

# ***Notes A Tempo***



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**West Virginia Music Educators Association**

# Update from the Editors

Dear Fellow Music Educators,

We are very excited to present you with the conference issue for the 2012 WV MEA Conference. It is our hope that you will be joining us this year for the conference happening March 15th-17th, 2012 in Morgantown, WV. Inside this issue, you will find the rehearsal schedules for each performing ensemble and conference registration, as well as, conference interest sessions.

In other news, we would like to invite all members to consider submitting a short "blurb" about the happenings of music education in your counties. This could be your time to brag about your music programs for all WVMEA members to see. It is our goal to print something in each *Notes A Tempo* issue from all 55 counties in West Virginia. We need your input!

Reminders on how to submit for *Notes A Tempo*:

Articles should be saved in a document file with the title of the article and the issue of NAT that it is being submitted (ex. Preston County Schools Music Blurb FALL NAT.doc).

Make sure all text is black including website and e-mail links.

If a picture is included, be sure that it is black and white.

Deadlines for submissions can be found below.

E-mail the document to [notesatempo@inbox.com](mailto:notesatempo@inbox.com)

Hope to see you in March!

Hillary Barlow and Danielle Riggins

*Notes a Tempo* (ISSN 0029-3946) is the official publication of the West Virginia Music Educators Association, Inc., a non-profit educational organization dedicated to the improvement of music education for the people of West Virginia. Issues are published in October, February, and June. The Association is an affiliate of the Music Educators National Conference. The Co-Editors and Business Manager for *Notes a Tempo* are Hillary Barlow and Danielle Riggins at PO Box 1521, Elkins, WV 26241. All members of the Association receive *Notes a Tempo* as part of their membership; non-members may subscribe upon payment of \$5 per year.

*Notes a Tempo* will not publish forms and information about official WVMEA activities and events unless the information and/or forms have been sent to the editor by a WVMEA board member or a WVMEA member who is in charge of an activity or event. This policy is in effect to ensure that forms and articles accurately reflect the intentions of the affiliate organizations that oversee activities or events. The only exceptions to this policy are the following forms, which are published annually: Hall of Fame Nomination Form, Superintendent of the Year Nomination Form, MENC Application Form, and Honor Group Application Form. All other forms and information about WVMEA activities/events must be forwarded to the editors by the submission deadline with a request to publish.

WVMEA members are welcome to submit articles for consideration for publication. Articles must be on a topic related to music education and the author(s) name(s) must appear on the article.

Articles that advertise products will not be published unless the person/company who submits the article has paid for an ad.

Deadlines for the submission of information for publication are as follows: August 15, December 15, and April 15.

Questions regarding this policy may be addressed to editors at [notesatempo@inbox.com](mailto:notesatempo@inbox.com)

# Letter from the President

John Deskins



Dear Colleagues:

This past fall was a busy time for music educators in West Virginia, not only with school and performances, but also professional development. On November 15, over 60 teachers of band met at the Bridgeport Conference Center to learn from some of the most respected directors in the state. The clinic, sponsored by Phi Beta Mu, also hosted special guest Jack Stamp.

Just a couple of days later, 50 secondary music teachers met at Stonewall Resort and Conference Center for “Transforming the Secondary Music Classroom,” with sessions dedicated to the teaching of general music, music appreciation, and other classes outside of the “band, choir, orchestra” paradigm.

One of the topics of conversation at those sessions was “Reaching the Other 80%.” “The Other 80%” is a phrase that is coming to have increasing currency in our field, and refers to the fact that *nationwide*, no state is reaching more than 20% of its high school population through traditional music classes. (Actually, the number is closer to 18%.) Here in West Virginia, the number of high school students taking band, choir, and orchestra is something like 14.76%. Add to that those students in other music electives and you can see that our numbers mirror other states.

What does that mean for us as music educators? If you believe, as I do, that music and the other arts disciplines are *core* academic subjects, it means that we need to do everything we can to reach as many students as possible. This may involve re-thinking our curriculum or even re-thinking what it means to be a music teacher.

But let me be clear about this: it’s not an *either/or* proposition. It’s important for us to reach potential “non-traditional” music students, all while we continue to work toward building bands, choirs, and orchestras. The music educator tool-box is a large one, and each one of us has unique strengths and capacities that benefit our students.

In this edition of *Notes a Tempo*, you will find the WVMEA Strategic Plan, which the executive board revisited in November. You will see there that our first “core value” is making music instruction accessible to all students. If you read a little further you will find that we advocate that every West Virginia student have access to all the resources necessary to succeed in a rigorous music curriculum, including a certified music teacher, grades K-12.

I hope you will join us in our advocacy efforts until we’ve reached 100%.

Thank you for all you do for West Virginia students,

Jack Deskins  
President, WVMEA



# **WVMEA Strategic Plan**

## **Mission**

The mission of WVMEA is to encourage and support the advancement of music education in West Virginia.

## **Core Values**

- Make music instruction accessible to all students
- Improve the quality of music instruction and learning
- Increase the support for music education in schools and communities

## **Strategic Directions**

- Professional Development
  - Advocacy
- Organizational growth and stability

## **Objectives and Goals**

### **A. Professional Development**

1. The annual WVMEA spring conference will provide quality professional development through hands-on, content-specific experiences; networking opportunities for our membership; and rehearsals and performances of exemplary student and professional ensembles.
2. The WVMEA journal, Notes a Tempo, will provide regular articles to membership to further professional knowledge and awareness of other professional development opportunities.
3. Realizing the increasing importance of professional learning communities in the role of professional development, WVMEA will seek to extend networking opportunities to its membership, including through expanded use of social media and other electronic means.
4. WVMEA will seek regular opportunities to partner with other arts organizations, school districts, the West Virginia Department of Education and the Arts, and the West Department of Education in order to advise in matters critical to music education in the state, including adoption of standards, curriculum development, and outside professional development opportunities to music teachers.
5. Affiliates are encouraged to provide content-specific professional development for their membership on a regular basis.

### **B. Advocacy**

1. Consistent with our core values, WVMEA will advocate that every West Virginia student have access to:
  - An arts-rich curriculum with many opportunities to experience music as a creator, performer, and listener,
  - A certified teacher with a music endorsement at all grade levels, and
  - Sufficient time and material resources for mastery of music content standards.
2. WVMEA will regularly make use of Notes a Tempo and social media to inform membership and other stakeholders of the critical importance of music education in our schools, new and relevant research, and developing trends in the state.
3. The WVMEA advocacy chair will keep membership informed, electronically or otherwise, of issues on the state level that are actionable by the membership, and coordinate efforts to advocate as appropriate.
4. WVMEA leadership will actively seek opportunities to provide guidance to school administrators, county superintendents and instructional leaders, county and state school board members, the state department of education, the legislature, the state senate, and others on statute, policies and practices that will ensure a quality music education for all West Virginia students.

### **C. Organizational growth and stability**

1. WVMEA will work to promote its message and brand as the voice for music education in West Virginia, through advocacy work, partnerships with other arts education organizations, promotional materials, and the use of social media.
2. The president-elect, collegiate advisor, collegiate president and Tri-M advisor will develop and implement plans for attracting new active, collegiate, and high school members.
3. WVMEA will seek assistance from NAFME in the area of professional development for Executive Board members and potential future leaders, in order to build greater leadership capacity.
4. The Executive Board will write and implement any necessary policies to ensure the fiscal, legal, and organizational health of WVMEA.

# Letter from the President - Elect

Rachel Reynolds



Colleagues,

As we wrap up one concert season and enter ratings, solo and ensemble and All State auditions and concerts, I certainly hope that your Holiday break was restful and you rang in the New Year with high expectations.

To echo Mr. Deskins', I too am investigating and reflecting on my teaching style, what I am teaching and how I am trying to reach *all students* through quality and standard driven music curriculum. In a school like mine, and probably yours too, where you see hundreds of students per week, that task seems daunting. Everything seems to stand in the way; budget cuts, reduction of staff, no class space, limited availability to technology resources, scheduling, and the list goes on

However, despite many obstacles, I know what drives me and probably what drives the majority of you. In Daniel Pink's book, *Drive: the Surprising Truth about What Motivates*, he says, "*The enjoyment of the work itself, genuine achievement and personal growth, are internal desires that lead to job satisfaction and personal growth.*" We enjoy our work, the students, making music, and growing both personally and professionally. WVMEA is making significant strides to insure that we continue to feed this drive of ours as we embark on new and innovative ways to reach traditional as well as non-traditional music students in our state. Our organization works closely with the state department to offer professional development throughout the year for the arts that is relevant to trends in music education as well as and our conference this year is packed with every type of clinic and workshop imaginable.

Speaking of the upcoming conference, I want to take the time to encourage you to attend the many workshops offered this year. There are many workshops centered on the implementation of technology in the music classroom. I firmly believe that while technology isn't the answer to everything, used properly, the use of music technology can help to make music class more relevant to the students we are trying to reach.

I hope the conference reenergizes you, motivates you and you're able to take advantage of networking opportunities. I look forward to meeting many of you.

Musically,

Rachel Reynolds

President-Elect, WVMEA

# NAfME announced a new format and name for the “World’s Largest Concert”

Beginning in March 2012, NAfME has renamed the World’s Largest Concert to **Concert for Music In Our Schools Month**. The purpose of the name change reflects the use of the concert as an advocacy tool throughout the month of March.

Following a nationwide survey, in which teachers asked for more flexibility in scheduling in scheduling their concert. The current format allows teachers to have students sing and celebrate daily or weekly, or put on a full formal performance of the concert repertoire. The “official date” of the Concert for Music In Our Schools Month is Thursday, March 8 at 1 p.m.,

Another change brought about by the member input is the concert repertoire. At the members’ request, the 2012 concert program contains songs appropriate for all grade levels through 12<sup>th</sup> grade. Songs with choreography, percussion instruments, and Orff parts, and two songs in foreign language are included in the program.

The free download sheet music and audio performance and rehearsal tracks for the Concert songs are available at [nafme.org/events/view/the-concert-for-music-in-our-schools-month](http://nafme.org/events/view/the-concert-for-music-in-our-schools-month).

The Hal Leonard Corporation supports the 2012 Concert by providing the sheet music and audio files for the program. Teachers are permitted to reproduce sufficient copies of this music for use only in preparation for and performance during March. The copyright notice must appear once on each piece, and teachers must destroy copies of the music at the end of March 2012.

For more information concerning Music In Our Schools Month visit [www.nafme.org](http://www.nafme.org) or call 1-800-828-0229.

We encourage all music teachers to take advantage of this opportunity to share your musical ideas and accomplishments with families, friends, and your community during the month of March. If your performance group or general music class is doing a concert, a special activity, or any special activity to spotlight Music in Our Schools, please share what you have done with your fellow music teachers. Please send any information to Renee Wyatt at [renee.wyatt@frontier.com](mailto:renee.wyatt@frontier.com).

Official concert date is March 8, 2012 at 1 PM EST,  
but get **READY** to sing anytime throughout March, Music In Our Schools Month® 2012!

**The World’s Largest Concert is now...**

The **Concert** for  
Music In Our Schools Month®

More exciting additions and changes to the 2012 Concert include:

- The 2012 Concert Online
- Songs for Middle and High School students
- Songs with choreography, percussion, and Orff instruments

Take advantage of this great free resource provided to you by NAfME and Hal Leonard Corporation!

Check out the free sheet music and audio rehearsal tracks at [www.nafme.org/concert!](http://www.nafme.org/concert!)

**na**  
**me** National Association  
for Music Education

**Questions?** Contact Susan Lambert at [SusanL@nafme.org](mailto:SusanL@nafme.org) or 800-336-3768 ext. 311

## **Connections**

### **Kathy Corbett**

As music educators we know how important it is to connect with those around us, whether it is a connection between teachers, teachers to students, or teachers to the public. Have you looked at the NAFME web page lately? There are many new features that are very helpful to assist us to make those connections in all areas. The Music Education Experts Online Network Communications are wonderful. Got a music education question? Want some expert advice? Take advantage of a special online professional development opportunity...free to NAFME members. <http://www.nafme.org/>

This winter there are several All State Prep Days being offered to those students auditioning for All State Chorus: Capital High School, January 21 from 9 AM – 3 PM contact Kathy Corbett for information ([kgcorbett.chs.vips@gmail.com](mailto:kgcorbett.chs.vips@gmail.com)) and Glenville State College, February 17 from 9 AM – 3 PM contact Dr. Teresa Dody for information ([Teresa.Dody@glenville.edu](mailto:Teresa.Dody@glenville.edu)).

Additionally, several schools are sponsoring Choral and Show Choir Festivals, here are a few:

Riverside High School's "Fusion Fest", January 28<sup>th</sup>  
contact Kevin Hardy

Poca High School's "Music Fest", February 4<sup>th</sup>  
contact Joe Kincaid

Capital High School's "VIP Concert and Show Choir Invitational, February 18<sup>th</sup>  
contact Kathy Corbett

Cabell Midland High School's "Rhythm In Red Show Choir Invitational, February 25  
contact Leslie Reidel

Martinsburg High School's "Concert and Show Choir Festival", February 24 & 25  
contact Linda Snyder

WV State Show Choir Festival, March 10<sup>th</sup>  
contact Joe Kincaid

Keep in mind that All State Auditions are coming up soon, please visit the WV VMA web site for all current information, <http://www.wvvma.com/All%20State.htm>. Continuing with the request for professional development, the WVMEA Conference is certainly a way for each of us to connect yearly. This year's conference is scheduled March 15-17 in Morgantown. Hotels for this conference were listed on the web site; make your reservation early as many of the hotels fill quickly. The conference committee met in August to sift through the many wonderful suggestions for sessions. Plugging in all of the sessions with the Honor Concerts and affiliate group's requests was a difficult task. However, this year's conference will offer many different clinicians and sessions with every attempt made to alleviate schedule conflicts. A complete listing will be listed on the WVMEA web site soon. [www.wvmea.tripod.com](http://www.wvmea.tripod.com). I hope you will attend this year's conference and continue to "Connect With Music."

# Meeting the Standards in the Band Rehearsal and Teaching Improvisation

David Lewis, Glenville State College

In a previous article for *Notes A Tempo*, I discussed why it is advantageous for the band director to have a well-written, comprehensive curriculum in place that addresses all of the national standards – not only is it good educational practice, it can be used as a fine advocacy tool. But the structure of band rehearsals does not easily allow for addressing all nine of the national standards. Possibly the most problematic of these is the standard regarding improvisation.

In the high school, improvisation may be addressed in the jazz band, if the school is able to schedule one *and* adequately fill out the instrumentation. But improvisation does not have to involve jazz – it can also be done using pentatonic scales or even modes such as dorian or mixolydian. Whatever materials you choose to use, teaching improvisation should be done at a developmentally appropriate level, and care must be taken when introducing students to improvising solos. You may have heard of instances where students were handed charts with chord symbols on them and told to “just make something up.” This will not do, for a logical sequence of steps should be followed in teaching and learning this skill. If not, discouragement and poor results will likely occur.

John Kratus of Michigan State University has identified seven developmental levels of improvisation, which suggests a logical sequence for teaching improvisational skills. The first step or level is *exploration improvisation*, where the student “gets his feet wet” by improvising rhythms on a single pitch, then later adding a neighboring tone or two. In jazz, learning to “swing” a single pitch first is a good start. The second step is *process-oriented improvisation*, which is more directed and pattern-dominated. *Product-oriented improvisation* follows. In this step, the student is conscious of constraints like meter and there is a beginning awareness of structure.

The fourth level or step is *fluid improvisation*. The performance technique is relaxed and automatic. In the fifth level, structural improvisation, awareness of structure is greater. The last two steps are the most mature and advanced: *stylistic improvisation*, where the performer works skillfully in a given style and may benefit from imitation of models; and *personal improvisation*, where the performer develops an individual improvisational style through experimentation and experience.



Maybe you would like to experiment with jazz styles in the concert band rehearsal – the *Standard of Excellence Jazz Ensemble Method* (written by Sorenson and Pearson and published by Kjos, 1998) includes the usual jazz band instrumentation, but books are also available for flute, clarinet, French horn, and tuba. The method is also useful for individual instruction, and a play-along CD is included with the book. Each study begins with a number of short exercises emphasizing proper articulation and utilizing only a few pitches. A scale is presented such as a blues scale or a mode, and short riffs based on the scale follow. Students are then encouraged to embellish or imitate the offered melodic examples. Each study ends with a full composition that includes space for improvisation. The method is well thought out, and the only possible drawback to using it is the cost of the individual part books.

Not many pieces outside of the jazz idiom allow for improvisation; one good one that you may want to consider is Wayne Pegram's *Visions on an Old American Tune* (Kjos, 1999). The piece is based on the 19<sup>th</sup>-century tune *Happy Land* and is graded 1 ½ by the publisher. A repeated eight-measure segment allows students to either improvise or compose their own variations on the simple tune.

Another option you may want to consider is to design your own improvisational activities that tie into the repertoire you are currently using. The figures on the following pages can be used as models in developing your own materials. Figure 1 is to be used with Clare Grundman's *Kentucky 1800*. Students are presented handouts in their own key with the notes of a pentatonic scale and are encouraged to improvise on it to part of the "I'm Sad and I'm Lonely" section of the piece. Figure 2 is to be used with *Declaration in Blue* by Robert W. Smith – all students are provided with a handout of the blues scale in their own key. When using activities such as this, it may be wise for the director to play a few notes then have the students imitate. In this way, you are also developing ear training as well as teaching basic improvisation.

For more on Kratus' work and on teaching improvisation in general, see the web sites <http://www.nafme.org/v/seven-steps-to-heaven/> and <http://www.nafme.org/v/jazz/teaching-improvisation-at-school/>.

### **Figure 1 – *Kentucky 1800* by Clare Grundman**

#### **Improvisation exercise – B-flat Clarinets, B-flat Saxophones, Trumpets, Baritone T.C.**

Here are five pitches:

**Bb                      C                      D                      F                      G**

First, play the five pitches in order, forward then backward a few times to get the feel of how the notes fall under your fingers. Play them in any octave on your instrument.

Improvise a new melody with mostly half notes, quarter notes, and eighth notes using the above pitches, accompanied by measures 47-54 of *Kentucky 1800*.

Try to start and end on one of the underlined pitches.

*(The director would also prepare a similar handout for the C, E-flat, F, and bass clef instruments)*

## Figure 2 – *Declaration in Blue* by Robert W. Smith

### Improvisation activity

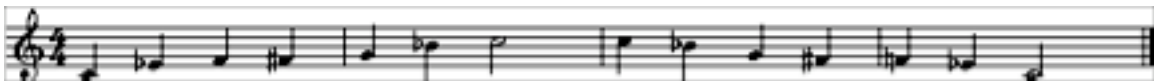
#### Part one – introduction to the Blues Scale

*Declaration in Blue* includes the use of the Blues Scale in some of its melodies, mostly in the clarinet parts. The Blues Scale includes notes that are called “blue” notes, and it was first used in Blues and Jazz music. Eventually, some classical composers of the twentieth century included the blues scale in their works – one very famous example of this is George Gershwin’s *Rhapsody in Blue* (your director may wish to play part of that composition for you). Today, the blues scale can be found in jazz, rock, musical theatre, and classical works.

Below is an example of a major scale and a blues scale, first in treble clef and then in bass clef. All are shown both ascending and descending. Compare them:



Major scale



Blues scale



Major scale



Blues scale

*Note: The F-sharps in the blues scale could also have been written as G-flats.*

The major scale has eight steps. How many steps does the blues scale have? \_\_\_\_

Which two steps of the major scale are not used in the blues scale? \_\_\_\_ \_\_\_\_

Which steps are altered (flatted or sharped) in the blues scale? \_\_\_\_\_

## **Part two – using the Blues Scale while improvising**

Below are transposed blues scales for the various band instruments. First, play the notes in your blues scale several times, forward and backward and in whatever octave you are comfortable with. Then, use the notes in any order you want and with whatever rhythm you want to improvise a new melody while selected band members repeatedly play measures 22 through 29 of *Declaration in Blue*.

Do not be afraid to repeat a note, a sequence of notes, or a rhythmic figure – often, that's a good idea when improvising.

Blues scale for C Treble instruments (flute, piccolo, oboe, keyboard percussion):



Blues scale for B-flat instruments (clarinet, bass clarinet, trumpet, baritone TC, tenor and soprano saxophones):



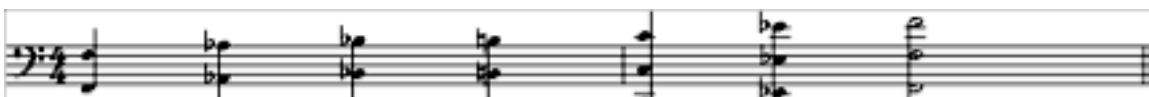
Blues scale for E-flat instruments (alto and baritone saxophones, E-flat clarinet, alto and contra-alto clarinets):



Blues scale for F instruments (French horn, English horn):



Blues scale for bass clef instruments (trombone, bassoon, baritone BC, tuba, string bass, bass guitar):



# 2013 National Scout Jamboree Band Seeks Members

Held every four years, The Boy Scouts of America will convene their 18 th National Jamboree when 45,000 scouts from all across the US will gather at the Summit near Beckley, West Virginia July 14 - 24, 2013 for 10 days of scouting and fun. The sixty member Jamboree band will perform at ceremonies, events, concerts, arena shows, and will entertain the many thousands of scouts and visitors to the Jamboree. Repertoire will include popular and patriotic music, marches, and pep band tunes up to grade 3.5. Scouts who can double on set, guitar, bass, and keyboard are needed for the jazz band. Scouts or Venture scouts, male or female, ages 16 - 25 are eligible. Adults (26 and up) may apply, however initial preference will go to youth staff. Please pass this information on to any of your students that may be scouts.

There is a flyer that you can download and post available at [jamboband.org](http://jamboband.org). To learn more, visit [jamboband.org](http://jamboband.org) or contact the director [George.pinchock@villanova.edu](mailto:George.pinchock@villanova.edu)



George Pinchock

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(800) 263-1549

[www.ab.edu/music](http://www.ab.edu/music)

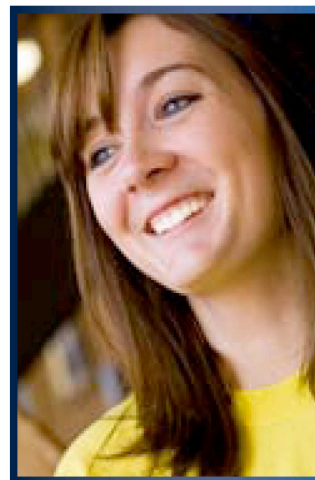


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— Hannah Dixon

Member of

**"The West Virginians"**



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Alderson-Broaddus College 101 College Hill Drive Philippi, WV 26416 (800) 263-1549



**All - State Band Tentative Rehearsal Schedule  
2012  
Metropolitan Theater**

*Thursday, March 15- 1:00 - 5:00 p.m.*

*Friday, March 16 - 9:00 a.m. - 12:00 p.m.  
1:00 - 4:30 p.m.  
6:30 - 8:30 p.m.*

*Saturday, March 17- Dress Rehearsal TBA*

*Ticket cost for the concert: Adults - \$3.00 Students - \$2.00*

**Travis J. Cross, Conductor 2012**

Travis J. Cross is an assistant professor of music at Virginia Tech, where he conducts the Symphonic Wind Ensemble and teaches courses in conducting. He completed doctoral coursework at Northwestern University in Evanston, Ill., where he studied with Mallory Thompson. He previously earned the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minn., and the master of music degree in conducting from Northwestern. Cross taught for four years at Edina (Minn.) High School, where he conducted two concert bands and oversaw the marching band program. In 2004, he was selected to participate in the inaugural Young Conductor/Mentor Project sponsored by the National Band Association. The same year he received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. From 2001–2003, Cross served a two-year term as the recent graduate on the St. Olaf College Board of Regents. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. Cross contributed a chapter to volume four of *Composers on Composing for Band*, available from GIA Publications. His original works and arrangements for band, choir, and orchestra are published by Boosey & Hawkes, Daehn Publications, and Theodore Music. Current commissions include works for bands in Georgia, Illinois, Indiana, Iowa, and Virginia. He has appeared as a guest conductor, composer, and clinician in several states and at the Midwest Clinic and leads honor bands in Massachusetts, Virginia, and West Virginia during the 2011-2012 season.

## **Deen Entsminger**

### **WV All-State Choir Conductor 2012**



Deen Entsminger has been a music educator for 39 years. He began his journey in 1972 when he became the choral director at Douglas Freeman High School in Richmond, Virginia after receiving his undergraduate degree in music education from Shenandoah Conservatory of Music. He enjoyed that position for ten years during which time he earned a graduate degree in composition from Virginia Commonwealth University. He left the high school in 1982 to pursue further education. After earning his Ph.D. in Music Education from the Florida State University, he was invited to join the faculty at Belmont University in Nashville, Tennessee in 1988. Dr. Entsminger coordinates the undergraduate music education program, directs the chamber singers, teaches music theory, private composition, secondary choral methods, undergraduate and graduate classes in choral conducting, and mentors students in the graduate music education program. He has many published compositions with Colla Voce and the Musical Source Publishing. The 2006 All-Virginia Chorus premiered his composition, "Of Music's Voice" dedicated to the memory of Jim Miller. He has been a guest conductor for many festivals in Colorado, Maryland, Massachusetts, Mississippi, Missouri, Nevada, South Carolina, Tennessee, West Virginia, and Virginia. For fourteen summers he served as choral director for the Shenandoah Performing Arts camp at his Alma Mater in Winchester, Virginia. He is a visiting Professor at Shenandoah University, teaching advanced conducting for students in the Master's and Doctoral programs. In October of 2002 he was chosen by the faculty at Shenandoah Conservatory to receive the Alumnus of Excellence Award, celebrating his contribution to the fields of conducting, composition, and music education. In 1994, he was chosen by his colleagues and students at Belmont University to receive the Chaney Distinguished Professor Award, the University's highest commendation, which recognizes outstanding teaching and service to the University and community. He is a member of Music Educator's National Conference and a life member of the American Choral Director's Association. Dr. Entsminger enjoys the occasional company of his marvelous daughter, Leigh Heather, who is a senior at Belmont University, and sings with her dad in the choral ensemble he directs.

# 2012 West Virginia All-State Children's Chorus Schedule

Thursday, March 15

Location: Waterfront Place Hotel

10:00 – 11:00 Teacher Registration

(Teachers must be registered for the WVMEA conference before registering for WVASCC.)

11:00 – 11:35 Note check for Altos

11:40 – 12:15 Note check for Sopranos

All students will eat lunch at the Waterfront after their Note Check.

1:30 – 5:00 Rehearsal

5:00 – 6:30 Break for Dinner

6:30 – 8:30 Rehearsal

Friday, March 16

Location: Waterfront Place Hotel

9:00 – 11:00 Rehearsal – Closed (Board Members will supervise)

11:00 – 1:00 Break for Lunch

Location: WVU Creative Arts Center

Lyell B. Clay Concert Theatre

1:00 – 4:30 Dress Rehearsal

4:30 – 7:00 Break for Dinner

7:00 Singers report to the risers

7:30 Concert

## **Cynthia Bayt Bradford**

### **2012 WV All-State Children's Chorus Conductor**



Cynthia Bayt Bradford specializes in working with middle and elementary school musicians and has earned acclaim for her artistic achievement and engaging rapport with young singers. Cynthia is a frequent clinician and guest conductor for honor and festival choirs throughout the country, including a summer residency as the middle school choral director at the Interlochen Center for the Arts. She is the Artistic Director *Emerita* of the Southlake Children's Choir, an organization she co-founded in 1984. Cynthia is a graduate of Luther College (Decorah, Iowa) and Indiana University where she also earned certification in the Kodály philosophy of music education.

As an elementary music specialist and former music supervisor for the Crown Point Community School Corporation, Cynthia enjoys sharing musical ideas and teaching strategies with colleagues. She has presented sessions on choral repertoire, standards-based curriculum development, and techniques on arts assessment strategies at national, regional, and state levels, including the Organization of American Kodály Educators, the American Choral Directors Association, and the Music Educators National Conference. Cynthia served a two-year term as a music consultant for the Council of Chief State School Officers (CCSSO) State Collaborative on Assessment and Student Standards (SCASS) in Washington, DC. and was a leader in the collaboration in assessment training for the partnership formed by the Indiana Department of Education, the Indiana Music Educators Association, and the Art Education Association of Indiana. Her articles on choral curriculum development and assessment practices have been published in the OAKE *Envoy* and the ACDA *Choral Journal*. She has also served as a choral contributor for the Indiana Music Educators Association publication, *Indiana Musicator* and the ACDA Central Division publication, *Resound*.

Cynthia received a Lilly Teacher Creativity Fellowship in 2009 to explore Alpine folk music and yodeling. She and her husband, John, attended the *Zentralschweizerisches Joderfest* in Dagmersellen, Switzerland, and toured the Alps of Switzerland, Italy, and Slovenia. The Indiana Music Educators Association named Cynthia Bradford *Outstanding Middle School Music Educator* in 2000.

## **Bruce L. Ensinger**

### **2012 WV All-State Children's Chorus Accompanist**



Bruce L. Ensinger received an AB in Music Education from West Liberty State College and an MM in Music History and Literature from Ohio University. He has done graduate work at West Virginia University, Westminster Choir College, Duquesne University, Princeton University and the University of Zürich, Switzerland. Ensinger is employed as a music specialist in the Wetzel County School system and has taught at the New Martinsville School for 35 years. Choirs under his direction have performed with the Wheeling Symphony, Pittsburgh Ballet, West Liberty State College Choirs, participated in master classes at Ohio University and were chosen as an honor choir by WVMEA. Ensinger is organist/director of music at the Sistersville Presbyterian Church and an adjunct professor of music at West Virginia Northern Community College. Bruce has served on the music committee for the Diocese of Wheeling/Charleston, the Executive Board of the WVACDA, the WV All-State Children's Chorus Board and received the Ashland Oil Golden Apple Award for excellence in education. He spent 5 weeks researching the music of Costa Rica on a Fulbright Scholarship and spent a week in Vienna, Austria studying conducting with members of the Vienna Boyschoir faculty.



## Charles Burke

### 2012 WV All-State Orchestra Conductor

Charles Burke is the Artistic Director of the Detroit Symphony Orchestra's Civic Youth Ensembles as well as the conductor of the DSO's Civic Orchestra and Civic Sinfonia. Burke also serves as the Director of Education for the Detroit Symphony Orchestra.

Under Burke's dynamic and creative leadership, the DSO's Civic Youth Ensembles have emerged as one of the nation's leading youth training programs. Over the last decade, Maestro Burke has led more than 200 performances with the Civic Youth Ensembles, world-premiered twelve orchestral compositions, produced twenty Orchestra Hall CD recordings, created more than 20 radio/internet "Civic in Concert" broadcasts, and is the subject of 1.5 million YouTube downloads as Honda's conducting robot ASIMO. Furthermore, Burke has led critical performances throughout Southeastern Michigan with artists such as the Brazeal Dennard Chorale; Robert De-Maine, Florence Quivar, George Shirley, John Macurdy, Shirley Love, Midori, Earl Klugh, Patrice Rushen, Frank Foster, Kevin Beavers, Delfaeyo Marsalis, Adolphus Hailstork and jazz greats Marcus Belgrave and Rodney Whitaker.

In 2001, Burke was appointed Music Director and Conductor of the Lake St. Clair Symphony Orchestra in St. Clair Shores, Michigan. Burke has served as a guest conductor, clinician and television educator - guest conducting the Detroit Symphony Orchestra, San Francisco Youth Symphony, Interlochen High School Orchestra, the Ohio All-State Orchestra, West Virginia All-State Orchestra, the Detroit Chamber Strings, the Windsor Symphony Orchestra, the United States Army Band, the United States Herald Trumpets, Wayne State Symphony Orchestra and appearing as musical host on the WTVS production of "*Mozart, Math and Music*" and *Backstage Pass* with the Detroit Symphony Civic Youth Ensembles.

Prior to his appointments with the Detroit Symphony Orchestra, Burke studied orchestral conducting at the University of Michigan. As the *Helen Wu Conducting Fellow*, Burke was appointed as Music Director of the Campus Symphony Orchestras as well as the Assistant Conductor of the University of Michigan Symphony Orchestras. Before his tenure at the University of Michigan, Burke was an active and sought after guest conductor, adjudicator and educator throughout his native Washington, D.C. metropolitan area. Burke was the Music Director and founder of the Fairfax Chamber Orchestra, as well as a conducting and composition fellow at several international music festivals. In 1999, Burke served as a conducting fellow at the Oregon Bach Festival under Maestro Helmut Rilling.

The son of two professional musicians, Burke began playing piano at the age of five. At age nine, he made his professional debut with the title role of *Amahl* in Gian Carlo Menotti's opera *Amahl and the Night Visitors*. Burke began his conducting training at the age of seventeen and has continued his studies with Neeme Järvi, Kenneth Kiesler, Martin Katz, Anthony Maiello, Malory Thompson, Harold Faberman and Daniel Lewis.

Mr. Burke's work in music education earned a nomination for the *National Sallie Mae Outstanding Teaching Award*. Under Burke's leadership, his collegiate instrumental and elementary choral performance groups have been received critical acclaim for their outstanding achievements. Mr. Burke holds degrees from West Virginia University and George Mason University.

# 2012 All-State Orchestra

## TENTATIVE Schedule

### Thursday, March 15, 2012

1:00-4:00 pm – Rehearsal  
4:00-5:30 pm – Break  
5:30-7:00 pm – Rehearsal  
7:30 pm – Air Force Band of Flight Nighthawks (Waterfront Place)

### Friday, March 16, 2012

9:00-12:00 pm – Rehearsal  
12:00-1:00 pm – Break (box lunch provided from registration fee)  
1:00-4:30 pm – Rehearsal  
4:30-6:30 pm – Break  
6:30-8:30 pm - Rehearsal

### Saturday, March 17, 2012

Dress Rehearsal – TBA

1:00pm – All-State Concert  
· Concert will be held at the Lyell B. Clay Theater at WVU Creative Arts Center  
Concert order - TBA

\*Rehearsals will be held at **Morgantown High School**

### Concert Dress

**Men:** Black pants, black shoes, black socks, white button down shirt, long dark tie

**Women:** Black pants or long skirt (skirts must be below the knees when seated), black closed toed shoes, black nylons, dressy white top.

## 2012 WVMEA CONFERENCE

### THURSDAY, MARCH 15

#### 8:00 a.m.

Exhibits Set Up

#### 9:00 a.m.

Registration Opens

#### 10:00 a.m.

WVMEA Executive Board meeting  
2nd Floor Terrace Meeting Room

#### 11:30 a.m.

WVMEA General Meeting  
Grand Exhibit Hall A

#### 12:15 a.m.

Honor Group Performance  
Grand Exhibit Hall A

#### 2:00 p.m.

Bandmaster's Executive Board meeting  
Meeting Rooms 104-105

Jazz Reading Session  
Grand Exhibit Hall A

Choral Conductor's Anonymous: 12 Steps to Better Choral Tone (Daniel Monek)  
Wharf A & B

Creative Movement for the General Music Classroom (Patrick Ware)  
Platinum Grand Ballroom A & B

Getting Started with Creativity, Using Technology (Robin Hodson)  
Waterfront Room

#### 3:00 p.m.

Vocal Association Board meeting  
Puskar Boardroom

Singing, Playing, Dancing, Creating: Today's Kodaly Pedagogy (David Gonzol)  
Wharf A & B

"Reeding" Between the Lines: Playing & Teaching the Saxophone (Christopher Barrick)  
Platinum Grand Ballroom C

Improvisation! Have Recorder We Will Travel (Patrick Ware)  
Platinum Grand Ballroom A & B

Encouraging Creativity through Music Software #1 (Robin Hodson)  
Waterfront Room

#### 4:00 p.m.

Retired Members meeting  
Meeting Rooms 104-105

What Band? How to Successfully Deal with Small Band Programs (Scott Tignor)  
Wharf A & B

Theme and Variations (Jared Spears)  
Platinum Grand Ballroom C

Creative Writing, Creative Music, Creative Movement (Patrick Ware)  
Platinum Grand Ballroom A & B

Encouraging Creativity through Music Software #2 (Robin Hodson)  
Waterfront Room

**4:15 p.m.**

Honor Group Performance  
Grand Exhibit Hall A

**5:00 p.m.**

Registration and Exhibits close

**5:30 p.m.**

Solo and Ensemble Recital – Winds & Percussion  
Grand Exhibit Hall A

**7:00 p.m.**

WVMEA Show Choir Teachers' Meeting  
Wharf A & B

Society of General Music and WV Children's  
Choral Association Meeting  
Platinum Grand Ballroom A & B

**7:30 p.m.**

Keynote Concert: Air Force Band of Flight  
Nighthawks  
Grand Exhibit Hall A

**FRIDAY, MARCH 16**

**8:00 a.m.**

Phi Beta Mu Breakfast meeting  
Regatta Private Dining Room

Introducing Beat, Rhythm & Tempo . . . to Kids!  
(Sharon Burch)  
Platinum Grand Ballroom A & B

**9:00 a.m.**

Let Me Entertain You: The Best of Broadway &  
the Movies (Andy Beck)  
Wharf A & B

Building Better Brass (John Pursell)  
Platinum Grand Ballroom C

4-Beat Patterns to 12-Bar Blues Fun! (Sharon  
Burch)  
Platinum Grand Ballroom A & B

**10:00 a.m.**

Honor Group Concert – middle school jazz  
Grand Exhibit Hall A

I Have a Voice: A Reading Session for Mixed  
Choirs (Andy Beck)  
Wharf A & B

"I Thought a Fulcrum Was A Wrench!" (Chris  
Crockarell)  
Platinum Grand Ballroom C

Introducing Jazz to Kids through Scattin' Fun!  
(Sharon Burch)  
Platinum Grand Ballroom A & B

Twenty Things Everybody Needs to Know  
About Technology and Creativity (Robin Hod-  
son)  
Waterfront Room

**11:00 a.m.**

Honor Group Concert – high school jazz  
Grand Exhibit Hall A

The Well-Rounded Choir: Something for Everyone  
(Andy Beck)  
Wharf A & B

Creativity in the General Music Classroom (Carol  
Roskos)  
Platinum Grand Ballroom A & B

New Trends in Music Technology (Robin Hodson)  
Waterfront Room

**1:00 p.m.**

Creative Approaches to Middle Level General  
Music (Rachel Reynolds)  
Wharf A & B

National Board Certification for Music Educators  
(David Alfred)  
Platinum Grand Ballroom C

TBA (Mark Hardman)  
Platinum Grand Ballroom A & B

Why Tri-M? (Mary Harvey)  
Waterfront Room

**1:30 p.m.**

Solo and Ensemble – College Recital  
Grand Exhibit Hall A

**2:00 p.m.**

Vocal Association General Meeting  
Wharf A & B

Adopted Series for Band: How to Use Essential  
Elements 2000 in Your Classroom (Charles  
Menghini)  
Platinum Grand Ballroom C

**3:00 p.m.**

Interactive Jazz Music Stories (Sherry  
Luchette)  
Wharf A & B

Structural Support for Building a Band Pro-  
gram (Jason Griffith & Dan Brennan)  
Platinum Grand Ballroom C

Orchestra Directors' Association and WVSTA  
Meeting  
Waterfront Room

**4:00 p.m.**

Jazz Activities for Elementary Music (Sherry  
Luchette)  
Wharf A & B

WVCMEA Business Meeting  
Platinum Grand Ballroom C

Bandmasters' Association Meeting  
Platinum Grand Ballroom A & B

**5:00 p.m.**

Registration and Exhibits Close/ WVMEA Re-  
ception  
Terrace Foyer F-H

**5:30 p.m.**

Solo and Ensemble Recital – Voice, Piano &  
Strings  
Grand Exhibit Hall A

**7:15 p.m.**

Honor Group Performance  
Grand Exhibit Hall A

**7:30 p.m.**

West Virginia All State Children's Chorus Con-  
cert  
WVU – Creative Arts Center  
Lyle B. Clay Concert Theatre

**8:00 p.m.**

Honor Group Performance  
Grand Exhibit Hall A  
9:00 p.m.  
WVU Alumni Reception

## **SATURDAY, MARCH 17**

**9:00 a.m.**

Expressive Singing and Descriptive Writing  
(Cynthia Bradford)  
WVU – Creative Arts Center  
Room 440

**10:00 a.m.**

Presentation by 2011 General Music Teacher  
of the Year (Matt Jennings)  
WVU – Creative Arts Center  
Room 440

**10:30 p.m.**

Recorders in the Kodály Classroom - Partici-  
pants need to bring a recorder  
(Dr. David Gonzol)  
WVU – Creative Arts Center  
Room 440

**1:00 p.m.**

West Virginia All State Choir, Band and Or-  
chestra Concerts  
WVU – Creative Arts Center  
Lyle B. Clay Concert Theatre

**B.A./B.S.**  
Music Education  
(teaching certification)  
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## 2012 WVMEA Conference Morgantown, WV Hotel Information

Waterfront Place Hotel 2 Waterfront Pl Morgantown, WV 26501 (304) 296-1700	<b>Conference Hotel</b>	\$99
Clarion Hotel Morgan 127 High St Morgantown, WV 26505 (304) 292-8200	<b>Orchestra rehearsals</b>	\$60 w/ continental breakfast
Euro-Suites Hotel 501 Chestnut Ridge Rd Morgantown, WV 26505 (304) 598-1000		\$99
SpringHill Suites by Marriott Morgantown 1910 Hunters Way Morgantown, WV 26505 (304) 225-5200		\$89 plus tax w/ hot breakfast
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Hilton Garden Inn Morgantown 150 Suncrest Towne Center Dr Morgantown, WV 26505 (304) 225-9500		\$99 by Feb. 22
Hampton Inn Morgantown 1053 Van Voorhis Rd Morgantown, WV 26505 (304) 599-1200		\$99 by March 1
Ramada Conference Center Morgantown, WV 20 Scott Ave Morgantown, WV 26508 (304) 296-3431		\$72 full – hot breakfast

# WVMEA 2012 CONFERENCE REGISTRATION FORM

*Waterfront Place Hotel and West Virginia University*

*Morgantown, West Virginia*

March 15 - 17, 2012

(Pre-registration deadline – Monday, February 27, 2012)

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Name (print or type) ( ) Cell Phone ( ) Other Phone

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(Includes MENC membership)

Collegiate member registration \$15.00 \$ \_\_\_\_\_

Collegiate non-member registration \$25.00 \$ \_\_\_\_\_  
(Does not include CMEA membership)

Spouse/Guest registration \$20.00 \$ \_\_\_\_\_

Retired WVMEA member no charge

Total amount enclosed \$ \_\_\_\_\_

Make checks payable to WVMEA Conference. Return this form by Monday, February 27, 2012 to: George Willis, WVMEA Conference Registrar, College of Creative Arts, P.O. Box 6111, West Virginia University, Morgantown, WV 26506-6111.

Questions about registration should be directed to [Philip.Wyatt@frontier.com](mailto:Philip.Wyatt@frontier.com)

Questions about NafME (formerly MENC) membership should be directed to [mbrserv@nafme.org](mailto:mbrserv@nafme.org). You can join or renew your membership at <http://nafme.org/about/view/nafme-membership-applications>

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<jdeskins@access.k12.wv.us>

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Bandmasters President: Mark Palmer, University High School, 131 Bakers Ridge Road, Morgantown, WV 26505 O: 304.291.9275  
<mpalmer@access.k12.wv.us>

Vocal Association President: Kathleen G. Corbett <kcorbett@kcs.kana.k12.wv.us>

Children's Choral Association Co-Chairs: Bruce Ensinger, 37270 Willow St, Sardis, OH 43946 O: 304-455-2291 <bruce.ensinger@att.net> and Richard Kendall, 5381 Big Tyler Rd, Unit 202, Cross Lanes, WV 25313 O: 304-776-2022  
<rkendall@access.k12.wv.us>

Orchestra President: Joel Cotter, 952 Breakiron Hill Rd., Morgantown, 26508.  
<jcotter@access.k12.wv.us>

Society for General Music: Jeremiah Smallridge <wvsocietyforgeneralmusic@gmail.com>

Solo and Ensemble Chair: Frederick Meyer, 808 Echo Rd., South Charleston, WV 25303 <wfmeyer@suddenlink.net>

Research and Grants Chair: Matthew Inkster, Division of Music, CSC125, West Liberty University, West Liberty, WV 26074 O: 336-8097 <minkster@wlsc.edu>

WV Collegiate MEA Advisor: Robert Wray, Assistant Professor of Music/Choral Music Education, Marshall University <wrayr@marshall.edu>

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