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Bluegrass Music News



WINTER 2021 FEATURES:

Producing a Large-Scale Musical • Following My Own Advice • Bridging Cultures with Music • Teaching for Musical Understanding in the Elementary Classroom • Helping Students with Autism to be Successful in the Music Classroom • Teaching Students in the Music Classroom with Tourette Syndrome



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The Eastern Kentucky University Singers (top) and the Christian County High School Percussion Ensemble were two of the performing groups participating in the KMEA Virtual Conference, properly masked and socially distanced. See other groups starting on page 31.



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Volume 72

Number 2

Winter 2021

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

Editorial Board: Eric Brown, DuWayne Dale, Nicola Mason,
Sarah Payne, Catherine Wilson

Bluegrass Music News

CONTENTS

Messages From KMEA

- 3 President's message David Graham
- 5 Editor's message Catherine Wilson
- 3 Past President's message George Boulden
- 7 Executive Director's message John Stroube

Feature Articles

- 8 Producing a Large-Scale Musical. Rhiannon White
- 10 Following My Own Advice. Kip Crowder
- 13 Bridging Cultures with Music: Experiences in Teaching
Violin to ESL Students Rebekah Soued and Catherine Wilson
- 15 Teaching for Musical Understanding in the Elementary
Music Classroom: A Look into the Needs of Western
Kentucky Teachers in Implementing the National
Music Standards Amanda James
- 19 Helping Students with Autism to be Successful
in the Music Classroom Logan Newby
- 22 Teaching Students in the Music Classroom with
Tourette Syndrome Sean J. M. Newman

News and Information

- 26 2021 KMEA All-State
- 27 Guest Conductors
- 30 2021 KMEA Virtual Conference
- 36 2021 KMEA Awards
- 41 2021 KMEA District Awards
- 42 2021 KMEA Elected Officers
- 44 In Memoriam

Forms

- 40 Fern Music Education Scholarship



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

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

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

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From the President

DAVID GRAHAM



I believe my first official KMEA event was in the spring of 1980 as a wide-eyed seventh-grade trombone player in the Taylor County Junior High School Band. We drove to Western Kentucky University to perform at the KMEA District Concert Festival in Van Meter Auditorium. The building's size and majestic architecture made quite an impression on this farm boy and I always looked forward to returning with our band for our festival performance each spring.

As a band director, I had the pleasure of bringing my own bands from Metcalfe County and Warren Central to perform at district festivals in Van Meter, and I have taken its stage to introduce the performances of hundreds of other ensembles as District Three Assessment Manager. Now over a century old and revived after a major renovation, this beautiful hall holds many fond memories for me and countless others as we experienced the thrill of performance and the pursuit of excellence.

In a few days, I'll be back in Van Meter as our daughter Megan, a junior Music Education major, performs in concert as a member of the WKU Symphonic Band. It has recently dawned on me that she will likely begin her career as a music teacher during my term as KMEA President. This realization has given me a renewed appreciation for the responsibility of this position. I am humbled and energized by your trust and committed to our mission of excellence, opportunity, and advocacy for music education in Kentucky.

Even in these unprecedented times, we have much to be proud of. KMEA's finances remain strong despite the challenges of the pandemic. Our ground-up decision-making process has proven nimble and representative of our membership, and I believe we have a renewed sense of community after our recent virtual conference. It was surprisingly refreshing to me just how much *fun* it was attending this year's conference. Even after a year of countless Zoom calls and Google meets, the conference was somehow fresh and renewing, at least it was to several colleagues I've spoken with and myself. While the concerts and clinics were certainly well-done, perhaps the most valuable

aspect of the conference was that we experienced it together as a state. We weren't just with our school faculty, district, or division, but were all together as music educators, doing something almost normal with friends we haven't seen in person for many months. For four evenings, my Facebook feed was full of posts and comments from friends congratulating award winners, clinic presenters, and directors of performing groups. Even though we weren't together physically, this shared experience was especially refreshing. The virtual conference was a great preview of the upcoming joy and renewed appreciation for our profession I hope we all experience in the coming months as we slowly but surely return to more conventional in-person instruction and performances, and what a celebration we'll have in Louisville next February.

Finally, I want to extend special thanks to Terry Thompson, who has just completed his six-year rotation on the Executive Committee. Terry's infectious optimism and unparalleled commitment to KMEA are an inspiration and I treasure his mentorship and friendship. Vice-President George Boulden and I now welcome Alan Emerson to the leadership team as President-elect. We look forward to serving you together the next two years.

GUIDELINES FOR CONTRIBUTORS

ARTICLES, LETTER, & NEWS ITEMS:

- Please use Microsoft Word, Times New Roman type, no special formatting.
- Musical examples, illustrations, or other figures should be sent as separate files. Please indicate in the text where they are to be inserted.
- Articles should be no more than 1500–2500 words.
- Include a recent headshot and brief bio.

PHOTOS:

- Please use the highest resolution possible.
- To be considered for the cover, photos should be in portrait orientation, with space at the top 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 Editor

CATHERINE WILSON



Music educators, as of this writing, have been coping with the COVID pandemic now for over a year. I regret that this winter 2021 edition is arriving so late in the season; I contracted a very serious case of the coronavirus and was in the hospital in January. I'm happy to say that I am recovering very well and catching up on everything, but it kicked my tail, to say the least! I find it interesting how the virus can affect each person differently, and I'm elated that people are now receiving vaccinations. I'm very hopeful that within a few short months, we can enjoy doing some things that we may have taken for granted in the past, such as teaching music without masks and social distancing, going out to eat, attending in-person concerts, gathering at conferences with friends, allowing our children to have birthday parties, and celebrating weddings, graduations, and other rites of passage with extended family and beloved friends.

As I think about how we might live following the pandemic, there are some practices I hope we are able to continue in our personal lives that many of us started during this past year. Some new practices I'd like us to keep around include wearing professional but much more comfortable clothes, having options for attending meetings and work online, spending a little more time at home and less time jamming our schedules from early morning until late at night, spending less time in traffic, enjoying grocery deliveries, and appreciating good health. While the pandemic has tested us like never before, I feel that in regard to our professional lives we have learned a lot. We have gotten much better at using the technological tools we have at our disposal, and we have even developed new ways to teach. Many of us learned how to use Zoom, Google Meet, Microsoft Teams, and other ways to connect. We also learned how to create better videos, more interactive lessons for our students online, how to manage synchronous and asynchronous learning, and use apps for increased student engagement. In my opinion, while nothing is quite as good as in-person learning, we have expanded who we can reach and

teach by what we have learned this year. Students living in very remote areas may now have an opportunity to learn more about their musical interests, and even find online communities that nurture and support their growth. While online music lessons are not ideal, we have shown that they are possible, and I fully expect that within five years there will be highly improved software that reduces latency, thus empowering musicians all over the globe to practice and rehearse together in real time without having to travel. I also think composers may write pieces specifically for online performances, taking latency into consideration as they write the score.

While the pandemic has been a formidable challenge for us as music educators, I think we will emerge from it to be even better than we were in the past, serving more students with greater options for teaching, learning, and performing. With the societal focus on mental health, we as music educators have a tremendous opportunity to share many of the mental health benefits of participating in active music-making classes and ensembles, such as developing friendships and a sense of community, finding a sense of belonging, having a satisfying hobby/leisure activity, having an opportunity to express emotions in a socially acceptable way, and gaining a sense of accomplishment from learning a new skill. It is also well known that receptive music experiences such as listening and visualization also have numerous mental health benefits, such as heightening mood, reducing stress and anxiety, improving memory, and lowering depression, and we can also make these bonuses known! I feel that the time is right for the public to listen to us, because people are starting to recognize that if our children aren't mentally healthy, they may not ever realize their full potential in life.

In order to prepare for teaching our diverse student populations as they head back to school, some students for the first time in over a year, this winter edition includes a variety of articles. Dr. Kip Crowder's article titled "Following My Own Advice," describes

Continued on p. 6

his experiences in a student role relearning how to play the steel pan drum and the strategies he uses to overcome difficulties both in his personal practice that he can share with his own students. We all may want to review these strategies as we begin rehearsing with our full groups in person again! Rhiannon White writes on how to produce a large-scale musical even if you teach in an elementary, middle or rural school setting in the article “Producing a Large-Scale Musical,” and Rebecca Soued writes on her experiences teaching violin to ESL refugee students in the article “Bridging Cultures with Music: Experiences in Teaching Violin to ESL Students.” With so many of our students craving social interaction, you may find many students interested in participating in extracurricular music activities, and these articles may give you some fresh ideas. In addition, Dr. Amanda Ijames discusses the importance of professional development to better understand how to implement the National Music Standards in the article “Teaching for Musical Understanding in the Elementary Music Classroom: A Look into the Needs of Western Kentucky Teachers in Implementing the National Music Standards.” Also included are articles to help us to better serve students

with special needs or have other abilities. Logan Newby’s article “Helping Students with Autism to be Successful in the Music Classroom” gives information on understanding the behaviors of students who are autistic and helping them to communicate their needs, and Sean Newman shares information on how to teach students with Tourette syndrome, especially those students who may be anxious about coming back to school and wearing masks. Last, we remember our beloved music educators who passed away this winter: Dr. Jamie Rachelle Coates of Grayson, Ricky Lee Harris of Ennis, and Lisa Woodward of Glasgow were beloved by students, colleagues, friends, family, and community, and they will be forever in the hearts of those they served and influenced.

I hope you enjoy this issue. As always, if you have an article to share that would interest our music education community, please email it to me at catherine.wilson@wku.edu. We accept submissions from educators, administrators, students, retired persons, and others who share a passion for music education, and who are interested in advancing the field. Stay safe, healthy, and happy.

From the Past President

GEORGE BOULDEN



Grateful, thankful, humbled; those are the first words that come to mind as I write my final column as president of KMEA. I am grateful for the opportunity to have served as your president and help lead our organization through these unprecedented times. It is not at all what I had anticipated when I was elected, but I have continued to be impressed by the resilience of our membership who ensures that we continue to provide the best music education we can offer whether on ZOOM or in-person.

I am thankful for the mentorship of the past presidents, specifically Brad Rogers, Terry Thompson, and president-elect, now president, David Graham. These gentlemen were always there to provide their insight and suggestions and I am forever thankful for their contributions to KMEA. Additionally, I am thankful for the leadership of John Stroube, Melissa Skaggs, and the KMEA staff. They all work tirelessly on our behalf and I cannot imagine a better team to work with than these folks. YOU are a difference-maker in your

school, and you need to know that while you don’t always get the credit you deserve, you are a transformative force in your classroom.

Finally, I am humbled. When I started teaching over 34 years ago, I would never have imagined that I would serve as president of KMEA. I have learned so much and feel that I am much more enlightened in more specific areas of music education. As a “band guy” and an “old dog” I believe that I have a much better idea of how each component of KMEA works separately and together to provide for our students and classrooms. The work of our councils is amazing as they approach and conquer any issues set before them.

I still have a few initiatives that I need to see through to completion, but I am confident that I will be able to accomplish those goals when we return to in-person classrooms. Once again, thank you for the opportunity to serve as your president. It’s been quite an adventure that I will never forget and think of fondly.

From the Executive Director

JOHN STROUBE



"If you can't fly then run, if you can't run then walk, if you can't walk then crawl, but whatever you do you have to keep moving forward."

Martin Luther King Jr.

Since March 2020 music teachers and their students have typically felt as though the rug has been pulled out from under them; the sorts of activities they expected to offer students, that they wanted to offer students, cannot happen, and the alternatives are just not as attractive. Dr. King's famous line saying to keep moving forward was part of an inspirational speech at Spelman College in 1960 where he spoke of racial struggles, and the sentiment can be applied in response to all human struggles.

Do you ever feel like little Johnny, who turned up late for school on a snowy day? His teacher asked why he wasn't on time, and he said the snow was so slippery that he slid back two steps for every step forward. The skeptical teacher asked him if that were the case how he managed to make it to school. "Well," he replied, "I turned around and headed for home!" Now, I'm afraid Murphy's Law is too potent for such Far Side cartoon-inspired strategies to work, but maybe the boy had something there; sometimes you are better off to take the circumstances imposed on you and creatively turn them to your advantage, either for now or the future. How can KMEA do that? Having learned under duress to better use video communications may take the front seat.

For example, since last spring, all KMEA meetings have been held by video conference, which turns out to be a surprisingly effective way to get together—vastly better than any of the audio-only conference calls we occasionally had used in the past, and effective enough that most members of our statewide committees seem to be in favor of continuing to meet this way in future years instead of driving to the center of the state and possibly having to spend the night. This saves peoples' time and it saves money for the association, so discussions will be had as to whether the quality of communication is adequate to meet the mission of each group.

Another serendipity: before the virtual all-state groups got together with conductors in early February the All-State Jazz Band came together for an

orientation that ended up making the first rehearsal feel more comfortable. Possibly some of the all-state groups will do this again in the future. Also, all-state coordinators and I met via teleconference with each of the all-state conductors during which we got acquainted and fielded questions; we could do this every year. This year we had our all-state conductors each create a video greeting for the students to build some anticipation and create some familiarity; what a good thing to do even before a future in-person all-state!

It is a blessing in disguise that the KMEA 2021 Virtual Professional Development Conference is still available. Online registration for the conference is still available, and sessions are in place for on-demand viewing. If you watch a session in its entirety it will be listed on your certificate, which can be accessed by clicking "Account" in the left sidebar and on the next page look for an "Attendance Certificate" section. Watching luminaries and colleagues present on your screen is nowhere near as inviting as being in their physical presence, yet how effective it is to be able to rewind to hear a comment that you want to savor, or rewatch the entire presentation!

Of course, KMEA is offering virtual assessments for students and ensembles. We can use judges from anywhere, and we can specialize without compromise since it costs us the same for an instrument specialist to judge as it does an instrument family generalist.

Meantime, behaviors and procedures seem to be diminishing the impact of the COVID health crisis. Case numbers and positivity rates are dropping fast, and vaccination rates are increasing weekly. From all I can gather I believe that our student and professional development activities in the coming school year will be normal or close to it, and we are making plans with that in mind. We will watch state health guidance and comply with it regarding gatherings of people, but at this time things look very good for a safe return to opportunities to make music with others, something that will be so much more precious after the year we are in.



Producing a Large-Scale Musical

BY RHIANNON WHITE, WESTRIDGE ELEMENTARY SCHOOL, FRANKFORT, KY

“We don’t have the budget for something like that,” “I don’t have enough parent volunteers,” “We don’t have an auditorium.” The list of obstacles standing in the way of producing a successful elementary, middle school, or small rural district musical can seem daunting and insurmountable. It seems that with the exception of a few lucky schools, most musicals produced at the elementary or middle school level or in small rural school districts are generally produced with little to no budget, and they are often rehearsed and brought forth almost exclusively by the music teacher. In this article, I would like to give some guidance on how to overcome common barriers between a musical director’s every-day difficulties and a high quality musical production that the director and students can feel proud to produce. I teach at a Title I public school in a rural area and our drama program has been built from the ground up by some very dedicated teachers, students, and volunteers. We have evolved from something that didn’t exist into a very well respected department that produces high-quality musicals. We are known around the county for our productions, and other educators often ask how we got from where we were to where we are today. I feel the need to add that I stepped into this program in its ninth year of production, so I can’t take credit for its development; the previous music teacher before I was hired, and the school librarian, who is also the co-director of the musical, built the program into what it is today.

The first and probably biggest issue that teachers face when attempting to produce a musical is financial. This is always a continuing issue at our school as well, even though we are an established program. Our program began with zero dollars in the first year, and we operated on a very small budget with whatever money we could raise, which wasn’t much! However, each year, parents, teachers, administrators, and community members have increasingly seen the value in our program, and they have allocated money accordingly. Our current musical budget is approximately \$20,000, and it took a lot of time to earn such a consideration. For years we worked on improving our performances, advocating for our program, and building relationships with administrators and community members in order to gain financial support. While there are lots of

websites, organizations, and articles providing teachers with information on grants and scholarship opportunities to fund arts programming, most of them are geared for large high school or inner-city programs. It appears the elementary schools, middle schools, and rural districts are woefully ignored, and society seems to have accepted low budget musicals for our younger students are the norm. While there is nothing wrong with producing a low-budget musical, we can give students a higher quality experience if we dedicate time and effort into building a financial base.

Each year, to help fund the following year’s production, we usually save as large a sum of money as we can from the ticket sales. This money is used to purchase the rights to our show and begin purchasing materials for costumes and sets. However, that is just the beginning. In order to show a profit from ticket sales we charge admission for our performances, and we usually have four performances. You may run into some push-back on this initially, as many musicals with younger students or in rural districts are free to attend, but if you make it known to the families of students that the funds will be used to create a higher quality production the next year and build your music program, many will be understanding and be happy to purchase tickets.

In addition to ticket sales, we fundraise throughout the school year. We have created a fundraising committee so that the bulk of the fundraising is not a large responsibility of the directors, who’s time is better used focusing on the aspects of production. Last year we had a parent meeting prior to auditions during the early fall semester, even though the performance was at the end of April. We asked for several parent volunteers to be on the fundraising committee and we had them get started right away. We found that fundraising is really a year-long process! We also asked our cast members to reach out to the community to solicit business donations, especially if they knew some of the business owners. In return for a donation, we acknowledged businesses by including them in our program, and we found that many businesses in town were more than happy to donate in support of our musical production.

When it comes to seeking support in the form of parent volunteers, it most likely will not happen

overnight, but as your program grows it will become easier to find parents who are willing to help. We have parent committees for almost every aspect of our production. As mentioned before, we have a parent meeting BEFORE auditions are held to let them know that we expect everyone to participate in the program in some way. My co-director discusses the expectations with the parents, drawing on her exceptional capacities for tact and public speaking. We help parents understand that it takes a village to create a show as large as ours and we need everyone's help. During that initial meeting, we also go over the responsibilities of each committee and a general timeline of when those tasks need to be done. There are some committees, such as the makeup and hair committee, that are only very active during our performance week. Other committees, such as the fundraising and costume committee, are active throughout the year.

When soliciting for parent volunteers, you must tell parents the depth of commitment needed including time requirements. We let them know that a great deal of the fundraising can be done online from home so parents understand that being on the fundraising committee, while time-consuming, does not require them to be at the school all the time. When you discuss all of the committee options with their various time and location requirements, parents are more willing to sign up because they know what they are committing to. In addition, providing parents with choices so they can choose what can fit with their busy work and family commitments gives them an opportunity to support their children and the school without becoming overwhelmed. Also, parents may choose an area that they are good at, and this usually means they will enjoy their volunteer time. We have found that this seems to work better than having parents fill out a general parent volunteer signup sheet.

Lacking a proper performance venue and rehearsal space can certainly be a challenge. My school has a stage, but it is not a good space for performance because it is open to both the gym and the cafeteria and if you have a group of students stand on the stage facing the gym, audience members sitting in the bleachers are too far away. Also, it is also a very small stage. Because of these issues, we use the gym floor for the musical productions. While it is still not ideal, and an auditorium would be much better, it gives us a lot of room to act, dance, create scenery, and move set pieces. By the time we get our sets created and temporary lighting hung (we rent lighting every year thanks to the fundraising committee!), it's hard to realize that you're sitting in an old school gymnasium designed for basketball games.

We share the gym space with the after school program and the PE classes, so we try to be considerate. In an effort to not displace our students in the after school program or PE classes before it is absolutely necessary, we do most of our music rehearsals in the music room, and we do not rehearse in the gym until we are ready to block rehearsals and practice choreography. In addition, to avoid displacement of the PE classes during the day, we wait as long as we can to move in set pieces and lighting.

In summary, if you want to produce a spectacular musical for your elementary, middle, or rural school, think about how you can begin planning and delegating responsibilities, and how you might raise funds for your program. You CAN build up a large musical program at almost any school with thought, time, effort, and volunteers. It will not happen overnight, but if you remain consistent and committed, and if you make it known to staff and families that you want help with your vision to create a production everyone will be proud of, you will be able to find the support. I don't want to misrepresent that producing a musical is very challenging, but once people understand your vision and begin helping to build the program they will often continue in the years to come. A number of parents at my school have two or more children, so we have had sibling children from the same families in our musicals for quite a few years. Their parents are usually a great help and they are worth their weight in gold. I believe you will find those parents in your school also if you start looking. If you want a beautiful production, conceive in your mind what you want, believe in your vision, work toward your goal, and achieve your dream!

Rhiannon White is in her fourth year of teaching K-5 Music at Westridge Elementary School in Frankfort, KY. Outside of the school day, she leads an after-school chorus, co-directs the spring musical, and coaches Girls on the Run. She received a bachelor's degree in Music Education from the University of Kentucky in 2013 and is currently finishing an MM in Music Education from Campbellsville University. Rhiannon also enjoys her position as Children's Choir Director at Crestwood Christian Church in Lexington, KY.



Following My Own Advice

BY KIP CROWDER, DIRECTOR OF BANDS, BARREN COUNTY HIGH SCHOOL

On November 1, 2020, I finally got the gift I had wanted for over two decades. My wife casually mentioned that Andy Moss, a former student, was stopping by the house. Upon his arrival, another former student, Cody Lyles, stepped out of the car with him. This was a wonderful surprise as I had not seen Cody since he had graduated from ECU and went to work at Mannette Steel Pans in West Virginia. The next thing I knew, Cody presented me with my own fully chromed Lead Steel Pan! To my surprise, I found out that it had been in production for over a year. (Did I mention that my wife Monica is awesome?) During my graduate study at the University of Kentucky, I assisted Professor Jim Campbell with the University Steel Band, then after I graduated I would occasionally hint to Monica that I would love a Pan of my own someday. Now, my wish came true! There was only one problem; I couldn't remember how to play the darn thing! I had not touched a Lead Pan since 1998.

You may or may not know that playing steel drums is not like playing any other melodic percussion instrument. The note placement in the Pan resembles a spider's web with adjacent notes set up on the circle of fifths. My first step was to remind myself of note names, location, and range of the instrument. As a music teacher, I knew my best bet for gaining mastery was to learn to play up and down chromatically and learn my major scales. I spent about a week getting re-familiarized with the instrument's configuration. Next, it was time to learn some literature! I mean, how else was I going to fulfill my retirement dream of playing music on cruise ships while wearing a Hawaiian shirt and a straw fedora? I started by loading some backing tracks and reading jazz standards out of my Real Book. Unfortunately, I was not pleased with my slow progress and inability to retain proficiency on tunes I had learned just a few days prior. To put it bluntly, I was frustrated and losing motivation to practice.

Then it dawned on me; I was making the same errors in my practice method that my students exhibit; the same rehearsal habits that make me furious that I call out when working on band member's audition literature during private lessons. What was I doing? Tell me if this sounds familiar: I was reading each piece straight through, upper left to bottom right, accepting

mistakes along the way. I would repeat this process until I was operating at about 70% proficiency, then I would move on. Essentially, I was setting myself up for failure. Why? Because I wasn't following the advice that I give my students all of the time. I wasn't running my private practice sessions the way I run my concert or marching band rehearsals. Therefore, I took stock of my methods and implemented some changes. I immediately experienced positive results. Further, these changes to my habits reinforced my belief system in a methodical approach to practice sessions for myself as well as my students.

A few years ago, I read "The Talent Code" by Daniel Coyle. It completely changed my perspective on the definition of "talent." In his book, Mr. Coyle poses that when we see any type of exemplary performance, whether be musical or a sport, is the result of three conditions, not DNA or some other "God Given" ability as some people tend to believe; these precepts are ignition, having a great coach, and the ability to repeat small aspects of your performance in a methodical fashion. Ignition is simply the act of being inspired, such as watching someone who is really good at their craft and saying, "I want to be like them." I struggled with the last two principles while I was relearning my Steel Drum. I needed to be my own coach and make judgements. I also needed to be willing to resign myself to repeating small sections of music and perfect them before moving on to the next task. These are the same things students typically struggle with when their instructor is not standing over them.

To help myself stay on target I decided to make a list of the things that are frequently said about individual practice. Since I know myself to be a visual learner, I kept this list on my music stand and would refer to it while learning a new chart. While not all of the following are applicable to every situation, I found that occasionally glancing at these principals and asking myself, "Kip, did you do that or not?" has helped me learn at a faster pace and has definitely improved my retention.

THE 3 P'S - PRODUCTIVE PRIVATE PRACTICE **Familiarize Yourself with the Playing Field!**

My wife calls this "paying attention to the

instructions.” Before you even start, play scales and permutations in the appropriate key. Additionally, identify sections of the piece that look to be the most difficult; these parts are always the best starting point. There is no rule that says you should start on measure number one.

Use a Metronome!

This is non-negotiable. Kids and adults hate metronomes because they are uncaring machines that tell them they are doing something wrong. What they don't realize is the slower the practice tempo, the more the machine becomes your loyal friend and supporter.

Slow Down!

Approach reading new material at no more than half tempo. The moment you start making errors you should reduce speed. I always tell my students “a tempo exists where you can play that passage correctly.” In other words, go as slow as necessary for you to build correct muscle memory and precision.

Small Section Repetition!

Reading from upper left to bottom right is the end reward. Whether it be a couple of measures or a complete phrase, make sure you are correct and repeat the task numerous times. What is the saying? “A good musician practices until they get something right, a great musician practices until they can't get it wrong!” Once your selection is solid, only then should you move on. Remember, small goals lead to big ones.

Practice What You Don't Know!

Never start a session by playing your favorite tune or passage from a piece. Instead, decide your goals (big or small) and get surgical about it. Find that hard spot and slow the metronome down. Plan your sticking patterns, alternate fingerings, etc. Repeat and build aptitude. Nothing is worse than going into a practice room and playing the fastest lick you have known for years ad nauseum.

Read Every Day and Look Ahead!

When reading, keep your eyes moving to the right. Your brain takes in information more quickly than you expect. Even practicing a fairly familiar or simple passage can be improved if we simply look as far down the road as possible. Plus, doing this helps us keep our eyes on the music and avoid the pitfall of memorization. (Have you ever tried to learn a piece simply by memorizing as you go? What happens when you make a mistake? Your brain derails and you have to start from the beginning.)

Step Away!

We all get to the point of frustration. Continuing to press ahead when your brain is overloaded only makes things worse. Aptitude is created by consistently returning to a task and building upon it. Remember,

cramming for a test at best gets you a “B” and you typically forget everything quickly. It is much better to take some time off and return later with a fresh mind. According to Coyle's book, when we struggle, we are building new neural pathways instead of staying a rut. However, to build that new pathway of correct performance, sometimes we need to step back and attack again when our mind is relaxed.

While the suggestions for “productive private practice” come as no shock to any music educator, one should consider them from the point of view of the student. When teaching marimba or snare drum, instruments that I am very familiar with, it has been easy for me to roll my eyes at a kid and say, “Why didn't you practice what we worked on?” When they replied, “I did practice,” I was ready to pounce with the time-honored retort, “Well you didn't practice enough!” Since I have been forced back into the role of beginner on Steel Drum, I feel I should be asking more pertinent questions to help the kids self-regulate their approach to practicing when a qualified instructor is not present. “How many times did you play measures 5–8?” “What metronome tempo did you use for this section?” “How many times did you play this part before you felt it was good enough to move on?” “Since you are still having difficulty, why don't you make tonight's goal to practice these measures at half speed?” In summary, I have learned to follow my own advice and I hope this revelation helps me instill in my students proper methods of effective practice. I also hope it helps you see it as I have, from the student's point of view.

Dr. Kip Crowder is the Director of Bands at Barren county High School, and is in his 23rd year of teaching. He holds a Bachelor of Music Education degree from Middle Tennessee State University, a Master's degree in Music Education and a Doctor of Musical Arts degree from the University of Kentucky. Kip has served as an adjudicator for the Kentucky All-State Bands, Kentucky Music Educators Association solo and ensemble festivals, as well as KMEA marching and concert band festivals. Kip is also the former KMEA State Band Chair. His bands have received consistent distinguished ratings at state and district level large ensemble assessments. The BCHS Concert Band performed in Carnegie Hall in 2012, and they also performed at the KMEA Conference in 2012 and 2016. Additionally, Kip was named High School Teacher of the Year for the KMEA 3rd District in 2012. In addition, Dr. Crowder also holds several professional affiliations including Phi Beta Mu, Percussive Arts Society, NAFME, KMEA, Christian Educators Association and Phi Mu Alpha.



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Bridging Cultures with Music: Experiences in Teaching Violin to ESL Students

BY REBEKAH SOUED, MM CANDIDATE AT WESTERN KENTUCKY UNIVERSITY
AND CATHERINE WILSON, WESTERN KENTUCKY UNIVERSITY

During the fall of 2019 until March of 2020, I had the opportunity to teach in an innovative violin project called *Bridging Cultures with Music*. This project was founded by Dr. Ching-Yi Lin, Associate Professor of Music (violin) at Western Kentucky University. The mission of this program, which is registered as a non-profit entity, was to provide high quality violin instruction to English as Second Language (ESL) students who were attending Bowling Green High School. *Bridging Cultures with Music* is a program for which Dr. Lin organized a team of string teachers to teach violin to students for whom English is a second language. Teachers for the program included undergraduate and graduate students studying music at WKU, students from the WKU Pre-College Strings Program, members of the WKU string faculty, and adult volunteers. The ESL students, many of whom were refugees, attended Bowling Green High School and came from the countries of Congo, Guatemala, Mexico, Nepal, Somalia, and Tanzania. In the program, these students were able to foster friendships and long-term relationships through teaching or learning how to play the violin, and they were able to increase their understanding of other cultures and further build language skills.

Dr. Lin wrote a proposal for the initial funding of this project and was awarded the WKU Sisterhood Grant in 2017. The initial funding was used to purchase violins and to pay small stipends for teachers to help with expenses. Dr. Lin surmised that there were numerous benefits to the program, including the following:

- WKU students would have the opportunity to teach students in a non-traditional setting and serve their community while improving their social and communication skills;
- The ESL students for whom music lessons may not have been affordable would have the opportunity to play an instrument and reap the many benefits of that experience; and,
- Young adult volunteers living in the Bowling Green area studying the violin could have the opportunity to be student helpers, fostering their communication skills and confidence.

The interaction between the WKU music majors, community members, and ESL students provided not only the opportunity to develop and nurture

relationships, but to develop compassion for different cultures. In addition, both students and teachers gained a sense of self-discipline and confidence from both learning and teaching the violin. In addition, the project provided an arts opportunity that was a part of a well-rounded education.

I became a part of this project when I came to WKU for graduate school. Dr. Lin, understanding my passion for providing music education for students who are often underserved, offered me this opportunity. Music outreach has always been important to me, so this presented the perfect opportunity to share my passion for serving the community in a meaningful way.

After the first semester, I became the coordinator for this program. We taught violin in a class setting, and the number of students who attended the twice-weekly sessions would vary from two to twelve or more, depending on who was able to come to the sessions. Classes were held twice a week after school and lasted for one hour. We would have two teachers working with the group of students as often as possible so that one teacher could lead the class while the other could circulate around the room to help students individually. We would always start by warming up and reviewing violin basics such as set-up and technique, followed by work to reinforce and improve current pieces. Next, we would preview new material, working to build new skills and learn new songs. Finally, we would often make time at the end of class for students to play solos that were performance-ready for their classmates. The students seemed to really love this!

The students who participated in the project came from various countries and regions around the world. During the two semesters that I was a part of this program, the majority of the students were from Tanzania. However, that has fluctuated each year. In the past, students have also come from many areas including other African countries, the Middle East, and Asia.

Students enjoyed a wide variety of repertoire, but their favorite piece before the pandemic necessitated that we shut down was “God Bless Africa”, which is the National Anthem of Tanzania as well as several other African countries. I was in awe that the students demonstrated so much excitement over learning a song from their homeland! Because of the pandemic, we

were not able to learn the entire song. However, their enthusiasm truly moved me, and this is a memory I will treasure forever.

Most of the students had functional English skills, so while we did not experience many language barriers or communication difficulties, it was sometimes difficult to get the students to quietly learn in class and not talk amongst themselves while we were teaching. In addition, students would vary in attendance from week to week, so it was difficult to keep all of the students progressing at a similar pace. We had to spend a lot of time reviewing elementary material, so the more committed students did not progress as quickly as they could have.



Despite the difficulties these students would always light up my day every time I was around them. I felt as though it was a great blessing, joy, and honor to be able to share with them my passion for music and for playing the violin and give them access to something they may not otherwise have had an opportunity to do. I have heard that music lessons are a gift that lasts a lifetime; I believe it and I teach it.

Working with the students in the *Bridging Cultures with Music* project was often the highlight of my week until the COVID-19 pandemic necessitated that we stop our in-person sessions. Prior to the pandemic all the classes were held in person. The pandemic became a showstopper for our project, as it was for many other musical venues and events around the country. It was a requirement of the program that the violins were to be kept at the school. As a result, it became impossible

for students to practice. I made several videos for the students in an attempt to keep them engaged, but in the midst of the pandemic chaos I am not sure how successful they were. In one video, I drew strings and finger placements on a paper towel roll to resemble the neck and fingerboard of a violin in order to show them how to keep their fingers moving.

I will be graduating this spring with my master's degree in music pedagogy, and I will be relocating. If I had the opportunity to establish a project similar to this one in the future, I would try to find a way that the more dedicated students could take their instruments home to practice. Progress on an instrument is especially difficult when the only practice is during class twice a week. In addition, making progress is highly motivating for students and for instructors, and regular access to an instrument would help students to increase their practice time.

All told, it was my great joy to have had the opportunity to work with these ESL students, many of whom were refugees. Despite the challenges that they faced, these students had such a wonderful attitude towards life and the world. As a violinist and educator, I have a passion for sharing music with anyone who cares to learn and listen. When the

opportunity arises to share music with someone who may not have otherwise been able to have that experience, I feel as though the blessing doubles. I know it did for me!

For more information, on this program, please see the *Bridging Cultures Through Music* website: <https://www.bridgingcultureswithmusic.org/about-us>

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Teaching for Musical Understanding in the Elementary Music Classroom:

A Look into the Needs of Western Kentucky Teachers in Implementing the National Music Standards

BY AMANDA L. JAMES, ELEMENTARY MUSIC EDUCATOR, CALLOWAY COUNTY

I have taught elementary music in Calloway County, Kentucky for 14 years, and continuing to grow and learn is a passion of mine. In determining a research topic for my dissertation, I wanted my research to have an impact and be meaningful to me and to my fellow music educators. I thought back to the discussions and struggles of the Program Review and the transition from the National Standards for Arts Education (NSAE) to the current National Core Arts Standards, and decided that I would conduct my research regarding those standards and teaching for musical understanding, rather than knowledge or skill acquisition. I had the opportunity to work with Mrs. Joan Eckroth-Riley, Assistant Professor of Music at Murray State University and I learned that she had conducted a study on this topic in North Dakota following the implementation of the 1994 standards. Throughout the research process, I learned about the needs of music educators in implementing the Standards, and their artistic processes of creating, performing, and responding, as well as some ideas to support these teachers as they continue to refine their music curriculum. In this article, I discuss the needs of elementary music educators in the First District of the Kentucky Music Educators Association (KMEA), on teaching for musical understanding by implementing the National Music Standards (NMS).

HISTORY

Music education has been part of the public schools in the United States since 1837 (Music Educators National Conference [MENC], 1994). Since then, the challenge for music educators has been to create a balanced, sequential, and comprehensive music curriculum (Pautz, 1989). The purpose of music education has evolved from aesthetic goals of enjoying or participating in music (Pautz, 1989), to a focus on specific competencies in music (MENC, 1994). Finally, with the release of the National Music Standards (NMS) in 2014, the music component of the National Core Arts Standards (NCAS), the goals of music education shifted to developing musically literate and

independent musicians (National Association for Music Educators, 2015). The NMS were developed to provide students experiences based on the artistic processes of music, through creating, performing, and responding to develop their musical understanding and literacy (Nierman, 2016).

Transitioning to teaching for musical understanding based on the artistic processes of creating, performing, and responding as outlined in the NMS might have been easy for some, but it was more difficult for others. Throughout history, some music educators have felt that the standards were unattainable (Norris, 2010) and difficult to understand (Zaffini, 2018). In addition, some music educators did not personally agree with the theoretical underpinning of the standards and chose not to implement them (Kasser, 2014). Other challenges impeding implementation were a lack of time and an absence of quality regarding specific professional development (Kasser, 2014). Teaching with the artistic processes of creating, performing, and responding in mind took a significant amount of time, which could hinder implementation (Norris, 2010), and some educators might not have felt equipped to teach the creative processes due to a lack of training (Kasser, 2014).

DESIGN

In designing my research study, I wanted to determine how music educators in the First District of the KMEA were implementing and assessing the NMS. In addition, I wanted to understand the needs of these educators so that an action plan could be created to support them. Eckroth-Riley's study based on the NSAE, *Teaching for Musical Understanding in North Dakota through Standards 3, 4, and 7*, served as a model for my investigation that is based on the 2014 standards. I examined Eckroth-Riley's survey questions and adapted them to an online format for my use. In addition, I reworded questions to correspond with the National Music Standards. This survey was emailed to every elementary music educator in the First District through the KMEA listserv. In the email, I asked for

participation in the research study investigating teaching for musical understanding based on the NMS. Of approximately 40 elementary music educators in the First District, 16 participated in the survey.

Of the 16 online survey participants, all had a music teaching certification or a music performance background. The participants ranged in experience teaching music from one year to 25 years. Five of the survey participants had Orff-Schulwerk Level I certification, and one also had Orff-Schulwerk Level II certification. None of the participants had certification in the Kodály or Dalcroze methods. Five of the participants stated they had received no training on the NMS while others stated they received training through undergraduate or graduate courses, conferences, or music workshops. Most of the participants taught kindergarten through fifth grade, with some only teaching primary grades, and others teaching pre-school or middle school as well. Most participants stated they had 40–60 minutes of instructional time per week with their students.

SURVEY FINDINGS

Of the 16 respondents surveyed, 13 revealed that the most common barrier to teaching the artistic processes was a lack of instructional time. Furthermore, according to 11 participants, a lack of collaboration with others was a barrier to teaching the artistic processes. In addition, seven participants said that a shortage of professional development negatively impacted their abilities to teach the creative processes as outlined in the National Music Standards. Other potential barriers participants mentioned in the survey included discomfort about teaching responding, a lack of comfort teaching the creative artistic process, and an inadequate understanding of the NMS.

To gather more specific and in-depth data on my research, I asked if participants of the study would be willing to be interviewed. Of the 16 online survey participants, nine agreed to be interviewed. I emailed these educators to determine if they wanted an in-person or online interview, and eight responded with their preferences. I then conducted the eight interviews based upon the in-person or online preferences stated by each participant. I asked each participant a series of questions regarding how they implemented the National Music Standards in their classrooms, and what they felt they needed to more effectively implement those standards.

INTERVIEW FINDINGS

Concerns

Multiple music educators shared concerns

regarding classroom management. Some participants stated they struggled to keep students engaged and on task in a student-centered environment. Another stated that with increased class sizes, teaching the processes was difficult, especially for students with sensory difficulties or special needs. Participants further explained that teaching through creating, performing, and responding could cause frustrations for both the teacher and the students, because creative classrooms are typically loud. Furthermore, it can be difficult for the teacher to observe the progress of all students. Conversely, another participant explained that with the freedom to move and create, they did not have classroom management problems, and actually saw improvements in the behaviors of students with special needs and sensory difficulties because of the process-based method of instruction.

In addition to classroom management, participants expressed concerns regarding inadequate time to teach. Some educators had multiple responsibilities within their school, causing them to split their time between responsibilities, while other participants stated they had an hour of instructional time with their music classes that allowed them to teach the artistic processes in a student-centered environment. The participants that had an hour or more said if they had less time it would be very difficult for them to continue to teach creatively.

Finally, participants were concerned with insufficient professional development. Some stated they had doubts in their abilities to teach the artistic processes. Another participant shared that they needed help in understanding the language of the National Music Standards. One participant explained that a challenge for them was creating a balance in their classroom between the three artistic processes.

Professional Development

Most of the participants in this study stated they have not had any professional development that focused specifically on the National Music Standards. Most of the participants mentioned attending the annual “Share Day” professional development offered by the First District of the KMEA elementary music teachers, but that the standards were not the focus of these meetings. Two of the participants mentioned they attended the KMEA conference annually, and that there was usually at least one quality session based on information, skills, or techniques that they could implement into their classrooms. Another participant shared that the most influential professional development was their certification in the Orff-Schulwerk method. They stated it was “influential in changing

[their] philosophy of music education [because it] does a lot with creating, performing, and responding.”

Pressures

Many of the participants in this study noted they feel great pressure to present performances that met or exceeded high expectations held by themselves, their administration, and their communities. Additionally, many felt the pressure to attain the same level of success or achieve higher levels every year, some with fear of losing their jobs or being replaced by a classroom teacher if they did not succeed. Only one participant stated that their entire school and community comes together to support them in their annual Christmas program. At this school, schedules were rearranged, additional rehearsal times were provided so regular music instruction did not have to be solely focused on rehearsing for the performance, and everyone in the school and community offered assistance because everyone wanted the program to succeed.

Collaboration

Most participants stated they rarely had opportunities to collaborate with fellow elementary music educators, specifically on the National Music Standards. As previously mentioned, multiple educators mentioned attending the “Share Day,” presented by First District KMEA members, but that this event was focused more on methods or lessons and not on their connection to the standards. One participant stated that members of their district were in regular contact through email, but again did not typically discuss the standards. Additionally, they mentioned that while there were multiple elementary music teachers in their district, since some taught only primary grades while others taught up to fifth grade, collaboration could be difficult. Other participants in this study were currently the only music educator for their entire district, making collaboration even more difficult.

Needs

While some participants mentioned needing additional instruction space to allow students to spread out during activities, the largest needs mentioned were more opportunities to collaborate with fellow elementary music educators and additional professional development specific to the National Music Standards. Those who mentioned needing professional development based on the standards wanted a deeper understanding of the standards. Multiple participants stated they wanted professional development on the Orff-Schulwerk method and mentioned a desire to obtain their certification as they felt this method would

help them implement the National Music Standards more effectively.

Orff-Schulwerk

The recurring theme throughout the interviews was the impact and importance of the Orff-Schulwerk method on implementing the artistic processes. Educators that had Level I certification shared that the training completely changed their philosophy of music education from a focus on terms and definitions to learning through singing, playing, moving, and creating. One participant added that the Orff-Schulwerk method met students at their developmental level, allowing students to better understand what they were learning.

DISCUSSIONS AND CONCLUSION

The purpose of my research was to understand the needs of the elementary music educators in the First District of the KMEA in teaching for musical understanding through the artistic processes of creating, performing, and responding, as specified in the National Music Standards. While participants in the survey mentioned insufficient time as the greatest barrier to the implementation of the artistic processes, it was not the largest concern for those participants interviewed. Instead, the greatest areas of inadequacy for those who were interviewed were collaboration and professional development. A limit on time was frequently mentioned as a barrier when preparing for performances, but for the interviewees, time was not a serious concern.

Currently, collaboration among the First District elementary music educators is limited. Some communicate within their school districts, yet others are the only music educator in their district, making collaboration more difficult. Even within a district, educators may teach different grade levels, which could also make collaboration more difficult. The annual “Share Day” was the most common source mentioned for collaboration, and many mentioned a desire for more collaboration. If these music educators were given an opportunity to gather and share their understanding of the standards and implementation practices, music educators in this region might develop deeper understanding regarding the National Music Standards.

While collaboration might be one way to overcome the implementation challenges associated with the National Music Standards, professional development is another component that could be helpful in supporting these educators. Having a quality professional development session on understanding and implementing the standards presented by a member

of the committee who helped develop the standards or someone very knowledgeable regarding the interpretation and implementation of the standards could help guide the teachers of the First District in their instructional efforts. After the educators develop a deeper understanding of the standards, their professional development could be more focused on pedagogy. Many participants of this research study mentioned the importance of the Orff-Schulwerk method of music education and stated a desire for further professional development or certification in the method.

An opportunity that could allow for First District music educators to collaborate and obtain training in the Orff-Schulwerk method could be through the newly established Quad-State Orff Association. Until this past year, the only Orff Chapter in Kentucky was located in Lexington, so getting Orff training was difficult, as the First District is located in the far western part of the state. The Quad-State Orff Chapter was established on August 24, 2019, and is associated with Murray State University. According to the Quad-State Orff President, Mrs. Joan Eckroth-Riley (personal communication, March 19, 2020), this chapter began to give music educators in the rural parts of the Quad-State area an opportunity to communicate and collaborate, without having to travel so far to come together. Additionally, the educators of this area would be able to learn not only about the Orff-Schulwerk method, but also the Kodály and Dalcroze methods, all while building a network that can assist them when they need support (J. Eckroth-Riley, personal communication, March 19, 2020).

Teaching for musical understanding through the artistic processes of creating, performing, and responding of the National Music Standards is a formidable task, but with proper training on the standards, professional development on methodology to guide implementation, and the support of a collaborative network, music educators can encourage students to create, perform, and respond to music, empowering and encouraging them to become independent and literate musicians.

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- Dr. Amanda L. Ijames is a three-time graduate of Murray State University with bachelors and masters degrees in music education. In addition, she earned Rank I in elementary education, with endorsements in technology and environmental education. She graduated in August 2020 with a doctoral degree in P-20 & Community Leadership.*
- Dr. Ijames has taught elementary music education at Southwest Calloway Elementary School in Murray, Kentucky for the past 14 years. She is a member of the First District of the Kentucky Music Educators Association, the American Orff-Schulwerk Association, and the treasurer for the newly established Quad-State Orff Association located in western Kentucky.*
- Outside of her professional work, Dr. Ijames enjoys spending time outdoors with her family kayaking, hiking, and relaxing in their backyard. She also loves to bake and play board games with her daughter, Harper, and husband, Matt. When she has a free moment, Dr. Ijames enjoys crocheting for family and friends.*



Helping Students with Autism to be Successful in the Music Classroom

BY LOGAN NEWBY, SENIOR MUSIC EDUCATION STUDENT, UNIV. OF KENTUCKY

Do you teach a student with autism? Have you ever wondered how you can be more effective in meeting their needs in the classroom? Have you found a lack of information on this topic at professional development workshops? If so, keep reading.

Autism is a complex developmental and neurological disorder that affects the normal functioning of the brain. It typically appears during the first three years of life, and approximately one in 150 children in the United States is diagnosed with Autism Spectrum Disorder (ASD) each year. Characteristics of ASD include communication delays, repeating words or phrases, being unresponsive to verbal cues, social difficulties, oversensitivity to light and sound, resistance to change, lack of direct eye contact, odd or unusual repetitive play, and self-stimulation.

My interest in this topic originated from personal experience: I had a friend in high school with ASD who played trombone in the band. I noticed that he had personal struggles with oversensitivity to sound and in relationships with people. It did not seem as though his needs were being met. The band director at our school tried several ways to help this student, but it seemed as though he had limited experience in working with students with ASD. Throughout my course work in completing a bachelor's degree in music education, I have noticed a lack of available information regarding serving students with ASD in the music classroom. I have been exploring ways that music teachers can better serve students with ASD through reviewing literature and research and in this process, I learned about four strategies teachers can use for helping students with autism in a classroom setting: understanding and managing behavior, using the Picture Exchange Communication System, adapting to students' sensory needs, and keeping transitions limited and clear. I describe these strategies in the paragraphs that follow, and I hope my findings will help other music educators.

STRATEGY ONE: UNDERSTANDING BEHAVIOR

Behavior in students with ASD is unpredictable because these students are often more sensitive to changes in the classroom environment (Draper, 2020).

As stated earlier, students with ASD are more sensitive to light, sound, and social interactions, and these elements can trigger students with ASD, causing unusual behavior. Some behaviors may include meltdowns, taking what is said too literally, repeating words or phrases, and developing obsessive attachment to unusual objects. While behavior issues are not always preventable, there are ways you can help students with ASD better manage their behavior and maintain a positive classroom environment.

When planning lessons, consider consulting the special education teacher, reviewing the student's Individualized Education Plan (IEP), and conferring with the student's parents. The special education teacher in your school is an expert in teaching students with disabilities and they can help you better understand how to teach students with disabilities in general. The student's IEP provides valuable information regarding the student's condition and the educational interventions designed to meet the needs of that individual student. By law, IEPs are reviewed each year. Interventions are amended as necessary, and when the student is between 14 and 16 years of age (depending upon the state), they are allowed to participate in their IEP process. In designing an appropriate education plan for a student in your setting, family interviews may also help inform you of effective ways that parents help the child at home. Family members can often give you ideas for helping the student be successful in your classroom. Although no two students are the same, examining the IEP, and consulting the special education teacher and the student's family can be very helpful.

STRATEGY TWO: THE PICTURE EXCHANGE COMMUNICATION SYSTEM

General education teachers have found success in helping students with ASD communicate by using the Picture Exchange Communication System (PECS). The PECS is an augmentative (something that supplements- or replaces speech or writing) communication system in which students point to verbal phrases to communicate instead of using their voices (Draper 2020). This provides a means for students with speech

difficulties to communicate. The PECS is introduced to a potential user in six progressive phases: learning how to communicate, distance and persistence, picture discrimination, sentence structure, answering questions, and commenting. The goal is to teach students to more effectively communicate with others by introducing them to a new phase of the PECS as they show readiness. For example, in “learning how to communicate,” a student learns how to exchange a picture for something they want, or for an activity in which they would like to participate. During the “distance and persistence” phase, a student practices communicating by using the PECS in a multitude of places with others across varying distances. During the “picture discrimination” phase, a student selects from among two or more pictures to ask for a preferred item. During the “sentence structure” phase, a student constructs simple sentences using detachable sentence strips. Once a student progresses to “answering questions,” they learn how to answer the question, “What do you want?” Last, during the “commenting” phase of learning, a student is taught to comment on the things that they see.

According to a research study by Hourigan (2009), teachers saw increases in social-communicative behaviors and decreases in problem behaviors in students with ASD in a general education classroom after using the PECS. The system allowed non-verbal students to be able to react and respond by pointing at or signaling toward the objects that they wanted or needed, solving potential behavior problems in the classroom that were caused by an inability to communicate. Hourigan (2009) similarly stated that the PECS could be effective in music education classrooms because it helps students with ASD communicate with the teacher.

STRATEGY THREE: ADAPTING TO STUDENTS’ SENSORY NEEDS

No single approach is best for all students with ASD. In addition, strategies used for a student with ASD may need to change over time, because a strategy that once worked well for a student may not always be effective. No child learns in exactly the same way as another, so music teachers need to be flexible in the approaches they use to help their students with ASD. Students with ASD face many sensory challenges, including a room with lighting that is too bright, a cluttered classroom, loud noises, strong smells, textures they perceive as irritating, and anything that may be visually overstimulating.

Teachers can alleviate the discomfort of students with special needs by adapting the classroom. The intensity of the lighting in the classroom may be reduced by using sheer colored fabric, such as netting,

over fluorescent lights. You might also talk with your custodial staff to see if the lighting can be changed in your room. In addition, you can keep your classroom organized and free of clutter to help reduce anxiety and overstimulation in students with special needs.

Loud sounds sometimes occur in music classrooms, and one way that you can help your students with ASD from becoming overstimulated is by providing noise reduction headphones. Strong smells can be troubling for all students, and they can be especially triggering for students with ASD. You can keep triggering smells from becoming an issue by limiting items that are strongly scented such as pungent foods, lingering sprays, and richly-scented perfumes. Finally, irritating textures can be a trigger to the student with ASD. By observing the student, asking the student’s other teachers, and discussing textures with the student, you may be able to identify anything that might be an unpleasant texture for that student, and limit their interaction with it.

STRATEGY FOUR: KEEP TRANSITIONS LIMITED AND CLEAR

Transitions are usually difficult for students with ASD. Difficult moments may include transitioning from home to school, between classes during school, or even between activities during class time. “Transitions between activities can also be a source of anxiety for children on the spectrum. We want to keep children busy, so we tend to plan lots of small activities within our music classes” (Hourigan, 2009, p. 42). Hourigan suggested letting the student know ahead of time when transitions will be occurring in a classroom in order to reduce anxiety. This can be done through using visual schedules. Visual schedules usually provide an iconic representation of the class activities, in the order that they will occur. These visual cues give the student some time to anticipate the next activity, and be mentally prepared for something new. Visual schedules can reduce anxiety in students with ASD by providing a visual reference for what will be happening next.

CONCLUSION

Autism Spectrum Disorder (ASD) is a pervasive neurological and developmental disorder. An increasing number of students are diagnosed with ASD every year and educators are encountering this disability in students with greater frequency than ever before. It is important for educators to know the symptoms of the disorder, such as communication delays, social difficulties, and oversensitivity. Knowing these symptoms will help these students feel more comfortable in the classroom. Our students are our top priority, and we need

to further consider the special needs of students with ASD. The more we know and understand about this disorder, the better we are able to serve our students.

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Logan Newby is a senior music education student at the University of Kentucky. Originally from Lexington, Logan graduated from Tates Creek High School in 2017. Logan's primary research interest is Autism Spectrum Disorder in the music classroom, and he plans to continue this research throughout his career. When Logan is not researching, he enjoys spending time with family and friends, biking, and playing the tuba. Logan plans to pursue a master's degree in either tuba performance or music education once he finishes his bachelor's degree at UK. He would like to thank his faculty mentor, Dr. Martina Vasil at the University of Kentucky, for inspiring his research, providing a supportive environment, and giving him the tools he needs to succeed at a high level.

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Thank You



Teaching Students in the Music Classroom with Tourette Syndrome

BY SEAN J. M. NEWMAN, MMED

Music educators have students of all types with a wide variety of abilities. Navigating and understanding ability levels, particularly students with diverse abilities that we might also label as “disabilities” or “disorders” is one of many attributes that make teaching an art in and of itself. Neurological conditions are among one of many categories of diverse abilities that students bring to our classrooms. One such neurological condition is Tourette Syndrome (TS).

WHAT IS TOURETTE SYNDROME?

Tourette Syndrome is an often misunderstood neurological condition that is classified as a tic disorder. The condition manifests itself as involuntary movements and/or sounds called “tics.” These are classified as motor and vocal tics and differ in severity. Due to the nature of TS, symptoms vary from person to person and can wax and wane throughout their lifetime. Tourette requires a formal diagnosis, usually from a neurologist. The cause of TS is potentially genetic and there is currently no cure, but there are treatments, including medications and therapies. About 1 in every 100 school-aged children in the United States has Tourette Syndrome or another tic disorder. Tic disorders occur more frequently in males than females (about 3–5 times as often).

WHAT ARE THE SYMPTOMS OF TOURETTE SYNDROME?

Motor tics are primarily physical. Simple motor tics of Tourette Syndrome may include eye blinking, grimacing, nose twitching, leg movements, shoulder shrugs, and arm and/or head jerks. Complex motor tics may include hopping, clapping, throwing, touching (self, others, objects), holding funny expressions, sticking out the tongue, pinching, and tearing paper or books.

Vocal tics are primarily verbal in nature. Simple vocal tics may include whistling, coughing, sniffing, screeching, animal noises, grunting, and/or throat clearing. Sometimes, Tourette may also present itself in different speech patterns. Examples of this include unusual rhythms, tone accents, intensity of

speech, and/or immature voice. Complex motor tics of Tourette may include phrases which may or may not be meaningful, such as coprolalia (racial slurs, inappropriate language) and echolalia (repeating words/phrases someone else said). The most common misconception of Tourette is that it is the “swearing disorder.” Only a small amount of people with Tourette Syndrome exhibit coprolalia, which is the involuntary swearing or use of inappropriate words. This misconception is sometimes referred to as “Hollywood Tourette’s” because the media may portray the condition as being just an involuntary swearing disorder.

Tics affect every person with TS differently. As previously mentioned, tics can vary in frequency of occurrences throughout one’s lifetime; they may change in appearance, frequency, severity, and intensity. They may or may not worsen during adolescence. Tics may be suppressed for short periods of time (similar to trying to suppress a sneeze). Environmental factors can cause them to worsen. These factors include stress, anxiety, excitement, fatigue, holidays, illness, vacations, hunger, life and school transitions.

While there is no cure for Tourette Syndrome, there are various treatment options available for those with the condition. These may include the use of stimulant and non-stimulant medications designed for Attention Deficit Hyperactivity Disorder (ADHD), antidepressants, and Comprehensive Behavioral Intervention for Tics (CBIT). According to the Centers for Disease Control & Prevention (CDC), 86% of those with Tourette Syndrome also have a co-occurring condition such as ADHD, Obsessive Compulsive Disorder (OCD), Generalized Anxiety Disorder (GAD), Oppositional Defiance Disorder (ODD), depression, and similar conditions. Oftentimes, it is not only the Tourette that causes struggles for students, but rather their co-occurring conditions.

TEACHING STUDENTS WITH TOURETTE SYNDROME

It is important to keep in mind that you want to hold students with Tourette Syndrome to the same

standards as anyone else, but with modifications as needed. Depending on the severity of cases, students with Tourette Syndrome may have an Individualized Education Program (IEP) or a Section 504 of the Rehabilitation Act Plan (504 Plan). This helps give educators necessary information about how to meet these students' Tourette-related needs. While the music educators are not always given information regarding students' special education plans, as a teacher I always made sure I requested that information even if it wasn't given to me directly. This gave me a better understanding of how to more effectively educate and meet the needs of all students, regardless of their conditions and ability levels. In addition, the more students can learn to advocate for themselves and overcome their challenges, the more triumphant their experiences will be. As an educator, I feel it is important to ask students with special needs what works best for them. Of course, this is always going to be on a case-by-case basis, depending upon student abilities, severity of the condition, and maturity.

Within the classroom, it is okay to allow students with TS to tic. If the student has a severe case of TS, talk with the parents about a safe, accepting way of telling the class, if that is what the parent(s) would like. There is a Youth Ambassador Program through the Tourette Association of America (TAA) that allows other young mentors with Tourette to educate others and advocate for the condition. If a student's Tourette is disclosed to the class, be sure to let the student know that they are accepted by the teacher, and that the class accepts them. Educating other teachers about the condition is also vitally important so that other educators understand how to appropriately care for the student outside of your classroom. Lastly, it goes without saying to have a consistent, zero-tolerance policy for bullying at any level in your classroom. Students with TS will have a much harder time if they are being made fun of. It's also important to note that many students with Tourette fear substitute teachers who may not understand the disorder. Always be sure to leave extensive notes for your substitutes about any student you may have who has Tourette Syndrome or its co-occurring conditions.

POTENTIAL ACCOMMODATIONS FOR STUDENTS WITH TOURETTE SYNDROME

There are accommodations that can be made for every student with Tourette Syndrome and its co-occurring conditions. Many of them will vary and depend on the severity of their condition(s). The following accommodations may be very helpful in the music classroom. These may be challenging in a

music setting but they are possible. Given the current pandemic, I should note that these do not include COVID-19 safety measures, but most are possible with social distancing conditions:

- Providing designated seating and testing locations for accommodating tics
- Allowing the student to leave class early to avoid crowded hallways that may trigger stress, anxiety, or overstimulation
- For written exams or assignments: typing notes/ assignments on computer, copy of prepared notes/ use of a scribe (peer mentoring from other students), oral reports
- Extended/extra time for tests, due to tics taking up extra time
- Physical space, particularly for certain motor tics

You as their music teacher can make a profound difference in the lives of students with TS. Music may be the one thing they can focus or "hyperfocus" on that can improve their symptoms, and music classes may be a place where these students find acceptance and develop friendships.

ADAPTATIONS FOR STUDENTS WITH TOURETTE SYNDROME DURING THE COVID-19 PANDEMIC

Given the extraordinary circumstances that COVID-19 has inflicted on society, children with Tourette Syndrome have experienced varying responses to the pandemic, specifically regarding face masks. As students return to school, face masks will be a factor within instruction. Since this is a new challenge for those with TS and I have not experienced problems with masks myself, I wanted to get the perspectives of those on the frontlines. For this article I recently gathered responses from members of various Tourette support groups regarding the impacts of face masks on children with Tourette Syndrome. Here are some of the stories people shared:

- A music therapist (who works with students PK–5) shared the story of her daughter. She said that many music therapists have used special songs about wearing masks. She used music therapy interventions to help her kids wear them for increasing amounts of time. Her recommendation is to consult a music therapist for music-based interventions, although she cautions that some children may not be able to wear a mask no matter what you try.
- A woman describes her son's experience; he is ten years old and in 5th grade. He has Tourette Syndrome, High-Functioning Autism, and ADHD. They introduced the mask slowly a month before school started and gradually

increased the amount of time he wore it. The child developed a tic in which he would lick the mask, and this was a problem, since the mask would be soaking wet within 30 minutes. He was then given a face bracket that went under the mask so that it is not right on his face. The mother reported that this helped a lot.

- Another woman described her 12-year-old daughter's experience. Her biggest hurdle with masks was her co-occurring sensory issues. They needed to find a mask that she could tolerate (not too stiff, lightweight, would stay in place, not too loose, etc.). With the right mask, she was able to tolerate it well. However, the mask did trigger some additional tics.
- Another woman's son had difficulty wearing a mask at first because he had a yawning tic. The yawning that would interfere with his ability to keep a mask on. They would be walking in a store and all of a sudden he would take his mask off, which caused a lot of anxiety for her; she was worried that he would get COVID-19 or that a store manager might reprimand him.
- A woman shared that her grandson needs to bring several masks to school because he has a tic where he opens and closes his mouth multiple times in a row (like a popping sound). It makes him drool, so the mask gets wet. She has never seen him have this tic except when he is wearing a mask. Her grandson has multiple neurological diagnoses, so it seems as though anything out of the ordinary will trigger new tics.
- A woman described her son as sometimes having mask issues due to his breathing tic, but it seemed to be countered by his contamination OCD. He was very afraid of getting sick, and therefore kept his mask on even if he sometimes felt uncomfortable while breathing. What helped him the most was focusing on something else to divert his attention from the situation.
- A woman described her 12-year-old son who has Tourette Syndrome and a number of its co-occurring conditions. She said the beginning of the pandemic was very hard for him. He hated homeschooling, but at the same time didn't want to leave the house. When he wore a mask he thought it was cool at first, but quickly discovered it was hard to breathe. He became more anxious and experienced an increase in tics for a while. Over time, he became accustomed to wearing the mask; it just became a way of life for him. It helped that he wore a lanyard to which he could attach his mask. He also had some mask options

that appealed to him, like Minecraft & Baby Yoda.

- A woman describes her 15-year-old son who struggled with wearing a mask. His mask triggered a tic where he opens and shuts his mouth. He has tried several masks in order to find those that are least likely to trigger the tic.
- A woman described her son's experience as a senior in high school this past school year. She said he didn't like wearing masks but did anyway. He preferred the ones that do not go behind the ears, preferring ones that are held in place with a tube that goes around the neck. At his job, he was not allowed to use the tube type. Due to his Tourette Syndrome and ADHD he didn't really notice when the mask fell under his nose, and on several occasions he was reprimanded by strangers in public for improper wearing of the mask. However, over time he adapted well and had no major issues.

Some people also shared positive stories regarding their children with TS using face masks:

- A woman described her 14-year-old daughter who actually likes wearing a mask, apparently feeling safe behind it.
- Another woman's 18-year-old daughter also prefers to wear a mask, as she not only feels safer behind it but is actually more confident, too.
- Another woman describes her 15-year-old son as one who enjoys his mask. She hasn't noticed any issues. If anything, it probably helps to cover some tics, as he has a lot of facial tics.

It is important to note that this anecdotal collection of stories regarding the use of face masks by students with TS illustrates that every case of Tourette Syndrome is different. Every person with TS has a unique set of tics that accompany the disorder, and each person's journey is different. Hopefully these real-life anecdotes speak to what those with TS may be going through and what may help them in the successful wearing of face masks as they navigate the COVID-19 pandemic.

PERSONAL EXPERIENCE & THE TOURETTE SYNDROME-MUSIC CONNECTION

As an educator and student who was thoroughly tested and diagnosed with Tourette Syndrome and some of its co-occurring conditions, I speak from personal experience when I say that it is no easy task to live with TS. As a young student, I struggled with motor and vocal tics. The vast majority of teachers were understanding, but a few were not. It makes a world of difference if a teacher is accommodating, understanding, and able to help implement a plan for a student with TS and its co-occurring conditions so that they are

successful. As I got older, I became one of the luckier people with TS who “grew out” of most of the motor and vocal tics (this does happen for some). However, the co-occurring conditions worsened. TS is definitely a condition that changes throughout one’s lifetime.

I have been fortunate to be involved with a camp for kids with Tourette Syndrome since I was diagnosed in 1998. I have been a camper, counselor, recruiter, and volunteer for the organization and have greatly benefited from it. One thing that I noticed at the camp was how many campers were musicians. I always asked campers if their tics would lessen or stop while they were playing their instrument or singing, and their answer was usually yes. The reason I asked this is because of my own experience. My first instrument was the piano. I started playing the same year I was diagnosed with TS. One fascinating thing about my journey with TS is that I would never tic while I was playing the piano. I would “hyperfocus” on what I was doing for hours at a time, and never tic. I found this to be something that I wanted to further look into when I entered graduate school at VanderCook College of Music.

In search of some answers on how participation in music affects individuals with TS, I did a small research study involving 13 participants who were between the ages of 9 and 66 with a Tourette Syndrome diagnosis. The results were as follows:

- **77% of participants’ Tourette Syndrome symptoms were diminished by participating in musical activity (self-reported)**
- **23% of participants’ Tourette Syndrome symptoms were not affected by musical activity (self-reported)**
- **0% of participants’ Tourette Syndrome symptoms were worsened by musical activity (self-reported)**
- **81.2% of participants with a co-occurring condition(s) benefitted from musical activity (self-reported)**
- **18.8% of participants with a co-occurring condition(s) were not affected by musical activity (self-reported)**
- **0% of participants with a co-occurring condition(s) were negatively impacted by musical activity (self-reported)**

FINAL THOUGHTS

All students want to be able to succeed in their classrooms, and it is especially important that those with Tourette Syndrome and its co-occurring conditions are a part of our music classrooms. Music may play a role in deterring the tics in those students who have TS, and it’s important to be sure that they are

included, the same as every student. Music may be an important outlet for students with TS, a place where they are accepted, can express their emotions in a socially acceptable way through music, learn good social skills, and develop friendships. As music educators, the positive difference we can make in the lives of these students is priceless.

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Sean J. M. Newman is a Ph.D. student & graduate teaching assistant in music education at the University of Iowa. He previously taught choir and general music for six years at the high school, middle school, and elementary school levels at Round Lake Area Schools in the northern Chicago suburbs. Sean has Tourette Syndrome and some of its co-occurring conditions, and is researching students with diverse abilities and how brain science connects to music teaching and learning. Sean earned the Master of Music Education degree from VanderCook College of Music, and the Bachelor of Music Education degree from Concordia University Chicago. For more information, please visit his website at www.seanjmnewman.com.

2021 KMEA All-State

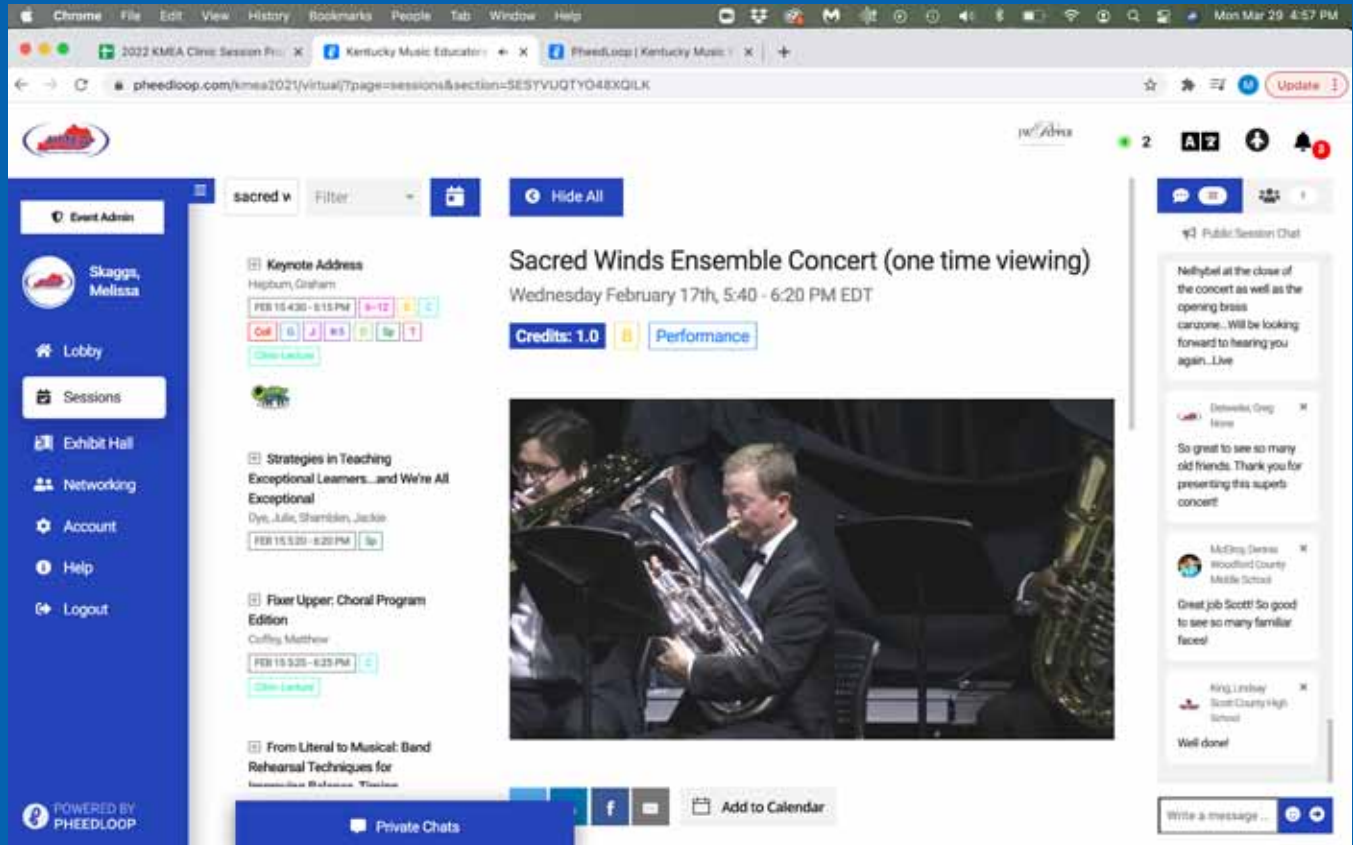
In November, auditions for All-State Bands and Orchestras were conducted virtually via the Collabra platform. Students submitted pre-recorded audition videos that were visible to KMEA officials, but judges were only empowered to listen to the audio portion.

All videos were viewed before judging to affirm legitimacy and directors were contacted about questionable videos. Band students were allowed to audition for both All-State Jazz and Concert Bands, and after auditions were concluded, students who are selected for both will be asked to choose which group they prefer. Selected from the process were the Symphonic Band, the Concert Band, the Symphony Orchestra, the Commonwealth Strings, and the Jazz Band.

In February, students who had been selected by way of the auditions came together on the Zoom teleconference platform, each ensemble attending its own Zoom meeting. For sectionals in the afternoon, the Zoom Breakout Room feature was

employed. Due to latency that plagues internet communications, students had to mute themselves when playing so they could not hear each other, nor could their conductor hear them. Still, to make the best of the circumstances, composers and arrangers were brought in when possible and many aspects of the repertoire were explored. Indeed, many aspects of musicianship and life in general became part of the conversation at times.

This virtual all-state experience was reportedly a welcome relief for the students—something different and something to focus on, providing people to relate to outside their normal sphere. After the rehearsals ended students were asked to video record themselves playing their ensemble selections while listening to a backing track, then submit the video for inclusion in an edited presentation. When the production is ready for viewing, the students and their conductors will be invited to come together once again for a virtual watch party.



Guest Conductors

CONCERT BAND



Scott A. Jones is professor of music and associate director of Bands in the School of Music at The Ohio State University in Columbus, Ohio. In addition to conducting the Symphonic Band, he also leads the undergraduate conducting curriculum and serves as director of the Ohio State Youth

Summer Music Programs. Prior to joining the faculty at Ohio State, Dr. Jones served as director of bands at Concordia College in Moorhead, Minnesota. He also garnered 15 years of teaching experience in the public schools of Apple Valley, Minnesota and Ashville, Ohio.

An ardent supporter of the composers of today, Jones has commissioned more than 30 new compositions for wind band and chamber winds in the past decade. Commissioned composers include David R. Gillingham, Augusta Read Thomas, Libby Larsen, Clark McAlister, Michael Weinstein, Adam Gorb, Daniel Kallman, Scott McAllister, Timothy Mahr, Rolf Rudin, Lowell Liebermann, Elliott Schwartz, Shelley Hanson, Johan de Meij, Brian Balmages, and Martin Ellerby.

A firm believer in creating opportunities for students to interact with great artists of our time, the musicians under Jones' leadership have collaborated with Frederick Fennell, Eiji Oue, Aaron Jay Kernis, Frank Battisti, Seiji Ozawa, David R. Gillingham, Augusta Read Thomas, Eddie Daniels, Frank Ticheli, Mark Camphouse, The Empire Brass Quintet, The American Brass Quintet and a host of other distinguished musical figures.

A native of Fairfax, Virginia, Jones received his undergraduate degree in Music Education from The Ohio State University, a master's degree in Music Education from the Vander Cook College of Music (Chicago, Illinois), and a PhD in Music from the University of Minnesota (Minneapolis).

Jones was recently honored with a 2015 Alumni Award for Distinguished Teaching at Ohio State and was recipient of the 2013-14 Ohio State School of Music Distinguished Teaching Award. He was also named "Music Educator of the Year" by the Minnesota Music Educators Association, and was one of three school band conductors from the United States selected to participate in the National Band Association International Conducting Symposium in Rome, Italy. His guest engagements regularly include All-State Bands and Honor Bands, as well as

international engagements throughout Asia.

His professional affiliations include The National Association for Music Education, Ohio Music Education Association, Wisconsin Music Educators Association, World Association for Symphonic Bands and Ensembles, Iowa Bandmasters Association, College Band Directors National Association, National Band Association, and Phi Beta Mu.

SYMPHONIC BAND



A native of Greeley, Colorado, **Lowell E. Graham** is the Director of Orchestral Activities and Professor of Conducting at the University of Texas at El Paso (UTEP) and is the recipient of the "Abraham Chavez" Professorship in Music. From 2002-2014 he served as Chair of

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

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

Graham has initiated many important media projects for American Public Radio and other broadcasting

Guest Conductors

organizations, as well as live telecast/web cast concerts and video productions on which his credits include those of conductor, writer and musical producer. He is a frequent guest on radio talk shows and performed on NBC's "Today Show" for five consecutive years on Independence Day.

In March 1995, he was honored with membership in the prestigious American Bandmasters Association (ABA), the professional association of master conductors and musicians. Membership is considered the highest honor achievable by American bandmen; it recognizes outstanding achievement in the field of concert bands. In 2018 he became the 81st President of ABA. In 2014 he was named as the President and CEO of the John Philip Sousa Foundation.

In February 1996, he was inducted into the University of Northern Colorado School of Music "Hall of Honor." This distinction was bestowed on only 18 alumni and faculty who have achieved greatness as musician, educators and humanitarians in the school's first 100 years. He received The Catholic University of America's 1998 Alumni Achievement Award in the field of Music. This award, which is presented annually by the Board of Governors Alumni Association, recognized his accomplishments and honored him for his life's work. In 1999 he received the University of Northern Colorado Alumni Association Honored Alumni Award in the category of "Contributions to Music." In 2001, he was the recipient of the Award of Distinction for Contributions to Music Education from the Illinois Music Educators Association. The two previous recipients were Sir Georg Solti and the Chicago Symphony Orchestra and Merle J. Isaac. In 2003 he was the recipient of the Phi Beta Mu International Outstanding Bandmaster Award. In 2008, he was honored by the American School Band Directors Association with the A. Austin Harding Award for "making significant and lasting contributions to the school band movement." In 2013 the University of Northern Colorado Graduate School honored him with the "Century of Scholars Award" in performance representing excellence and achievement in the previous 100 years of the Graduate School. He was inducted into the "Hall of Fame" for the Texas Bandmasters Association in 2019.

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

band and wind ensemble available today. Furthermore, Graham actively serves as an Educational Clinician for Conn-Selmer Education Division.

JAZZ BAND I



Antonio J. García is a performer, composer/arranger, producer, clinician, educator, and author in both instrumental and vocal genres. A Professor of Music and Director of Jazz Studies at Virginia Commonwealth University, where he directs the Jazz Orchestra I, instructs

various jazz courses, and founded a B.A. Music Business Emphasis (for which he initially served as Coordinator), he is a past nominee for CASE U.S. Professor of the Year and is the recipient of Northern Illinois University's 1992 Excellence in Undergraduate Teaching Award, the Illinois Music Educators Association's 2001 Distinguished Service Award, and the VCU School of the Arts' 2015 Faculty Award of Excellence. He is the only individual to have directed all three genres of Illinois All-State jazz ensembles—combo, vocal jazz choir, and big band—and is the recipient of the Illinois Music Educators Association's 2001 Distinguished Service Award. An alumnus of the Eastman School of Music and of Loyola University of the South, his newest book, *Jazz Improvisation: Practical Approaches to Grading* (Meredith Music), explores avenues for creating structures that correspond to course objectives. His *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music) offers musicians of all ages the opportunity to improvise over standard tunes using just their major scales.

Mr. García has performed as trombonist, bass trombonist, or pianist with 70 major artists including Ella Fitzgerald, George Shearing, Mel Tormé, Billy Eckstine, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins and at such venues as Carnegie Hall, Royal Festival Hall, and the Montreux, Nice, North Sea, Pori (Finland), New Orleans, and Chicago Jazz Festivals. A Bach/Selmer clinician/soloist and avid scat-singer, he has received grants from Meet The Composer, the Thelonious Monk Institute, The Commission Project, the Council for Basic Education, and others. He is Associate Jazz Editor for the International Trombone Association Journal, Past Editor of the International Association for Jazz Education Jazz Education Journal, Past President of IAJE-IL, Board Secretary of The Midwest Clinic,

Guest Conductors

Past Advisory Board Member of the Brubeck Institute, previously a board member of the Illinois Coalition for Music Education, and is Co-Editor/Contributing Author of *Teaching Jazz: A Course of Study*. He served as a Network Expert (for Improvisation Materials) for the Jazz Education Network. His articles have been widely published; and his compositions have been published by Kjos, Hal Leonard, Kendor, Doug Beach, ejazzlines, Walrus, UNC Jazz Press, Three-Two Music, Potenza Music, and his own company. García is also the subject of an extensive interview within *Bonanza: Insights and Wisdom from Professional Jazz Trombonists* (Advance Music) and authored a chapter within *Rehearsing The Jazz Band and The Jazzer's Cookbook* (Meredith Music). Visit his web site at <www.garciamusic.com>.

SYMPHONY ORCHESTRA



Gary Lewis is the Director of Orchestras and Professor of Music in the College of Music at the University of Colorado at Boulder. He is also Music Director and Conductor of the Midland-Odessa (TX) Symphony Orchestra. At Colorado Mr. Lewis conducts the University Symphony Orchestra

and oversees the entire orchestra program. He also leads the graduate program in orchestral conducting including both the masters and doctoral level.

As a strong advocate of music education, Mr. Lewis has presented many in-service workshops for public school educators, as well as numerous presentations at state and regional music education association conferences. In addition, he has conducted All-State Orchestras and Bands in many states including Texas, Illinois, New York, Minnesota, Florida, Tennessee, Kentucky, New Jersey, Michigan, Oklahoma, New Mexico, Nevada, Wyoming, Rhode Island and Delaware along with the ASTA National Honor Orchestra and the Honor Orchestra of America. In 2010 Mr. Lewis became the founding Artistic Director of the Greater Boulder Youth Orchestras and continues to serve as conductor of the Symphony Orchestra.

Prior to his appointment at Colorado, Lewis served on the faculties of Texas Tech University, The Ohio State University, The University of Michigan, and Abilene Christian University. He is equally at home with professional, university, and youth ensembles. In addition to his regular posts, he has appeared with the Colorado Symphony, the Boulder Philharmonic

Orchestra, the Sichuan Philharmonic Orchestra, the Colorado Music Festival, Ballet Lubbock, the Lubbock Symphony Orchestra, the Quad Cities Symphony Orchestra, the New Symphony Orchestra (Sofia, Bulgaria), and the Western Plains Opera Theater.

Mr. Lewis is a Yamaha Master Educator.

Ms. Sarah Russell is the Orchestra Director and AP Music Theory Instructor at Providence Day School in Charlotte, NC. Previously, she served as the Director of Orchestras at Providence High School, where she also served as the Music Theory Instructor, Assistant Director of Bands, and Assistant Choral Director. Since her appointment in 2015, enrollment in the Orchestra program at Providence Day School has nearly quadrupled.

COMMONWEALTH STRINGS



Sarah Russell's ensembles have received consistent Excellent and Superior ratings at NCMEA State Festival and other adjudications. Ms. Russell has served as adjunct string faculty for Appalachian State University's Cannon Music Camp, and for the past seven years, has served as both a Junior

Orchestra and Senior Orchestra Conductor at the University of North Carolina at Greensboro's nationally-recognized Summer Music Camp. She has served the NCMEA Orchestra Section as Honors Orchestra Chair, Orchestra Section Chair, and Past Section Chair. She is in demand as a clinician, conductor and adjudicator across the southeastern region of the United States.

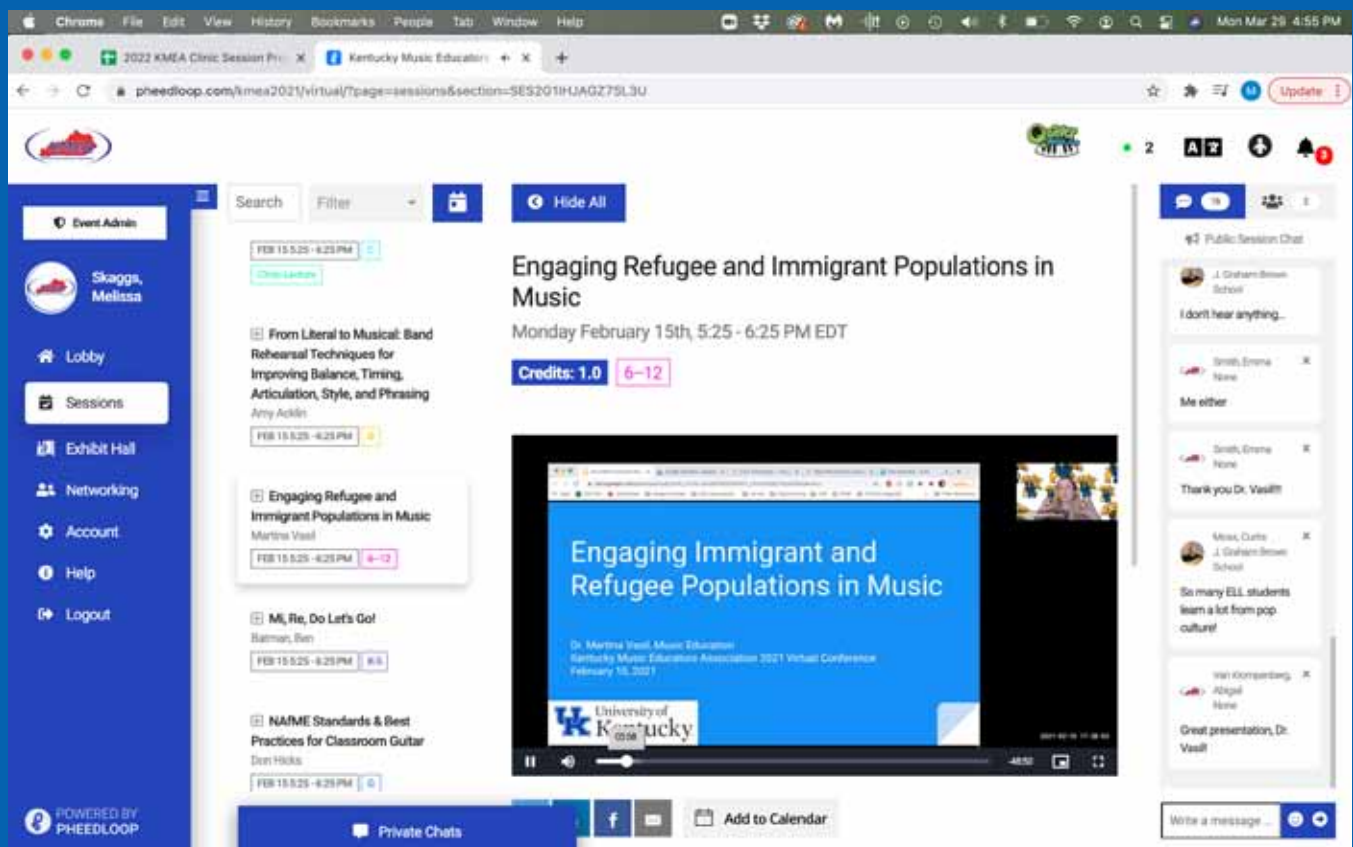
Ms. Russell received her Bachelor of Music degree from Appalachian State University. She is a Nationally Board Certified Teacher, and is a current graduate student in Music Education at East Carolina University. She is a member of NAFME, NCMEA, ASTA, The Golden Key Honor Society, and Phi Kappa Phi. Outside of the immense joy that she finds in connecting with students through music, Ms. Russell enjoys cooking, NFL football, and participating in music and youth ministries. Ms. Russell's most treasured title is Mom. She resides in Matthews, NC with her sixth grade son, second grade son and daughter twins, and spirited rescue dog Kelly.

2021 KMEA Virtual Professional Development Conference

The 2021 KMEA Virtual Professional Development Conference was held February 15–18. Sessions and several performances (as indicated in the performance title) are available for post-conference viewing through July. Registrants can view them by logging into the conference platform and returning to the online location of the original presentation. Registration is still open for those who wish to view sessions and performances

and take advantage of the professional development credits. This year's conference schedule can be viewed here.

If you need to print your certificate of attendance, login to the conference platform with your password provided at conference registration. Choose "Account" from the menu on the left, then scroll to the bottom on the far right then click the blue button labeled "Request New Certificate."



Featured Performing Groups



Henderson County High School Wind Ensemble
Connor Kinman, director

Friderick Douglass High School Orchestras
Sarah Payne, director



University of Kentucky Choristers
Elizabeth Wilson, director

Featured Performing Groups

Noe Middle School
7th and 8th Grade Choir
James Cooper, director



Murray State University Wind Ensemble
Trae Blanco, director

Featured Performing Groups



Christian County High School Percussion Ensemble
Calvin Warren, director



Leestown Middle School Orchestra
Nathan Wilson, director



Sacred Winds Ensemble
Scott Bersaglia, director

Featured Performing Groups



Murray State University Saxophone Choir
Scott Erickson, director



University of Kentucky Horn Choir
Margaret Tung, director

Featured Performing Groups



Eastern Kentucky University Singers
Richard Waters, director



North Oldham High School Advanced Percussion Ensemble
Amanda Buchholz, director

Performing groups not pictured:

Lafayette High School Percussion Ensemble
Aaron Jones, Director

Oldham County High School Tuba/Euphonium Ensemble
Brad Rogers, Director

The Nomad Collective
Joseph Dunn, Director

Christian County High School Concert Choir
Benjamin Stephens, Director

Eastern Kentucky University Trombone Society
Nathan Siler, Director

Cardinal Guitar Quartet
Stephen Mattingly, Director

Northern Kentucky University Philharmonic Orchestra
Amy Gillingham Culligan, Director

Western Kentucky University Singers
Lauren Whitman-Reynaud, Director

University of Kentucky Symphony Band
George Boulden, Director

KMEA Awards Ceremony 2021

Outgoing Elected Board Members

District 3 President–Patrick O'Rourke, Bowling Green HS
District 5 President–Tony Wise, Oldham Co. MS
District 7 President–April Kite, Edythe J. Hayes MS
District 11 President–Eric Sokolowski, Model Laboratory School
President–George Boulden, Univ. of Kentucky
Vice President–Terry Thompson, retired
MS Band–Eric Allen, Western MS
Chorus–Lisa Jury, Madison Central HS
GM K–5–Darrell Parks, retired
Orchestra–Mary Elizabeth Henton, Model Laboratory School
KCC Coordinator–Julie Hartman, Allen Co.-Scottsville Primary

Outgoing Appointed Board Members

Credentials and Elections–Rebecca Fields, Drakes Creek MS
Collegiate NAFME Advisor–James Dreiling, Berea College
Community Music–John Johnson, Boyd Co. HS
Marching Band Committee–Tim Allen, Lindsey Wilson College
Music for Special Learners–April Yonts, Burns MS
Technology–Glen Flanigan, Asbury Univ.

25 Years of Service

Randy Adams–Madisonville N. Hopkins HS
Dan Brennan–Letcher Co. Schools
Brett Burton–W. Jessamine HS
Wendy Doyle–Highland MS
Kevin Durham–W. Marion ES
Alan Emerson–James Madison MS & Madisonville N. Hopkins HS
Tonya Fox–Williamstown Jr/Sr HS
Edward Hauser–Owensboro Catholic HS
Greg Heimann–Fairdale HS
J. Shawn Huff–Allen Co.-Scottsville HS
Kathlyn Hurst–Warner ES
Barbara Leach–Phelps HS
Dale Mayberry–Pineville HS
Kyle Ray–N Oldham MS
Tammy Reynolds–Rockcastle Co. HS
Scott Sexton–Pulaski Co. HS & Northern MS

Frank Sloan–Holmes MS
Michele Steiner–McNeill ES, TC Cherry ES & Parker-Bennett-Curry ES
Troy Stovall–Muhlenberg Co. HS
Stephanie Wallace–Western Hills HS
Johnna Ward–Lincoln Co. HS
Lee Zerhusen–Collins ES

30 Years of Service

Gay Begley–Tates Creek MS
Michelle Estes–Lee Co. HS
Sheila Lamb–Simons MS & Fleming Co. HS
Shaun Owens–Bryan Station MS
Elizabeth Pike–Madison MS
Carla Pleasant–SCAPA at Bluegrass
David Threlkeld–Univ. of the Cumberlands
David Welch–Ramsey MS

35 Years of Service

William Parris–Sandersville ES
Doug Smith–Glasgow MS
June Williams–retired

40 Years of Service

Greg Detweiler–Morehead State Univ.
Lorna Pierce–retired
Michael Tracy–Univ. of Louisville

Jim and Carolyn Fern Scholarship

Christopher Trimble—Murray State Univ.

Teachers of the Year

Elementary Teacher of the Year
Marybeth Brown, Yealey ES
Middle School Teacher of the Year
Michelle Hudson, Jessie Clark MS
High School Teacher of the Year
Aaron Bowling, Boyd Co. HS
College/University Teacher of the Year
Sidney King, Univ. of Louisville
Administrator of the Year
Matt Bertasso, Principal, Highlands HS
Friend of Music
Cecilian Club of Richmond
Citation for Service
George Boulden, Univ. of Kentucky

KMEA Awards Recipients 2021

ELEMENTARY TEACHER OF THE YEAR



Marybeth Brown teaches music at Yealey Elementary School, located in her hometown of Florence. She received her Bachelor's and Master's degrees in Music Education from Eastern Kentucky University. Her teaching background includes experience in Madison, Rockcastle, Fayette, and Boone counties. In 2015, she earned the "Star Performer" teaching award for the Boone County Schools district.

To promote her vision for communicating the joy of music and imparting high-quality musical skills to all of her students, Marybeth creates lessons that are fast-paced, fun, and engaging by weaving in an eclectic blend of pedagogical techniques from the Orff, Kodaly, and Kagan Cooperative Learning methods across instructional settings. She has also grown her students' enthusiasm for the arts at Yealey through the expansion of ample musical opportunities including large scale musical productions, a ninety-student traveling chorus, a beginning strings program and multiple school-wide arts appreciation events.

Marybeth has extended her love for teaching beyond the walls of Yealey by co-conducting the 150-student Honor Choir for Boone County Schools in 2019 and providing observation opportunities, direct one-on-one support, and whole-class guest instruction to pre-service teaching candidates from local universities. Marybeth also lifted the spirits of students, their families, and her colleagues through the weekly composition, performance, and distribution of original songs during the spring months of non-traditional instruction due to the coronavirus pandemic.

Marybeth is actively involved in her church's instrumental music ministry.

She and her husband, Dale, have two children and enjoy taking trips to Dollywood.

MIDDLE SCHOOL TEACHER OF THE YEAR



Michelle Hudson is the orchestra and guitar teacher at Jessie Clark Middle School in Lexington, KY and in her 14th year of teaching. She is a native Floridian and started her career as an itinerant string teacher in Brevard County after graduating from FSU with a Bachelor

of Music in Cello Performance. After moving to Tallahassee, Michelle started teaching guitar in addition to orchestra while getting her Master of Music Education from FSU. When she and her husband relocated to Lexington, she landed at JCMS and has been building the program ever since. She strives to foster a music community in her classroom by facilitating involvement, differentiating instruction, and having high expectations. Michelle encourages her students to make friends and have fun while learning and playing music together. She feels a responsibility to be involved in the larger music education community and facilitates conversations about curriculum and instructional techniques. During her tenure she has been department chair, curriculum chair for the Fayette County Orchestra Directors Association, District 7 Honors Orchestra Co-Chair, a guest conductor and adjudicator for other districts, and is District 7 Orchestra Chair-Elect. She enjoys travelling with her husband, Michael, cooking, crossword puzzles, thrifting, playing with her 2 children, Philip and Vivian, and cuddling with their dog, Olive.

HIGH SCHOOL TEACHER OF THE YEAR



Aaron Bowling, native of Hazard, Kentucky, received his BME in 2001 and his MM in 2004, both from Morehead State University. He began his teaching career in 2007 at Catlettsburg Elementary School in Catlettsburg, Kentucky. In 2014, Mr. Bowling joined the faculty at Boyd County

High School as the Director of Choral Activities and Guitar Instructor. Under the direction of Mr. Bowling, the music program at BCHS has expanded to include AP Music Theory and multiple levels of Guitar instruction. In 2020, Mr. Bowling was named the KMEA District 8 High School Teacher of the Year.

Mr. Bowling served music in Kentucky in a number of capacities over the years, most recently as the KMEA District 8 Choral Chair from 2018 to 2020. He currently serves as the KMEA District 8 Mentoring Chair. In 2019 and 2020 Mr. Bowling served as Coordinator for Jr. High and High School All-District Choir in KMEA District 8. Mr. Bowling served as an Adjudicator for ACDA All-State Jr. High Choir in 2017, and he was Director of the Boyd County Honor Choir in 2015 and 2016. He also represents the Humanities in education by serving on the District Leadership Committee for Boyd County Public

KMEA Awards Recipients 2021

Schools from 2017 to 2019 and is currently serving his second term on the Boyd County High School Site Based Decision Making Committee.

Mr. Bowling is involved with athletics, also, as the Public Address Announcer for the Boyd County High School Cross Country Team and recently served as Public Address Announcer for the Lady Lions Basketball Team.

Mr. Bowling and his family are active members of Wildwood Church of God where he serves as Choir Director, Praise Band Director, and Worship Leader. He and his wife, Alicia, are enthusiastic cross country parents for their two children, Alivia (14) and Andrew (11) and live in Ashland, Kentucky. In his spare time, he loves fishing with Andrew and hiking/biking with his dog, Scrappy, and his family.

COLLEGE/UNIVERSITY TEACHER OF THE YEAR



Sidney King's multi-faceted career as a double bassist, educator and composer spans over three decades. Currently Professor of Double Bass and Music Education at the University of Louisville School of Music, he was Double Bass faculty/artist at the Sewanee Summer Music Festival from 2005

to 2017. In 2011 and 2015, he was named University Teacher of the Year by the American String Teachers Association of Kentucky. He has served on the Board of Directors of the American String Teachers Association (2016-2018) and the International Society of Bassists (2003-2005).

As faculty mentor of the University of Louisville's string education program, Mr. King's robust initiatives have produced a new generation of outstanding string educators in Kentucky and the surrounding region. He founded U of L's student chapter of the American String Teachers Association, which was selected by this organization as the "Outstanding Student Chapter" in 2018 and 2020.

As a composer, Mr. King's pedagogical compositions have been performed by diverse organizations throughout the country including performances at the Midwest Clinic, the ASTA national Conference, the Orchestra America Festival, and numerous state MEA conventions.

Mr. King has presented solo performances and lectures throughout North, Central and South America, most recently at Florida State University, University

of Minnesota, University of Tennessee, University of Memphis, and Ohio University. Assistant Principal Bass of the Louisville Orchestra from 1984 to 2006, he has served as Principal Bass of the Houston Grand Opera, and has performed with the symphonies of Detroit, Cincinnati, Houston, Pittsburgh, Indianapolis and Nashville, and the St. Paul Chamber Orchestra.

ADMINISTRATOR OF THE YEAR



Matt Bertasso is the Principal of his Alma Mater, Highlands High School, in Fort Thomas, KY. It was there, many year ago, that he started his pathway of leadership as the drum major of the marching band. Matt studied Music Education at Brigham Young University - Idaho. During

that time, he took a two year break from school to serve a mission for the Church of Jesus Christ of Latter-Day Saints, in the Northwest region of Italy. After returning he met his wife, Julie and completed his degree doing student teaching at Mt. Tahoma High School in Tacoma, WA. Matt started his teaching career as a middle school band director at Cradock Middle School in Portsmouth, VA. After a short time there, he moved to Hamlet, IN in charge of all bands for the Oregon-Davis School Corporation. He also coached Cross Country, JV Volleyball, and Track & Field, while working on his Masters degree in Leadership and Supervision at Indiana State University.

Matt left the classroom when the superintendent asked him to be the first Director of Instructional Technology for the school corporation. Charged with a full school conversation to the New Tech Network PBL Instructional Model, Matt trained teachers in the use of technology and Project Based Learning. It was this experience that led him back to Idaho to open a new magnet high school for the Idaho Falls School District. As the founding Director (principal) of Compass Academy, Matt trained, guided, and facilitated the teachers and students to a successful opening and through the first 4 graduating classes. His love for music came out when he and another teacher co-taught a rock band class.

With 5 children, Allison, Lauren, Megan, Ben, and Nate, Matt and Julie decided to leave Idaho to take on a larger more traditional high school. Now living in Fort Thomas, Matt leads one of the top high schools in the area and state. The band, orchestra, and choir

KMEA Awards Recipients 2021

programs at Highlands are stellar and his opportunities to help and participate are numerous. Matt has directed, sang, played, and supported these programs during his 3 years at the helm.

Matt has a broad range of interests. He has ran 7 half marathons and 2 full. He loves traveling including trips to all 50 states, China, Singapore, New Zealand, England, Brazil, Philippines, Italy and France. With an Italian heritage, he loves all things Italian. He speaks Italian, has Italian citizenship, drives an Italian car, and returns to Italy as often as possible. Matt has presented professional development sessions for teachers across the country including topics on pedagogy, technology, music, scheduling, PBL, assessment, innovation, and design thinking. For Matt, being honored by the Kentucky Music Educators is a great distinction as they are truly his peers in the passion and love of music.

FRIEND OF MUSIC



The Cecilian Club of Richmond was organized in 1886 and is a member of the Kentucky Federation of Music Clubs and the National Federation of Music Clubs. The Cecilian Club members have held positions of leadership in NFMC, and in KFMC yielding six state presidents. The purpose of this organization is to stimulate musical development by finding and encouraging young musical talent, and to aid and encourage music education and appreciation of the arts for all. The Cecilian Club has been doing this for 134 years for the city of Richmond and the residents of Madison County.

Our continuing music appreciation is shown through monthly meetings which include presentations and performances by our members, performance opportunities by music students and community outreach programs with two nursing homes and assisted living facilities. Sponsorship of musical performance events include our annual KFMC Music Festival and Youth Musicale.

By using the interest from Cecilian Club's six endowment funds and the portion of our annual State and National dues we proudly give financial support to music education with annual music scholarships to EKU, Foster Music Camp and host a NFMC Young Artist winner to perform in Kentucky. We are pleased to continue all these events even during this COVID-19 year via Zoom.

CITATION FOR SERVICE



George Boulden holds the rank of Professor of Music and is the Associate Director of Bands at the University of Kentucky, where he serves as the conductor of the Symphony Band. Additionally, he teaches conducting, wind pedagogy, music technology, and supervises student teachers. Previously, he taught for nine years in the public schools of South Carolina and Florida, and was the recipient of the ASBDA-Stanbury Award as the outstanding young band director in Florida -and- the Southeastern region of the United States. In 2011 George was selected as the Kentucky Music Educators Association (KMEA) College/University Teacher of the Year. In February of 2014, Mr. Boulden received the Outstanding Bandmaster Award from the Psi Chapter (Kentucky) of Phi Beta Mu, the international bandmasters fraternity, and has twice been recognized as A Teacher Who Made A Difference by the UK College of Education. George also serves as a clinician and educational consultant for the Conn-Selmer Music Education Support Network. Currently, George serves as vice-president of the Kentucky Music Educators Association (KMEA).

The UK Symphony Band was a featured ensemble at the 2003, 2008, 2012, 2017, and 2021 KMEA Professional Development Conference. Additionally, the Symphony Band performed at the 2005 Florida Music Educators Association/MENC Southern Division Conference in Tampa, Florida. Under George's direction from 1995-2008, the Wildcat Marching Band and Basketball Pep Band served as musical ambassadors for the University of Kentucky through performances at the Outback Bowl, three Music City Bowl games, a Bands of America Regional Championship, and three NCAA Final Four Basketball Championship games. George has served as an adjudicator for Music for All/Bands of America, Drum Corps International, and Drum Corps Japan, as

KMEA Awards Recipients 2021

well as a clinician and guest conductor throughout the United States, Canada, and Japan. He has presented lectures and clinics at the Midwest International Band & Orchestra Clinic (2006, 2015), Music Educators National Conference National Convention (2008), National Band Association National Conventions, College Band Directors National Association National Conventions, numerous Music for All/Bands of America Summer Symposia, Drum Corps Japan, and several NAFME State Music Education Association Conferences.

Mr. Boulden has been a contributor to the *Teaching Music Through Performance in Band* series, *The Instrumentalist*, *Bluegrass Music News*, *Music Educators Journal*, and *Teaching Music*, and is the recipient of several grants to study and enhance the teaching of conducting. George appeared as a performer with The Lexington Brass Band and on their CD, *Good Company*, *The Lexington Brass Band, LIVE 1992-1996*. Under his direction, the UK Basketball Pep Band released a CD entitled *The Kentucky Wildcat Basketball Experience*, and a second recording, *The Best of the UK*

Pep Band. George is the former editor of the *Bluegrass Music News*, the official journal of the Kentucky Music Educators Association (KMEA).

His professional affiliations include the Kentucky Music Educators Association, National Association for Music Education, National Band Association, Phi Beta Mu, Kappa Kappa Psi, Phi Mu Alpha, Pi Kappa Lambda, Phi Kappa Phi, and the College Band Directors National Association. In 2007 Mr. Boulden was granted honorary membership in Tau Beta Sigma, the national band service sorority.

Mr. Boulden holds a Bachelor of Music in Music Education degree from the University of Kentucky and a Master of Music Education degree from the University of South Carolina. While on a sabbatical during 2005-06, George served as a doctoral teaching assistant with the University Bands at the University of Illinois, Urbana-Champaign, and completed coursework for the doctorate in music education (ABD).

George resides in Richmond with his wife, Shelly, and daughters, Jenna and Julianna, and son, Jonah.

•Fern Music Education Scholarship•

Applications being accepted for the Jim and Carolyn Fern Music Education Scholarship

- Applications accepted between January 15 and June 1.
- \$1000.00 to be distributed in two \$500.00 increments, one per semester for the school year.
- Chosen during June of each year.

...

Criteria:

- Current junior who has declared music education as a major.
- At least two semesters of school remaining prior to graduation.
- GPA meets minimum requirements for scholarship consideration at their institution.
- Enrolled at a Kentucky institution and a US citizen.

www.kmea.org/FernScholarship

District Awards 2020-21

ELEMENTARY TEACHER OF YEAR

District

- | | | |
|----|-------------------|-----------------------------|
| 1 | Jennifer Sullivan | Reidland Elementary |
| 2 | Madison Wells | Sutton Elementary |
| 3 | Tambra Cambron | South Green Elementary |
| 4 | Sarah Rotramel | Breckenridge County Schools |
| 5 | Kim Rash | St. Francis School |
| 6 | Marybeth Brown | Yealey Elementary |
| 7 | Erin Casimir | Northside Elementary |
| 8 | Ashley Dalton | Russell Independent Schools |
| 9 | Frances May | Johns Creek Elementary |
| 10 | Valerie Durham | Pulaski County |
| 11 | Jamie Cornelius | Mt. Vernon Elementary |
| 12 | Penelope Quesada | Semple Elementary |

MIDDLE SCHOOL TEACHER OF YEAR

District

- | | | |
|----|-----------------|----------------------------------|
| 1 | Bethany Allen | Trigg County Middle School |
| 2 | Alan Emerson | James Madison Middle School |
| 3 | Landon Case | Bowling Green Jr. High School |
| 4 | Derek Crafton | Meade County Schools |
| 5 | Kelsey Edelen | South Oldham Middle School |
| 6 | Jacob Slone | Beechwood Middle School |
| 7 | Michelle Hudson | Jessie Clark Middle School |
| 8 | Levi Dalton | Russell Independent Schools |
| 9 | Mark Hopkins | Shelby Valley High School |
| 10 | Adam Hopper | Southern Middle School, Pulaski |
| 11 | Ben Walker | B. Michael Caudill Middle School |
| 12 | Beth Lyles | Noe Middle School |

HIGH SCHOOL TEACHER OF YEAR

District

- | | | |
|----|------------------|---------------------------------|
| 1 | Richard Burchett | Graves County High School |
| 2 | Conner Kinmon | Henderson County High School |
| 3 | Brittany Whitlow | Warren Central High School |
| 4 | Jericho McCoy | Taylor County High School |
| 5 | Kelsi Edelen | Spencer County High School |
| 6 | Austin Bralley | Beechwood High School |
| 7 | Greg Marsee | Woodford County High School |
| 8 | Aaron Bowling | Boyd County Public Schools |
| 9 | Jason Johnson | Pike County Central High School |
| 10 | Jeremy Burns | North Laurel High School |
| 11 | Jason Bowles | Estill County High School |
| 12 | Chrissy Givan | Doss High School |

COLLEGE/UNIVERSITY TEACHER OF YEAR

District

- | | | |
|----|------------------|-------------------------------|
| 1 | John Riley | Murray State University |
| 2 | Pat Stuckemeyer | Kentucky Wesleyan |
| 3 | Dr. John Cipolla | Western Kentucky University |
| 4 | April Sholty | Campbellsville University |
| 6 | Brant Karrick | Northern Kentucky University |
| 7 | Elizabeth Wilson | University of Kentucky |
| 8 | Duwayne Dale | Morehead State University |
| 9 | Trevor Bailey | University of Pikeville |
| 10 | Shawn Sudduth | University of the Cumberlands |
| 11 | Adria Sutherland | Eastern Kentucky University |
| 12 | Sidney King | University of Louisville |

FRIEND OF MUSIC

District

- | | | |
|----|--|--|
| 1 | Melinda Paul | retired |
| 2 | Greg Lyons | retired |
| 3 | Vincent Group | Bowling Green/Warren County |
| 4 | Steve Spalding | All About Music |
| 5 | Chris Schmidt | Private Tuba Instructor |
| 7 | Dusty Cummins | Dan Cummins Chevrolet |
| 8 | Boyd County Foundation
for Children | Boyd County Public Schools
Music & Arts |
| 9 | Russ Davis | Clinton County Band Alumni |
| 10 | Lamon Hubbs | Clinton County Band Alumni |
| 11 | Richmond Cecilian Club | |
| 12 | Ray Weaver | Noteworthy Music |

CITATION FOR SERVICE

District

- | | | |
|----|---------------------|----------------------------------|
| 1 | Reece King | Paducah Symphony Orchestra |
| 3 | Kevin Briley | Bowling Green High School |
| 5 | Kevin Cox | retired |
| 6 | George Boulden | University of Kentucky |
| 7 | Kelly Diamond | Fayette County Schools |
| 8 | John Johnson | Boyd County Public Schools |
| 9 | Dan Imes | Boyd County High School, retired |
| 10 | Priscilla Wilkerson | North Laurel Middle School |
| 12 | Marc Monroe | Butler Traditional High School |

ADMIN OF THE YEAR

District

- | | | |
|----|---------------------------|--|
| 1 | Jennifer Scism | Principal Lone Oak Elementary |
| 2 | Tom Stites | Owensboro Schools |
| 3 | David Carmichael | Todd County Middle School |
| 4 | Troy Benningfield | Marion County Schools |
| 5 | Michael Phillips | Spencer County Schools |
| 6 | Matt Bertasso | Highlands High School |
| 7 | Lori Bowen | Fayette County Schools |
| 8 | Melanie Erwin | Bath County Public Schools |
| 9 | Matt Moon | Asst. Principal, Adams Middle School |
| 10 | Joanna Mahan
Middleton | Williamsburg Independent,
Academic Dean |
| 11 | Dennis Davis | Superintendent, Mercer County
Schools |
| 12 | Kara Ammerman | Crosby Middle School |

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- University of Kentucky School of Music - 2
- Yamaha Corporation of America - 12

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Melissa Skaggs, P.O. Box 1058, Richmond, KY 40476-1058
tel: 859-626-5635; fax: 859-626-1115, email: melissa@kmea.org

2021 KMEA Elected Officers



CHORAL CHAIR ELECT

Demetrius Mason-Walker

is in his fifth year of being the Director of Choirs at East Jessamine High School. During his time at East Jessamine, Walker has built the choral program from 22 students to just under 100. Choirs under his direction have scored

consistent distinguished ratings and have performed at the 2019 KMEA conference and the 2019 Music for All National Choir Festival. Demetrius holds a bachelor's of music in music education from the University of Kentucky where he studied with Dr. Jefferson Johnson and Dr. Lori Hetzel. During his time at the University of Kentucky, Mason-Walker served as the Drum Major of the Wildcat Marching Band and President of the UK Men's Chorus. In 2013, Demetrius placed 3rd in the American Choral Directors Association National Undergraduate Conducting Competition. Demetrius has also served as the Vocal Caption-Head of the Cadets Drum and Bugle Corps during the 2017 and 2018 season. He was the director of the first ever vocal ensemble in Drum Corps history.

Currently Mason-Walker serves as the High School Choral Chair for KMEA District 7, and serves as the Student Activities R&S Chair for KYACDA. In addition Mason-Walker is serving as the ACDA Southern Division Junior High Honor Choir Chair. He is a member of KMEA, ACDA and Phi Mu Alpha Sinfonia.



MIDDLE SCHOOL BAND CHAIR ELECT

Robin Barker is currently in her thirty-sixth year of teaching with Fayette County Public Schools in Lexington, Kentucky. She has been the Director of Bands at the School for the Creative and Performing Arts since 2002. Ms.

Barker has been a private flute instructor for 46 years, and she serves as one of the directors of the Lafayette Middle School Summer Band Camp. She has also served as an adjudicator and clinician.

Ms. Barker earned her Bachelor of Music Education from Morehead State University, performing under the direction of Robert Hawkins and Dr. Earle Louder. While attending MSU, Mrs. Barker studied flute with Dr. Robert Pritchard and voice with Vasile Venetozzi. She earned her Masters of Arts in Secondary

Education from Georgetown College.

Robin Barker is a member of the Capital City Community Band, Advocate Messenger Band, and she enjoys playing in the Immanuel Baptist Church orchestra where she is a member. She served as a part time church choir and orchestra director for a number of years. Ms. Barker has also been a part of the Lexington Singers as well as several gospel groups.

Her professional affiliations include Phi Beta Mu, the American Federation of Musicians, National Association for Music Educators, Kentucky Music Educators Association, Kentucky Music Teachers National Association, National Band Association, Women Band Directors International, American School Band Directors Association-Kentucky State Chair, National Flute Association, Flute Society of Kentucky, Christian Educators Association International, Phi Kappa Phi, Kappa Delta Pi, and Kentuckians for the Arts. Ms. Barker was the recipient of the 2010-2011 Kentucky Music Educators Association District 7 Middle School Teacher of the Year. She has received the KMEA 25, 30 35 year service award, and the National Band Association Citation of Excellence. She is finishing her third term as the KMEA District 7 Middle School Band Chair.

Under her direction, the School for Creative and Performing Arts Middle School Band has consistently received distinguished ratings at the KMEA Concert Band Assessment. The band was featured at the U.K. Middle School Middle School Band Invitational in 2010 and the Phi Beta Mu Concert Band Festival in 2017. SCAPA band had the honor of performing at the 2012 KMEA Professional Development Conference. The SCAPA Middle School Band was named a 2012 Commended National Winner in the Mark of Excellence National Wind Band Honors Competition sponsored by the Foundation for Music Education.



GENERAL MUSIC K-5 CHAIR ELECT

Brittany Rodriguez is the music teacher at Rich Pond Elementary School. She has a bachelor's degree from Murray State University, a master's degree from Western Kentucky University, and an Orff-Schulwerk

certification from the University of Kentucky. She has been teaching general music, children's choirs, ukulele clubs, and Orff ensembles for seven years.

2021 KMEA Elected Officers



ORCHESTRA CHAIR ELECT

Aaron Breeck grew up in Norfolk, VA and graduated from Granby High School. He received his Bachelor of Music in music education from the University of Kentucky and his Masters of Music from Vandercook College of Music. He studied violin under

Daniel Mason, Margaret Karp, and Dr. Michael Hall.

Mr. Breeck was a charter member of the University of Kentucky String Project, conducting orchestras and holding violin master classes. He taught 4th-12th grade orchestra in Montgomery County Public Schools for 14 years. Under Mr. Breeck's direction, those orchestras received distinguished ratings at KMEA Large Ensemble Assessment every year and regularly achieved "Gold Level" in the KMEA Program of Excellence. He also conducted the Robert Haynes Spring Musical Pit Orchestra for seven seasons. Now in his sixteenth year teaching, Mr. Breeck is the associate director of orchestras at Lafayette High School, the School for the Performing and Creative Arts in Lexington, KY.

Mr. Breeck is an active member of the orchestra community throughout the state of Kentucky. He has been a guest conductor for the Jefferson County Public School (JCPS) District Orchestra Music Festival and Fayette County Middle School Honors Orchestra. He has adjudicated orchestras for Large Ensemble Festivals as well as KMEA Solo & Ensemble Festivals throughout Kentucky. Mr. Breeck served as the KMEA Orchestra Division Chair for District 8 and is a member of NafME.

In the summer of 2013 Mr. Breeck was selected to participate in the Yale Symposium on Music Education where he received the Yale School of Music Distinguished Music Educator Award. Mr. Breeck was a co-presenter with colleague Ashley Tyree at the 2015 National School Board Association Conference representing the music department for Montgomery County Public Schools on the importance of music and the arts in public education. In 2018 Mr. Breeck was selected as the KMEA District 8 High School Music Teacher of the Year.

In his free time, Mr. Breeck enjoys travelling with his wife Lauren Wright and staying active by playing rugby.



PRESIDENT

Alan Emerson, born in Owensboro, KY, received his BME (1994) and MME (2004) degrees from Murray State University. Mr. Emerson began his teaching career in Owensboro at Audubon Elementary School and Apollo High School.

In 1995 Mr. Emerson began teaching for the Hopkins County School system and works with Madisonville North Hopkins High School and James Madison Middle School Bands. James Madison Middle School (180 students, grades 6-8) currently has 37% of the student body involved in the instrumental music program. The 7th and 8th grade bands continually receive distinguished ratings at KMEA large ensemble festival. James Madison bands have also competed in the "Music in the Parks" festivals and "Holiday World" music festival and have been rated superior on each occasion and winning all classifications, including high school, in 2004, 2011, 2014 and 2017. The 2016 James Madison 8th grade band was selected and performed in the Kentucky Chapter of the Phi Beta Mu concert festival; one of 2 Middle school bands selected.

Madisonville North Hopkins High School Band (116 Members) offers many outstanding ensembles for its students: Marching Band (22 state finals appearances and 10 state championships, 8 Murray State Festival of Champions Grand Champions), Symphonic Band, Concert Band, 2 Jazz Bands, Brass Choir, Chamber Winds, Percussion Ensemble, and two Winter Guards. Mr. Emerson proudly team-teaches these ensembles with Mr. Randy Adams and Mr. Cory Mullins. Madisonville North Hopkins has performed at Macy's Thanksgiving Day Parade, President Clinton's Second Inauguration, and the World War II monument dedication, Disney World's parades including New Year's Eve Light Parade, and the New York Wind Band Festival at prestigious Carnegie Hall in February 2012.

Mr. Emerson is also an active arranger for high school marching bands with over 130 shows to his credit. Mr. Emerson's drum and bugle corps experience includes Star of Indiana (1988), The Crossmen (1994-1998) and Eklipse (2003). Mr. Emerson has been awarded the KMEA 2nd District Middle School "Music Educator of the Year" numerous times and is the 2004 recipient of the Hopkins County Middle School "Teacher of the Year" and 2015 Kentucky Music Educators Middle School "Teacher of the Year."

In Memoriam

BY CATHERINE WILSON

With respect, gratitude, and love, we remember the following music educators mentioned below for their contributions to the field of music education, and for the beautiful music they brought to their communities. We are richer for having them among us, and the world is a better place because they were here.



Dr. Jamie Rachelle Coates, 52, of Grayson, KY died on Saturday February 20, 2021 at the Community Hospice Care Center in Ashland. Jamie was born October 26, 1968 in Bedford, IN, and graduated with a bachelor's degree in Worship from Kentucky Christian University. Jamie later

received a Master's degree from Kent State University and Doctorate of Worship Studies at Liberty University.

Jamie served as an Assistant Professor of Worship at Kentucky Christian University, Director of KCU Worship Collective, and taught online courses for Liberty University. In addition, Jamie was the worship leader at Bridges Christian Church in Russell, KY for over 18 years. Jamie is survived by a sister, Julia Marie (Brendon) Marting of Dayton, OH, her parents, and many friends and colleagues who all mourn her passing.

Memorial contributions in honor of Jamie can be made to Kentucky Christian University, or to Bridges Christian Church in Russellville, KY.



Ricky Lee Harris, 71, of Ennis and Greenville, died Sunday, October 18, 2020 at Owensboro Health Muhlenberg Community Hospital. He was born in Muhlenberg County on August 27, 1949, and earned his bachelor's and master's degrees in music education at Western Kentucky

University. He was a Director of Bands in several counties in both Kentucky and Florida. Following his retirement, he returned to Muhlenberg County where he was involved in church activities, including singing in the choir at Greenville United Methodist Church. He enjoyed caring for his cherished dogs and cats.

Ricky is survived by his wife, Connie Briggs Harris; his mom, Bonnie Knight Harris; special aunt, Kay Ward

of Mesa, AZ; cousins Chris (Shannon) Adkins of Great Falls, Montana and Jesse Adkins of Mesa, AZ; uncle Donald (Dolores) Knight of Pearland, TX; cousins Phillip Knight of Pearland, TX, Darlene (Lee) Horn of Valperso, IN, Samantha Horn of Evansville, IN, Brianna Horn of Indianapolis, IN, and Bradley (Daisy) Horn of Indianapolis, IN.

Memorial donations in remembrance of Ricky can be made to the Greenville United Methodist Church.



Lisa Ann Woodward, 60, of Glasgow, KY died on February 23, 2021, after losing her battle to COVID-19. She was born on January 29, 1961 in Bourbon, IN. She was a Glasgow High School graduate and a 1984 WKU graduate with a double major in Music and Elementary Education.

She retired four years ago from Glasgow Independent Schools. Lisa was an accomplished educator who taught elementary reading and music. In addition to teaching, Lisa and her husband Todd have been the music ministers at The First United Methodist Church in Glasgow since 1979. Lisa was a passionate professional, devoted to education and music. Her love of music completely engulfed her world, and she shared that with hundreds of students over the years.

Those left to cherish Lisa's memory include her son Grant and husband Todd of Glasgow, KY; her mother Sharon Cumberland; her brother Todd Cumberland (Cheri), Alan Cumberland; brother-in-law Wells Woodward (Shelley/Charlie) of Atlanta, GA; nephews and niece, Cody Cumberland, Citt Cumberland (Lauren), and Cheyanne Cumberland, all of Glasgow, KY.

If you wish to remember Lisa with a memorial contribution, you may donate to The First United Methodist Church (Faith Meals Ministry). or to the Lisa Woodward Memorial Scholarship fund at Glasgow High School.