



Bluegrass Music News

SUMMER 2018 FEATURES:

- Blending Traditional and Contemporary Teaching Methods
- Professional Leaders in Choral Music: (We are ALL Leaders)
- Are We Being Inclusive Enough? Participation and Racial Diversity
- Getting to the "Core" of the National Core Arts Standards for Music
- Using Music to Teach Life Skills to Children with Autism Spectrum Disorders
- Students First: the Key Ingredient of Great Teachers
- Teachers of the Year Find Power in Music
- Music Education Research: What's the Point?
- Taking Stock of Music Teacher Education
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Teachers of the Year Tiffany Marsh (top) and NyRee Clayton-Taylor (above) share their experiences. See pages 26 to 28. Photos by Bobby Ellis



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

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From the President

TERRY THOMPSON



As a “RETIRED” member of KMEA, I don’t go to work every day anymore. That is not to say I don’t work. I am involved in a number of activities, both musical and non-musical. My wife still works, so I am employed as a househusband many days. I also volunteer for the food bank here in Ashland, direct a community band in Portsmouth, OH, do a guest conducting gig from time to time with honors bands, and play my horn every day (sometimes in public if a gig presents itself).

Maybe the most fun thing I do is substitute teach occasionally for my friends John Johnson and Guy Molinary. These guys are wonderful teachers and the band directors at Boyd County High School and Middle School, respectively. Guy generally asks me to come in at the beginning of the year to help him get the beginners going for a few days. While I was teaching full time as a trumpet player, I always thought if I could ONLY isolate the brass players for a few weeks when they started playing and get them to understand the partials and how to change notes without moving valve or slide, they could grasp concepts of brass playing quicker. One day some years ago while I was helping Guy, I hit upon the “Jeopardy” theme. The kids all knew it, so I challenged them. I told them that I would write a check for \$1,000,000 to the first brass player to be able to play the “Jeopardy” theme with all open valves or first position.

Well, now, THAT got their attention, and many of them went to work. That was about ten years ago. I knew I was safe because the five partials they needed to be able to play to grab the money were likely out of reach. But many kept trying, and I told them I would WRITE the check, but I didn’t tell them they could CASH the check.

This past school year I was with Guy the first couple weeks of beginning band, and I challenged the brass players as usual. I went to their Christmas Concert in December and following the concert a parent, a dad, a BIG man, walked up and asked if I was the person who told his son I would give him a million bucks to

play “Jeopardy”! I confessed, and he told me the kid was DRIVING HIM UP A WALL trying to learn the song!

Fast forward to the last month of school, when I subbed for Guy for a week. The first day I was there, the kids were all excited because Caleb could play the tune, and I was going to have to make good on my promise! Sure enough, he nailed it. This kid is on his way to becoming a really fine player. But, for the first time EVER with this challenge, I had painted myself into a corner.

I’m sure he doesn’t know it yet, but I hope I gave him something more valuable than the million dollars. I THINK I gave him the knowledge he needs to become a good trumpet player. I really believe that he will excel in music. I also hope I gave him a glimpse of the work ethic he needs to be successful in life, whatever the situation is he finds himself in. It is exciting to see kids succeed in music. When they realize they can sing or play an instrument, and they UNDERSTAND what they are doing, then it becomes a joy for the teacher!

I scrambled to come up with an idea for the check! Finally, I got a counter check from my bank, scratched out the check number, photocopied it so the bank wouldn’t really cash it, and made the check out for “One Million Smackers.” I took the chicken way out and waited until Friday of that week to present him with the bogus check. My wife would be slightly aggravated if I bounced a million dollar check! I bet when I see him next time he will ask me for the \$1,000,000!

One of my former students, a great young lady who was a wonderful flute player in high school and one of the best drum majors I could ever hope for, posted a video on Facebook not too long ago of a gentleman named Richard Pimentel. I was not aware of him, but Dr. Pimentel has a compelling story. Abandoned as a child, raised by a grandmother who lived below the poverty line, labeled as “retarded” by elementary teachers and counselors, he was drafted and sent to Vietnam, where he was sent on a suicide mission that he

Continued on p. 8

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A student with glasses and a plaid shirt is working at a computer workstation. The workstation includes a Yamaha mixer with a yellow display screen, a laptop showing a software interface, and a spiral-bound notebook with a document on it. The background is dark and out of focus.

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Editor's Notes

GEORGE R. BOULDEN



Well, here we are, the close of another school year. As echoed by our president and executive director, now is the time to relax, reflect, and rejuvenate. Thank you for making a difference in your students' lives and enriching their lives through music. Now, take some time for yourself before the beginning of a new school year. Speaking from experience, I find the summer break a great time to catch up on reading and enjoy spending time with my family. Whatever you choose to do I wish you a safe and restful summer so you are ready to meet your students this fall with a renewed sense of purpose and wealth of energy.

•••

Change is inevitable, and as I grow older I find it can be challenging. Some changes are upcoming for the *Bluegrass Music News*. First, we are moving from a print format to a digital one. Personally, I believe the time is right as many state music education associations have made this move over the last couple of years. I know for some of us this will be difficult, but with the continued advancements in technology the transition will be easier than we think and we will all soon adapt to the new format. Second, my tenure as editor is coming to an end. Since 2010 I have served as the editor and I have learned so much, but it is time for some new ideas and a fresh approach. As I said, change is inevitable, but these changes are the best for the association. Thank you for the opportunity to serve as the editor of the *Bluegrass Music News*. It has been an honor and a privilege to share the many stories of our membership, as well as other music educators from across the country.

•••

My final words as editor are that as an association we represent many interests from kindergarten to grad school under the umbrella of music education. As we continue to have discussions on ways to improve our association I hope that we will stay grounded and remember that our livelihood only exists because of the presence of the students in our lives. Ultimately, the question must be, what is best for the student?

•••

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 and brief bio.

PHOTOS:

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

DEADLINES:

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

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From the Executive Director

JOHN STROUBE



The end of a school year comes as a relief to teachers. I remember former BMN editor Ben Hawkins' column from ten years ago, in which he spotlighted how emotionally draining teaching is. He encouraged those who had experienced emotional distress to refrain from ignoring it and to take time to heal. Whether you are a kindergarten teacher, a music education professor in higher education, or any other sort of school teacher, you probably feel it each year—a sense of gratitude that there is time to relax, regroup, recoup, and in a general sense take a break from school, and from the impact that other peoples' priorities have on your hopes and dreams. According to The Rolling Stones, "You can't always get what you want, but if you try sometime, you find you get what you need." At the minimum, I hope readers of this column get what they need during the summer break.

Other peoples' priorities, which I mentioned, often wear on us the most. It's important to find ways to access the creative problem-solving part of your mind when facing needs of others that are incompatible with yours. At the home I owned in Murray, my yard took two hours to mow. About one hour into the process, my mind would drift to any of the various issues I was facing, and creative compromises would start to occur to me. I attributed this to my thoughts slowing down as I engaged in the repetitive, slow-paced task of pushing the lawnmower around the yard. This problem-solving phenomenon recurred multiple times, and I began saying, "I don't know what to do about that, so I need to mow on it." I suspect my experience is normal, and when people can find ways to slow their thinking, the value of the results will exceed the value of the time expended.

This is the time to plan for next year. In the same BMN issue that Dr. Hawkins wrote about the need for a summer break, I used this space to promote solo and ensemble assessment. I'm surprised it has been ten years, and I am overdue for a reboot on the topic. If you follow the principle that you should "begin with the end in mind," you will work backward from the

solo and ensemble date, which in most cases will be about the same as the previous year's date. The deadline for signing up may be in January, which means your students should commit before the holidays. They should be encouraged to give this experience a try "because you believe in them." Students should choose music with their teacher at least two months before the event, get on a schedule for after-school help, play with an accompanist at least twice before the event, show up on the appointed day, play before the judge, and learn from the experience. None of this will happen if the teacher is so focused on their large ensemble that he or she lets the event get too close without having brought it to students' attention. Teachers, it is your fault if you do not include events that promote individual musicianship in your calendar, and solo and ensemble assessment is one tried-and-true means to this end.

The thought of making plans brings to mind that for the coming year, KMEA is preparing to host the finals of the thirty-third annual State Marching Band Championship on October 27 at the newly renovated Kroger Field in Lexington, with a field that now has an artificial playing/performing surface. The venue provides parking for spectators and competing bands adjacent to the stadium. Later next year, February 6–9 will be the dates for the KMEA Professional Development Conference in downtown Louisville in the new Kentucky International Convention Center. After demolition and the construction of an all-new building on the same site, our conference will be able to return to a configuration similar to 2016 and before.

The 2017–18 year was quiet on the legislative front, but we did devote a lot of time and attention to the regulation that defines the new assessment system. After the recent appointment of replacements for a majority of the Kentucky Board of Education, and the board's subsequent hiring of an interim commissioner in place of the commissioner we had been working with, the lay of the land for arts in education is unclear. At present, we are in a period of watching and assessing.

American author and speaker Dale Carnegie said,

Continued on p. 8

From the President, continued from p. 3

somehow survived, after which he went on to become a champion for Veteran's Rights. He had a movie made of his life, and he is now a motivational speaker, as well as a corporate trainer. A fascinating man for sure.

The message for his audience in that video, a group of managers for a corporation I am sure, was this: Leaders take "RESPONSIBILITY."

The word is made up of 2 parts. "ABILITY" is what you possess as a leader. You have already proven that. You have the ability. What is your "RESPONSE" to the ability you have? Can you share that ability with others who may lack the same level of ability you have, and try and bring them to your level? If you can do that, you will get people to believe in themselves and THEN they will produce at the highest level.

As leaders of musicians, whether elementary, middle school, high school, or college, we strive to get our students to perform at the highest level. You have been given musical "ABILITY," and you have chosen to share that love and ability of music with youngsters who presumably don't function on your level. What is your "RESPONSE" to your "ABILITY"? Maybe that is something to reflect on while you take some time

off the summer to "reboot" and refresh your mind and body.

I sincerely hope you have a chance to take time away from your job. What you do is vital to children. I learned early on that I would come home exhausted from my day's work as a teacher. But, it is also important to focus on your own children and spouse if you have them, and make sure they know you love them, and that you appreciate their support. Make some memories with your family and come back for the 2018-19 school year focused and ready to share your ABILITY with your kids!

From the Director, continued from p. 7

"Don't be afraid to give your best to what seemingly are small jobs. Every time you conquer one it makes you that much stronger. If you do the little jobs well, the big ones tend to take care of themselves." We do lots of small jobs here in the KMEA office, and we try to do them well. We welcome your call or written messages, and please let us know if we can help you in any way.



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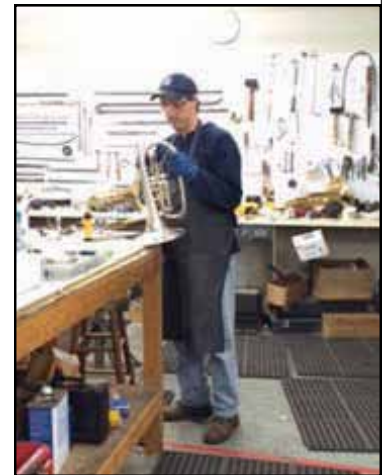
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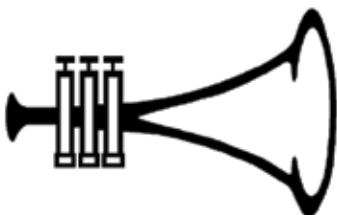
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Blending Traditional and Contemporary Teaching Methods: the argument for adding commercial/popular music to your program

BY STEVE HOLLEY

As music education adapts to a new state of arts consumerism and technology, how do we combine the best practices of the past with proven, contemporary methods to modernize music education? Are traditional music education, jazz education, and commercial/popular music education one and the same? What are the similarities and differences between the three? How do we develop a cohesive, forward thinking curriculum in an effort to instill not only musical abilities in, and an appreciation of, ALL genres, but life skills that will support our students no matter their career path?

The vast majority of what is taught in a “traditional” setting is applicable to directing a jazz ensemble and is also relevant to coaching a commercial/popular ensemble. While this might be obvious to some, take a moment to think about the band director, with little or no jazz experience, who is hired to direct a program that includes a jazz band. While it might be overwhelming, at first, for a “traditionally” trained musician, with little performance in those genres, to direct a jazz or commercial ensemble, we all know of examples where this is true. In the end, music is music—right? The skill set required to direct any musical ensemble can be viewed as a Venn diagram, with the vast majority of rehearsal preparation/execution and performance requirements being essentially the same for ALL styles of music.

After top universities began to add jazz to their curriculum in the late 1960s, it took years for jazz to be considered an educationally viable addition to a high school program. Now, as several universities (and in many cases, the same universities who led the charge for jazz education) have added, or are in the process of adding, commercial/popular offerings including ensembles, songwriting, production, recording, music business, etc. How long will it take before this non-traditional approach is considered educationally viable at the secondary level as well?

I should say that I am not advocating we discontinue marching bands, concert bands, choirs, or wind ensembles. My mother was a band director for thirty-five years in the public school system—I am a product of that system. Altering your curriculum to include facets of commercial/popular music education is not the end of Western civilization! It is simply modifying

what we’ve been taught (and, perhaps, what we’ve been teaching) to adapt to today’s musical and career environment; to say nothing of what the future holds! With that, we cannot continue to ignore the fact that jobs and gigs that were available thirty years ago, twenty years ago, even five years ago, continue to exist. As educators, we cannot turn a blind eye to the musical landscape as it stands today and what it’s trending toward in the future.

Over the past eighteen years, our Commercial Music Program at the Kent Denver School, an independent, 6–12 school in the suburbs of Denver, CO, has been able to reimagine the way we teach music. We strive to support our student musicians in three primary areas:

1. Help develop an appreciation of, and competency in, a variety of musical styles.
2. Offer multiple once-in-a-lifetime experiences through travel and study with professional musicians.
3. Utilize music as a vehicle to develop life skills including responsibility, leadership, confidence, attention to detail, teamwork, creativity, and professionalism, among others.

The primary differences between the approaches, in my mind, is that commercial/popular music education:

- Utilizes a variety of styles of music the majority of our students already consume and enjoy.
- Instills business skills including knowledge of social media promotion/marketing, contracts, licensing, copyright, etc.
- Includes multiple opportunities to write, arrange, perform, and record music—both original and existing material.
- Offers an opportunity to explore the social and cultural aspects of music as it relates to our student’s lives.
- Provides a space for students who do not want to solely participate in traditional band, choir or orchestra to pursue a love of music.
- Uses more informal pedagogies that involve student-centered learning and peer-to-peer learning than traditional, teacher-centered pedagogies.

In a large majority of secondary programs, the jazz/

popular program is supplemental to the larger, traditional program. This is commonplace, as jazz bands were added to the curriculum as demand for that type of program increased. Take comfort in the knowledge that many of the growing pains we're experiencing, due to the growth of popular music education are not new—not by a long shot! As with any change, it takes time to review, understand, implement, and adapt.

In our case, the Commercial Music Program is not part of a larger program. Indeed, it *is* the program. We don't have a marching band, a concert band, a wind ensemble, or an orchestra. We offer ensembles that focus on soul, bluegrass, R&B, Americana, salsa, pop, rock, and reggae, and country, among others. We also offer classes that focus on entrepreneurship, theory, composition, recording, history, and the business aspects of the industry.

In developing our program, I used my experiences as a professional Memphis musician to design a curriculum that would extend beyond the classroom. I shaped the program based on what I wish I had known as a young bass player when it comes to learning my instrument, getting a gig, keeping a gig, and furthering myself as an all-around musical entrepreneur. Teaching popular music also affords me the opportunity to discuss the history behind the song, the meaning of the lyric, and the social/cultural environment in which the song was written.

A large component of my teaching philosophy is

to help my students understand and develop the skills needed to lead a happy, fulfilled, and successful life; as the creative, personal, and business skills necessary to succeed in music are crucial no matter the occupation. Our students need a wide-ranging skill set to compete in today's academic and career landscape; skills that will translate to ANY occupation. In my experience, music is the perfect vehicle to impart these, and other much needed life skills. It's not a matter of "reaching kids where they are," it's simply a matter of reaching kids.

GRAMMY® nominated music educator and NAFME member Steve Holley, stevholleymusic@gmail.com, served as the Producer for the Commercial Music Program at the Kent Denver School outside Denver, CO, for nineteen years. During his tenure, the R&B, soul, salsa, and jazz bands in the CMP have been recognized by *DownBeat Magazine's* Student Music Awards over a dozen times, have performed hundreds of gigs throughout the US, and have performed abroad at the Festival del Tambor, Montreux Jazz, and Porretta Soul Festivals in Cuba, Switzerland, Italy, respectively.

You can follow Steve on [facebook.com/SteveHolleyMusic](https://www.facebook.com/SteveHolleyMusic), twitter.com/SteveHolley_, and [instagram.com/SteveHolleyMusic](https://www.instagram.com/SteveHolleyMusic). You can also visit his website at SteveHolleyMusic.com

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

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Professional Leaders* in Choral Music (*we are ALL the leaders)

BY JUDY BOWERS

Seasoned choral musicians reading this article know that professional change is inevitable, and they have likely noted that members/leaders within the profession can shape the change, or simply allow change to occur and then adapt to it. Since there is an element of choice embedded in most any evolutionary process, it may be valuable for not only designated leaders, but the entire profession to reflect upon the present and isolate important choices which lie ahead, perhaps considering issues from two perspectives: the Big Picture (a look across the entire profession, i.e., “the greater good”) and the Little Picture (personal choices based on individual needs or preferences). I would further suggest that an over-arching principle should guide professional choices: *Do No Harm*. In other words, be sure choices made for the little picture don’t create unintended consequences that undermine the big picture or the reverse.

SOCIETAL EVOLUTIONS WE CANNOT IGNORE

Among the many educational/musical issues affecting choral music programs and teachers, four related issues will be addressed here: (1) technology and students, (2) a need for relevant pedagogy, (3) public/political support of the profession, and (4) the cost of allowing music teachers and programs to fail. Though individually worthy of study, these topics become even more important when viewed as related, much like falling dominoes: when one is moved, it impacts others in the vicinity. Thus, consider that evolving choral students/ensembles may require changing pedagogy, the perception of which can also affect the level of support provided by public/political leaders, who could also choose to limit support for failing music programs. These issues do stand alone, but they are also inter-related.

Choral music leaders in every state maintain a sharp focus on issues facing music programs in general and choral programs in particular. While these leaders do speak for the membership, a case can be made that *all* choral professionals should gather information and think critically about what action is needed and for what purpose. Each of the following sections will conclude with a leadership agenda.

Addressing Technological Influences on Students in Music Classes:

Technological advances affect how we all live our lives to some degree, and they absolutely do impact students who walk into choral rehearsals—they are different than students from the not-so-distant past. One example is a paradigm shift in the decision-making process. For some, making a decision now involves social media, such as “50 of 65 ‘friends’ think I should choose to (fill in the blank),” which is surely a change from simple peer pressure, much less from a sequenced decision-making model taught by guidance counselors. Another example might be the declination of personal organization and long-term planning. More than a few students live in the moment and simply text or call to make arrangements in the moment; this differs greatly from leaving home in the morning with a well-planned day ahead. Choral teachers must decide which parts of the choral culture, both academic and social, need to evolve along with the students. Continuing to teach students as we “always have” ignores the fact that many students are no longer who they “always were.” *For professional leaders, understanding student changes/differences and creating an environment in which students can thrive, or at least survive, is essential. In order to accomplish this, leaders must strive to be informed and remain current.*

Changing Pedagogical Approaches For Evolving Students:

If societal and school cultures are evolving, and they are, then how teachers provide instruction should also be considered. National reform movements have broadened support for music programs based on the rationale that life is richer and better when the arts educate human emotions and create an opportunity for aesthetic experiences. From this positive step came the reality that, if this rationale is true, then all should have arts access. Another outcome of validating the arts has been that, along with teaching highly motivated and talented students, choral conductors also face students who choose to join a choir, but lack training, talent, or both. Therefore, in some choirs, current practice leads to excellent learning and performance; but with less able students, current practice may lead to frustration

and less acceptable performances, reflecting student lack of training and/or ability, and perhaps reflecting the teacher's struggle with nontraditional singers. Thus, these developing musicians need developmental choirs (Bowers, 2008, 2011). Developmental teaching was addressed in the October *Choral Journal* in the "On the Voice" column (Babb, 2012), and there you can reference examples relating to such topics as adapting literature, developing vocal technique, selecting high-quality teaching materials, and teaching for transfer through teacher use of rules for expressive singing. *The leadership implication for music pedagogy is that singers in developmental choirs need teachers who provide systematic instruction, sequenced to help them reach a level of independence that fosters a lifetime of independent music making.*

Examining Public/Political Support Levels:

Analysis of public and political support for arts programs is well beyond the scope of this discussion, but there is an issue that choral musicians should contemplate: connections between arts participation and academic success. We are well past the rather simplistic "music makes you smarter" conversations, but other possible links between music and academic success have been discovered and reported. Florida DOE provided data for arts enrollment and academic/social success, and examination of the 2007–08 school year (Kelly, 2009) indicated that all Florida secondary students experienced a positive relationship between academic achievement and arts enrollment. No statistical analysis was performed that might suggest one *caused* the other, but simply stated, students taking arts classes scored higher grades, higher SAT scores, and had lower dropout rates than those students not taking arts classes. This was true for students taking even a single class for one semester, though gains were greater when students studied across four years. A second analysis was recently completed using 2010–11 Florida data, and findings were similar, despite having more students enrolled in the arts. Because all student records were examined, the resulting academic/arts connections occur across all student populations, including at-risk, poor, minority, second language, privileged, high achieving, talented—every student.

West Virginia completed a similar analysis using state data from 2006–07 and found that music students taking arts courses outperformed non-arts students on almost every indicator (West Virginia Music Educators), even when data were disaggregated for disability and poverty. West Virginia students were 1.6 times more likely (students with disabilities were twice as likely) to reach proficiency in reading/language arts if they took two or more arts credits, as

opposed to the required single credit.

The findings in Florida and West Virginia are not provided to suggest that arts/academic connections should justify providing arts/music programs. Music philosophers have long made the case that the arts are a vital part of education because they are a vital part of life. However, when decision makers face difficult choices about funding the arts, and particularly if said "deciders" do not share a value system that includes the arts as a critical educational component, then providing additional findings regarding academic benefits seems an attractive option. For professional leaders, the question should be, "*What will be the result if a time comes when test data are not related to arts enrollment?*" *Is there a danger in courting public support through non-musical channels? Is it worth the risk?*

Evaluating the Costs of Letting Music Programs Fail:

Along with failing music programs due to systemic failure or ill-prepared teachers, there exists the potential for an increase of failing music programs resulting from the possible intersection of the three issues already discussed: changing students, unchanging pedagogy, and diminished public support for funding arts programs. If professional leaders do move programs toward change, then how change shall occur should be an important discussion, i.e., what shall be left out to make room for necessary additions? This speaks directly to the value system of each choral music teacher, because each must determine what is needed for sustaining his or her music program. This past summer I worked with Minnesota church and school musicians for a week, and I began by asking them to accept three goals that must be honored to sustain their programs through change: (1) the choir must still be good, (2) singers should experience a sense of pride in their work, and (3) an aesthetic experience frequently must be possible. These three simple guidelines can filter any decision for change, and can safely shape choices: literature selection, teaching style, rehearsal pacing, concert demands, time commitment, etc. It is possible to remain true to these guidelines and still have a very successful, evolving choir. So, why is this important? Because well-trained teachers are necessary for this to happen, and currently there are struggling teachers and programs in every single state.

While competition and high-performance standards are worthy goals that I personally value, it seems incomprehensible to me that we allow high achieving teachers with high achieving school programs to function in some degree of isolation from those less successful. Clearly, helping others is a professional value,

because district and state mentoring programs have been evident throughout every part of school culture for more than two decades. However, the top-down approach created with good intention has been less than successful in many settings.

I would advocate for *every* teacher to look around the district, even sprawling urban districts, and target a teacher or school that needs help. The retention rate for keeping young teachers is already abysmal, so even a failed attempt on your part should not be feared. I have spent more than twenty years creating partnerships, and I strongly recommend consideration of this approach. Something as simple as an Adopt-A-Choir program can be helpful (a short-term connection between two choirs that allows weaker groups to join stronger groups—everyone wins). Just a small effort could make the difference in a teacher not quitting or students not dropping out of music.

Extended partnerships can be created, such as the pairing between my university students and an inner city middle school that was struggling to manage demographic change. This type of partnership is more complex, but it serves to provide outstanding field experience for university students, while also stemming the public school academic slide. High achieving middle school students now transfer in to enjoy the benefits of working with university students. Another partnership with the Memphis City Schools (a three-year commitment that took six years) has taught me that urban schools can indeed be improved and it begins with teacher development and support. The Middle School Memphis Project retrained every middle school choral teacher as if each was an undergraduate preparing for initial certification. The partnership between the University of Memphis and the Memphis City Schools, with whom I served as a consultant to provide choral content, has reclaimed many discouraged or ill-prepared teachers; and those that already were strong teachers are now the leaders who annually train and mentor new choral faculty, removing the need for a consultant. Professional leaders desiring public/political support of music programs benefit greatly when healthy programs exist across the entire population, as this indicates that music programs (with some degree of success) are available for all students. *For professional leaders, the goal should be to encourage at least occasional collaboration and to inspire choral teachers to reach out to those who are struggling or failing. As with our choral ensembles, when every member is strong, the choir is so much better and easier to manage.*

As professional choral musicians in school, church, and community settings, we know the value and the power of providing a rich musical experience for those

in our care. Along with the musical leadership that each conductor/teacher brings to choral rehearsals, we should not forget that our influence moves far beyond the rehearsal room walls. Simply by choosing to lead, each of us can contribute to the professional greater good. As society, schools, and students evolve, professional leaders must work to remain current, to think critically, and to solve problems. When *all* are contributing to professional growth and knowledge, the benefits can be great. Designated leaders do a great service when speaking for the profession, but how much better could they lead if every member chose also to contribute as a leader. So..., begin today. Remain current, think critically, and solve problems. Lead!

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Judy Bowers, current holder of the Emy-Lou Biedenbarn Chair in Music Education at the University of Louisiana Monroe, is known for creating community learning partnerships that focus on teacher preparation goals. Bowers plans to address professional development at ULM for undergraduate music majors, contribute to creation of a summer graduate music program for teachers, and reach out to partner with public schools for shared projects and undergraduate field experiences. She accepted this position after twenty-seven years of teaching undergraduate/graduate courses in choral music education at Florida State University.

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Are We Being Inclusive Enough?

a survey of participation and racial diversity in Kentucky secondary music programs

BY MARTINA VASIL AND KELLIE HOLBERT

In the fall of 2017, I had the privilege of listening to Dr. Bryan Powell, an Assistant Professor at Montclair State University, speak about a program called Modern Band. Within this program, teachers engage students in performing, improvising, and composing in the styles of popular music, such as rock and hip-hop (Modern Band, 2017). I already knew that including music relevant to students' lives is one way to keep them more engaged in music class, but I became much more curious about the underlying issues in music education Dr. Powell discussed: inclusiveness, participation, and diversity. According to Dr. Powell, Modern Band is an important program because it works to increase interest and diversity in music programs. This program reaches all students, not just those who run excitedly into the band, choir, or orchestra classroom; Modern Band involves everyone in music, regardless of where they are from or what they look like.

As I was listening to Dr. Powell, he mentioned that typically 20% or less of students participate in secondary school music programs. That statistic confused me because it did not match my personal music experiences. As a junior music education major at the University of Kentucky, I am surrounded by people who love music and who are working hard every day to become better musicians. Even outside my major, everyone I encounter likes music—they listen to music as they study or work out, they use music to entertain themselves on long car rides, or they enjoy singing in the shower. If so many people love music, then what stops them from joining music programs in secondary schools?

As I thought about this question, I, too, remembered that I used to be intimidated by the thought of joining music in high school. Since students typically join the band program starting in sixth grade, I thought it was too late for me to join and catch up since I was already a high school junior. It was not until a close friend of mine personally invited me to join that I finally found the courage to participate. As a new member of the high school band, I felt insecure and alone within the program. I was trying to perform at the same level as people far more musically advanced than I was while also trying to integrate myself into a close-knit group that had been together for years. I felt like an outcast, and was working hard just to feel welcome.

This kind of situation might be what deters others from joining music in secondary schools. Students may think that if they do not join band, choir, or orchestra the first year it is offered, then they will not get another chance or that they might not be good enough to participate. Even worse, students may think that being in band, choir, or orchestra is an activity just for white people, and that someone who is not white would not be welcome. While few say this aloud, it is hard to see anything different when looking into a rehearsal room. Whiteness is pervasive throughout our traditional large ensembles of band, choir, and orchestra. Typically, secondary school ensemble directors are white males, the music performed is composed by white males, and most students in these ensembles are white. In my own experience, about five students in my high school band were students of color, while roughly 30% of my school population were students of color. If I felt uncomfortable joining the band program as a white female, I can only wonder how a student of color would feel.

If inviting me into the band program worked, could that strategy work for other students who may be hesitant to participate in secondary school music programs? Once students are in the program, how can teachers help them feel more comfortable and a part of the group? What are music educators doing to increase racial diversity in secondary school music programs? In an effort to find out more, my advisor, Dr. Vasil, and I began researching information about racial diversity in Kentucky.

LITERATURE REVIEW

At first glance, Kentucky's 4.5 million population is not racially diverse by any means (Kentucky Public Health, 2017). According to a 2017 report from the U.S. Census Bureau, approximately 85% of Kentuckians are Caucasian, with only 8.3% African American, 3.5% Hispanic or Latino, and less than 2% Asian (U.S. Census Bureau, 2017). However, when one looks within Louisville (Jefferson County), Hopkinsville (Christian County), Lexington (Fayette County), Bowling Green (Warren County) and Shelbyville (Shelby County), racial diversity increases significantly from the state average. For example, African American populations are as follows: Louisville

(21.4%), Hopkinsville (21.1%), and Lexington (14.7%). Hispanic populations are: Shelbyville (9.1%), Hopkinsville (7.6%), and Lexington (6.9%). Asian populations are Lexington (3.9%), Bowling Green (3.5%), and Louisville (2.8%).

No research has been found on the level of participation and racial diversity within Kentucky secondary school music programs. Elpus and Abril (2011) did a nationwide study of participation and racial diversity in school music ensembles for the class of 2004. They discovered that only 21% of seniors participated in school music ensembles and that Hispanics were significantly underrepresented in these music ensembles, as compared to the average demographics of students in the U.S. In Scully's 2014 study, only 19% of students in grades 9–12 across seven high schools in a Mid-Atlantic region of the U.S. participated in secondary school music programs. Therefore, the purpose of this study was to examine student participation and racial diversity in secondary school music programs (grades 6–12) in the state of Kentucky.

RESEARCH QUESTIONS

1. What are student participation levels in secondary school music programs in Kentucky?
2. What is the racial diversity of students in secondary school music programs in Kentucky?
3. In what ways are Kentucky music teachers working to increase the racial diversity of students in their secondary school music programs in Kentucky?

METHOD

A researcher-designed 28-item Qualtrics (2016) survey was created because a survey of this nature did not exist before. The survey was piloted with four professors (three specializing in music education and one specializing in statistics and surveys) and two music education Ph.D. students. Based on feedback, the survey questions were revised and sent to the University of Kentucky Review Board and the study was approved.

PARTICIPANTS

Participants for this study were music educators who teach music at the middle and/or high school level (grades 6–12) in the state of Kentucky. The Qualtrics (2016) survey was emailed to 1230 people from the Kentucky Music Educators Association LISTSERV who identified as middle and high school teachers. Additionally, the link to the survey was posted on Facebook, opening the response to more participants. A total of 124 music educators responded with a 10% response rate. Most participants (88%) taught at either the high school or middle/junior high level, largely

at public schools (93%) in rural (39%) and suburban (37%) areas. Most participants were located in District 7 (22%) (i.e., Lexington area) and District 12 (14%) (i.e., Louisville).

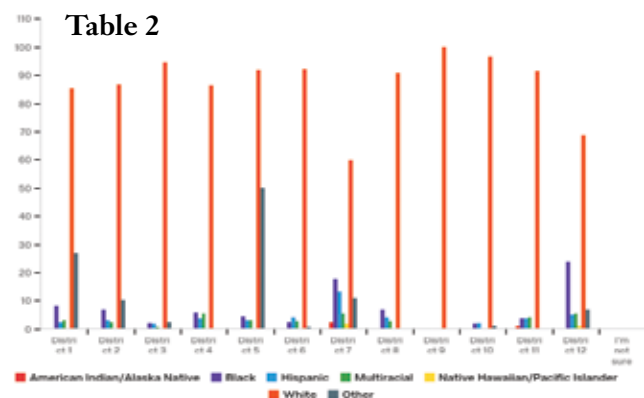
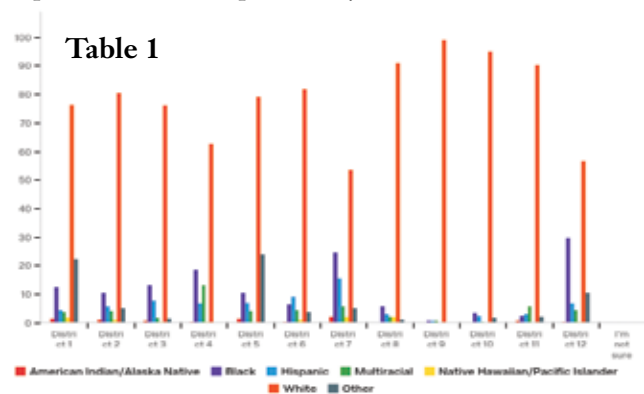
RESULTS

What are student participation levels in secondary school music programs in Kentucky?

About 25% of students participate in secondary school music programs in Kentucky. Respondents had an average of 895 students in their entire school population, with an average of 220 students participating in school music programs. The most common music courses offered were Concert Band (20%) and Choir (18%). Other programs offered are Marching Band (9%), General Music (9%), Jazz Band (8%), Orchestra (8%), Guitar (5%), Musical Theatre (5%), Music Appreciation (4%), Piano (4%), Music History (3%), Music Technology (1%), and Popular Music/Rock Band (1%).

What is the racial diversity of students in secondary school music programs in Kentucky?

Mostly white (Caucasian) students participate in secondary music programs in Kentucky. The following graphs show a comparison between the estimated race demographics of the entire school (see Table 1) versus just that in music programs (see Table 2). These responses are also separated by KMEA district.



Continued on p. 40



Getting to the “Core” of the National Core Arts Standards for General Music

BY ERIN ZAFFINI

As a member of the writing team for the National Core Arts Standards in general music, I am aware that because many general music teachers find them challenging, they choose not to use them. I understand this decision. It’s incredibly difficult for teachers to plan and teach music classes using standards they do not understand. Of course, this was never the intent when NAFME set out to re-work the 1994 standards. Nevertheless, we are now presented with the fact that regardless of the large effort put forth into crafting the new standards, our profession needs do more to make them accessible. Here I will explain the rationale behind the new standards, how to read them and understand them, and offer suggestions for how to begin using them in your own classroom.

THE NATIONAL CORE ARTS STANDARDS: AUTHENTIC AND SPECIFIC

The new standards were written with authenticity and specificity in mind. In our strides to help our students become musically literate, the standards employ the authentic *Artistic Processes* in which professional musicians participate daily. The processes are *Creating*, *Performing*, and *Responding*. Although other art forms include a definitive fourth process called *Connecting*, NAFME does not consider this process as separate from the others. Since we naturally connect what is taught in our classes and ensembles to other disciplines all the time, *Connecting* is interwoven in all we do. The standards are also specific, particularly the Pre-K to 8 general music standards. Due to the overwhelming request for more specific standards from teachers and departments of education throughout the country, the writing team outlined specific content knowledge, skills and standards for students by grade level.

THE THREE ARTISTIC PROCESSES

Each of the three *Artistic Processes* includes embedded steps called *process components*. *Process components* are similar to smaller-scale steps that take place within each broader process. For example, within the *Creating* process of the general music standards, you will see the words *imagine, plan and make, evaluate and refine, and present*. These are all steps (*process components*) that musicians take as they compose music. The following

is a description of each *Artistic Process* and its *process components*.

The *Creating* process describes how musicians compose and improvise music. The *process components* for this are *imagine, plan and make, evaluate and refine, and present*. Although they are written as if they are a step-by-step guide for composing or improvising, it is likely that students will have to go back to a previous *process component* before moving on to the next one.

The *Performing* process asks students to take on tasks that we, as teachers, often do for them. In doing so, our students will select music, analyze it, interpret it, share their interpretations with others, rehearse, evaluate, and refine the music so that they can perform it. The *process components* within this process are *select, analyze, interpret, rehearse, evaluate and refine, and present*. The *Responding* artistic process draws attention to the choices students make as music consumers. Its *process components* are *select, analyze, interpret, and evaluate*. As individuals who choose music to listen to every day, they also analyze and interpret the music. Ultimately, they evaluate the music and make a choice as to whether or not they will listen to that type of music again.

ESSENTIAL QUESTIONS AND ENDURING UNDERSTANDINGS

All of the *Artistic Processes* are connected to *Essential Questions* and *Enduring Understandings*. The questions and understandings help students think broader so that they can build a deeper understanding of music. Every *Essential Question* written within the standards is accompanied by a possible answer, the *Enduring Understanding*. For example, the question, “How do musicians generate creative ideas?” can be answered: “The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.”

With *Essential Questions* and *Enduring Understandings* in mind, we can help our students see how the music activities they do in our general music classes connect to the “bigger picture.” For example, rather than simply teaching our general music students about major and minor keys, the new standards require we take our thinking one step further so that our students learn

that when composing or improvising music, musicians generate creative ideas from many sources (an enduring understanding), including their knowledge of major and minor keys.

ADDITIONAL CONCERNS ABOUT THE NATIONAL STANDARDS

One concern about the national standards in general music is the high number of standards for our students. When looking at the standards, I can see why most people think there are too many standards for general music. When compared to the old standards from 1994, the language embedded within the standards is intimidating. However, if you look at the *process component* below for *Performing*, you might see that there are really only one or two standards within the *process component*. For example, for Kindergarten students, the only standards for the *Presenting process component* within the overarching *Artistic Process of Performing* are to perform music appropriately and with expression with guidance from their music teacher. In other words, NAFME has defined what each standard looks like for each grade level within all of the *process components*.

Another concern for many teachers is that regardless if they understand the *Artistic Processes*, they still do not

understand what is written within each grade level standard. For example, there are a number of words written in red and italic text. The red text are terms found in a glossary, written by the standards writing team, to define terms that could be interpreted in a variety of ways. Therefore, the glossary can be used to better understand how NAFME defines them. Words written in italics indicate any new content that hasn't been presented at that specific grade level yet.

TAKING STEPS INTO USING THE STANDARDS

Even though we have specific standards for each grade level, what happens if your students' knowledge and skills do not align with the standards? Most likely, some (or possibly all) of your students will be ahead or behind what the standards call for. If this is the case, it's more important to meet your students where they are and go from there. If this means that your fifth-grade students are most aligned with third or fourth grade standards, then that's a good place to start. Likewise, sixth graders who are performing consistently at seventh grade benchmarks should be allowed to continue to progress forward in their knowledge and skills. As teachers, you have the choice within your school or district to re-imagine the specifics within each grade

2014 Music Standards (PK–8 General Music)

| Present | | | | | | | | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context. | | | | | | | | | |
| Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. | | | | | Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? | | | | |
| PreK | K | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| MU:Pr6.1.PKa With substantial guidance, perform music with expression. | MU:Pr6.1.Ka With guidance, perform music with expression. | MU:Pr6.1.1a With limited guidance, perform for a specific purpose with expression. | MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy. | MU:Pr6.1.3a Perform music with expression and technical accuracy. | MU:Pr6.1.4a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation. | MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation. | MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator's intent. | MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent. | MU:Pr6.1.8a Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent. |
| | MU:Pr6.1.Kb Perform appropriately for the audience. | MU:Pr6.1.1b Perform appropriately for the audience and purpose. | MU:Pr6.1.2b Perform appropriately for the audience and purpose. | MU:Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue. | MU:Pr6.1.4b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre. | MU:Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style. | MU:Pr6.1.6b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose. | MU:Pr6.1.7b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context. | MU:Pr6.1.8b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style. |

Figure 1. The Presenting Process Component within the Performing Artistic Process from the National Core Arts Standards in General Music, by the National Association for Music Education, 2014.

level so that you can help students progress to where they need to be.

The National Core Arts Standards in music are still new to many of us. Instead of implementing everything at once, perhaps pick one piece as a starting point. Focus on one grade level or start with the broader *Artistic Processes* and then gradually focus more on the *process components*. Wherever you are with the standards, know your fellow general music teachers and I are all right there with you. It is my hope that if you take small steps into exploring the standards that they will become more manageable over time.

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Using Music to Teach Life Skills to Children with Autism Spectrum Disorders

BY DAVID A. GAINES

ABSTRACT

After years of watching children with Autism Spectrum Disorders display different traits in a music education setting, there was a desire to formalize an approach to their development. As the practitioners continued to explore through some trial and error, others were looking for research-based ideas and approaches. Through this collaboration, one school district has worked to establish an approach to using music education to help children with Autism Spectrum Disorders better develop life skills. These range from basic skills like color, shape, and letter identification to activities requiring significant social and cognitive skills.

In 2008, when I first became a music administrator, I went to observe a young teacher in a class with four students and four aides. Intrigued by the work she was doing with children with autism spectrum disorders, I wanted to know more. We began to see students with Autism Spectrum Disorders (ASD) having social and academic success when they were engaged in music. As a district administrator and with the support of the central office, we began to explore the impact of music on children with ASD. It quickly became apparent that this was not a topic in isolation. We would also need to look at how music affects the brain. Researcher Donald Hodges (2002) in a special focus issue specifically for music educators summarized eight premises about the musical brain from neuro-musical research.

1. The human brain has the ability to respond to and participate in music.
2. The musical brain operates at birth and persists throughout life.
3. Early and ongoing musical training affects the organization of the musical brain.
4. The musical brain consists of extensive neural systems involving widely distributed, but locally specialized regions of the brain.
5. Cognitive components.
6. Affective components.
7. Motoric components.
8. The musical brain is highly resilient.

From the lens as a music administrator, I began

watching our Children with Autism program in our district more carefully. Something was very different when they were in the music room. These children had an exceptional music teacher who was able to extend the children's ability to focus. People would credit the music teacher and her interactions with the children. When she and I would speak, we came to the same conclusion; much more was happening. When the students were in her room they would exhibit desired traits that were not often present when they were in other environments. The students would have longer attention spans. Children who were not verbal would make sounds and begin the process of communicating. Through a lot of trial and error, we were able to find activities that would support these students' educational goals. We came to understand that we were teaching them life skills using music and the better we did this the more the students could reach their potential. While the elementary teacher was doing this, we were able to expand this program to our secondary students. There were now two teachers who were excellent educators and passionate about working with students with Autism. Through site visits of other exemplary specialist programs, I began to support the teachers, and encourage them to expand ways to engage our students with ASD.

While they continued to find new ways of doing things, I began to read research on music and the brain, Autism and the neurology that it affects. After reading Daniel Levitin (2006) "This is your Brain on Music," I began to understand that music has a significant impact on the brain. This has led me to suspect many conclusions that now are based on the research literature in the field. Music listening and even more so, performance actually modify the structure of the brain (Slater, Azem, Nicol, Swedenborg, & Kraus, 2017; Sobol, 2017; Barrett, Ashley, Strait, & Kraus, 2013; Tierney, Krizman, & Kraus, 2015). In studies of musicians, it has been observed that the corpus callosum (a set of nerves that allow the two hemispheres of the brain to interact) is larger and more active in musicians than non-musicians (Levitin, 2006). Musicians retain more neurological benefits of music training into adulthood than non-musicians (Cheng et al., 2017). Musicians can

continue to discriminate conversation and other sounds in noisy environments more than non-musicians. Maybe the one with the greatest potential impact is that musicians suffer a lower incidence of age related dementia than non-musicians (Strait & Kraus, 2014). (It should be noted that the word “musician” in this context is someone with musical training and is not meant to imply professional or even collegiate training exclusively. The studies cited used a variety of musical trainings to garner the results.)

OBSERVATIONS OF MUSIC AND CHILDREN WITH AUTISM

When we began to look at the topic of children with ASD and other neurological conditions, we begin to see similar results (Sobol, 2014, Allen, Walsh, & Zangwill, 2013; Russo, Nicol, Trommer, Zecker, Kraus, 2009; Russo et al., 2008; Allen & Heaton, 2010). This began through observations made in music classes for students with special needs. What began as casual observations became a search for answers. We began to see students with special needs in music class exhibit desirable behaviors we did not see elsewhere. Students could attend to tasks for longer periods. Students who were non-verbal would often speak their first words or at least make their first sounds in music classes. Students could learn to identify colors using musical associations. Many other basic skills like up and down, steady pulse, shapes, etc. were taught more successfully through music than in other settings. Eventually, some of these students could begin to self-correct behaviors. We began to hear from parents that when their child was engaged in music, they would respond differently. I was told about a parent conference where all the parents wanted was to be able to take their child out in public and demonstrate acceptable social behaviors. A music teacher showed a video of the child engaging in significantly appropriate behaviors in a music class. The parents were very moved by this powerful demonstration.

In another example, two students were engaged in a call and response activity. It should be noted that this activity was usually done by the teacher asking the question and then the student would respond. She would alternate between the two children in the class. One day student A suggested (as best as possible) that the teacher should not engage but rather student B should ask the questions. The teacher stepped aside and, with just a little bit of clarification and coaxing, was able to have the students engage with each other directly. Using the musical concept of antecedent and consequence, the children eventually were able to engage in a non-scripted dialogue. It was fascinating

to watch as one child asked an unscripted question that ended on the dominant to another child who appeared to feel the need to respond and end on the tonic. It appears that there is something natural about the dominant – tonic relationship. This became a significant moment in the development of both children. They were now able to engage with each other in a socially appropriate manner. This pattern has continued as each child has progressed. The lesson we must all remember is that we are teaching children to develop life skills using music. We are not trying to turn these children into “musicians.” We use music as the vehicle by which we look for desired behaviors. When we can use music this way we are then able to transfer the activities over to other situations. We know we can all recall things better when they are set to music. How many of us still sing the alphabet when we are organizing things? How many can remember the lyrics to songs not heard in years but as soon as there is the slightest indication of it, all of the material comes back. How much easier is it to recall lyrics than learn a speech or soliloquy?

After the secondary program began, we began to hear from parents and aides that the children were very engaged and happy in their music classes. After seeing a similar population from another district perform as a drum circle we decided to adapt the concept. It was decided to prepare the students for a performance for their parents. The students with ASD were able to perform a series of musical activities for their parents with a large amount of independence. Most of these parents had never considered the idea of their children performing. Under the direction of the teacher and with peer support within the class, they were able to follow instructions, play drums, sing, demonstrate movement to music, address the audience, and other life skills tasks. These were done as ensemble and solo activities. They often needed to rely on each other for common cues and communicated as all musicians do, through gestures and other subtle cues. Parents were again impressed with the skills their children had developed through their music class and the experiences provided.

SUMMARY

As we continue to explore the anecdotal evidence and published research in the areas of music, autism, and neurology, it appears that many of the benefits of music in the general population are also present, to varying degrees, in the special learner population. This continued study seems to be leading to a new and radical paradigm for all students but especially learners with autism spectrum disorders. No other activity has a more lasting impact on the brain than music. Our educational program has demonstrated that if we

want to see all children meet their potential, we should focus their education on the material that helps them the most. If a child with ASD can begin to accomplish life skills through direct participation in music, then we recommend that we should be providing them with this activity on a daily basis.

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Students First: the key ingredient of great teachers

BY PATRICIA BOURNE

Much is being written and discussed regarding the practices of highly effective teaching and indicators of success for teachers. From blogs to books to billionaires, the resources and lists of “best practice” are fully accessible to anyone with an opinion on the subject. Published criteria and rubrics exist to objectify and compare “fair” teachers from those described as “exemplary”; the public at large will often gauge a successful classroom and school by the test score numbers quoted in the paper. Since most people have “done school” in some capacity, they will assume a keen understanding of what characterizes a good teacher.

For those of us who have the opportunity to be in many music classrooms across the state, it’s easy to describe what truly exists in the learning environments of masterful, artful teachers. It’s visible. It’s full of feeling. It’s delightful to witness.

There’s an observable and audible joy coming from the room. Every student in the class knows he is valued and appreciated. All students are viewed as having unlimited potential and are provided with continuous opportunities to move their own learning forward. As they leave the room, students are heard humming, carrying the tunes and rhythms into the hallways.

These are the sounds and sights one sees and hears in the schools of excellent music teachers—not just excellent in objective language, but excellent due to the connections they make with their learners.

These exemplary teachers among us understand it is these connections—one human to another—that stimulate and open learning possibilities. There is no denying that the positive relationship between teacher and students—forged with trust, consistency, direct, and age-appropriate communication—provides the unbridled potential for growth, regardless of setting. The advances made with the best academic standards are no match for the power of a teacher with heart, eyes, thoughts, and energies focused on the individuals in his/her classroom.

The really great teachers I know are able to balance strong academic rigor of instruction with the spirit of their students guiding each step. They’ve crossed the bridge from “Here’s what I will teach” to “Here’s how they best learn.” They are the ones who speak of their students with pride, with hope, with insight. The real “wow level” teachers I know provide the strength and guidance of a leader but understand how necessary it

is to get out of their students’ way and allow them to assume responsibility. They embed opportunities for students to practice civility and accountability on a daily basis.

There’s an attitude that accompanies the really great teachers I know. It’s an attitude that exudes “My students deserve my best efforts.” It’s an attitude of embracing the challenges and barriers encountered along the way and believing, wholeheartedly, that students—all students—deserve dignity, respect, access to quality education, and someone who notices their presence.

The 19th-century American poet, William James, wrote, “Act as if what you do makes a difference. It does.” The really great teachers I know do just that. How often do music teachers consider whether their subject area actually matters? Often. How often do really great music teachers consider whether their interactions with students build strong pathways for learning? *All the time.*

Former educator and psychologist Haim Ginott wrote:

I’ve come to a frightening conclusion that I am the decisive element in the classroom. It’s my personal approach that creates the climate. It’s my daily mood that makes the weather. As a teacher, I possess a tremendous power to make a child’s life miserable or joyous. I can be a tool of torture or an instrument of inspiration. I can humiliate or heal. In all situations, it is my response that decides whether a crisis will be escalated or de-escalated and a child humanized or dehumanized.

In the classrooms of highly effective, “students-first” teachers, a culture is created that moves learners—and learning—forward. These teachers model what is to be seen and heard through their language, gestures, and clearly articulated high expectations. They are not “Pollyanna” when it comes to discipline; rather, their disciplinary actions are inspired by the overall goal of learning: to change behavior.

Change is a good thing! Really great teachers have clearly defined what a 100% participatory group of students looks like and sounds like. They teach with that in mind. They share that vision with their classes. They refine it as needed and provide feedback to help

students regulate and adjust as well. The classroom climate is one of “shared responsibility” where the opportunities for profound learning can occur due to mechanisms that build self-worth, self-discipline, and inclusiveness.

I’ve often wondered whether the really great teachers I know were “really great” at the start of their careers, or whether behaviors, attitudes, dispositions, and perceptions of students-first can be learned. I’d like to believe the latter! Wouldn’t it be something if every entering music educator started his/her career with the first question, “Who am I teaching?” followed by a second, “Now that I know who I’m teaching, what do they need to know that I can teach?”, with the third question, “Now that I know who I’m teaching, and what they need to know, how will my students best learn this information?”

This topic and these questions came to me in a recurring nighttime dream. In it, I stood among people gathered at the Seattle Center fountain, waiting for the spray of water to shoot straight up in the air and fall in an arc back to the asphalt. Each time the water blasted into the air, the droplets would take on human form, growing bigger and bigger as they dropped toward the ground. Each “drop” landed on the cement as a young adult, standing eye to eye with those in the crowd, looking healthy, ambitious, enthusiastic and ready to engage the professional-looking folks assembled around them.

People in the crowd, noticeably surprised by this event, asked, “Where did all these great new music teachers come from?” “Have you ever so many new music teachers?” “Look at all these new music teachers! Where did they come from?” In my dream, I was always the least surprised of those in the crowd, somehow knowing that these “droplets from the sky” were not just new to the profession, but highly capable, highly qualified and already at the peak of their greatness. There was something about these pre-professionals: their energy, their intelligence, their excitement to announce, “We’re here and we can’t wait to teach!” that was magnetic and memorable.

In my wide-awake vision of new teachers, all enter with that same excitement and eagerness to get started. All are looked on as having amazing potential and are guided to become great. In my vision, a full entourage of mentors makes themselves available to these eager novices, providing advice, guidance, insight, resources and a listening ear. In other words, these new teachers begin to recognize the signs and the benefits of positive human relationships. They begin to hear, feel and see the tangible pay-off when connections—one person to another—are made a priority.

With so much to teach, so many deadlines and

responsibilities to adhere to, so many festivals, concerts and programs to plan, priorities can get skewed. When I’m running on adrenaline from one stressful engagement to the next, I’m afraid my choice to “prioritize-students-first” takes a back seat. This fact becomes obvious in the number of discipline issues that crop up, in my inability to remember interactions with students, in my line of first asking, “*What* comes next?” instead of “*Who* comes next?”

The really great teachers I know are not perfect. They are likely to state that their path toward becoming highly effective teachers is ongoing. They are present among us. I’ve seen them. I’ve heard them. I’ve watched their students as they’ve walked in and walked out, (usually) feeling stronger and more capable exiting than they did entering. These real people, in real classrooms across the country, model what I believe to be the most important traits of exemplary teachers:

1. Valuing and developing positive teacher-student relationships
2. Acknowledging, through words and actions, the presence and importance of every single student in the classroom
3. Asking first, “Who are my students? What do they need? How do they best learn?” when developing instructional plans
4. Creating a vision—a very clear and describable vision—for what a civil and responsible learning environment looks like and sounds like, and leading students toward that vision through carefully constructed practice and feedback
5. Speaking of one’s students with compassion and pride, with clear levels of high expectations and well-deserved amazement at what they can do when given opportunities to lead

As we experience the pendulum swing of testing, standards-based curricula, “one-size-fits-all” instruction and criteria-based teacher evaluation systems, let’s all remember what *really* matters most: human connection.

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This article is a reprint from the *VOICE*, October 2014.

Teachers of the Year Find Power in Music

BY BRENNA R. KELLY

They teach different age groups, different subjects and in different environments, but the Kentucky Elementary Teacher of the Year and Kentucky High School Teacher of the Year both use the power of music to reach their students.

NyRee Clayton-Taylor, the 2019 Kentucky Elementary Teacher of the Year, uses hip-hop music in her creative writing classes at Jefferson County's Phillis Wheatley Elementary to help her students showcase their reading and writing skills.

Tiffany Marsh, the 2019 Kentucky High School Teacher of the Year, a choir teacher at Paul Laurence Dunbar High School (Fayette County) uses music to help her students find their voice—both in music and in life.

The two were chosen from among 24 educators who received Valvoline Kentucky Teacher Achievement Awards, a program co-sponsored by Valvoline and the Kentucky Department of Education.

Here is a closer look at the two honorees:

Tiffany Marsh—Paul Laurence Dunbar High School (Fayette County)

By her junior year of high school Tiffany Marsh knew she wanted to be a music educator. It was watching her choir teacher, Angela Hampton at Floyd Central High School in Indiana, that solidified Marsh's plan for her future.

"Ms. Hampton's expectations were high and her passion came through," she said. "She was a tremendously talented musician and was just very inspiring."

Marsh can still recall Hampton's answer whenever someone asked about teaching: "I get to do

what I love, amazing."

That's how Marsh has felt for the past 14 years. She taught at Western Hills High School (Franklin County) for ten years, then moved to Dunbar four years ago.

"I see so many good teachers around our building, and have so many colleagues in the music field that I know, I feel like this could have been anybody I know in terms of winning this," she said. "We all just work really hard for our students."

"For two choir teachers to be honored among the best teachers in the state two years in a row, also brings validation to the importance of arts education in Kentucky," she said. Kellie Clark, a choir teacher in Boone County, was the 2018 Kentucky Teacher of the Year.

"We are legitimate, we do teach in the classroom and we are significant," Marsh said.

"Arts education is often unfairly maligned," she said, "but what critics miss is that the goal isn't just to create artists."

"It's really to create positive contributors to society," she said. "We cannot exclude programs and ideas that

will help prepare our future citizens to work together, think creativity and play leadership roles."

Marsh knows most of her students will not become performers or go on to major in music in college, but the skills they learn in her choir or piano classes will pay off, she said.

"The discipline required in the study and practice of making music, such as learning to focus, learning to listen, creating and responding, those are all skills



Tiffany Marsh works with her choir students during one of her classes at Paul Laurence Dunbar High School (Fayette County). Marsh was named the 2019 Kentucky High School Teacher of the Year.

students will use no matter what career they choose,” she said.

High school is a critical time in students’ development when they can learn both about themselves and about contributing to something bigger than themselves.

“I believe that high school is a time for students to begin to find their own voice and to value their own and others’ life experiences,” she said. “I seek to connect them to others, to their community, and even to history and culture.”

Not only does music help her student focus, it also allows Marsh to build deeper relationships with them.

“The best teachers I have known have all understood that through positive relationships in the classroom, almost anything is possible,” she said.

“There are students in Mrs. Marsh’s room before and after school constantly who are eager to tell her about concerts they’ve seen, play through new songs they want to work on, schedule private lessons, practice for the musical, or talk through a school or social issue,” said Tonya Meritt, administrative dean at Dunbar. “It’s clear that Mrs. Marsh’s relationships with her students are genuine and reciprocal.”

In addition to focusing on the individual, Marsh uses team-building activities to foster a sense of community and in turn, elevate her choirs’ performances.

“It’s really crucial to bring students together and have them know one



Tiffany Marsh has added two new choirs and started offering piano classes during her four years at Paul Laurence Dunbar High School. Photo: Bobby Ellis

have to be turned away.

“We are just adding to our program and getting more students involved, it’s exciting,” she said. “I’m always trying to find more kids to be involved in music.”

NyRee Clayton-Taylor —Phillis Wheatley Elementary School (Jefferson County)

One day as NyRee Clayton-Taylor was repeating 3rd grade after being diagnosed with a learning disorder and behavioral problem, her teacher asked her to dance.



NyRee Clayton-Taylor discusses how to analyze a story with her students at Phillis Wheatley Elementary School (Jefferson County). Clayton-Taylor was named the 2019 Kentucky Elementary School Teacher of the Year.

another not just on a superficial level, but really know each other and feel comfortable around each other,” she said, “A lot of music making is connected emotionally, it’s really essential to make better music.”

Since coming to Dunbar, Marsh has added two new choirs, including an ensemble choir and a popular music choir. She also started piano classes that have become so popular some students

“Mrs. Emory was reading a poem and she asked me to come up and dance it to,” she said. “She wanted me to demonstrate rhythm. She just engaged me in the lesson and after that I just liked her.”

It wasn’t long after that moment that Clayton-Taylor decided she wanted to be a teacher.

“I was looking at the teacher and I was just like, ‘I’m going to be a teacher when I grow up.’ It was just innate,” she said. “I think I just always knew, it was

something inside me.”

It was the perfect fit for the little girl who grew up in Louisville’s West End performing for her friends and teaching to her Barbies.

“If you’re not an actress or a singer, then you probably are a teacher,” she said. “You have to use performance skills and that’s what I find myself doing all the time.”

Clayton-Taylor, who has been teaching for 17 years, now uses her performance skills to teach creative writing at Wheatley Elementary in the Louisville neighborhood of the West End. The classes blend hip-hop, reading, writing, and project-based learning to create an engaging curriculum that students don’t even realize is instruction, she said.

“I’ve always used hip-hop, I’ve always loved it,” she said. “It’s just something that speaks to kids. I’m just using hip-hop as a hook to teach them differently. Not everything requires you to sit down.”

After examining a text, her students might write a rap song, create a dance, or express their thoughts using technology, Clayton-Taylor said.

“I don’t say you have to write a two-page paper, but I say, ‘How are you going to choose to show the information that you want to convey,’” she said.

Students respond to music and can relate to rhythm because they are constantly listening to music or creating it. If students like to drum on the table, she uses it.

“Why are they beating on the table, to beat out beats,” she said. “And if they can beat out beats, they can count. And if they can count, they can do math.”

Clayton-Taylor brought a 13-year-old DJ to her class to show her students how DJs use computer



NyRee Clayton-Taylor uses hip-hop music to connect with her students during her creative writing classes at Phillis Wheatley Elementary School.

programming. Students practiced with his equipment and learned how to find the beats per minute in songs.

Her students get so excited they don’t realize that they are doing math or writing.

“They will stay after school to write a song,” she said. “And while they are writing the song they are learning fluency, they are learning rhyming words.”

One of her students’ songs, “The new G.O.A.T,” traces the life of Muhammad Ali and compares his life to the lives of Wheatley students. The students created a video for the song and attended the Muhammad Ali Humanitarian Awards, where their video was played and they met Ali’s wife, Lonnie Ali.

“The interesting thing about the curriculum is that it is in full alignment with the standards and fully engages the kids in the culture that they are most familiar with,” said William Bunton, Phillis Wheatley principal.

Before coming to Wheatley, Clayton-Taylor taught in the Fairdale neighborhood, but she eventually decided she wanted to come home to the West End.

Working in a Title I school where more than 90 percent of the students qualify for free or reduced-priced lunch presents challenges, she said.

“You have to look at every student, no matter what they come in with, as they are that one,” she said. “They are that one who is going to change this world and I believe that they can.”

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“You have to look at every student, no matter what they come in with, as they are that one. They are that one who is going to change this world and I believe that they can.”

NyRee Clayton-Taylor



Music Education Research: what's the point?

BY AUDREY CARDANY

ABSTRACT:

Through an examination of the reflections of senior researchers in music education, the author discusses the need for empirical research in music education. The discussion highlights the reciprocal nature of research and practice, as well as challenges researchers and music educators, face including relevance and transfer of scholarly inquiry to the music education field.

“Research is a process, but it also is an attitude—an attitude of skepticism, of challenge, of gathering evidence beyond the level of who says what.”

(Radocy, 1998, p. 367)

Music education research—what's the point? To answer this question I examined the reflections of individuals recognized for substantial contributions to the music education field through their research. The Society of Research in Music Education (SRME) instituted a Senior Researcher Award in 1986 to recognize distinguished music education scholars. Recipients of this biannual award must demonstrate 1) a record of scholarly production of at least fifteen years since the date of their first publication, 2) creativity and originality in ways that inform music education practice and expand understanding of human responses to music, and 3) continued influence on contemporary music education research. Following the presentation of the award at a NAFME conference, *The Journal of Research in Music Education* (JRME) publishes the acceptance speeches. To date, fourteen scholars have received this prestigious award: Clifford Madsen (1988), Alan P. Britton (1990), Albert LaBlanc (1992), James C. Carlsen (1994), Cornelia Yarbrough (1996), Rudolf Radocy (1998), John M. Geringer (2000), Patricia Shehan Campbell (2002), Judith Anne Jellison (2004), Jere T. Humphreys (2006), Bennett Reimer (2008), Robert A. Duke (2010), Patricia J. Flowers (2012) and Peter Webster (2014). All speeches informed this research discussion with the exception of Alan Britton and Peter Webster's speeches, which were unavailable at the time of this article.

WHAT'S THE POINT?

What's the point of music education research? We find the academic answer within the standard maxim that theory without practice is empty and practice without theory is blind (Reimer, 2008). Simply stated—research and practice should inform each other to form a symbiotic relationship. Music teachers use established theories of music teaching and learning to guide their practice, and music education researchers serve music education practice in its realities of what students should know and be able to do and how teachers can best aid their students in those endeavors. Music education researchers aim to positively influence music teaching and learning through systematic inquiry and empirical observation, followed by analysis and dissemination of findings and implications to the music education field. Through this process, the researcher provides enhanced understanding of music learning and making. Their contributions also encompass the examination of human responses to music and music making historically, in contemporary society, and within cultural contexts.



PRACTITIONER AND RESEARCHER

The roles of practitioner and researcher are not mutually exclusive. At a NAFME research conference, Senior Researcher award winner Flowers (2012) reminded members that it was the “joy of music and the sense of discovery that have fueled us since childhood” (p. 244) and spurs the musician/teacher into the music education research community. Most music education researchers taught in music classrooms and continue to teach music in other settings. Also, the prevalence of music educators engaging in action research in their teaching settings continues to grow.

Teachers and researchers utilize the same sources of knowledge when seeking answers to music education

problems, sources that include personal experience, tradition and authority in the field, deductive and inductive reasoning, and empirical inquiry. Most educators rely on personal experience and authority when pursuing answers to music teaching problems by asking the following questions: 1) What do I know works? and 2) Who is the expert in this area that I can consult to find out what works? Flowers (2012) noted that statements that begin with “Research shows that . . .” are mere appeals to a sense of authority; only those appeals ring hollow without a skeptical attitude and an understanding of empirical inquiry. She seemed to lament the public’s appetite for research headlines found abundantly in “newspapers, newsletters, television, radio, the Internet, blogs, Facebook, tweets, retweets, and memes” (p. 245). Furthermore, she cautioned researchers to avoid viewing popular interest in research as encouraging; rather, like other Senior Researcher Awardees she declaimed the necessity of a skeptical attitude (Madsen, 1988; Reimer, 2008; Radocy, 1998). “Today we view popular interest in research as a win,” Flowers explained, “but with serious caveats about truthiness, the politicization of decontextualized facts, spurious conclusions based on journalistic headlines, or outright propaganda” (p. 246).

If one can find sufficient answers from personal experience or access to authority, why do research? Carlson (1994) provides a succinct answer: “Because we encounter problems that reveal our ignorance, and we can find no one with the knowledge we seek. We do research because we need to know” (p. 185). Furthermore, our first source of knowledge—personal experience—can be unreliable; therefore, the researcher purposefully subjects “common sense” beliefs and personal theories to rigorous inquiry. Gardner (2008) noted that personal theories develop early in life from experiences or from acceptance of a perceived expert’s beliefs. He described these “personal theories” as powerful and difficult to change because they are “natural,” and “intuitive.” And, although they may be correct and charming, they may also be wrong. “Making sense is a deep human motivator,” Gardner explained, “but making sense is not the same as being correct” (p. 54).”

“Making sense is a deep human motivator, but making sense is not the same as being correct.”
(Howard Gardner)

A music education researcher seems to have a ‘different reason for being’ from the practitioner, and

although many music educators may see a professional connection, that connection may be perceived as tenuous, and for some, superfluous. The very nature of research can be unsettling to some music educators. Good research addresses relatively specific goals, which many practitioners find frustrating in their desires to find an overall “correct” answer.

Research aims to gather evidence and yield the best possible answers at the time. When a study or series of related studies are completed, however, they do not prove anything, nor do they solve any problem *conclusively*. Rather, research provides the best explanation of observable facts to date. Although possibly appearing as a weakness of scientific inquiry, this process ensures continued refinement of the known. Consider that if an outcome were judged complete, no new developments would be possible. The scientific approach of seeking to disprove, therefore, provides an assurance of building on the known while filling in the gaps of the unknown. To regard the nature of research as a strength rather than a weakness requires adopting an inquisitive attitude, as well as perseverance when experiencing cognitive dissonance.

RELEVANCE AND TRANSFER

Research questions asked may also differentiate the researcher from the practitioner. Radocy (1998) noted that the researcher’s concerns and “wonderings” are likely different from those of the music education practitioner. He identified music cognition and perception, and instructional effects on performance skill as two of the top categories of music education research. Radocy further contrasted the types of researcher questions to those questions of music educators. He analyzed the teacher questions posed on a listserv hosted by the John F. Kennedy Center for the Performing Arts and found the following categories in rank order from most asked to least asked: 1) materials, 2) activities, 3) logistical problems, 4) current and historical settings, 5) theoretical/philosophical explanation, and 6) pedagogical problems. Music teachers demonstrate interest in many of the same categories as the researcher; however, their priorities for what they need to know lie in more practical and immediate realms.

Barry, Taylor, and Hair (2001) surveyed music educators (N = 544) who served on their state Music Education Association boards. Twenty-four percent of the respondents were university or college faculty, 64% were K–12 faculty, and 9% included administrators, students, and retirees. Major research concerns of respondents—the majority (86%) of whom identified teaching as their primary responsibility—were music education advocacy, neurology and brain research

as it related to music, and links between music and academic test scores. Although music educators in this survey expressed a value of music education research, some K–12 educators indicated that many college faculties were “out of touch” with public school classroom realities. Furthermore, respondents indicated that much of published music education research was not relevant to their setting. This failure to find relevance reflects a pervasive challenge to a successful symbiotic relationship between research and practice. Geringer (2000) agreed that some research has no application to teaching. “Some research is [sic] done solely because we [researchers] are curious about something and not because it addresses an educational problem” (p. 195). Researchers, then, must address relevance in published discussions of their findings. Moreover, teachers must strive to recognize relevance as well as avoid generalizing the non-relevance of some studies to mean that *all* studies are irrelevant to their practice.

Senior researchers recognized that relevance relates to another persistent challenge of transferring research findings to teaching practice (Duke, 2010; Madsen, 1988; Radocy, 1998). Madsen (1988) maintained that in order for transfer to occur, one must be able to read research and answer the question, “How does this information relate to my practice?” Reading a study regarding one specific aspect of music cognition and transferring that information to a specific music education setting such as middle school general music may be unsuccessful because of time and practicality. Madsen stated that answering that question can be accomplished with some success by reading only the abstract and discussion sections of published studies. Radocy (1998) insisted that “researchers must recognize that a constituency of music educators wants answers for questions, they want them soon, and from their perspective, seemingly logical, easily understood, unambiguous answers may be all the “evidence” that is necessary” (p. 346). To make research available and useful, Radocy recommended that research findings be converted into instructional materials for teachers. He explained:

We must get over the fantasy that teachers can perform this function by themselves directly from research. It is not their function to perform, I would argue. It is the work of specialists, including teachers attracted to this role, who can aggregate the wisdom of theory and the wisdom of practice into functional curricula for teachers to bring to completion. That enables teachers to do what they are responsible for doing: creatively adapting, revising, supplementing, and

applying research-infused materials and practices to best meet the needs of individual learners. That is something only teachers can do; those with highly developed intelligence in the role of teaching. (Reimer, 2008, p. 201)

Yet, transfer seems the ultimate learning skill. “For a teacher who makes connections (transfers),” Duke (2010) explained, “no knowledge ever goes to waste” (p. 251). Teachers expect and hope students of all ages will be successful in transferring knowledge (Jellison, 2004). Consider the child who learns to tap the beat while singing a song. We hope this beat competency skill will transfer to songs of different tempi, different songs, moving in other ways to the beat, and settings outside of school such as a ball game or outdoor band concert. One general principle of educational psychology is that it is better to educate one broadly rather than to train an individual for one particular task (Brody, 1977).

“For a teacher who makes connections,
no knowledge ever goes to waste.”
(Robert Duke)

Brody (1977) identified two types of knowing that further highlight the importance of knowledge transfer. He defined “knowing with” as transferable knowledge and demonstrated the ability to take what is known and apply it to a new setting. “Knowing that” is replicative knowledge and demonstrated with the ability to repeat or reproduce the same result in the same setting in which the knowledge was learned. Replicative knowledge refers to *training* and transferable knowledge refers to *educating*. Related to successful transfer or “knowing with” is the necessity of “negative transfer” or letting go of old behaviors and beliefs that conflict with new information. Adapting previous knowledge to new settings typically requires letting go of aspects of “knowing that” or replicative knowledge in order for the transfer to be successful (Land 1982). For example, consider the music teacher who has replicative knowledge regarding the engagement of fifth-grade band students in improvisation using a particular scale. If the lesson is then to be adapted for first graders, and the teacher has transferrable knowledge about improvisation, then that teacher will “let go” of some parts of that lesson such as knowledge of note names and ability to play a wind instrument.

FOSTERING A RESEARCH ATTITUDE

Music education researchers call for improvements in 1) research quality and scope (Campbell, 2002; Humphreys, 2006; LeBlanc, 1992), 2) disseminating research without jargon (LeBlanc, 1992; Madsen, 1988), 3) teaching research skills in undergraduate programs (Duke, 2010; Flowers, 2012; Geringer, 2000; Yarbrough, 1996), 4) meaningful collaboration between practitioner and researcher (Barry, Taylor & Hair, 2001; Reimer, 2008; Yarbrough, 1996), and 5) developing research agendas that align with practitioners' areas of concern (Reimer, 2008; Yarbrough, 1996). Flowers (2012) described a "value-added" skill engendered by a research attitude.

We have an opportunity and responsibility to teach our undergraduate and graduate students not just the rules for survival in public schools and academe but, more importantly, to read research beyond the bylines, to understand that well-formed opinions are based on knowledge, to withhold judgment until there is sufficient evidence, and to act in principled ways, reflecting well-considered knowledge and values. (Flowers, 2012, p. 247)

Duke (2010) highlighted the wonder and awe of discovery shared by teacher and student that intertwine with the attitude of seeking to know what isn't yet known. "Just as it takes the spark of a researcher to perform the alchemy of transforming data into knowledge," Duke wrote, "a good teacher can ignite children's sense of discovery by bringing inquiry to the classroom and showing its relevance to their interests" (p. 251).

The point of research, Duke (2010) insisted, is to make the world understandable; when encountering a study, one should ask, "What does this explain?" Benefitting from those explanations has been the point of this brief discussion and leads to the purpose of this research column for the *Rhode Island Music Education Review* (RIMER). The goal of this column will be to foster a research attitude for members of the Rhode Island Music Educators Association in ways that further practitioner and researcher—to facilitate the desired symbiotic relationship between inquiry and teaching. Readers will find a variety of approaches to that end including summaries of research, discussions of applications of research to practice, literature reviews, reprints of published research, and research studies or projects completed by the Rhode Island community. With these offerings, we will endeavor to address the challenges of

relevance to practice and knowledge transfer, as well as provide a place for emerging and seasoned researchers to share their discoveries.

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Taking Stock of Music Teacher Education

BY DAVID S. HELLMAN

A doctor, engineer, and school music teacher, all working in 1917, have magically entered a time machine and are whisked 100 years into the future. They land at places of work like those they left behind and begin observing and talking with their counterparts. The doctor is overwhelmed with the hospital, operating room, and patient services. The technological and procedural advances in health care are amazing.

In a similar way, the engineer encounters computer-based technology that fascinates and confounds him. After talking with colleagues, he learns that the approaches to design and the difficulty of problems faced are well beyond what has been experienced in the past.

Both the doctor and engineer are lost and can only imagine seeking new training and experiences in this new age.

The music teacher looks about the classrooms and rehearsal spaces and sees that the blackboards are white instead of black, chairs and music stands have become sleeker in design, and the audio equipment has taken new forms. He sees computers used in various forms, and watching a television is a new experience. However, the music instruments look the same, and much of the music itself looks and sounds familiar. The music teacher observes a rehearsal, talks with a few classroom and ensemble teachers, and decides to apply for a position right away knowing that most parts of the job are familiar.

(Webster, 2017).

Advancing the quality of and influencing developments that impact music teacher education is central to the future of music education. Our profession devotes considerable energy to recruiting potential teachers, guiding preservice teachers learning, inducting new teachers into the field, and helping teachers grow at all stages in their career. As we look forward to the future, we should examine how we can make positive changes

to music teacher education to adapt to the changing nature of schools and society and increase the number of people who have access to and benefit from music education.

In recent years, many music educators have drawn attention to the ways in which music teaching has not changed significantly over the last 100 years (Give a Note Foundation, 2017; McCoy, 2018; Webster 2017). A central focus of this critique is that while traditional practices in music teaching have great value for students, they often have little to do with the music that people engage with in everyday life, and there are often few opportunities for creativity in many music classrooms. Much music learning involves performing with teachers making most, if not all, the expressive decisions in the classroom. Considerable discussion and dialogue has gone into why there is this disconnect and that there are many factors that impede the availability and accessibility of music education (Campbell et al, 2014; Choate, 1968; Hickey & Rees, 2002; Madsen, 2000). It is easy to come with a list of sources for why music teacher education is so difficult to change. School districts, administrators, parents, colleagues, the state activities association, universities, state departments of education and accrediting bodies such as NASM (National Association of Schools of Music) and CAEP (Council for the Accreditation of Teacher Preparation) are all easy targets. While these and other barriers contribute to the problem, it is easy to make excuses, but much more difficult to actually make change happen. Few people would argue that change is not needed to make music teaching and music teacher education more relevant to contemporary society. That does mean, of course, that all change is positive, leads to greater accessibility, or addresses the contemporary needs of students.

Over the past few years, we have as music teacher educators in both higher education institutions and K–12 schools in Missouri have been a collective voice pushing against the impact of new requirements and assessments that have placed excessive burden on preservice teachers. Our influence as music teacher educators has provided an important contribution to public dialogue. While our perspective is only one of many engaging in discourse on teacher preparation policy,

our concerns have frequently been echoed by other education associations, institutions and individuals. However, our state department of education recently announced two important changes that reduces the hardship on preservice teachers. While we will never know the full extent of our influence on these policies, we should continue to exercise agency on educational policy and promote effective, and appropriate standards for music teachers.

Effective June 1, the Missouri Educator Profile (MEP) will no longer be required by the state in order for candidates to progress through a music teacher education program. This has been an online work skills assessment that provides preservice teachers with comparisons on how their traits aligned with those of a set of practicing teachers. While this sounds like a good idea, the validity behind this assessment is questionable at the best, and this assessment had potential to provide preservice candidates with erroneous perceptions on their potential for teaching. In place of the MEP, the state department is recommending that higher education institutions have a disposition assessment in place. Most higher education institutions already have disposition assessments in place to engage teacher candidates self-evaluate and receive feedback on soft skills. The use of these assessments is not value free. University-based and school-based music teacher educators should be involved in both the planning and implementation of these assessments.

The Missouri Preservice Teacher Performance Assessment (MoPTA) will no longer be a requirement for teacher certification as of September 1. The Missouri Educator Evaluation System (MEES), which is already in use, will serve as the teacher performance assessment that is required for certification. This is the “formative” and “summative” evaluation that is currently being used with students teachers and is similar to teacher evaluation forms used in many school districts. Over the next few months, the MEEs will be revised, and part of this revision will be to identify a required minimal score for certification. This change removes a time-consuming and tedious burden on preservice teachers. The MoPTA required extremely structured analyses of context, assessment, planning and teaching. This change will not remove all assessment of these aspects, but it will allow institutions and programs more autonomy in how they approach the assessment of teacher education candidates. Of course, the ways in which the details are handled will vary among institutions. Music teacher educators—both those located in universities and those in K–12 positions—should be actively involved in constructing and implementing those assessments, if the assessments

that institutions utilize are to have meaning for music preservice teachers.

While policy challenges demand considerable attention, it is also important to facilitate dialog on the ways in which music education is changing and the implications for music teacher education. Music education classes include an increasing number of approaches such as rock, world drumming, mariachi, salsa band, steel drums, guitar, songwriting and ukulele (Kratus 2007; Miksza, 2013; Thibodeau, 2013). There has also been dramatic growth in alternative approaches to music education outside of school settings (Powell, 2015). Recently, researchers have begun using the term non-BCO to describe curriculum that expands beyond band, choir and orchestra courses (Tracy, 2017). Many music educators have argued that without integrating Western concert music with other styles and traditions that music education will be increasingly viewed as vocational training rather than central to the creativity and expressive potential of all students (Campbell et al, 2014; Kratus, 2007; Webster, 2017). Curriculum in music teacher education is beginning to reflect some of these changes in the field (Campbell et al, 2014; McCoy, 2018; Webster, 2017).

How these trends should be integrated into music teacher education is an important dialogue for the profession. The perspective that music education should be primarily comprised of traditional specializations remains a strong conviction (Miksza, 2013; Webster, 2017). While few would argue that preservice teachers should not be prepared to engage students in creating music and utilizing contemporary styles across a variety of musical contexts, whether this should be identified as equivalent to or secondary to traditional approaches in music education remains a robust debate. Clearly, we need to devote thoughtful discussion and deliberation to advance the profession in meaningful ways that considers how all students in schools can be served and how teacher preparation should develop the skills and knowledge required for the needs of contemporary classrooms.

Our willingness to consider how music programs are and are not fully accessible to students is relevant for preservice teacher education and in-service professional development. The ways in which the intersections of poverty, race, native language, social class, identity and other characteristics impact the accessibility and practice of music instruction should be a central focus of professional development efforts. Who is not participating in school music programs? Why they are not participating? What types of curricula would best facilitate meaningful engagement in music? What other types of barriers prevent accessibility to music

instruction? What types of knowledge and skills are needed?

Collaborating effectively on curriculum, professional development, and policy should guide our efforts to advance music teacher education. We should be focused upon how music teaching can continue to expand its reach for all students. Tradition for tradition's sake serves little purpose, as does change for change's sake. Collaborating should always be a central part of our efforts as we work to improve music teacher education and the experience for students.

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Healthy Singing and “Pop” Music¹

BY KENNETH H. PHILLIPS, PH.D.

All students should be taught to sing with accuracy and confidence. Unfortunately, many vocal music teachers continue to believe that singing is “caught and not taught.” Those who fall into this trap often do so because they were not exposed in college methods classes to the basics of working with child and adolescent singers. Research² has shown, however, that children and adolescents respond positively to vocal instruction that focuses on the active, physiological basis for sound production, when coupled with the psychological processing of pitch. The focus of this article is on understanding vocal registers and the proper way to teach vocal registration as it relates to healthy singing in show choirs and Broadway musicals.

Students today hear many vocal models via the media that can be injurious to the voice. I once heard Andrea McArdel, the original Broadway “Annie,” state in a TV interview that singing the role of Annie day after day significantly strained her voice. McArdel said she was never given any vocal instruction during her Broadway performances, and only years later did she understand how “belting” out those songs in “chest” or modal register was harmful to her vocal mechanism.

Keith Hatschek³ states that in 2011 three major pop singers dropped out of circulation due to poor vocal health. Perhaps the best known is the British singer, Adele, who had to cancel numerous tour engagements because of a polyp on her vocal cords that required surgery. (A polyp is a small sack of blood on the surface of a vocal cord that can interfere with vocal production, and if not attended to can lead to a callous or nodule). Aerosmith’s Steven Tyler was reported to have the same condition, and country singer Keith Urban also underwent surgery to remove a vocal polyp. These singers are known to use a heavier chest voice production throughout the vocal range, which often gives the voice an “edge.” This “edge” gives the sound greater vocal projection and fullness; the “edge” in Adele’s voice is the perfect example. However, chest voice used exclusively, concert after concert, often leads to vocal strain and vocal cord hemorrhaging (i.e., polyp).

The chest voice is one of three commonly accepted vocal registers used in singing. Cornelius Reid⁴ defines a vocal register as “a group of like sounds whose

origin can be traced to a special kind of mechanical (muscular) action.” In this case, the chest or lower voice is produced by the muscular engagement of the thyroarytenoid (TA) muscles located within the vocal cords. When these TA muscles contract, the vocal cords become shorter and thicker, and the shape of the cords becomes more rectangular. Thus, when air is exhaled and passes between the two cords, the shape of the cords results in greater surface contact during the vibratory cycle.

A *Choral Journal* article by Duane Cottrell⁵ relates the importance of a well-developed chest voice as the foundation for good vocal technique. Cottrell recommends the use of sustained-tone warm-ups to build vocal strength, richer tone, and the elimination of breathiness found commonly among younger adolescent voices. While child-voice specialists often warn against the use of the chest voice by children, this register does have its place when used properly and for the correct vocal range. Even mature sopranos need to have a vocal foundation of solid chest-voice production. The problem comes when the chest voice register is taken too high in the vocal range without modification. This is a common occurrence among pop singers who “belt.”

The pitch to remember for use of the TA register is middle c. For unchanged children’s voices and mature females, a shift into this register at middle c and downward to g below middle c results in a warm, rich tone that does not sound strident (contraltos often can sing as low as c below middle c). However, singing higher in only this register, as most pop singers do, increases pressure on vocal cord contact and can lead to vocal edema (swelling), polyps, and nodules. The rectangular shape of the vocal cords in this register allows for more contact of the cords.

Changed male voices make greater use of the chest voice from middle c and downward two octaves. Sometimes boys whose voices change slowly have trouble getting into the TA register and have little strength at pitches an octave or more below middle c. This makes sense because their TA muscles are developing more slowly. While these boys often become tenors, it remains necessary to exercise their voices in

the chest register if the lower range of c below middle c and downward is to strengthen.

In order to help students “find” the chest/TA voice sound, I use a lower “wheelie” exercise where the voice is pulsed five times in the lower voice using “yo-o-o-o-o” in imitation of a car with a dead battery. Each phonated pulse is supported by the breath with a strong gentle lift of the abdominal support musculature. When doing this exercise as a group, sampling individual voices helps to insure that the TA register is engaged.

I was one of those boys whose voice changed slowly. My voice teachers in college never introduced me to singing in a full TA register, and my lower range was always weak. Then in graduate school a voice teacher demonstrated the lower “wheelie” exercise, which I then (to my surprise) imitated. In a short time, as I continued to strengthen the TA muscles using various vocalises, my lower vocal range extended and strengthened. While the quality of my voice remained tenor, my extended lower range (c below middle c and downward an octave) permitted me to sing solo literature with a lower range, and as a vocal teacher, to demonstrate for boys how to make the transition into the full use of the TA register at around g below middle c. How grateful I am that I had one voice teacher who understood the need to engage the TA muscles in order to sing lower into the bass range. This practice also improved the quality of my speaking voice and gave it a stronger projection.

The typical problem of singing correctly using the TA register is not one of singing too low, but rather, singing too high. As mentioned previously, the vocal cords make greater surface contact in the TA register because of the shape of the cords (rectangular). As pitch frequencies rise, greater pressure is placed on the vocal cords, and when the singer continues to sing upward using only the TA register (e.g., Adele), the vocal strain can become so great as to cause polyps and eventually, nodules. Surgery is often needed to correct such maladies, but with younger voices, vocal rest can often rectify the problem.

A second major register of the voice, “upper” or “falsetto,” is engaged by the cricothyroid (CT) muscles, which are located at the base of the larynx just above the thyroid gland. When these CT muscles contract, the vocal cords elongate and become thinner. Therefore, the contact area of the vocal cords is lessened, and the possibility of damaging the cords through vocal strain is lessened. All singers need to engage the upper vocal register in vocal exercises, even if changed male voices rarely sing exclusively in the falsetto or male alto range.

An upper “wheelie” exercise can aid in helping students to find the upper vocal (CT) or “head voice” register. Using again the breath-pulsing action, this exercise involves phonating an upper “wheelie” on “yoo-oo-oo-oo-oo.” The sound should be open and free, and not choked as in a falsetto sound. With children, imitating the sound of a “Koo-Koo” bird, or an owl (“who”) can be helpful. I once had a teacher tell me that she had success with a child finding the head voice by imitating the giggle of the Pillsbury Doughboy.

For children and mature females, the exclusive shift into the upper CT register is at or around c above middle c, and upward an octave. If the singer continues to produce pitch in this range with some of the TA mechanism being used, the top or soprano range will be limited, as in the case of second sopranos.

Boys with changing voices and mature males also need to exercise the CT register with the upper “wheelie” exercise. Strengthening the CT muscles is most important to developing the upper range of the male singer, and is the secret to developing high school tenors.

The third or middle vocal register is a combination of both TA and CT mechanisms (TA/CT). For children and mature females, this “mixed” registration is used between pitches middle c and the octave above. For males with changing voices and mature males, the “mixed” registration begins around middle c and the octave above to the male “high c.” For the mature male voice, this upper octave is known as the *passaggio*, or what the Italian school of *bel canto* singing calls the passageway from the lower register to the upper register. From middle c upward, more and more of the CT register is engaged while less and less of the TA register is employed. This is a demanding technique and one not easily mastered until the voice is settled and mature. With younger voices, even in high school, it is sometimes preferable to ask boys to “break” between the TA and CT registers at or around pitch e above middle c. This eliminates the mixing of registers while the voice settles, and works well in ensemble singing. It also keeps the boys from vocal strain in the upper register of the voice.

Children and mature female voices should never break between registers, and must develop a smooth transition upward from the TA to the CT registers resulting in an overlapping or “mixed” register between middle c and an octave above (TA/CT). There should be an approximate sharing of registers at or around pitch f# above middle c. The best way to develop this middle register is from the top—down. Descending arpeggios on “loo” should begin in the upper (CT)

register, and gain a fullness as pitch descends. If breath support is maintained throughout the vocalise, the TA muscles will automatically engage as the pitch descends. Below pitch f above middle c, more and more of the TA mechanism should engage until only the chest voice appears at pitch middle c and downward.

It is imperative that children and mature female singers learn to sing in “mixed” registration between middle c and an octave above. However, someone like the pop singer, Adele, will lose the edge of her tone because she will no longer be singing only in the TA register. By using a mixed or shared registration, her vocal cords will make less contact, and in the end, she will gain longer vocal life.

The same can be said for male pop singers who push hard on TA vocal production throughout their vocal range, causing maximum vocal cord contact even in the highest pitches. The mature male begins to thin the vocal folds at pitch g below middle c. As pitches rises, more and more of the CT register engages until middle c when the passaggio register involves more and more CT support. However, for younger male singers, and even the majority of male choral singers, it can be beneficial if the shift into the upper or male-alto register begins at or around pitch e above middle c.

Phillips, Williams, and Edwin⁶ believe that students can learn to sing pop music through “safe belting,” which involves bringing the top voice down and mixing it with the chest or lower vocal register, thus producing vocal cords that are thinner and less able to make a lot of contact. The authors state:

Good and healthy belting is a mix of TA and CT muscle activity combined with resonance coupling that does not overload or overtax the instrument. This requires specific breath management technique. Belting requires a vocal quality specific to popular culture, and that quality must be embraced if a teacher is to help a child singer successfully negotiate belt and mix voice.

High school music teacher, Roger Ames⁷ concurs: “Every young singer, including my male singers, learns how to bring the high register down into the chest voice and blend the two. This is harder than it sounds, but it is the only way to provide some sort of Broadway-style singing.”

There is no escaping the fact that pop music has invaded the school music program, and in some cases, dominates it. This being the case, vocal music teachers have an obligation to teach students how to sing in such a way that they do not harm their voices. A

clear understanding of the three vocal registers (TA, CT, TA/CT) and how these are used separately and together is necessary if students are to escape the position that many pop vocal “stars” come to with surgery or loss of voice. Foremost to healthy singing is learning to mix or share the TA and CT vocal registers correctly balanced with regard to vocal range. In the middle voice, the less vocal cord contact the better. Engaging more of the CT mechanism always thins the cords, while more of the TA mechanism thickens them.

In summary, the safe-belting of pop music in show choirs and Broadway musicals requires that pressure on the vocal cords in the middle voice be lessened by a combination of TA and CT register production. This is learned by using vocalises that exercise the voice from the top—down (CT register to mixed TA/CT register). While the quality of the sound might not, at first, sound “edgy” enough, in time and with practice the voice will grow stronger and project without being forced. We owe it to our students to teach them to sing all styles of music in ways that result in good vocal health.

END NOTES

- 1 Based on the author’s books: *Directing the Choral Music Program*, 2nd ed. (New York: Oxford University Press, 2016), and *Teaching Kids to Sing*, 2nd ed. (Boston: Schirmer, Cengage Learning 2014).
- 2 Kenneth H. Phillips and Sandra M. Doneski, “Research on Elementary and Secondary School Singing,” in *MENC Handbook of Research on Music Learning*, vol. 2: Applications, eds. Richard Colwell and Peter Webster (New York: Oxford University Press, 2011), 176–232.
- 3 Keith Hatschek, *Vocal Health Basics—How to Properly Care for Your Voice*. Retrieved from: <http://blog.disc-makers.com/2012/01/vocal-health-basics/>.
- 4 Cornelius Reid, *A Dictionary of Vocal Terminology: An Analysis*. (New York: Joseph Patelson Music House, 1983), p. 296.
- 5 Duane Cottrell, “Building Vocal Strength with Sustained Tone Warm-Ups” (*Choral Journal*, 56/3, 2015), 73–79.
- 6 Kenneth Phillips, Jenevora Williams, and Robert Edwin, “The Young Singer,” in *The Oxford Handbook of Music Education*, vol. 1, eds. Gary McPherson and Graham Welch (New York: Oxford University Press, 2012), 602.
- 7 Roger Ames, “Preparing for the High School Musical,” in *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*, eds. Michelle Holt and James Jordan (Chicago: GIA, 2008), 481.

Continued on p. 41

In what ways are music teachers working to increase the racial diversity of students in their secondary school music programs in Kentucky?

A majority of respondents reported that they offered school instruments or financial aid for students to get instruments. Participants also reported choosing repertoire that matched the diversity of students in their music programs.

DISCUSSION

The average participation of students in Kentucky secondary school music programs (25%) is higher than nationwide (21%) and regional (19%) participation levels in secondary school music programs (Elpus & Abril, 2011; Scully, 2014). The reason for this higher participation level is unknown, but one may consider the strong reputation of traditional large ensembles within the state of Kentucky as a contributing factor.

Racial diversity within participants' school music programs is lower when compared to the whole school. Only 6.98% of students in secondary school music programs were African American, whereas the school average is 11.44%. The statistics were similar for students who were Hispanic or Latino. Only 3.89% of students in secondary school music programs are Hispanics or Latino, while they make up 5.9% of secondary school populations.

In looking within more racially diverse KMEA districts, specifically Districts 12 (Louisville), 7 (Lexington), 5 (Shelbyville), and 3 (Hopkinsville), the diversity within secondary school music programs was still below the average racial diversity of the total school population. In District 12, the most diverse KMEA district, 29.56% of students enrolled in secondary schools are African American, but only 23.78% of students in music programs are African American. This is a total 5.78% decrease from school population to music population. In District 7, 24.63% of students in secondary schools are African American, with only 17.65% participating in music programs, a 6.98% drop. Finally, we looked at District 3, where 13.28% of students in secondary schools are African American, with only 2.2% participating in music programs. This is a drastic decrease of 11.08%.

We followed this procedure when analyzing Hispanic or Latino diversity levels. First looking at District 7 (Lexington area), and finding that 15.32% of students in secondary schools are Hispanic or Latino, but only 13.18% participate in music programs, a drop of 2.14%. District 3 (Hopkinsville area) follows the trend with 7.86% of students in secondary schools being Hispanic or Latino, but only 2% participating in music programs, a 5.86% drop. Interestingly, District 5

(Shelbyville area) has 6.9% of students being Hispanic or Latino, and 3.2% participating in music programs. This is interesting because while this district has a lower overall level of Hispanic or Latino students, it has a lower decrease in participation from school to music program than District 3, at only 3.7%.

Overall, this study reveals that, in Kentucky, more students participate in secondary school music programs when compared to national and regional averages, but Kentucky music programs are less diverse than they could be. Fewer African American and Hispanic/Latino students participate in secondary school music programs when compared to the racial diversity of the total school population. These results indicate that music educators may need to consider other ways to increase racial diversity within their programs in order to reflect the diversity found within their schools, moving beyond providing financial aid and searching for a diverse repertoire, but offering supplementary music programming. "Music education in its current state does not best suit the needs of today's learners. Music educators should step beyond their comfort level with traditional music programming to be inclusive, relevant, and be encouraging to a wider range of students" (Scully, 2014, p. x). One way to do so may be to implement Modern Band programming into schools, which has been shown to be a powerful supplement to traditional large ensembles and a way to engage more students in music education (for more information, see Byo, 2017).

The next step for this research will be to begin examining why some districts have less discrepancy between racial diversity within music programs and total school populations and to start building resources to increase the diversity of secondary school music programs in Kentucky. We plan to edit our survey and send it out to secondary music educators again, with more specific questions related to our goals.

LIMITATIONS

While this survey yielded useful information, there were some limitations. First, the survey was not randomized and achieved a low response rate of only 10%. The lack of randomization prevents the data from generalizing to the population, so our data cannot accurately apply to the entirety of Kentucky secondary schools. In the future, the survey will be sent to a randomized list of all secondary school music teachers in the state of Kentucky so that we can generalize our results to the population.

We know that less than 2% of Kentuckians are Asian (KPH, 2017), but could not compare this statistic to our survey information as we did not include "Asian" as

a demographic category. This may have influenced our results, as we had higher levels of “other” selected for race than we had predicted. We suspect this data was influenced by the missing category. This category will be included in future studies to gain an accurate picture of Asian participation in secondary school music programs.

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Phillips, continued from p.38

Dr. Kenneth Phillips, ken.phillips7@yahoo.com, is Professor Emeritus, The University of Iowa, and former Director of Graduate Music Education at Gordon College. An award-winning researcher and teacher in the area of child and adolescent vocal pedagogy, he is the author of four books, two of which are in second editions (Teaching Kids to Sing (2014, Cengage), and Directing the Choral Music Program (OUP, 2016), Dr. Phillips has been recognized by NAFME as one of the nation’s most accomplished music educators (Teaching Music, October 2000).

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2017-18 Performance Assessment Results

BAND

District 1 - James Gregory, Manager

| School | Class | Director | Rating |
|-----------------------------|-------|--------------------|--------|
| Ballard Co. MS | C | Heather Dipasquale | I |
| Ballard Memorial HS | III | Heather Dipasquale | I |
| Caldwell Co. HS | IV | Daniel Thomas | II |
| Caldwell Co. MS | B | Mason Henry | II |
| Calloway Co. HS | IV | Derek Jones | I |
| Calloway Co. MS | C | Kevin Suiter | I |
| Crittenden Co. HS | III | Lindsey Maddux | II |
| Graves Co. HS Concert | IV | Richard Burchett | I |
| Heath MS Advanced | C | Steven Page | II |
| Heath MS Beginning | A | Steven Page | I |
| Heath MS Intermediate | B | Steven Page | II |
| Lone Oak MS 7th/8th | C | Kara Connell | I |
| Lyon Co. HS | III | Spencer Sullivan | II |
| Lyon Co. MS | B | Spencer Sullivan | I |
| Marshall Co. HS Symphonic | IV | Ronnie Payton | I |
| Mayfield HS | IV | Darrin Abren | I |
| Mayfield MS | C | Ginny Burchett | I |
| McCracken Co. HS Sym. | IV | J. Lovell/K. Ray | I |
| McCracken Co. HS WE | VI | J. Lovell/K. Ray | I |
| Murray HS Symphonic | IV | Tim Zeiss | I |
| Murray MS | C | Beth Stribling | I |
| Paducah MS 8th Concert | C | Lindsey Williams | I |
| Paducah Tilghman HS Concert | III | James Gregory | II |
| Trigg Co. HS | III | Andrew Mroch | I |
| Trigg Co. MS | B | Bethany Allen | I |

District 2 - Ed & Katie Hauser, Managers

| School | Class | Director | Rating |
|----------------------------|-------|---------------------------|--------|
| Apollo HS | IV | Bidwell/Davidson | I |
| Browning Springs MS | C | Cory Mullins | II |
| Burns MS Concert | C | Yonts/Davidson | I |
| Christian Co. MS 8th | C | Warren/Darnall | I |
| College View MS 7th | B | Jed Manire | I |
| College View MS 8th | B | Jed Manire | I |
| Daviess Co. HS Symphonic | III | Alward/Clark | I |
| Daviess Co. HS WE | V | Alward/Clark | I |
| Daviess Co. MS Concert | C | Dave Ruckdeschel | I |
| Dawson Springs HS | II | Andy Hall | I |
| Hancock Co. HS | III | M. Benningfield | I |
| Hancock Co. MS 8th | C | Zachary Buskill | I |
| Henderson Co. HS Concert | III | Conner Kinmon | I |
| Henderson Co. HS WE | V | Conner Kinmon | I |
| Henderson North MS Concert | C | Aaron Hudson | I |
| Henderson South MS | C | Metzger/Clark | I |
| Hopkins Co. Central HS | III | J. Grace/D. Moss | II |
| James Madison MS 7th | B | Emerson/Adams | I |
| James Madison MS 8th | C | Alan Emerson | I |
| Mad. North Hopkins HS Sym. | V | Adams/Emerson/ Mullins | I |
| McLean Co. HS Concert | III | Ryan Rue | I |
| McLean Co. MS Concert | B | Ryan Rue | I |
| Ohio Co. HS Concert | III | Lincoln Rowe | I |
| Ohio Co. MS 7th | A | Jacob Sturgeon | II |
| Ohio Co. MS 8th | B | Sturgeon/Rowe | I |
| Owensboro Cath. HS Concert | III | Edward Hauser | I |
| Owensboro HS Symphonic | V | Barr/Klausing | I |
| Owensboro MS 6th | B | Smith/Klausing | I |
| Owensboro MS 7th | C | J. Smith/A. Barr | I |

| | | | |
|----------------------|-----|------------------|----|
| Owensboro MS 8th | C | J. Smith/A. Barr | I |
| Union Co. HS Concert | III | Kyle Payton | I |
| Union Co. MS Concert | C | Kyle Payton | II |
| Webster Co. HS | II | Troy Palmer | CO |

District 3 - David Graham, Manager

| School | Class | Director | Rating |
|---------------------------------|-------|---------------------|--------|
| Adairville MS 6th/7th/8th | C | Brittani Barnett | CO |
| Allen Co-Scottsville HS Concert | III | J. Shawn Huff | II |
| Auburn MS | B | Mandy Beasley | I |
| Barren Co. MS 8th | B | Crowder/Crowder | I |
| Barren Co. HS Concert | IV | Crowder/Crowder | I |
| Barren Co. MS 7th | A | Crowder/Crowder | I |
| Bazzell MS | B | J. Shawn Huff | I |
| Bowling Green HS Symphonic | IV | K. Briley/C. Shores | I |
| Bowling Green Jr. HS 7th | C | Kevin Briley | I |
| Bowling Green Jr. HS 8th | B | Christi Shores | I |
| Butler Co. HS Wind Ensemble | IV | Ausbrooks/Pardue | II |
| Butler County HS Concert | III | Ausbrooks/Pardue | I |
| Chandler's MS 6th/7th/8th | B | Renee Fultz | CO |
| Christian Co. HS | III | Anthony Darnall | I |
| College View MS 6th Beginning | A | Jed Manire | CO |
| Cumberland Co. HS | III | AJ Cook | I |
| Cumberland Co. MS | B | A.J. Cook | CO |
| Drakes Creek MS | C | Sheila Smalling | I |
| Edmonson Co. HS | III | John Woods | II |
| Franklin-Simpson HS | III | Nathaniel Nash | I |
| Franklin-Simpson MS | C | Scott Ragland | CO |
| Glasgow HS Scottie | IV | Jonathon Holmes | I |
| Glasgow MS | C | Jonathon Holmes | I |
| Grayson Co. HS Concert | VI | A. Bell/A. Bell | I |
| Greenwood HS Concert | III | Nick Collar | I |
| Greenwood HS Symphonic | IV | Nick Collar | I |
| Henry Moss MS | B | Becky Graham | I |
| Hopkinsville HS Symphonic | IV | J. Seth Peveler | I |
| Hopkinsville MS 8th | C | T. Miller/G. Jones | CO |
| Lewisburg MS 6th/7th/8th | C | Kevin Johnson | CO |
| Logan Co. HS Symphonic | IV | David Dayton | I |
| Meade Co. HS Concert | III | Aaron Lay | I |
| Meade Co. HS Symphonic | VI | Chris McGee | I |
| Metcalfe Co. HS Concert | IV | Tyler Fenwick | I |
| Muhlenberg Co. HS | IV | Troy Stovall | I |
| Muhlenberg North MS | C | Jill Page | I |
| Muhlenberg South MS | C | Joel Watson | I |
| Ohio Co. HS Symphonic | IV | L. Rowe/J. Sturgeon | II |
| Olmstead MS | C | Danny Benson | CO |
| Paducah Tilghman HS | IV | James Gregory | I |
| Russellville HS Concert | IV | Brown/Cardwell | I |
| Russellville MS 7th/8th | C | Brown/Cardwell | II |
| South Warren HS Symphonic | III | Amy Spears | I |
| South Warren HS Wind Ens. | IV | Chris Cecil | I |
| South Warren MS | C | Amy Spears | I |
| Todd Co. Central HS Concert | III | Jeff Williams | I |
| Todd Co. MS | B | David Carmichael | I |
| Warren Central HS Concert | IV | Graham/Graham | I |
| Warren East HS Concert | IV | Jonathan Cline | I |
| Warren East HS Wind Ensemble | IV | Jonathan Cline | I |
| Warren East MS 7th | B | Cedrick Leavell | II |
| Warren East MS 8th | B | Cedrick Leavell | II |

Performance Assessment Results, continued

| District 4 - Brian Ellis, Manager | | | | | | | |
|------------------------------------------|--------------|--------------------|---------------|-----------------------------------------------------------|--------------|-------------------|---------------|
| School | Class | Director | Rating | School | Class | Director | Rating |
| Bardstown HS | II | Matt Brown | II | Eastside MS 8th | C | Susannah Taylor | I |
| Bardstown MS 7th | B | Matt Brown | II | Hebron MS 7th | B | Wendy Davidson | II |
| Bloomfield MS Advanced | C | TJ Metcalf | CO | Hebron MS 8th | C | Wendy Davidson | II |
| Bluegrass MS 8th | C | Shawn Roark | II | Henry Co. HS Sym. | III | Chip Anderson | I |
| Boston/New Haven MS | C | Shawn Robinson | CO | J. Graham Brown HS | II | Curtis Moss | II |
| Breckinridge Co. HS Concert | IV | Ricky Dudgeon | I | Lloyd Memorial HS | III | Jason Stolz | I |
| Breckinridge MS Concert | C | Ricky Dudgeon | II | Martha Layne Collins HS | IV | Kevin Osborne | I |
| Butler Co. MS 8th Grade | D | Jordan Evans | CO | Maurice Bowling MS 7th/8th | C | Brent Bowlin | I |
| Campbellsville HS | III | Zach Shelton | II | North Oldham HS | III | Amanda Buchholz | I |
| Campbellsville MS | B | Zach Shelton | CO | North Oldham MS 7th | V | Amanda Buchholz | I |
| Central Hardin HS Sym. | IV | Centers/Cantrell | I | North Oldham MS 8th | B | Kyle Ray | I |
| Central Hardin HS Wind Ens. | VI | Centers/Cantrell | I | Oldham Co. HS Sym. I | C | Kyle Ray | II |
| East Hardin MS 7th | B | Baucum/Leonard | I | Oldham Co. HS Sym. II | VI | Brad Rogers | I |
| East Hardin MS 8th | C | Baucum/Leonard | I | Oldham Co. MS 7th | IV | Brad Rogers | I |
| Elizabethtown HS Symphonic | IV | D. Tucker/K. Evans | I | Oldham Co. MS 8th | B | Tony Wise | I |
| Grayson Co. MS 6th | A | Ashley Bell | I | Oldham Co. MS 8th | C | Tony Wise | I |
| Grayson Co. MS 7th | B | A. Bell/A. Nash | I | Owen Co. HS Concert | II | Michael Pinkston | II |
| Grayson Co. MS 8th | C | A. Bell/A. Nash | I | Shelby Co. HS 8th | C | Ross Morgan | II |
| Green Co. MS Concert | B | Nathan Willoughby | CO | Shelby Co. HS Concert | IV | Ross Morgan | I |
| Hart Co. HS Concert | IV | Ed Johnson | I | Shelby East MS 6th | A | Tammy Oerther | II |
| James T. Alton MS Sym. | C | Byron Witham | I | Shelby East MS 7th | B | Tammy Oerther | I |
| John Hardin HS Concert | IV | Brian Ellis | I | Shelby West MS 7th | B | Brandon Etienne | I |
| LaRue Co. HS Concert | IV | Patterson/Mora | I | South Oldham HS | III | Ryan McAllister | I |
| Marion Co. HS Concert | II | Daniel Beams | I | South Oldham HS Sym. | V | Ryan McAllister | I |
| Marion Co. MS Band | B | Jenna McCoy | III | South Oldham MS 7th/8th | C | Robert Parker | I |
| Nelson Co. HS Concert | III | Damon King | I | Spencer Co. HS Concert | III | Tara Alcorn | I |
| North Hardin HS Sym. II | III | Froedge/Reams | I | Spencer Co. HS WE | IV | Tara Alcorn | I |
| North Hardin HS Wind Sym. | VI | Froedge/Reams | I | Spencer Co. MS 8th | C | Jim Stites | II |
| North MS | C | Brittany Ford | II | Trimble Co. MS 7th/8th | C | Jonah Sawyers | II |
| Old KY Home MS 8th | C | Damon King | II | Zoneton MS 7th/8th | C | Eve Witt | I |
| Stuart Pepper MS 8 th | B | C. McGee/A. Lay | I | District 6 - Dean Marotta, Manager | | | |
| T.K. Stone MS Symphonic | C | Evans/Tucker | I | School | Class | Director | Rating |
| Taylor Co. HS Concert | IV | Stephen Bishop | I | Boone Co. HS Symphonic | III | Dan Barnhill | I |
| Thomas Nelson HS Concert | III | Alex McCoy | I | Boone Co. HS Wind Ensemble | V | Dan Barnhill | I |
| Washington Co. HS | III | Burns/Simpson | I | Camp Ernst MS 7th | B | Tom Mueller | I |
| West Hardin MS | C | Laura Floyd | II | Conner HS Symphonic | IV | Chris Peterson | I |
| | | | | Conner MS 8th | C | Bill Klopp | II |
| | | | | Dixie Heights HS Symphonic | IV | Sarah Shamblin | I |
| | | | | Gray MS 7th | B | Kidwell/Craig | I |
| | | | | Gray MS 8th Advanced | C | Bill Kidwell | I |
| | | | | Larry A. Ryle HS Honors WS | V | Craig/Proctor | I |
| | | | | Larry A. Ryle HS Symphonic II | IV | Proctor/Craig | I |
| | | | | Larry A. Ryle HS Symphonic III | III | Craig/Proctor | I |
| | | | | Pendleton Co. HS WE | III | Matt Phillips | I |
| | | | | Randall Cooper HS Concert | III | Brad Stewart | I |
| | | | | Randall Cooper HS Wind Ens. | V | Brad Stewart | I |
| | | | | Summit View MS 7th Beg. | B | Carole Farris | I |
| | | | | Summit View MS 8th | B | Carole Farris | II |
| | | | | Twenhofel MS 6th Beginning | A | Jim Daughters | I |
| | | | | Twenhofel MS 7th | B | Jim Daughters | I |
| | | | | Twenhofel MS 8th Symphonic | C | Jim Daughters | I |
| | | | | District 7 High School - Allison Weitkamp, Manager | | | |
| School | Class | Director | Rating | School | Class | Director | Rating |
| Anderson Co. HS Sym. | V | Patrick Brady | I | Bourbon Co. HS | IV | Michael Stone | II |
| Anderson Co. MS 8th | C | Patrick Brady | I | Bryan Station HS Concert | III | S. Owens/S. Baker | II |
| Bernheim MS 7th/8th | B | Shawn Webb | II | East Jessamine HS | III | D. Mason-Walker | II |
| Bullitt Central HS Sym. | IV | Rodney Stults | I | Franklin Co. HS Concert | V | Josh Toppass | I |
| Bullitt East HS Concert | IV | Trevor Ervin | I | Frederick Douglass HS Concert | III | Matthew Skaggs | I |
| Bullitt East HS WE | V | Trevor Ervin | I | Harrison Co. HS Concert | III | John Merz | I |
| Bullitt Lick MS 7th/8th | B | Meredith Patton | II | Harrison Co. HS Symphonic | IV | John Merz | I |
| Camp Ernst MS 8th | C | Tom Mueller | I | | | | |
| Campbell Co. MS 7th | B | Stephen Dietsch | I | | | | |
| Campbell Co. MS 8th | C | Stephen Dietsch | II | | | | |
| Carroll Co. HS Concert | III | Brad Howard | II | | | | |
| Carroll Co. HS Sym. | IV | Brad Howard | II | | | | |
| Carroll Co. MS 7th | B | Kelly Hash | III | | | | |
| Carroll Co. MS 8th | B | Kelly Hash | II | | | | |
| Christian Acad. Lou. 6th | B | Kristin Ungaro | I | | | | |
| Christian Acad. Lou. 7th | C | Kristin Ungaro | I | | | | |
| Christian Acad. Lou. | III | Matt Wooten | I | | | | |
| Christian Acad. Lou. WE | VI | Matt Wooten | I | | | | |
| East Oldham MS 7th | B | Kevin Cox | I | | | | |
| East Oldham MS 8th | B | Kevin Cox | I | | | | |
| Eastside MS 7th | B | Susannah Taylor | I | | | | |

Performance Assessment Results, continued

| | | | |
|-------------------------|-----|---------------------|-----|
| Thomas Jefferson MS 7th | B | Ashley Forrest | II |
| Thomas Jefferson MS 8th | C | Ashley Forrest | II |
| Waggener HS | III | Anastasi Fafalios | III |
| Walden MS 6th | A | Janine Fink | II |
| Walden MS 7th/8th | C | Janine Fink | II |
| Western HS | II | Ben Taylor | III |
| Western MS 6th | A | Eric Allen | I |
| Western MS 7th/8th | C | Eric Allen | II |
| Westport MS 7th/8th | B | Jay Matheny | II |
| YPAS HS Symphonic | VI | C. Essig/J. Gregory | I |
| YPAS HS Wind Ensemble | VI | C. Essig/J. Gregory | I |

State Concert Band Assessment - *Fred Speck, Manager*

| School | Class | Director | Rating |
|-------------------------|-------|---------------------|--------|
| Atherton HS | VI | Matt Byrum | I |
| Bath Co. HS | IV | Rob Rawlings | II |
| Boyd Co. HS | V | John W. Johnson | I |
| Bullitt East HS | IV | Trevor Ervin | I |
| Conner HS | IV | Chris Peterson | I |
| East Carter HS | III | Logan Skidmore | II |
| George Rogers Clark HS | V | Michael Payne | I |
| Hancock Co. HS | III | Mark Benningfield | I |
| Logan Co. HS | IV | David W. Dayton | I |
| Louisville Male HS | V | S. Cooksey/N. Moore | I |
| Martha Layne Collins HS | III | Kevin Osborne | I |
| McCracken Co. HS | VI | John Lovell | I |
| Model Lab HS | III | Eric Sokolowski | I |
| North Oldham HS (CB) | III | Amanda Buchholz | II |
| North Oldham HS (SB) | V | Amanda Buchholz | I |
| Oldham Co. HS (SB I) | VI | Brad Rogers | I |
| Oldham Co. HS (SB II) | IV | Brad Rogers | I |
| Pikeville HS | III | Scott Bersaglia | I |
| Raceland-Worthington HS | III | Allyson Martin | II |
| South Laurel HS | V | Mark Sizemore | I |
| Union Co. HS | III | Payton/Hettenhausen | II |
| Warren Central HS | IV | David Graham | I |
| Warren East HS (SB) | IV | Johnathan Cline | II |
| Warren East HS (WE) | IV | Johnathan Cline | II |

ORCHESTRA

District 1 - *James Gregory, Manager*

| School | Class | Director | Rating |
|---------------------|-------|------------------|--------|
| McCracken Co. HS | III | Melissa Bogle | I |
| Paducah MS | B | Lindsey Williams | I |
| Paducah Tilghman HS | VI | Doug Van Fleet | I |

District 2 - *Tom Stites, Manager*

| School | Class | Director | Rating |
|----------------------|-------|--------------------|--------|
| Apollo HS | IV | Kelsey Davidson | I |
| Burns MS | M | Kelsey Davidson | I |
| Burns MS Beginning | E | Kelsey Davidson | I |
| College View MS | M | K. Higdon/G. Olson | I |
| Daviess Co. HS | IV | Karen Higdon | I |
| Daviess Co. MS | M | Karen Higdon | I |
| Owensboro HS | IV | Elizabeth Jones | I |
| Owensboro HS Chamber | VI | Elizabeth Jones | I |
| Owensboro MS 6th | E | Elizabeth Jones | I |
| Owensboro MS North | M | Wade Wiggins | I |

District 3 - *Michael Wix, Manager*

| School | Class | Director | Rating |
|--------------------------------|-------|---------------------|--------|
| Barren Co. HS | M | Casey Powell | I |
| Barren Co. HS | VI | Amberly Bush | I |
| Bowling Green HS Advanced | VI | Patrick O'Rourke | I |
| Bowling Green HS Freshmen | IV | Patrick O'Rourke | I |
| Bowling Green Jr. HS 6th | E | Landon Case | I |
| Bowling Green Jr. HS 7th | M | Landon Case | I |
| Bowling Green Jr. HS 8th | M | Landon Case | II |
| Drakes Creek MS | I | Jessica Mays Stuppy | I |
| Grayson Co. HS 8th | III | A. French/S. French | I |
| Grayson Co. HS Chamber | VI | A. French/S. French | I |
| Grayson Co. HS Concert | IV | A. French/S. French | I |
| Greenwood HS | II | Jessica Mays Stuppy | I |
| Henry Moss MS | M | Taylor Caven | II |
| South Warren MS | M | Rebecca Baumbach | I |
| Warren Central HS | III | Taylor Caven | I |
| Warren East HS String Ensemble | E | William Compton | II |
| Warren East MS | E | William Compton | II |

District 4 - *Brian Ellis, Manager*

| School | Class | Director | Rating |
|-----------------------------|-------|---------------------|--------|
| Bardstown HS String | IV | Paola Manrique-Land | II |
| Bardstown MS 6th String | C | Paola Manrique-Land | I |
| Bardstown MS 7th/8th String | C | Paola Manrique-Land | I |
| Grayson Co. HS String | III | French/French | II |
| Grayson Co. MS 6th | B | French/French | I |
| Grayson Co. MS 7th | II | French/French | I |

District 5 - *Tony Wise, Manager*

| School | Class | Director | Rating |
|-------------------------|-------|----------------|--------|
| Highlands HS | V | Kathy Anderson | I |
| Highlands MS | M | Kathy Anderson | I |
| Martha Layne Collins HS | III | Mary McGillen | II |
| Shelby Co. HS | IV | Tammy Oerther | I |
| Shelby West MS 6th/7th | M | Mary McGillen | II |

District 7 - *Kelly Mayes & Josh Rayburn, Managers*

| School | Class | Director | Rating |
|-------------------------------|-------|-------------------|--------|
| Baker Intermediate MS | E | Nicola Rohr | I |
| Beaumont MS 6th | E | Cindy Higgins | II |
| Beaumont MS 7th | M | Cindy Higgins | II |
| Beaumont MS 8th | D | Cindy Higgins | II |
| Bryan Station HS Chamber | VI | P. Price/K. Mayes | I |
| Bryan Station HS Concert/Sym. | IV | P. Price/K. Mayes | I |
| Bryan Station HS Guitar Ens. | III | Don Hicks | I |
| Bryan Station MS 6th | E | Sarah Payne | I |
| Bryan Station MS 7th | M | Sarah Payne | I |
| Bryan Station MS 8th | D | Sarah Payne | I |
| Crawford MS 6th | E | Annette DiToma | II |
| Crawford MS 7th/8th | M | Annette DiToma | I |
| Edythe J. Hayes MS 6th | E | Francis/Summers | I |
| Edythe J. Hayes MS 7th | M | Francis/Summers | I |
| Edythe J. Hayes MS 8th | M | Francis/Summers | I |
| Frederick Douglass HS General | II | Shawna Howard | I |
| Frederick Douglass HS Sym. | III | Shawna Howard | I |
| George Rogers Clark HS | III | Nicola Rohr | I |
| Henry Clay HS Reparatory | IV | Julie Foster | I |
| Henry Clay HS Sym./Chamber | VI | Julie Foster | I |
| Jessie Clark MS 6th | E | Michelle Hudson | I |
| Jessie Clark MS 7th | M | Michelle Hudson | I |
| Jessie Clark MS 8th | D | Michelle Hudson | I |

Performance Assessment Results, continued

| | | | | | | | |
|-----------------------------|-----|-------------------|----|-------------------------------|-----|---------------------|----|
| Lafayette HS Chamber | VI | P. Kent/L. Fallon | I | Conner HS | IV | Chris Peterson | I |
| Lafayette HS Concert | IV | P. Kent/L. Fallon | I | Conner MS Advanced | M | Michelle Carroll | II |
| Lafayette HS String | III | P. Kent/L. Fallon | CO | Conway MS | M | Grace Kim | I |
| Lafayette HS Symphonic | IV | P. Kent/L. Fallon | I | Crosby MS 7th | M | Marsha Webb | I |
| Leestown MS 6th | E | Nathan Wilson | I | Crosby MS 8th | M | Marsha Webb | I |
| Leestown MS 7th | M | Nathan Wilson | I | Doss HS | III | Chrissy Givan | II |
| Leestown MS 8th | M | Nathan Wilson | I | Dupont Manual HS Concert | VI | Dan Whistler | I |
| Lexington Trad. MS 6th | E | Mary Eliz. Henton | CO | Eastern HS Chamber | VI | Fred Speck | I |
| Lexington Trad. MS 7th/8th | M | Mary Eliz. Henton | I | Eastern HS Concert | III | Fred Speck | I |
| Morton MS 6th | E | Paula Williams | I | Eastern HS Strings | IV | Fred Speck | I |
| Morton MS 7th/8th | M | Paula Williams | II | Fairdale HS Concertino | III | Darrick Turner | I |
| Paul L. Dunbar HS Concert | V | R. Goff/A. Watts | I | Fairdale HS Symphonic | IV | Darrick Turner | I |
| Paul L. Dunbar HS String | IV | R. Goff/A. Watts | I | Farnsley MS String | M | C. Moeller-Cunanan | CO |
| Paul L. Dunbar HS Symphonic | VI | R. Goff/A. Watts | I | Fern Creek HS Chamber Strings | IV | Aaron May | I |
| Robert Campbell Jr. HS | M | Dustin Howard | II | Fern Creek HS String | III | Aaron May | I |
| SCAPA | D | Nancy Campbell | I | Highland MS 7th/8th | M | Wendy Doyle | I |
| Southern MS 6th | E | Heidi Morris | I | Highland MS Full | M | Wendy Doyle | I |
| Southern MS 7th/8th | M | Heidi Morris | II | Iroquois HS | III | Samantha Sankey | II |
| Tates Creek HS Intermezzo | IV | Ben McWhorter | I | J. Graham Brown HS | IV | Tamika Carr-Briggs | I |
| Tates Creek HS Symphony | VI | Ben McWhorter | I | J. Graham Brown MS | M | Tamika Carr-Briggs | I |
| Tates Creek MS 6th | E | Megan Norris | I | Jefferson Co. Trad. MS | M | Marsha Curtis-Jones | I |
| Tates Creek MS 7th and 8th | M | Megan Norris | I | Jeffersontown HS Advanced | IV | Caia Cross | II |
| Winburn MS 6th | E | Milburn/Stanton | I | Jeffersontown HS Int. | III | Caia Cross | CO |
| Winburn MS 7th/8th | M | Milburn/Stanton | I | Johnson Trad. MS | M | David Ruth | I |
| Woodford Co. HS Chamber | V | Greg Marsee | I | Kammerer MS | M | Dr. Cindy Dougherty | II |
| Woodford Co. HS Concert | III | Greg Marsee | I | Lassiter MS 7th | M | Julianne Gunn | II |
| Woodford Co. MS 7th | M | Greg Marsee | I | Lassiter MS 8th | M | Julianne Gunn | I |
| Woodford Co. MS 8th | M | Greg Marsee | I | Louisville Male HS Chamber | V | Robert Dixon | I |

District 8 – John Johnson, Managers

| School | Class | Director | Rating | School | Class | Director | Rating |
|-----------------------------|-------|---------------|--------|--------------------------------|-------|-------------------|--------|
| Ashland MS 7th/8th | M | Molly Page | I | Meyzeek MS 8th | M | Doug Jones | II |
| McNabb MS 7th | M | Lauren Wright | I | Newburg MS Advanced | M | Lisa Fossett | I |
| McNabb MS 7th/8th | M | Lauren Wright | I | Noe MS 6th | E | Nelson Dougherty | II |
| McNabb MS 8th | M | Lauren Wright | I | Noe MS 7th/8th | M | Nelson Dougherty | II |
| Montgomery Co. HS 1 | III | Aaron BreecK | I | Olmsted Acad. North MS 8th | M | Mark Brogdon | II |
| Montgomery Co. HS 2 | V | Aaron BreecK | I | Olmsted Acad. South MS 7th/8th | M | Courtney Raines | I |
| Montgomery Co. Intermediate | E | Aaron BreecK | I | Pleasure Ridge Park HS | III | Julia Green | I |
| Paul G. Blazer HS 1 | III | Molly Page | I | Ramsey MS Festival Strings | M | Anita Dane | I |
| Paul G. Blazer HS 2 | V | Molly Page | I | Seneca HS 1 | III | John Marietta | I |
| Russell Ind. HS | V | Drew Stowers | I | Seneca HS Advanced | IV | John Marietta | I |
| Russell MS 6th | E | Drew Stowers | I | Stuart Academy MS | M | Nicholas Weiner | II |
| Russell MS 7th | E | Drew Stowers | II | Thomas Jefferson MS | E | Doug Harville | II |
| Russell MS 8th | M | Drew Stowers | I | Valley HS Freshman | III | Dave Nelson | II |
| | | | | Valley HS Upper | III | Dave Nelson | I |
| | | | | Waggener HS | III | Alice Markiewicz | II |
| | | | | Western MS for the Arts 7th | M | Dr. Luke Darville | II |
| | | | | Western MS for the Arts 8th | M | Dr. Luke Darville | II |
| | | | | Westport MS 6th | E | Cory Zilisch | I |
| | | | | Westport MS 7th | M | Cory Zilisch | I |
| | | | | Westport MS 8th | D | Cory Zilisch | I |
| | | | | YPAS Philharmonia | VI | Dan Whistler | I |

VOCAL

District 1 - Brant Veal, Manager

| School | Class | Director | Rating | School | Class | Director | Rating |
|-----------------------------|-------|-------------------|--------|-----------------------------|-------|-------------------|--------|
| Ballard Co. MS 6th | E | Brant Veal | II | Ballard Co. MS 6th | E | Brant Veal | II |
| Ballard Co. MS 7th/8th | D | Brant Veal | I | Ballard Co. MS 7th/8th | D | Brant Veal | I |
| Ballard Memorial HS Concert | M | Brant Veal | I | Ballard Memorial HS Concert | M | Brant Veal | I |
| Ballard Memorial HS Women's | E | Brant Veal | I | Ballard Memorial HS Women's | E | Brant Veal | I |
| Calloway Co. HS Concert | M | Mark Dycus | I | Calloway Co. HS Concert | M | Mark Dycus | I |
| Graves Co. HS Chamber | M | Makenzie Kauffman | I | Graves Co. HS Chamber | M | Makenzie Kauffman | I |

Performance Assessment Results, continued

| | | | | | | | |
|------------------------------|---|-------------------|-----|------------------------------|---|------------------|----|
| Graves Co. HS Eagle Singers | M | Makenzie Kauffman | II | Glasgow HS Scottie Singers | M | Sarah Capito | CO |
| Heath MS 6th | E | Steven Page | I | Glasgow MS Treble | E | Katie Morrison | I |
| Heath MS 7th/8th | M | Steven Page | I | Henry Moss MS | M | Denise Oliver | I |
| Lone Oak MS 6th | E | Dawn Evans | I | Hopkinsville HS Chamber Ens. | M | Myra Sutton | CO |
| Lone Oak MS 7th/8th | M | Dawn Evans | I | Hopkinsville HS Women's | M | Myra Sutton | CO |
| Marshall Co. HS Chamber | M | Jessica Dismukes | III | Hopkinsville MS | M | Travis Miller | CO |
| McCracken Co. HS Crimson | M | Carlyn Zimmerman | II | James E. Bazzell MS | M | Megan Puckett | I |
| McCracken Co. HS Sr. Varsity | D | Carlyn Zimmerman | I | Logan Co. HS | E | David Dayton | II |
| McCracken Co. HS Varsity | M | Carlyn Zimmerman | I | South Warren HS Advanced | D | Caitlin Belcher | I |
| Paducah MS 6th | E | Samantha Veal | I | South Warren MS Mixed | D | Grant Calvert | I |
| Paducah MS 7th/8th | M | Samantha Veal | I | South Warren MS Treble | D | Grant Calvert | I |
| Pad. Tilghman HS Choralaires | M | Matt Hinz | I | Warren Central HS Advanced | M | Brittany Whitlow | I |
| Pad. Tilghman HS Concert | D | Matt Hinz | I | Warren Central HS Women's | E | Brittany Whitlow | II |

District 2 – Jenifer Wiggins & Alecia Meyer, Managers

| School | Class | Director | Rating |
|-------------------------------|-------|-------------------|--------|
| Apollo HS Ladies | E | Shelby Wooldridge | II |
| Apollo HS Singers | E | Shelby Wooldridge | II |
| Burns MS 7th/8th | E | Clarissa Smith | II |
| College View MS 6th | E | Rebecca Partlow | I |
| College View MS 7th | E | Rebecca Partlow | I |
| College View MS 8th | M | Rebecca Partlow | II |
| Daviess Co. HS Concert | M | Candy Miller | I |
| Daviess Co. HS Women's | M | Candy Miller | I |
| Daviess Co. MS 7th | E | Pam Wooldridge | II |
| Daviess Co. MS 8th | E | Pam Wooldridge | I |
| Greenwood HS Adv. Women's | E | Ellie Osborne | I |
| Greenwood HS Chorale | D | Ellie Osborne | I |
| Henderson Co. HS Chamber | D | Heather Lacy | I |
| Henderson Co. HS Concert | M | Heather Lacy | I |
| Henderson North MS 7th/8th | E | Jacob Bradley | I |
| Henderson South MS 7th/8th | E | Randall Wilkerson | I |
| James Madison MS 7th | E | Deborah Iverson | I |
| James Madison MS 8th | M | Deborah Iverson | I |
| Mad. North Hopkins HS | E | Deborah Iverson | I |
| Owensboro HS Brava | M | Jenifer Wiggins | I |
| Owensboro HS Chorale | M | Jenifer Wiggins | I |
| Owensboro MS North Bella Voce | E | Alecia Meyer | I |
| Union Co. HS | E | Joel Hettenhausen | I |
| Union Co. MS 7th/8th | E | Joel Hettenhausen | I |

District 3 – Ellie Osborne, Manager

| School | Class | Director | Rating |
|--------------------------------|-------|-------------------|--------|
| Allen Co. - Scottsville HS | E | Megan Puckett | II |
| Barren Co. HS Men's | M | Byron Lucas | I |
| Barren Co. HS Trojan | M | Byron Lucas | II |
| Barren Co. HS Women's | M | Byron Lucas | I |
| Barren Co. MS Trojan | E | Byron Lucas | I |
| Bowling Green HS A Cappella | D | Trish Beresford | I |
| Bowling Green Jr. HS 6th | M | Chandel Shanklin | I |
| Bowling Green Jr. HS 7th | M | Chandel Shanklin | I |
| Bowling Green Jr. HS 8th | M | Chandel Shanklin | I |
| Butler Co. HS Chamber | E | Travis Lowe | I |
| Butler Co. MS 7th | E | Travis Lowe | II |
| Butler Co. MS 8th | E | Travis Lowe | II |
| Christian Co. HS Advanced | M | Benjamin Stephens | II |
| Christian Co. MS 7th | E | Benjamin Stephens | II |
| Christian Co. MS 8th | M | Benjamin Stephens | I |
| Drakes Creek MS 7th/8th Mixed | M | Rebecca Fields | I |
| Franklin Simpson MS | M | Elizabeth Cook | I |
| Franklin-Simpson HS Bella Voce | E | Jeremy Roberts | II |
| Franklin-Simpson HS Chorale | M | Jeremy Roberts | II |

| | | | |
|-------------------------|---|----------------|----|
| Warren East HS Advanced | M | Cheri Marshall | I |
| Warren East HS Women's | E | Cheri Marshall | I |
| Warren East MS Mixed | E | Cheri Marshall | II |
| Warren East MS Women's | E | Cheri Marshall | I |

District 4 – Derek Crafton, Managers

| School | Class | Director | Rating |
|------------------------------|-------|--------------------|--------|
| Bardstown HS Chorus I | E | Cathy Christian | CO |
| Bardstown HS Tiger Chorale | M | Cathy Christian | I |
| Bardstown MS 8th | M | Cathy Christian | II |
| Breckinridge Co. HS | M | Phil Jennings | I |
| Breckinridge Co. MS 7th/8th | E | Caitlin Jennings | I |
| Central Hardin HS Adv. Mixed | M | Brandon Centers | I |
| Central Hardin HS Chamber | D | Brandon Centers | I |
| David T. Wilson Elem. 6th | | Ruth Ann Shacklett | CO |
| Elizabethtown HS Concert | M | Katie Bennett | I |
| Grayson Co. HS SATB | M | Teresa Jarboe | I |
| Grayson Co. HS SSA | M | Teresa Jarboe | I |
| Grayson Co. MS 6th | E | Teresa Jarboe | I |
| Grayson Co. MS 7th | M | Jarboe/Walker | I |
| Grayson Co. MS 8th | M | Jarboe/Walker | I |
| Meade Co. HS Concert | 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 | M | Crafton/Rebilas | I |
| TK Stone MS Advanced | M | Katie Bennett | I |
| TK Stone MS Cambiata | E | Katie Bennett | II |
| TK Stone MS Treble I | E | Katie Bennett | I |
| West Hardin MS 7th/8th | M | Anna Benningfield | I |

District 5 – Sue Lou Smith, Manager

| School | Class | Director | Rating |
|------------------------------|-------|--------------------|--------|
| Anderson Co. HS Advanced | D | Carrie Arrastia | I |
| Anderson Co. MS 7th/8th | M | Cara Guth | I |
| Bullitt Central HS Advanced | E | Melanie Sparks | I |
| Bullitt East HS Advanced 9th | M | Carrie Guth | I |
| East Oldham MS 6th | E | Kathy Iqbal | I |
| East Oldham MS 7th | D | Kathy Iqbal | I |
| East Oldham MS 8th | D | Kathy Iqbal | I |
| Hebron MS Advanced Ladies | M | Julia McKay | II |
| Hebron MS Concert | E | Julia McKay | I |
| Henry Co. HS Wildcat Chorale | D | Ashley Sweeney | II |
| Henry Co. HS Wildcat Singers | M | Ashley Sweeney | CO |
| Henry Co. MS 6th | E | Ashley Sweeney | CO |
| Henry Co. MS 7th | E | Ashley Sweeney | CO |
| Henry Co. MS 8th | M | Ashley Sweeney | CO |
| Martha Layne Collins HS 8th | M | Christopher Powell | II |
| Martha Layne Collins HS SA | M | Christopher Powell | I |

Performance Assessment Results, continued

| | | | | | | | |
|------------------------------|---|--------------------|----|--------------------------------|---|--------------------|----|
| Martha Layne Collins HS SATB | D | Christopher Powell | I | Campbell Co. MS 8th | E | Amy Huff | I |
| Martha Layne Collins HS SATB | E | Christopher Powell | II | Conner MS 7th/8th Red | E | Becky Bertelsen | I |
| Martha Layne Collins HS TB | M | Christopher Powell | II | Grant Co. MS 7th/8th | E | Jessica Proffitt | I |
| North Oldham HS Encore | M | Kristin King | I | Gray MS 8th | M | Diana Kozar | I |
| North Oldham HS Ressoa | M | Kristin King | I | John W. Reiley Elementary | | Lederrick Wesley | I |
| North Oldham MS 6th | E | Jody McCaffery | I | Summitview Acad. 7th/8th Mixed | E | Samantha Stapleton | I |
| North Oldham MS 7th Girls | M | Jody McCaffery | I | Turkeyfoot MS 8th | E | Alison Peeno | I |
| North Oldham MS 8th Girls | M | Jody McCaffery | I | Turkeyfoot MS Treble | E | Alison Peeno | I |
| Oldham Co. HS Bella Voce 9th | M | Haley Reed | I | Twenhofel MS 7th | E | Sherry Clark | I |
| Oldham Co. HS Cantamus | M | Haley Reed | I | Twenhofel MS 8th | E | Sherry Clark | I |
| Oldham Co. HS Chorale | D | Haley Reed | I | Williamstown Jr. HS Mixed | E | Tonya Fox | I |
| Oldham Co. HS Fellas | M | Haley Reed | II | Williamstown Jr. HS 6th | E | Tonya Fox | II |
| Oldham Co. HS Haley's Comets | M | Haley Reed | I | Woodland MS Mixed | E | Lauren Bridges | I |
| Oldham Co. MS 8th | M | Emma Smith | I | Woodland MS Women's | E | Lauren Bridges | I |
| Shelby Co. HS 8th | E | Courtney Sturgill | I | | | | |
| Shelby Co. HS Concert | E | Courtney Sturgill | I | | | | |
| Shelby Co. HS Shelby Singers | M | Courtney Sturgill | I | | | | |

District 7 – Daniel Wesley, Manager

| School | Class | Director | Rating | School | Class | Director | Rating |
|-------------------------------|-------|-----------------|--------|---------------------------------|-------|-------------------|--------|
| Shelby East MS | D | Talor Bird | II | Baker Inter. 5th/6th | E | Stephanie Arthur | I |
| South Oldham HS Chamber | D | Justin Romney | I | Beaumont MS 7th/8th | E | Lois Birdwell | I |
| South Oldham HS SSAA | D | Justin Romney | CO | Beaumont MS Colt Chorale | E | Lois Birdwell | I |
| South Oldham HS TTBB | E | Justin Romney | I | Bondurant MS 6th | E | Stephen Mann | II |
| South Oldham MS 6th | E | Kelsey Edelen | I | Bondurant MS 7th | M | Stephen Mann | I |
| South Oldham MS 7th | M | Kelsey Edelen | I | Bondurant MS 8th | M | Stephen Mann | I |
| South Oldham MS 8th | M | Kelsey Edelen | I | Bourbon Co. MS 6th | E | Sue Ellen Ballard | I |
| Spencer Co. HS Chamber | E | Kelsi Edelen | I | Bourbon Co. MS 7th | M | Sue Ellen Ballard | I |
| Spencer Co. HS Men's Ensemble | E | Kelsi Edelen | I | Bourbon Co. MS 8th | E | Sue Ellen Ballard | I |
| Spencer Co. HS Mixed | E | Kelsi Edelen | I | Bryan Station MS 6th | E | Kaitlin DeSpain | I |
| Spencer Co. HS Women's 9th | E | Kelsi Edelen | I | Bryan Station MS 7th/8th | E | Kaitlin DeSpain | I |
| Spencer Co. MS 6th | E | Marissa Pollock | I | Bryan Station MS Bearcat | E | Kaitlin DeSpain | I |
| Spencer Co. MS 7th | M | Marissa Pollock | II | Christian Acad. of Lou. Chorale | D | Cassie Ungaro | I |
| Spencer Co. MS 8th | M | Marissa Pollock | II | Christian Acad. of Lou. Concert | E | Cassie Ungaro | I |
| T. T. Knight MS | E | Natasha Allen | II | Crawford MS 6th | E | Kesley Jones | I |

District 6 High School – Josh & Amy Huff, Manager

| School | Class | Director | Rating | School | Class | Director | Rating |
|-----------------------------|-------|-----------------|--------|---------------------------------|-------|------------------|--------|
| Beechwood HS Singing Tigers | M | Taylor Ross | I | Crawford MS 7th/8th | E | Kesley Jones | II |
| Boone Co. HS Chamber | D | Lauren Barnhill | I | East Jessamine MS 7th | M | Wm. Mason-Walker | I |
| Boone Co. HS Concert | E | Lauren Barnhill | I | East Jessamine MS 8th | M | Wm. Mason-Walker | I |
| Boone Co. HS Women's Ens. | M | Lauren Barnhill | I | Edythe J. Hayes MS Beginning | E | Emily Levey | I |
| Campbell Co. HS Chorale | D | Josh Huff | I | Edythe J. Hayes MS Intermediate | E | Emily Levey | I |
| Campbell Co. HS Concert | E | Josh Huff | II | Franklin Co. HS Choristers | D | Raye Hurley | I |
| Campbell Co. HS Women's | E | Josh Huff | II | Franklin Co. HS Women's | M | Raye Hurley | I |
| Conner HS Chamber | D | John DeFerraro | I | Harrison Co. HS Concert | E | Emily Eastman | CO |
| Conner HS Mixed | E | John DeFerraro | I | Harrison Co. HS Singers | M | Emily Eastman | II |
| Conner HS Women's | M | John DeFerraro | I | Harrison Co. MS | E | Emily Eastman | II |
| Dixie Heights HS Mixed | E | Katie Hayward | I | Henry Clay HS Adv. Singers | M | Isaac Jones | II |
| Dixie Heights HS Treble | D | Katie Hayward | I | Henry Clay HS Women's | M | Isaac Jones | II |
| Grant Co. HS | D | Faith Clifton | I | Jessie Clark MS 6th | E | Candy Flynn | I |
| Highlands HS Bel Canto | D | Jacob Young | I | Jessie Clark MS 7th | E | Candy Flynn | II |
| Highlands HS Chamber | D | Jacob Young | CO | Jessie Clark MS 8th | E | Candy Flynn | II |
| Highlands HS Highlandaires | E | Jacob Young | III | Lafayette HS Adv. Women's | D | Laura Howard | I |
| Lloyd Memorial HS Concert | E | Matt Taylor | II | Lafayette HS Singers | M | Ryan Marsh | I |
| Randall Cooper HS Chamber | D | Kellie Clark | I | Leestown MS Advanced | M | Lynn Przygoda | I |
| Randall Cooper HS Men's | M | Kellie Clark | I | Leestown MS Beginning | E | Lynn Przygoda | I |
| Randall Cooper HS Women's | D | Kellie Clark | I | Lexington Catholic HS Chamber | D | Robert Vanover | I |
| Williamstown HS Chamber | E | Tonya Fox | II | Lex. Christian Acad. Chamber | D | Daniel Wesley | I |

District 6 Middle School – Josh & Amy Huff, Manager

| School | Class | Director | Rating | School | Class | Director | Rating |
|----------------------|-------|----------------|--------|--------------------------------|-------|------------------|--------|
| Bracken Co. MS | E | Steven Funke | II | Lexington Magnet School Mixed | E | Richard Burns | II |
| Camp Ernst MS Mixed | E | Andrea Leffler | I | Lexington Magnet School Select | M | Richard Burns | II |
| Camp Ernst MS Treble | E | Andrea Leffler | I | Morton MS 6th | E | Joseph Wrightson | I |
| | | | | Morton MS 7th | E | Joseph Wrightson | II |
| | | | | Morton MS 8th | E | Joseph Wrightson | II |
| | | | | Morton MS Advanced | E | Joseph Wrightson | CO |
| | | | | Paul L. Dunbar HS Chamber | D | Tiffany Marsh | I |
| | | | | Paul L. Dunbar HS Concert | M | Tiffany Marsh | I |
| | | | | Paul L. Dunbar HS Women's | M | Tiffany Marsh | I |

Performance Assessment Results, continued

| | | | | | | | |
|-------------------------------------------------|---|-----------------------|---------------|---------------------------------------------|-----------------------|----------------------|-----|
| Robert Campbell Jr. HS Cardinal | E | Stephanie Arthur | II | Clark-Moores MS | E | Lisa Jury | I |
| Royal Spring MS 7th | E | Glenna Metcalfe | I | Danville HS | E | Scott Walker | CO |
| Royal Spring MS 8th | E | Glenna Metcalfe | I | East Jessamine HS Bella Voce | M | Dee Walker | I |
| SCAPA 4th | | Amanda Wells | I | East Jessamine HS Chamber | M | Dee Walker | I |
| SCAPA 5th | | Amanda Wells | I | East Jessamine HS Chorale | M | Dee Walker | I |
| SCAPA MS | D | Amanda Wells | I | Garrard Co. MS 7th | M | Josh Fletcher | II |
| SCAPA Treble | E | Amanda Wells | I | Garrard Co. MS 8th | M | Josh Fletcher | I |
| Scott Co. HS Concert | D | B. Merritt/J. Wright | I | Madison Central HS Concert | M | Lisa Jury/Olivia Erb | I |
| Scott Co. MS | M | Sam Coleman | I | Madison Central HS Men's | E | Olivia Erb | I |
| Southern MS Mixed | E | Stephanie Grinnell | I | Madison Central HS WE | M | Lisa Jury | I |
| Tates Creek HS Adv. Women's | M | Nick Johnson | II | Madison MS 6th | E | Elizabeth Pike | I |
| Tates Creek HS Chamber | D | Nick Johnson | II | Madison MS 7th/8th | M | Elizabeth Pike | I |
| West Jessamine MS 7th | M | Rachel Deshler | II | West Jessamine HS Chamber | D | Brett Burton | I |
| West Jessamine MS 8th | M | Rachel Deshler | I | West Jessamine HS Concert | E | Brett Burton | I |
| Western Hills HS Adv. Chorale | D | Meredith Goins | II | West Jessamine HS Festival | M | Brett Burton | I |
| Western Hills HS Men's | E | Meredith Goins | I | West Jessamine HS WE | M | Brett Burton | I |
| Western Hills HS Treble | M | Meredith Goins | II | | | | |
| Winburn MS Advanced | E | Thomas Steuart | I | | | | |
| Woodford Co. HS Chorale | D | Cooper Schrimsher | I | | | | |
| Woodford Co. MS 6th | E | Alyssa Sturgill | I | | | | |
| Woodford Co. MS 7th | E | Alyssa Sturgill | I | | | | |
| Woodford Co. MS 8th | M | Alyssa Sturgill | I | | | | |
| District 8 – Ashley Tyree, Manager | | | | District 12 - Terri Foster, Manager | | | |
| School | | Class Director | Rating | School | Class Director | Rating | |
| Ashland MS 6th/7th | E | Karen Hopkins | I | Assumption HS Advanced | D | Jackie Metry | II |
| Boyd Co. HS SAB | M | Aaron Bowling | I | Assumption HS Women's | M | Jackie Metry | II |
| Boyd Co. MS | E | Melissa Downey | I | Atherton HS Bel Canto | M | Mendy Cumberledge | I |
| George Rogers Clark HS SATB | E | Kris Olson | I | Atherton HS Chamber Singers | M | Mendy Cumberledge | I |
| Lawrence Co. HS SATB | M | Douglas Farrell | II | Ballard HS 9th Men | M | Noel Weaver | II |
| McNabb MS 7th/8th | E | Katy Rose | I | Ballard HS 9th Women | M | Noel Weaver | I |
| Montgomery Co. HS Honor | D | Ashley Tyree | I | Barrett Trad. MS Beginning | E | Susan Cox | I |
| Montgomery Co. HS Singers | E | Ashley Tyree | I | Butler Trad. HS Concert | M | Greg Monsma | I |
| Paul G. Blazer HS SAB | M | Karen Hopkins | I | Butler Trad. HS Men's Ensemble | M | Greg Monsma | II |
| Rowan Co. HS SATB | M | Josh Hamilton | I | Butler Trad. HS Women's | M | Greg Monsma | I |
| Rowan Co. MS 6th | E | Josh Hamilton | I | Central HS Women's | E | Ben Williams | II |
| Rowan Co. MS 7th/8th | E | Josh Hamilton | I | Christian Acad. Lou. 6th | E | Angela Stephens | I |
| Russell Ind. HS SSA | M | Theresa Russell | I | Christian Acad. Lou. 7th/8th | M | Angela Stephens | I |
| Seton Catholic MS Star Singers | M | Amy Black | I | Crosby MS 6th | E | Lydia Cox | II |
| Seton Catholic MS Star Tones | M | Amy Black | I | Crosby MS 7th | E | Lydia Cox | I |
| | | | | Crosby MS 8th | E | Lydia Cox | II |
| | | | | Doss HS Chamber | M | Katherine Allen | II |
| | | | | Doss HS Men's Ensemble | E | Katherine Allen | II |
| | | | | Doss HS Treble | E | Katherine Allen | II |
| | | | | Farnsley MS 6th | E | Mark Benz | II |
| | | | | Farnsley MS 7th | M | Mark Benz | II |
| | | | | Farnsley MS 8th | M | Mark Benz | I |
| | | | | Highland MS 6th | E | Linda Marks-Morgan | I |
| | | | | Highland MS 7th/8th | E | Linda Marks-Morgan | I |
| | | | | Jeffersontown HS Bella Voce | D | Samantha Lilly | I |
| | | | | Jeffersontown HS Men's Ens. | E | Samantha Lilly | I |
| | | | | Johnson Trad. MS 6th | E | Anna Rittenhouse | I |
| | | | | Johnson Trad. MS 7th | E | Anna Rittenhouse | I |
| | | | | Johnson Trad. MS 8th | M | Anna Rittenhouse | II |
| | | | | Louisville Male HS Men's | E | Alexis Paxton | I |
| | | | | Louisville Male HS Mixed | M | Alexis Paxton | I |
| | | | | Newburg MS Treble | E | Jennifer Jeffers | II |
| | | | | Newburg MS | E | Jennifer Jeffers | I |
| | | | | Noe MS 6th | E | Russell Cooper | I |
| | | | | Noe MS 7th | D | Russell Cooper | I |
| | | | | Noe MS 8th | D | Russell Cooper | I |
| | | | | Pleasure Ridge Park HS Wmn's | M | Maggie Owens | I |
| | | | | Pleasure Ridge Park HS Concert | M | Maggie Owens | I |
| | | | | Pleasure Ridge Park HS Men's | M | Maggie Owens | I |
| | | | | Ramsey MS Mixed | E | Jennifer Druetzler | I |
| | | | | Valley HS Men's Ensemble | E | Ian Hooper | III |
| | | | | Walden MS | E | Katie Hancock | II |
| | | | | Western HS Advanced | M | Andrew Wheaton | III |
| District 9 – Mallory Williamson, Manager | | | | District 10 – Jackie Melton, Manager | | | |
| School | | Class Director | Rating | School | Class Director | Rating | |
| Belfry HS | M | Mallory Williamson | I | Knox Central HS | E | Stephanie Schumann | I |
| Martin Co. MS | M | David Jump | II | Nelson Co. HS | M | Stephanie Robinson | CO |
| Pikeville Elementary | E | Barbara Kelley | I | Northern Pulaski MS | E | June Correll | I |
| Pikeville HS Chamber | M | Barbara Kelley | I | | | | |
| Pikeville HS Concert | M | Barbara Kelley | I | | | | |
| Pikeville Jr. HS | M | Barbara Kelley | I | | | | |
| Shelby Valley HS Beginning | E | Melanie Brown | CO | | | | |
| Shelby Valley HS Wildcat | E | Melanie Brown | II | | | | |
| Sheldon Clark HS | E | Bruce Harkins | CO | | | | |
| District 11 – Olivia Erb, Manager | | | | | | | |
| School | | Class Director | Rating | | | | |
| B. Michael Caudill MS | E | Lisa Jury | I | | | | |

Performance Assessment Results, continued

| | | | | | | | |
|------------------------------|---|---------------|---|--------------------|--------------|-------|---|
| Western MS for the Arts Adv. | D | Katie Cook | I | Lafayette HS | Ella Adams | Flute | I |
| Westport MS 6th | E | Kristin Jones | I | Logan Co. HS | Rylee Hobbs | Flute | I |
| Westport MS 7th/8th | E | Kristin Jones | I | Mad. N. Hopkins HS | Grace Oakley | Flute | I |

State Choral Assessment - *Melissa Skaggs, Manager*

| | | | | | | | |
|--------------------|--|-------------|--|--------------------|--------------|-------|----|
| Owensboro Cath. HS | | Sam Hines | | Owensboro Cath. HS | Kelly Hayden | Flute | II |
| Owensboro HS | | Nick Bosley | | Owensboro Cath. HS | Sam Hines | Flute | II |

| School | Class | Director | Rating | School | Name | Event | Rating |
|--------|-------|----------|--------|--------|------|-------|--------|
|--------|-------|----------|--------|--------|------|-------|--------|

| | | | | | | | |
|------------------------------|---|---------------------|----|--|--|--|--|
| Bardstown HS Tiger Chorale | M | Catherine Christian | I | | | | |
| Beechwood HS Singing Tigers | M | Taylor Ross | I | | | | |
| Belfry HS SAB | M | Mallory Williamson | II | | | | |
| Bowling Green HS A Cappella | D | Patricia Beresford | I | | | | |
| Campbell Co. HS Chorale | D | Joshua Huff | II | | | | |
| East Jessamine HS Bella Voce | M | D. Mason-Walker | I | | | | |
| East Jessamine HS Chorale | M | D. Mason-Walker | I | | | | |
| Jeffersonton HS Bella Voce | D | Samantha Lilly | I | | | | |
| Montgomery Co. HS Honor | D | Ashley Tyree | II | | | | |
| Montgomery Co. HS Singers | M | Ashley Tyree | II | | | | |

DOUBLE REED

| School | Class | Director | Rating | School | Name | Event | Rating |
|----------------------------|-------|-------------------|--------|--------------------|-------------------|--------------|--------|
| Oldham Co. HS Cantamus | M | Haley Reed | I | Bullitt East HS | Patience Robison | Clarinet | I |
| Oldham Co. HS Chorale | D | Haley Reed | I | Butler Co. HS | Justin Hundnall | Alto Sax | I |
| Oldham Co. HS Comets | D | Haley Reed | II | Butler Co. HS | Justin Hundnall | Sax Quartet | I |
| Pikeville HS Chamber | M | Barbara Kelley | I | Butler Co. HS | Justin Hundnall | Sax Quartet | I |
| Randall Cooper HS Chamber | D | Kellie Clark | I | Franklin Co. HS | Lauren Darbyshire | Sax Quartet | I |
| Randall Cooper HS Men's | M | Kellie Clark | I | Hancock Co. HS | Lauren Lasley | Clarinet | I |
| Randall Cooper HS Women's | D | Kellie Clark | I | Henry Co. HS | Sara Yount | Sax Quartet | II |
| West Jessamine HS Chamber | D | Brett Burton | I | Logan Co. HS | Austin Beaty | Clarinet | I |
| West Jessamine HS Festival | M | Brett Burton | II | Ohio Co. HS | Bryson Ward | Alto Sax | I |
| Warren East HS Advanced | M | Cheri Marshall | II | Ohio Co. HS | Nate Varney | Tenor Sax | I |
| Warren East HS Women's | E | Cheri Marshall | I | Owensboro Cath. HS | Olivia Taylor | Alto Sax | II |
| Woodford Co. HS Chorale | M | Cooper Schrimsher | I | Owensboro Cath. HS | Grant Toler | Baritone Sax | I |

SINGLE REED

STATE SOLO AND ENSEMBLE

Jason Cumberledge, Manager

VOCAL

| School | Name | Event | Rating | School | Name | Event | Rating |
|---------------------|-----------------|-------|--------|--------|------|-------|--------|
| Apollo HS | Zach Cates | Solo | I | | | | |
| Apollo HS | Katie Garrett | Solo | I | | | | |
| Johnson Central HS | Abbie Brown | Solo | I | | | | |
| Lafayette HS | Alexandra Brown | Solo | II | | | | |
| Lafayette HS | Maddie Carbary | Solo | II | | | | |
| Lafayette HS | Bella Mancuso | Solo | II | | | | |
| Lafayette HS | Ali Ritcher | Solo | II | | | | |
| Lafayette HS | Emily Wrede | Solo | II | | | | |
| Montgomery Co. HS | Katie Webb | Solo | I | | | | |
| Paintsville HS | Tess Sergent | Solo | I | | | | |
| Pike Co. Central HS | Sarah Hamilton | Solo | II | | | | |
| Prestonsburg HS | Alyssa Garrett | Solo | II | | | | |
| Prestonsburg HS | Isabella Jacobs | Solo | II | | | | |
| South Oldham HS | Grayson Brown | Solo | I | | | | |

FLUTE

| School | Name | Event | Rating | School | Name | Event | Rating |
|-----------------|------------------|------------|--------|----------------------|-------------------|---------------|--------|
| Ballard HS | Gabrielle Dunbar | Flute | I | Bullitt East HS | Joshua Grieve | Trumpet | I |
| Ballard HS | Gabrielle Dunbar | Flute Trio | I | Gallatin Co. HS | Sam May | Euphonium | I |
| Daviess Co. HS | Colleen Turner | Flute | I | Gallatin Co. HS | Daniel Gilliam | Horn | I |
| Gallatin Co. HS | Maggie Wright | Flute | I | Gallatin Co. HS | Breanna Rahe | Trumpet | I |
| Grayson Co. HS | Alexis Coon | Flute | II | Glasgow HS | Caleb Bush | Horn | I |
| Grayson Co. HS | Alexis Coon | Piccolo | I | Grayson Co. HS | Darrenger Huff | Brass Quartet | I |
| Hancock Co. HS | Abbigail Jones | Flute | I | Grayson Co. HS | Darrenger Huff | Euphonium | I |
| Hancock Co. HS | Lara Roberts | Flute | II | Grayson Co. HS | Jackson Parker | Trombone | CO |
| Henry Clay HS | Katie Demos | Flute | I | Grayson Co. HS | Jeremiah Embry | Trombone | II |
| Lafayette HS | Shannon James | Flute | I | Hancock Co. HS | Sarah Hendricks | Trombone | II |
| Lafayette HS | Ryanne Svec | Flute | I | Henry Co. HS | Caleb Duff | Trombone | I |
| | | | | Logan Co. HS | Jillian McLellan | Brass Ens. | I |
| | | | | Logan Co. HS | Angus Moore | Euphonium | I |
| | | | | Logan Co. HS | Brayden Yates | Horn | I |
| | | | | Logan Co. HS | Jillian McLellan | Trumpet | I |
| | | | | Martha L. Collins HS | Katie Hodge | Horn | I |
| | | | | Martha L. Collins HS | Kimmi Hebdon | Horn | I |
| | | | | Ohio Co. HS | Kamilo Davila | Trombone | I |
| | | | | Ohio Co. HS | Jacob Ward | Trumpet | I |
| | | | | Oldham Co. HS | William Middleton | Trombone | I |

Performance Assessment Results, continued

| | | | | | | | |
|--------------------|-----------------|-----------|----|-------------------------|-----------|----------------|----|
| Oldham Co. HS | Aaron Cook | Trombone | I | Henry Clay HS | Lab Band | Jeff Bayerle | I |
| Owensboro Cath. HS | John Lashbrook | Trombone | II | Lafayette HS | Jazz Band | Brian Lewellen | II |
| Owensboro Cath. HS | Kendall Johnson | Trombone | I | Lafayette HS | Jazz Ens. | Chris Strange | I |
| Owensboro Cath. HS | Josafina Garcia | Trumpet | II | Larry A. Ryle HS | Jazz Ens. | Joe Craig | I |
| Owensboro Cath. HS | Ben O'Bryan | Trumpet | II | McCracken Co. HS | Jazz Ens. | Kelley Ray | I |
| Scott Co. HS | Ashley Clark | Trombone | I | Montgomery Co. HS | Jazz Band | Schmieg/Herceg | II |
| Union Co. HS | Kobe Timmons | Euphonium | I | Oldham Co. Arts Center | Jazz Band | Bob Parker | I |
| Union Co. HS | Hannah Pike | Horn | I | Oldham Co. HS | Jazz Ens. | Brad Rogers | I |
| Union Co. HS | Katy Berry | Horn | I | Pike Co. Central HS | Jazz Band | Matt Moon | I |
| Union Co. HS | Dakota Padgett | Tuba | I | Raceland-Worthington HS | Jazz Band | Allyson Martin | I |
| Woodford Co. HS | Ben Humphries | Horn | I | Robert Campbell Jr. HS | Jazz Band | Trish Torline | I |

PERCUSSION

| School | Name | Event | Rating | School | Event | Director | Rating |
|--------------------|-----------------|---------------|--------|------------------|-------------|-------------------|--------|
| Connor HS | McKenzie Welch | Melodic Perc. | I | Southwestern HS | Jazz Band | Dan Carpenter | I |
| Grayson Co. HS | Mason Parker | Snare Drum | I | Tates Creek MS | Jazz Band | Gay Begley | I |
| Mad. N. Hopkins HS | Dylan Trevathan | Snare Drum | I | Western Hills HS | Jazz Ens. 1 | Stephanie Wallace | I |
| Mad. N. Hopkins HS | Olivia Swaidner | Snare Drum | I | Western Hills HS | Jazz Ens. 2 | Stephanie Wallace | I |
| Owensboro Cath. HS | Spencer Osborne | Melodic Perc. | I | Woodford Co. HS | Jazz Band | Michael Collins | I |
| Owensboro Cath. HS | Paul Pfeifer | Snare Drum | I | | | | |
| Owensboro Cath. HS | Robert Hayden | Snare Drum | I | | | | |
| Russell Ind. HS | Noah Weibel | Perc. Ens. | I | | | | |
| South Oldham HS | Elyse Portal | Melodic Perc. | I | | | | |
| Spencer Co. HS | Noah Dunning | Snare Drum | I | | | | |

STRING

| School | Name | Event | Rating |
|----------------|------------------|-------------|--------|
| Henry Clay HS | Dilni Abeyrathne | Violin | I |
| Owensboro HS | Caleb Wiggins | Cello | I |
| Owensboro HS | Nathan Jones | Quartet | II |
| Owensboro HS | Makayla McCarty | Viola | I |
| Owensboro HS | Ben Sexton | Viola | I |
| Owensboro HS | Matthew Graviss | Violin | I |
| Owensboro HS | Nathan Jones | Violin | I |
| Owensboro HS | Ja Seng Paukhum | Violin | I |
| Pulaski Co. HS | Gillian Faulkner | Cello | II |
| Pulaski Co. HS | Arlen Faulkner | String Bass | I |

GUITAR

| School | Name | Event | Rating |
|------------------|----------------|--------|--------|
| Bryan Station HS | Logan Florence | Guitar | I |
| Bryan Station HS | Andru Coffman | Guitar | I |
| Bryan Station HS | Declan Curran | Guitar | I |
| Bryan Station HS | Thomas Seebold | Guitar | I |
| Bryan Station HS | Joshua Woods | Guitar | II |
| Henry Co. HS | Seth O'Nan | Guitar | II |
| Henry Co. HS | Luke Hall | Guitar | II |
| Henry Co. HS | Zach Dowden | Guitar | II |

JAZZ ASSESSMENT

Bill Kite, Manager

| School | Event | Director | Rating |
|------------------------|-------------|-----------------|--------|
| Beaumont MS | Jazz Ens. | Willow Cooper | I |
| Campbell Co MS | Jazz Band | Stephen Dietsch | I |
| Conner HS | Jazz Ens. | Chris Peterson | I |
| Edythe J. Hayes MS | Jazz Band | Lois Wiggins | I |
| Elkhorn MS | Jazz Band | Chris Collins | I |
| Franklin Co. HS | Jazz Ens. 1 | Josh Toppass | I |
| Franklin Co. HS | Jazz Ens. 2 | Josh Toppass | I |
| George Rogers Clark HS | Jazz Ens. | Michael Payne | I |
| Henry Clay HS | Jazz Ens. | Bill Kite | I |

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| School | Director | Rating |
|---------------------------|--------------------|--------|
| Charleston HS (MO) | Mike DiPasquale | CO |
| Daviess Co. HS I | Nate Clark | I |
| Daviess Co. HS II | Nate Clark | I |
| Daviess Co. HS III | N. Clark/K. Alward | I |
| DeSoto Cent. MS (MS) | Tyler Hart | I |
| Graves Co. HS | Richard Burchett | I |
| Hopkinsville HS | Grant Jones | I |
| James Madison MS | Alan Emerson | I |
| Mad. North Hop. HS Maroon | Alan Emerson | I |
| Mad. North Hop. HS White | Alan Emerson | I |
| Trigg Co MS | Bethany Allen | I |

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Department of Music
Chair



Dr. Todd French
Tuba and Euphonium



Dr. Ashley Cumming
French Horn

The Murray State University's Department of Music would also like to introduce our new faculty joining us Fall Semester of 2018.



Dr. Trae Blanco
Director of University
Bands



Dr. Li Kuang
Trombone



Dr. Amy McCann
Clarinet



Prof. Joan Eckroth-Riley
Music Education