Lincoln Rowe	I
Owensboro Catholic HS Concert	III	Edward Hauser	I
Owensboro HS Symphonic	IV	Barr/Klausing	I
Owensboro MS 6th	B	Paula Humphreys	I
South Hopkins MS	C	Christopher Tolliver	II
Union Co. HS Concert	III	Payton/Hettenhausen	II
Union Co. MS Concert	C	Payton/Hettenhausen	II
Webster Co. HS	III	Nathan Clark	I
West Hopkins MS	C	Arnett/Grace	I

District 3 - *David Graham, Manager*

School	Class	Director	Assessment
Adairville MS	C	Justin Kirby	II
Allen Co.-Scottsville Concert	III	Shawn Huff	I
Apollo HS Wind Ensemble	VI	Callihan/Spivey	I
Auburn MS Concert	C	Beasley/Watwood	I
Barren Co. HS Concert	IV	Kip Crowder	I
Barren Co. HS Wind Ensemble	V	Kip Crowder	I
Barren Co. MS 7th Beginning	A	Monica Crowder	I
Barren Co. MS 8th	B	Monica Crowder	I
Bowling Green HS Symphonic	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 Concert	IV	Jason Ausbrooks	I
Butler Co. MS 7th/8th	D	Jason Ausbrooks	I
Christian Co. HS Concert	III	James Gregory	II
Cumberland Co. HS	III	Jordan Fillingham	I
Cumberland Co. MS 8th	B	Jordan Fillingham	CO
Daviess Co. HS Wind Ensemble	V	DuWayne Dale	I
Drakes Creek MS 8th	C	Sheila Smalling	II
Edmonson Co. HS Concert	III	Jason Shores	II
Franklin-Simpson HS	III	Scott Ragland	II
Franklin-Simpson MS	C	Scott Ragland	II
Glasgow HS Scottie Concert	IV	Jonathon Holmes	I
Glasgow MS Concert	C	Jonathan Holmes	I
Greenwood HS Concert	III	Collar/Morrison	I
Greenwood HS Wind Ensemble	IV	Morrison/Collar	I
Hancock Co. MS 8th	C	Mark Benningfield	I
Henry Moss MS 8th	C	Becky Graham	II
Hopkinsville HS Concert	IV	Seth Peveler	I
Hopkinsville MS 7th/8th	C	Travis Miller	I
James E. Bazzell MS Concert	B	Shawn Huff	I
Lebanon MS	C	Joni Farmer	I
Lewisburg MS 6th–8th	C	Kevin Johnson	CO
Logan Co. HS Symphonic	IV	Dayton/Beasley	I
Meade Co. HS Concert	III	McGee/Phillips	I
Meade Co. HS Symphonic	V	McGee/Phillips	I
Metcalfe Co. HS Concert	III	Alex Patterson	I
Muhlenberg Co. HS East Concert	IV	Burris/Stovall	I
Muhlenberg Co. HS Symphonic	IV	Stovall/Burris	I
Muhlenberg North MS 8th	C	Jill Page	I
Muhlenberg South MS 7th/8th	C	Joel Watson	I
Olmstead MS	C	Danny Benson	I
Owensboro MS 7th	B	Katilin Callihan	I
Owensboro MS 8th	D	Katilin Callihan	I
Russellville HS Concert	IV	Brian Brown	I
Russellville MS 7th/8th	C	Brian Brown	II
South Warren HS Concert	III	Amy Spears	I
South Warren HS Symphonic	IV	Chris Cecil	I
Todd Co. Central HS Concert	III	Calvin Warren	I
Warren Central HS Concert	III	Brandon Salmon	I
Warren East HS Symphonic	IV	Johnathan Cline	I

District 4 - *Brian Ellis, Manager*

School	Class	Director	Assessment
Bardstown HS Concert	III	Matt Brown	II
Bardstown MS Concert	C	Matt Brown	II
Bluegrass MS 8th	C	Shawn Roark	I
Boston and New Haven MS	C	Shawn Robinson	I
Breckinridge HS	IV	Ricky Dudgeon	I
Breckinridge MS	D	Ricky Dudgeon	II
Campbellsville HS	III	Zach Shelton	II
Central Hardin HS Symphonic	IV	Centers/Cantrell	I
Central Hardin HS Wind Ens.	VI	Centers/Cantrell	I
East Hardin MS 7th	B	Matthew Baucum	I
East Hardin MS 8th	C	Matthew Baucum	I
Grayson Co. HS Concert	V	Aaron/Ashley Bell	I
Grayson Co. MS 6th	B	Bell/Parker	I
Grayson Co. MS 7th/8th	D	Parker/Bell	I
Green Co. HS Concert	III	Ross Morgan	I
Hart Co. HS	III	Ed/Carolyn Johnson	I
James T. Alton MS Symphonic	C	Byron Witham	I
John Hardin HS Concert	IV	Brian Ellis	I
John Hardin HS Freshman	II	Brian Ellis	CO
LaRue Co. HS	IV	Jaime Smith	I
LaRue Co. MS	C	Collins/Smith	I
Marion Co. HS Concert	III	Curtis Bennett	I
Nelson Co. HS Concert	IV	Damon King	I
North Hardin HS Concert	III	Froedge/Reams	I
North Hardin HS Symphonic	IV	Froedge/Reams	I
North Hardin HS Wind Ens.	VI	Froedge/Reams	I
North MS	C	Brittany Ford	I
Old Kentucky Home MS 6th	A	Susanna Taylor	II
Old Kentucky Home MS 7th	B	Susanna Taylor	II
Old Kentucky Home MS 8th	C	Susanna Taylor	I
Stuart Pepper MS 8th	B	Phillips/McGee	II
Taylor Co. HS	IV	Stephen Bishop	I
Taylor Co. MS	C	Stephen Bishop	I
Thomas Nelson HS Concert	II	Shawn/Steph Robinson	II
TK Stone MS	D	Mark Webster	I
Warren East MS 7th	B	Cedrick Leavell	II
Warren East MS 8th	C	Cedrick Leavell	II
Washington Co. HS Concert	III	Harrod/Burns	I
West Hardin MS 8th	C	Laura Floyd	II

District 5 - *Shela Vilardell, Manager*

School	Class	Director	Assessment
Anderson Co. HS Concert	IV	Patrick Brady	I
Anderson Co. MS 7th/8th	C	Patrick Brady	I
Bullitt East HS Concert	III	Trevor Ervin	I
Bullitt East HS Wind Ens.	V	Trevor Ervin	I
Bullitt Lick MS 7th/8th	C	Meredith Patton	I
Carroll Co. HS Concert	II	Scott Brawner	I
Carroll Co. HS Symphonic	III	Scott Brawner	I
Carroll Co. MS 7th	B	Kelly Hash	I
Christian Acad. of Lou. 6th	B	Rusty Crimm	I
Christian Acad. of Lou. 7th	C	Rusty Crimm	II
Christian Acad. of Lou. Concert	IV	Matt Wooten	I
Christian Acad. of Lou. Wind Ens.	VI	Matt Wooten	I
Hebron MS 6th	A	Wendy Davidson	CO
Hebron MS 7th/8th	C	Wendy Davidson	I
Henry Co. HS Concert	IV	Chip Anderson	II
Henry Co. MS 8th	B	Chip Anderson	II
Martha Collins HS Symphonic	III	Kevin Osborne	I
North Bullitt HS Symphonic	V	Jennie Kling	I
North Oldham HS Concert	IV	Amanda Buchholz	I
North Oldham MS 7th/8th	C	Kyle Ray	II
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. HS Concert	III	David Roslon	I
Shelby East MS 6th	A	Tammy Oerther	II
Shelby East MS 7th	B	Tammy Oerther	I
Shelby West MS 8th	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	B	Taylor Stampfer	I
Spencer Co. MS 8th	C	Taylor Stampfer	I
Trimble Co. HS Concert	III	Matthew Butterfield	I
Zoneton MS 7th/8th	C	Eve Witt	I

District 6 - *Chris Miller, Manager*

School	Class	Director	Assessment
Beechwood HS	IV	Joe Craig	I
Beechwood MS 7th	B	Adam Proctor	I
Beechwood MS 8th	C	Adam Proctor	I
Bellevue HS	III	Scott Reed	II
Boone Co. HS Symphonic	III	Dan Barnhill	I
Boone Co. HS Wind Ens.	IV	Dan Barnhill	I
Camp Ernst MS 7th	B	Tom Mueller	I
Camp Ernst MS 8th	C	Tom Mueller	I
Campbell Co. HS Wind Ens.	VI	Nick Little	I
Campbell Co. HS Concert	II	Nick Little	I
Campbell Co. HS Symphonic	IV	Nick Little	I
Campbell Co. MS 7th	B	Stephen Dietsch	I
Campbell Co. MS 8th	C	Stephen Dietsch	I
Conner HS	V	Chris Peterson	I
Conner MS 7th	C	Todd Moody	I
Conner MS 8th	C	Todd Moody	II
Cooper HS Concert	III	Brad Stewart	I
Cooper HS Symphonic	V	Brad Stewart	I
Dixie Heights HS	IV	Robb Duddey	I
Grant Co. HS	IV	Tim Dailey	I
Gray MS 7th	B	Bill Kidwell	I
Gray MS 8th	C	Bill Kidwell	I
Highlands HS	IV	Lori Duncan	II
Highlands MS 7th/8th	C	Lori Duncan	I
Holmes HS	III	Sarah Shamblin	II
Holmes MS 6th	A	Frank Sloan	II
Lloyd Memorial HS	III	Jason Stolz	II
Owen Co. HS	II	Chad Rose	II
Pendleton Co. HS	IV	Matt Phillips	I
R.A. Jones 7th	B	Emily Castle	II
R.A. Jones 8th	C	Emily Castle	II
Ryle HS	V	Bob Elliott	I
Summit View MS 7th/8th	C	Carole Farris	I
Summit View MS 7th	B	Carole Farris	II
Turkey Foot MS 7th	B	Jana Bromley	I
Twenhofel MS 6th	A	AJ Gatewood	I
Twenhofel MS 7th/8th	C	AJ Gatewood	I
Williamstown HS	IV	Chris Hedges	I

Williamstown MS 7th/8th	B	Chris Hedges	I
Woodland MS 8th	C	Laura Fuller	I

District 7 High School - *Allison Weitkamp, Manager*

School	Class	Director	Assessment
Bryan Station HS Concert	III	Owens/Skaggs	I
East Jessamine HS Concert	II	Nick Wallace	CO
Frankfort HS Concert	IV	Brad Nunn	II
Henry Clay HS Concert	III	Bayerle/Kite	I
Henry Clay HS Symphonic	IV	Jeff 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
Lexington Catholic HS Concert	III	Banks/Weitkamp/Jackson	I
Paris HS Concert	IV	Eric Masters	II
Paul Dunbar HS Concert	III	Jeff Hood	I
Paul Dunbar HS Symphonic	IV	Brian Morgan	I
Paul Dunbar HS Wind Ens.	VI	Jeff Hood	I
Scott Co. HS Concert	III	Tom Brawner	I
Scott Co. HS Symphonic	IV	Tom Brawner	I
Scott Co. HS Symphonic Winds	VI	Tom Brawner	I
West Jessamine HS Concert	III	Pat VanArsdale	I
Woodford Co. HS Concert	IV	John Bowmer	I

District 7 Middle School - *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
Bondurant MS 8th	C	Stephen Keys	II
Bourbon Co. MS 7th/8th	C	Shane Mitchell	I
Bryan Station MS 6th	A	Stephanie Frantz	II
Bryan Station MS 7th/8th	C	Stephanie Frantz	II
Crawford MS 7th/8th	C	Sherry Baker	I
E.J. Hayes MS 6th	A	Lois Wiggins	I
E.J. Hayes MS 7th	B	Lois Wiggins	I
E.J. Hayes MS 8th	C	Lois Wiggins	I
East Jessamine MS 6th	A	Nick Wallace	CO
East Jessamine MS 7th/8th	C	Nick Wallace	CO
Elkhorn MS 8th	C	Chris Collins	I
Georgetown MS 7th/8th	C	Kelly Diamond	I
Harrison Co. MS 6th	A	Julie Lucky	I
Harrison Co. MS 7th/8th	C	Julie Lucky	I
Jessie Clark MS 6th	A	Cheryl Amstutz	I
Jessie Clark MS 7th	B	Cheryl Amstutz	I
Jessie Clark MS 8th	C	Cheryl Amstutz	I
Leestown MS 6th	A	Charles Weitkamp	II
Leestown MS 7th/8th	C	Charles Weitkamp	II
Lexington Trad. MS 6th	A	Kristi Broady	I
Lexington Trad. MS 7th	B	Kristi Broady	I
Lexington Trad. MS 8th	C	Kristi Broady	I
Morton MS 6th	A	Todd Chamberlain	I
Morton MS 7th	B	Todd Chamberlain	I
Morton MS 8th	C	Todd Chamberlain	I
Paris MS 6th/7th	B	Eric Masters	III
Royal Spring MS 7th	B	Greg Stepp	II
Royal Spring MS 8th	C	Greg Stepp	I
SCAPA 6th,7th/8th	C	Robin Barker	I
Scott Co. MS 7th	B	Lindsay King	II
Scott Co. MS 8th	C	Lindsay King	II
Southern MS 6th	A	Andrew Jarvis	II
Southern MS 7th/8th	C	Andrew Jarvis	I
Tates Creek MS 6th	A	Gay Begley	I
Tates Creek MS 7th	B	Gay Begley	I
Tates Creek MS 8th	C	Gay Begley	I
Winburn MS 6th	A	Diane Madden	I
Winburn MS 7th/8th	C	Diane Madden	I
Woodford Co. MS 6th	A	John Bowmer	CO
Woodford Co. MS 7th/8th	C	John Bowmer	I

District 8 High School - *Terry Thompson, Manager*

School	Class	Director	Assessment
Ashland MS	B	Roger Doss	II
Bath Co. HS	V	Rob Rawlings	I
Bath Co. MS	C	Jennifer Bowling	I
Berea Community HS	III	Matt Barnhill	I
Berea Community MS	C	Matt Barnhill	I
Boyd Co. HS	V	John Johnson	I
Boyd Co. MS	C	Annie Johnson	I
East Carter HS	II	Logan Skidmore	II
East Carter MS	C	Logan Skidmore	II
Elliott Co. HS	II	John Fleck	II
Elliott Co. MS	C	John Fleck	II
Fleming Co. HS	IV	Allyson Martin	II
Greenup Co. HS	III	Andrea Daniels	II
Lewis Co. HS	III	Matt Voiles	II
Mason Co. HS	IV	Kurtis Carpenter	I
McNabb MS	C	Calvin Schmieg	I
Menifee Co. MS	C	Dana Copeland	II
Montgomery Co. Symphony	III	Kevin Bowling	I
Montgomery Co. Wind Ens.	IV	Kevin Bowling	I
Morgan Co. HS	II	Greg Greene	II
Nicholas Co. HS	III	Brandon Dittgen	I
Nicholas Co. MS	C	Brandon Dittgen	II
Paul Blazer HS	VI	Chris Whelan	I
Rowan Co. HS	IV	Jenny Hipple	II
Rowan Co. MS	C	Nick Diedrichsen	I
Russell HS	IV	Brent Hunt	I
Russell MS	C	Brent Hunt	I
Simons MS	C	Allyson Martin	II

District 9 - *Bob Saylor, Managers*

School	Class	Director	Assessment
Fleming-Neon MS	B	Dan Brennan	I
Harlan Co. HS	III	Kevin Shepherd	II
Hazard HS	III	Pauletta Smith	I
James A. Cawood MS	A	Eric Sokolowski	I
Letcher Co. Central HS	III	Jason Griffith	I
Martin Co. MS	A	David Jump	II
Martin Co. MS	C	David Jump	III
Perry Co. Central HS	II	Trevor Grieb	II
Pike Central HS	V	Matt Moon	I
Pikeville Jr. HS	C	Scott Bersaglia	I
Pikeville Sr. HS Wind	III	Scott Bersaglia	I
Shelby Valley HS	III	Mark Hopkins	I
Sheldon Clark HS	III	Bruce Harkins	I
Valley MS	C	Mark Hopkins	II

District 10 - *Steven Sudduth, Manager*

School	Class	Director	Assessment
Adair Co. HS Concert	IV	Tom Case	I
Casey Co HS	II	Jordan Williams	II
Corbin HS Concert	IV	James Cornn	I
Elizabethtown HS	V	Mark Webster	I
Knox Central HS	III	Darrell Dixon	I
Lincoln Co. HS	III	Dale Mayberry	I
Lincoln Co. MS	A	Dale Mayberry	III
McCreary Cent. HS Symphonic	III	Michelle Simpson	II
Meece MS 8th	C	Megan Lenox	CO
Monroe Co. HS	II	Paige Crowe	II
Monroe Co. MS	C	Paige Crowe	I
North Laurel HS	IV	Priscilla Wilkerson	I
North Laurel MS Beginning	A	Bret McIntosh	I
North Laurel MS Symphonic	C	Bret McIntosh	I
Northern MS 7th/8th	C	Scott Sexton	I
Pineville HS	III	Sheldon House	I
Pulaski Co. HS Concert	IV	Scott Sexton	I
Pulaski Southern MS	C	Adam Hopper	II
Russell Co. HS	V	Curtis Ervin	I
Russell Co. MS 6th	A	Curtis Ervin	I
Russell Co. MS 7th	B	Curtis Ervin	I
Russell Co. MS 8th/9th	D	Curtis Ervin	II
Somerset HS	III	Megan Lenox	III
South Laurel HS	IV	Mark Sizemore	I
South Laurel MS 6th	A	Michael Wooley	I
South Laurel MS Symphonic	C	Michael Wooley	I
Southwestern HS Symphonic	IV	Dan Carpenter	II
Wayne Co. HS	III	Andy Critz	I
Wayne Co. MS	CO	Andy Critz	CO
Williamsburg HS	III	Zach Shannon	II
Williamsburg MS	C	Zach Shannon	II

District 11 - *Ken Haddix, Manager*

School	Class	Director	Assessment
Bourbon Co. HS	CO	Eric Hale	CO
Boyle Co HS	V	Tim Blevins	I
Boyle Co MS 7th/8th	C	Lucas Sledge	I
Campbell Jr. HS 7th	B	Trish Torline	I
Campbell Jr. HS 8th	C	Trish Torline	I
Caudill MS 6th	A	Ben Walker	I
Caudill MS 7th	B	Ben Walker	I
Caudill MS 8th	C	Ben Walker	I
Clark-Moores MS 7th/8th	C	Jeremiah Fowler	I
Danville HS	IV	Jeff Towns	II
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 7th/8th	C	Tyler Myers	II
Foley MS 6th	A	Kristen Harrod	I
Foley MS 7th/8th	C	Kristen Harrod	I
Franklin Co. HS	V	Josh Toppass	I
Garrard Co. HS	III	Chris Vance	II
Garrard Co. MS 7th	B	Noel Green	I
Garrard Co. MS 8th	C	Noel Green	I
George R Clark Concert	III	Michael Payne	I
George R Clark Symphonic	IV	Michael Payne	I
Harlan HS	III	Betsy Burkhart	I
Harlan MS 6th/7th	C	Betsy Burkhart	II
Harrison Co. HS	IV	John Merz	I
King MS 7th/8th	C	Jeff Meadows	I
Lee Co. HS	III	Michelle Estes	II
Madison Cent HS Symphonic A	III	David Jaggie	I
Madison Cent HS Symphonic B	III	David Jaggie	I
Madison Cent Wind Ens.	VI	H. Brent Barton	I
Madison MS 6th	A	Kerry Evans	I
Madison MS 7th	B	Kerry Evans	I
Madison MS 8th	C	Kerry Evans	I
Madison Southern HS	III	David Ratliff	I
Mercer Co. HS	IV	Jeff Meadows	I
Powell Co. HS	III	Michael Estep	CO
Powell Co. MS 6th	A	Mark Gevedon	I
Powell Co. MS 7th	B	Mark Gevedon	II
Powell Co. MS 8th	C	Mark Gevedon	II
Raceland-Worthington HS Concert	IV	Jonathan Payne	I
Rockcastle Co. HS	III	Greg Daugherty	II
Tates Creek HS Concert	III	Aaron Cunningham	I
Tates Creek HS Symphonic	V	Dee Bishop	I
Western Hills Concert	IV	Stephanie Wallace	I
Western Hills Symphonic	V	Stephanie Wallace	I

District 12 - *Lynn Steeves, Manager*

School	Class	Director	Assessment
Atherton HS	IV	Matt Byrum	I
Ballard HS Symphonic	III	Paul Shepherd	I
Ballard HS Wind Ens.	VI	Paul Shepherd	I
Barrett MS 7th	B	Derek Peters	I
Barrett MS 8th	C	Derek Peters	I
Brown HS	III	Curtis Moss	III
Brown MS	C	Curtis Moss	II
Butler HS Concert	IV	Marc Monroe	I
Butler HS Symphonic	V	Marc Monroe	I
Carrithers MS	C	Adam Bullock	II
Central HS	III	Thomas Cheatham	II
Conway MS 6th	A	Lauren Maxey	II
Conway MS 7th/8th	C	Lauren Maxey	II
Crosby MS 7th	B	Joseph Stivers	I
Crosby MS 8th	C	Joseph Stivers	I
Doss HS	III	De'Sean Gordon	II
Eastern HS Concert	IV	Mike Arthur	I
Eastern HS Symphonic	VI	Mike Arthur	I
Fairdale HS	III	Kristi Schmidt	I
Farnsley MS	C	Kathy Hunt	I
Fern Creek HS	III	Carl Kling	I
Highland MS	C	Hilary Kahl	II
Iroquois HS	III	Linda Pulley	I
Jefferson Co. Trad MS 7th	B	Gipson/Gibson	II
Jefferson Co. Trad MS 8th	C	Gipson/Gibson	I
Jeffersontown HS Symphonic	III	Charles Stewart	I
Johnson Trad MS	C	Andre Wilson	III
Kammerer MS	C	Amanda Cornish	I
Lassiter MS	C	Eric Johnson	II
Male HS Concert	IV	Nan Moore	I
Male HS Symphonic	VI	Nan Moore	I
Meyzeek MS 7th	B	Steven Barton	I
Meyzeek MS 8th	C	Steven Barton	I
Newburg MS 7th/8th	C	Emily McCord	II
Noe MS 6th	A	Beth Lyles	I
Noe MS 7th/8th	C	Beth Lyles	I
Olmstead North MS 7th/8th	C	Cat Strobel	II
Olmstead South MS	C	Brad Byrum	I

Pleasure Ridge Park HS Sym.	III	Debra Burnell	I
Ramsey MS	C	David Welch	I
Seneca HS	III	Daniel Wise	II
Southern HS	III	Todd Simpson	II
Stuart MS 6th	A	Michelle Gilfert	III
Stuart MS 7th/8th	C	Michelle Gilfert	III
Thomas Jefferson MS 7th/8th	C	Ashley Forrest	I
Waggener HS	III	Anastasi Fafalio	II
Walden MS	D	Janine Fink	II
Walton-Verona HS	IV	Chris Miller	I
Western HS	II	James Daniel	II
Western MS	C	Eric Allen	I
YPAS Symphonic	VI	Essig/Gregory	I
YPAS Wind Ens.	VI	Essig/Gregory	I

State Concert Band Assessment - *Fred Speck, Manager*

School	Class	Director	Assessment
Apollo HS Symphonic	V	Callihan/Spivey	I
Apollo HS Wind Ensemble	VI	Callihan/Spivey	I
Butler Co. HS Symphonic	IV	Jason Ausbrooks	II
Christian Acad Lou Wind Ens	VI	Matt Wooten	II
Elizabethtown HS Symphonic	V	Mark Webster	II
Fairdale HS Symphonic	III	Kristi Schmidt	I
Fern Creek Symphonic	III	Carl A. Kling	II
Hancock Co. HS	III	Mark Benningfield	I
Henderson Co. HS Wind Ens	V	Thomas/Etienne	II
Iroquois HS Concert	III	Linda Pulley	I
Letcher Co. Central Concert	III	Jason Griffith	II
Logan Co. HS Symphonic	IV	Dayton/Beasley	II
Madison Southern Symphonic	III	David Ratliff	II
Male HS Symphonic	VI	Nan Moore	I
McCracken Co. Wind Ens	V	John Lovell	II
Meade Co. HS	V	Chris McGee	II
Nelson Co. HS	IV	Damon King	II
North Bullitt HS	V	Jennie Kling	II
North Oldham HS Concert	IV	Amanda Buchholz	II
Oldham Co. HS Symphonic I	VI	Brad Rogers	I
Oldham Co. HS Symphonic II	IV	Brad Rogers	II
South Laurel HS Concert	IV	Mark Sizemore	I
Warren Central HS Concert	III	Brandon Salmon	II
Warren East HS Symphonic	IV	Johnathan Cline	II

ORCHESTRA

District 1 - *Darrin Abren, Manager*

School	Class	Director	Assessment
Paducah MS	M	Doug Van Fleet	I
Paducah Tilghman HS	VI	Doug Van Fleet	I

District 2 - *Tom Stites, Manager*

School	Class	Director	Assessment
Apollo HS	IV	Kelsey Davidson	I
Burns MS 7th/8th	M	Kelsey Davidson	I
Burns/College View MS 6th	E	Kelsey Davidson	I
College View MS 7th/8th	M	Mike Clark	I
Daviess Co. HS	IV	Karen Higdon	I
Daviess Co. MS 7th/8th	M	Karen Higdon	II
Owensboro HS	III	Elizabeth Jones	I
Owensboro MS 6th	E	Elizabeth Jones	I
Owensboro MS 7th/8th	M	Wade Wiggins	I

District 3 - *David Graham, Manager*

School	Class	Director	Assessment
Barren Co. HS String	V	Amberly Bush	I
Barren Co. MS Beginning	M	Casey Powell	I
Bowling Green HS Full	V	O'Rourke/Briley/Shores	I
Bowling Green HS String	V	Patrick O'Rourke	I
Bowling Green Jr. HS String	M	Patrick O'Rourke	I
Drakes Creek MS String	M	Matthew Crocker	II
Greenwood HS String	VI	Matthew Crocker	II
South Warren HS	IV	Courtney Morrison	I
South Warren MS	D	Courtney Morrison	I

District 4 - *Brian Ellis, Manager*

School	Class	Director	Assessment
Bardstown HS String	**V**	**Paola Manrique-land**	**I**
Bardstown MS 6th/7th String	C	Paola Manrique-land	I
Bardstown MS 8th String	C	Paola Manrique-land	I
Grayson Co. HS Chamber	IV	Adam/Stacey French	I
Grayson Co. HS String	III	Adam/Stacey French	II
Grayson Co. MS 6th	B	Adam/Stacey French	I
Grayson Co. MS 7th	C	Adam/Stacey French	I
Grayson Co. MS 8th	D	Adam/Stacey French	I

District 5 - *Shela Vilardell, Manager*

School	Class	Direct	Assessment
Martha L. Collins HS	III	Mary McGillen	II
Shelby Co. HS	IV	Tammy Oerther	I
Shelby West MS 6th/7th	M	Mary McGillen	II

District 6 - *Chris Miller, Manager*

School	Class	Director	Assessment
Conner MS 7th/8th	M	Michelle Carroll	I
Highlands HS	IV	Kathy Anderson	I

District 7 - *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	V	Pat Price	I
Bryan Station HS Combined	IV	Pat Price	I
Bryan Station MS 6th	E	Sarah Payne	I
Bryan Station MS 7th	M	Sarah Payne	I
Bryan Station MS 8TH	M	Sarah Payne	I
Conner HS	IV	Chris Peterson	I
Crawford MS 6th	E	Annette Ditoma	I
Crawford MS 7th/8th	M	Annette Ditoma	I
Edythe J. Hayes MS 6th	E	Sarah Francis	I
Edythe J. Hayes MS 7th	M	Sarah Francis	I
Edythe J. Hayes MS 8th	M	Sarah Francis	I
George R Clark HS String	III	Nicola Rohr	II
Henry Clay HS Chamber	VI	Julie Foster	I
Henry Clay HS Concert	IV	Julie Foster	I
Henry Clay HS Symphonic	V	Julie Foster	I

Jessie Clark MS Maroon	E	Michelle Hudson	I
Jessie Clark MS Gold	M	Michelle Hudson	I
Jessie Clark MS Eagle	D	Michelle Hudson	I
Lafayette HS Concert	IV	Laura Fallon	I
Lafayette HS Full Symphony	VI	Phil Kent	I
Lafayette HS String	III	Laura Fallon	I
Lafayette HS Symphonic	V	Phil Kent	I
Leestown MS 6th	E	Nathan Wilson	I
Leestown MS 7th/8th	M	Nathan Wilson	I
Lexington Trad. Magnet 6th	E	Josh Rayburn	I
Lexington Trad. Magnet 7th	M	Josh Rayburn	I
Lexington Trad. Magnet 8th	D	Josh Rayburn	I
Morton MS 6th	E	Paula Williams	I
Morton MS 7th/8th	M	Paula Williams	I
Paul L. Dunbar HS Concert	V	Rebecca Goff	I
Paul L. Dunbar HS String	III	Anna Watts	I
Paul L. Dunbar HS Symphonic	VI	Rebecca Goff	I
Robert D Campbell MS 7th/8th	M	Nicola Rohr	I
Southern MS 6th	E	Heidi Morris	I
Southern MS 7th/8th	M	Heidi Morris	I
Tates Creek HS Baroque	III	Ben McWhorter	I
Tates Creek HS Intermezzo	VI	Ben McWhorter	II
Tates Creek HS Symphony	VI	Ben McWhorter	I
Tates Creek MS 6th	E	Frank Spragens	I
Tates Creek MS 7th/8th	M	Frank Spragens	I
Winburn MS 6th	E	Ellen Dennison	I
Winburn MS 7th/8th	M	Ellen Dennison	I
Woodford Co. HS Chamber	III	Greg Marsee	I
Woodford Co. MS 7th	M	Greg Marsee	I
Woodford Co. MS 8th	M	Greg Marsee	I

District 8 - ***Terry Thompson, Managers***

School	Class	Director	Assessment
Ashland MS 7th	E	Dan Boyer	I
Ashland MS 8th	M	Dan Boyer	I
J.B. McNabb MS	M	Lauren Wright	I
Montgomery Co. HS Chamber	V	Aaron Breeck	I
Montgomery Co. HS Concert	IV	Aaron Breeck	I
Montgomery Co. Intermediate	E	Lauren Wright	I
Paul Blazer HS Intermediate	III	Dan Boyer	II
Paul Blazer HS String	V	Dan Boyer	I
Russell HS	IV	Beth Smith	I
Russell MS 6th	E	Beth Smith	I
Russell MS 7th	M	Beth Smith	II
Russell MS 8th	M	Beth Smith	II

District 12 - ***April MacDonald, Manager***

School	Class	Director	Assessment
Atherton HS Chamber	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 Sinfonia	III	Eva Rouse	I
Barret MS	M	Alexandra Howard	I
Brown HS	IV	Tamika Carr	I
Brown MS 6th	E	Tamika Carr	I
Brown MS 7th/8th	M	Tamika Carr	II
Butler HS Advanced	IV	David Ruth	I
Butler HS Freshman	III	David Ruth	I
Christian Acad Lou MS 6th	E	Becca Neely	I
Christian Acad Lou MS 7th/8th	M	April MacDonald	I
Christian Acad Lou HS Chamber	VI	April MacDonald	I
Christian Acad Lou HS String	V	April MacDonald	I
Carrithers MS 6th	E	Caia Cross	II
Carrithers MS 7th/8th	M	Caia Cross	II
Central HS	III	Laura Leach	II
Conway MS Beginning	E	Amy Noon	II
Conway MS	M	Amy Noon	I
Crosby MS 7th	M	Marsha Webb	I
Crosby MS 8th	M	Marsha Webb	I
Doss HS	III	Julia Green	I
Eastern HS Chamber	VI	Fred Speck	I
Eastern HS Concert	III	Fred Speck	I
Eastern HS Strings	IV	Fred Speck	II
Fairdale HS	III	Darrick Turner	II
Farnsley MS	M	Catherine Moeller	I
Fern Creek HS Chamber	IV	Aaron May	I
Fern Creek HS	III	Aaron May	II
Highland MS	M	Wendy Doyle	I
Iroquois HS	III	Chrissy Givan	I
Jefferon Co. Trad. MS	M	Marsh Curtis-Jones	I
Jefferstown HS Advanced	V	Caia Cross	I
Jefferstown HS Intermediate	III	Caia Cross	II
Johnson MS	M	David Ruth	I
Kammerer MS	M	Cindy Dougherty	I
Lassiter MS	M	Debbi Garrett	II
Louisville Male HS Chamber	V	Wilma Benson	I
Lousiville Male HS	IV	Wilma Benson	I
Manual HS Concert	VI	Dan Whisler	I
Meyzeek MS 7th	M	Suzie Kinman	I
Meyzeek MS 8th	M	Suzie Kinman	I
Meyzeek MS ASO	M	Suzie Kinman	I
Newburg MS	M	Lisa Fossett	I
Noe MS 6th	E	Nelson Dougherty	I
Noe MS 7th/8th	M	Nelson Dougherty	I
Olmsted North MS	M	Mark Brogdon	II
Olmsted South MS	M	Courtney Schisler	I
Pleasure Ridge Park HS	IV	Julia Green	I
Ramsey MS	M	Anita Dane	I
Seneca HS Advanced	IV	Shirl Atwell	I
Seneca HS Intermediate	III	Shirl Atwell	II
Southern HS	III	Thomas Grisanti	II
Stuart MS 6th	E	Grace Kim	I
Stuart MS	M	Grace Kim	I
Thomas Jefferson MS	M	Ron Davidson	I
Valley HS	IV	Cordia Thompkins	III
Waggener HS	III	Alice Markiewicz	I
Western MS 6th	E	Robert Dixon	I
Western MS String	M	Robert Dixon	I
Westport MS	M	Cory Zilisch	I
Westport MS 6th	E	Cory Zilisch	I
YPAS HS Philharmonia	VI	Dan Whisler	I

VOCAL

District 1 - ***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 Concert	E	Samantha Veal	I
Ballard Memorial HS Women's	M	Samantha Veal	I

Caldwell Co. MS	E	Haley Harrington	CO
Calloway Co. HS Concert	E	Mark Dycus	II
Christian Fellowship School HS	E	Sandy Hummel	II
Christian Fellowship School MS	E	Sandy Hummel	CO
Graves Co. HS Concert	E	Raeanne McKendree	I
Heath MS	E	Steven Page	II
Livingston Central HS	E	Josh Johnson	IV
Lone Oak MS 6th	E	Dawn Durham	I
Lone Oak MS 7th/8th	M	Dawn Durham	I
Marshall Co. HS Concert	E	Brant Veal	II
Marshall Co. HS Women's	E	Brant Veal	CO
McCracken Co. HS Concert	M	Carlyn Zimmermann	I
Paducah MS Honor	M	Stephan Mann	II
Paducah Tilghman HS Choralaires	M	Matt Hinz	I
Paducah Tilghman HS Concert	D	Matt Hinz	I
Paducah Tilghman HS Women's	D	Matt Hinz	I
Paducah Tilghman HS Chamber	D	Matt Hinz	I
Reidland MS	E	Christopher Thornton	II

District 2 - *Brett Burton, Manager*

School	Class	Director	Assessment
Burns MS 6th	E	Michael Little	I
Burns MS 7th/8th	M	Michael Little	I
College View MS 7th	E	Rebecca Partlow	II
College View MS 8th	M	Rebecca Partlow	I
Daviess Co. HS Chamber	M	Candy Miller	I
Daviess Co. HS Concert	M	Candy Miller	I
Henderson Co. HS Chamber	D	John DeFerraro	II
Henderson Co. HS Combined	M	John DeFerraro	I
Henderson Co. HS Concert	E	John DeFerraro	II
Henderson Co. HS Men's	E	John DeFerraro	I
Henderson Co. HS Women's	M	John DeFerraro	I
Henderson North MS Festival	E	Rhiannon White	II
Henderson South MS Mixed	M	Randall Wilkerson	I
James Madison MS	M	Deborah Iverson	II
Mad-N. Hopkins Chamber Singers	D	Deborah Iverson	I
Owensboro HS Singers	E	Jenifer Wiggins	I
Owensboro MS Treble	E	Alecia Meyer	II
Union Co. HS Concert	E	Joel Hettenhausen	CO

District 3 - *Jennifer Adam, Manager*

School	Class	Director	Assessment
Allen Co.-Scottsville HS Adv.	M	Megan Puckett	II
Allen Co.-Scottsville HS Concert	D	Megan Puckett	II
Bardstown HS II	E	Cathy Christian	IV
Bardstown HS Tiger Chorale	D	Cathy Christian	II
Bardstown MS 8th	E	Cathy Christian	IV
Bowling Green Jr. HS 6th	E	Kacy Albany	I
Bowling Green Jr. HS 7th	M	Kacy Albany	II
Bowling Green Jr. HS 8th	M	Kacy Albany	II
Butler Co. HS Chamber	D	Travis Lowe	I
Butler Co. MS 7th	E	Travis Lowe	II
Butler Co. MS 8th	E	Travis Lowe	II
Christian Co. HS Concert	M	Steve Sansom	II
Drakes Creek MS 7th/8th Mixed	E	Rebecca Fields	I
Drakes Creek MS 8th Advanced	M	Rebecca Fields	I
Franklin-Simpson HS Advanced	D	Byron Lucas	I
Franklin-Simpson HS Combined	M	Byron Lucas	I
Franklin-Simpson MS Combined	E	Susie Lucas	I
Greenwood HS Mixed	M	Ellie Osborne	I
Greenwood HS Women's	M	Ellie Osborne	I
Henry Moss MS 7th/8th Concert	M	Adam Vincent	II
Hopkinsville HS Adv Women	M	Myra Sutton	III
Hopkinsville HS Chamber	M	Myra Sutton	II
James E Bazzell MS 7th	M	Megan Puckett	II
James E Bazzell MS 8th	M	Megan Puckett	II
Logan Co. HS	E/M	David Dayton	II
Owensboro HS Brava!	E	Jenifer Wiggins	I
Owensboro MS Mixed	E	Alecia Meyer	I
South Warren HS Advanced	M	Debbie Belcher	I
South Warren MS Mixed	D	Grant Calvert	I
South Warren MS Treble	M	Grant Calvert	I
Warren Central HS Advanced	M	Chandel Shanklin	I
Warren Central HS Mixed	E	Chandel Shanklin	I
Warren East HS Advanced SATB	M	Cheri Marshall	I
Warren East HS Women's	E	Cheri Marshall	I
Warren East MS Treble	E	Elizabeth Beach	II

District 4 - *Brandon Centers & Natasha Allen, Managers*

School	Class	Director	Assessment
Central Hardin HS Advanced	M	Brandon Centers	I
Central Hardin HS Women	M	Brandon Centers	II
David T Wilson Elem 6th	Elem	Ruth Ann Shacklett	I
Fredrick Fraize HS Concert	E	Eddie Howell	CO
Fredrick Fraize MS 6th	E	Eddie Howell	III
Grayson Co. HS Concert	M	Teresa Jarboe	I
Grayson Co. MS 6th	E	Teresa Jarboe	I
Grayson Co. MS 7th	M	Teresa Jarboe	I
Grayson Co. MS 8th	M	Teresa Jarboe	I
Henry Co MS 6th	E	James Russell Cooper	I
Henry Co. MS 7th	M	James Russell Cooper	II
Henry Co. MS 8th	D	James Russell Cooper	I
Meade Co. HS Concert	D	Crafton/Rebilas	I
Meade Co. HS Madrigals	M	Crafton/Rebilas	I
Meade Co. HS Mixed	E	Crafton/Rebilas	I
Stuart Pepper MS Cambiata	E	Crafton/Rebilas	I
Stuart Pepper MS Treble I	E	Crafton/Rebilas	I
Stuart Pepper MS Treble II	E	Crafton/Rebilas	I
West Hardin MS Mixed	M	Anna Benningfield	II
William Natcher Elem 3rd/4th	Elem	Eddie Howell	II

District 5 - *Shela Vilardell, Manager*

School	Class	Director	Assessment
Anderson Co. HS Advanced	M	Sue Lou Smith	I
Anderson Co. MS 7th	E	Cara Braun	CO
Anderson Co. MS 8th	E	Cara Braun	CO
Bullitt East HS	E	Carrie Ann Gary	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	McKay/Davidson	II
Henry Co. HS Mixed	M	Russell Cooper	II
Henry Co. HS Women's	E	Russell Cooper	CO
Martha Collins HS 8th	M	Christopher Powell	I
Martha Collins HS Chamber	D	Christopher Powell	I
Martha Collins HS Titan Singers	M	Christopher Powell	II
North Oldham HS Concert	M	Zachary Doyle	CO
North Oldham MS 6th I	E	Jeremy Roberts	I
North Oldham MS 6th II	E	Jeremy Roberts	I
Oldham Co. HS Advanced	M	Haley Reed	I

Oldham Co. HS Madrigals	D	Haley Reed	I
Oldham Co. MS 6th	E	Lauren Ganote	II
Oldham Co. MS 7th	M	Lauren Ganote	I
Oldham Co. MS 8th	M	Lauren Ganote	I
Sheby East MS	E	Marcie Wright	I
Shelby Co. HS 8th	M	Courtney Sturgill	II
Shelby Co. HS Concert	E	Courtney Sturgill	II
Shelby Co. HS Shelby Singers	M	Courtney Sturgill	I
South Oldham HS Chamber	M	Justin Romney	I
South Oldham HS Combined	M	Justin Romney	I
South Oldham HS Men's	M	Justin Romney	II
South Oldham MS 6th	E	Kelsey Edelen	II
South Oldham MS 7th	M	Kelsey Edelen	I
South Oldham MS 8th	M	Kelsey Edelen	I
Spencer Co. HS Mixed	E	Kelsi Shipley	II
Spencer Co. HS Women's	M	Kelsi Shipley	I
Spencer Co. MS 6th	E	Kelsi Shipley	II
Spencer Co. MS 7th	M	Kelsi Shipley	II
Spencer Co. MS 8th	M	Kelsi Shipley	II
Western Hills HS Adv. Chorale	D	Meredith Goins	I

District 6 High School - *Amy Huff, Manager*

School	Class	Director	Assessment
Boone Co. HS Chamber	D	Lauren Barnhill	I
Boone Co. HS Concert	E	Lauren Barnhill	II
Boone Co. HS Women's Ens.	M	Lauren Barnhill	I
Bracken Co. HS	E	Sheryl Hicks	III
Campbell Co. HS Camel Singers	E	Joshua Huff	II
Campbell Co. HS Select	M	Joshua Huff	I
Conner HS 9th	M	Nancy Leisl	I
Conner HS Chamber	D	Nancy Leisl	I
Conner HS Women	D	Nancy Leisl	I
Cooper HS Advanced Women's	D	Kellie Clark	I
Cooper HS Chamber	D	Kellie Clark	I
Cooper HS Women's	M	Kellie Clark	I
Dixie Heights HS Chamber	E	Katie Hayward	I
Dixie Heights HS Treble	M	Katie Hayward	I
Grant Co. HS	M	Faith Clifton	I
Highlands HS Bel Canto Women's	D	Jason McKee	I
Highlands HS Chamber	D	Jason McKee	I
Highlands HS Chorale	E	Jason McKee	II
Ryle HS A Cappella Chamber Ens.	E	Joshua Hein	I
Williamstown HS Chamber	M	Tonya Fox	I
Williamstown HS Mixed	E	Tonya Fox	III

District 6 Middle School - *Amy Huff, Manager*

School	Class	Director	Assessment
Bracken Co. MS Mixed	E	Sheryl Hicks	II
Camp Ernst MS 7th/8th Mixed	E	Andrea Leffler	I
Camp Ernst MS 7th/8th Treble	E	Andrea Leffler	I
Camp Ernst MS Select	M	Andrea Leffler	I
Campbell Co. MS	M	Amy Huff	I
Conner MS 6th	E	Becky Bertelsen	I
Conner MS 7/8	M	Becky Bertelsen	I
Grant Co. MS	M	Jessica Proffitt	I
Gray MS 6th	E	Diana Kozar	I
Gray MS 7th	E	Diana Kozar	I
Gray MS 8th	M	Diana Kozar	I
RA Jones MS 8th	M	Lauren Bridges	II
Reiley Elementary	Elem	Lederrick Wesley	I
Turkeyfoot MS 6th	E	Alison Peeno	I
Williamstown Jr. High 6th	E	Tonya Fox	I
Williamstown Jr. High Mixed	E	Tonya Fox	II

District 7 High School - *Daniel Wesley, Manager*

School	Class	Director	Assessment
Harrison Co. HS Singers	E	Michael Stone	II
Henry Clay HS Mixed	E	Isaac Jones	II
Henry Clay HS Women's	E	Isaac Jones	II
Lafayette Advanced Women's	D	Laura Howard	I
Lafayette HS Chorale	D	Ryan Marsh	I
Lafayette HS Madrigal Singers	D	Ryan Marsh	I
Lafayette HS Singers	D	Ryan Marsh	I
Paul Dunbar HS Concert	M	Tiffany Marsh	I
Paul Dunbar HS Women's	D	Tiffany Marsh	I
Scott Co. HS Singers	D	Merritt/Wright	I
Tates Creek HS Adv. Women's	D	Meg Stohlmann	I
Tates Creek HS Men's	M	Meg Stohlmann	I
West Jessamine HS Concert	M	Deborah Hodge	I

District 7 Middle School - *Alyssa Sturgill, Manager*

School	Class	Director	Assessment
Baker Intermediate School	Elem	Stephanie Puckett	I
Beaumont MS	E	Lois Birdwell	I
Bondurant MS 6th	E	Lauren Burnett	I
Bondurant MS 7th	E	Lauren Burnett	III
Bondurant MS 8th	E	Lauren Burnett	II
Bourbon Co. MS 6th	M	Sue Ellen Ballard	I
Bourbon Co. MS 7th/8th	M	Sue Ellen Ballard	I
East Jessamine 7th/8th	E	Colette Jones	CO
East Jessamine MS 6th	E	Colette Jones	CO
Edythe J Hayes MS 6th/7th	E	Emily Levey	I
Edythe J Hayes MS 8th	M	Emily Levey	II
Elkhorn MS	M	Damon Greene	II
Jessie Clark MS 6th	E	Faye Henning	II
Jessie Clark MS 7th	E	Faye Henning	II
Jessie Clark MS 8th	E	Faye Henning	II
Leestown MS Mixed	E	Lynn White	I
Lexington Trad MS 6th	E	Richard Burns	II
Lexington Trad MS 7th/8th	E	Richard Burns	I
Morton MS Mixed	E	Deb Sogin	I
Royal Spring MS 6th	E	Glenna Metcalfe	I
Royal Spring MS 7th	E	Glenna Metcalfe	I
Royal Spring MS 8th	E	Glenna Metcalfe	I
SCAPA MS	E	Millie Fields	I
Scott Co. MS	E	Sam Coleman	I
Seton Catholic MS Star Singers	M	Amy Black	I
Seton Catholic MS Star Tones	M	Amy Black	I
Southern MS	E	Stephanie Grinnell	I
Tates Creek MS 6th	E	Josh Hamilton	I
Tates Creek MS 7th/8th	E	Josh Hamilton	II
West Jessamine MS 6th	M	Christina Bronaugh	I
West Jessamine MS 7th/8th	D	Christina Bronaugh	I
Winburn MS 6th/7th	E	Ellen Miller	I
Winburn MS 8th Boys	E	Ellen Miller	II
Winburn MS 8th Girls	M	Ellen Miller	I
Woodford Co. MS 7th/8th	E	Alyssa Sturgill	I
Woodford MS 6th	E	Alyssa Sturgill	I

District 8 - *Greg Detweiler, Manager*

School	Class	Director	Assessment
Ashland Blazer HS Concert	M	Karen Hopkins	I
Boyd Co. HS Select	E	Aaron Bowling	II
Fleming Co. HS	E	Sheila Lamb	I
Franklin Co. HS Choristers	D	Raye Hurley	I
McNabb MS Singing Warriors	M	Nicholas Breiner	CO
Montgomery Co. HS Honor	M	Ashley Tyree	II
Rowan Co. HS Concert	E	Amanda Wells	II
Rowan Co. MS Mixed	E	Amanda Wells	I

District 9 - *Scott Bersaglia, Manager*

School	Class	Director	Assessment
Martin Co. MS	B	David Jump	II
Pikeville Elem	E	Barbara Kelley	CO
Pikeville HS	E	Barbara Kelley	I
Pikeville Jr. HS	M	Barbara Kelley	I
Prestonsburg HS Honor	E	Greta Gilbert	II

District 10 - *Eddie Campbell, Manager*

School	Class	Director	Assessment
Harlan Co. HS	E	Jeanne Lee	I
Knox Central HS	M	Eddie Campbell	I
Knox Co. MS	E	Eddie Campbell	II
Lynn Camp HS	E	Jackie Melton	CO
Pulaski Co. HS Chamber Singers	E	Meredith Braun	I
Pulaski Co. HS Concert	E	Meredith Braun	II
Pulaski Co. HS Women's Ens.	E	Meredith Braun	I
Thomas Nelson HS	E	Stephanie Robinson	II

District 11 - *Lisa Jury, Manager*

School	Class	Director	Assessment
Berea Comm Ele 4th/5th	Elem	Mark Fields	I
Boyle Co. HS	M	Tim Blevins	II
Clark Moores MS 6th–8th	E	Lisa Jury/Olivia Erb	II
Garrard Co. MS 6th–8th	M	Joshua Fletcher	II
Lex. Christian HS Chamber	D	Daniel Wesley	I
Lex. Christian HS Chorale	D	Daniel Wesley	I
Lex. Christian HS Women's	D	Daniel Wesley	I
Lex. Christian MS 8th	D	Daniel Wesley	I
Madison Central HS Madrigal	D	Lisa Jury	I
Madison Central HS Men's	D	Lisa Jury/Olivia Erb	I
Madison Central HS Women's	D	Lisa Jury/Olivia Erb	I
Madison MS 6th	M	Elizabeth Pike	I
Madison MS 7th/8th	M	Elizabeth Pike	I
Madison Southern HS	E	Letha Hembree	I

District 12 - *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 Bel Canto	M	Nan Tate	I
Atherton HS Chamber	M	Nan Tate	I
Ballard HS Concert	D	Noel Weaver	I
Ballard HS Freshmen Men	E	Noel Weaver	I
Ballard HS Freshmen Women	M	Noel Weaver	I
Ballard HS Sophomore	M	Noel Weaver	I
Barrett MS Beginning	E	Susan Cox	I
Brown HS HS	E	Jon Fejes	II
Brown MS 7th/8th	E	Jon Fejes	I
Butler HS Women's	D	Michael Bolden	I
Carrithers MS	E	Alisha Bruce	I
Central HS Concert	E	Ben Williams	II
Christian Acad of Lou HS Chorale	D	Cassandra Ungaro	I
Christian Acad of Lou HS Concert	E	Cassandra Ungaro	I
Christian Acad of Lou HS Women's	M	Cassandra Ungaro	I
Christian Acad of Lou MS 6th	E	Angela Stephens	II
Christian Acad of Lou MS 7th/8th	M	Angela Stephens	I
Conway MS	E	Daniel Blankenship	CO
Crosby MS 8th	E	Holly Knott	I
Daviess Co. MS 8th	E	Pamela Wooldridge	II
Doss HS Chorale	M	Katherine Allen	II
Eastern HS Advanced Women's	M	Lori Knapke	I
Eastern HS Beginning Women's	E	Lori Knapke	I
Eastern HS Chorale	D	Lori Knapke	I
Farnsley MS 6th/7th	E	Mark Benz	I
Farnsley MS 8th	M	Mark Benz	II
Fern Creek HS Chamber	M	Greg Bruce	II
Fern Creek HS Ladies Ens.	E	Greg Bruce	II
Frost MS 6th	E	Samantha Stapleton	III
Highland MS 6th	E	Linda Marks-Morgan	I
Highland MS 7th	E	Linda Marks-Morgan	I
Highland MS 8th	E	Linda Marks-Morgan	I
Iroquois HS Women's	M	Janice Houck	III
Jefferson Co. Trad MS 7th	E	Benjamin Powell	I
Jefferson Co. Trad MS 8th	E	Benjamin Powell	I
Jeffersontown HS Beg Women's	E	Samantha Lilly	I
Jeffersontown HS Bella Voca	D	Samantha Lilly	I
Jeffersontown HS Inter Women's	M	Samantha Lilly	I
Jeffersontown HS Men's Ens.	E	Samantha Lilly	I
Johnson MS 6th	E	Megan Weston	II
Johnson MS 7th	E	Megan Weston	II
Johnson MS 8th Girls	E	Megan Weston	II
Kammerer MS 6th	E	Melissa Weaver	II
Kammerer MS 7th/8th Girls	M	Melissa Weaver	I
Kammerer MS 8th	M	Melissa Weaver	I
Knight MS	E	Natasha Allen	II
Male HS Beginning 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	I
Meyzeek MS 6th	M	Erin Whitaker	I
Meyzeek MS 7th	M	Erin Whitaker	I
Meyzeek MS 8th	D	Erin Whitaker	II
Myers MS Singing Mustangs	E	Nicholas Fuqua	III
Newburg MS Ladies	E	Jennifer Jeffers	I
Noe MS 6th	E	Caitlin Jennings	II
Noe MS 7th/8th Girls	M	Caitlin Jennings	II
Noe MS 7th/8th Mixed	D	Caitlin Jennings	II
Olmsted Acad North Select Boys	E	Gordon Crawford	II
Olmsted Acad South 8th	E	Deanna Gray	II
Pleasure Ridge Park HS Chamber	D	Phillip Jennings	I
Pleasure Ridge Park HS Concert	E	Phillip Jennings	II
Pleasure Ridge Park HS Men's	E	Phillip Jennings	I
Ramsey MS Festival Singers	E	Susan Turner	III
Seneca HS Bel Canto	M	Melinda Cumberledge	I
Seneca HS Concert	M	Melinda Cumberledge	I
Waggener HS Advanced Mixed	E	Aaron Weaver	CO
Western HS Warrior	E	James Aich	II
Western MS	D	Katie Cook	I

Westport MS 6th	E	Kristin Jones	II
Westport MS 7th/8th	E	Kristin Jones	III
YPAS Concert	D	Jacob Cook	I
YPAS Gentlemen's Ensemble	D	Jacob Cook	I
YPAS Ladies Ensemble	D	Jacob Cook	I

State Choral Assessment - *Melissa Skaggs, Manager*

School	Class	Director	Assessment
Assumption HS Adv Women's	D	Jackie Metry	I
Butler Co. HS Chamber	D	Travis Lowe	II
Central Hardin HS Adv Mixed	M	Brandon Centers	I
Cooper HS Advanced Women	D	Kellie Clark	I
Cooper HS Chamber	D	Kellie Clark	I
Cooper HS Women's	M	Kellie Clark	I
Daviess Co. HS Chamber	M	Candy Miller	I
Daviess Co. HS Concert	M	Candy Miller	I
Harlan Co. HS Mixed	E	Jeanne Lee	II
Henderson Co. HS Combined	M	John DeFerraro	I
Henderson Co. HS Women's	M	John DeFerraro	I
Jeffersontown HS Beg Women	E	Samantha Lilly	II
Jeffersontown HS Bella Voce	D	Samantha Lilly	I
Jeffersontown HS Inter Women	M	Samantha Lilly	I
Knox Central HS Concert	M	Lee Campbell	II
Oldham Co. HS Adv Women's	M	Haley Reed	I
Oldham Co. HS Chorale	D	Haley Reed	I
Pikeville HS Mixed	E	Barbara Kelley	II
South Warren HS Advanced	M	Debbie Belcher	I
Spencer Co. HS Women's	M	Kelsi Shipley	II
Warren Central HS Advanced	M	Chandel Shanklin	II
Warren Central HS Mixed	E	Chandel Shanklin	I
Warren East HS Advanced	M	Cheri Marshall	II
Warren East HS Women's	E	Cheri Marshall	II
YPAS Gentlemen's Ensemble	D	Jacob Cook	I
YPAS Ladies Ensemble	D	Jacob Cook	I

STATE SOLO AND ENSEMBLE

Eastern KY University - *Karin Sehmann, Manager*

VOCAL

School	Name	Event Type	Rating
Bardstown HS	Dane Dewitt	Tenor	CO
Bardstown HS	Caitlin Witte	Soprano	CO
Bryan Station HS	Payton Tolson	Bass	II
Dixie Heights HS	Tori Williams	Soprano	I
Henry Coounty HS	Olivia Barczynski	Mezzo-Soprano	CO
Henry Coounty HS	Breanna Heightchew	Alto	CO
Knox Central HS	Isaac Brooks	Tenor/Bass	I
Knox Central HS	Tristan Hinkle	Tenor/Bass	I
Oldham Co. HS	Shelby Nasser	Soprano	I
Prestonsburg HS	Allison Davis	Soprano	I
Simon Kenton HS	Lydia Smith	Soprano	II
South Oldham HS	Beth Akers	Soprano	II
Williamsburg Ind	Emily Hoskins	Soprano	I

FLUTE

School	Name	Event Type	Rating
Bellevue HS	Austin Fischer	Flute	II
Bellevue HS	Dagny McEwen	Flute	II
Lafayette HS	Julia Crandall	Flute	I
Lafayette HS	Rachel Kaplan	Flute	I
Lafayette HS	Kaylen McCullough	Flute	I
North Oldham HS	Vivian Portal	Flute	I
South Laurel HS	Katelyn Knies	Flute	I
Western Hills HS	Katherine Woolums	Flute	I

DOUBLE REED

School	Name	Event Type	Rating
Shelby Co. HS	Alex Slucher	Bassoon	I

SINGLE REED

School	Name	Event Type	Rating
Bellevue HS	Austin Glover	Clarinet	II
Fleming Co. HS	Logan Wagner	Clarinet	I
Henry Co. HS	Jacob Redmon	Clarinet	II
North Oldham HS	Josh Nowacki	Clarinet	I
North Oldham HS	Josh Nowacki	Clarinet Trio	I
South Oldham HS	Evan Allen	Alto Saxophone	II
South Oldham HS	Joanna Rossenberger	Clarinet	I

BRASS

School	Name	Event Type	Rating
Bellevue HS	Tommy Berkemeier	Trombone	I
Bellevue HS	Kendall Clark	Trumpet	II
Bellevue HS	Katelynne Frank	Trumpet	II
Conner HS	Lucas Rolfsen	Brass Quintet	I
Henry Co. HS	Eric Cole	Tuba	II
Henry Co. HS	Kassidy Tingle	Trumpet	II
Henry Co. HS	Kassidy Tingle	Brass Choir	I
Henry Co. HS	Luke Yantz	Trumpet	II

PERCUSSION

School	Name	Event Type	Rating
Bellevue HS	Logan Lucas	Multi Perc.	I
Henry Co. HS	Colton Bramblette	Snare Drum	I
North Oldham HS	Elyse Portal	Melodic Perc.	I

STRING

School	Name	Event Type	Rating
Henry Clay HS	Noah Welch	String Trio	II
Martha Collins HS	Zach Budd	Cello	I
Martha Collins HS	Krista Evola	Cello	II
Paul G. Blazer HS	Olivia Black	Violin	I
Paul G. Blazer HS	Sami Taylor	Violin	II
Paul L Dunbar HS	Parin Rekhraj	Violin	II
Paul L Dunbar HS	Tharunika Venkatesan	Violin	II
Tataes Creek HS	Kelly Sieberts	Violin	I
Woodford Co. HS	Seth Allen	Violin	I

GUITAR

School	Name	Event Type	Rating
Bryan Station HS	Hannah Bellomy	Guitar	I
Bryan Station HS	Natalie Buede	Guitar	I
Bryan Station HS	Rueben Chubaruk	Guitar	I
Bryan Station HS	Cody Coleman	Guitar	I
Bryan Station HS	Seth Dean	Guitar	I
Bryan Station HS	Hunter Lewis	Guitar	I
Bryan Station HS	Aijalon Lott	Guitar	I
Bryan Station HS	Miguel Macias	Guitar	I
Bryan Station HS	Kyle McGath	Guitar	II
Bryan Station HS	Yorelli Mondono	Guitar	I
Bryan Station HS	Jacob Pursifull	Guitar	II
Bryan Station HS	Thomas Seebold	Guitar	I
Bryan Station HS	Landon Sexton	Guitar	I

Bryan Station HS	Mark Smith	Guitar	II
Henry Co. HS	Jacob Holcomb	Guitar	I

Western KY University - *Joe Stites, Manager*

VOCAL

School	Name	Event Type	Rating
Bowling Green	Amy Cherry	Soprano	I
Bowling Green	Marillyn Johnson	Soprano	I
Bowling Green	Janessa Systo	Soprano	I

FLUTE

School	Name	Event Type	Rating
Central Hardin	Conner Howard	Flute	I
Central Hardin	Connor Howard	Flute Trio	I
Central Hardin	Ashley Reese	Flute	I
Central Hardin	Alexander Ward	Flute	II
Daviess Co.	Marlena Hadden	Flute	I
Grayson Co.	Alexia Coon	Flute	I
Henderson Co.	Andrew Sauls	Flute	II

DOUBLE REED

School	Name	Event Type	Rating
Central Hardin	Jasmine Clarkson	Oboe	II
Central Hardin	Willie Graas	Bassoon	I
Central Hardin	Rebekah McKinley	Bassoon	I
McCracken Co.	Ashley Chandler	Oboe	I

SINGLE REED

School	Name	Event Type	Rating
Central Hardin	Sydney Brooks	WW Ensemble	I
Central Hardin	Danielle West	WW Quintet	I
Daviess Co.	Megan Manire	Clarinet	I
Daviess Co.	Stephen Mullins	Baritone Sax	I
Daviess Co.	Stephen Mullins	Sax Quartet	I
Daviess Co.	Emma Williams	Alto Saxophone	I
Hopkins Co. Central	Ashley Workman	Clarinet	II
Logan Co.	Zoe Beasley	Alto Saxophone	I
McCracken Co.	Leah Beach	Clarinet	I
McCracken Co.	Karah Braboy	Clarinet	I
McCracken Co.	MK Strachan	Clarinet	I
Owensboro Catholic	Becca Ballard	Clarinet	II
Owensboro Catholic	Jake Hayden	Alto Saxophone	I
Owensboro Catholic	Kelly Hayden	Clarinet	I
Owensboro Catholic	Tricia Thompson	Clarinet	I

BRASS

School	Name	Event Type	Rating
Central Hardin	Logan Brooks	Brass Choir	I
Central Hardin	Kevin Butora	Euphonium	II
Central Hardin	Noah Centers	Euphonium	I
Central Hardin	Georgia Eastlake	Trumpet	II
Central Hardin	Nathan Perry	Horn	I
Central Hardin	Chloe Sharpe	Horn	I
Daviess Co.	Nolan Chancellor	Euphonium	I
Grayson Co.	Jordan Smith	Trombone	I
Grayson Co.	Jordan Smith	Trombone Trio	I
Henderson Co.	Taylor Clapp	Brass Choir	I
Henderson Co.	Josh Clem	Trumpet	CO
Logan Co.	Angus Moore	Euphonium	I
Logan Co.	Zack Skotak	Horn	I
Logan Co.	Caleb Williams	Trombone	I
McCracken Co.	Carson Barrow	Tuba	II
Owensboro Catholic	Jackson Bittel	Trumpet	I
Owensboro Catholic	Benjamin Conkright	Euphonium	II
Owensboro Catholic	Nick Keller	Tuba	II
Owensboro Catholic	Jacob Payne	Trumpet	I
Owensboro Catholic	Joey Phillips	Tuba	I

PERCUSSION

School	Name	Event Type	Rating
Central Hardin	Trey Clark	Melodic Perc.	I
Central Hardin	Allison Hobbs	Melodic Perc.	II
Central Hardin	Baxter Sean	Melodic Perc.	I
Henderson Co.	Cameron Ivie	Melodic Perc.	I
Henderson Co.	Cameron Ivie	Percussion Ens.	I
Henderson Co.	Matthew Turner	Melodic Perc.	I
Owensboro Catholic	Evan Lorenzen	Percussion Ens.	I
Owensboro Catholic	Evan Lorenzen	Snare Drum	I

STRING

School	Name	Event Type	Rating
Central Hardin	Julien Rogers	Double Bass	III
Male HS	Benjamin Christensen	String Ens.	II
Male HS	Savannah Heckman	Cello	I

JAZZ

Lexington Jazz Assessment - *Bill Kite, Manager*

School	Director	Event Type	Rating
Ballard HS	Paul Shepherd	Jazz Ensemble	I
Boyd Co. HS	John Johnson	Jazz Ensemble	I
Bryan Station HS	Shaun Owens	Combo	I
Bryan Station HS	Shaun Owens	Jazz Ensemble	I
Campbell Co. HS	Sean Fitzpatric	Jazz Ensemble	I
Campbell Jr. High	Trish Torline	Jazz Band	I
Conner HS	Chris Peterson	Jazz Ensemble	I
Eastern HS	Cory Zilisch	Jazz Ensemble	I
Edythe J. Hayes MS	Lois Wiggins	Jazz Band	I
George Rogers Clark HS	Michael Payne	Jazz Ensemble	I
Grant Co. HS	Tim Dailey	Jazz Ensemble	I
Gray MS	Bill Kidwell	Jazz Band	I
Henry Clay HS	Bill Kite	Jazz Ensemble	I
Henry Clay HS	Jeff Bayerle	Lab Band	I
Lafayette HS	Brian Lewellen	Jazz Band	I
Lafayette HS	Chris Strange	Jazz Ensemble	I
Madison Southern HS	David Ratliff	Jazz Ensemble	I
McCraken Co. HS	Kelley Ray	Jazz Band	I
Montgomery Co. HS	Kevin Bowling	Jazz Ensemble	I
Noe MS	Beth Lyles	Jazz Band	I
North Hardin HS	Daniel Reams	Jazz Ensemble	I
OCS Arts Center	Robert Parker	Jazz Ensemble	I
Oldham Co. HS	Brad Rogers	Jazz Ensemble	I
Paul G. Blazer HS	Chris Whelan	Jazz Band	I
Raceland-Worthington HS	Jonathan Payne	Jazz Ensemble	I
Ryle HS	Matt Chandler	Jazz Ensemble	I
Saint Xavier HS	Matt Yarborough	Jazz Ensemble	II
Scott Co. HS	Tom Brawner	Jazz 1	I
Scott Co. HS	Lindsay King	Jazz 2	I
Tates Creek MS	Gay Begley	Jazz Band	I
Western Hills HS	Stephanie Wallace	Jazz Ensemble 1	I
Western Hills HS	Stephanie Wallace	Jazz Ensemble 2	I

Breaking Down the Score: Anticipating problems before your band's first rehearsal

BY SCOTT-LEE ATCHISON

Music and teaching are intrinsically personal endeavors. So, it goes without saying that score study is as well. Our responsibility as conductors is to interpret the score and guide the ensemble towards the composer's intent. We begin by creating an aural image of the music and make interpretive decisions regarding phrasing, style, balance, timbre, tempi, and expression. In addition, we must begin to develop a plan for how we will teach the students as well as a rehearsal timeline. How each individual goes about studying a score and preparing for their first rehearsal is different, but many young educators do not know where to begin, particularly when it comes to rehearsal planning.

In the last few years there have been an increasing number of wonderful books and articles dedicated to score study. Most of these resources are centered on analysis, interpretation, and artistry, which is at the heart of what we do. However, there are far fewer resources on how to look at the score from the pedagogical standpoint. What I have found with many music educators is a lack of understanding of where to begin and what to look for in the score before they introduce a new piece to their ensemble. Instead, many conductors end up relying on their ensemble to present problems to them as they go. This often time puts the conductor in "reaction mode." I like to refer to this practice as a musical game of "whack-a-mole." Having an understanding of musical tendencies, instrument tendencies, and ensemble tendencies are essential tools in order to be an effective conductor and teacher, no matter what musical ensemble you conduct. Consider the following quote from renowned cellist and conductor, Pablo Casals:

> The conductor must know how to fight against the bad habits which can always creep into an orchestra, the feeling of automatism which always ends in routine. To counteract this, the conductor must know how to preserve the artistic feeling of his players so that they all end by putting technique at the service of music. The highest aim is to make the music speak.[1]

Obviously a conductor needs to be flexible enough to "go with the flow" in case an unexpected problem arises or to change course and provide a "teachable moment." However, knowing what problems may arise within the music in advance will help free the conductor up to react more effectively. Depending on the musical maturity of your ensemble, some of the problems to anticipate before your first rehearsal may include:

- Wrong notes and rhythms
- Poor tone quality and balance
- Incorrect style and articulation
- Inconsistent tempo, phrasing, and dynamics

Fortunately, many of the issues are quite predictable and consequently, easy to prepare for. Developing a score study process that includes artistry and musical expression, as well as pedagogy and rehearsal preparation will allow for a greater musical experience for you, your students, and your audience.

PREPARATION AND MUSICAL ANALYSIS

Before we begin, it is assumed that you are a strong performer on your own instrument. If we expect our ensemble to play beautifully, then we must possess the ability to do so on our own instrument as well. In addition, it is assumed that the conductor has a comprehensive knowledge of music history, music theory, performance practice, style, musical forms, and compositional techniques. Finally, the conductor must possess strong aural and error detection skills along with a firm grasp of transpositions. Without these skills, there is a limit to the level of artistry that your group can achieve.

Your next step is to research the composer. Knowing when they were born, where they were from, what instrument(s) they played, who their teachers and other influences were, and what other pieces they wrote will give you a much clearer point of departure. For example, if you know that the composer lived and wrote in the classical period, that should give you a much clearer idea on how to approach articulation, balance, and dynamics before you begin digging into the score. As another example, if you know that the composer had extensive experience as a pianist and wrote primarily electronic music, they may not have the same sensitivity towards instrument tendencies as a person who

played a wind instrument.

From there, it is to time analyze and mark the score itself. This analysis will lead you to a personal interpretation of the piece. This should include, at a minimum, an analysis of the melody, harmony, form, rhythm, orchestration, and dynamics. An aural image of the work should exist before you begin breaking down how to teach it. If you choose to use recordings as a resource, try to listen to as many different recordings as possible. This will help you develop your own interpretation and avoid simply recreating another. While score study is something that is unique to each individual, it is important that you develop a personal process. Some great resources to that end are:

- Battisti, Frank L., and Robert Joseph. Garofalo. *Guide to Score Study for the Wind Band Conductor*.
- Battisti, Frank L. *On Becoming a Conductor: Lessons and Meditations on the Art of Conducting*.
- Green, Elizabeth A. H., and Mark Gibson. *The Modern Conductor*.
- Green, Elizabeth A. H., and Nicolai Malko. *The Conductor and His Score*.
- Labuta, Joseph A. *Basic Conducting Techniques*.
- Schrock, Dennis. "An Interview with Margaret Hillis on Score Study."
- Walter, Bruno. *Of Music and Music-making*.

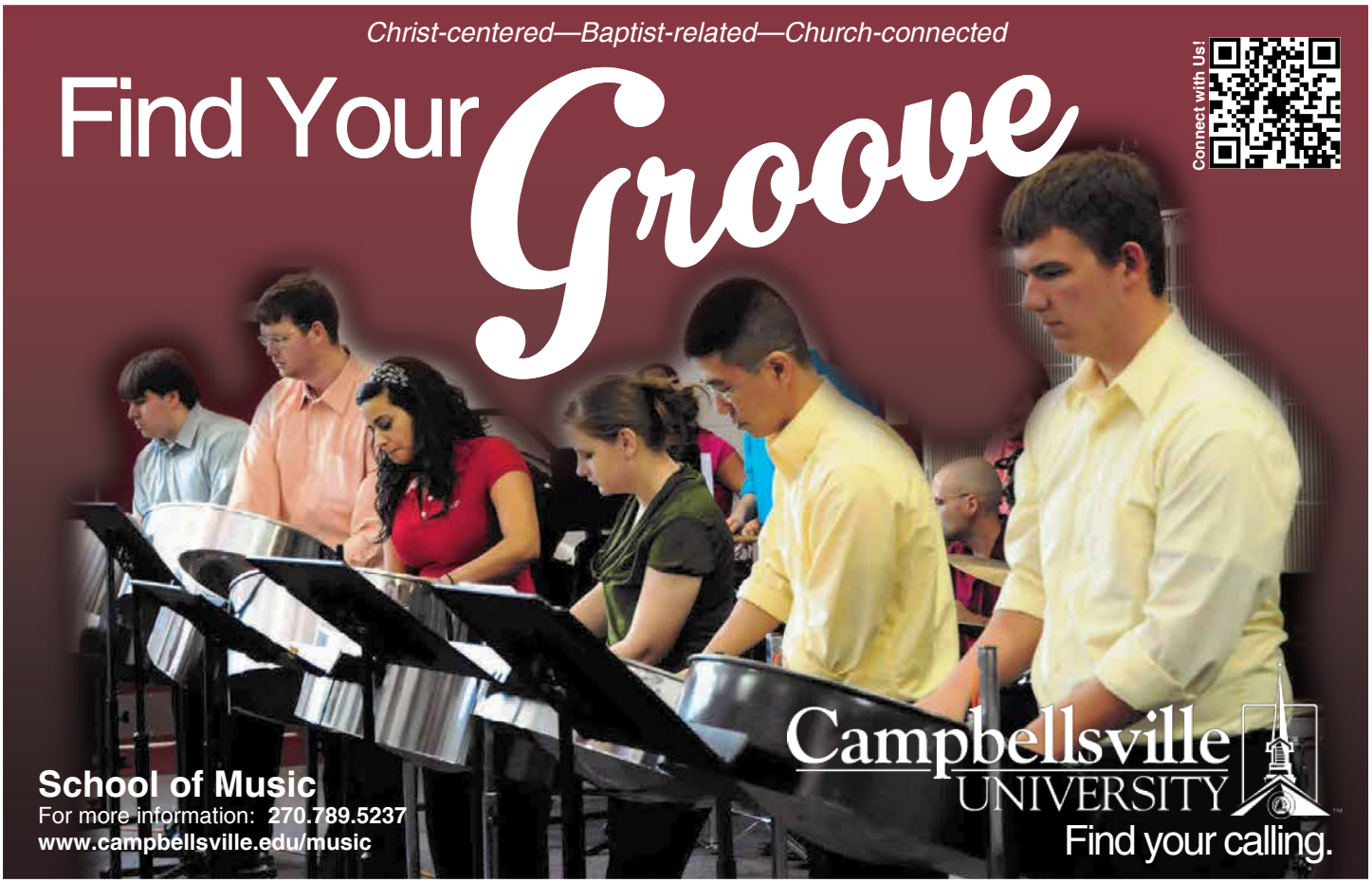
PROCESS FOR ANTICIPATING PROBLEMS

Once you have developed an aural image to the score, it is time to begin looking for the traps within the piece and developing a rehearsal plan. Having a good sense of the strengths and weaknesses of your ensemble before you begin with rehearsal planning will help shape your pedagogical study of the score. Shelley Jagow suggests using the "STEPS" method in her wonderful book *Teaching Instrumental Music: Developing a Complete Band Program*:

STEPS TO CONSTRUCTING INSTRUMENTAL REHEARSAL PLANS

1. **S**core **S**tudy
2. **T**swbat (The students will be able to…)
3. Know your **E**nsemble
4. Identify **P**otential **P**roblems
5. Identify **S**olutions[2]

Fortunately, just like any other skill, the ability to recognize potential problems in a score before the first rehearsal only improves with time. The more problems you encounter in your teaching, the better you will be able to break apart a score from the start. Consider the following process:



STEP ONE – BIG PICTURE / OBVIOUS ISSUES:

- **Keys:**
  - General – What keys are represented? Does the group know how to play in these keys?
  - Sharp Keys – Tendency to have more intonation and accuracy issues than flat keys (particularly for wind instruments).
  - Abrupt Changes – Can cause issues with note accuracy and intonation.
- **Meters:**
  - General – What meters are represented? Does the group know how to play in these time signatures?
  - Alla Breve (cut time) and 6/8 Time – More likely to have issues with rhythm. Also, performers tend to rush the back half of the measure.
  - Asymmetrical Meters – More likely to have inconsistent pulse and rhythmic issues.
- **Length:**
  - General – Does the ensemble have the endurance to play this piece?
  - Program – How does the length of this piece fit in the overall program?
- **Instrumentation:**
  - General – Do you have the instruments to play the piece? Are solos in weaker sections cued in other instruments?
  - Featured Sections / Solos – Do you have the players that can handle these solos? Are the solos cued in other instruments?
  - Mutes / Special Effects – Is there any special equipment / skills needed to play this piece?
- **Different Editions / Publishers:**
  - General – Is there more than one edition of this piece? Do all of the parts (and the score) you have come from the same edition and publisher? Sometimes multiple versions exist and can be drastically different.

STEP TWO – MUSICAL TENDENCIES

RHYTHM & TEMPO

- **Tempo Changes:**
  - General – How do the changes relate to one another?
  - Slow Tempos – Tendency to effect phrasing and endurance.
  - Fast Tempos – Tendency to effect tone quality.
- **Rhythm:**
  - General – Have the performers been exposed to these types of rhythms yet? Is there counterpoint or interlocking rhythms?
  - Dotted Rhythms – Tendency is to shorten the dotted note and elongate the rhythm that follows it.
  - Triplets – Tendency is to play the first two notes too long and shorten the last note.
- **Musical Silence (Rests):**
  - General – Performers tend to distort musical space.
  - Entrances – Tendency is to be late (performers not counting rests).

Tendencies to Drag:

- Large rhythmic values (i.e. white notes)
- Slow tempos
- Soft dynamics and decrescendos
- Long articulations (legato / tenuto)
- Articulations in fast tempos
- Melodies with large leaps
- Melodies utilizing extreme range
- Accompaniment parts (tend to drag behind the melody)
- Lower instruments and instruments further away from the conductor

Tendencies to Rush:

- Small rhythmic values (i.e. black notes)
- Fast tempos
- Loud dynamics
- Short articulations
- Slurred articulations
- Melodies with scalar passages

MELODY AND HARMONY

Melody

- **Range, Texture, and Orchestration:**
  - Balance – Melody has a tendency to be covered up.
  - Pitch – Look out for moments when the melody is scored in many instruments at once; Pitch issues may arise.
  - Range – Extremes in range will effect tone quality and pitch. The more instruments that are scored on the melody, the more issues that may arise when going in upper and lower tessituras.
- **Large Interval Leaps** – Tone, tempo, rhythm, and pitch may all be affected by large interval leaps. Lyrical playing may be difficult as well.
- **Low Range** – Tendency to affect pitch (see instrument tendencies below)
- **High Range** – Tendency to affect pitch (see instrument tendencies below)

Harmony

- **Consonant Harmonies (major and minor):**
  - General – While consonant harmonies are

generally easier to play, they are also easier to detect intonation issues. Define roles or chords may sound inverted or out of balance. See Shelley Jagow's *Tuning for Wind Instruments*, p. 19–23.

- **Dissonant Harmonies:**
  - General – Harmonic tension has the tendency for players to play with tension in their tone quality as well. See Shelley Jagow's *Tuning for Wind Instruments*, p. 19–23.

STEP THREE – INSTRUMENT TENDENCIES

WOODWINDS

- **Large Interval Leaps:**
  - General – Tendency to affect tone quality, intonation, and rhythm. Second note tends to get accented more than the first note of a wide interval (especially in flutes).
- **Fingerings:**
  - "Break" – Tendency to effect tone quality and pitch.
  - Alternating Fingers ("Flip flops") – Tendency to affect rhythm and pitch accuracy.
  - Ring / "Pinky" Finger Technique – Tendency to affect rhythm and pitch accuracy.
- **Range:**
  - Articulation / Technique:
    - Upper Register – Difficult to play delicately.
    - Lower Register – Difficult to project / sounds "muddy."
  - Tone:
    - Upper Register – Tendency is to sound strident.
    - Lower Register – Tendency is to sound unfocused.
  - Pitch:
    - General – Upper register tends to be sharp and lower register tends to be flat in most woodwinds. Pitch tendencies vary from instrument to instrument though. See Shelley Jagow's *Tuning for Wind Instruments*, p. 24–58.
  - Dynamics:
    - Upper Register – Difficult to play soft dynamics.
    - Lower Register – Difficult to project at the louder dynamics for all woodwinds except saxophone. Low register on saxophone can be very difficult to play soft in.
- **Intonation:**
  - Dynamics:
    - Louder Dynamics:
      - Flute & Double Reeds – Tendency to be flat.
      - Clarinet & Saxophone – Tendency to be sharp.
    - Softer Dynamics:
      - Flute & Double Reeds – Tendency to be sharp.
      - Clarinet & Saxophone – Tendency to be flat.

BRASS

- **Large Interval Leaps:**
  - General – Tendency to affect tone quality, intonation, rhythm, and note accuracy. Second note tends to get accented more than the first note of a wide interval.
- **Fingerings:**
  - Lip Slurs – Playing across partials may affect tone, pitch, and rhythmic accuracy.
  - Alternating Valves ("flip flops") – Tendency to affect rhythm and pitch accuracy.
  - Ring Finger Technique – Tendency to affect rhythm and pitch accuracy.
- **Range:**
  - Articulation / Technique:
    - Upper Register – Difficult to play delicately.
    - Lower Register – Difficult to project / sounds "muddy."
  - Tone:
    - Upper Register – Tendency is to sound strident.
    - Lower Register – Tendency is to sound unfocused.
  - Pitch:
    - Upper Register – Tendency is to play sharp.
    - Lower Register – Tendency is to play flat.
  - Dynamics:
    - Upper Register – Difficult to play soft.
    - Lower Register – Difficult to project at louder volumes.
- **Intonation:**
  - Dynamics:
    - Louder Dynamics – Tendency is to play sharp.
    - Softer Dynamics – Tendency is to play flat.
  - Fingerings:
    - 123 – Tendency to be very sharp.
    - 13 – Tendency to be sharp.
    - 12 – Tendency to be slightly sharp.
    - 23 – Tendency to be slightly flat.
  - Overtones:

- ~ 3rd & 6th Partials – Tendency to be sharp.
- ~ 5th & 7th Partials – Tendency to be flat.

o Mutes:
- ~ Straight & Harmon – Tendency to be sharp.
- ~ Cup & Plunger – Tendency to be flat.
- ~ Muted Horn – Tendency to be flat.
- ~ Stopped Horn – Tendency to be sharp (after half step adjustment).

PERCUSSION & STRINGS

- **Equipment:**
  - o Instruments and Setup:
    - ~ Do you have all of the instruments needed?
    - ~ Does each part require multiple instruments to be played?
    - ~ Do you have the number of players needed to fulfill these duties? Consider reading Russ Girsberger's *Percussion Assignments for Band and Wind Ensemble*
  - o Implements (Sticks and Mallets):
    - ~ What sounds are you looking for?
    - ~ What mallets would you like students to use and do you have them already?
- **Technique / Rudiments:**
  - o General – What rudiments are called for? Do the students have the ability to play them?
  - o Sticking – Double and triple strokes ("diddles") tend to have more rhythmic inconsistencies. In addition, the first note of the diddle tends to be more accented than the notes that follow.
  - o Open Rolls – Difficult to play soft and even between both hands. Open rolls are even more difficult to play soft than closed ("buzz") rolls.
  - o Closed Rolls – Difficult to play soft and even between both hands.
  - o Grace Note ("Flams") – Tendency to affect rhythm and dynamic / height of notes surrounding them due to inconsistent motion.
  - o Soft Playing – Can be challenging to get good articulation and consistent sound.
  - o Distance / Listening – Consider the distance the percussion are from the pulse and other instruments they are doubling with. Percussionists may be required to compensate by playing in front of the tempo.
- **Instrument Specific:**
  - o Timpani:
    - ~ Range – Make sure you have the instruments to cover the range demands within the music.
    - ~ Pedaling – Quick tuning (pedaling) can be very difficult.
    - ~ Placement – Consider who the timpani are doubling and place the instrument near those sections (typically low brass).
  - o Tambourine – Rolls and dynamic changes are difficult.
  - o Sleigh Bells – Anything providing rhythmic pulse can be difficult to play in time.
  - o Suspended Cymbals – Tendency to overpower the ensemble (i.e. crescendo too quickly).
  - o Crash Cymbals – Consider what sound you are looking for and who the cymbals are playing with (full ensemble, section, etc). The cymbals should enhance the sound. Many problems can be avoided by cymbals choice alone.
  - o Chimes – Fast rhythms can be challenging. Also, consider who the chimes are doubling and place the instrument near those sections and facing the audience as chimes are directional instruments.
- **Strings (i.e String Bass):**
  - o Open Strings – Pitch can be an issue. Consider using alternating fingering if necessary.
  - o Crossing Strings – Fast technique and lyrical playing may be affected along with tempo and rhythm.

Whether you teach beginners or advanced students, knowledge of instrument tendencies is a prerequisite for rehearsal preparation. Depending on the age and ability level of the group you are working with, the types of problems you will encounter will vary widely. With that being said, even the great William D. Revelli (former Director of Bands at the University of Michigan) developed an in-depth knowledge of every instrument. Revelli, who was originally a violinist, immersed himself in learning everything he could to improve himself as a band director, taking lessons on every instrument for years with members of the Chicago Symphony. That level of study may not be possible for all of us, but it is certainly a model to strive for.

"By concentrating on precision, one arrives at technique, but by concentrating on technique one does not arrive at precision."

– Bruno Walter[3]

"Technical control is indispensible to artistic mastery. Technique is style's liberator."

– Charles Ives[4]

ADDITIONAL RESOURCES ON INSTRUMENT PEDAGOGY:

- Colson, John F. *Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire*.
- Cook, Gary. *Teaching Percussion*.
- Dietz, William. *Teaching Woodwinds: A Method and Resource Handbook for Music Educators.*
- Girsberger, Russ. *Percussion Assignments for Band & Wind Ensemble*.
- Jagow, Shelley. *Teaching Instrumental Music: Developing the Complete Band Program*.
- Jagow, Shelley. *Tuning for Wind Instruments: A Roadmap to Successful Intonation*.
- Kohut, Daniel L. *Instrumental Music Pedagogy; Teaching Techniques for School Band and Orchestra Directors*.
- Westphal, Frederick W. *Guide to Teaching Woodwinds; Flute, Oboe, Clarinet, Bassoon, Saxophone*.
- Whitener, Scott, and Cathy L. Whitener. *A Complete Guide to Brass: Instruments and Technique*.

ENDNOTES

1 .Bamberger, Carl. *The Conductor's Art*. New York: McGraw-Hil, 1965: 149.

2. Jagow, Shelley. *Teaching Instrumental Music: Developing the Complete Band Program*. Galesville, MD: Meredith Music Publications, 2007: 167-172.

3. Walter, Bruno. *Of Music and Music-making*. New York: W.W. Norton, 1961: 93.

4. Knight, John W. *The Interpretive Wind Band Conductor*. Galesville, MD: Meredith Music Publications, 2007: 58.

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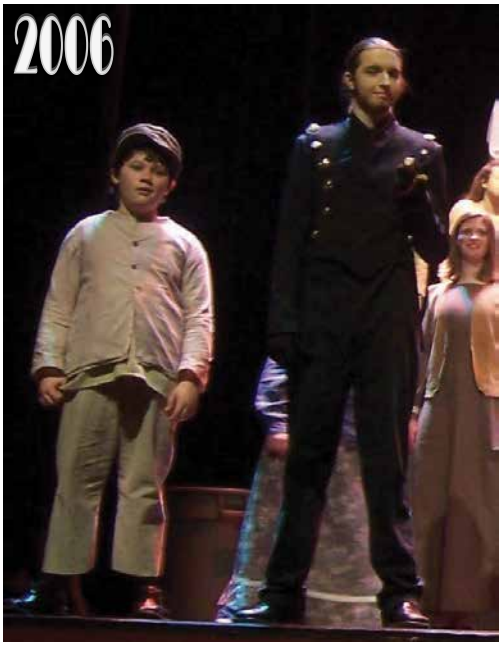

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KMEA FORMS

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://nafme.org/login/?continue_to=renew>

2016 KMEA Conference Performing Group Application

Groups interested in performing at the KMEA Conference February 3–6, 2016, must submit the Performing Group Application by June 5, 2015.

<http://www.kmea.org/CONFERENCE/2016PerfApp.pdf>

KMEA State Marching Band Championship Forms

2014 State Marching Band Championships Photo Order

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

2014 State Marching Band Championships DVD Order

<http://www.box5productions.com>

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