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WINTER 2022 FEATURES: Stress Burnout: WHO ME? • Teaching Music of Lebanon to Suzuki Violin Students • Big Things, Small Band • Together Again with Masks, Expectations, and Rusty Musical Skills • Online Teaching Through Video-Based Music Education • Why MUSIC? Why NOW? • This is Your Orchestra



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Photos by David Greenlee

2021 KMEA Marching Band Championships.



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Bluegrass Music News

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Photo by David Greenlee

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

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2022 GRANT AND SCHOLARSHIP AUDITIONS



February 18-19
February 25-26

**Audition and admissions
information can be found
at wku.edu/music**

MUSIC



From the President

DAVID GRAHAM



I've never been too big on making New Year's resolutions and definitely haven't done a great job on following through on the few I've made. I suspect that I'm not alone in that regard! So with our conference coming soon, here are some attainable New Year's KMEA Conference Resolutions for your consideration:

- Resolve to attend the conference! Last year's virtual conference was a great success under the circumstances, but wow, how much fun is this year going to be? After the last two years, it will be so refreshing to attend live performances and to simply reconnect with each other in person. Safety procedures will be required in some facilities, and folks, that will be OK. We are going to be positive and enjoy a great few days together.
- Resolve to VOTE when you register. Do it before you walk away from the registration area. In addition to several state offices, this year's ballot includes a by-law change that would allow us to hold electronic elections going forward, so this could potentially be our final paper ballot!
- Resolve to have at least one really good meal with good friends you haven't seen in person for too long.
- Resolve to attend the Keynote Address Thursday morning at 8:30. Scott Lang is a very dynamic speaker and is worth getting up early for! After a successful career in public education, Scott is now the driving force behind Be Part of the Music and is an incredible advocate for music education. His energy and enthusiasm will greatly encourage us and will be a fantastic way to kick off the conference. For more information on Be a Part of the Music, scan this QR Code using the camera on your phone:
- Resolve to take some time between the great concerts and informative clinics to make the loop through the exhibit hall. You'll see some interesting items, pick up some free fund-raiser candy, and run into some old friends.
- Resolve to attend your district meeting Friday morning at 8:30. Yes, that's a second consecutive early morning, but still not as early as a normal teaching day. Get up, grab some breakfast, and go. Your district needs to see you and to hear from you. You need to connect with your fellow district members in person, especially those in other school districts and teaching areas. And your district award winners need your recognition. Speaking of which...
- Resolve to attend the awards ceremony Friday morning at 9:40. This is my strongest recommendation! As soon as your district meeting dismisses, ride the escalator up to the second floor for the presentation of statewide awards. We have a tremendous slate of award winners and this is a great opportunity to recognize them. In addition, we will recognize our colleagues with 25, 30, 35 and 40 years of service. Now more than ever it is so important that we recognize and celebrate our heroes while we have the opportunity to do so. I sincerely hope you'll join us for this important time.
- Resolve to take a big nap Sunday afternoon. You'll need it after making it to those early morning sessions!
- Resolve to stay enthused the week after the conference when you go back to school. This might be the most difficult resolution on this list! Conference is energizing and exciting - and temporary. We all have experienced the exhilaration of a professional recharge followed by that deflating "back to reality" feeling when returning to the regular work routine. You know it's coming, so prepare for it. Remind yourself during great sessions and concerts that you'll hang on to these good thoughts next week when you're back in the trenches.
- And finally, resolve to enjoy yourself! Have a great January in the classroom, stay safe, and we'll see you in Louisville.



From the Editor

Catherine Wilson

Make new friends but keep the old; one is silver and the other gold.

The KMEA professional development conference will be here before we know it, and as I anticipate our conference in person this year I can't help but think about my experiences at past KMEA conferences as I look to the future with great excitement. I attended my first KMEA professional development conference in 1990 as a pre-service music educator getting ready to student-teach. My young friends and I were so excited to be together, attending our very first music education conference ever! We attended lots of sessions, sight-read through stacks of music, enjoyed visiting all the exhibitors, ate lots of food, shared music teaching ideas, and discussed our dreams for the future. It was more than inspiring to be around so many people who felt as passionate about music education as we did.

Shortly after that conference, I finished student teaching, graduated, and moved overseas to be with my spouse, who was in the military. While I kept in contact with my college music education friends through cards, letters, emails, and eventually social media, I never thought I would have the opportunity to attend a KMEA conference with them again. For so many of us, life had scattered us all over the country like seeds in the wind. Many of us got married, had families, bought homes, moved away, pursued advanced degrees, and took jobs far away from the Bluegrass state. While I had hoped that I would one day see those special people again at a music education conference, as the years went on I let go of the possibility that such an occurrence would ever happen again. I decided to be grateful for the synergy of this conference that we were a part of when we were young, and to be thankful for the great memories. I realized that it was a special time and place that I would forever cherish in my heart.

Somehow, life has a way of "coming full circle" when you least expect it. In 2017, my husband Joe and I moved back to the south to be closer to our family; I had been offered a position at Western Kentucky University as the Coordinator of Music Education, and Joe was working as a director for Bridgestone Americas in Nashville, TN. After being away from Kentucky for

27 years, I was able to attend the 2018 KMEA professional development conference held in Louisville at the Galt House. While I was excited to be there, I was a little nervous that I might not know anyone after having been away for so many years and that I might feel awkward trying to learn new names, navigate the conference venue, and eat meals all by myself. My nervousness was unfounded. It was a sweet homecoming, to say the least. I saw many old friends from years ago who recognized me quickly, and they were doing GREAT things at their schools! We caught up and reminisced as we drank fancy coffee and attended sessions. In addition to rekindling old friendships, I met many new colleagues and friends. Many music educators from my district were very kind and introduced me to everyone they knew! They also asked me to join them for meals, share snacks and drinks in the Conservatory, and attend sessions with them. They even introduced me to spouses and children that had accompanied them. I felt a deep sense of homecoming, and I felt blessed beyond measure. Some new, fun friends even mentioned that they had seen my "twin sister" walking around at the conference, and when they finally saw both of us together, they insisted on taking a picture!



Me and my KMEA "twin sister," Robin Baker

So, what am I looking forward to the most when I think of our upcoming professional development conference? First and foremost, I want to see old friends, hug those who have lost loved ones, and meet new friends. I want to hear how everyone is doing as they teach music during the pandemic and how they are recovering from the recent storms that ravaged the homes of many. I want to know what is going well, and what is needed to continue our mission as music educators. I'm excited to hear Scott Lang speak, and to learn new ways to teach music. I can't wait to hear our young students playing and singing in the All-State ensembles; I already know I will need to bring tissues!

As I read David Graham's and John Stroube's columns, I was filled with hope that I too will find refreshment for my teaching in learning new things, release from pandemic stressors through interaction with colleagues and friends, and share a sense of passionate purpose with all our members who

are overwhelmed and weary from the challenges of teaching music in a Covid world. If you see me at the conference, please say hello and introduce yourself. Tell me what you would like to read about in *Bluegrass Music News*. I'm happy to listen to your suggestions and serve you by helping to create a music education publication that is interesting, useful, and entertaining. As always, if you have written an article that would interest our readers, please email it to me at catherine.wilson@wku.edu.

I hope to see you at the conference, and that you too will experience a warm homecoming as you find your people and interact with great musical friends. May we all feel a sense of comfort great enough to hold space for those among us who are grieving losses, for those who need to find peace and joy, and for those who feel the need to live in the moment. As you experience the 2022 conference, may you feel a deep sense of belonging in your heart. There is no place like home.

PHOTOS FROM MEMBERS AND FRIENDS



Ed Johnson and Lyz Hornbeak at the Rose Parade.



Students in a world drumming class at Rich Pond Elementary School.



From the Director

John Stroube

People seem to depend on the KMEA Annual Professional Development Conference as a way to “recharge their depleted batteries.” Many teachers’ batteries seem to be on exceptionally low ebb these days, so I hope the upcoming 2022 conference meets their needs!

As we approach the conference (February 2–5), we do so with the understanding that the pandemic is still going on and certain safety standards will be in place. Things are not yet back to what we know as normal, but many people are vaccinated and we have learned a lot about how to bring people together as safely as possible. The Kentucky Center for the Arts and the Kentucky International Convention Center are state-run venues, therefore face masks will be required in those buildings. This brings to mind that a KMEA member wrote to me in September referenc-



ing a study that indicates certain masks are effective and certain ones are not.

For those interested in these findings, an article describing that study is here: [https://uwaterloo.ca/news/media/study-supports-widespread-use-better-](https://uwaterloo.ca/news/media/study-supports-widespread-use-better-masks-curb-covid-19)

[masks-curb-covid-19](https://uwaterloo.ca/news/media/study-supports-widespread-use-better-masks-curb-covid-19)

For clinic sessions, invited group concerts, and all-state rehearsals we will spread participants apart as best we can, we will limit the length of rehearsals in the rooms, and we will encourage safe practices by all.

The Louisville Orchestra and the Louisville Youth Orchestra will perform a special free concert on Wednesday evening at 6:30 pm in Whitney Hall. Anita Graff, a rising star on cello, will be the guest soloist. More about Anita may be found at her website, <https://www.anitagraef.com/>.



Scott Lang (<http://www.scotlang.net/>), a well-known, highly respected advocate for music education and an inspiring speaker, will be present on Thursday morning to present a keynote



address. Don’t miss that! Clinic sessions selected last March by division leaders will be dispersed throughout the several days for your professional development, truly the essence of the conference. I am confident attendees will take advantage of as many of these topic sessions as they can, and I also know that many KMEA members will have an opportunity for valuable in-person networking for the first time since February 2020. Of course, there will be an awards ceremony, and invited performing groups and the all-state ensembles will perform at their usual times.

After the conference we will soon be in assessment season, nearly all of which is in March or April, and I can’t say too often or too emphatically that solo and ensemble assessment, when handled properly, provides a great structure that promotes individual musicianship. KMEA past-president Tanya Bromley, a master teacher, says that bands (replace with the ensemble of your choice) are built one student at a time. Full ensemble rehearsals will not do that and sectionals will not do that. Individual attention, something that is given during private lessons or when chamber music ensembles or solos are coached—that has the best chance of assisting the student musician in improving technique and artistry. Solo and ensemble assessment can cost a bit of money: there are entry fees, the cost of the sheet music, and the cost of an accompanist for solos. No, a student soloist will not be dismissed from the room or rated lower for performing without an accompanist, but without an accompanist the student does not experience the totality of the musical composition. As mentioned, there is a cost, but the return—the benefit—is vast. If a teacher doesn’t have time to work with every student in the program in preparation for solo and ensemble assessment, then they should work with a few. Educators should devise a way to select as many students or groups that they can manage and coach them through the process. It’s better to provide this for some students than for none at all. What’s the expression? “Don’t let the perfect be the enemy of the good.”

Large ensembles face their own challenges this year in situations where diminished numbers affect ensemble balance. Will the choir have any tenors? Will the orchestra have any violas? Will the band have anything close to complete instrumentation? You may have to be creative—if you don't have a muted trumpet, consider using an oboe!

Good luck for the remainder of the school year

in all things, especially in regard to re-establishing music education in your school, possibly in different and creative ways to cope with changes that have come about in the last two years. The KMEA office staff is on duty Monday through Friday from 9:00 am to 5:00 pm Eastern time. Please let us know if we can help you in any way.

•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

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2021-2022 DISTRICT AWARDS

ELEM. TEACHER OF YEAR

- 1 Dale Julian, Clark Elementary
- 2 Jeremy Stone, Whitesville Elementary
- 3 Matthew Shores, Cumberland Trace Elementary
- 4 Jordan Smith, St. James Catholic School
- 5 none
- 6 Leslie Merryman, Mann Elementary
- 7 Kailey Holmes, Stonewall Elementary
- 8 David Fonda, Camargo Elementary
- 9 Barbara Kelley, Pikeville Elementary
- 10 Valerie Durham, Pulaski Elementary
- 11 Jamie Hamblin, Junction City & Perryville Elementary
- 12 Cheryl Amstutz, Norton Commons Elementary

MS TEACHER OF YEAR

- 1 Ginny Burchett, Mayfield MS
- 2 Clarissa Smith, Burns MS
- 3 Amy Spears, South Warren MS/HS
- 4 Angela Nash, Grayson Co. MS
- 5 Marissa Cruise, Spencer Co. MS
- 6 Randall Bertsche, Bally Shannon MS
- 7 Julie Lucky, Harrison Co. MS
- 8 Steffanie Skiles, McKell MS
- 9 Dan Brennan, Martha Jane Potter School
- 10 June Correll, Pulaski North MS
- 11 Alex Britton, Estill Co. MS
- 12 Adam Bullock, Carrithers MS

HS TEACHER OF YEAR

- 1 Savannah Fallis, McCracken Co. HS
- 2 Karen Hidgon, Daviess Co. HS
- 3 David Dayton, Logan Co. HS
- 4 Cassie Lucas, North Hardin HS
- 5 Amanda Buchholz, North Oldham HS
- 6 Joe Craig, Ryle HS
- 7 Bill Kite, Henry Clay HS
- 8 Rob Rawlings, Bath Co. HS
- 9 Melanie Brown, Valley Ele/Shelby Valley HS
- 10 Scott Sexton, Pulaski Co. HS
- 11 Chris Vance, Garrard Co. HS
- 12 Curtis Essig, YPAS

COLL/UNIV TEACHER OF YEAR

- 1 Scott Erickson, Murray State Univ.
- 2 Dennis Jewett, KY Wesleyan
- 3 Lauren Whitham Raynaud, Western KY Univ.
- 4 Corey Bonds, Campbellsville Univ.
- 5 none
- 6 Amy Culligan, Northern KY Univ.
- 7 Cody Birdwell, Univ. of KY

- 8 Michele Paise, Morehead State Univ.
- 9 Michelle Rutherford, Univ. of Pikeville
- 10 Shawn Sudduth, Univ. of the Cumberland
- 11 Jill Campbell, Eastern KY Univ.
- 12 Rob Amchin, Univ. of Louisville

FRIEND OF MUSIC

- 1 Brittany Martin
- 2 Nate Gross
- 3 Allen Co.-Scottsville Arts Council
- 4 Chris Hack
- 5 Brad Kramer, Conrad Music
- 6 Willis Music
- 7 Shawna Howard/CKYO
- 8 Rick Payne, Paramount Arts Center
- 9 Max Roberts, The Music Shop
- 10 Barry Lawson, Don Wilson Music
- 11 Missy Angolia, Great American Brass Band Festival
- 12 Melanie Dillman, Mel Owen Music

CITATION FOR SERVICE

- 1 Doug VanFleet, Paducah Tilghman HS
- 2 John Cipolla, Western KY Univ.
- 3 Monica Crowder, Barren Co. MS
- 4 Darrell Parks, Retired
- 5 Brad Rogers, Retired
- 6 Debra Holland, Retired
- 7 Tom Brawner, Scott Co. HS/Retired
- 8 Anne Stephens, Greenup Co. Extension
- 9 Bob Saylor, Retired
- 10 Jon Oliver, Hunter Hills Elementary
- 11 David Ratliff, Madison Southern HS
- 12 Nan Moore, Louisville Winds/Male HS

ADMIN OF THE YEAR

- 1 Marc Mavigiano, Principal, Lone Oak Intermediate
- 2 Karen Alward, Fine and Performing Arts Coordinator, Daviess Co. Schools
- 3 Brian Lile, Muhlenberg South MS
- 4 Hal Bender, G. C. Burkhead Elementary
- 5 Andy Buchholz, Henry Co. HS
- 6 Rob Stafford, Superintendent, Owen Co.
- 7 Joe Gibson, Leestown MS
- 8 Bill Boblett, Boyd Co. Public Schools
- 9 Tim Cline, Pike Co. Central HS
- 10 Bob Bennett, Middlesboro HS
- 11 Joe Carucci, Eastern KY Univ.
- 12 Susan Froedge, Asst. Principal, Butler Traditional HS



Stress Burnout: WHO ME?

BY ROBERT HARTWELL, FORMER PRESIDENT AND EXECUTIVE DIRECTOR OF KMEA

Editor's Note:

Dr. Robert Hartwell was the Director of Bands at Eastern Kentucky University and president-elect of KMEA when he wrote this article. He later served KMEA as conference coordinator, then as the Executive Director before his retirement from KMEA in 2006. He passed away in the spring of 2008.

Dr. Hartwell's article was applicable and timely when he wrote it, and we have chosen to re-publish it now because of its relevance to our lives today. Dr. Hartwell made a statement in the stress management section of the article that said, "Some research has indicated that men generally practice better nutritional habits than women." Research today indicates that both genders show equally unhealthy dietary habits (Alkazemi, 2019; Masella & Malorni, 2017); Interestingly, Alkazemi's study showed gender specific eating patterns. We hope you enjoy the article and find it helpful.

Alkazemi D. (2019). Gender differences in weight status, dietary habits, and health attitudes among college students in Kuwait: A cross-sectional study. *Nutrition and health*, 25(2), 75–84. <https://doi.org/10.1177/0260106018817410>

Masella, R., & Malorni, W. (2017). Gender-related differences in dietary habits. *Clinical Management Issues*, 11(2). doi:<https://doi.org/10.7175/cmi.v11i2.1313>

More and more in recent years we have observed the exodus of music educators from the profession. Although there have always been a number of persons who found it teaching music was not “their cup of tea,” the current crop of “dropouts” includes a large number of Highly Successful music educators—persons whose position in their chosen career seemed assured.

At a time in our history when music education is fighting to retain its place in the educational scheme, it is distressing to see highly successful music teachers leave the profession. The exemplary program developed by these teachers and their standing as music educators act as a bulwark against the constant encroachments on music in the schools.

The exact reasons why the highly-skilled professionals chose to leave music education to pursue positions in fundraising, and insurance, and other related endeavors are unclear. Although we may never know for certain what has motivated the exodus of these persons from the music education profession, there are some common factors that seem to have been a part of the professional and personal lifestyle of these individuals. First, most were highly successful as music educators. Their bands or choral groups regularly received superior ratings at musical festivals and placed high in competitions. They were, in many cases, among the best rewarded financially in their individual school systems. These persons were highly respected as music educators by peers, students, administrators and the community in which they labored.

The price of being successful was often the development of a lifestyle that can be described in the kindest terms—as frantic. Little time was available to spend with growing families or with a vocational interest. For many the excitement of working with young musicians, the joy of making music was gone. It was no longer an enjoyable experience to be a music educator.

Consider the following scenario. John accepted his first music teaching position after a busy and often frantic period as an undergraduate. The pressures of too many courses to complete in too few years as a music education major, the overextending of himself so he might satisfy all his professors by performing in the ensembles they conducted, the assumption of leadership roles when he probably should have refrained—all contributed to the development of a lifestyle which he carried into his first job.

John's behavior as a music teacher was similar to that he demonstrated as a student. Fiercely competitive, highly motivated to be successful, John went to school each morning at 7:00 a.m. He seldom arrived home before midnight. There was little or no time for his wife and two-year-old daughter or for personal pursuits. His professional life consumed every waking hour.

Over a five-year period, John continued to drive

himself and to ignore his family and personal life until he finally reached the point where he couldn't sleep without the assistance of alcohol or a tranquilizer. Marital problems developed and a breakup of the marriage seemed imminent. John began to resent the time he spent at school. He couldn't understand why the superintendent could not see how valuable he was and provide him with the assistance he needed to continue the program he had established. Normally, a cheerful, gregarious man, John became irritable, berated students, became argumentative in dealings with his peers and superiors and generally was miserable to be around. The stress of the position was no longer tolerable to John. Yes, you guessed it. John was a victim of "burnout."

Stress and Burnout

Stress is the non-specific response of the body to any demands placed upon it. The source of stress is called the stressor. Exposure to a stressor results in a response by the body to the stimulus. For example, when subjected to cold, we shiver. When subjected to a verbal onslaught by an irate parent, our body may react in any number of unspecified ways including an increasing flow of adrenaline, increased blood pressure, a churning stomach, an angry response and so on. Stress then is the physiological or psychological response to any demand made on the human organism as opposed to its cause, which is called the stressor.

The average person faces many stressors each day. Although we generally think of stressors as being unpleasant—a confrontation with an irate parent or unruly student, the stealing of our wallet or purse—many stressors are pleasant and perhaps helpful to us in achieving success in our daily jobs. The response (stress) to the immediacy of a concert performance (stressor) may result in increased mental and physical alertness beneficial to the quality of the performance.

The adaptive response to stressors is varied in type and intensity. Whether the situation we face is pleasant or unpleasant, the body must perform adaptive

functions to re-establish normalcy. When the demand for adaptation is prolonged and very intense, the stress becomes distress. It is the unpleasant, harmful kind of stress that damages one's health. Continued exposure to unpleasant stressors, which require adaptive behavior by the body and mind, results in an eventual exhausting of the body's adaptation energy. We literally cannot cope any longer. Burnout occurs when the stress associated with the job reaches the overload point.

Stress-Prone Behavior

Many of the persons who are subject to burnout or what Rosalind Forbes in her book *Life Stress*—calls "stress-prone." The characteristic behaviors exhibited

by these persons may include any or all of the following: a) the tendency to overplan each day; b) polyphasic thinking processes; c) inability to relax without feeling guilty; d) impatience with delays and interruptions; e) involvement in multiple projects with many deadlines; f) chronic sense of time urgency; g) excessive competitive drive, and h) compulsion to overwork, the workaholic. Each of us can probably find one or more of the characteristics present in our working self. Music educators are not immune to these behaviors. This is especially true in a day when many would have us believe that success as music educator is predicated upon the number of marching contests we win, upon the number of perfor-

mances of our show choir at local service clubs, or on the number of students participating in our music program, etc. Stress-prone behavior is not necessarily right or wrong. The danger comes not in having stress-prone traits but in not knowing how to counteract them when stress overload occurs. Research has suggested that the inability to resolve stress overload is a greater factor in heart disease and long-term illness than many physical habits, such as smoking or overeating.

The Music Educator and Stress

If you can identify with the experience of John or think you may indulge in even a few of the behaviors



Dr. Robert Hartwell as a young musician

of the stress-prone personality, read on! Music educators are subjected to a constant barrage of stressors in their professional lives. Pressures from administrators, school boards, parents, and students are one type. Employee-induced stressors, i.e., those professional demands we make upon ourselves are a second type.

Of the two, it is suspected that the demands we make on ourselves may be more debilitating and stress producing than the demands of those we serve. This is probably true because we are doing what we enjoy, what feeds our ego. We do not notice as quickly how much of our adaptive energy is being sapped by the demands we make on our bodies and minds. How many weekends, for example, can you place yourself under the stress of marching band contest performance, even though the thought of winning is generally a pleasant kind of stress? How many performances can your choral group make at Christmas time? How many days can you do without a moment for reflection—for recharging your batteries—because you are meeting jazz ensemble or show choir during your lunch hour or teaching theory or guitar class during your preparation period (if indeed you have such an animal)?

We rationalize as we insist that what we are doing is necessary to produce a vibrant, ongoing program, yet how do we explain away the fact that our bodies and minds eventually balk as we reach that point where our adaptive energy is depleted? It is then that we become victims of the insidious burnout syndrome. We find ourselves confronted with the same feelings John felt. And, if we don't quit committing this organizational suicide, we may very well be seeking a new profession come Spring.

The demands placed upon us by our employers and clientele generally do not continue over as long a period of time and deal with the aspects of our job which we are less likely to be able to control. If we have allowed our adaptive energy to be sapped by the often unrealistic demands we have made on ourselves, little is left for dealing with those stressors applied by others, even though it is in this arena that we need the greatest adaptive energy! What then can the participating music educator do to prevent burnout or at least reduce its severity?

1) We need to find time in our busy schedule to assess in as objective a manner as possible the demands we make on ourselves and that others make on us, then place these in proper perspective. This assessment must be undertaken at a time when we are essentially removed from the stressors of the job if the results are to be meaningful. When under stress our perceptions of reality are often skewed and objective evaluation may be impossible.

2) We need to evaluate our basic personality make-up to ascertain the degree to which we are stress-prone. It is suspected that Forbes list of characteristics of the stress-prone person is a relatively good description of many music educators. Becoming aware of the stress-proneness of our personalities may help us to eventually reduce some of the stress we experience.

3) We need to schedule some time for leisure activity, not just resting alone, but activity of a diversionary nature. Authorities stress that complete inactivity may increase our stress. Some types of leisure activity may also increase stress, particularly if one is highly competitive.

4) We need to find time for reflection, for recharging the battery and time to be alone with our thoughts, preferably in a tranquil, neutral setting. Allow some time at the end of the day for decompression and unwinding from the day's stress.

5) Set priorities in your life and work. As a result of the assessment mentioned earlier, determine what is essential and consider scrapping those activities that are not contributing to the success of your program—even though you have convinced yourself these activities are indispensable. Human beings occasionally delude themselves into thoughts that may not be founded in fact.

6) When dealing with stressors imposed by others, i.e., administrators, parents, students, attempt through objective means to establish criteria regarding normal expectation for a teaching position similar to yours. Some factors to consider when developing the information needed to confront administrators are:

a) Touch base with other school systems who have established guidelines and job descriptions for music positions. Seek information from systems



Dr. Hartwell nose to nose with Doc Severinson.

similar to your own as well as larger and smaller systems.

- b) Prepare a report which systematically compares what is expected of you with what other systems expect from their music teachers.
- c) Do a study of the student time expenditure necessary to provide the services required by your administrator. For example, emphasize the amount of time students spend in providing a pep band for four basketball games each week when you only have twenty-five members in the band and cannot easily divide the group.
- d) Put the material in the best possible written form. Have ALL the facts, don't deal in supposition or fable. The administrator will shoot you down!
- e) Call on professional groups to establish criteria which will help strengthen your point of view. There is strength in numbers.
- f) Be prepared to defend the activities that you believe are important to your program. The administrator will not understand the extra performances you schedule when you have told him that playing at four basketball games or singing at four service clubs per week are unrealistic demands on your students.
- g) Remember to give your administrator time to digest the report before the conference. Try to arrange the conference at a time when both you and the administrator are able to give full attention to the effort. Remember the purpose of the exercise is to reduce stress, not increase it!
- 7) Learn to say NO. Is your ego so fragile that you have to take on more and more duties just to save your feelings of acceptance and importance?
- 8) Don't expect changes to occur overnight in your stress-reduction effort. Practice patience but be persistent. Remember impatience is a characteristic of the stress-prone individual.

9) Don't always wear the monkey on your back. Allow students and parent groups to accept their part in the desire for a good program. Insist that students and parents be accountable for their performance. Don't accept the entire responsibility for a lackluster concert or the failure of a fundraising effort.

10) Review what you're doing to recharge your musical batteries. When was the last time you heard a fine symphony orchestra, of university or professional choral ensemble or a fine pianist? As musicians we need to begin listening again, even if only at home with the earphones, easy chair and your favorite libation.

11) If after trying to restructure your activities, you still feel dissatisfied, consider a new position in the profession or a reassignment to another job within the present setting. Change is often the tonic needed for rejuvenation.

12) Lastly, work at developing a positive attitude toward your job. Constant negativism debilitates one's adaptive energy. Avoid those who find no joy in life except being negative.

The best time to prevent burnout is before you feel debilitated by its effects. Take time now to set realistic goals, savor life, and rediscover your family. All of us feel we are indispensable to the success of our music education program. Often, it is only when we fall victim to the burnout syndrome and leave the profession that we find out how truly insignificant we really were. Stress...burnout...who, me? Yes, you could be the next victim!

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A Teacher's Guide to Understanding and Teaching Music of Lebanon to Suzuki Violin Students

BY REBEKAH SOUED, SUZUKI VIOLIN EDUCATOR

People all over the world make music. Music is a necessary part of life for every culture around the globe. Music often conveys emotions when words fall short, and has the power to carry listeners to far away lands. However, the way that music is made around the world varies quite drastically.

This project was born out of my desire to make world music available to Suzuki violin students and educators. The Suzuki method is often geared towards teaching classical music and does not always provide a balanced musical diet. By being exposed to the music of cultures around the world and to a wide variety of musical practices students can gain awareness of global musical diversity and discover and fall in love with many types of music. Not only will these experiences broaden their musical palettes; it will empower them with a deeper understanding and connection with people from other cultures and countries.

This project is designed to be a teacher's guide for bringing music from Lebanon to violin students in the Suzuki program who are using Books One through Three. I will present an overview of Lebanon, the musical history, music theory practices, combinations of instrumentation and instruments, background of selected pieces, the music manuscripts, and teaching points for each piece to provide students with a solid understanding of the context for the pieces they are playing. As the teacher, you can vary the amount of information presented to students depending on their individual needs.

THE MUSIC OF LEBANON

Lebanon is a tiny country located on the shores of the Mediterranean Sea in the Middle East. Though small, this country boasts great cultural and geographical diversity. Racy explains this cultural diversity by saying "Lebanon has been noted for its openness to the West over many centuries and its highly cosmopolitan social life" (2001). This has led to the capitol, Beirut, being dubbed the "Paris of the Middle East." In addressing Lebanon's geographical diversity, two snowy mountain ranges (with mountains reaching over

10,000 ft.), lush valleys, and the gorgeous subtropical Mediterranean Sea all call this small country home. Christianity and Islam or the dominant religions in Lebanon, along with various minorities, including Druzism (Racy, 2001). It is interesting to note that in an effort to maintain political and religious balance, the president is always a Christian and the prime minister is a Sunni Muslim (Barnett, 2020). Arabic is the main language spoken, but French and English are also common.

HISTORY OF THE MUSIC

Lebanon's music history, like that of every culture, is complicated. Lebanon is located in what was ancient Phoenicia. Racy points out that the Phoenicians "appear to have employed music and dance extensively in religious rituals, funeral rites and festive processions honoring specific deities" (2001, para. 3). Phoenician terracotta figurines from post-1000 BC have been found that portray the playing of double pipes and drums (Braun, 2001), as well as the lyre and cymbals (Racy, 2001). Over millennia, Lebanon's music history has in part been shaped by its neighboring civilizations Assyria/Babylon, the Persians, the Greeks, the Romans, the Arabs (and the rise of Islam), the Crusaders (French), and the Ottomans (Racy, 2001). Religious traditions, Christian, Muslim, and Druze, have also played an important role in the development of music in Lebanon (Racy, 2001). While Lebanese music shares many traits with the greater Middle Eastern world, Bakhtanassar points out that:

the difference is great between a people of a Mediterranean country, a country of mountains, open to the west, and the people of the desert. Two mountain ranges separate us from the East. As a result, all Lebanese culture, not being a culture of the desert, is different. As for music, Lebanese music is much more varied, influenced more by Mediterranean music than by Arab music (N. Bakhtanassar, personal communication, March 14, 2021).

MUSIC THEORY

The theory and tonality of Lebanese music, along with that of the greater Middle East, is quite different from what we are accustomed to in the Western world. Several factors that are at play include the way the octave is divided and the modal system. It is also important to note that traditional Lebanese music is monophonic/heterophonic in nature (N. Bakhtanassar, personal communication, March 14, 2021). Nevertheless, Racy points out that Lebanese music contains “melodic complexity” (Modern Developments, 2001).

Division of the octave

The greatest way in which Lebanese and Middle Eastern music differs from that of its Western counterpart is the division of the octave. While in the west the octave is divided into twelve semitones or half steps, in the Middle East it is divided into approximately twenty-four quarter tones. Mathematically, a quarter tone would fall in the middle of a half step, but in practice, this is not the case, as each *maqām* requires a slight variation to each pitch (Shumays, 2013). For example, Shumays states that he has “around 12 different distinct notes between my lowest E-flat and highest E-natural” (p. 236, 2013). These quarter tones known as half flats and half sharps are shown in Western notation. These tones are what gives “Arabic music its unique quality” (Touma, 2003, p.23).

Maqām

Maqām (plural *maqāmat*) is the modal system upon which Middle Eastern music is based. As described by Farraj, it “is a system of scales, habitual melodic phrases, modulation possibilities, ornamentation techniques and aesthetic conventions” (2018, para. 1). There are said to be over seventy *maqāmat* in existence (Touma, 2003). That would be a lot of scales to memorize! Each *maqām* is made of two or three smaller units known as *jins* (pl. *ajinas*). These *jins* can be described as tetrachords, pentachords, or merely scale fragments as they are sometimes only three notes long (Farraj, 2018; Shumays, 2013). *Jins* are the building blocks of *maqām* as well as the vehicles for modulation within a piece of music (Farraj, 2018). Oftentimes, *maqāmat* are seven notes long, similar to our major and minor scales, and they are divided into families based on the root of the scale. Both *maqām* and *jins* can be identified by their own names (Farraj, 2018). Not all *maqāmat* contain quarter tones, which is fortunate for students in the Western world desiring to learn Lebanese music. For example, the *maqām ajam* is the same as the Major

scale, while the *maqām sultani yaka* is the same as the harmonic minor scale (N. Bakhtanassar, personal communication, March 14, 2021).

Iqa‘at

Iqa‘at (singular *iqa‘*) are the rhythmic cycles that constitute Middle Eastern music. The two strokes that make up *iqa‘* and are known as *dum* and *tak*. Farraj describes *dum* as being “bassy and sustained”, while *tak* is “dry and sharp” (2018, para. 1). Touma explains how this takes place by stating that “*dum*...is produced at the center of the drumskin....while *tak* is produced at its edge” (2003, p.48). *Iqa‘at* are rhythmic patterns that range from 2/4 to 32/4 and beyond, with many meters in between (Farraj, 2012; Habib, 2012). Touma even claims that there are some *iqa‘* that contain as many as 176 beats (2003)! Of interest, is that there are numerous *iqa‘at* that are the same meter (e.g. 4/4), but the rhythmic patterns within the meter and the organization of *dum* and *tak* are what sets them apart (Habib, 2012). It is not uncommon to see various *iqa‘at* interchanged within a piece of music, or for the performer to ornament the basic rhythm of the *iqa‘* (Farraj, 2018). There are around one hundred of these individually named cycles (Touma, 2003). It is important to note that on the other end of the spectrum, there are some genres of Middle Eastern music, especially when improvised, that are rhythmically free and unmetered (Touma, 2003).

Genres

Christian and Muslim religious art and folk music play an important role in the music of Lebanon. Improvisation and composition are essential elements in all these genres and professional musicians are expected to be equally at home with both (Racy, 2001; Habib, 2021). Common forms of improvisation include *taqsim*, *tarab*, and *mawwāl*, while composed styles include *dūlāb* and *muwashshah* (Habib, 2012). Touching upon folk traditions, N. Bakhtanassar provides this beautiful explanation “we cannot do without it: weddings, funerals, parties, lullabies, love songs, military songs, dance music: music accompanies our life from birth to death” (personal communication, March 14, 2021). In another description of folk music, Bakhtanassar states “Lebanese folk music is, in the words of the musicologist Simon Jargy, “the richest and most expressive” in the region of the Near and Middle East” (Bakhtanassar, 2011). The folk music of Lebanon has for years been an oral tradition, with many lyrics being sung to the same tune in order to accommodate various occasions (N. Bakhtanassar, personal communication, March 14, 2021).

Instruments

There are many interesting instruments that are used in Lebanese music. I have chosen four of particular importance and interest: The *oud*, *qānūn*, *nāy*, and *darbuka*. These four instruments, along with violin and *riqq* (tambourine) form the core of the *takbt* ensemble, a traditional ensemble across the Middle East (Habib, 2012, Fargion, 2001). In addition to the *takbt*, a variety of other ensembles exist, with vocal music playing a very important role. The Middle Eastern orchestra also plays an important role in the music scene of Lebanon and the Middle East (Touma, 2003). Although I will not discuss it in depth here, the violin is a key instrument in Middle Eastern music, and according to Farraj it is as important as the *oud* and *qānūn* (2018). It is interesting to note that instead of having the standard tuning of GDAE, the Middle Eastern violin is tuned GDGD.

Oud

Perhaps the most famous Middle Eastern instrument is the *oud*. *Oud* can be translated into “thin strip of wood”, which is descriptive of the wood used to construct it (Farraj, 2018; R. Soued, personal communication, March 12, 2021). It has a large, rounded body and short, fretless neck that facilitates the playing of the quartertones required in Middle Eastern music (Poché, 2001; Farraj, 2018). It was traditionally plucked with a plectrum made from the quill of an eagle feather, but today a variety of other materials are used, including plastic and shell (Touma, 2003; Poché, 2001). It is common to see ornate inlays on the front of the instrument as well. While its exact history is unclear,



it seems to have appeared in Iraq around the 7th century and spread to the Arabian Peninsula in the 9th-10th centuries (Poché, 2001). The *oud* is the ancestor of the European lute and as a result can be considered the grandfather of the guitar. The image of an *oud* is linked by way of this QR code:

Qānūn.

The *qānūn* is a trapezoid box zither (a zither is in the same family of instruments as the dulcimer). *Qānūn*, in Arabic means law, thus as Farraj states, “lays down the law of pitch for other instruments and singers” (2018). Farraj also points out that the English translation of the word canon comes from *qānūn* (2018). This instrument is played lying flat on the performer’s lap or on a stand. It generally has twenty-four strings, with each string being tripled. Additionally, there are levers on the left side of the

instrument to adjust the pitch, enabling the performer to play all the pitches needed in the various *maqāmat*. It is plucked with plectrums on the index fingers of both hands or simply with the fingers (Touma, 2003; Poché, 2001). There seems to be evidence of its existence as far back as the 10th century (Touma, 2003), and Farraj claims it descended from the ancient Egyptian harp (2018). The image of a *qānūn* is linked by way of this QR code:



Nāy

The *nāy* (reed in Persian) is an ancient instrument, with depictions found that date as far back as 3rd century BC in Egypt (Hassan and Durning, 2001). The *nāy* is a nine jointed flute that has six finger holes on the front and a thumbhole in the back. They are made in a variety of sizes to accommodate various *maqāmat*. According to Farraj, they are a simple, yet extremely difficult instrument to play (2018). Touma expounds on this by explaining that a skilled *nāy* player can modulate to different *maqāmat* without changing instruments,



but rather adjusting his head and lip position, and using various combinations of finger holes (2003). Hassan and Durning point out that this is the “only wind instrument used in Arab art music” (2001). The image of a *nāy* is linked by way of this QR code:

Darbuka

The *darbuka* is a single headed goblet drum that was traditionally made of clay, with the head being made of fish or goat skin (Farraj, 2018). Today, however, it is common to see these drums made out of wood and metal with plastic heads (Conner, Howell, Langlois, 2001). The name of this instrument is believed to have come from the Arab word *darba* (to strike) (Farraj,



2018). Touma points out that the *darbuka* “is extremely popular in the Arabian world and may not be absent from any Arabian festivity. It is an instrument of art music as well as folk music” (2003, p. 136). The image of a *darbuka* is linked by way of this QR code:

SELECTED PIECES

Helwé ya inayya

Helwé ya inayya approximately translates into “the eyes of a beautiful lady” (N. Soued, personal communication, March 14, 2021) This is a wonderful example of a traditional Lebanese folk song about love. While

the composer is unknown, it was transcribed by Toufic Succar. Succar was the first Lebanese to be admitted to the Paris Conservatory by a competitive exam (Kayali, 2017). He notated many Lebanese folk songs, and created out of them larger, polyphonic works (Bakhtanassar, 2011). *Helwé ya inayya* is in 4/4 and written in *maqam hijâz kar*. The notes of this *maqam* are D, E-flat, F-sharp, G, A, B-flat, and C-sharp (N. Bakhtanassar, personal communication, March 20, 2021). This creates many augmented 2nd intervals.

Tik Tik Tik Ya'am Slaiman

Tik Tik Tik Ya'am Slaiman is a popular Lebanese children's song. It translates into "Tik Tik Tik Slaiman's Mother". It was written by the Rahbani brothers for the great singer Fairuz and featured in the movie *Bint el Haris* (Daughter of the Watchman) (Bayrakdarian, 2017; We are Lebanon, 2020). Fairuz (also spelt *Fayrûz*), is perhaps the most famous singer to have come out of Lebanon. Born in 1934, she was a voice of hope during the long and bloody civil war that lasted from 1975–1991 (Tarabay, 2010). She had a long partnership with the famous Raĥbānī brothers, being married to 'Āṣī Raĥbānī from 1954–1979 (Racy, 2001). *Tik Tik Tik Ya'am Slaiman* is written in *maqam ajam* being the same as the Major scale.

MANUSCRIPTS

Helwé ya inayya

The Eyes of a Beautiful Lady Trad. Lebanese Folk Song

Transcribed by Toufic Succar
Edited Rebekah Soued

Moderato

Tic Tic Tic Ya'am Slaiman

Tic Tic Tic Slaiman's Mother

Rahbani brothers
arr. Rebekah Soued

Moderato

TEACHING POINTS

Helwé ya inayya – Suzuki Level: Book 2 (Lully Gavotte)

This traditional Lebanese song is written in the *maqam* "hijaz" and features the frequent use of augmented 2nds, which help students become comfortable with the finger spacing.

- Key: G minor, with F# and C# (In Lebanon, this key is known as *hijaz*)
- Form: AABB1
- Bow Division: Measures 1 and 5 should start at the middle of the bow and then work down to the frog, employing Z bowing. The eighth notes in m. 3 should be played in the lower half, and the whole bow should be used on the slur. Measure 4 should stay in the upper half. Mm. 5–6 are the same as mm. 1–2. Measure 7 should use whole bows, while mm. 8–9 should be played in the upper half.
- Bow strokes: All separate eighth notes should be detaché. A slight breath should be taken after half-notes. In the slurs in m. 8, there should be emphasis on the first note, then a release on the second note in each slur.
- Isolated areas:

- * In measure 4, the 3rd finger should be kept down throughout the measure. Likewise, the 4th finger should be kept down while playing the F#. This will make the string crossing clean and give the fingers a foundation. The student should practice this measure slowly with stopped bows until the motion becomes easier, then they can add the slur and bring it up to tempo.

- * All slurs should be practiced as stopped bows initially in order to place the fingers before bow and ensure proper bow division.

- * The augmented 2nds (high 2nd finger to low 1st finger) should be isolated. Students should practice broken record exercises to become familiar with the patterns. (Note: on the E string, the 4 will be low, while on the A string, it will be high).

A String

D String

The teacher must ensure the student's left hand is balanced in order to reach to the 4th and 1st fingers.

Tik Tik Tik Ya'am Slaiman: Suzuki Level: Book 1

This song is a wonderful exercise for strengthening the student's use of an independent 3rd finger.

- Key: D Major (*maqam ajam*)
- Form: I:AB:I
- Finger placement: throughout this song, the 3rd finger will be placed alone on the A string. The one exception comes in mm. 7, where all 3 fingers should be placed on the A string on the last beat in order to be prepared for m. 8.
- Bow division: quarter notes and half notes should use the whole bow, while eighth notes should use half the bow. (Note: if the student is not yet playing with the entire bow, they can play this in the upper half of the bow.)
- Bow strokes: Half notes should be legato, while quarter notes should be a martelé with a warm, ringing sound. Eighth notes will be détaché.
- Isolated areas:
 - * The student should practice alternating between the open A string and the 3rd finger on the A string in order to strengthen the independent 3rd finger.
 - * The student should initially practice the eighth notes as martelé in order to employ "finger before bow," ensuring clean finger/bow coordination.
 - * Measures 6 - 7 should be practiced with the following sequence to ensure the student understands the motion. The student should first practice bow circles on the open E string, followed by bow circles on the open A string. They can then practice going from open E to open A, then lastly, they can do the circle going from E to 3rd finger on the A.

CONCLUSION

Despite the differences of humans from all around the world, we are more alike than we think. By exploring the music of the world, students become not only better musicians, but better people that are more capable of loving and accepting each other despite the many differences that exist. Bakhtanassar put it so simply and eloquently when she stated, "music accompanies our life from birth to death" (personal communication, March 14, 2021). This does not matter the culture, time, or place.

Throughout the process of researching and writing this paper, I have been presenting and teaching the material to both private students and in group classes, and the responses I have received have confirmed the necessity for greater world music resources, especially for the violin. I had one student tell me she had never

heard of Lebanese music and was so eager to learn it. It was a welcome supplement to the repertoire she was working on in Suzuki. Based on my presentations about the pentatonic scale, and *māqām hijiz*, one group class teacher had his students practice improvisation using these scales, thus cultivating their musical creativity. It proved to be a priceless experience talking to the students about quarter tones and seeing them try to wrap their brains around them! Even if they do not fully process the information, their curiosity was spiked, which could lend itself to greater musical exploration.

Music may well be one of the most powerful tools society has for inspiring change and finding connection. My hope is that I can aid in making the world a better place by inspiring one violin student at a time.

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Big Things, Small Band

BY DUANE WARFIELD, DIRECTOR OF BANDS, SHORTER UNIVERSITY, ROME, GA

Big things, small band, what is this all about? The inspiration for this title came from my wife's hometown of Casey, IL where they have turned their once struggling small town into a mega tourist location. The citizens of Carey have capitalized on making large attractions that people want to see, and some have been listed in the "Guinness Book of World Records." For example, in Carey they have created a huge rocking chair, oversized wind chimes, a gigantic pencil, a tall barber pole, a knitting needle people can climb on, a car key that children play on, an extra-large mailbox, and a gigantic pizza cutter, just to name a few. All of these items provide photo opportunities for tourists, and they help the people in Carey, IL earn a living.

So why am I comparing small bands to a small town in Illinois? Similar to attracting people to go and visit or live in a small town, to attract students to a small band the band must have something that grabs the attention of the students and the audience to create a "big thing." Large bands make huge sounds and have a large number of students to make them look and sound good. By contrast, small bands may struggle to create huge sounds and to have the large numbers of musicians to attract new members. If you are currently directing a small band program, take heart. I have taught at several schools with small band programs, and I currently teach at a school with a small band. The struggle is real, but so are the students. As band directors we need to make sure, no matter the size of our band, that each student enjoys music and that our students perform to the best of their ability. The best advice I can give is to always put the students first.

I hope this article will provide you with some wisdom and encouragement as you recover from the pandemic and start your band rehearsing, traveling, and performing again, whether it is a large program in a metropolitan area or small organization in a rural community. In this writing I focus on some of the non-musical steps you can take to revitalize your band and get your students excited about working as a team to make music together. I am going to briefly discuss

three areas that will help your small band achieve a sense of pride: 1. make the band fun, 2. Organize the band room, and 3. utilize universities/colleges.

1. Make Band Fun

As we strive to make our music performance perfect, we must remember to keep it fun. While all of the students want to sound good, not all students want to be music majors or make music their career, and that is okay. Students today need high-quality experiences beyond academics, and band is a great opportunity for students to be part of a community. When thinking of performance opportunities for your band, you need to consider the types of experiences that will help them to become better musicians and people. For some small bands, competitions may not provide the best performing, learning or social opportunities for them. When planning for various competitions, it is important to choose wisely to make sure that students can perform to the best of their ability, have fun, feel a sense of pride in their work, and learn something from the experience. I know Disney World, theme parks, and other large venues are highly desired destinations for band trips, and they usually have competitions to entice bands to visit. If this type of venue is not suitable for your band, try taking them to local competitions, or to a nearby university for a clinic-type experience from the band director and other music instructors. This can be a valuable experience that takes the pressure away from having to perform in a competition, and can be rewarding to the students. It can help them to be better when they get feedback from another band director. You can still take the students to theme parks or other educational places to enjoy some time together without a competition on the schedule. I have taken my small ensembles to Chicago, Nashville, and the beach to enjoy travel experiences as a group, and they loved it.

If you really want your students to experience belonging to a "band family," it is important to take time out from music rehearsals to get to know your students and to let them enjoy getting to know each other. For example, every day is a "national something

day.” At one school where I taught, we took the entire band to McAlister’s Deli during band camp for National Tea Day. After we all got our free tea, everyone met up at the practice field and formed a letter “T,” took photos, and shared the pictures on social media to say thank you to our local McAlister’s. The students thought it was great and we got some publicity from McAlister’s Deli.

Consider having t-shirts and other items printed with the band logo. You will be surprised at how excited the students will be to own and wear these items, and how wistful non-band students will be, because students enjoy being a part of organizations and having a sense of belonging. This may even recruit a few students to be in the band. I have had t-shirts, water bottles, banners, hats, etc. printed up with the band logo. I even put the band logo on the band room door and wall. Sometimes, it is the little things that make the students feel proud to be in the band.

2. Organize the Band Room

Keeping the band room organized will help you and the students to be efficient and comfortable in the rehearsal space. I know it is hard to keep the room organized when you are constantly pulling music, fixing instruments, using the space for multiple classes, and resetting the seating arrangement, but this makes a big difference in the environment. Not only does an organized band room help with classroom management, but it also helps with students taking responsibility for their personal belongings and shared space in addition to cultivating a sense of pride for their band. If you have a place for everything and students know where things go, it is easier for them to help you keep the band room organized. Taking a few

minutes at the end of each rehearsal to put things back where they belong will be worth the effort.

3. Utilize Local Universities and Colleges

I have always collaborated with the band directors at colleges and universities in the towns where I have lived. The directors at your local college will want to help you develop good musicians and a strong program, and a collaboration also gives them an opportunity to recruit for their bands. You can create great learning opportunities for your students by collaborating with the local collegiate directors, part of which might be the student can visit college campuses. I also developed relationships with applied teachers and students who are majoring in music to help with private lessons, sectionals, and masterclasses. In return for their help, I allowed the collegiate music education students to run a rehearsal and to get some real-life experience. Since COVID, I have participated in many Zoom or FaceTime meetings with bands from local and distant locations. The nice thing about virtual meetings is that you can meet with band directors, composers, and other music professionals from all over the world.

While these three points are not guaranteed to take your band to glorious new heights, maybe they have given you some ideas to encourage your students and to make their band experience enjoyable and engaging. Every band is different and some ideas that work for others may be suitable for your band while others may not. A lot of trial, error, and success will help you to discover what works for your organization, and what your students perceive as cool. It is helpful to talk with your students and to get ideas from them. I have found that students always have great ideas to inspire the other band members and make it feel like a family.



Together Again with Masks, Expectations, and Rusty Musical Skills

BY REBECCA FIELDS, CHORAL MUSIC EDUCATOR, DRAKES CREEK MIDDLE SCHOOL

What an ordeal this pandemic has been! It seems like yesterday we were shutting everything down with the unknown looming ahead of us, thinking it would only be for a couple weeks. If only that had been accurate. The old saying, “Hindsight is 20/20,” certainly rings true in this case! At this point, I know many of us are ready to move on from the pandemic challenges and we are doing all we can to move forward. In order to progress, I think it is important to look back on the last year and a half to figure out what students missed while they attended online school with very few in-person experiences. Some missed experiences that come to my mind include being challenged by academic work, social and emotional growth opportunities, practice routines, classroom/societal procedures, and facing the high expectations that are set for students who attend school consistently. As I progress through the 2021–2022 academic year, the big questions on my mind have been, “How do we keep doing this? How do we continue to have rehearsals in the midst of all the variants? Will we be able to continue with in-person concerts?” A year and a half into the pandemic there are still many unanswered and ongoing questions and more difficult situations ahead we will need to manage. Here are some ideas that I have implemented where I teach, in the trenches of the middle school choir and general music classroom.

One of the first hurdles I felt I should address during the beginning of the school year was comfort and safety. Students needed to feel comfortable coming to school and participating in my music classes. While comfort and safety has always been important, it has become more important now than ever, as it seems that students have many unmet social and emotional needs. How did I make students feel safe and comfortable this past fall? One of the things I focused on during the first week of school was to establish a positive and nurturing culture in my classroom, a culture where I shared with students some information about myself, my family, and my favorite things; in turn, students had an opportunity to share something about themselves with me, too. We played a few icebreaker games, and students filled out a “Getting to Know

You” google survey that only I could view. In addition, they created a “getting to know you” slide show to share with the class. I even had a short session of “Ask the Teacher a Question,” where students could ask me the same survey questions I had asked them. The students loved finding out which movies I liked, my favorite foods, my favorite travels, and my most embarrassing moments. I enjoyed sharing those details of my life with them. Students longed to connect with others, and creating the space for them to get to know me helped to establish a healthy student-teacher relationship. I feel that teachers need to have normal conversations with students and engage with them about what is going on in their lives in order to build positive teacher-student relationships.

We have all heard about how you “smile with your eyes,” right? Well, I do that too! From day one, I smile with my eyes and greet students at the door to my classroom. I also study my class rosters to learn each student’s name and say it correctly. Names are important and one of my goals is to know students’ names within the first two weeks that they are in my classroom. Have there been moments when I called a student by the wrong name in class? Yes! Did I laugh at myself in front of the students? Yes! Did they laugh with me? Yes! Students need to know that we teachers are human too, and laughter has a way of relieving stress for both students and adults. Laughing at our mistakes makes us vulnerable in a positive way and lets students know that mistakes are okay, serving as learning moments.

Safety while singing is another issue for many students during this pandemic. One of the big questions last year while teaching choir was “How do we keep students safe while singing in class?” I’m not sure what other districts did within their schools, but our district installed a filtration system in the HVAC in every classroom to help circulate the air and filter out viruses throughout the day. I don’t know all the details of that filtration system, but I was able to tell the students and parents about it and refer them to a video if they wanted to watch it for more information. Letting them know this information seemed to instantly give them a

sense of relief. Maybe your district doesn't have an air filtration system like ours, but maybe you can obtain some of the highly-publicized ESSER funds to buy some kind of air purification system for your classroom. In addition to discussing the filter on the HVAC system, I took some time to inform students about the amount of time we would be singing in rehearsal—no more than 30 minutes indoors while spread apart and masked. We also went outside to sing—the students LOVED singing outside because they could take off their mask and sing more freely.

My students wanted to feel physically and psychologically safe, and they also longed for class routines and expectations. Every school year I begin by explaining my classroom expectations for behavior and procedures for common tasks. This is very important because clarifying expectations and procedures sets the tone for the entire year. Students like knowing what is expected of them. Practicing expectations and procedures until everyone knows them well pays off in the long run; however, the really difficult part of stating the expectations comes when you as the teacher have to follow through with stipulated consequences after a student does not meet those expectations. Having students understand expectations has been so important, especially this year! Because students were out of their school routines for the last year and half they have only known what was expected of them at home. As most educators know, those expectations are very different from school expectations! This hurdle has proved to be one of the most difficult! However, with practice and persistence students are finally getting into a routine, coming to understand procedures and expectations. For example, at the beginning of the school year, the students at our middle school did not know the behavior that was expected when they walked through the hallways. It was congested, students were everywhere, kids were running to class and bumping into each other—it was very chaotic. This chaos continued even though teachers were out in the hallways monitoring behavior. While there was supervision and we were doing our best to reinforce expectations, students had not practiced walking down a hallway in over a year and a half! Our seventh graders were behaving poorly in the hallways, and we knew something had to change fast! Rather than stand at our doors when students walked through the halls, our principal encouraged us teachers to stand near our doors in the middle of the hallway and act as traffic officers, encouraging students to walk on one side of the hallway. After approximately three to four days, students were walking appropriately through the hallways, and this behavior is continuing to this day! As educators, we knew that a change

was necessary, and that students needed a visual and physical reminder of how and where to walk. Never in our teaching careers have we had to do that, but as educators we must meet the students where they are and hold higher expectations for them, even if it means becoming a traffic officer in the middle of the hallway saying, "Walk on the right side, please."

Once procedures, expectations, and safety are in place, students can begin making music and really learning in class. In a normal school year, students come into middle school knowing the basics of rhythm and often they can match pitch relatively well. This year, students seemed to know nothing of rhythm, have had issues matching pitch, and could barely sing in two and three part harmony. Choir has been a totally new experience for many students this year. Starting afresh has been my mantra. I have worked to meet students at their level and teach toward the next standard. If they needed to sing in unison for a while, I taught canons. We have all had to do some remedial teaching, and that is okay. I have had to continually remind myself that these students may not have had a 6th grade choir experience or a choral experience at their elementary school. If you, too, have been in this situation, a great place to start is with basic notation reading skills and simply teaching the treble and bass clef note names on the staff. Learning how solfege works and applying it to sight singing is also a great place to begin. Students can also begin with rhythm reading and learning about different meters. My Friday rehearsals are called "U Pick Friday," and students get to choose three different warm ups, different elements in our sight singing, and the order in which we rehearse our repertoire. To my surprise, they love challenging themselves during sight singing! Last Friday, they chose to sight sing an eight measure section in 4/2 time! They could have chosen an easy 4/4 or 3/4 meter, but they chose 4/2 because they wanted to give it a try! They are learning through choice and exploration, and also through the application of basics learned at the beginning of the year.

Being together again in brick and mortar schools with students on a five-day-per-week schedule has been a major change from last year. Challenges for students who may have been virtual during the entire school year during all or part of the 2020–2021 academic year have included the areas of social, emotional, and academic learning. Teachers have spent time teaching students appropriate school behavior. Students are learning to adhere to their school routines again and work to achieve at their best levels, all while regaining lost social and academic skills. Music teachers are beginning to plan concerts again, feeling a sense of normalcy all while feeling the stress of not meeting

certain standards or levels they were once achieving. Rest assured, we will rebuild programs, and students will achieve—just meet them right where they are and help them to rise up to the standard set before them. They will get there, and we will continue making great music in our schools.

Rebecca Fields currently teaches general music, choir, and guitar at Drakes Creek Middle School in Bowling Green, KY. She earned a Bachelor's degree in Music education from Murray State University where she studied with Dr. Bradley Almquist and Dr. Sonya Baker. Rebecca earned a

Master of Arts degree in Music Education from Western Kentucky University, where she studied as a graduate assistant under Dr. Paul Hondorp. Mrs. Fields is an active performing vocalist with the Orchestra Kentucky Chorale, and is an active vocalist in her church. In past years, Mrs. Fields has served as the KYACDA Repertoire and Standards Chair, Third District Festival Manager, Third District Middle School Choral Chair, and KMEA State Middle School Choral Chair. She resides in Bowling Green with her husband, Brent Fields, and her two children Andrew and Elizabeth.

Get to know the 2022 NAfME Southern Division President-Elect Candidates



Steven N. Kelly
Southern Division
President-Elect
Candidate



Susan L. Smith
Southern Division
President-Elect
Candidate



Adapting to Online Teaching Through Video-Based Music Education

BY JEFF CLOYD, MUSIC EDUCATOR, ABRAHAM LINCOLN ELEMENTARY SCHOOL

The 2019–20 school year and the current 2020–21 school year have been fraught with changes to the average classroom. Given new safety regulations and precautions, and the shifting back and forth from face-to-face to remote instruction, teachers throughout the country have had to reimagine how education can best serve students both inside and outside the physical classroom. Many music educators from across the United States have had difficulty with this shift. Our curriculum, previously based on participation and performance curriculum, has been reimaged for learning at home, with various online meetings and interactive activities. For those of us teaching ensembles, this meant there were to be many video lessons as well as virtual ensemble recordings. For the elementary music classroom, there were many avenues taken in order to teach young elementary students. Some music educators teaching in elementary schools used pre-made online curriculums such as Quaver Music.

While these online curriculums are fantastic resources that provide a wide variety of remote music learning opportunities, teachers in some districts simply didn't have the funding to acquire such pre-made resources and had to create videos of their own. I was one of these. With the help of other elementary music teachers in my district I created a series of video-based music lessons for my students so they had a way to participate in music class during each week of virtual learning. The purpose of this article is to discuss the process of creating online video-based lessons that align with music curriculum and appeal to students.

Educating through the use of broadcasting has been a highly debated topic since its inception in the early-to-mid-twentieth century. Some believe that educational broadcasting should be used as a supplementary tool instead of a sole source of education. Richard J. Meyer, in an article entitled "Educational Broadcasting and Charles A. Seipmann," wrote that, "Educational broadcasting is but a tool to train intelligence, Seipmann believes that we shall attain intelligence only through education" (Meyer, 219). This characterization that videos are a "tool to train intelligence" was one of the key motivations for us to create videos for students in my rural county. Our

students had limited access to technology, and our videos were not meant to replace classroom instruction but were meant to help alleviate the challenges of at-home learning as necessitated by the pandemic for social distancing purposes..

As I planned the video lessons for my elementary school students I examined older PBS educational shows for children and watched Quaver music videos designed to cover concepts in music. Television shows such as *Sesame Street*, *Between the Lions*, and *The Big Comfy Couch* have taught children all across the United States both scholastic and social skills through a combination of concept relevance (such as relating basic letters to commonly used words) and episodic plot lines that were relevant to the topic of the show. Research strongly suggests that children's television programming has been very helpful for children even before reaching kindergarten, so I wanted to apply this presentation style to music lessons for children. The video lessons produced by Quaver Music use the same process with shorter videos that teach about a specific musical element. Each Quaver video or activity focuses on a musical concept, which is followed by various activities to help explain the concept further. Each lesson includes an introduction to the given concept, the relation of that concept to other musical concepts and real-world applications, and activities in which students complete a task or practice a skill during the video. For example, one lesson might be solely devoted to the concept of rhythm while a subsequent lesson would be structured around tempo or dynamics. The goal of each video was to provide students with both a basic and a deeper knowledge of musical concepts through explanation and practice.

Once I had studied various PBS shows and music education videos for children, I got to work creating videos for students in my district. Each video required a considerable amount of planning before filming. Each week the music educators in my district and I would spend hours preparing and rehearsing for our videos and discussing the topic for the next week's video presentations. Topics would often stem from basic elements of music such as pitch, tempo, dynamics, rhythm, form, and timbre. After deciding

on a topic we would research both basic introductory materials to use and interactive activities to record so that students could participate in making music and be inspired through interactive enjoyment. Some episodes were woven around a “story” in which we included musical content and interactive activities.

While the videos we created were meant to be entertaining, above all they were meant to be educational. A key aspect of these videos included stating an “I can” learning objectives so students understood what they were expected to be able to do by the end of the lesson. For example, if the topic for the week was “Tempo,” we would make known an objective during the beginning of the video, such as, “I can identify three major tempo vocabulary words: largo, moderato, and allegro.” To provide students an opportunity to apply the tempo words, the purpose of each “scene” of the video would be to identify the tempo of a musical excerpt. After having introduced the vocabulary words in the opening scene, the educator would show various different types of tempos while performing on an instrument (I used the piano when I demonstrated), playing at different speeds and using the music tempo words to describe what they were doing. To reinforce learning and provide an opportunity for formative assessment, the final scene of this video consisted of a “game show” in which three different musical pieces from both classical and contemporary styles would be played, and the “contestant” in the video (one of the teachers) as well as the students at home would answer by naming the tempo of the musical excerpt provided.

In order to create these videos, we needed equipment and had to develop skills. The video created for each week would either be filmed on a digital camera and/or a cell phone. We used a large green screen we had installed in the classroom to provide theme-oriented, entertaining, appealing and educational backgrounds. For example, when we were teaching rhythms the background became the rhythms being played so students could play along at home while watching the video. Editing the videos carefully was important to ensure that the video provided a high-quality learning experience and was entertaining for students. When introducing vocabulary, we inserted word graphics to allow students to see and hear the words being taught. Along with graphics, we used supplemental audio from online sources such as YouTube and music education magazines such as Music K–8. These audio examples gave students a deeper sense of the concept they were learning.

This year’s difficulties have challenged educators everywhere to create new ways of delivering content to students by adapting to new educational media through the use of technology. Ideally, both teachers and students should be lifelong learners. In our situation we have been challenged to constantly keep learning about how we can continue to educate despite numerous challenges. For me personally, learning about and using methods of online episodic video production has helped me to be a better music educator. It has also helped us, the music educators in my district, to form strong collaborative connections. As a professional learning community, we have pushed each other to grow. I encourage any and all music educators to venture out of their comfort zones to create videos or other original teaching materials. While it may be time-consuming and stressful, it is also satisfying to be able to create materials especially for your students, and know that you have the ability to teach music even if you have limited finances or resources.

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Jeff Cloyd is currently in his fifth year of teaching as an elementary music educator at Abraham Lincoln Elementary in LaRue County. His current teaching assignment is to deliver general music instruction to kindergarten through fifth grade. In the spring of 2017 Mr. Cloyd earned a Bachelor of Music: Music Education-Instrumental Emphasis from Campbellsville University, and in 2021 a Master of Music Education, also from Campbellsville University. In addition to teaching elementary music, Mr. Cloyd serves as a low-brass private music instructor for the Hart County instrumental music program. Jeff also enjoys creative endeavors and provides specialty services and custom arrangements for various instrumental groups across Kentucky.



Why MUSIC? Why NOW? An Open Letter to Parents and Students

BY BRAD ROGERS, BAND DIRECTOR (RETIRED), OLDHAM COUNTY HIGH SCHOOL

Music educators and future music educators, this is an example of a letter that could be sent to parents, students and other interested parents and students as we all try to find a way forward from our current situations. It is my hope you can use something from this letter as a starting point to encourage those already connected to your individual programs, and to those making the decision to begin their musical journey.

I'm admittedly a little biased, but I have come to believe that the study and performance of music may be the most important thing a student can do in school. Music and its elements can be found in and connected to every other academic discipline. Performing music has long been known to be one of the most brain-intensive activities a human can do, developing cognitive, creative and motor skills simultaneously. The collaborative music-making that is the very heart and soul of an ensemble experience develops valuable skills that translate into any adult endeavor—persistence, collaboration, empathy, high standards, etc.

You are reading this because you have made or are making a conscious choice to become involved in actual music-making. This is only one of the many factors that differentiates *performance-based music* from the so-called “core” or required subjects studied in our educational system.

Fortunately, this choice draws many bright young people to our music classrooms. By any measure—academic, social, or talent potential—music students are among the best students in any school. Your music director knows that students under their tutelage have made a *conscious decision to be in their classroom* rather than elsewhere.

The COVID-induced problems affecting all aspects of our daily lives have been magnified in the music room. This is because the “ensemble experience” is about *collaboration, teamwork, and common goals and achievements*. It represents the biggest “group projects” in the school, and it relies upon *everyone* doing their part well for the group to succeed. For the last year and a half restrictions, awkward scheduling, virtual “learning options,” and more than a little well-intentioned but contradictory directives from school

decision-makers have conspired to make a normal ensemble experience impossible. *It won't ALWAYS be like this!* It wasn't B.C. (Before COVID).

You can't really learn to play the trombone or to sing well on a Chromebook. You can't replicate a concert or a rehearsal in a Google Meet. I know. I've tried, and so have you. The bottom line is that we *need each other together* if the ensemble thing is going to work and be *interesting enough to want to keep doing it*.

Learning an instrument or singing well is a long-term project. I've been playing for well over 50 years on my primary instrument (clarinet) and am still learning new things every time I put it together. While conducting and teaching has been my job, I'd still much rather be playing my clarinet—*especially when there are others to play along with*. I believe that most music students would agree.

No one can go back and make up for what we have been unable to do since March 2020, but eventually we will move forward again. Ensembles need *students* to forge the trail out of the “woods”—students who are willing to *embrace the challenge*, and not allow the past to impact the future any longer.

If you are in a performance ensemble class now, *you are the students I'm referring to!*

In a career that now spans parts of six decades (late 1970's–present), as you can imagine, I have taught a number of students who started playing in middle school band but dropped out along the way. Each of them had their “reasons” for not continuing. I can honestly say that none of these folks has ever come back and told me they were glad they did not continue in band. In fact, they have been universally regretful about the decision. I've also taught a number of their children. Most of these parents did not allow them to make the same “mistake” they did.

Once a student has made the choice to be in a performance-based music class, the real trick is always in *keeping them involved*.

If you want the high school experience to include *working with your friends* to...

- project excellence from everyone involved, regardless the level of experience

- cultivate a sense of family, with each person knowing they have an important role
 - study and perform a rich, significant diet of repertoire in every aspect of the program
 - set incremental goals, with each one just out of reach of the current level of proficiency
 - be a part of a wide variety of performance opportunities
 - put yourself in a position to be successful in your work after high school
- ...then you **NEED** band, choir, or orchestra in your life.

For many, performing in a school ensemble has been the catalyst for a GREAT high school experience and the *path to success as an adult*. Performance ensemble directors want that for you, and you should want that for yourself.

Brad Rogers was the director of bands at Oldham County High School in Buckner, Kentucky, since 1989, recently retiring after a total of 42 years in music education.

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Feel free to contact him.



Discussion guides now available for middle and high school students inspired by the film 'Respect'

Created in partnership with One Community and In Session Talks





This is Your Orchestra

BY MATT H. SPIEKER

This article was published in the October 2021 issue of Teaching Music magazine. Reprinted with permission of the National Association for Music Education (www.nafme.org).

This teacher of the year says students want to be part of something great, and it is the music educator's job to lead them there.

Jessie Ahuama-Jonas has taught orchestra for the last fifteen years in a variety of middle schools, and is currently the orchestra director of Ridgeview Charter Middle School in Sandy Springs, Georgia. For the 2016-2017 school year, Ahuama-Jonas was recognized as Ridgeview's teacher of the year and was a finalist for the Fulton County Schools Central Learning Community.

SETTING THE STAGE

Teaching Music: What do you teach exactly?

Ahuama-Jonas: I teach three levels of orchestras. There are two sections of each level, so six classes total.

Teaching Music: how many students do you have?

Ahuama-Jonas: We have a total of 135 students. Covid has been challenging, but in a traditional year, my top group has about fifteen performances either within the school or outside in the community. We love to play outside in the community.

About two years ago my chamber group opened for the Atlanta Symphony Orchestra Holiday Concert. To play for our governor and our superintendent was a big deal and very cool. Our incoming 6th graders get to see their peers travel and showcase their playing. Which gives them something to look up to and look forward to.

Teaching Music: How would you describe your school?

Ahuama-Jonas: Ridgeview is a Title 1 school so we get federal funding for resources and programming for underserved children.

We are also an IB Middle Years Program school. We cater to pretty much anyone, but a large part of our population is Latino. The Sandy Springs Community is well off, and there are many private schools in the area. But parents like Ridgeview because of the international focus on many different cultures, and students can take several different languages like French, Spanish, Chinese, and Japanese.

Teaching Music: Why did you decide to become a music teacher?

Ahuama-Jonas: I wanted to teach since second grade. My teacher was Ms. Natalie Cobert, and she was a phenomenal teacher. She brought things to life and made learning fun. I just wanted to do that. I wanted to be her. I knew I wanted to teach, but I didn't know what I wanted to teach.

This is a special place for me because Ridgeview is where I went to school. My orchestra teacher at the time was Ms. Susie Stewart. She really pushed me.

I knew I loved music, but she helped me understand and enjoy classical music. She pushed me to audition for youth orchestras and programs that would get me involved in the classical world. I started violin in third grade, but the next year I saw the light and switched to viola. I love playing the viola, but in middle school I got serious. In eighth grade, we went to an Atlanta Symphony Orchestra concert, and I remember them playing the New World Symphony, second movement, the Largo. The English Horn solo blew my mind and I thought: that is what I want to do. I want to play music.

I started to audition for a lot of honor groups and youth orchestras and became a member of the Atlanta Symphony Orchestra Talent Development Program. They cater to African Americans, and now Latino students, who want to focus on classical music. I was able to get free lessons from an ASO Member, and I



eventually made it into the Atlanta Symphony Youth Orchestra in my last year of high school.

Teaching Music: I didn't realize the Atlanta Symphony had a program like that.

Ahuama-Jonas: Yes, it started in 1995 when ASO accepted about ten students who they thought had some talent and needed encouragement and guidance to thrive in classical music. African Americans are not showcased on our national symphony stages, so when there are students interested in going in this direction, ASO wants to help guide them. It is a thriving program, and it benefited me a lot. It helps me get into a ASVO and Interlochen and has helped countless others.

THE GIG

Teaching Music: Are you teaching exactly what you thought you would be teaching?

Ahuama-Jonas: I thought I was going to be either a high school director or an elementary music teacher. I thought I didn't have time for middle school. No way! I had an interesting experience for my elementary practicum that kind of turned me off, so then I thought: High school it is. But I got a position teaching middle school and I planned to "just do this for a little while" and see what happens. I loved it. I enjoy the ages of the students and their stage of curiosity. They are going through a lot, and I enjoy being a role model for them.

Teaching Music: Middle school students are so hungry to learn and to please you as their teacher.

Ahuama-Jonas: They are not at that little kids stage where they need you for everything. And they are not in high school where they think they know everything.

It is a mixture of both and that is what I like. They really want to learn and want to see that they did a good job.

Teaching Music: Why do you teach music?

Ahuama-Jonas: Music has gotten me through so many things personally and academically. It has paved the way for so many opportunities that I never thought I would get. And I want that same thing for this generation. I want them to know that music is so much more than putting Air Pods in and listening. There is so much more enjoyment with music, and it starts in the classroom.

Teaching Music: What is your favorite surprise about teaching? Something you didn't expect.

Ahuama-Jonas: My favorite surprise is that the students really do remember me. This graduating class was my first group of 6th graders at Ridgeview. I received several letters from these graduating seniors telling me how much they appreciated me and my class. They cherished the time they had with me. I was surprised. It caught me off-guard and had me in tears. It showed me that I really do make a difference. They said they appreciate what I had done for them as their teacher and mentor. It solidifies why I'm doing this and why I'm blessed to be doing it.

Teaching Music: I love what you said about how they cherish the time they had with you. I talk to my college students all the time about how they will be part of a community, and one of the best parts about teaching will be the longtime relationships forged with students.



Ahuama-Jonas: Absolutely. The first day they walk into my classroom I tell them they are my children when they are in the room. I do not have children of my own, but during this class, this is a family, and we are going to treat it as such. Yes, at times we are going to fight, have disagreements and tears. But at the end of the day, we must love on each other because that is the way to make beautiful music.

Teaching Music: What is still your biggest struggle about teaching?

Ahuama-Jonas: When students decide they cannot handle the class and want to try something else. In my first few years I took it personally. I feel like I am welcoming. I am assertive but also supportive, so it is hard if they decide they don't want to be in orchestra. I always want to know why they were leaving.

My mentor, Kimberly Grimes, helped me understand these are things you cannot control. You have 100 other kids who want to be with you. They want to learn and further their path. Why are you worried about four or five kids who want to leave? She helped me understand that I need to focus on those students who want this experience. It still stings sometimes, especially when you see potential in them, and they do not see it. I can encourage, encourage, and encourage, but at the end of the day, they have to see it for themselves.

Teaching Music: What is your favorite teaching story?

Ahuama-Jonas: When I started here at Ridgeview, the band teacher, Mike Gibson, was also here when I was a student. He remembered me as a good student and really encouraged the principal to hire me. After my first concert here at Ridgeview, he came up to me and said, "This is full circle. I can't believe you are here and I am so proud of you." This gave me such a push and momentum to be even better, to focus on my kids more. It was such an encouragement to get even better.

I had been teaching for a while and I knew what I was doing, but the expectations here were so high. I didn't show it, but I was nervous for that concert. His comments were a turning point for me and helped me know I can really do this.

THE ENCORE

Teaching Music: How would you encourage new music teachers to stay in the profession?

Ahuama-Jonas: Try not to take things personal. At the end of the day, through all the complaining, whining, kids not doing their best, and the other things that

go with our profession, we have to remember why we are doing this. We have to remember what got us to that point. Why did we want students to love music? My "why" is that I love teaching. I love seeing the excitement of students understanding a concept – especially those who have struggled and then figure it out. When you see that crack of grin on their face, that's my motivation. That is what I want to see. I need to see that from my students. We need to focus on the why.

Also, surround yourself with people who are like-minded. There are some in our community who are not happy with what they do, and it can be a cancer to be around them. It is especially important for first-year teachers to find a mentor who will take them under their wing and support them. We need more professionals to mentor our young teachers.

Teaching Music: What inspires you to go to work every day?

Ahuama-Jonas: I love my kids. There is never a dull moment – it is middle school. Their energy to learn, get better, and strive for excellence is amazing. And they need someone to support that. These kids want to be a start of something that is great, and they need someone who will lead them in that direction. I tell them all the time that this is your orchestra. I am here for your orchestra. and when that clicks they work to reach that goal.

Teaching Music: Imagine being retired. What will make your eyes light up when you reflect on being a music teacher?

Ahuama-Jonas: Just knowing that they have done well in their lives. Knowing that what I have taught in my classroom has impacted their lives so they can be better people. To say I was an influence to help them pursue their dreams and goals – this will mean more to me than any award. To hear a student of mine say, "because of you, I am doing this. Because of you I decided to keep going and not stop."

Matthew H. Spieker is assistant professor of music education at Ball State University School of Music in Muncie Indiana.

**2022 KMEA RESEARCH SESSION
CALL FOR PAPERS**

Once again, KMEA will sponsor a research and sharing poster session at the KMEA Professional Development Conference to be held the week of February 2–5, 2022. Applicants whose projects are selected will present their findings at the Research Poster Session on date to be determined.

To submit an abstract and paper for consideration please supply the information requested below (or send this information via email) and attach, mail, or fax a copy of the research document.

Please send to: KMEA
 P.O. Box 1058
 Richmond, Kentucky 40476-1058

Name of Researcher _____

School _____

Address _____

KMEA RESEARCH GRANT AVAILABLE

The Kentucky Music Educators Association announces sponsorship of a \$500 grant to support music education research in Kentucky. The project should be a joint undertaking between a college/university professor and a school music teacher. Researchers who are chosen as recipients of the grant will be required to present their findings at the KMEA Professional Development Research Poster Session.

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

Please note: To ensure consideration, applications must be received by April 1, 2022.

Please send to: KMEA
 P.O. Box 1058
 Richmond, Kentucky 40476-1058

Or fax to: 859-626-1115

Name of College/University Professor

Name of School Music Teacher

School

School

Address

Address

In Memoriam

BY CATHERINE WILSON

With respect, gratitude, and love, we remember the music educator mentioned below for his contributions to the field of music education, and for the beautiful music he brought to his communities. We are richer for having him among us, and the world is a better place because he was here.



Dr. Robert W. Surplus, 98, beloved father, grandfather, great grandfather, friend, distinguished educator, and musician died on Friday Dec. 10, 2021, surrounded by family and friends at Telford Terrace, Richmond KY. He was preceded in death by his parents, Willard and Olive Surplus,

his two brothers, Arthur and Carlton, and the mother of his children, Ruth Surplus. He was also preceded by his beloved wife, Dr. Jean Craig Surplus, on December 23, 2015.

He is survived by his daughters, Amy Ruth Tedeschi (husband Frank), and Melanie Anne Garner (husband Stephen). He has six grandchildren, Frank, Alyssa, Adriana, Carissa, Francesca, and Charity, and eight great-grandchildren, Max, Savannah, Lucian, Lily, Lorenzo, Willow, Arabella, and Beatrice. Additional survivors are his dear friend, Rita Price (his "Kentucky daughter"), her husband Devon and their two children, Abigail and Alexander, as well as many other wonderful friends and family.

Robert's love for music started at a very young age when as young boys he and his two brothers, known as The ABC Trio, sang and played on the radio and for gatherings in the Scranton, PA area. While in high school he excelled in trumpet playing and was encouraged by his band director to pursue a career in music.

After completing high school, Robert attended Susquehanna University and earned a Bachelor of Science degree in 1945. He worked as a music teacher in Mineola, NY and then in Butler, NJ, while working on his Master of Arts from Columbia University. After earning his Master of Arts, he became the Supervisor of Music in Red Lion, PA. He remained there until he became an associate professor at Shippensburg State Teachers College. Following his appointment at Shippensburg, he completed his doctoral work at Columbia University and received a Doctor of Education. In addition, he was also an instructor at Columbia University and held an assistantship in music education and conducting.

Following his doctoral work, Robert's career took him

to the University of Minnesota, where he served as an assistant professor. While in MN he planned and produced a series of twelve books about music by Lerner Publications. In addition, he was the author of four books for children, "Follow the Leader," "The Alphabet of Music," "The Beat of the Drum," and "The Story of Musical Organizations." These books were purchased by schools all over the country, including Kentucky.

In 1965 Robert came to Eastern Kentucky University to develop a graduate program in music education. He remained at ECU until his retirement in 1994. His wife, Dr. Jean Craig Surplus, also an employee of ECU, supervised young educators during their student teaching experiences.

During his employment at ECU Robert served as president of the Kentucky Music Educators Association from 1971 to 1973. He was honored with the KMEA Distinguished Service Award in 1983. He also received a citation for service in 1994 from the association. He was appointed to the MENC Research Council at the national level where he served six years. He served on numerous other music related and educational endeavors and remained very active in music many years after retirement.

Prior to and after retirement, Robert and Jean traveled extensively in the British Isles and continental Europe. They also visited Egypt, Jordan, and remote islands off the coast of Scotland and England.

Robert was an extremely talented teacher and musician and spent his life doing what he loved. He was also a man who loved fishing, spending time talking with others, and enjoying a good meal. He will be remembered as a man who loved God, his family, travel, and of course music. He will be missed by many.

Donations in memory of Dr. Surplus can be made to: First Baptist Church Music Ministry, 425 Eastern Bypass, Richmond, KY 40475, Kentucky Baptist Disaster Relief to benefit victims of the Western Kentucky tornado, 13420 Eastpoint Centre Dr, Louisville, KY 40223, or Gouldsboro United Methodist Church, 495 Main St, Gouldsboro, PA 18424.



**64th Annual
Professional Development Conference**

**Louisville, Kentucky
February 2–5, 2022**

**The Galt House • Hyatt Regency of Louisville
Kentucky International Convention Center • Cathedral of the Assumption
The Kentucky Center**



It is time again to plan to attend the KMEA Professional Development Conference. February 2-5, 2022 will find us back in Louisville and in-person for our annual reunion. I am so grateful that we have the opportunity to gather together once again and share in our celebration of music education in Kentucky.

The planning for the conference began in March of 2021 when the Conference Planning Committee met to review the dozens of proposals for presentation. While there were multiple outstanding proposals, we feel the committee did a wonderful job by selecting topics that are timely, thoughtful, and will impact you and your students. Each of the divisions is represented by the best and brightest, and I hope you

will take advantage of the opportunity to learn from your colleagues and peers what makes their programs great.

Likewise, each division will feature performances from some of Kentucky's finest ensembles. I know you will enjoy hearing vocal and instrumental groups from all corners of the Commonwealth in concert. Take advantage of the opportunity to listen, enjoy, and recalibrate your ear, and walk away refreshed, rejuvenated, and ready to teach your students at the highest level.

The Galt House and the Hyatt, along with the Kentucky Center will be the rehearsal spots for most of the All State groups. I encourage you to sit in on rehearsals and take advantage of the opportunity to see some of our nation's finest conductors teach our students. Carve out some time in your schedule to sit, listen, and learn.

I will look forward to seeing you in Louisville!

Sincerely,
David Graham, President
Kentucky Music Educators Association



KEYNOTE SPEAKER

For over three decades **Scott Lang** has been educating and advocating for music education. As a nationally known leadership trainer, Scott conducts over 100 workshops annually and works with some of our country's finest educational groups and performing ensembles.

Scott is a well-regarded author with over ten publications to his credit including; *Seriously?!*, *Leader of the Band*, *Leadership Success*, *Leadership Travel Guide*, *Leadership Survival Guide*, *Sound Leadership*, *Music FUNdations*, and is the creator of the highly successful *Be Part of the Music* series.

Scott is also currently serving as the Director of Advocacy for Music & Arts, the nation's largest music retailer.

Mr. Lang currently resides in Chandler, Arizona with his beautiful wife Leah and their sons, Brayden, Evan, and their highly irrational but loveable Golden Retrievers Rexie and Riley. He has breathed in and out approximately 264 million times and plans to keep on doing so until he doubles that number.

Conference Pre-Registration Form

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



February 2–5, 2022 KMEA Professional Development Conference Pre-Registration Form

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

or for card payments you may email to lisa@kmea.org. Deadline: Friday, January 21, 2022

Please type information before printing.

Name _____ NAFME ID# _____ Renewal date _____
 School _____ City _____ KMEA District _____
 Cell phone _____ Home phone _____ School phone _____
 Email _____
 Home address _____ City _____ State _____ Zip _____

Spouse's name (if registering) _____ NAFME ID# _____ Renewal date _____
 School _____ City _____ KMEA District _____
 Cell phone _____ School phone _____
 Email _____

Registration Choice(s) Number of registrations you are paying for	Reg Rate	Amount Due	Request printed conference program*	Select ONE free ticket* to an All-State Concert				
				KCC & KJHC	AS Choir	AS Band & Orchestra	Jazz	Guitar
_____ KMEA Member	\$85.00	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____ Spouse (who is a member)	\$50.00	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____ Non-member	\$105.00	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____ CNAfME Member	Free	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____ Retired KMEA Members	Free	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____ Administrators	Free	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____ KMEA-NAfME Active dues	\$130.00	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____ KMEA-NAfME Spousal dues	\$110.00	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____ KMEA-NAfME Retired dues	\$65.00	_____	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Total amount due _____

*1 program per registrant

*Free tickets must be requested in advance. KMEA members may receive more than one ticket if they have a student in each concert indicated.

List names and schools. Will receive free all state ticket.

_____	_____	_____
Name	Name	Name
_____	_____	_____
School	School	School
<input type="checkbox"/> Spouse <input type="checkbox"/> Administrator	<input type="checkbox"/> Spouse <input type="checkbox"/> Administrator	<input type="checkbox"/> Spouse <input type="checkbox"/> Administrator

Payment can be made with MasterCard, Visa, or Discover by completing the information below.

Bookkeeper/Accounts Payable email (to receive KMEA invoice for purchase order payments) _____

MasterCard Visa Discover Check Signed purchase order (copy must be included)

Card number _____ Exp. Date _____ V-code _____

Name on card _____ Signature _____

Conference Performances & Clinic Sessions

WEDNESDAY, FEBRUARY 2, 2022

6:30 PM

- **Concert: Louisville Orchestra/Youth Orchestra Gheens Young Artist**
Conductor: Doug Elmore
(B, O)

7:00 PM

- **A Band Director's Survival Guide for Women**
Allyson Rawlings and Stephanie Wallace
(B, COLL)

8:00 PM

- **Ukulele Jam!**
Rob Amchin
(6–12, K–5)

8:10 PM

- **Public Relations: How to Toot Your Own Horn!**
John W. Johnson
(B)

THURSDAY, FEBRUARY 3, 2022

8:30 AM

- **Keynote Address: What's Right with Education: Music!**
Scott Lang
(B, C, COLL, K–5, 6–12, G, J, O)

9:25 AM

- **Concert: North Oldham High School Advanced Percussion Ensemble**
Director: Amanda Buchholz
(B)
- **Battling Bland: Strategies and Resources for Drawing Expression from Students**
Jim Childers
(B)
- **Classroom Guitar for the Non-Guitarist**
Don Hicks
(G)
- **Teaching With Heart: Resources for Addressing Societal Challenges Through Music**
Ryan Marsh and Jason Max Ferdinand
(C, 6–12)
- **"Let's Move!" Dalcroze Reaction Activities for All**
Lauren Hodgson
(K–5)

10:35 AM

- **Concert: Ballyshannon Middle School Symphonic Band**
Director: Randell Bertsche
(B)
- **Teaching Drum Set - Strategies & Techniques For the Classroom and Beyond**
Rob Rawlings
(J)
- **Inside the Box for Secondary Music**
Eric Ruyle
(T)

- **I Thought This Humanities Class Was a Movie Class**

Billy Carpenter
(6–12)

- **Music Theory, History and Creativity Lessons for the Successful String Orchestra--The Hard to Reach Standards (and Sub Plans) Just Got A Lot Easier**

Christopher Selby
(O)

- **Middle School Students: How Do You Motivate Them?**

Lynn Brinckmeyer
(C)

11:25 AM

- **Mouth to Hand: Two-step process to incorporating oral articulation into physical gesture, often lost in translation**
Trae Blanco
(B)

11:45 AM

- **Concert: University of Louisville Jazz Ensemble**

Director: Ansyn Banks
(B, J)

- **Strategies to make your string orchestra daily warm-ups relevant and fresh.**

Huadong Lu
(O)

- **Music Needs for those with Special Needs**

Eric Ruyle
(SP)

- **Coding Custom Music Games In Scratch**

Rebecca Dennis
(T)

- **Assessment Strategies that Work**

Eric Wilkinson
(C)

- **Jazz and Blues for Elementary Music**

Martina Vasil
(K–5)

12:35 PM

- **Concert: Madison Central Wind Ensemble**

Director: David Jaggie
(B)

12:55 PM

- **Trauma-Informed Pedagogy in the General Music Classroom**

Abigail Van Klompenberg
(6–12)

- **Advancing Shifting for Upper Strings in a Classroom Setting**

Sila Darville
(O)

- **Celtic Crossings**

David Ray Mullins
(K–5)

1:20 PM

- **Concert: North Oldham High School Saxophone Ensemble**

Director: Amanda Buchholz
(B)

1:25 PM

- **Why do I feel so bad when my groups are playing so good? Avoiding burnout!**

Scott Lang
(B, C, COLL, K–5, 6–12, G, J, O)

- **Sound Advice: Tips and Tricks for Getting Your Clarinet Section to Sound Great!**

Adria Sutherland
(B)

- **MusicFirst Junior for the Elementary Music Classroom**

Isabella Gaviglia
(T)

- **They're Not Just the Pit Anymore: Tips and Considerations for Your Front Ensembles**

Cedrick Leavell
(B)

- **"Wow - that Trumpet Section Sounds Great!" - Principles of Fantastic Trumpet Playing in Middle and High School Bands**

Reese Land
(B)

1:55 PM

- **Concert: East Jessamine Middle School Concert Choir**

Director: William Mason-Walker
(C)

2:05 PM

- **Concert: Murray State University Jazz Orchestra**

Director: Todd E. Hill
(B, J)

- **SHMRG: Taking Back Your Curriculum**

Matt Henson
(6–12)

2:10 PM

- **Teaching Concert Music and Achieving Musical Artistry**

Christopher Selby
(O)

2:30 PM

- **Concert: Noe Middle School 7th & 8th Grade Choir**

Director: James Russell Cooper
(C)

2:50 PM

- **Concert: Louisville Winds**

Director: Nan Moore
(B)

- **College/Univ. Research Poster Session**

Jill Campbell
(COLL)

3:05 PM

- **Concert: Youth Performing Arts School Concert Choir**

Director: Jacob Cook
(C)

Key: B—Band, C—Choral, COLL—College/Univ/CNAfME, K–5—GM K–5, 6–12—GM 6–12, J—Jazz, O—Orch, SP—Special Learners, T—Technology

Conference Performances & Clinic Sessions

3:20 PM

- **Fine Tuning Your String Ensemble**
Christopher Selby
(O)

4:00 PM

- **Treble Choral Literature from Beginning Middle School to Advanced High School**
Justin Romney and Kelsey Edelen-Johnson
(C)
- **Learning from the Masters: A Roundtable Discussion**
Linda Moorhouse, Terence Milligan, and Gary Hill
(B)

4:30 PM

- **Concert: Christian County High School Jazz Band**
Director: Anthony Darnall
(B, J)
- **Concert: Frederick Douglass High Symphony Orchestra**
Directors: Sarah Payne, Matthew J. Skaggs, Andrew Osborne
(O, B)

5:15 PM

- **Concert: Ky Children's Chorus, Ky Jr. High Mixed Chorus, & Ky Jr. High Treble Chorus**
Conductors: Tom Shelton, Frances Fonza Smith, and Julie Yu
(C, K-5)

7:15 PM

- **Help! I Keep Running Out of Bow: Strategies for Teaching Slow Music**
Molly Baugh
(O)

7:20 PM

- **Concert: All-Collegiate Choir & Kentucky Intercollegiate Band**
Conductors: Amanda Quist and Gary Hill
(B, C, COLL)

9:30 PM

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

FRIDAY, FEBRUARY 4, 2022

9:40 AM

- **Awards Ceremony**
KMEA Executive Committee

10:35 AM

- **Concert: Leestown Middle School 7th and 8th Grade Orchestras**
Director: Nathan Wilson
(O)
- **Concert: Western Middle School for the Arts Band**
Director: Eric Allen
(B)

- **Creating Digital Resources for the Music Classroom: How to Design and Implement Interactive Instructional Materials**
Heather Dipasquale
(T)

- **Classical Guitar Instruction for the Beginning Intermediate Guitar Class**
Julie Goldberg
(G)

- **Accessible Repertoire for Tenor/Bass and Soprano/Alto Ensembles**
Jeff Johnson and Lori Hetzel
(C)

- **Barnyard Fun: Designing A Collaborative Unit Through Movement, Improvisation, and Composition**
Lisa Gruenhagen and Sue Aring
(K-5)

10:40 AM

- **Teaching With a Disability; How to Take Care of Yourself and Still Do What You Love**
Annie Johnson
(SP)

11:15 AM

- **Concert: University of Kentucky Faculty Brass Quintet**
Director: Matt Hightower
(B)

- **It's All About the Rhythm (Section): The Key to Jazz Ensemble Success**
Jerry Tolson
(J)

- **Concert: Oldham County High School Symphonic Band**
Director: David Centers
(B)

11:45 AM

- **Let's Try That Again: Using the Power of the Brain in Rehearsal**
Bradley L. Almquist
(6-12)

- **Why Didn't I Think of That? Hacks Using SmartMusic**
Stephen Goss
(T)

- **Starting from Scratch: Post Covid Choir Reading Session**
Raye Hurley
(C)

- **Orff Schulwerk & Music Learning Theory: Meeting the Importance of Teaching Creativity**
Joan Eckroth-Riley and Wendy VanGent
(COLL, K-5)

12:10 PM

- **Building and Maintaining a Culture of Excellence**
Bradford Rogers
(B)

12:15 PM

- **Concert: Thomas Jefferson Middle School Ukulele Ensemble**
Director: Doug Harville
(K-5, 6-12)

12:55 PM

- **Guitar Class 101**
Julie Goldberg
(G)

- **Putting Sight Reading First with SmartMusic**
Stephen Goss
(T)

- **Growth and Development of the Treble Voice: Stages, Ranges, and Healthy Tone Production**
Jill Campbell
(C)

- **Elementary Improvisation: I'll Be Making This Up As I Go (Part 1: Pre-Literacy)**
Jeremy Howard
(K-5)

1:05 PM

- **Concert: Morehead State University Symphony Band**
Director: DuWayne C. Dale
(B)

1:30 PM

- **University of Kentucky Wind Symphony Staging/Storage**
Director: Cody Birdwell
(B)

1:50 PM

- **Concert: Campbell County Middle School Percussion Ensemble**
Director: Stephen Dietsch
(B)

2:05 PM

- **Implementing Effective Feedback**
Danielle Todd
(COLL)

- **GAfME! Google Apps for Music Education.**
Stephen Keys
(T)

- **Elementary Improvisation: I'll Be Making This Up As I Go (Part 2: Literacy)**
Jeremy Howard
(K-5)

2:15 PM

- **Teaching Musicianship in Middle School Band: Activities for Understanding & Engagement**
Heather Dipasquale
(B)

- **Jazz Conductor Clinic**
Rick Hirsch
(B, J)

2:25 PM

- **Concert: Paducah Middle School 8th grade Choir**
Director: Samantha Veal
(C)

Key: B—Band, C—Choral, COLL—College/Univ/CNAfME, K-5—GM K-5, 6-12—GM 6-12, J—Jazz, O—Orch, SP—Special Learners, T—Technology

Conference Performances & Clinic Sessions

- **Cello Power in Your School Orchestra!**
Erin Ellis and Lisa Caravan
(O)

3:00 PM

- **Concert: University of Louisville Collegiate Chorale**
Director: Kent Hatteberg
(C)

3:15 PM

- **Music Class is L.I.T. - Lessons in Creative Teaching in the General Music Classroom**
Kiana Day Williams
(6-12)

- **Round we go! A pocket full of rounds**
Rob Amchin
(K-5)

3:25 PM

- **Concert: University of Kentucky Wind Symphony**
Director: Cody Birdwell
(B)

3:35 PM

- **Advancing Bowing Techniques in the Classroom Setting**
Luke Darville
(O)

3:45 PM

- **Concert: Eastern Kentucky University Singers**
Director: Richard Waters
(C)

9:15 PM

- **Folk Dance Fun!**
Rob Amchin
(K-5)

4:15 PM

- **Concert: Morehead State University Percussion Ensemble**
Director: Ben Cantrell
(B)

4:25 PM

- **If You Build It They Will Come... To Band**
Jack A Eaddy, Jr.
(COLL, B)

- **"Calm and Efficient" Classroom Management**
Keegan Finkbine
(6-12)

4:30 PM

- **Concert: University of Kentucky Choristers**
Director: Elizabeth L. Wilson
(C)

7:00 PM

- **Concert: All-State Jazz Band II, All-State Jazz Band I, & Intercollegiate Jazz Band**
Conductors: Rick Hirsch, Saulo Moura DeAlmeida, and Keith McCutchen
(J, B)

8:00 PM

- **Concert: All-State SSAA Chorus, TTBB Chorus, & SATB Chorus**
Conductors: Christine Bass, Eugene Rogers, and Z. Randall Stroope
(C)

SATURDAY, FEBRUARY 5, 2022

8:30 AM

- **Stories and Puppets and Games, Oh My!**
Caitlin Sarcione
(K-5)

- **Thrive! Don't just survive: SEL for Teachers**
Kelly Hash
(6-12)

9:00 AM

- **Design Your Show for Maximum Effect**
Jarrett Lipman
(B)

9:40 AM

- **Procedures, Pacing, and Play! Making the Most Out of Your Lessons in Elementary Music**
Michelle Rutherford
(K-5)

10:00 AM

- **Concert: Kentucky Guitar Orchestra**
Conductor: Dennis Davis
(G)

1:00 PM

- **Concert: Commonwealth Strings & All-State Symphony Orchestra**
Conductors: Mark Dupere and Kevin Noe
(O)

3:00 PM

- **Concert: All-State Concert Band & Symphonic Band**
Conductors: Terence Milligan and Linda Moorhouse
(B)

Key: B—Band, C—Choral, COLL—College/Univ/CNAfME, K-5—GM K-5, 6-12—GM 6-12, J—Jazz, O—Orch, SP—Special Learners, T—Technology

COVID Protocol for Audience Members at the Kentucky Center for the Arts (Kentucky Children's Chorus, Kentucky Junior High Chorus, All-State Choir, All-State Band, and All-State Orchestra):

To gain entry to these event, all patrons must wear masks and provide proof of vaccination or proof of negative COVID test, PCR Test no older than 72 hours from arrival at the event or Antigen Test no older than 24 hours from arrival at the event. Go to <https://www.kentuckyperformingarts.org/about-KPA/covid-19-guidelines> for more information.

Conference Housing and All-State Ticket information can be found on page 60.

Guest Conductors

CONCERT BAND



Terence Milligan, DMA, professor emeritus of music, retired from full-time teaching in May of 2014 after thirty-five years on the faculty at the University of Cincinnati College-Conservatory of Music. However, he has remained active as a teacher and conductor; from 2014 until 2016

he served as an adjunct professor at CCM, and from 2016 until 2018 he served as Interim Director of Wind Studies.

While at CCM Dr. Milligan served as Associate Director of Wind Studies; conducted the CCM Wind Ensemble, Wind Symphony, Chamber Winds and Chamber Players; and directed the Graduate Cognate Program in Wind Conducting. From 1979 until 1993 he was also the Director of the Bearcat Bands program. Milligan holds the Doctor of Musical Arts degree from The University of Texas at Austin as well as the Master and Baccalaureate degrees from West Texas State University in Canyon, Texas.

He has appeared as a performer at numerous regional and state conferences; at the international conference of the World Association of Symphonic Bands and Ensembles, Killarney, Ireland; at the national conferences of the College-Band Directors National Association, the American Society of University Composers, the Music Teachers National Association, and the American Bandmasters Association; in Taipei and Taichung, Taiwan R.O.C., while serving as a visiting Professor at Tunghai University.

In 1996, 2006 and again in 2014 CCM presented him with the Ernest Glover Outstanding Teacher Award; in 2003 Milligan was named the Outstanding Teacher for the University of Cincinnati Honors Scholars Program; in 2009 UC awarded him the George Barbour Award “for outstanding contributions and excellence in faculty-student relations.” Upon his initial retirement in 2014, UC named Milligan Professor Emeritus of Music.

He is a life member of Phi Mu Alpha Sinfonia, Kappa Kappa Psi, the College Band Directors Association, the prestigious American Bandmasters Association and Phi Delta Theta fraternity.

Though retired from full-time teaching following a fifty-year career, Milligan continues to assist in raising funds for undergraduate instrumental scholarships,

perform as a clarinetist with the Cincinnati Wind Band and serve on the Board of Director for that organization, serve on the steering committee for the Cincinnati Clarinet Consortium, and serve as president on the Board of Directors for the University of Cincinnati Emeriti Association and Center. Finally, Milligan is the Doggy Dad for Ossie, his Pembroke Welsh Corgi – which, according to Milligan, is his most demanding role.

SYMPHONIC BAND



Dr. Linda R. Moorhouse

serves as Professor of Music and Associate Director of the School of Music at the University of Illinois Urbana-Champaign. She also serves as Chair of the Senate Committee on Education Policy on campus and is a recent Fellow of the Big Ten Academic

Alliance Academic Leadership Program. Before joining the University of Illinois in fall 2010, Dr. Moorhouse served on the faculty at Louisiana State University for over 20 years, where she was the recipient of LSU School of Music and several campus-wide awards for teaching excellence. While at LSU, she taught conducting, directed the LSU Symphonic Winds, and served as drill designer, auxiliary choreographer, co-director and teacher of record of the LSU Tiger Marching Band, one of a select few award-winning college marching bands in Division I universities. Under her leadership, the LSU Tiger Band received the Sudler Trophy (the “Heisman trophy” of college marching bands), and won the 2008 ESPN “Battle of the Bands” contest.

Dr. Moorhouse is active as a conductor, clinician, and adjudicator both nationally and internationally and her service to the band profession is a matter of record. Concert ensembles under her direction at two different universities have been featured at national and regional conferences of the College Band Directors National Association, the North American Saxophone Alliance International Conference, and the American Bandmasters Association. She is the Immediate Past President and the current Chair of the Board of Directors of the American Bandmasters Association, and is a past President and the current Executive Secretary of the National Band Association, the largest professional organization for bands. She is also a past President of the Women Band Directors

Guest Conductors

International, where she is a recipient of the organization's "Silver Baton" and "International Golden Rose" awards for outstanding leadership and service to the music profession. Honored as a Member Laureate (member of international distinction) of Sigma Alpha Iota, professional fraternity for women in music, Dr. Moorhouse is also a recipient of the "Diploma of the Sudler Order of Merit" from the John Philip Sousa Foundation in recognition of extraordinary service to the music community. The National Band Association has recognized her contributions to bands and band music on numerous occasions with the NBA Citation of Excellence, along with election to the Academy of Wind and Percussion Arts (AWAPA), considered the "Oscar" of the band world. She is the 72nd inductee to this honored academy of prominent musicians and educators. Dr. Moorhouse is a recipient of the Tau Beta Sigma "Paula Crider Outstanding Band Director Award," a member of the VIP community within the Division of Education at Conn-Selmer, and is recognized in Grove Music Online. Past international engagements include serving as an adjudicator on two jury panels for the World Music Contest in Kerkrade, The Netherlands, and as a speaker for the International Round Table Conference as part of the World Music Contest. She also served as a conducting clinician and conductor with Portugal's Wind Ensemble of Escola Superior de Música de Lisboa, and has served multiple times as an adjudicator for Singapore's National Youth Music Festival, in addition to working as a clinician and adjudicator in Western Australia.

In addition to her conducting and teaching obligations, Dr. Moorhouse has several publication credits including research contributions to multiple volumes of both the *Composer's Insight—Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band* (Meredith Music) series and the series, *Teaching Music Through Performance in Band* (GIA), along with other Meredith Music publications.

Dr. Moorhouse received a Doctor of Musical Arts in Instrumental Conducting degree from the University of Washington in Seattle, where she studied with Peter Erös and Timothy Salzman. She holds a Master of Music Education degree from LSU, and a Bachelor of Music Education with Honors degree from the University of Florida, where she is a member of the University of Florida Bands Hall of Fame.

JAZZ BAND I



Rick Hirsch (b.1970) is an award-winning composer, arranger, and saxophonist who began his career as a personal music copyist for Bob Mintzer and Toshiko Akiyoshi. He has written music for jazz icons Yusef Lateef, Tito Puente, Eddie Henderson, and Chris Vadala; the

Capitol Quartet; and school ensembles nationwide. Hirsch's music has been performed by the US Navy Commodores, the Birdland Big Band, the Sydney Jazz Orchestra and countless others around the world. Nearly one hundred of his works are published by Alfred Music, HirschMusic, FJH and others.

Hirsch is also known for his inspiring and easy-going teaching style. He has conducted All-State Jazz Bands in Maryland, Iowa and Delaware; and countless PMEA District Jazz Bands. He has been in residence at the University of Kentucky, Penn State, Ithaca College, the University of Maryland, Bucknell University, the Marin School of the Arts, and dozens of other schools. And he maintains an active local teaching studio.

Hirsch is a graduate of UMass-Amherst (B.A. summa cum laude) and Northern Illinois University (M.M.). His most influential teachers were Yusef Lateef, Lynn Klock, Jeff Holmes, Ron Modell, Boysie Lowery and Bill Byerly. Hirsch lives in State College, PA with his wife (science writer Rebecca Hirsch) and their daughters.

Hirsch's 2017 album *Pocono Git-Down* (Rick Hirsch's Big Ol' Band) is on all major streaming and download platforms. And he has been a devoted Finale user since version 3.0, on a Mac SE with a 9" screen. Yeow! www.RickHirschJazz.com



JAZZ BAND II

Born in Rio de Janeiro, Brazil, **Saulo Moura** started his musical journey very early in life. At seven years old, he started on piano, and at thirteen on cello. During his early twenties, Mr. Moura was already performing and recording with some of the finest bossa-nova,

jazz, and samba musicians in Brazil and in Europe, as well as being part of the cello section of the Brazilian National Symphony Orchestra.

Guest Conductors

After all these years in Rio, Saulo came to America to further his studies in Miami, at Florida International University; completing a masters degree in cello performance, in the year of 2003. Later, in 2008, Saulo was awarded a full scholarship, and a graduate teacher assistantship, to study jazz bass at the University of Louisville; completing his second masters degree in the spring of 2010. Following the conclusion of the degree, Saulo accepted a full-time teaching position at Campbellsville University, where he currently teaches music composition, arranging, theory, jazz, and strings.

After having performed and toured extensively around the world, on important stages in Brazil, Argentina, England, Norway, Denmark, Portugal, Russia, China, Japan, and South Korea, Mr. Moura brought his experience to the classroom and is very passionate in instructing and equipping the next generation of musicians and music educators here in Kentucky.

SYMPHONY ORCHESTRA



Kevin Noe is currently Artistic Director of the Pittsburgh New Music Ensemble and Director of Orchestras and Professor of Conducting at the UMKC Conservatory of Music. A passionate promoter of the arts of our time, Noe has commissioned and premiered over one hundred new

works to date.

With a background in the theatre, he serves regularly as writer, stage director, singer, actor, and filmmaker for a variety of mixed-media productions. He recently returned from a tour to the Edinburgh Festivals with a new work entitled *The Gray Cat* and *the Flounder*. Noe co-created, wrote, directed, and performed the role of the “Flounder” in the evening length multimedia production with the Pittsburgh New Music Ensemble www.PNME.org.

An audio and mixing engineer, Noe is bringing new thinking to the field of classical music recording. Using binaural sound technology and lessons from the recording style that brings the listener into the heart of the musical story.

Noe has worked with Michigan State University, the University of Texas at Austin, the National Repertory Orchestra, the Pittsburgh Symphony, Duquesne University, the Pittsburgh Opera, the

Melbourne Conservatory, the Oberlin Conservatory, and the Jacobs School of Music at Indiana University and has conducted honors orchestras all across the US.

A passionate conducting teacher, Noe’s students hold positions with professional orchestras, universities and conservatories across the US and internationally including the Cleveland Orchestra, the Colorado Symphony, MIT, the Lawrence Conservatory of Music, the Baldwin Wallace Conservatory, George Mason University, and the University of Colorado. Noe was awarded the Maurice Abravanel

Fellowship as a conductor at the Tanglewood Festival, and he completed his graduate studies at Rice University. His principal conducting teacher was Larry Rachleff.

A regular clinician on the art of score study and interpretation, Noe is currently working on his first book entitled *A Heretic’s Guide to Conducting* — focusing on the art of interpretation, conducting, leadership, and a life in the arts.

COMMONWEALTH ORCHESTRA



Mark Dupere is Assistant Professor of Music at Lawrence University, where he is the Director of Orchestral Studies. He is a passionate educator and hopes to impart a love of music-making and active engagement with audiences in the performance of music from all periods.

He currently conducts the Lawrence Symphony and Chamber Orchestras, the Fox Valley Youth Orchestra, as well as Musica Redemptor Orchestra, a period performance ensemble in Austin, TX. As a cellist, Mark performed throughout Europe with the Amsterdam Baroque Orchestra, Haagsche Hofmuziek, Anima Eterna Brugge and was an apprentice with the Orchestra of the Age of Enlightenment in London. Mark was a “New Young Artist” at the Victoria Bach Festival, performed in the Leipzig Bach Competition, and most recently named a national finalist in the American Prize in Conducting. Mark holds degrees in Cello from the University of Texas at Austin, Royal Conservatoire in The Hague, The Netherlands and a Doctorate in Orchestral Conducting at Michigan State University where he studied with Kevin Noe.

Guest Conductors

SATB CHOIR CONDUCTOR



Dr. Z. Randall Stroope is an American composer and conductor who has served as Professor of Music at three universities (an Endowed Professor at two), conducted 47 all-state choirs, and directed over 40 times at Carnegie Hall and 16 times at Chicago Orchestra Hall, among other

American venues.

Internationally in the last two years, Randall has had conducting engagements in Hong Kong, Rome, Barcelona, Singapore, Canterbury, Berlin, Salzburg, Vancouver and Dublin. He has performed music for high mass at the Vatican at least once every year since 2008. He is the Artistic Director for two summer music festivals in Europe and taught composition/conducting for the Italian Choral Directors Associations (FENIARCO and ANDCI) five summers of the last six years, as well as teaching composition in Singapore.

Randall's composition teachers were Cecil Effinger and Normand Lockwood, both students of the famous French teacher/composer, Nadia Boulanger (student of Gabriel Fauré). Randall has 190 choral works in print, including commissions for orchestras, soloists, choral ensembles, and works for combined forces. Recent commissions include the Raffles Singers (Singapore), Michigan Choral Conductors Consortium, Arlington Master Chorale, West Point Military Academy, Müller Chamber Choir (Taiwan), among others. Recordings of his works can be heard on Spotify, YouTube and his website (www.zrstroope.com).

Randall guest conducts full-time, and composes from his home studio on Merritt Island, Florida and in Sandia Park, New Mexico. Most of all, his priority is just making a difference in his corner of the world, loving creating music with others, and serving his family in the best way he can.

SSAA CHOIR CONDUCTOR



Christine Bass is a former director of Temple's Men's and Women's Choruses and Assistant Professor of Music Education, previously DCA at Cherry Hill West high school where her program grew from 60 to over 320 students in seven choirs. She taught choral conducting at Rowan

University. Her choirs have performed at multiple ACDA National Conventions, MENC and ACDA All Eastern Conventions, and with Alan Gilbert, Julius Rudel, Rossen Milanov, Philadelphia's Singing City, Sister Cities Girlchoir and the Newark Boy's Choir. Her men's a cappella group, Men of Note, won three consecutive National Championships for Best of High School A Cappella.

Christine earned her degrees from Westminster Choir College, studied conducting under Robert Simpson, Elaine Brown, Andrew Megill and Joseph Flummerfelt and was a member of the Westminster Choir. She received their Alumni Merit Award and Alumni Ambassador Award. Christine was a New Jersey MENC Master Music Teacher and received the Governor's Award in Arts Education. Christine has conducted numerous All State and Honors Choirs including the 2009 ACDA All National High School Honors Choir. She is a guest conductor, adjudicator and clinician presenting workshops across the country and internationally. Her educational products are published by Hal Leonard, DVDs; Vocal Transformation, and Where The Boys Are and her new book "Front-Loading Your Choral Rehearsal: Constructing for Success". For more info please visit: christinebass.com.

TTBB CHOIR CONDUCTOR



Dr. Eugene Rogers is a two-time Michigan Emmy Award winner, a 2017 Sphinx Medal of Excellence recipient, and a 2015 GRAMMY® Award nominee, Eugene Rogers is recognized as a leading conductor and pedagogue throughout the United States and abroad. In addition to being the

founding director of EXIGENCE, Dr. Rogers is the director of choirs and an associate professor of conducting at the University of Michigan. Recently, he was named as the fifth Artistic Director of the two-time GRAMMY® Award-Winning Ensemble, The Washington Chorus (Washington, D.C.).

At the University, Rogers leads the graduate choral conducting program, conducts the chamber choir, and administers the program of over eight choral ensembles. His choirs have toured throughout China, South Africa, the United States, and have appeared at national and regional conferences. In December 2017, Musical America named Rogers one of the top 30 "Movers and Shapers" professionals in North

Guest Conductors

America. His past appointments include being the director of the University of Michigan Men's Glee Club, Macalester College (St. Paul, Minnesota), the Boys Choir of Harlem, Waubonsie Valley High School (Aurora, Illinois), and Anima Young Singers of Greater Chicago (formerly the Glen Ellyn Children's Choir). In 2016, Rogers' passion for issues of social justice and music was featured in the award-winning documentary *Love, Life and Loss* which highlights Joel Thompson's powerful *Seven Last Words of the Unarmed*, and in 2013, he co-managed the production of the joint CD *Ye Shall Have a Song* with the Michigan, Yale, and Harvard Glee Clubs, a collaboration celebrating America's three oldest collegiate choirs.

In 2015, Mark Foster Publishing began the Eugene Rogers Choral Series, a series featuring emerging composers who specialize in contemporary classical and folk music traditions, and the EXIGENCE Choral Series in 2018 which features folk and contemporary works by Black and Latinx composers. In 2011, Rogers traveled to and studied the choral traditions of East Africa (Tanzania).

Rogers holds a Bachelor of Arts degree in choral music education from the University of Illinois at Urbana Champaign and the Master of Music and Doctor of Musical Arts degrees in choral conducting from U-M. He currently serves on the board of Chorus America and is the former national chair of the Diversity Initiatives Committee for the American Choral Directors Association.

KCC CONDUCTOR



Tom T. Shelton, Jr. is a native of Greensboro, N.C. and a graduate of the University of North Carolina at Greensboro, where he earned both a Bachelor of Music Education and Master of Music in Choral Conducting. He is associate professor and chair of the Conducting, Organ, and Sacred

Music Department at Westminster Choir College of Rider University. At Westminster, Mr. Shelton teaches courses in Sacred Music, Conducting, Music Education, and conducts the Williamson Voices Treble Ensemble. In addition, he is the Director of Children's and Youth Choirs at Princeton United Methodist Church and conducts two ensembles with the Princeton Girlchoir Organization.

Mr. Shelton has a passion for music education in

all areas: church, school and community. He taught middle school choral music in Winston-Salem/Forsyth County for 18 years. During that time he was selected Teacher of the Year for both Atkins Middle School and Kernersville Middle School. In 1999 the North Carolina Music Educators Association presented him with the North Carolina Middle School Music Teacher of the Year award.

Mr. Shelton is an active member of the American Choral Directors Association, having served as the National Past President (2017-2019). Other ACDA leadership positions have included Southern Division president; National R&S chair for Middle School/Junior High Choirs; and North Carolina president.

Mr. Shelton has conducted choral festivals, presented workshops, and adjudicated international choral festivals in 21 states as well as Hong Kong; Jakarta, Indonesia; Sri Lanka; and Belarus. He has over 60 compositions published by Choristers Guild, Colla Voce Music, G. Schirmer, Galaxy, GIA Publications, Growing in Grace Curriculum, Heritage Music Press, Hinshaw Music Company, Musicspoke.com, Santa Barbara Music Press, and Walton Music.

KJHMC CONDUCTOR



Dr. Julie Yu is Professor of Music and Co-Director of Choral Studies at Kansas State University where she oversees and conducts the undergraduate choral ensembles and the masters in music choral program. Her choirs have performed in Carnegie Hall, in Hawaii, the National Cathedral

in Washington DC, as well as in Austria, the Czech Republic, France, Ireland, and Italy.

She holds a Bachelor of Music degree in music education from the University of Central Oklahoma, Master of Music degree in choral conducting from Oklahoma State University, and the Doctorate of Musical Arts degree in choral conducting from the University of North Texas.

Before joining the Kansas State faculty, she taught at Norman North High School in Norman, Oklahoma and San José State University.

She has given presentations, conducted, and/or her choirs have performed for state and regional conferences of the American Choral Directors Association, National Association for Music Education, and the European Music Educators Association Conferences.

Guest Conductors

She is the past-president of the Southwestern Region of the American Choral Directors Association. She serves as a member of the Kansas State University Faculty Senate. She was an International Conducting Exchange Fellow for the American Choral Directors Association to Kenya in 2019.

KJHTC CONDUCTOR



Frances Fonza Smith is on faculty at Stephen F. Austin University and the Baptist College of Florida, where she teaches graduate courses in music education and undergraduate music education classes. She also serves as the Director of Worship and Arts at Mt. Ennon Baptist Church in Clinton, Maryland. Fonza earned a bachelor's degree in music education at the University of Missouri-Columbia, a master's degree in music education, and a doctorate in music education/choral conducting at Florida State University.

Dr. Fonza taught choral music at the middle school and high school levels in Kentucky and was the choir director and a sight singing teacher at the Duke Ellington School of the Arts in Washington DC. Additionally, Dr. Fonza served as Assistant Professor of Music Education and Director of Choral Activities at Wittenberg University in Springfield, Ohio. Her responsibilities included teaching music education courses, aural skills, choral conducting, supervising music education interns, and directing the Wittenberg choirs. Choirs under her direction have participated in state, regional, and national music festivals.

Fonza is an active singer, clinician, and adjudicator. A frequent guest conductor, she has conducted all state, honor, public school, and church choirs. Her research interests are community partnerships, healthy singing in Gospel music, and tone building strategies used in the choral classroom. She holds professional memberships in the National Association for Music Educators and the American Choral Directors Association.



ALL-COLLEGIATE CHOIR

Dr. Amanda Quist is the Director of Choral Activities for the Frost School of Music at the University of Miami. She directs the graduate program in Choral Conducting and is conductor of

the award-winning Frost Chorale and Bella Voce. Under her direction, Frost Chorale has been invited to perform with the New World Symphony and Michael Tilson Thomas, and to record the music of Elaine Hagenberg for the composer. The Frost School Choral Studies program has also now entered into a partnership with professional choir Seraphic Fire in establishing the Frost Seraphic Fire Scholars program, enabling eight singers from Frost to receive mentorship and performance experience with the ensemble.

Dr. Quist was previously Chair of the Conducting, Organ, and Sacred Music Department, and Associate Professor of Conducting at Westminster Choir College. She is the recipient of Westminster Choir College of Rider University's 2014 Distinguished Teaching Award, the 2018 Mazzotti Award for Women's Leadership, and she is the Carol F. Spinelli Conducting Fellow. Dr. Quist was recently invited to be a conductor for the ACDA International Exchange Program, clinician for the 2019 ASPIRE International Youth Music Festival in Australia, juror for the Penabur International Choir Festival in Indonesia, and clinician for the Interkultur International Choral Festival. Her ensemble, Westminster Kantorei, won first place in the 2018 American Prize for College & University Choral Performance, has performed at the American Choral Directors Association's (ACDA) Eastern Division Conference, Boston Early Music Festival, American Handel Festival, and Interkultur. The choir released its first commercial recording in 2017, *Lumina*, distributed by Naxos, which was hailed by *infodad.com* as a recording "sung with great beauty of sound and excellent articulation ... a CD to cherish" and by National Medal of Arts recipient Morten Lauridsen as "superb, a splendid recording, highly recommended." During her work with the Westminster Symphonic Choir, Dr. Quist collaborated with the New York Philharmonic, Philadelphia Orchestra, and the Dresden Staatskapelle. She has served as Chorus Master for the Philadelphia Orchestra Chorus and the Spoleto Festival. As Chorus Master for the premiere of Toshio Hosokawa's opera *Matsukaze* at the Spoleto Festival USA and the Lincoln Center Festival garnered praise from *The New York Times* and *Charleston City Paper*, who described the chorus' performance as "beautifully prepared, gripping," a "gossamer web of voices" and "bridging the vocal and instrumental textures with perfect intonation."

Dr. Quist was Director of the Westminster Vocal Institute, a highly regarded summer program for

Guest Conductors

talented high school students, and Director of Choral Activities at San José State University. Her other honors include the James Mulholland National Choral Award and the Audrey Davidson Early Music Award. An active guest conductor and clinician, her recent and upcoming appearances include the NAFME All National Honor Choir, All State High School & Collegiate Honor Choirs throughout the country, and serving as a headliner for music conferences in the US and abroad. Dr. Quist is the National ACDA Repertoire & Resources Coordinator for Collegiate Activities, and her choral series is published through Walton Music.

INTERCOLLEGIATE JAZZ BAND



Keith McCutchen, Pianist, Composer, Conductor, is Associate Professor of Music at Kentucky State University where he conducts the Jazz Ensemble, teaches Music Theory and History, Composition and Piano. As director of the concert choir, McCutchen completed two national tours including

concerts in Washington D.C. and New York.

McCutchen's compositions have been performed at the World Choir Games in Seoul South Korea, American Choral directors conferences throughout the United States, and recorded by the St. Olaf Choir and the American Spiritual Ensemble. His arrangement of Amazing Grace, written for the St. Olaf Choir, published by Earthsongs, is also in a collection entitled Gospels and Spirituals, published by Carus-Verlag.

His arrangement of Duke Ellington's Come Sunday for 10 Pianos, commissioned by the College Music Society, was performed at the National Association of Music Merchants (NAMM) international conference in Anaheim California, (2018). Keith premiered his Jazz Vespers for Soloist, Chorus, Orchestra and Jazz Quintet with the Camerata Antiqua de Curitiba, Brazil, in 2016 and debuted his "Songs of Struggle, Hope and Triumph" with the Camerata in the fall of 2018. His Jazz Vespers is scheduled for Carnegie Hall in 2023.

As a jazz pianist McCutchen has been a guest with numerous artist including Vocalist Mel Torme', Diane Schuur, Saxophonist Stanley Turrentine, and National Endowment of the Arts Jazz Masters, Bassist, Richard Davis and Saxophonist, Jamey Aebersold. His

CD, Beginnings, (2018) is available on I Tunes.

McCutchen received his D.M.A. from Indiana University, his M.M. from the University of Minnesota, and his B.M.E. from the University of Kentucky.

He lives in Frankfort, Kentucky with his wife Noël and daughters, Lyvia, Ella, Maya, Morgan and Monica.

INTERCOLLEGIATE BAND



Gary Hill, Professor of Music and Director of Bands Emeritus at Arizona State University, where he taught from 1999-2019 — is one of the most sought-after guest conductors and clinicians in the wind band field. As a conductor, appearances in more than a dozen countries and throughout the

United States have included performances with many professional ensembles, numerous college and university wind bands and orchestras, myriad high school honor bands (including dozens of All-State bands), at the Midwest International Band and Orchestra Clinic, and at World Association of Symphonic Bands and Ensembles' conferences As a clinician, Hill has presented hundreds of workshops on conducting and rehearsal technique for music teachers of all levels and has worked with thousands of bands and orchestras and their teachers. Professor Hill is currently a Conn-Selmer Educational Clinician.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music (1986-99), at Texas A&M University-Commerce, (1982-86), and Associate Director of Bands at the University of Colorado, Boulder (1980-82). He also served as Music Director for the Kansas City Youth Wind Ensemble and for newEar, a professional chamber ensemble devoted to contemporary music. Hill began his teaching career in Michigan, where he was Director of Bands for the Traverse City (1977-80) and West Bloomfield (1974-77) public schools.

High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference (NAfME), the College Band Directors National Association, the American Bandmasters Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America,

Guest Conductors

Europe, and Asia. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming.

During Professor Hill's 39 years as a collegiate conducting teacher, he taught scores of undergraduate and graduate conducting students and served as the primary mentor for 54 MM & DMA wind band conducting majors, 8 who are serving as conductors of US Armed Forces' ensembles and other professional groups, and 44 who won university teaching positions.

Hill remains passionately involved with research concerning the exploration of biochemical reactions spawned by musical processes, the art and craft of conducting, and the past, present, and future of instrumental music in schools. He is the author or co-author of numerous articles published in music journals (CBDNA Journal, WASBE Journal, Bands of America,

National Association of Schools of Music, AMEA Journal, etc.) and in other journals, proceedings, and books, including: the Acoustical Society of America; The Oxford Handbook of Making Music and Leisure; and in the Journal Hormones and Behavior. Hill has discussed his research as a keynote speaker at many regional, national, and international meetings.

Professor Hill is a member of many professional organizations, including the American Bandmasters Association and the College Band Directors National Association, for which he hosted the "Fiftieth Anniversary National Conference" (1991), co-hosted the 2019 biennial national conference, as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91), and as national president (2003-05).



KMEA Conference 2019

Featured Performing Groups



North Oldham High School Advanced Percussion Ensemble
Amanda Buchholtz, director
Thursday, February 3, 2022, 9:25 a.m.



University of Louisville Jazz Ensemble
Dr. Ansyn Banks, director
Thursday, February 3, 2022, 11:45 a.m.

NOT PICTURED

Ballyshannon Middle School
Symphonic Band
Randall Bertsche, director
Thursday, February 3, 2022, 10:35 a.m.

Madison Central Wind Ensemble
David Jaggie, director
Thursday, February 3, 2022, 12:35 p.m.

East Jessamine Middle School
Concert Choir
William Mason-Walker, director
Thursday, February 3, 2022, 1:55 p.m.

Featured Performing Groups



North Oldham High School Saxophone Ensemble
Amanda Buchholtz, director
Thursday, February 23, 2022, 1:20 p.m.



Murray State University Jazz Orchestra
Dr. Todd E. Hill, director
Thursday, February 3, 2022, 2:05 p.m.



NOE Middle School 7th & 8th Grade Choir
James Russell Cooper
Thursday, February 3, 2022, 2:30 p.m.

Featured Performing Groups



Louisville Winds
Nan Moore, director
Thursday, February 3, 2022, 2:50 p.m.

Youth Performing Arts School Concert Choir
Jacob Cook, director
Thursday, February 3, 2022, 3:05 p.m.



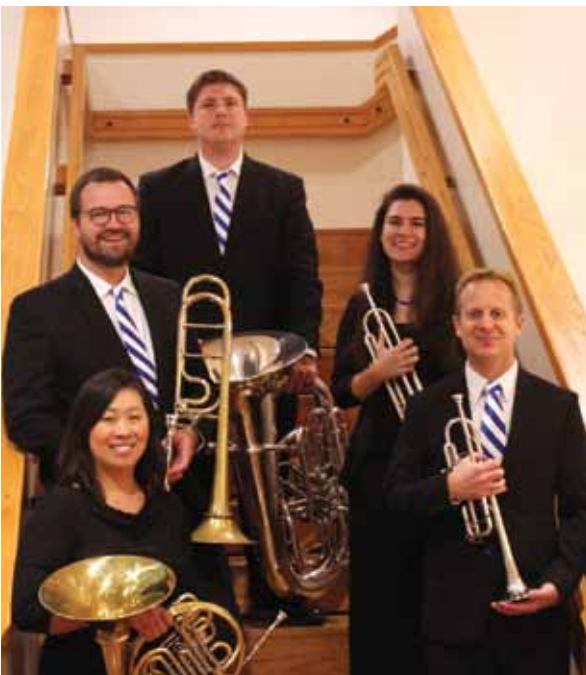
Christian County High School Jazz Band
Anthony Darnall, director
Thursday, February 3, 2022, 4:30 p.m.

Featured Performing Groups



Frederick Douglass High Symphony Orchestra
Sarah Payne, Matt Skaggs, director
Thursday, February 3, 2022, 4:30 p.m.

Leestown Middle School 7th and 8th Grade Orchestras
Nathan Wilson, director
Friday, February 4, 2022, 10:35 a.m.



Western Middle School for the Arts Band
Eric Allen, directors
Thursday, February 4, 2022, 10:35 a.m.

University of Kentucky Faculty Brass Quintet
Matt Hightower, directors
Thursday, February 4, 2022, 11:15 a.m.

Featured Performing Groups



Thomas Jefferson Middle School Ukulele Ensemble
Doug Harville, director
Friday, February 74, 2022, 12:15 p.m.

Morehead State Symphony Band
DuWayne C. Dale, director
Friday, February 4, 2022, 1:05 p.m.



Featured Performing Groups



Campbell County Middle School Percussion Ensemble
Stephen Dietsch director
Friday, February 4, 2012, 1:50 p.m.



University of Louisville Collegiate Chorale
Kent Hatteberg, director
Friday, February 4, 2022, 2:5 p.m.

Featured Performing Groups

Eastern Kentucky University Singers
Richard Waters, director
Friday, February 4, 2022 3:00 p.m.



University of Kentucky
Wind Symphony
Cody Birdwell, director
Friday, February 4, 2022, 3:25 p.m.



Paducah Middle School 8th Grade Choir
Samantha Veal, director
Friday, February 4, 2022, 3:45 p.m.



Featured Performing Groups



Morehead State Percussion Ensemble
Dr. Ben Cantrell, director
Friday, February 4, 2022, 4:15 p.m.



University of Kentucky Choristers
Elizabeth L. Wilson, director
Friday, February 4, 2022, 4:30 p.m.



Oldham County High School Symphonic Band
David Centers, director
Friday, February 4, 2022, 11:15 a.m.

Candidates for KMEA Office

COLLEGE/UNIVERSITY CHAIR-ELECT



Dr. Corey Bonds serves as Assistant Professor of Music and Director of Bands at Campbellsville University. His responsibilities at Campbellsville include conducting the Concert Band, Wind Ensemble, Tiger Marching Band, and Athletic Pep Bands, additionally teaching undergraduate and graduate courses in instrumental music education and conducting. Bonds earned his Bachelor of Music in Music Education (2005) and Master of Music in Music Education (2007) from Campbellsville University. He also holds a Doctor of Musical Arts degree in Wind Band Conducting from the University of Kentucky (2020). Prior to his appointment at Campbellsville University, Bonds served seven years at Campbellsville as the Assistant Director of Bands (2014-2021). He formerly held teaching appointments in public schools, starting with the Allen County School District where he taught beginning band, elementary music, and assisted with high school band classes and extracurriculars in 2006-2007. Then, from 2007-2014, Bonds served as the Director of Bands at Glasgow Independent Schools in Glasgow, Kentucky, where ensembles under his direction consistently earned Distinguished ratings on both the concert stage and the marching field at regional and state assessment events, earning four KMEA State Finalist appearances and three State Championships with the Scottie Band in 2010, 2012, and 2013. Additionally, Bonds is an active adjudicator/clinician throughout the region and state; and he serves as the Worship Pastor at Campbellsville Baptist Church. His professional affiliations include the College Band Directors National Association, the National Association for Music Education, the Kentucky Music Educators Association, the National Band Association, the Music Teachers National Association, Kentucky Music Teachers Association, and the Pi Kappa Lambda Music Honors Society. His research interests focus on electroacoustic wind band music, wind chamber music literature, and conducting/instrumental pedagogy. Corey and his wife, Katherine, have three children, Paxton (11), Parker (10), and Price (7).

Dr. DuWayne C. Dale is the Director of Bands and an Assistant Professor of Music Education at Morehead State University. He joined the faculty of Morehead State in 2017 after eighteen years of teaching



high school band and orchestra in public schools in Ohio and Kentucky. In addition, he has served as adjunct music education and private applied faculty at Kentucky Wesleyan College and as a Regional Arts Specialist for the Kentucky Department of Education. Dr. Dale holds a Bachelor of Music Education and Master of Music degree from Morehead State University. He completed his Rank I—focusing on music education and conducting—at the University of Kentucky and his Doctor of Musical Arts degree in Music Education from Boston University. He is a member of the National Association for Music Education, the College Band Directors National Association, and the National Band Association, and has been honored by membership in the prestigious Phi Beta Mu International Bandmasters Fraternity and with honorary membership in the Theta Pi chapter of Phi Mu Alpha. Dr. Dale has contributed to GIA Publications' *Teaching Music Though Performance in Band* series, and he is a past editor of the *Bluegrass Music News*, the official state publication of the Kentucky Music Educators Association. He was named the 2012 KMEA second district High School Music Educator of the Year, the 2018 and 2020 KMEA eighth district College/University Educator of the Year, and has been honored with a Citation of Excellence from the National Band Association.



For forty years **Joan Eckroth-Riley** has been sharing her passion for music education with students ranging in age from kindergarten through college. She currently shares the joy of making music with students at Murray State University in KY as coordinator of music education. Joan is the author of "Everyday Improvisation; Interactive Lessons for the General Music Classroom" & "Everyday Composition; Interactive Lessons for the General Music Classroom" published by Alfred, and a contributing author to "Kaleidoscope," lessons on the new Core Music Standards sponsored by NafME. In addition to her teaching duties, Joan is a frequent workshop presenter on Standards and assessments for elementary music, is a certified recorder and movement instructor for Orff Schulwerk Teacher Training courses, and serves as a clinician for JW Pepper &

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Alfred Music companies.

Joan holds an MA in Music Education with an emphasis in Orff Schulwerk from the University of St. Thomas in St. Paul, MN. She is the president of the newly formed Quad State Orff Chapter, a Past-President of the North Dakota Music Educator's Association and Prairie Winds Orff, and was honored to be named the 2016 ND Music Educator of the Year.



Dr. Gary Schallert is Director of Bands and Professor of Music at Western Kentucky University where he administrates the band program, conducts the Wind Ensemble and Symphonic Band, and teaches graduate and undergraduate courses in conducting and music educa-

tion. Additionally, he supervises instrumental student teachers. Prior to his appointment at WKU, he served on the faculty at Belmont University, the University of Missouri, and the University of Tennessee, and also taught in the Albuquerque and Las Cruces, New Mexico public schools.

Schallert earned his Bachelor of Music Education and Master of Music degrees from New Mexico State University, and the Doctor of Arts degree in Wind Conducting from the University of Northern Colorado under the mentorship of Ken Singleton and Richard Mayne. Schallert maintains an active schedule as a guest conductor and clinician throughout the United States and has conducted touring ensembles in Europe, Australia, and Costa Rica. Under his leadership, the WKU Wind Ensemble performed at the 2012, 2016, and 2020 KMEA Conferences and the 2016 CBDNA Southern Division Conference in Charleston, SC. A champion of new music for wind band, Schallert has led or participated in more than 26 commissioning projects. He has contributed Teacher Resources Guides for ten volumes of the popular series Teaching Music Through Performance in Band.

Dr. Schallert was recently elected into the prestigious American Bandmaster Association and is also a member of the Kentucky Music Educators Association, which honored him with the College/University Teacher of the Year Award in 2017. Other professional affiliations include the College Band Director's National Association, the National Association for Music Education, the National Band Association, and the KMEA Third District Band Director Association. He is a member of Phi Beta Mu, Phi Mu Alpha, and is

an honorary member of Kappa Kappa Psi and Tau Beta Sigma. He and his wife, Amy, reside in Bowling Green and have four sons; Ryan, Casey, Evan and Trevor.

MIDDLE SCHOOL CHORAL CHAIR-ELECT



Lynn Przygoda is in her 20th year of music education. Currently she is the director of choirs at Leestown Middle School in Lexington Kentucky. The Charger Choir has grown tremendously under Lynn's direction with enrollment over 120 students in grades sixth-eighth. The students are actively involved in all levels of honor choirs and perform frequently for community events. Before teaching at Leestown, Lynn was the band director for Casey County Middle and High School in Liberty for 4 years. She led the concert band to straight distinguished ratings at the state concert band festival. Mrs. Przygoda has taught beginning band through high school concert and marching band, middle school choir as well as Music and Arts Appreciation at all levels.

Mrs. Przygoda began her music career in sixth grade at Virgie Middle in Pike County with Mrs. Regina (Cooley) Compton and continued in high school under the direction of Lee Burke at Shelby Valley High School. She had the privilege to study under Dr. Robert Pritchard, flute and Dr. John Viton, oboe at Morehead State University. She was inspired by the passion and dedication of Dr. Greg Detweiler in her vocal studies. While there she earned her Bachelor's Degree in Music Education in 2002 with honors and was a graduate of the Honor's Program. She obtained her Master's Degree in Music Education with an Emphasis in Instrumental Conducting from Eastern Kentucky University in 2006 under the tutelage of Dr. Joe Allison. In 2009, Mrs. Przygoda earned her National Board Certification in Adolescent Vocal Music. In 2017, Lynn received her principal certification.

Mrs. Przygoda is a leader in her school having served as team leader for her department, elected to the SBDM and a member of the instructional leadership team. She was selected for the prestigious "Aspiring Leaders" program in Fayette County. Mrs. Przygoda is currently the District 7, Middle School Choral Chair having also served as the district General Music 6-12 Chair. Her responsibilities included coordinating the

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Lexington Area District Middle School SATB and SSA Honor Choirs. Lynn is the current State Choral Middle School Chair having served multiple terms over the years and servicing as coordinator for the Junior High All State Choirs. She is an active member of KMEA, MENC, ACDA & KY-ACDA.

Lynn has five wonderful children, Ana, Lucas, Stasha, Olivia and Jack. Those brief times when Mrs. Przygoda is not involved in school activities, she can be found cheering on her tiny dancer at competitions or cheering in the stands for her trombonist and weapon line member in the marching band.



Kelsey Edelen is a resident of Louisville, Kentucky. She received her bachelor's degree in Music Education from the University of Kentucky in 2011 and master's in Music Education in 2017. In the summer of 2021, she completed her Educational Specialist rank 1 at

Bellarmino University. Ms. Edelen has been teaching for 11 years, 10 of which have been at South Oldham Middle School. Prior to that, Ms. Edelen spent one year in Danville, Kentucky, where she taught elementary music and high school choir. She is the KMEA district 5 middle school choral chair and was named the KMEA District 5 Middle School Teacher of the Year in 2020-2021. In addition, Ms. Edelen serves as the district lead teacher for the choir PLC in Oldham County, is an active member of her school SBDM, and plays a lead role in organizing and facilitating the district All-County Choir event that occurs annually. Ms. Edelen is a member of KMEA and ACDA. A focus for Ms. Edelen has been to grow the choral program at SOMS and foster her students' individual growth as musicians. The South Oldham Middle School choir has received distinguished ratings at the KMEA district choir assessment throughout her tenure at the school, and her students are regularly accepted to participate in KYACDA and KMEA honor choir events. To provide more authentic musical experiences for her students, Ms. Edelen has also initiated other opportunities for SOMS students over the years, including school musical productions and an a capella group.

BAND CHAIR-ELECT

Scott Bersaglia serves as Department Chair of Fine Arts and Director of Bands for Schools where he administers all aspects of the instrumental music



curriculum. Bersaglia has led the school's junior high and high school wind and percussion ensembles to numerous distinguished performances at district, state, and regional assessments throughout his nine-year tenure.

Bersaglia is Founder and Music Director of the Sacred Winds Ensemble and President of Sacred Winds Ministries. Noted ensemble performances include the Baptist Church Music National Conference in New Orleans, LA, and two times at the Kentucky Music Educators Association Conference. In 2019, the ministry completed their second international music and mission outreach to Guayaquil, Ecuador working with the the Orquesta Sinfónica Cristiana del Ecuador, the Universidad de las Artes, the Centro Ecuatoriano Norteamericano de Guayaquil, and the Orquesta Sinfónica de Guayaquil.

Bersaglia has commissioned several works for various ensembles including choral, string chamber, wind chamber, and wind ensemble, working with noted composers Donald Grantham, Evan Chambers, John Vander Gheynst, the late Jody Nagel, and the late David Maslanka, in addition to Pulitzer-Prize winning composers William Bolcom, John Corigliano, and the late Steven Stucky. In April 2015, Bersaglia's composition, *Time To Say Goodbye* (for solo trumpet and wind ensemble), was premiered in Carnegie Hall.

Bersaglia earned the Doctor and Master of Music degrees, summa cum laude, in conducting from The University Texas at Austin and the Bachelor of Music Education degree, magna cum laude, from Morehead State University. His principal conducting teachers are Jerry Junkin, Richard Miles, and Greg Detweiler. In addition to public school teaching, Bersaglia was Associate Professor of Conducting at Campbellsville University (2008-2012), Orchestra Director of The Southern Baptist Theological Seminary (2010-2012), and Assistant Director of Bands at The University of Michigan (2005-2008). In 2008, Bersaglia was Assistant Conductor to H. Robert Reynolds for the Michigan Symphony Band.

Bersaglia was a conducting finalist for the United States Air Force Band in 2001 and, in 2005, participated in the National Band Association's Young Conductor/Mentor Project. Bersaglia was awarded High School Teacher of the Year by the Kentucky Music Educators Association District Nine in 2013 and received the McDonald's Tri-State Teacher of the Year in 2017.

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Bersaglia is a member of the Conductors Guild, Phi Mu Alpha Sinfonia, and the Kentucky Music Educators Association where he is currently in his fourth consecutive term as District Nine Band Chair. He also holds honorary memberships in Tau Beta Sigma, Kappa Kappa Psi, and Phi Beta Mu International Band Fraternities for his artistic and scholastic contributions to the field of instrumental music education. Bersaglia has published articles in several volumes of GIA Publications' Teaching Music Through Performance in Band. He has appeared as a guest conductor and clinician throughout the Southern United States and Midwest and has presented at the Midwest International Band and Orchestra Conference, the Fellowship of American Baptist Musicians National Conference, and four times for the Kentucky Music Educators Association State Conference. In 2019, he made his international conducting debut with the Orquesta Sinfónica de Guayaquil by invitation of Maestro Dante Anzolini.

A native of Hazard, KY, Bersaglia currently resides in Prestonsburg with his wife, Jennifer, and their daughters Isabella Matea and Emmaline Grace.



Stephen Bishop is currently in his eighteenth year of teaching in the Taylor County School System, where he is the Band Director and Arts & Humanities Department Chair. Mr. Bishop teaches sixth through twelfth grade concert bands, percussion ensemble, marching band, and jazz band.

He received his Bachelor's and Master's Degrees in Music Education from Campbellsville University where he graduated summa cum laude, and served as the Kentucky State President of CMENC (NAfME)

Since being at Taylor County, his bands have received consistent distinguished ratings at KMEA Concert Band Festival and the Marching Band has been a five-time KMEA State Marching Band finalist. Under his direction, the marching band has also been a MSBA Class Champion seven times.

Mr. Bishop has served in the Fourth District Band Director's Association as Band Division Chair and the All-District Band Committee. He was also named the 2017 KMEA Fourth District High School Teacher of the Year. In that same year he was awarded the Campbellsville University Excellence in Teaching Award.

Stephen is an adjudicator in Kentucky and

Tennessee in both the marching arts as well as Solo and Ensemble events. He performs as a member of the tuba section in the Sacred Winds Ensemble, where he also serves on the Sacred Winds Advisory Panel.

Mr. Bishop serves as adjunct faculty of Low Brass at Lindsey Wilson College where he teaches applied lessons and is director of the Tuba-Euphonium Ensemble. His professional affiliations include NAfME, KMEA, Kentucky Education Association, and the International Tuba-Euphonium Association. He is married to Christina Bishop, music teacher in the Taylor County School District, and they have three wonderful musical children; Madison, a 2nd grade teacher and oboist; Noah (trumpet) and Logan (trombone).



John Merz is currently the director of bands at Great Crossing High School in the Scott County School District and is in his 22nd year of teaching. He earned a Bachelor of Music Education and Rank I from Eastern Kentucky University and a Masters Degree in conducting from

Morehead State. He currently serves as Secretary/Treasurer for District 7 and was recognized as the "2018 Teacher of the Year" by the Cynthiana Chamber of Commerce. He has been a KMEA clinic presenter, and has served in multiple leadership roles. Prior to teaching at Great Crossing he taught band at Dixie Heights High School, Mason County High School, and most recently at Harrison County High School. Throughout his career, his bands have consistently earned Distinguished Ratings at KMEA Large Ensemble Assessment.

While new to the Great Crossing Band Family, Mr. Merz has already begun to see gains in participation and quality, even through these challenging Covid restricted times. Perhaps a more accurate reflection of his leadership can be seen in the gains made during his recent tenure at Harrison County. While teaching in Cynthiana, the band program doubled in size under his leadership. The concert program added a Symphonic Band in addition to a Concert Band, a percussion ensemble class, and an after school jazz band. In his final years there, over two-thirds of the band's membership participated in the solo and ensemble assessment and there were 75 members in the voluntary pep band. The Marching Thorobreds grew from 45 members when he arrived to over 100 members in his final year, while reestablishing themselves as a

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perennial contender in the KMEA State Marching Band Championships, with appearances in State Finals each of his last three years.

GENERAL MUSIC 6-12 CHAIR-ELECT



Emily Addis is in her fifteenth year of teaching at East Ridge High School in Pike County. She is the band director, choir director and 9-12 general music teacher. For seven of these years she also served as the 6-8 band and choir director at Millard School in an itinerant position.

Mrs. Addis is a 2003 graduate of East Ridge High School and lives in her hometown of Elkhorn City with her husband and their son. She received her Bachelors of Music Education from Morehead State University in 2007 and Masters in Music from Morehead State

University in 2010. She is currently working on a Teacher Leader Masters through Georgetown College.

Within KMEA District 9, Mrs. Addis has held the office of Percussion Chair, General Music 6-12 chair, and is currently in her second year as President. She was voted the 2017-2018 Middle School teacher of the year for District 9. She is a co-founder of the Appalachian Institute Of Music: Summer Music Academy.

Outside of school, Mrs. Addis has served for fourteen years as the music director of the Artists Collaborative (Community) Theater in Elkhorn City. She has taught early childhood music and movements classes in the surrounding area. She is also involved in her church with the worship team and teaching music classes for the kids ministry. A trumpet player and oboist, Mrs. Addis is a long-time member of the Bluegrass Wind Ensemble.



Information regarding housing for the KMEA Professional Development can be found on the KMEA website at <https://kmea.org/conference-housing/>.



KMEA All-State Jazz Ensemble and Kentucky All-State Guitar Orchestra tickets can be purchased prior to the concert or by calling the KMEA office at 859-626-5635. All Other All-State Concert tickets can be purchased online through the Kentucky Center for the Arts ticket office.

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