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Bluegrass Music News

WINTER 2018 FEATURES:

- Expect Excellence
- Auditions, Competitions, and Festivals: Working with young singers
- Music and Senior Citizens: Considerations for music education
- Imagining the Kodály-centered Instrumental Classroom
- Creative Music Making through Student-centered, Informal Learning
- Important Concepts for Inclusion and Equity in Music Education

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

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Photos by David Greenlee

See page 30 and 31 for a photo gallery of the 2017 KMEA Marching Band Championships.



KMEA: Kentucky Music Educators Association
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CFA

From the President

TERRY THOMPSON



This is one of the most exciting times of the year for me. As we prepare for our annual PROFESSIONAL DEVELOPMENT CONFERENCE in Louisville I always look forward to seeing old friends and getting caught up with PERSONAL developments, as well as professional development.

I look forward to hearing the All-State groups perform on the highest level. What an honor for the students to be named to a Kentucky All-State Band, Choir, or Orchestra! The excitement of my students made the trip to Louisville that much more enjoyable! Even if you don't have a student in one of the All-State groups, I want to encourage you to step into a rehearsal and watch these nationally known conductors teach our kids. Set aside some time, take a note pad or your lap top and sit down and listen to them for thirty minutes (or more!). I am sure you will take something away from that experience that you can use in YOUR classroom.

I also look forward to hearing the groups invited to play. These performing ensembles, of course taught by your peers, are among the best in Kentucky. Make sure you attend and support these exceptional teachers and students.

I shared with you in my first column that my first experience with the KMEA Professional Development Conference was in college. I believe 1976 would have been the year. Back then I think it was simply known as the KMEA Convention. Phil Shepherd and I spent the day at the Executive Inn in Louisville in lieu of attending Music 378 class at EKU (that was Music Ed with Dr. Robert Surplus). We got extra credit for bringing back a program from a concert or a clinic session. A "no brainer" for us! But we were hooked.

The first conference I attended as a teacher was in 1978. That was, I believe, held in Owensboro. There was little to do for the teachers that year, other than attend All-State rehearsals and the exhibits. My, how things have changed! Over the past twenty years or so, since moving the conference to Louisville permanently, and after establishing a full time Executive Director, the schedule of concerts and clinic sessions has grown tenfold. There are so many opportunities now that one of the complaints I

hear is "I can't GET to everything I want to get to!"

I submit to you that is a good thing. I further submit to you that Dr. John Stroube and Ms. Melissa Skaggs, along with Lisa Subeck and Tony Issac from the KMEA Richmond office do a tremendous job in staging this event. The logistics are staggering, the lead time is about 10 months, and the whole schedule is like working a jigsaw puzzle! I hope you will stop by the registration booth and express your appreciation.

I hope you come away from this year's conference revitalized and rejuvenated and ready to step back into your class room and apply some of what you have learned.

I keep an eye on University of Kentucky Athletics. One of my favorite coaches had become UK Baseball Coach Nick Mingione. Coach Mingione is simply full of positive thoughts and shares those thoughts on a popular UK sports talk show on Monday mornings. It seems he always has something to say that will give you pause to reflect.

He begins his radio segment each Monday with "This week I challenged my team to..." And then shares this thought. So, he doesn't just come up with an idea, he challenges and applies that idea to his kids. A few weeks ago, his statement to the team was "I want you to answer this question to YOURSELF. Am I a FAUCET or am I a DRAIN? Do I FILL those around me with the best I have to offer each and every day? OR, do I DRAIN those I come in contact with by taking from them, never offering anything in return? Do I FILL my life with being the best I can be, or do I DRAIN other's lives by taking all I can?"

That small nugget has stuck with me now for several weeks. Something to think about, I believe.

I hope you have had a great holiday season, got some rest, had some fun with YOUR OWN families, and are ready for a fantastic conference. President-elect George Boulden, Vice President Brad Rogers and I will be visible throughout the week. PLEASE stop us and say hello!

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From the Editor

GEORGE R. BOULDEN



Well, here we are; the end of the year and the beginning of a new one. Personally, this has been a wonderful year for learning and renewal. As the new President-elect of KMEA I have attended many more meetings and planning sessions than I ever imagined I would be a part of. After every one of these get-togethers, I have come away incredibly impressed with the work of all of the people that ensures our association operates and thrives. Being somewhat “band centered” throughout my career I have begun to be educated about ALL areas of music education and their importance to the vibrancy and relevancy of our association. So, please allow this “old dog” to visit with all of you over the next few years and learn more about what makes our association one in which we can all be proud.

•••

I hope you have had an opportunity to peruse the enclosed 2018 KMEA Professional Development Conference brochure. As expected, this year’s conference looks to be another outstanding representation of some of the many marvelous things I love about our profession. For all the performers, presenters, and conductors at the conference, best of luck as you make your final preparations. Thanks to John, Melissa, and all of the KMEA members involved in the planning of this annual event.

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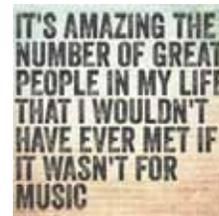
Finally, I hope that during this time away from school you enjoy the opportunity to recharge your batteries for the spring semester. If the fall wasn’t all that you expected then consider the spring as a time to start over. I remember a particular rough fall semester in my early years where I knew that I had to make some changes in my classroom discipline plan to achieve my goals for the spring. And, if your fall went well, keep doing what you’re doing – it’s working. Happy Holidays and Happy New Year, 2018 here we come!

•••

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

•••

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



Guidelines for Contributors

FEATURE ARTICLES, LETTER, & NEWS ITEMS:

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



IT COULD BE WORSE

In each of the last several school reforms, the weight of the visual and performing arts has taken a beating. A recent meeting of the Kentucky Board of Education (KBE) revealed a willingness to clean up the recently passed regulation on school accountability with the visual and performing arts in mind—trying to keep them from being horribly marginalized in the new accountability system.

The KBE met on Tuesday, December 5, 2017, to hear a summary of input the staff had received during the October public comment period devoted to the regulation on school accountability that the Board had passed in August. At the meeting, Associate Commissioner Rhonda Sims reported that staff had received 434 comments from 130 commenters, 258 of which addressed the Opportunity and Access portion of the regulation. 210 of the comments were specifically about valuing and promoting the visual and performing arts as important and meaningful to schools. Commenters were sometimes concerned that there was so little weight in the system for the arts. A commenter who spoke at a public comment hearing and others suggested removing the limit of two whole child supports for which a school could get credit—to allow schools to benefit from having more than two whole child supports in place.

According to Ms. Sims, several commenters suggested the removal of librarian and family resource youth services centers (FRYSCs) from the list of ways a school may get credit under whole child supports; since librarians are required by law, and FRYSCs funding is available to nearly all schools in the state. Ms. Sims went on to reveal that supporters of the arts were concerned about the inclusion of these two items in the list of selected measures that also includes teachers' certification in the arts, physical education, health, and world languages, the thinking being that their inclusion decreased the likelihood that schools would elect to support the arts as a means to improve their accountability score. She also let the Board know that within the whole child supports selected measures, commenters wanted the expression "specialist certification" used as to clarify the language of the regulation.

Conversation around the table raised questions as to whether removing the librarian and FRYSCs from the list of selected measure treats low-funded schools unfairly. Vice-chair Rich Gimmel then reflected on conversations he had had with students about what motivated them to come to school, and how, even though he is in manufacturing, and although he has promoted STEM for a long time, his view is evolving, and he is inclined to give more weight to the arts. Board member Roger Marcum encouraged the group not to set the bar low (by counting whole child measures that are somewhat of a given in schools already). Commissioner Stephen Pruitt, supporting his staff's proposal to pull the two options from the list, said, "It felt a little contrived to say we're going to give points to schools for something that was already statutorily required." Board member Newanna Privette joined in to say, "The research is clear on fine arts and what impact it has on learning in the schools, so I think this is a really important piece, and I do agree that we need to increase those points."

After about forty-five minutes of presentation and discussion about comments that had been received relating to opportunity and access, and spending a total of well over two hours on all areas that received comment, the Board approved all the changes proposed by staff. For the sake of the arts this includes

- removal of "library media specialist" and "family resource/youth services center" as measures that might be selected by a school to gain points under whole child supports.
- Clarification that teachers with specialist certification in the arts, PE, health and world languages will be required in order for schools to get credit under the whole child selected measure that concerns the topic.

This was the first time I have heard members of the Kentucky Board of Education speak to the value of the arts, and vote specifically to improve the status of the arts in accountability. The specific improvements proposed by staff and approved by the Board seem clearly to be a result of response by members of arts education organizations to the October call to action, as these very changes

Continued on page 8

From the Executive Director, continued

were among those suggested. PE, health, and world language rode in on our coattails, and that's fine with me.

In summary,

1. We did not get accountability for the visual and performing arts removed from non-academic, school-climate-related sections of accountability and placed among academic measures.
2. The accountability weight for visual and performing arts, linked with several other areas of instruction, was improved noticeably with the removal of two options that most schools already have in place due to statute and available funding.
3. We did not get the limit removed on how many whole child supports could be counted.
4. The word "specialist" was added to clarify that mere certification, as allowed by course descriptions, should not be sufficient for schools to get

accountability points.

It could be worse. That's batting .500, which is pretty good in baseball or in bureaucratic policy. The Board will soon be asked to approve measures under rich curricula, which will define criteria for schools to gain points under that section of opportunity and access. If there is anything that can be done from here, I'll do my best to get it done, doubtlessly with help from others within the Kentucky Coalition for Arts Education. If there are any things teachers in the trenches can do, I'll let you know.

I hope all readers have a restful, rejuvenating holiday break shared with those you care about and those who care about you. Shortly thereafter, many of you will gather for the 60th KMEA Professional Development Conference, where you will also find a professional family that you care about, and whose members care about you. It could be worse.

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2017-2018 District Awards

DISTRICT 1

Elementary Teacher of the Year - Kim Davidson, Morgan Ele
Middle School Teacher of the Year - Lindsey Williams, Paducah MS
High School Teacher of the Year - Derek Jones, Calloway Co HS
Coll/Univ Teacher of the Year - Brad Almquist, Murray State Univ.
Friend of Music - George Milam, Marshall Co Art Commission
Citation for Service - Doug Van Fleet, Paducah Tilghman HS
Outstanding Administrator - Jill Darnall, Principal, Lone Oak Ele

DISTRICT 2

Elementary Teacher of the Year - Amy Mullins, Hanson Ele
Middle School Teacher of the Year - Jason Smith, Owensboro MS
High School Teacher of the Year - Candy Miller, Daviess Co HS
Coll/Univ Teacher of the Year - Dennis Jewett, Kentucky Wesleyan
Friend of Music - Dave Kirk, Public Relations Officer, Owensboro Public Schools
Citation for Service - Paul Metzger, Henderson Co HS
Outstanding Administrator - Nick Brake, Superintendent, Owensboro Public Schools

DISTRICT 3

Elementary Teacher of the Year - Matt Shepherd, Highland Ele
Middle School Teacher of the Year - Casey Powell, Barren Co MS
High School Teacher of the Year - Megan Puckett, Allen Co.-Scottsville HS
Coll/Univ Teacher of the Year - Brian St. John, Western Kentucky Univ.
Friend of Music - Kay White
Citation for Service - David Graham, Warren Central HS
Outstanding Administrator - Melanie Llontop, Asst. Principal, Greenwood HS

DISTRICT 4

Elementary Teacher of the Year - Darrell Parks, Bloomfield Ele
Middle School Teacher of the Year - Matt Baucum, East Hardin MS
High School Teacher of the Year - Brandon Centers, Central Hardin HS
Coll/Univ Teacher of the Year - Lisa MacArthur, Campbellville Univ.
Friend of Music - Dr. Jeff Falcone
Citation for Service - Kathy Tabor
Outstanding Administrator - Kriby Smith, Superintendent, Campbellville

DISTRICT 5

Middle School Teacher of the Year - Kristen Ungaro, Christian Acad. Louisville
High School Teacher of the Year - Justin Romney, S. Oldham HS
Friend of Music - Lori Kerr, Bullitt East HS
Citation for Service - Brad Rogers, Oldham Co HS
Outstanding Administrator - Joe Ellison, Principal, Martha Layne Collins HS

DISTRICT 6

Elementary Teacher of the Year - Melissa Marotta, Campbell Ridge Ele
Middle School Teacher of the Year - Kathy Anderson, Ft. Thomas Ind.
High School Teacher of the Year - Dean Marotta, Campbell Co HS
Coll/Univ Teacher of the Year - Katie Barton, Northern Kentucky Univ.
Friend of Music - Dr. Ron Livingood
Citation for Service - Debbie Brown, Summit View MS
Outstanding Administrator - James Brewer, Principal, Conner MS

DISTRICT 7

Elementary Teacher of the Year - Chris McDowell, Clays Mill Ele
Middle School Teacher of the Year - Nathan Wilson, Leestown MS
High School Teacher of the Year - Kelly Mayes, Bryan Station HS
Coll/Univ Teacher of the Year - David Sogin, Univ of Kentucky
Friend of Music - New Horizons Band
Citation for Service - Deb Sogin, Retired
Outstanding Administrator - Cynthia Lawson, Joe Gibson, Jill Sutton, Leestown MS

DISTRICT 8

Elementary Teacher of the Year - David Fonda, Camargo Ele
Middle School Teacher of the Year - Roger Doss, Ashland MS
High School Teacher of the Year - Rob Rawlings, Bath Co HS
Coll/Univ Teacher of the Year - Brian Mason, Morehead State Univ.
Friend of Music - Ewell Scott, Cave Run Orchestra
Citation for Service - Tom Stephens
Outstanding Administrator - Jamie Johnson, Principal, Robertson Co. Schools

DISTRICT 9

Elementary Teacher of the Year - Barbara Kelley, Pikeville Ele
Middle School Teacher of the Year - Frances May, Johns Creek Ele
High School Teacher of the Year - Bruce Harkins, Sheldon Clark HS
Coll/Univ Teacher of the Year - Matt Taylor, Morehead State Univ.
Friend of Music - Mountain Arts Center
Citation for Service - Kerry Davis, Retired
Outstanding Administrator - Greg Napier, Shelby Valley HS

DISTRICT 10

Elementary Teacher of the Year - Valerie Durham, Pulaski Ele
Middle School Teacher of the Year - Betsy Burkhart, Harlan Ind
High School Teacher of the Year - Joshua Dawson, McCreary Central HS
Coll/Univ Teacher of the Year - Steven Sudduth, Univ. of the Cumberlands
Friend of Music - Dr. Lori Phillips-Jones, United Cumberland Bank
Citation for Service - Shawn Sudduth, former Univ. of the Cumberlands
Outstanding Administrator - Tim Melton, Williamsburg HS

DISTRICT 11

Elementary Teacher of the Year - Shannon Abney, Silver Creek Ele
Middle School Teacher of the Year - Carlee Cornett, Lincoln Co MS
High School Teacher of the Year - Sam Adams, Estill Co HS
Coll/Univ Teacher of the Year - Nathan Jasinski, Eastern Kentucky Univ.
Friend of Music - Jack Baumgardner
Outstanding Administrator - Amie Gallion, Principal, Madison MS

DISTRICT 12

Elementary Teacher of the Year - Kathryn Wigger, King Ele
Middle School Teacher of the Year - Caitlin Jennings, Breckinridge Co
High School Teacher of the Year - Matt Byrum, Atherton HS
Coll/Univ Teacher of the Year - Jerry Tolson, Univ. of Louisville
Friend of Music - Steph Horne, Boardmember, Jefferson Co Public Schools
Citation for Service - Michelle Lewis, Jefferson Co Public Schools
Outstanding Administrator - Dr. Marty Pollio, Superintendent, Jefferson Co Public Schools



Expect Excellence

BY BRAD ROGERS

My goals as a band director are pretty simple: I want to be the *least important person* in our band room. I want excellence in every aspect of our program. And I want both goals to be met as quickly as possible.

Expectations are pretty simple concepts to understand, especially for music kids—they are the brightest students in our school. So, in my opinion, there is every reason for a director to choose expectations for their program and their students that may on their face, appear extremely high. Some might think they are “out of reach,” but there is no doubt that eventually those expectations will eventually be reflected in the *excellence of the musical performance* of the ensemble.

So, how do expectations help me reach the goals of ultimate directorial unimportance and musical excellence? I can tell you, I’ve never completely achieved them with every individual student—but I’ve been close enough to know I’ll never give up trying to do so.

I am certain that it isn’t as simple as posting a list of demands—someone has to show the pathway to meeting those expectations. A lot of times, that’s on the director, but students and their parents can and should have a role in the journey.

I think this “pathway to excellence” involves embracing these expectations: *ownership, responsibility, accountability, and persistence*.

Ownership means the individual believes in the importance of their own contribution to the group effort, and understands that without a quality contribution from each individual, the group will not achieve excellence.

Responsibility deals with what is done when the director isn’t looking or listening—*how one responds to expectations*. It is connected to practice habits, attendance and punctuality, and how others perceive a student as a member of the music program.

Accountability is being willing to *account* for your level of commitment to the first two expectations. Is your part prepared to a suitably high artistic level? Do you know your major scales?

Persistence is the most important of all. It is the “grunt work” necessary for meeting the expectations of ownership, responsibility, and accountability. It is about slowing down, dissecting and reassembling, metronome work and repetition. Never giving in. *Persistence trumps everything*—talent, good looks, money—and is a

quality present in every successful person in any human endeavor.

Persistence = PERSONAL EXPERIENCE.

So...how many of these expectations really involve the director? How many are really the responsibility of the students? And what does excellence look like in a music program? For the general public, knowing what it “looks like” may be the only way they can actually perceive excellence.

I don’t believe it looks like a trophy. We all are aware that they sometimes can be and are given out for performances that lack excellence.

Excellence stands out in a crowd even when no one is keeping score.

A climate of excellence in a music program will help encourage the school community and the community in general to hold that program and music in high regard. The program should represent the very best of what the school stands for, and because the community most often sees them in “performance mode,” excellence is what will get it noticed. *Please note: a LACK of excellence gets noticed as well!*

Excellence is obvious in programs that expect it.

You can see it in how students carry themselves in performance situations and in their social interactions outside of performance. “This is how our music program does things.” They learn to count on and trust one another—they have each others’ back.

Students seriously practicing their individual musical responsibilities before and after school—when there is no other reason for them to be there—looks like *and sounds like* excellence. “This is what music kids who are accountable and persistent do.” They know that their section and the ensemble as a whole are depending on them to perform their role well.

A junior trombone player arranges time to help a struggling ninth grader in his section with how to use the trigger on his new trombone correctly. “Follow me, I know the way; what we individually contribute is important.”

You notice it in the prideful (not boastful) parents of music students who know their kids are learning about how to be successful through music, and value the contribution to excellence they make through their support of the program’s expectations. They don’t waste time in

making comparisons with others, but remain focused on what really matters—their kids’ and their experiences. “Our kids learn, in the music room, about how to live for others.” Parental involvement creates a sense we were all in this music thing together.

So, excellence is really a culture of reaching to meet high expectations. The teacher can determine the expectations, but developing a culture of excellence in a program of any sort is up to the people who participate in it.

Brad Rogers, bradford.rogers@oldham.kyschools.us, is Director of Bands at Oldham County High School and is the current Vice President of the Kentucky Music Educators Association.



DON'T MISS IT!
See the 2017 KMEA State Marching Band Competition on pages 30-31. Photos by David Greenlee.

AUDITIONS

GEORGETOWN
COLLEGE

2018 TIGER BANDS & CHORALE | FEB. 16

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Dr. Sonny Burnette | 502.863.8112 | Sonny_Burnette@georgetowncollege.edu or

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Auditions, Competitions, and Festivals, Oh My! Advice for working with young singers

BY SARAH DAUGHTREY

Several years ago I wrote an article for the NATS (National Association of Teachers of Singing) *Journal of Singing* entitled, “A Plea to the Private Studio Teachers of College Bound Singers,”¹ and as I enter my fourth year of studio voice teaching at New Mexico State University, and as another judging season approaches, I’d like to revisit this topic for my fellow New Mexico voice educators. As I wrote then, “What I’d like to discuss here is the inherent ambiguity in working with the young voice, as well as the cultural changes which have affected the younger generation of singers...in the twenty first century. My hope is also, considering that most of those who come through college with a degree in music will end up as music educators and voice teachers, that this article might spark some discussion about preparation at the high school level for future generations of singers. Often, it’s the high school music teacher that must serve as private voice teacher in preparing students for college auditions.” While I don’t want to exclusively discuss college audition preparation, I’d also like to include other audition material that students bring to competitions in our state, and which I have been privileged to adjudicate during my tenure here in New Mexico.

As I wrote then, “First and foremost, it is necessary to discuss the adolescent voice. Scientifically, voices are not mature at seventeen or eighteen. Barbara Doscher, in her excellent book *The Functional Unity of the Singing Voice*, writes that voices barely past puberty are “in a very early developmental stage,” and further, “what is not well understood is that college-age voices are also in the process of anatomical maturation. Laryngeal development is not complete until the late twenties or early thirties.”² She advises over-caution, especially in the areas of endurance, dynamic level, and tessitura. While it is true that every voice develops differently and that, as Doscher writes, there is a

great deal of variability in muscle development, especially between males and females, asking young voices to sing the type of mature literature which demands extremes of range, dynamics, tessitura, etc. is more often than not more than a young instrument can physiologically handle.”

While I have often been pleased, over the past several years of judging, with the appropriateness of repertoire presented, often I hear songs or arias that are definitely not the right material for an adolescent voice, and that are often too advanced, technically, musically, intellectually, or all of the above.

Again, as I noted previously, “Though this may be obvious, vocal study is, in a couple of crucial ways, very different from instrumental study. First of all, most instrumentalists begin lessons at a very young age and continue playing throughout the elementary, middle, and high school years in school, and community ensembles and in their private lessons. Often, budding singers don’t begin lessons until high school, which is as it should be, but with an instrument that is not yet fully formed. Also, there are clear repertoire levels in instrumental study, unlike in vocal study. A glance at several college or university entrance audition requirements for instrumentalists reveals very specific guidelines for literature levels at which entrants are expected to play. Often the repertoire is “graded” at different levels of difficulty. Is there a similar way to “grade” vocal literature?” Nothing has been published with specific “grading” of vocal literature, though there are a few books that do offer recommendations. Teachers of young voices, therefore, often end up using the repertoire they sang in college or what they’ve heard previously.

Teachers, including myself, struggle to come up with a representative book or general categories for appropriate repertoire for beginners. We might use the old standby *24 Italian Songs and Arias* book as a beginner’s study, but

Beyond the vocal demands of an aria or song is the question of personal maturity. Should a 17-year-old be singing a Puccini aria or complex Schumann Lied without the experience in life to express complex and subtle emotions? Can this adolescent singer really approach such repertoire with the artistic maturity required to do it justice?

if we're honest, there are many works within that book that may not be appropriate for the beginning voice student, in terms of range, tessitura, breadth of line, agility, etc. Each voice is different, as we all know, and given the natural inclination of the instrument, one student might have little difficulty managing a high tessitura or a particularly florid piece, while for others, it may take a year or two of study before something with these characteristics could be tackled. So how to assign repertoire, then, for competitions or auditions?

What I want to stress to voice educators working with adolescent voices, from the viewpoint of the college professor of voice, is that difficult repertoire which more than likely ought to be saved for the junior or senior year of vocal study most often does not impress adjudicators or audition panels, but rather makes us question the choices of the young singer's voice teacher. Beyond the vocal demands of an aria or song is the question of personal maturity. Should a 17-year old be singing a Puccini aria or complex Schumann Lied without the experience in life to express complex and subtle emotions? Can this adolescent singer really approach such repertoire with the artistic maturity required to do it justice? Arguments could be made for either side—perhaps this is comparable to high school students performing Shakespeare, for example. To be honest, I'd rather hear a folk song such as *O Waly, Waly* sung well and beautifully at an adolescent singer's audition than *O mio babbino caro* in nearly every instance.

As I work with young singers in the 21st century, I become more and more aware of the generation gap between my own musical and cultural upbringing and those now singing auditions. Today's generation often comes to us as students with little or no background in classical music. Often students are active in musical theatre, show choirs, and choral singing in high school, which does little to prepare them for classical solo vocal study. While there is nothing wrong with any of those types of activities, they make different requirements on the voice than solo classical singing, and often sound concepts are not developed prior to entering vocal study, as young people today don't, in my experience, spend any time listening to great singers or attending vocal concerts or operas. James McKinney, in his fine book (which I use for my Vocal Pedagogy course) writes,

Being able to change sounds...implies that you have established standards for good sounds which you have arrived at by listening to recognized artists, especially ones who have had lasting success and who continue to demonstrate vocal freedom and tonal beauty. This is one of the most elusive facets of the vocal art for both student and teacher, and unfortunately, when questioned, many students reveal that they really do not know how they should sound.³

So, what can a stressed and overly busy private voice teacher or choral music educator do to help young singers, both to prepare for auditions and perhaps for future careers in music? Here are some suggestions as you prepare for next year's audition and competition season:

1. To begin, in considering what repertoire to assign, ask yourself the following questions:

- What are this student's limitations in terms of experience? How much or how little has he/she performed in front of people?
- What are this student's strengths, vocally and musically?
- What type of song would he/she enjoy singing? Is there a song that might suit this student's personality, background, experience, etc., that would spark his/her interest in singing and practicing?
- What type of song shows my student to his or her best advantage, in terms of both style and musical/vocal demands?
- What are his or her limitations in terms of range, agility, tempo, etc. as well as style and expression?

2. After you've selected appropriate repertoire, help students to feel prepared for the logistics of the event and its particular circumstances:

- What type of clothing is appropriate or expected?
- Will you announce your songs to the audition committee? Can you speak the title of your song(s) and their composers clearly and with correct pronunciation?
- What music are you expected to bring, and in what format?
- Will you use the provided accompanist or bring your own?
- How will you set the tempo for the accompanist?
- Where will you stand?
- Who or what do you look at while you are singing?

3. Offer opportunity to practice the expected procedures, perhaps videotaping them so that they can be reviewed with the students privately. Many students who have not seen themselves perform are not aware of how their visual presentation affects their performance. Ask them to consider the following:

- How aware are you of your body language and the tension it displays?
- Are you making gestures when you sing? If so, are they meaningful and appropriate?
- Are you completely engaged, from the first note the piano plays to the last, in your song and its delivery?
- Are you completely aware of every word you are singing, especially if it's in a foreign language, and what you are trying to communicate?

Discussing these aspects of performance with students

one-on-one helps them with their awareness of what they're doing, but also with their intention and engagement with singing, rather than simply learning something by rote. You may want to consider conducting a master class with your students so that they receive both performance opportunities and feedback.

4. As mentioned above, exposure to great singers is one of the greatest services you can give your students. If you can, guide them toward recordings of great singers, or to take them to concerts or operas, so that they can begin to have a concept of what good singing looks and sounds like. Sharing of this kind can open doors to great literature and musical experiences which, hopefully, will never be forgotten. You may also want to consider having a listening or viewing event to gather students together, and then have a discussion or written critique session afterwards.

5. And finally, help your students to understand what they are being judged on in the competitions and auditions in which they are competing. I mentioned in another article the use of a "Song Competition Rubric" when working with your students, which you may want to use in a master class type of setting previously suggested. Most if not all students today are familiar with rubrics, and seem to need this very clear type of written expectation for their academic studies—why not their vocal studies as well? By discussing the expectations of both adjudicators and teachers in an informal type of setting, such as a master class, you are encouraging your students to think about what teachers and judges are looking for, and to evaluate their own performance within these standards. While no young singer wants to hear criticism outright following a performance, it might be very instructive to attend an audition or master class of another teacher's students, have your own students use the rubric, and then have another session where you critique singers you and your students heard and compare how they performed using the rubric.

The most often used criteria for judging singing are the following:

- Tone quality
- Tone production/vocal technique
- Breath support and management
- Diction
- Body alignment/posture
- Phrasing and musicality
- Musical accuracy

You might even work directly with your students in constructing a rubric together. For example, what does "excellent" tone quality versus "very good" or "fair" tone quality sound or look like? What do those terms mean? How could you explain vocal concepts to your students in ways that are meaningful to them at their level of experience?

Lastly, another important step you can take as private studio teachers and music educators in the schools – and I am making this plea to those of us who teach at the college level as well—is to open up the lines of communication between classrooms and studios, both private and college-level. If you can establish a relationship with voice teachers in your area, they can become a great resource for aiding your students in preparation for auditions or competitions. Many schools in our area offer workshops and performance opportunities for preparing students for these events, as well as offering our services to come to you for coachings or master classes. Those of us who are judging want to see your students succeed at these events and we are happy to help you—just reach out to us.

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Music and Senior Citizens: Research findings and considerations for music education

BY LISA J. LEHMBERG, PH.D.

For many in the United States, the term *music participation* brings to mind music making during the K–12 schooling years, in a variety of settings inside and outside of schools. However, most people spend more years out of school than in school. What can the music participation of adults – particularly older adults – tell us about scaffolding musical involvement throughout life? Research shows that as life expectancy increases, accompanied by an increased capability to maintain robust health well into older adulthood, many individuals choose to continue music participation through adulthood or even become involved in music for the first time as senior citizens (Fung & Lehmburg, 2016). The relatively new and growing body of research on the music participation of healthy, independent older adults (most of which has been conducted in the last twenty years) has already uncovered much about the role of music participation throughout life. Some findings are what might be expected, but others are a bit surprising!

One major group of research findings from the field of music education concerns how senior citizens participate in music. As might be expected, research illuminates a strong relationship between music participation in earlier years and music participation later in life. A large majority of senior citizens who participate in music also did so in younger years. It also may not be surprising to learn that most participate in the *same types* of ensembles as in their earlier years: primarily church and community choirs and bands (now via New Horizons ensembles for many), with choral groups being by far the most popular with the greatest ease of entry. Additionally, research shows that individuals who begin music participation for the first time as senior citizens tend to choose musical activities that have fluid entry points (welcome to join at any time; formal musical training not required), with choral ensembles again being the most popular. A perhaps more unexpected finding is that today's senior citizens

are also choosing to participate in alternative types of music-making opportunities that revolve around popular music, such as bluegrass or rock groups and karaoke, as well as participatory music-making opportunities, such as circle singing or drum circles, in which everyone present participates and there are no performer/audience distinctions. In addition, seniors enjoy engaged music listening activities, dancing to music, and/or serving as support personnel for musical groups, and consider these to be active forms of music participation even though they do not involve music making *per se*. Most importantly,

research shows that senior citizens desire the opportunity to take music into their own hands by having many different choices available for music participation (Fung & Lehmburg, 2016).

A second, even larger group of findings (also from the field of music education) relates to why senior citizens choose to participate in music. It is logical that music plays a positive role in the quality of life of senior citizens who participate in it, and research clearly points out the enormous breadth and depth of its impact. Seniors who choose to involve themselves in music reap multiple physical, psychological, and social

benefits on many levels, ranging from superficial (enjoyment of making music) to profound (music serving as a lifeline in times of adversity) (Fung & Lehmburg, 2016). Positive physical/psychological impacts of music participation that frequently surface in research include (but are not limited to) the following: (*Note*: though these findings are supported in multiple research studies, only one citation is provided for each in the interest of brevity)

- feelings of empowerment (Fung & Lehmburg, 2016)
- brighter moods (Hays & Michiello, 2005)
- enhanced cognitive functioning (Coffman & Adamek, 1999)
- enjoyment of making music (Roulston, Jutras & Kim, 2015)
- improved overall health (Gembris, 2008)

Looking at how people access music in older adulthood can provide food for thought about the role of music throughout life and how the profession of music education might provide scaffolding for lifelong music participation.

- improvement of musical skills (Coffman & Adamek, 1999)
- increased energy (Gembris, 2008)
- increased self-esteem (Clift & Hancox, 2010)
- increased sense of wellbeing (Coffman, 1996)
- more meaningful life (Fung & Lehmborg, 2016)
- reduced stress (Lehmborg & Fung, 2010)

Likewise, positive social impacts mentioned frequently in research include (but are not limited to) the following:

- decreased feelings of isolation (Hays & Minchiello, 2005)
- feeling needed as a part of a group (Clift & Hancox, 2010)
- having the social support of the group in times of adversity (Gembris, 2008)
- opportunity to make friends and bond with others (Coffman, 1996)

The few reported negative impacts of music participation tend to be on a more superficial level, such as having negative feelings about carrying instruments, the capabilities of conductors, the cost of band membership, or individuals' own personal progress (Coffman, 1996). For more in-depth information on research on these areas and senior citizens' music participation in general, please see the References/Suggested Reading List at the end of this article.

So, what do these findings mean for the profession of music education? Looking at how people access music in older adulthood can provide food for thought about the role of music throughout life and how the profession of music education might provide scaffolding for lifelong music participation. Taking into account what research tells us about how senior citizens choose to participate in music, music educators might consider expanding school music curricula to include more learning experiences based on popular music across different levels of schooling, so that music can be picked up at any time and carried through a lifetime. Considering what research shows about why senior citizens choose to participate in music, it is easy to see that music can and does have a profound effect on the quality of life of those who participate. Offering a broader palette of school music experiences

that have fluid entry points (including both performance-based and non-performance-based musical opportunities) could encourage more individuals to participate in a variety of musical experiences earlier in life and perhaps continue independently for a lifetime; thus accessing the multiple benefits that come from taking music into one's own hands.

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Imagining the Kodály-centered Instrumental Classroom

BY BRIAN D. MEYERS

Have you ever really stopped to think about what a Kodály-centered instrumental classroom might look like?

In many ways, it would physically look just like any other instrumental classroom. There would be chairs, stands, storage for instruments, perhaps a whiteboard or an LCD projector or a touch-enabled presentation system, a computer, sheet music, a sound system, percussion equipment, and other typical classroom accessories. There would probably even be the proverbial valve oil stain on the floor from some mishap from a few months ago and that characteristic smell that is a combination of tarnishing brass, aging wood, rosin, emptied spit valves, and what can only be called “the smell of kids” (and I am sure you all know what I mean). I would even venture to say that the lights in both rooms may hum that same annoying A flat (at least, that was the pitch in one of my rooms) that you have learned to simply ignore.

And, of course, there would be the students. They would come into the room with their cases swinging in their hands ready to tackle the day’s lesson. Depending upon the grade level, that lesson could be a new note or two, introduction of a new rhythm or concept, review of old ones, rehearsal of a particular piece or two, or many other things. Their banter as they prepared for class would probably be the same and there will undoubtedly be that one student (probably a saxophone or trombone) who forgot their instrument that day or has had their music “stolen” (I have yet to find the massive black market of sheet music that seems to thrive in instrumental classrooms).

After that, the similarities would probably come to an end. In the more traditional instrumental classroom, warm-up starts with a scale or long-tones or some other exercise to get everything moving. In the Kodály-centered classroom, warm-up might start with a totally different instrument: the voice. Rather than playing a scale or pattern of notes, students sing (with or without solfege) according to hand symbols provided by the teacher in order to get their ears engaged for the day’s lesson. The traditional classroom moves to another scale or exercise or launch into their method book, but the Kodály classroom continues echoing the patterns provided by the teacher, but now transferring those echoes onto their instruments and even switching back and forth

between singing and playing. A student or two might even be invited to be the leader to either sing or play a pattern that the rest of the class echoes.

The traditional classroom continues onto the next exercise in the book with the teacher “directing” the students through a song, which is, hopefully, followed by feedback, before playing it again or moving onto the next exercise. In that exercise, some students get tripped up on a rhythm, so the teacher writes it on the board and asks students how to count it. Answers are slow to come, but a student finally gives the correct counting and the class says it all together. They play the song again, but some of the students are still playing the rhythm incorrectly, so the director goes back to the board and has them count it *and* clap it this time. The clapping sounds good so they play the song again and the rhythm is correct. Satisfied with the results, the teacher has the class perform the next exercise, but there is another rhythm error—the same one that was in the last song! So, the director goes back and has the class clap and count the rhythm AGAIN. It goes well, but when they add the playing to it, the rhythm is off again. So back they go AGAIN...

The Kodály-centered class progresses along a different route. Instead of looking in the method book for a song, the teacher sings a song with words or on solfege for the students and has them join in. After singing it, students figure out the starting note and sing it while fingering along. Next, the students sing a phrase of the song while fingering and then play it immediately afterwards, building the song up phrase by phrase, first by singing and then by playing. After playing the entire song, students are instructed to take out their staff paper and write the pitches for the song on the staff. Students work and confer with one another to see if they agree. If the time is right, the teacher might then help students analyze and write the rhythm of a few measures of the song by having them chant the words while tapping the beat. With those measures worked out rhythmically, students apply that same knowledge to figuring out the rhythm to the rest of the song, completing their transcription. If the time is not right to work on the rhythm, the teacher moves onto another song, saving that aspect for another day.

The examples can go on and on, but there are a number of fundamental differences that are occurring in this

small snapshot. In the Kodály instrumental classroom, students start with singing, using that most intimate and personal of all instruments, as a way of becoming acquainted (or perhaps reacquainted) with a song. The voice is then paired with the fingers, building an auditory relationship between the two, which leads to performing the song on the instrument. In the traditional classroom, the voice and, therefore, connection with the music is lost. In the Kodály classroom, we encode notation (writing it) as well as decode it (read it) as a way of aiding students in becoming musically literate. In the traditional classroom, everything begins and ends with notation, which can be a stumbling block for some students. Finally, the Kodály classroom is student-centered and builds upon their knowledge, whereas the traditional classroom is teacher-centered and built upon the knowledge of the director or that which is contained in the method book.

Of course, there will be both traditional and Kodály-centered instrumental classrooms that will look different than what is described above, but simply imagining the differences can help us begin to conceive of how we might instigate change. As Kodály teachers, many of you will

read about this possible image and (hopefully) nod your head in approval, but convincing you is not the issue. Tradition is difficult to break and the wheels of change do not always turn smoothly, if they turn at all. What is it WE can do, as Kodály educators, to get that wheel to move? How can we engage our instrumental colleagues and help them see the possibilities? Just like imagining what the Kodály-centered classroom might look like, re-imagining our interactions with instrumental teachers might be an important first step.

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Stepping Outside the Box: Creative music making through student-centered, informal learning practice

BY C. MICHAEL PALMER

As experts in our field of music education, we are expected to know what students in our classrooms should know, be able to do, and what sort of curriculum and pedagogy we should use to achieve these objectives. For many, this entails a great deal of planning, repertoire selection, score study, classroom organization, etc., which produce a multitude of decisions we make about the kind of learning environment we establish for our students. I realized early in my career that as important as this planning can be, flexibility and openness to student input along the way can lead to unexpected surprises and learning opportunities. Specifically, engaging in student-centered, informal learning through creative music making with my students created new learning opportunities for me and helped me to become a better shepherd to my students' rich musical intuitions.

During my first year as a band director, I taught a high school percussion class involving four students, only one of whom was an actual percussionist. After discussing this unique situation with my students, we collectively chose to modify the curriculum by devoting half the class to improvising and composing and the other half of the time performing percussion ensemble music. The improvisation and composition portion of the class involved the students on their principal instruments, which in this case was trumpet, tenor sax, drums, and bass.

Like many first-year instrumental teachers, I entered the teaching profession with a strong performance background in traditional band and orchestral music. Having had no formal education in improvisation and composition, other than some experience with jazz, I was unsure how to approach teaching these concepts in a formal manner. Thus, I relied upon my instincts and explored these practices informally by

“jamming” with my students in the class. I would sit at the school's Yamaha Clavinova and begin improvising a melodic or harmonic idea. The drummer would begin playing a groove with me. Soon, the trumpet player and tenor sax player were adding their own ideas and a song emerged. No one knew where we were going, or how it would end. Yet, our focus on the moment of making music together, following our hearts and intuition, was a very powerful experience, and one that had a profound impact on me and my students.

Some years later in another school, I chose to expand an introductory music theory course to include composition. Initially, my teaching approach focused on what I had learned in music school: Teaching standard theoretical concepts involving the elements of music. While discussing various concepts such as key signatures, chord progressions, and ternary form, I utilized William Russo's *Composing Music: A New Approach*. Although this book is still rooted in Western compositional practice, I learned a new way to approach composition, one that did not require formal theoretical knowledge as a pre-requisite.

We began writing music on manuscript paper, but soon migrated to using Sibelius on classroom computers. Over the course of succeeding months, I gave the students composition assignments with broad parameters so that they could experiment with a variety of instrumental sounds and styles of

music. Each day was filled with energy and excitement I had not witnessed before. Students came into the classroom asking, “Can I continue working on my piece right now?” And outside of class, it was common to see students coming in during lunch, or outside the school day to continue working on their pieces. In the end, not a single composition sounded alike and I was truly amazed at how

Students bring a wide variety of experiences with them when they walk through the door. By taking full responsibility for planning every detail of who, what, where, when, why and how students should participate in music making, I was not fully acknowledging these experiences. Through the jam sessions in my percussion class and composing in my theory class, I let go of the decision-making for a time and let students determine the nature of the interrogatives.

the pieces that emerged seemed to fit the personalities of the composers.

Similar to my early experience “jamming” with my students, the introduction of composition into my class and its incredibly positive effect on my students made a deep impression on me. I did not have any formal education in composition, and had to find a path and approach to teaching it. I began with a more formal, theoretical approach, and then gradually shifted towards the informal by addressing compositional problems as they emerged. Often, this meant recognizing students’ implicit understandings of music and making them explicit by describing what was happening theoretically. My students were eager, even hungry to create music of their own. Rather than being subjected to a carefully sequenced pedagogy developed and dictated by the teacher, they took the reins and composed music according to their own interests and abilities. They sought my assistance when needed, and my role became re-defined as one of support and facilitation.

Although this particular class did not focus on performing and group collaboration, the experience of facilitating learning opportunities rather than directing them was a powerful one. And it still required that I plan a scope and sequence for the learning objectives I expected the students to meet. In doing this, I maintained control of the curriculum, yet provided the flexibility and space for individual learning styles and creativity. I also created a class for some students who normally would not have participated in the music education curriculum due to style restrictions and performance requirements.

Through these two experiences, I demonstrated several important lessons for my students. First, by playing music with them, I was an active participant in the music-making process; I felt more of a facilitator and team member than a master teacher dictating what was to be learned and in what sequence. As a result, we shared the responsibility of leading, creating, and performing new music. Second, we used an improvisatory approach to composing music. In the percussion class, we would play music freely, selecting ideas that sounded appropriate and incorporating those into a song. We memorized our musical ideas, which served as an adequate form of preservation. The students in the theory class also improvising musical ideas for their compositions. Upon

selecting the best ones, I helped them preserve them with notation, developing their musical literacy. Next, the jam sessions allowed the students to bring their total musical experience and sensitivities to the class. By jamming with my students, I validated and provided space for their individual musical identities. Influences such as rock, pop, grunge, jazz, and alternative styles of music emerged in our musical musings. It was a wonderful way to explore informal music making, as expressed and advocated by British music educator Lucy Green. Finally, as the teacher in the classroom, I modeled an openness to learning new dimensions of making music (i.e., improvising and composing) and took pedagogical risks to further my students’ musical development.

As I look back on these early experiences in my teaching career, I realize that it was ultimately that moment when my mind began to recognize the disconnectedness between informal and formal forms of music making and learning. Students bring a wide variety of experiences with them when they walk through the door. By taking full responsibility for planning every detail of who, what, where, when, why and how students should participate in music making, I was not fully acknowledging these experiences. Through the jam sessions in my percussion class and composing in my theory class, I let go of the decision-making for a time and let students determine the nature of the interrogatives. The result was a student-centered classroom with a healthy mix of formal and informal learning experiences. I learned a tremendous amount about the importance of engaging my students’ musical intuitions and added a new dimension to my understanding of what it means to be a teacher.

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A familiar face in KMEA and the Commonwealth, **DuWayne Dale** returns to his alma mater as Associate Director of Bands after 18 years of teaching high school band and orchestra in public schools in Ohio and Kentucky. He has served as adjunct music education professor and private applied faculty at Kentucky Wesleyan College and as a regional arts specialist for the Kentucky Department of Education. He completed his Rank I in music education and conducting at the University of Kentucky and is currently in the dissertation phase of the Doctor of Musical Arts in Music Education from Boston University. He was named the KMEA Second District High School Music Educator of the Year for 2012-2013 and was also honored with a Citation of Excellence from the National Band Association. He will present at the 2018 KMEA State Conference on the role of music in Kentucky's changing accountability system.



Important Concepts for Inclusion and Equity in Music Education

BY KAREN SALVADOR, PH.D.

Editor’s Note: This article was originally written specifically for the state of Michigan. State statistics, when not specified, refer to Michigan.

Recently, the National Association for Music Education (NAfME) revised their position statement on Inclusivity and Diversity in Music Education (NAfME, 2017b), created a new position statement on Equity and Access in Music Education (NAfME, 2017a), and issued a statement “On Affirming All Students” (NAfME, 2017c). These statements indicate increasing attention toward achieving our shared goal of music education for all students. However, statements and attention are not sufficient. Action toward inclusive, equitable, and just music education will need to come from the grassroots—from state MEAs and from members who are in schools teaching music every day.

Many music teachers are already working to create more inclusive and responsive music teaching and learning environments. Other teachers are interested in becoming more inclusive and responsive but unsure how to begin or proceed. Still other teachers reject the notion that self-examination and change are necessary for individual teachers or for music education as a whole, believing that we are already inclusive and responsive, and/or that increasing our focus on diversity, inclusion, equity, and access is too political.

In this article, I will address questions I am frequently asked about inclusion, equity, and justice in music education. As you read, please note that words like “inclusion,” “equity,” and “justice” each refer to a process rather than defining an object or endpoint. Furthermore, these processes are highly contextual, so there is not one right way

or best practice for the process toward equity and justice in music education. Instead, I will provide information, ask questions, and give specific examples of more inclusive, equitable, and responsive practices that I hope that you can relate to your context. I will conclude the article with a list of resources.

WHAT IS “DIVERSITY,” ANYWAY?

Student diversity is intersectional, and includes but is not limited to race, ethnicity, country/place of origin, home language, religion, socioeconomic status, location, (dis)ability, gender, and sexual orientation. The following table presents US enrollment data from 1970-71 (Orfield, Kuscera, & Siegel-Hawley, 2012) and 2014-15 (Kena, et. al., 2016), alongside enrollment data for MI (Michigan Department of Education [MDE], n.d.) and 2026 projections for US enrollment (Kena, et. al., 2016).

Race/Ethnicity. The federal categories utilized for reporting race/ethnicity do not adequately describe student diversity. For example, what category describes a student who identifies as Chaldean(-American) or as Persian(-American)? Ethnicity encompasses but does not necessarily predict cultural distinctions such as religion, home language, and country/place of origin. How recently a family immigrated to the US can also affect a child’s educational experience. In 2008, nearly one of every four children under the age of eight had an immigrant parent (Fortuny, Hernandez, & Chaudry, 2010). Although 43% of US immigrant parents are from Mexico,

• • •

	U.S. Enrollment 1970–1971	U.S. Enrollment 2014–2015	MI Enrollment 2014–2015	Projected U.S. Enrollment 2026
White	79.1%	50%	66.6%	45%
Hispanic	5.1%	25%	7.7%	29%
Black	15%	16%	18%	15%
Asian/Pacific Islander	0.45%	5%	3.3%	6%
American Indian/Alaska Native	0.4%	1%	0.6%	1%
Two or more races	<i>data not available</i>	3%	3.7%	4%

the rest come from all over the world. Thus, children and families speak an increasing number of languages at home, and 9.4% of US students are English Language Learners (ELLs; Kena et al., 2016). Children and families also practice a variety of religions (in culture-specific ways), and have other cultural norms, including dispositions toward and expectations regarding education, schools, and authority. Nearly 7% of MI residents are immigrants, and an additional 7.7% of MI residents are native-born US citizens with at least one immigrant parent (American Immigration Council, 2017). The most common countries of origin for MI immigrants are Mexico (11.5% of immigrants), India (10.1%), Iraq (8.1%), China (5.9%) and Canada (5.4%). In 2016-17, 6.2% of students in MI were ELLs (MDE, n.d.).

Socioeconomic Status (SES) and Location. SES indicators include factors such as family income, family structure, and parental educational attainment. According to federal criteria, in 2015, 20% of US children lived in poverty, including 22% of MI children (Kena et al., 2016). In 2016, 45.9% of students met MI criteria for “economic disadvantage” (MDE, n.d.). SES is complex and complicated, because our nation’s history of segregation and racism (Orfield, Kuscera, & Siegel-Hawley, 2012) and some immigration trends (Kena et al., 2016) mean that Black and Hispanic students disproportionately come from families with low income and/or educational attainment. Moreover, location is important, as poverty is concentrated both among inner city and rural schools, and both concentrated and generational poverty are particularly challenging for students, families, and schools. In MI, 48.7% of Black students attend schools in which 90-100% of student enrollment is non-White (Orfield, Ee, Frankenberg, & Siegel-Hawley, 2016). Such highly racially segregated schools have disproportionately high rates of student poverty, leading to “double segregation.” This matters

...because of massive and growing research evidence that (1) segregation creates unequal opportunities and helps perpetuate stratification in the society and (2) diverse schools have significant advantages, not only for learning and attainment but for the creation of better preparation for all groups to live and work successfully in a complex society which will have no racial majority (p. 1) ...[and] When students are socialized in schools in which few students have benefited from the advantages and power that middle class families possess and exercise on behalf of their children, they are poorly prepared for a society where colleges/universities and good jobs are strongly white and middle class institutions (Orfield, Ee, Frankenberg, & Siegel-Hawley, 2016, p. 6).

Michigan’s 20.8% of students who are served in rural districts are also disproportionately low SES (Kena et al., 2016).

(Dis)Ability. In 2014-15, 13% of all public school students in the US (6.6 million children ages 3-21) received special education services (Kena et al., 2016). In the same year, 12.9% of MI students received special education services, most frequently for Specific Learning Disability (30.8%), Speech or Language Impairment (25%), Other Health Impairment (12%), Cognitive Impairment (9.6%), or Autism Spectrum Disorder (8.7%) (MDE, n.d.).

Gender and Sexuality. While it is difficult to conjecture about trends, it is fair to say that students are increasingly open about their gender expression and sexuality diversity. In addition, girls and boys are treated differently in schools and have different outcomes as a result (e.g., Freudenthaler, Spinath, & Neubauer, 2008; Myhill & Jones, 2006; Sadker & Sadker, 2010). Moreover, pressure to conform to gendered ideals for appearance and behavior is associated with bullying, eating disorders, depression, and suicide, particularly (although not solely) among LGBTQ youth (e.g., Griffiths, Murray, & Touyz, 2015; Good & Sanchez, 2010; Mustanski & Liu, 2013).

Intersectionality. Intersectionality refers to the way that social identities (such as those listed above) are not separate, but instead coexist and even co-construct one another. That means that when we describe people in terms of membership in social groups (whether or not these are things they can change), the whole is greater than the sum of the parts. For example, my notions about being female (and your perceptions of me as female) are informed and created in part by my ethnicity and my socioeconomic status. Moreover, as I navigate the systems and structures of our world, some parts of my intersectional identity are associated with dominant culture and some parts are not. Successful efforts to increase inclusion, equity, and justice in music education must consider intersectionality in addition to understanding individual aspects of social identity.

What does it mean to have “access” to music education?

In their position on Inclusiveness and Diversity, NAFME wrote,

A well-rounded and comprehensive music education program should exist in every American school; should be built on a curricular framework that promotes awareness of, respect for, and responsiveness to the variety and diversity of cultures; and should be delivered by teachers whose culturally responsive pedagogy enable[s] them to successfully design and implement such an inclusive curricular framework (2017b).

This statement addresses two aspects of access: (1) the presence of a program in every school and (2) the sociocultural and practical accessibility of that program. Although we must continue to fight for the presence of music education in every school, this article is primarily written for practicing teachers, so I will focus on the second type of access.

In US high schools that offer music, about 21% of students participate in ensembles (Elpus & Abril, 2011). Within these programs, “male[s], English language learners, Hispanic[s], children of parents holding a high school diploma or less, and [students] in the lowest SES quartile were significantly underrepresented” (p. 1)¹. Students who have Individual Education Programs (IEPs) are also significantly underrepresented in secondary music classes (Hoffman, 2011). Considering sociological and practical access to music courses leads to questions such as: Are there additional expenses or extracurricular requirements that might be preventing lower-income students from participating? Do scheduling and communication with other educators facilitate participation for ELLs and students with IEPs? Are there options for students at all levels of ability to join in music education at any time in their education? Does the music program reflect the needs, desires, and cultures of the school and community? What would make a student and/or family believe “this class is for me/my child?”²

Inclusion: In special education, inclusion is when students with exceptionalities learn alongside their age peers, engaging as full participants in a range of activities with individual supports and curricular modifications when needed. In a broader sense, inclusion implies making space for the “other” within already existing structures. Examples include when a student with physical impairments uses an adaptive instrument in wind band, or a student who is blind pairs with a sighted student to facilitate participation in marching band. According to Stewart (2017), a person or system with a diversity/inclusion mindset seeks incremental growth toward representation of all populations, but with minimal or no changes to the ways things are done.

Equity: In contrast, equity in education involves changing systems and structures to create conditions in which all children can achieve their educational potential. An equity or justice mindset “celebrates reductions in harm, revisions to abusive systems, and increases in supports ... [including] getting rid of practices and policies that were having disparate impacts on minoritized groups” (Stewart, 2017). Elpus and Abril (2011) demonstrated that our current practices and policies result in underrepresentation of minoritized groups in secondary ensembles.

¹Black students may not be on this list because the study was of schools with music programs; school segregation means that Black students are disproportionately served in schools that may not offer music (Orfield, Kuscera, & Siegel-Hawley, 2012; Salvador & Allegood, 2014).

²By virtue of teaching all students in a given school building, elementary general music is more inclusive. However, elementary general music teachers might consider equity-oriented questions (see “...where do I start” below).

Are we ready to examine and change our systems and practices?

Culturally Responsive Pedagogy. Culturally responsive pedagogies reject deficit mindsets about minoritized communities, “...acknowledg[ing] the value of the cultural heritages of differing groups, both in terms of curriculum content and in terms of how these respective cultural legacies influence students’ attitudes, dispositions, and ways of learning” (Lind & McCoy, 2016, p. 18). Thus, culturally responsive pedagogies emerge from teachers learning about—and developing strategies for connecting music education to—the cultures present in their school and community. Culturally responsive teaching is validating, comprehensive, multidimensional, empowering, transformative, and emancipatory (Gay, 2010, in Lind & McCoy, 2016, p. 17).

There is very little diversity at my school... do I really need to think about this?

Although MI has fairly diverse overall student enrollment, much of the racial/ethnic diversity is concentrated in suburban and urban places. Nevertheless, I must answer this question with a resounding “YES,” for three reasons. (1) Race and ethnicity are only two of the many ways that students are diverse. For example, your school has students who are male, female, LGBTQ. Furthermore, diversity is often invisible: your school has students who have exceptionalities, students with varied SES, students who practice different religions (or no religion), etc. (2) Equity- and justice-oriented mindsets celebrate reductions in harm. Even if you teach nearly all White, nearly all middle/upper middle class suburban kids, a failure to recognize the identities of the “few” students is potentially harmful. (3) If somehow you teach in a setting made up entirely of the dominant culture (which is not really possible, see #1 and #2), your students are heading out for life in our very diverse country. There is very little potential harm in creating music education that reflects and embraces human diversity, and very much for students to gain.

I was taught to treat everyone the same—that ignoring difference was polite and fair. Aren’t we creating divisions by labeling people? Well, first, we know that teachers/schools do not treat everyone the same. For reasons ranging from unconscious bias to cultural norms to systemic oppression, most aspects of school life, including discipline referrals, rates of diagnosis for special education, and achievement are highly correlated with gender and race. Moreover, children are already learning about human diversity... they are inundated with negative and harmful messages about race, ethnicity, religion, gender, and ability (etc.) every day. When we as teachers do not explicitly model and discuss respect for and valuing of cultures, genders, and musics, we are allowing these messages to remain unchallenged. While we certainly should not single out or tokenize a child on the basis of a difference,

our instruction should reflect awareness and valuing of all students in the room as well as cultures in our school community and the broader contexts of our state and country. The way we talk, the materials we choose, the behavior we expect, and our relationships with families and the community should reflect our commitment to understanding and valuing our students as whole people.

This is so complex... Where do I even start?

Sometimes a “diversity/inclusion” mindset is a good place to start. Find out how the demographics of your classes compare to the school as a whole (gender, race/ethnicity, students with IEPs, students who receive free/reduced lunch, etc.). If you notice a group is underrepresented in a class or your program, try to find out why. For more equity/justice-oriented changes, in addition to implementing culturally responsive pedagogy, you could try to:

- Restore and/or bring in voices silenced by the traditional canon of music education literature and pedagogy. Seek out musics from MI, the US and around the world, created by diverse peoples and composers.³
- Value oral/aural traditions and learning styles alongside written forms, e.g., by teaching musics from aural traditions aurally.
- Blur the line between school and community by partnering with local musicians and dancers—invite them as guests, collaborate with them for performances, etc.
- Adapt instructional practices and materials to meet individual music learning needs of all students, including not only students with IEPs, but also students with religious differences. Sitting out of music making is likely an acceptable adaptation only if a student’s IEP specifies it is necessary due to sensory or emotional/behavioral needs.
- Offer entry points to music classes for all students at all levels.
- Ameliorate the effects of SES by considering: transportation (to concerts, before and after school events, etc.), cost of instruments, cost of uniforms, etc. How many of these things are so essential to music education that they should hold someone out of participation?
- Interrogate gender practices in your school/classroom. Can you avoid the use of gender in classroom management (e.g., pairing or choosing based on “boys” or “girls”)? What can you do when you see gender-related teasing or bullying? Think through the names of classes/ensembles. Could you have

³ Conversely, perhaps it is time to stop performing music associated with oppression, such as minstrel songs, songs with lyrics that reinforce gender stereotypes, etc, unless it is very sensitively and explicitly taught for the purpose of engaging students in empowering, emancipatory transformation of these messages.

a “treble choir” instead of a “women’s choir”?

Consider your uniforms and uniform policy. How can you make sure that all students are comfortable on stage?

- Consider adding to (or breaking out of) our current focus on band, orchestra, choir and sometimes jazz, by foregrounding high-status creative projects. How can you create experiences that focus on individual musicianship, individual creative voice, and/or musics that our students (and their families) enjoy? Are there music classes available that focus on collaborative and creative musicianship? Can students study instruments that are more common outside of Western Classical music, such as guitars, keyboards, drums, and voices?

What does this mean for our Music Education Association (MEA)?

MEAs have reputations as “old boys clubs.” In interacting with state and national leadership, I have observed that we do have some of those characteristics... and also that our “old boys” love music, and care deeply about students. Further, many want to create more inclusive and equitable school music programs and MEAs, even if they do not always know what to do or where to start. Michigan’s MEA is different because the music education structures in our state include the Michigan chapter of the American String Teachers’ Association (MASTA), Michigan School Band and Orchestra Association (MSBOA) and Michigan School Vocal Music Association (MSVMA), so some of the following suggestions are more applicable to MSBOA and MSVMA than to MMEA or MASTA:

- Examine required lists for festival. Purge racist material such as minstrel songs. Add new pieces so that the composers and styles reflect more of the diversity in our country (and the world).
- Showcase music programs for reasons other than their achievement of a particular set of performance practices on a narrow selection of music. How could we recognize programs for exemplary (a) Student creativity? (b) Quality of inclusion for students with exceptionalities? (c) Fusion of school music with community musics? What else?
- Offer professional development that helps practicing teachers learn about inclusion, equity, and justice in practical and applicable ways, perhaps reflecting the list above.
- Find out what students and teachers who are underrepresented in your current programming want and need, and commit to creating it.
- Create participatory music making (Turino, 2008) opportunities as a part of state and regional MEA activities.
- Partner with teacher education programs—they (we) are also interested in increasing the diversity of the music teacher workforce, and working toward

inclusion, equity, and justice in music education.

- Recruit students from a variety of backgrounds to become music teachers, and recruit teachers from a variety of backgrounds (and who teach in a variety of places) to be on your MEA's board(s) and committees.

CLOSING

Many teachers find the above arguments for inclusion, equity and justice in music education convincing, but nevertheless do not make changes in their practices. The reasons I hear essentially amount to: this is outside of my comfort zone. Teachers say:

- I am teaching the things I know, in the best ways that I know how to teach.
- I am terrified that I will do or say the wrong thing, and someone will be upset.
- I am afraid of poor scores at festival or on my teacher evaluations if I change my practices, especially when I am on a learning curve toward something I have never tried.

Each of these are understandable, but not sufficient reasons to continue our erasure of “other” musics and “other people’s children” (see Delpit, 2006). We must acknowledge, value, and respond to human differences, if not because it matches our country’s ideals about liberty and justice, then because research and experience indicate that social identities affect the educational experiences of our students. Teaching—especially teaching music—is an act of vulnerability.

Music is personal; it is a part of who we are, and it is a part of who our students are. We teach in a subject area that is integrated into the human psyche, a subject area that is a rich and vibrant reflection of our humanness (Lind & McCoy, 2016, p. 131).

Therefore, as you head back to your classroom, don’t let the perfect be the enemy of the good. Remember that inclusion, equity, and justice are processes. Just as our students make progress toward their music learning goals, we can make progress toward more inclusive, responsive, and equitable music education for all students. We are only truly stuck if we never begin.

SELECTED RESOURCES

Teaching Tolerance www.tolerance.org

This website (and free magazine) has resources, materials, and information for creating inclusive learning environments and teaching students about difference, focusing on Ability, Bullying and Bias, Class, Gender and Sexual Identity, Immigration, Race and Ethnicity, Religion, and Rights and Activism. Although the materials are not music-specific, the information is excellent, and some activities and ideas fit well with/in music teaching and learning, particularly the social justice standards <https://www.tolerance.org/frameworks/social-justice-standards>

and critical practices frameworks <https://www.tolerance.org/frameworks/critical-practices>

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(dis)Ability

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Gender and Sexuality

Bryan, J. (2017). Embracing gender and sexuality diversity. Independent School. Downloaded from: <https://www.nais.org/magazine/independent-school/winter-2017/embracing-gender-and-sexuality-diversity/> This article presents a good overview of gender and sexuality in school, and gives ideas for examining policies and practices such as how gender inclusive practices align with existing school missions.

Gender Spectrum <https://www.genderspectrum.org> has resources, information, trainings, and opportunities to interact with others who are learning about gender, including: <https://www.genderspectrum.org/CommonQuestions/> which is a great set of FAQs about teaching children about gender and <https://gender-spectrum.org/lounge/> a space with facilitated online activities and groups.

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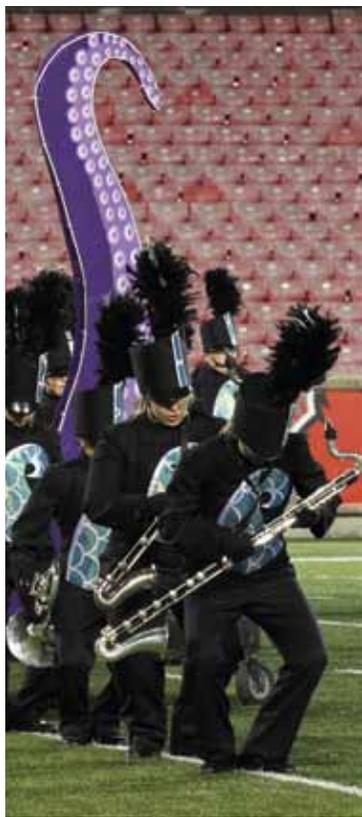


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Class AA

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Third Place – LaRue County High School, Alex Patterson
Fourth Place – Garrard County High School, Chris Vance

Class AAA

Governor's Cup – Bourbon County High School, Eric Hale
Second Place – Russell County High School, Curtis Ervin
Third Place – Harrison County High School, John Merz
Fourth Place – Calloway County High School, Derek Jones

Class AAAA

Governor's Cup – Anderson County High School, Patrick Brady
Second Place – Hopkinsville High School, J. Seth Peveler
Third Place – Madisonville North Hopkins High School, Randy Adams
Fourth Place – South Laurel High School, Mark Sizemore

Class AAAAA

Governor's Cup – Lafayette High School, Chuck Smith
Second Place – North Hardin High School, Brian Froedge
Third Place – Madison Central High School, David Jaggie
Fourth Place – Larry A. Ryle High School, Joe Craig



The evening revolves around hitting a high note.



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Kentucky Music Educators Association

60th Annual Professional Development Conference

**Louisville, KY
February 7-10, 2018**



**Galt House
The Seelbach Hilton
The Louisville Palace
The Kentucky Center
Hyatt Regency of Louisville
Cathedral of the Assumption**



November 2017



As the New Year begins it is time once again to plan for the 2018 Kentucky Music Educators Association Professional Development Conference. Louisville's Galt House and Hyatt Regency Hotels will be the hub of activity February 7–10.

We have a host of professional development activities planned to cover a wide variety of topics pertinent to activity in the music classroom. Nationally recognized presenters will work alongside many of your peers as they share information, ideas, and approaches to some of the same situations you experience each day in your class.

I hope you will take the opportunity to meet and listen to Chris Woodside, our Keynote Speaker on Friday morning, February 9. Chris is the COO for NAFME in Reston, Virginia. An intelligent and captivating speaker, Chris served as Congressional advisor for the national office for several years prior to stepping into the role of Chief Operating Officer. A former Congressional staffer himself, he is knowledgeable of the inner workings of Senate and Congressional offices, and has been invaluable to us as we have lobbied for the inclusion of music education as a part of "Every Student Succeeds Act" (ESSA). Following Chris's remarks we will honor your colleagues with our KMEA State Awards for 2018. I hope you will join us to share with the recipients the moments of appreciation for a "job well done."

Concerts presented by some of the best and brightest young musicians Kentucky has to offer, from elementary school students to university groups, will be a centerpiece of the conference. You will also have the opportunity to hear new literature, to refresh your knowledge of some older literature, and to "RECALIBRATE YOUR EAR" by listening to the All-State groups perform at the highest level.

Finally, you will have the opportunity to visit with exhibitors who specialize in items unique to our profession. These ladies and gentlemen will span the spectrum with the latest technology, music, fundraising, uniform, and teaching ideas. Many nationally recognized companies will join us, along with several Kentucky based business. All geared to help the students in Kentucky achieve at the highest levels.

Early Registration is available online at < <https://kmea.org/professional-development-conference/> > or use this brochure to register via mail. Either way, I will look forward to seeing you in your district meetings, at the concerts, in the exhibit hall, or in the hotel lobby. Please stop and say hello!

Sincerely,
Terry Thompson, President
Kentucky Music Educators Association

2018 Keynote Speaker—Christopher Woodside



Christopher Woodside – National Association for Music Education – Chief Operating Officer

Christopher Woodside serves in the National Association for Music Education's Reston-based headquarters as Chief Operating Office. In this capacity, he manages NAFME's ongoing operations and procedures. He is a key member of the senior management team reporting only to the CEO. He oversees the daily operations of NAFME and the work of directors for Finance and Human Resources, Constituency Relations, Membership, Policy, and Marcom.

Previously, Christopher served as the Deputy Executive Director of NAFME, where he managed NAFME's advocacy, policy and membership staff, as well as handled all issues with relation to the development and implantation of the Association's large-scale advocacy and public affairs agendas, and served as NAFME's primary lobbying presence on Capitol Hill. Prior to his time at NAFME, he served as the Policy Coordinator for The Society for the Psychological Study of Social Issues, and as a Legislative Aide to Representative Chris Van Hollen from Maryland's 8th district. Christopher received a Bachelor of Arts in Political Science from Miami University.

You can contact Chris at chrisw@nafme.org.

Conference Pre-Registration Form

Conference Pre-Registration is available on the KMEA website by downloading a type-in form or using the Online Registration.



February 7–10, 2018 KMEA Professional Development Conference Pre-Registration Form

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

Deadline: Friday, January 26, 2018

Please type information before printing.

Name	Cell phone	NAfME ID#	Renewal date
School	City	KMEA district	School phone
Email	Cell phone		
Home address	City	State	Zip
			Home phone

Spouse's name (if registering)	Cell phone	NAfME ID#	Renewal date
School	City	KMEA district	School phone
Email	Cell phone		

Registration Choice(s) (Indicate number of registrations you are paying for)	Pre-Reg Rate	On-site Rate	Amount Due	Request printed conference program *		Select ONE free ticket* to an All-State Concert				Provides access to—				
				Yes	No	KCC & KJHC	AS Choir	AS Band & Orchestras	Jazz	Clinics	All-State Tickets	Invited Group Performances	Exhibits	
KMEA Member	\$85.00	\$100.00									Yes	Yes	Yes	Yes
Spouse (who is a member)	\$50.00	\$50.00									Yes	Yes	Yes	Yes
Non-member	\$105.00	\$130.00									Yes	Yes	Yes	Yes
Chaperone	\$50.00	\$50.00									No	Yes	Yes	Yes
CNAfME member	Free	Free	\$0.00								Yes	Yes	Yes	Yes
Retired KMEA members	Free	Free	\$0.00								Yes	Yes	Yes	Yes
Administrators	Free	Free	\$0.00								Yes	Yes	Yes	Yes
KMEA-NAfME Active dues	\$125.00	\$125.00												
KMEA-NAfME Retired dues	\$62.00	\$62.00												
Total amount due			\$0.00	1 program per registrant		*Free tickets must be requested in advance. KMEA members may receive more than one ticket if they have a student in each concert indicated.								

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

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

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

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

Credit card number _____ Expiration date _____

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

Conference Performances & Clinic Sessions

WEDNESDAY, FEBRUARY 7, 2018

3:00 PM

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

6:30 PM

- **Concert: Louisville Orchestra/Louisville Youth Orchestra Side-by-Side**
Conductor: Doug Elmore
(B, J, O)

THURSDAY, FEBRUARY 8, 2018

7:30 AM

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

8:30 AM

- **Sight Singing Success: Tools and Strategies for Engaging, Sequential, Daily Instruction in the Choral Rehearsal**
Paul Mayhew and Kevin Coker
(C)

8:35 AM

- **Beginning Band Basics: Daily Workouts and Techniques to Energize and Motivate the Young Band Student**
Richard Canter and Josh Van Gorder
(B)

9:40 AM

- **I'm Hoarse!! Now What?**
Maribeth Crawford and Alison Brown
(C)
- **Granting Your Dreams**
Jonathan Wyatt
(K-5)
- **We're 1:1, Now What?**
Josh Rayburn
(T)
- **The Role of Music in the New Accountability System**
Kyle Lee and David Fonda
(B, C, COLL, K-5, 6-12, J, O)

10:05 AM

- **Concert: Western Middle School for the Arts Symphonic Band**
Director: Eric H. Allen
(B)

10:45 AM

- **Concert: Bullitt East High School Wind Ensemble**
Director: Trevor Ervin
(B)

10:50 AM

- **Teach your choir to hear as well as they sing!**
Ryan Olsen
(C)

- **African American Music and Dance Teach It and Own It Part 2**
Lederrick Wesley
(K-5, 6-12)

10:55 AM

- **BEGINNING STRINGS: The First Two Years are Critical**
Bob Phillips
(O)

11:35 AM

- **From Literal to Musical: Band Rehearsal Techniques for Achieving Proper Balance, Articulation Style, and Phrasing.**
Amy Acklin
(B)

11:55 AM

- **Jazz Rehearsal Game Plan**
Dean Sorenson
(J)

- **Sight-reading and Disability: A Winning Combination?**
Alice Hammel
(Sp)

- **Video Conferencing in Your Ensembles**
Scott Reed
(T)

12:00 PM

- **Navigating "The List" for Choral Assessment**
Lisa Jury and Olivia Erb
(C)

- **When You Care Enough To Sing The Very Best**
Sue Ellen Ballard
(C)

- **Meaningful Movement: Dalcroze Eurhythmics in the General Music Classroom**
David Frego and Marla Butke
(K-5)

- **Managing Middle School Madness**
Holly Smith
(6-12)

12:50 PM

- **Beginning Orchestra in High School? Making Sure Everyone Gets a Chance to Play Strings!**
Ben McWhorter
(O)

1:10 PM

- **STEAMing Ahead with Orff for Young Learners**
LuAnn Hayes
(K-5)

- **Changing Voices in the Choral Classroom**
Ryan Olsen
(6-12)

1:15 PM

- **Melodic Improvisation**
Joseph Carucci
(J)

1:20 PM

- **Concert: Henry Clay High School Wind Ensemble**
Director: William C. Kite
(B)

1:50 PM

- **Concert: Eastern High School Chamber Singers**
Director: Lori Knapke
(C)

2:00 PM

- **TEACHING INTONATION CREATIVELY IN THE STRING ORCHESTRA**
Bob Phillips
(O)

2:30 PM

- **Special Needs in the Secondary Instrumental Performance Ensemble: How Can We Accommodate Them?**
Alice Hammel
(B, Sp)

- **The Role of Music in the New Accountability System**
Kyle Lee and David Fonda
(B, C, COLL, K-5, 6-12, J, O)

2:40 PM

- **Concert: Tates Creek High School Chamber Choir**
Director: Nick Johnson
(C)

3:15 PM

- **Teaching Guitar in a Classroom Setting**
Robert Rawlings
(G)

3:30 PM

- **Concert: Lexington Singers Children's Chamber Choir**
Director: Lori Hetzel
(C)

3:40 PM

- **Dyslexia and Music: Opening Doors Together**
Jill Campbell and Jane Childers
(Sp)

- **Technology to Aid, Not Replace, Your Teaching**
Martina Vasil and Karen Koner
(T)

3:45 PM

- **Concert: Leestown Middle School 7th & 8th Grade Orchestra**
Director: Nathan Wilson
(O)

- **Concert: Murray State University Jazz Orchestra**
Director: Todd E. Hill
(J)

4:00 PM

- **All-State Conductor Roundtable**
Emily Threinen, Gary Hill, and David Starnes
(B)

4:10 PM

- **Concert: Conner High School Chamber Choir**
Director: John DeFerraro
(C)

4:25 PM

- **Concert: Eastern High School Symphony Orchestra**
Director: Frederick Speck and Mike Arthur
(O)

4:45 PM

- **Concert: McCracken County High School Percussion Ensemble**
Director: John Lovell
(B)

5:15 PM

- **Concert: Ky. Children's Chorus, Ky. Jr. High Mixed Chorus, and Ky. Jr. High Treble Chorus**
Conductors: Andy Beck, J. Reese Norris, and Joelle Norris
(C, K-5)

7:15 PM

- **Orchestra: New Music Reading Session**
Frederick Speck
(O)

7:20 PM

- **Concert: All-Collegiate Choir and Kentucky Intercollegiate Band**
Conductors: Allen Hightower and Emily Threinen
(B, C, COLL)

9:30 PM

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

FRIDAY, FEBRUARY 9, 2018

8:00 AM

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

9:45 AM

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

Conference Performances & Clinic Sessions

11:10 AM

- **Concert: Murray State University Brass Choir**
Director: Todd M. French (B)
- **Timpani Survival Guide for Band Directors: Maintenance, Tuning, and Technique**
James Corcoran, Eric Sokolowski, and Dave Ratliff (B)
- **Another Op'nin Another Show: Producing a Quality Elementary Musical From Audition to Curtain Call!**
Mark Fields, Emilee Givens, and Virginia Miller (K-5)
- **Interviewing Basics**
Patrick Moore (COLL)
- **Using the iPad and ForScore in the Choral Classroom**
Ian Loeppky (T, C)

11:20 AM

- **Where The Boys Are: Recruiting, Engaging, and Maintaining those Tenors and Bases**
Christine Bass (C)

12:20 PM

- **Guitar Class 101: Effective Strategies & Common Myths for Both Newbies & Veterans**
Dennis Davis (G)
- **Uke Can Do It**
Kim Evans (6-12)
- **New Teacher Forum**
Robert Amchin, Tina Broadhdus Gipson, and Lydia Cox (COLL)
- **I Will Sing: 2-part Choral Selections**
Andy Beck (K-5)

12:30 PM

- **All-Collegiate Choir Conductor Clinic**
Allen Hightower (C)

12:40 PM

- **Concert: Oldham County High School Symphonic Band**
Director: Brad Rogers (B)

1:00 PM

- **Concert: Campbell County High School Percussion Ensemble**
Director: Dean Marotta (B)

1:10 PM

- **Don't Dis My Ability**
April Yonts, Meghan Dennis, and Ryan Russelburg (SP)

1:25 PM

- **The "Dos and Don'ts" of Auditioning students for KCC & KJHC**
Kevin Durham and Amy Durham (6-12)

1:30 PM

- **Fun With Centers**
Kim Evans (K-5)
- **Open Technology Forum: Finale/Sibelius, DAWs, Recording Arts, LMS Assessments, & More.**
Dennis Davis, Larry Nelson, and Shane Hoose (T)

1:45 PM

- **Concert: Asbury University Women's Choir**
Director: Jill Campbell (C)
- **What to Do With Your Guitar Player in Jazz Band**
Peter Bouffard (J)

1:50 PM

- **Making (Small) Bands Sound Full**
Scott Bersaglia (B)

2:30 PM

- **Concert: Stuart pepper Middle School Treble II 8th Grade Choir**
Directors: Derek Crafton and Shaune Rebilas (C)
- **Rhythm in the Bow: Examining string playing and expression through a cultural lens**
Diane Monroe (O)

2:40 PM

- **Concert: Glenn Marshall Elementary Orff Ensemble**
Director: Abby Fowler (K-5)
- **Assessment for Student Accountability and Growth**
John Merz (T)

3:00 PM

- **Teaching the French Horn From Beginners to College**
Sherry Baker and Mick Sehmman (B)

3:05 PM

- **Concert: University of Kentucky Chorale**
Director: Jefferson Johnson (C)

3:15 PM

- **Why Go It Alone? Setting up Collaborative Teaching and Learning for Your Music Program**
Melissa Marotta and Karen Koner (COLL)

3:20 PM

- **Concert: Twenhofel Middle School Jazz Band**
Director: James Daughters (B, J)
- **Using Schoology in General Music**
Sloan Burroughs (K-5)

3:40 PM

- **Rhythm in the Bow: Putting it into Practice**
Diane Monroe (O)

3:50 PM

- **Concert: East Oldham Middle School 8th Grade Choir**
Director: Kathy Iqbal (C)

4:25 PM

- **Concert: Baker Intermediate 5th and 6th Grade Choir**
Director: Stephanie Arthur (C)

4:40 PM

- **Concert: Russell Middle School Band**
Director: Brent Hunt (B)

5:10 PM

- **Concert: Christian Academy of Louisville Junior High Orchestra**
Director: April McDonald (O)

5:20 PM

- **Concert: Randall K. Cooper Wind Ensemble**
Director: Brad Stewart (B)

5:50 PM

- **Concert: Christian Academy of Louisville High School Orchestra**
Director: April McDonald (O)

7:00 PM

- **Concert: All-State Jazz Ensemble II, All-State Jazz Ensemble I, and Intercollegiate Jazz Ensemble**
Conductors: Marlin McKay, Paul Bouffard, and Brian Hogg (B, J)

8:00 PM

- **Concert: All-State Mixed Chorus, Women's Chorus, and Men's Chorus**
Conductors: Jeffrey Redding, Karen Kennedy, and Leslie Blackwell (C)

9:15 PM

- **International Folk Dance! Join the Circle**
Robert Amchin (K-5)

SATURDAY, FEBRUARY 10, 2018

9:00 AM

- **Maximizing a Marching Program's Potential: Music + Movement = Magic!**
John Phillips (B)
- **Basic Bass Technique**
David Murray (O)

9:40 AM

- **Breaking the Rules: The Quest for the Whole Musician**
Jeremy Howard (K-5)
- **Breaking It Down: Ideas for Teaching Folk Dances**
Robert Amchin (K-5)
- **Bringing Choir to General Music: Choir/Gen. Music Reading Session**
Jonathan Wyatt, Edwina Eldridge, and Michele Siziksai (6-12)

10:10 AM

- **Concert: Brass Band of Louisville**
Director: Jason Cumberledge (B)

10:50 AM

- **Pop Rocks**
Jessica Floyd (6-12)

1:00 PM

- **Concert: Commonwealth Strings and All-State Symphony Orchestra**
Conductors: Mark Laycock and Jeffrey Grogan (B, O)

3:00 PM

- **Concert: All-State Concert Band and All-State Symphonic Band**
Conductors: Gary Hill and David Starnes (B)

Guest Conductors

CHILDREN'S CHORUS



Andy Beck is the Director of Choral Publications at Alfred Music. A prolific composer and arranger, he has over 450 popular choral works, vocal resources, and children's musicals currently in print, including the highly regarded method books *Sing at First Sight*, *Foundations in Choral Sight Singing* and *Vocalize! 45 Vocal*

Warm-Ups That Teach Technique. A quick search on YouTube will confirm that Andy's music is performed by singers worldwide.

Mr. Beck is in demand as a guest conductor, choreographer, adjudicator, and clinician for music educators and students throughout the United States and beyond. In recent years, he has been a commissioned composer and/or guest conductor for honor choirs of all ages, including all-state groups throughout the Southeast.

A fine tenor, Andy enjoys performing in and directing musical theater, singing with the North Carolina Master Chorale Chamber Choir, and has been an Alfred Music studio singer since 1992.

With a Bachelors degree in Music Education from Ithaca College and a Masters degree in Music Education from Northwest Missouri State University, Mr. Beck is fully committed to arts education, music literacy, and choral artistry. This passion is evident, not only in his own writing, but also in the high-quality publications available through the catalog he cultivates for Alfred Music.

JR. HIGH TREBLE CHORUS



Joelle Norris graduated summa cum laude with a BME from Roberts Wesleyan College and a MME from Florida State University and directed choirs at Olean High School (NY) and Olive Branch High School (MS). While teaching in the public school system, Mrs. Norris' choirs were invited to sing at the

2008 Mississippi ACDA/MMEA State convention and the 2010 ACDA Southern Division Convention. Also in 2010, she was honored as a Mississippi STAR teacher. She had the privilege of serving as MSACDA R&S Chair for Women's Choirs in which capacity she coordinated the first Mississippi All-State Women's Choir from 2009–2010 and the ACDA Southern Division Women's Honor Choir in 2010.

In 2012, Joelle and her husband, Reese, co-founded the MidSouth Music Institute, Inc., a non-profit organization that supports a community youth choir, CoroRio, and a

community adult choir, Mississippi River Chorale. She currently serves as Executive and Co-Artistic Director for MMI and conducts two of the six choirs. Joelle works from home where she also cares for daughters, Isabelle and Juliette. She was a contributing author for a recently published book, *Conducting Women's Choirs: Strategies for Success*, and also enjoys serving as a clinician, adjudicator and presenter across the Southeast.

JR. HIGH MIXED CHORUS



J. Reese Norris is Director of Choirs at Hernando Middle School and is co-founder, co-artistic director of CoroRio, both in Northwest Mississippi. Reese received degrees from Delta State University and Florida State University, and in 2005 was named Delta State University Music Alumnus of the year.

Mr. Norris was the 2017 recipient of MMEA's Music Educator of the Year, the Ernestine Ferrell Lifetime Achievement Award given by the Mississippi Chapter of ACDA and the Delta State University Educator of the Year Award.

Reese has served in several leadership capacities for state-level NAFME and ACDA, and at the division level for ACDA. Choirs under his direction have performed in Carnegie Hall, at the National Conference for Middle School Choirs, twice for Mississippi ACDA's State Conference, twice for ACDA's Southern Division Conference, and are slated to perform at the 2018 OAKE National Conference in Oklahoma City.

Reese has been honored to serve as guest clinician across the Eastern US. His compositions and arrangements are published by Lawson-Gould, Santa Barbara, Colla Voce, G. Schirmer and MusicSpoke.

ALL STATE MEN'S CHORUS



Leslie J. Blackwell is the Director of Choral Activities and Professor of Music and Music Education at Kennesaw State University where she has directed choral activities since 1998. Dr. Blackwell's duties include conducting the KSU Men's Ensemble, KSU Chorale, and KSU Chamber Singers

as well as teaching advanced choral conducting and literature. A native of Georgia, Blackwell received the Associate of Arts degree from Gordon Junior College (1982), the Bachelor of Music in Music Education from West Georgia College (1984), the Master of Music from Georgia State University (1991), and the Doctor of Musical Arts degree

Guest Conductors

from the University of Kentucky (2002).

Choirs under Dr. Blackwell's direction have performed at National, Regional, and State conferences of the American Choral Directors Association, National Conferences of the National Collegiate Choral Organization National Conference, as well as numerous Georgia Music Educators Association State Conventions. The KSU Chamber Singers are slated to perform at the 2018 Georgia Music Educators Conference this January.

Recognized for her work with men's voices, Dr. Blackwell served six seasons as the Artistic Director of the Atlanta Gay Men's Chorus. She established the annual KSU Male Chorus Day at Kennesaw State University, bringing upwards of 200 high school male students to campus. Dr. Blackwell is sought after as a guest conductor for All-State Men's Chorus around the country. Under Dr. Blackwell's direction the KSU Men's Ensemble, a non-auditioned ensemble, has achieved prestigious accomplishments on a State, Regional, and National stage. The KSU Men's Ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas, the 2014 and 2016 American Choral Directors Southern Division Conferences.

ALLSTATE MIXED CHORUS



Jeffery Redding, Director of Choral Activities at West Orange High School, Winter Garden, Florida, has led his choirs in performances at State, Regional, and National conventions of the American Choral Directors' Association (ACDA).

Nationally, Dr. Redding is in demand as a guest conductor and lecturer. He has conducted the ACDA National High School Honor Choir, the Central Division ACDA Honor Choir, the North Central Division ACDA Honor Choir, the Eastern Division ACDA Honor Choir and All-State and Honor choirs in over Thirty- Five States. Dr. Redding is one of the conductor's for Disney's Candlelight Processional at Epcot.

Dr. Redding was awarded the R. Wayne Hogboom Distinguished Service Award for dedicated service, leadership, and excellence by the Florida Chapter of ACDA in November 2015.

Dr. Redding holds a Ph.D. in Choral Conducting/ Music Education and an M.M.E., both from Florida State University, and a B.S. in Music Education from Florida A&M University.

JAZZ BAND I



Peter Bouffard A native of Vermont, Peter Bouffard is a guitarist, arranger, and educator residing in Lincoln, Nebraska. He holds a D.M.A. in Jazz Performance Studies from the New England Conservatory of Music, an M.M. in Jazz Education from the University of Nebraska-Lincoln, as well as an A.S. in Jazz and Contemporary Music and a B.M.Ed.

from the University of Maine. Dr. Bouffard has been a member of the University of Nebraska-Lincoln School of Music faculty since 1990 and a member of the Lincoln, NE Public Schools instrumental music faculty since 1993. In addition, he was Director of Jazz Activities for the University of Maine Summer Youth Music for seventeen years. He is an active guitarist in the region where he performs over one hundred engagements per year. Dr. Bouffard has been an adjudicator, clinician, and/or director for a variety of musical events and organizations including the Maine All-State Jazz Combo, the Nebraska All-State Jazz Band, the Iowa Jazz Championships, and the University of South Dakota Jazz Festival. As a composer and arranger, his works have been commissioned for jazz ensemble, symphony orchestra, symphonic band, brass quintet, trumpet ensemble, and jazz vocalists. Dr. Bouffard has toured as a member of the UNL Faculty Jazz Ensemble presenting concerts and clinics throughout the U.S. and has performed internationally in France, Germany, Japan, and Switzerland..

JAZZ BAND II



Marlin McKay, trumpet, is a jazz recording artist who received a Masters of Music degree in Jazz Studies from the Jacob's School of Music at Indiana University and a Bachelor of Music degree in Jazz Studies. His primary teachers have been, Dr. David Baker, Joey Tartell, Dr. Robert Kase, and Dr. Alan

Wenger.

While completing the Master's Degree at Indiana University's Jacobs School of Music as an associate instructor to, Distinguished Professor of Jazz Emeritus, Dr. David Baker, he garnered a reputation for delivering captivating solos as a member of the critically acclaimed Baker Band. He has competed and/or been a participant of the Betty Carter Jazz Ahead Residency (2006), The Stean's Institute for Young Artist (2006) and the National Trumpet Competition (2009) where he placed First Runner Up.

Guest Conductors

Marlin McKay joined the music faculty at Kentucky State University in 2015 as an Artist in Residence and serves as Assistant Professor of Music – High Brass. He previously held a lecturer position at Indiana State University and was an Associate Instructor of Jazz and Commercial music at Indiana University’s Jacobs School of Music and the African American Arts Institute respectively for three years. McKay is a dedicated teacher and has maintained extensive private studios in the Texas (TX), Wisconsin (WI), and Bloomington (IN) areas.

An active performer, recording artist, clinician/adjudicator, McKay has appeared at jazz clubs and music festivals throughout the U.S. and was recently invited to teach and perform in Costa Rica as part of a cultural exchange collaboration with Eastern Kentucky University. He has recorded two albums under his own name for the Nostalgic Records recording label: *Deep in the Cosmos* and his new sophomore release, *The Look*, featuring Stefon Harris, Bobby Floyd, Anthony Wonsey, Dezron Douglas, Clif Wallace, Mikel Avery, Mitch Shiner, and Rob Dixon.

INTERCOLLEGIATE JAZZ BAND



William Hogg is an international performer, recording artist and Conn-Selmer Endorsing artist known for his fierce and moving performances. Hogg boasts over twenty-five years of playing and teaching experience in the United Kingdom, Canada, Morocco North Africa, France, South Africa,

Mexico, and several states across the United States. Hogg’s passionate approach to music touches the lives of thousands of people yearly on the stage and in the classroom.

Hogg has performed with or accompanied a wide array of artists including the Temptations, the Coasters, the Dells, Josh Groban, the Cab Calloway Orchestra, the Drifters, the Jimmy Dorsey Orchestra, the Blue Wisp Big Band, Scott Hamilton, Mahmoud Guinia, Brad Goode, John Von Ohlen, Manhattan Transfer, Lonnie Mack, Steve Turre, the Gypsy Kings, Carl Weathersby, Jeff Coffin, Rick Margitza, and Little Anthony and the Imperials to name a few.

As a recording artist William Hogg, in collaboration with the group Schvilkus, won a nomination for Best Jazz/Instrumental Group at the National Association of Music Merchants Convention, 1999. He can also be found playing on over 50 professional recordings with such artists as Fred Wesley, Bootsy Collins, The Goshorn Brothers, and over an additional 50 number of radio, television, motion picture, and commercial recordings.

Notable recordings include “Christmas 4 You” and “Tha Funk Capital of the World” with Bootsy Collins, “Death by Stereo” with Umphrey’s McGee, “Town and Country” with Magnolia Mountain, the award winning release of “Character Flaws” by KingSonic and “Strange Kind of Thing” by G. Miles and the Hitmen. His own group “The Voyager Quartet” released a debut album in 2014 titled “Rencontre” recorded in Marseille France to international critical acclaim. Hogg is currently working on his second recording project, a salute to the music has inspired him including delta and jump blues, traditional country, rock and roll, blue grass, rhythm and blues, and funk to be released late in 2018.

Also noted as an instrumental composer and arranger, Hogg brings a fresh approach to writing for the jazz ensemble and chamber jazz experience. William’s compositions and arrangements are published by EJazzLines Publishing Company and Walrus Publishing.

Theatre performances include the Off Broadway hit *Love, Janis* at Actor’s Theatre, Louisville Kentucky and the Cincinnati Playhouse, Cincinnati Ohio. He has worked with the Cincinnati Pops, Richmond Symphony and has been a featured soloist with the Kentucky Symphony, the Springfield Symphony and the Blue Ash Symphony.

Hogg is the Associate Professor of Saxophone at Northern Kentucky University. He teaches a variety of jazz courses including pedagogy, performance ensembles, improvisation, jazz appreciation and jazz styles and analysis. Finally, Hogg works with a number of community service organizations in the United States, Morocco, and South Africa.

INTERCOLLEGIATE BAND



Emily Threinen currently serves as Director of Bands at the University of Minnesota School of Music in Minneapolis-Saint Paul. In this position, she conducts the acclaimed Wind Ensemble, guides the graduate Wind Band Conducting program, and provides administrative leadership for

all aspects of the University of Minnesota Bands. Prior to her appointment at Minnesota, Threinen served as Director of Bands and Artistic Director of Winds and Brass at Temple University’s Boyer College of Music and Dance in Philadelphia, Pennsylvania.

Before her work in Philadelphia, Threinen served as Director of Bands at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia; Director of the Duke University Wind Symphony in Durham, North Carolina; Director of the Concordia

Guest Conductors

University Wind Ensemble in Ann Arbor, Michigan; Conductor of the Dodworth Saxhorn Band in Ann Arbor, Michigan; and Director of Bands and Instrumental Music at Harding High School in St. Paul, Minnesota, receiving the Outstanding Teacher Award.

Threinen consistently works with composers, arrangers, and performing artists of varied disciplines. Residencies and projects with composers and new compositions are integral to her creative work. Threinen is published in multiple volumes of the GIA Teaching Music Through Performance in Band book series where she has been recognized as a strong scholarly contributor. She is an active guest conductor, clinician, conference presenter, and performer.

Threinen is a Yamaha Master Educator. She currently serves on the Board of Directors of the Conductors Guild and was elected to the American Bandmasters Association in March 2016. Threinen is an active member of these organizations: World Association for Symphonic Band and Ensembles (WASBE), College Band Directors National Association (CBDNA), National Band Association (NBA), National Association for Music Education (NAfME), Pi Kappa Lambda, and Kappa Kappa Psi as an honorary member.

COMMONWEALTH STRINGS



Dr. Mark Laycock is a Professor of Music at Wichita State University, where he holds the Ann Walenta Faculty of Distinction Endowed Professorship. He has been recognized with the WSU Excellence in Creative Activity Award (2012) and the College of Fine Arts Excellence in Teaching Award (2007). He serves

as Director of Orchestras and Coordinator of Strings. WSU Symphony Orchestra appearances under his direction include international tours to Spain and Canada, a May 2011 concert at Carnegie Hall, and multiple invited performances at Kansas Music Educators Association In-Service Workshops.

Dr. Laycock is a member of the Board of Directors of the Midwest International Band and Orchestra Clinic; he serves as Chair of Orchestra Activities. He was recently appointed Conductor of the Wichita Youth Symphony. His work as guest conductor, clinician, and adjudicator spans twenty-seven states; upcoming engagements encompass Arizona, California, Georgia, Missouri, and Texas. He has conducted all-state, region, and district orchestras throughout the country. He has served the National Orchestra Festival as adjudicator and clinician, and in 2018 will begin a two-year term as chair of the event.

His appearances with professional ensembles include the Wichita Symphony Orchestra, Wichita Grand Opera, and Opera Kansas, as well as orchestras in Slovakia and Canada. Dr. Laycock has presented clinic sessions for numerous state education conferences, as well as the American String Teachers Association National Conference, the Northwest and Northeast Division Conventions of the National Association for Music Education, and the Midwest Clinic. In May 2016, he presented professional development sessions for instrumental music educators in Brisbane, Australia; he returned in September to conduct the Sir Charles Mackerras String Orchestra of the Queensland State Honours Ensemble Program.

From 2013-2015, Dr. Laycock was an invited music education panelist for the National Endowment for the Arts, evaluating grant applications from institutions throughout the country. He served as Director of Orchestras and Instrumental Music at Chapman University in Orange, California, where he led invited performances for the California Music Educators Association and at Disneyland. He was also Principal Conductor of the Irvine (CA) Classical Players, leading the youth orchestra on concert tours to Italy (2006) and France (2008).

From 1998-2003, Dr. Laycock served as Director of Orchestral Activities at Iowa State University and was Music Director of the Central Iowa Symphony. Under his leadership, the ISU Symphony Orchestra performed at the North Central Division Convention of the Music Educators National Association and collaborated with such artists as bass-baritone Simon Estes and pianist-composer Marvin Hamlisch. He earned a Doctor of Arts degree in orchestral conducting from the University of Northern Colorado. Dr. Laycock holds a Master of Music degree in instrumental conducting from the University of Nebraska-Lincoln and a Bachelor of Arts degree in music history and literature from the University of Southern California. An experienced educator, he was an instructor of strings and orchestra at the middle and high school levels in the Clark County School District in Las Vegas, Nevada..

SYMPHONY ORCHESTRA



Jeffrey Grogan has served as the Education and Community Engagement Conductor of the New Jersey Symphony Orchestra (NJSO) since 2006 leading the NJSO in a variety of concerts each season. Additionally, Grogan serves as the Artistic Director and Conductor of the InterSchool Orchestra of New

Guest Conductors

York, the New Jersey Youth Symphony and the NJSO Academy Orchestras. In addition, Grogan is Artistic Director of the El Sistema inspired music program the Paterson Music Project in Paterson, New Jersey and Artistic Advisor to the NJSO CHAMPs (Character, Achievement and Music Project) in Newark, New Jersey. His humanistic approach to leadership, coupled with a strong command of skills as a musical communicator, has earned him an impressive reputation with audiences and music programs throughout the country.

Grogan considers his work with young musicians to be the cornerstone of his career. He has served as adjudicator, conductor, and clinician for many prestigious national and international festivals including the Honor Orchestra of America sponsored by Music for All, the Association for Music in International Schools Orchestra (Singapore), the National Orchestra Cup at Lincoln Center, and the Honors Performance Series Orchestra at Carnegie Hall. His work with schools in New York City has been made possible through the Tony Bennett Foundation, "Exploring the Arts." He has also conducted numerous all-state orchestras throughout the US including his home state of Texas as well as performances with the Little Orchestra Society of New York, and the Reno Philharmonic, among others. Furthermore, he has participated in the prestigious Bruno Walter National Conductor Preview sponsored by the League of American Orchestras.

Grogan graduated from Stephen F. Austin State University with a Bachelor of Music Education where he was named outstanding music alumnus in 2004. Additionally, he holds a Master of Music in Conducting/Horn Performance from the University of Michigan. Prior to moving to the New York Metropolitan Area, Jeffrey Grogan was on faculty at the University of Michigan, Baylor University and Ithaca College where he was Associate Professor and Director of Orchestras. His earliest teaching experience was in the public schools of Desoto Independent School District in Texas. Grogan is extremely grateful to the inspiring teachers he has learned from throughout his life including Charles Gavin, Gary Lewis, H. Robert Reynolds, Gustav Meier, Stephen Peterson, Larry Rachelff, Don Schleicher, Carl St. Clair, and John Whitwell.



ALL STATE CONCERT BAND

Mr. David Starnes joined the School of Music faculty at Western Carolina University in the spring of 2011, when he was named Assistant Professor in The School of Music and appointed the Director of Athletic Bands. During his tenure

at Western Carolina University, The "Pride of the Mountains" Marching Band has performed as halftime entertainment for the Carolina Panthers (2011), the exhibition band at The Bands of America Southeast Regional in Atlanta, Georgia (2011), the Bands of America Grand National Championships in Indianapolis, Indiana (2012, 2015) and the 88th annual Macy's Thanksgiving Day Parade in New York City (2014). In 2013, he was selected by the WCU School of Music faculty and students as the recipient of the James E. Dooley Excellence in Music Teaching Award.

Prior to his appointment at WCU, he served as the Director of Bands at Kennesaw Mountain High School in Kennesaw, Georgia for ten years. As the founding Director of Bands at Kennesaw Mountain High School (2000), the band program grew from its initial 85 students to over 250 members. Under his direction, Kennesaw Mountain High School was recognized in all areas of performance for their achievements at local, state, and national levels including concert band, jazz band, marching band, winter guard and winter percussion. They are a six-time national finalist at the Bands of America Grand National Championships, being named the 2004 Bands of America "AAA National Champion" and a four-time Regional Champion in Bands of America events. In December of 2003, the John Philip Sousa Foundation presented the Kennesaw Mountain High School Band the prestigious "Sudler Shield of Excellence" for outstanding achievement in marching band. In 2005, the band appeared in the 79th Annual Macy's Thanksgiving Day Parade in New York City. The Kennesaw Mountain High School Wind Symphony performed at the 60th Midwest Band and Orchestra Clinic held in Chicago, Illinois in December of 2006.

Mr. Starnes is sought out nationally and internationally as an adjudicator, clinician, guest conductor, and creative designer. In 2016, he was appointed a member of the John Philip Sousa Foundation's Sudler Shield Jury and named a member of the Yamaha Master Educator program. In 2013, he joined the staff of Carolina Crown Drum and Bugle Corps, where he currently serves as Design Advisor. In addition to his position at Western Carolina University, he serves as an Education Consultant at Music For All in Indianapolis, Indiana. While fulfilling this role, he serves as the program director for The Honor Band of America, who appeared in the Tournament of Roses Parade in Pasadena, California 2005, 2009, 2013 and 2017.

As a native of Chattanooga, Tennessee, Mr. Starnes graduated magna cum laude from The University of Tennessee, Knoxville in 1988. He is married to Rhea Jeanne Starnes, and has a daughter, Hannah.

Guest Conductors

SYMPHONIC BAND



Gary W. Hill is the Evelyn Smith Professor of Music and Director of Ensemble Studies at Arizona State University, where he conducts various ensembles and teaches graduate conducting.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas

City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university, and professional ensembles under Hill's direction have been featured performers at dozens of professional conferences and in venues throughout North America, and Europe. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming. As a guest conductor and clinician, appearances in more than a dozen countries and throughout most of the United States have included performances with myriad bands and orchestras. Additionally, he is in constant demand as a conducting teacher and as a clinician for instrumental ensembles.

Hill's current creative/research agenda includes: an exploration of biochemical reactions spawned by the musical process; the use of digital technology in performance and conducting pedagogy; and work on a monograph concerning the past, present, and future of the wind band.

Gary W. Hill is a member of numerous professional organizations including the World Association of Symphonic Bands and Ensembles, the Music Educators National Conference, The Society for American Music, The American Bandmasters Association, and the College Band Directors National Association, for which he hosted the Fiftieth Anniversary National Conference (1991) as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91), and as national president (2003-05).

ALL COLLEGIATE CHOIR



Allen Hightower is the Director of Choral Studies at the University of North Texas. At UNT, Allen serves as conductor of the A Cappella Choir and the Grand Chorus, and oversees a comprehensive choral program that includes six choirs and a collegium musicum. Dr. Hightower leads the master's and doctoral programs in choral conducting.

Prior to his appointment at UNT, Dr. Hightower was the first holder of the Weston Noble Endowed Chair in Music, at Luther College, where he served as conductor of the renowned Nordic Choir and Artistic Director of Christmas at Luther. As Luther's Director of Choral Activities, he gave leadership to a choral program that included four conductors, six choirs, and over 530 singers. Under his leadership, the Nordic Choir recorded six compact discs, made annual tours throughout the United States, and toured Europe on two occasions. In March of 2014, Dr. Hightower conducted the Nordic Choir in performance at the North Central Division of ACDA.

From 2000–2010, Dr. Hightower served as Professor of Music and Director of Choral Activities at Sam Houston State University. During his tenure, the SHSU Chorale performed for the 2007 National Convention of the American Choral Directors Association, the 2010 Southwestern Division of ACDA, and the 2003, 2006, and 2010 conventions of the Texas Music Educators Association. Prior to his appointment at Sam Houston, Allen was the conductor of the Chamber Choir at California State University, Long Beach. From 1992–1996 he was Director of Choirs at Odessa Permian High School, and led the PHS Kantorei and Chamber Orchestra in performance at the 1996 Texas Music Educators Association convention.

From 2005–2010 Allen was Artistic Director and Conductor of the Houston Masterworks Chorus and Orchestra, with whom he led performances of many of the most significant masterworks of the choral-orchestral repertoire. He served as the Duesenberg Concert Choir Chair for the Lutheran Summer Music Academy and Festival during the summers of 2007, 2011, and 2013.

Allen earned an undergraduate degree in music education from Sam Houston State University, a master's degree in choral conducting from the Eastman School of Music, a master's degree in orchestral conducting from Baylor University, and a doctorate in conducting from UCLA, where he served as graduate assistant to Donald Neuen.

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- Chosen during June of each year.

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- At least two semesters of school remaining prior to graduation.
- GPA meets minimum requirements for scholarship consideration at their institution.
- Enrolled at a Kentucky institution and a US citizen.

www.kmea.org/FernScholarship

Featured Performing Groups



Western Middle School for the Arts
Symphonic Band
Eric H. Allen, director
Thursday, February 8, 2018, 10:05 a.m.

NOT PICTURED
Bullitt East High School Wind Ensemble
Trevor Irvin, director
Thursday, February 8, 2018, 10:45 a.m.



Henry Clay High School Wind Ensemble
William C. Kite, director
Thursday, February 8, 2018, 1:20 p.m.

Eastern High School Chamber Singers
Lori Knapke, director
Thursday, February 8, 2018, 1:50 p.m.



Featured Performing Groups



Tates Creek High School Chamber Choir
Nick Johnson, director
Thursday, February 8, 2018, 2:40 p.m.

Lexington Singers Children's Chamber Choir
Lori Hetzel, director
Thursday, February 8, 2018, 3:30 p.m.



Leestown Middle School
7th & 8th Grade Orchestra
Nathan Wilson, director
Thursday, February 8, 2018,
3:45 p.m.



Murray State University Jazz Orchestra
Todd E. Hill, director
Thursday, February 8, 2018, 3:45 p.m.

Featured Performing Groups



Conner High School Chamber Choir
John DeFerraro, director
Thursday, February 8, 2018, 4:10 p.m.



Eastern High School Symphony Orchestra
Frederick Speck and Mike Arthur, directors
Thursday, February 8, 2018, 4:25 p.m.

McCracken County High School Percussion Ensemble
John Lovell, director
Thursday, February 8, 2018, 4:45 p.m.



Murray State University Brass Choir
Todd M. French director
Friday, February 9, 2018, 11:10 a.m.

Featured Performing Groups



Oldham County High School Symphonic Band
Brad Rogers, director
Friday, February 9, 2018, 12:40 p.m.



Campbell County High School Percussion Ensemble
Dean Marotta, director
Friday, February 9, 2018, 1 p.m.

Asbury University Women's Choir
Jill Campbell, director
Friday, February 9, 2018, 1:45 p.m.



Featured Performing Groups



Stuart Pepper Middle School Treble II Choir
Derek Crafton and Shaun Rebilas, directors
Friday, February 9, 2018, 2:30 p.m.

Glenn Marshall Elementary School
Orff Ensemble
Abby Fowler director
Friday, February 9, 2018, 2:40 p.m.



University of Kentucky Chorale
Jefferson Johnson, director
Friday, February 9, 2018, 3:05 p.m.



Twenhofel Middle School Jazz Band
James Daughters, director
Friday, February 9, 2018, 3:20 p.m.

Featured Performing Groups



East Oldham Middle School
8th Grade Choir
Kathy Iqbal, director
Friday, February 9, 2018, 3:50 p.m.



Baker Intermediate
5th and 6th Grade Choir
Stephanie Arthur, director
Friday, February 9, 2018, 4:25 p.m.



Russell Middle School Band
Brent Hunt, director
Friday, February 9, 2018, 4:40 p.m.



Christian Academy of Louisville
Junior High Orchestra
April McDonald, director
Friday, February 9, 2018, 5:10 p.m.

Featured Performing Groups



Randall K. Cooper Wind Ensemble
Brad Stewart, director
Friday, February 9, 2018, 5:20 p.m.



Christian Academy of Louisville
High School Orchestra
April McDonald, director
Friday, February 9, 2018, 5:50 p.m.



Brass Band of Louisville
Jason Cumberledge, director
Saturday, February 10, 2018, 10:10 a.m.

Candidates for KMEA Office

BAND CHAIR-ELECT



JOE CRAIG joined the Larry A. Ryle High School Music Faculty in the summer of 2017 as Director of Bands. In the fall of 2017, the Ryle Marching Band was named a KMEA 5A State Finalist for the first time in school history. In addition to the Marching Band, Mr. Craig oversees the Jazz Ensembles, Pep Bands, and three Concert Bands at Ryle High School.

Prior to his time at Ryle, Mr. Craig worked at Beechwood High School in Ft. Mitchell Ky, where he served as the Associate Director of Band from 2006-2008 and the Director of Bands from 2009-20017. During Mr. Craig's tenure, the Beechwood marching band was an 11-time KMEA State Finalist, a 7-time KMEA State Champion, a 5-time BOA National Semi-Finalist, and a 2-time BOA Class A National Champion. The Beechwood Jazz Ensemble was selected to perform at the 2010 KMEA Conference. This is the first group in Beechwood history to achieve this prestigious honor.

Mr. Craig served as the Band Chair for KMEA District 6, as well as the President of the Northern Kentucky Band Directors Association from 2014-2016. From 2011-2013 Mr. Craig was the Jazz Chair for KMEA, which oversees all jazz activities at the KMEA conference, including the All State Jazz Ensembles. In 2007, 2011, and 2015, Mr. Craig received the "Certificate of Merit for Marching Excellence" from the National Band Association. Mr. Craig received the Phi Beta Mu Outstanding Young Band Director for the state of Kentucky in February of 2014. In 2016, Mr. Craig also received the Outstanding High School Teacher award for KMEA District 6 in. Most recently, the Cincinnati Arts Foundation selected Mr. Craig as a finalist for the 2016 Overture Awards Outstanding Arts Educator Award.

Mr. Craig received a Bachelor's Degree in Music Education from Northern Kentucky University and a Master's Degree in Saxophone Performance at the College Conservatory of Music (CCM) at the University of Cincinnati. Mr. Craig has performed with the Cincinnati "Pops" Orchestra, the Kentucky Symphony, the CCM Wind Symphony and Jazz Ensemble, the Kentucky Intercollegiate Concert Band and Jazz Ensemble, the NKU Symphonic Winds and Jazz Ensemble, and numerous local professional ensembles. During his collegiate career, Mr. Craig was a featured soloist at NKU and CCM, a full scholarship recipient at both NKU and CCM, and a concerto competition winner. Mr. Craig also performed and competed at the 2002 and 2006 North American Saxophone Alliance

conferences. Mr. Craig is a Northern Kentucky native, and a graduate of Scott High School in Taylor Mill.

GENERAL MUSIC 6-12 ELECT



ROBERT BERTKE is currently in his 10th year teaching at St. Francis School in Goshen. KY. He teaches middle school general music, beginning and advanced instrumental ensembles at the middle and high school, middle and high school jazz ensembles, middle and high school vocal ensembles, and serves as music

director for theatrical productions. In addition, Mr. Bertke maintains a private studio of trumpet students. Prior to his current position, Mr. Bertke was a lecturer at the University of Louisville School of Music, as well as a teacher in the Hardin County school system. Mr. Bertke is received both a Masters Degree in Music Education (2008) and a Bachelors Degree in Music Education (2004) from the University of Louisville, where he was awarded the Helen Boswell Award in Music Education. Mr. Bertke is also an active performer in the Louisville area. He performs with the Wilder Stallions, Small Batch Brass Quintet, Your Friendly Neighborhood Big Band, Zack Stefanski, and The Brass Band of Louisville. Mr. Bertke can be heard on the Wilder Stallions recording Don't Let Your Meatloaf, Zack Stafanski's Fancy Boy, and Michael Tunnell's Passages.



DEAN MAROTTA is the Associate Director of Bands and Director of Percussion for Campbell County High School. Mr. Marotta is a native of Milford, Ohio and holds undergraduate and graduate degrees from Morehead State University, in Morehead KY.

At CCHS, Mr. Marotta directs the Concert Band, Percussion Ensemble, Advanced Percussion Ensemble, and oversees all extra-curricular winter percussion activities. In addition, he teaches Visual and Performing Arts classes, assists with the Wind Ensemble, Symphonic Band, Jazz Ensemble, Pep Band, Marching Band, and co-arranges for the front ensemble and drum line. Under his direction, the Campbell County Percussion Ensemble has twice been named Tri-State Marching Arts circuit silver medalists, and has earned two TMA Circuit Championships in 2013 and 2017. In addition, the Campbell County Percussion Ensemble was a 2014 WGI Dayton Regional Finalist, the 2017 WGI Mid-East Power Regional Champion, and was

Candidates for KMEA Office

a 2017 WGI World Championship Finalist, placing 4th in the Scholastic Concert Open Class. Most recently, the Campbell County HS Advanced Percussion Ensemble has been given the honor of performing at the 2018 KMEA State Conference in Louisville, KY.

Mr. Marotta has served as the District 6 General 6–12 Music Chair and was recently selected as the 2017 KMEA District 6 High School “Teacher of the Year”.

Mr. Marotta has also authored and contributed to articles in “The Bluegrass Music News” and “Physics Teacher Magazine.” Additionally, Marotta has twice been selected by the Massachusetts Chapter of the Percussive Arts Society for inclusion in educational etude compilations: The PAS MassChap 2008 Snare Drum Collection and The PAS MassChap 2010 Xylophone Collection. Both compilations are published by Bachovich Music Publications. Mr. Marotta resides in Alexandria, KY with his wife Melissa, also a music teacher, and daughters Kinley and Elyse. His professional affiliations include KMEA, NAFME, the Percussive Arts Society, and he is an educational endorser of Vic Firth sticks and mallets.

COLLEGE/UNIVERSITY CHAIR-ELECT



AMY ACKLIN serves as the Associate Director of Bands at the University of Louisville where she directs the UofL Cardinal Marching Band and Symphonic Band and teaches courses in undergraduate conducting and music education. Previously, Dr. Acklin taught instrumental music in the California public schools for six years, primarily as Director of Bands at Rancho Cucamonga High School and Etiwanda Intermediate School.

Under her direction, the UofL Symphonic Band was invited to perform at the 2016 CBDNA Southern Division Regional Conference in Charleston, South Carolina and the 2015 Kentucky Music Educators Association Professional Conference in Louisville, KY. Both performances represented a first in the history of the UofL Symphonic Band. Additionally, the UofL Cardinal Marching Band has performed at multiple bowl games throughout the nation, including the 2013 All-State Sugar Bowl, multiple NFL Games, and serves as the official band of the KY Derby.

Dr. Acklin is an active conductor, clinician, and adjudicator and currently serves as the National Band Association KY State Chair and the President of the KMEA College & University Band Director’s Committee. Dr. Acklin was recently awarded the Citation of Excellence by the National Band Association and

inducted into the Phi Beta Mu International Bandmasters Fraternity and Pi Kappa Lambda National Music Honor Society.

Dr. Acklin has publications in *The Journal of Band Research*, *Update: Applications of Research in Music Education*, *Florida Music Director*, and GIA’s “Teaching Music Through Performance in Band” series and has presented research at the National CBDNA Conference, MENC: The National Association for Music Education National Conference, as well as other regional and state conferences. She is a member of KMEA, NAFME, and CBDNA and an honorary member of Kappa Kappa Psi and Tau Beta Sigma. Dr. Acklin holds B.M. and M.M. degrees from the University of Louisville and a Ph.D. in Music Education/Instrumental Conducting from Florida State University where she was privileged to study with mentors Richard Clary, Patrick Dunnigan, Clifford Madsen and Frederick Speck.



MICHAEL HUDSON is assistant professor of instrumental music education and division chair for music education/music therapy at the University of Kentucky. His teaching responsibilities include the following courses: introduction to music education, instrumental conducting, and secondary instrumental program pedagogy. He also chairs dissertations and theses and oversees the placement of student teachers. He maintains an active scholarly agenda with publications in the *Journal of Research in Music Education* and the *Missouri Journal of Research in Music Education*. Michael has presented at national and international conferences and serves on the advisory board for the *Journal of Music Education* and is a member of the editorial board for *Research and Issues in Music Education*. Michael is a frequent guest conductor with the UK Symphony Band and directs the Lexington New Horizons Concert Band. Additionally, Michael has served as conductor for honor bands and adjudicates for solo and ensemble festivals, concert festivals, and marching band competitions. Prior to his appointment at UK, Michael completed a Ph.D. in Music Education and Instrumental Conducting at the Florida State University. Michael resides in Lexington, KY with his wife, Michelle, and their son, Philip.

Candidates for KMEA Office

MIDDLE SCHOOL CHORAL CHAIR-ELECT



KELSI EDELEN is the choir director at Spencer County High School and Girls Head Soccer Coach in Taylorsville, KY. She is in her fifth year of teaching at SCHS. During her tenure, the choir program has grown from one ensemble to five ensembles with over one hundred students enrolled. Kelsi graduated

from Western Kentucky University with a Bachelor's of Music degree in Music Education and is pursuing her Master of Music in Performance with a focus in choral conducting at the University of Louisville. The SCHS Women's Choir has received distinguished ratings at the KMEA State Festival for the past two years. Her choirs will be performing at the 2018 Southern Division ACDA conference here in Louisville. She currently resides in Shelbyville, KY with her supportive husband, Andy Edelen.



LYNN PRZYGODA is in her 16th year of music education. Currently she is the director of choirs at Leestown Middle School in Lexington Kentucky. The Charger Choir has grown tremendously under Lynn's direction with enrollment over 120 students in grades sixth-eighth. The students are

actively involved in all levels of honor choirs and perform frequently for community events. Before teaching at Leestown, Lynn was the band director for Casey County Middle and High School in Liberty for four years. She led the concert band to straight distinguished ratings at the state concert band festival. Mrs. Przygoda has taught beginning band through high school concert and marching band, middle school choir as well as Music and Arts Appreciation at all levels.

Mrs. Przygoda began her music career in sixth grade at Virgie Middle in Pike County with Mrs. Regina (Cooley) Compton and continued in high school under the direction of Lee Burke at Shelby Valley High School. She had the privilege to study under Dr. Robert Pritchard, flute and Dr. John Viton, oboe at Morehead State University. She was inspired by the passion and dedication of Dr. Greg Detweiler in her vocal studies. While there she earned a Bachelor's Degree in Music Education in 2002 with honors and was a graduate of the Honor's Program. She obtained a Master's Degree in Music Education with an Emphasis in Instrumental Conducting from Eastern Kentucky University in 2006 under the tutelage of Dr. Joe Allison. In 2009, Mrs. Przygoda earned her National

Board Certification in Adolescent Vocal Music. In 2017, Lynn received her principal certification.

Mrs. Przygoda is a leader in her school having served as team leader for her department, elected to the SBDM and a member of the instructional leadership team. She was selected for the prestigious "Aspiring Leaders" program in Fayette County. Mrs. Przygoda is currently the District 7, Middle School Choral Chair having also served as the district General Music 6-12 Chair. Her responsibilities included coordinating the Lexington Area District Middle School SATB and SSA Honor Choirs. Lynn has just finished a three year service as co-ordinator for the Junior High All State Choirs. She is an active member of KMEA, MENC, ACDA & KY-ACDA.

Lynn has five wonderful children, Ana, Lucas, Stasha, Olivia and Jack. Those brief times when Mrs. Przygoda is not involved in music or school activities, she can be found cheering on the little league baseball team or reading a good mystery novel.

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

Please note: To ensure consideration, applications must be received by April 1, 2018.

Please send to: KMEA
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Or fax to: 859-626-1115

Name of College/University Professor

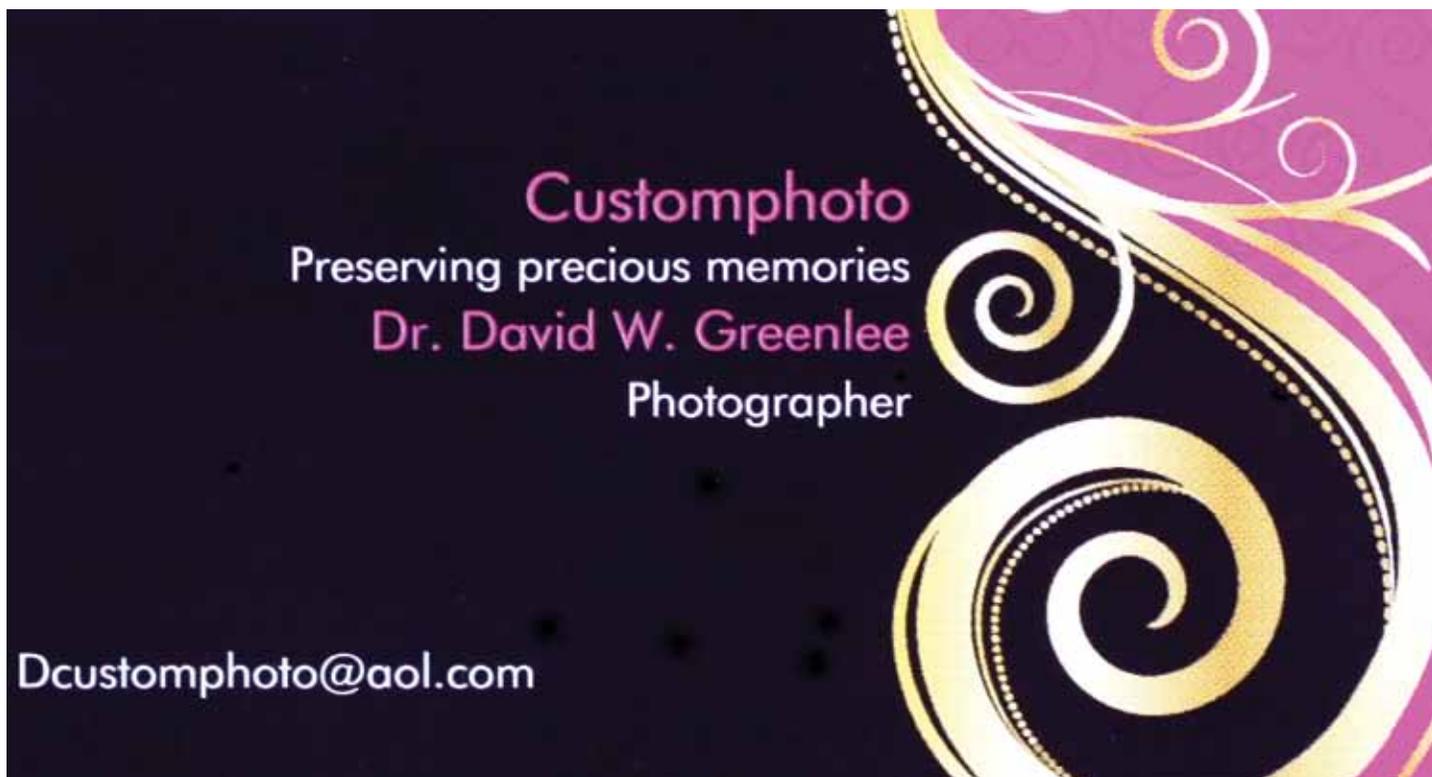
Name of School Music Teacher

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270-842-9435 800-633-6156

Violin art by Jay Dougherty

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Inquiries regarding advertising rates, ad sizes,
and technical specification should be sent to:

Melissa Skaggs
P.O. Box 1058
Richmond, KY 40476-1058

tel: 859-626-5635; fax: 859-626-1115
email: melissa@kmea.org



2018 MUSIC SCHOLARSHIP ENTRANCE AUDITIONS

For students wishing to major or minor in music at NKU, an entrance audition is required. We are currently offering the following dates for students who want to begin classes in Fall 2018:

- **Saturday, February 17, 2018**
- **Saturday, March 17, 2018**

Degrees Offered:

Performance
Music Education
Audio Production
Composition

Music Entrepreneurship
Jazz Studies
Music Technology
Piano Pedagogy

ENSEMBLES

Brass Choir
Chamber Choir
Clarinet Choir
Concert Band
Guitar Ensemble
Jazz and R&B Combos
Jazz Ensemble
Norse Man Choir
Norse Pep Band
Northern Chorale
Opera Workshop
Percussion Ensemble
Philharmonic Orchestra
Steel Drum Band
Symphonic Winds
Vocal Jazz Ensemble
Women's Ensemble

For more information or to schedule an audition and plan a NKU Music Visitation Day, please contact:

Joan Brummer, Music Program Advisor
brummerj1@nku.edu | (859) 572-5902

It Pays to **STEP UP** to **YAMAHA**

Receive a \$50 or \$100 rebate on a qualifying Yamaha "Step Up"
wind or string instrument between Oct. 1, 2017 - Dec. 31, 2017.

For promotion details and rebate submission,
please visit www.4wrd.it/SUTY17



EKU SCHOOL OF MUSIC



BACHELOR OF MUSIC IN EDUCATION
BACHELOR OF MUSIC IN PERFORMANCE
BACHELOR OF MUSIC IN MUSIC INDUSTRY
BACHELOR OF MUSIC IN THEORY AND COMPOSITION
BACHELOR OF MUSIC - EMPHASIS ON RECORDING ARTS
BACHELOR OF MUSIC - EMPHASIS ON PIANO PEDAGOGY
BACHELOR OF MUSIC - EMPHASIS ON VOCAL PEDAGOGY

The department also offers a music minor consisting of piano, music theory, music history and electives.

WWW.MUSIC.EKU.EDU

859-622-3266

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STUDENT OPPORTUNITIES - SPRING SEMESTER 2018
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February 17

Piano Day
Registration
rachel.taylor@eku.edu

March 24

Clarinet Festival
connie.rhoades@eku.edu
Registration
woodwinds.eku.edu (859) 622-1342



March 3

Double Reed Day
Registration
julie.smith@eku.edu

April 15

Trombone Summit
Registration
nathan.siler@eku.edu



MURRAY STATE UNIVERSITY

Brass Choir and Jazz Orchestra
will perform at KMEA in February 2018



Spring Audition Dates:

January 27, 2018

February 19, 2018

February 23, 2018

Other dates by appointment

For more information: www.murraystate.edu/music or 270.809.4288