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President’s Thoughts  
By Raleigh “Butch” Eversole, CMEA President  

Welcome to the heart of your fall semester! The leaves have begun to change, the morning air is crisp, and the beauty of autumn is making an appearance. Most exciting is that our academic year and begun to hum, and our students have settled into a rhythm. The exposition is climaxing and the development is about to begin. The intro and tune have been played, and now it’s time for some burnin’ solos!

Sometimes at this point of the year, we may find that the stresses of our job—or just the predictability of routine—can leave us needing some inspiration. At our June CMEA State Assembly meeting, I shared a video with the assembly that I’ve found to be engaging and inspirational. Produced by the American Academy of Arts and Sciences, “The Heart of the Matter,” https://www.youtube.com/watch?v=e0VVJJmpoEk says more in seven minutes than I can hope to say in a year. Actor John Lithgow discusses “STEM” (science, tech, engineering, math), comparing it to the stem of a flower. He reminds us that STEM is important, but largely because the stem holds up the blossom. “The blossom is the Humanities.” Without the blossom, the stem is not really doing much. Filmmaker George Lucas explains “science is the HOW, and the humanities are the WHY.” The video wonderfully articulates why music (and other humanities) will forever be vitally important in education. Whether you need inspiration at this time or not, I hope you will take a few minutes to watch it.

As I mentioned in our last e-newsletter, the CMEA Assembly met twice over the summer and began laying out plans for our 2017 conference at the Broadmoor. The councils have had their hands full as they made difficult decisions in the selection of performing groups and clinic proposals. We are excited to continue to share the conference offerings with you as the schedule solidifies through the fall. I do want to let you know that the keynote address will be delivered by composer and author Bruce Adolphe. If you aren’t familiar with him, take a few seconds to peruse his website www.bruceadolphe.com. The President’s Concert on Thursday evening of the conference will feature jazz vocalist Karrin Allyson and her group. If you’re not familiar with her work, you can find lots of examples on YouTube. Here are some previews from her last album: Many a New Day: Karrin Allyson sings Rodgers & Hammerstein. https://www.youtube.com/watch?v=GfLGDA4QMH0. Her body of work and style is quite broad, and I’m already excited for the concert. I hope you’ll make plans to join us at the conference and at these events.

I do hope that you are able to make this school year the best one yet. If there is ever anything that I can do to help you, or if you simply wish to talk about our wonderful organization, do not hesitate to contact me. I am humbled and proud to serve our membership.

“Butch” Eversole

“Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness.”

〜 Maya Angelou
We invite and welcome all aspiring music and dance majors to audition for admission and scholarship consideration to the Glenn Korff School of Music in the Hixson-Lied College of Fine and Performing Arts.

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Create. Perform. Achieve
What will YOU teach this year??

If you are like many music educators, your “curriculum” is founded upon a certain number and selection of musical works designed to provide feasible material for performance during the course of the academic year. The literature chosen may be based on one or more of the following criteria (add yours accordingly):

- I like it, therefore my students will.
- It’s new.
- It’s by a composer with whom I’m familiar.
- It’s by a composer that is popular these days – everyone else is playing music written by this individual.
- It doesn’t seem to be too hard.
- I’ve used this piece before and had some success with it.
- I can use this piece for a festival and other programming needs.
- It’s “safe”.
- I have a recording of this piece from a publisher or some other source like YouTube, so I know what it’s supposed to sound like.
- It’s in my library, therefore available at no additional cost.

R. Jack Mercer, well-known author, successful band director for many years, and proponent of lifelong learning in music (who recently passed away at the age of 91), had this to say in 1972:

“There are few band curricula that take the student through the basics of music theory and history. Instead, scores are selected to meet the requirements of the next performance, and the curriculum is the score [emphasis added]. Consequently, the content of the course of study is fortuitous…the goal of musical training is to present a polished performance.”

Former MENC (now NAfME) President, author, and music educator Charles Benner (who also passed away recently at the age of 99) summarized this problem in 1972, as follows:

“It can be inferred that performing group participation has little effect on musical behavior other than the acquisition of performing skills, unless there is a planned effort by the teacher to enrich the performing experience with additional kinds of musical understanding.”

The concept of Comprehensive Musicianship (CM) is certainly not new. Beginning as an articulated approach in 1965 in connection with the Contemporary Music Project, the principles are not new, yet are still not accepted by many. However, should one investigate the guiding principles of CM, a significant degree of correlation is found between those and the new National Standards in Music. A complete music education consists of Creating, Performing, Responding, and Connecting, as articulated by the new National Standards. It should be noted that the authors of these new standards utilized the Colorado Academic Standards in Music as an exemplar.

As music education continues into the 21st century, how are we Leading the Profession (CMEA Strategic Direction Two) in preparing students (and future educators) to provide a comprehensive music education to ALL students. This includes those within performing ensembles and those who are just as intensely interested in music study, but regard the traditional “band-orchestra-chorus-jazz” offerings as not relevant to their desired musical pursuits? Regarding the former, what are the perceived barriers on the part of music educators that prevent the thoughtful and considered design of curricula leading to a complete music education?

I welcome your input as we continue to discuss this ongoing issue. This issue reaches into Advocacy (Strategic Direction One), as well as connecting to language within the new Every Student Succeeds Act.
Literature Selection - “What’s the Score?” (Part Two) continued
By Mark Hudson, CMEA Past-President and Community/Government Relations Chair

(ESSA) that identifies Music as a stand-alone part of a “well-rounded education” (read as Core Subject). This is a significant recognition by Congress as to the importance of music in a child’s education. Just as significant, it places a great deal of responsibility on us as music educators to ensure that we give due diligence to the planning and delivery of music instruction. The ultimate goal is musical understanding, not solely a polished musical performance. Our profession is responsible. The future of music education depends on this. Our students deserve no less.

Mark Hudson

Tri-M News
By Michelle Ewer, CMEA Tri-M Chair

Here we are deep in the thick of the New Year. My Tri-M group is underway, how about yours? It is a nice feeling when students come up and want to join Tri-M. Must be doing something right!

National would like chapters to consider having “Give a Note” as their chosen community service project. The money collected goes to school programs in need of funds to help their program survive. Go to Nafme.org and type in Tri-M for more information. Has your chapter paid their dues this year? If you are a high school chapter and want to graduate with Tri-M honors you must be current in your dues. It is a $100 fee regardless of your chapter size.

National is also looking for Tri-M quotes to share. Does your chapter have some memorable moments you are willing to share? Please contact them directly or email me and I will be sure and pass them along. On that note is there a school that should have a Tri-M chapter. Contact me and I will be glad to help them out. I will be presenting at CMEA this year. My session is called “I don’t have time to start a Tri-M chapter. Send people my way please.

Our annual Tri-M conference is going to be wonderful. Sessions on Entrepreneurship, leadership using warm up activities, body percussion and musicians, as athletes will be featured this year. Please checkout a website www.chasethemusic.org. Mr. Clark Hodges will be opening our conference with this wonderful program. It has Tri-M written all over it. We will end our day with motivational speaker Peter Boonshaft. Peter is amazing and I know all of us will enjoy hearing him speak.

If your group is staying overnight at the Broadmoor make sure to reserve your room NOW. They will sell out. I look forward to seeing you in January. Let me know how I can help you and your chapter.

Michelle Ewer

Tri-M CMEA and Southwestern Division Chair
How many of you just had a cold shudder run down your back when you read those three letters? It can be a frightening set of letters in association with Colorado’s teacher evaluation tool. It is most frightening if your district has not given you the information you need to be successful. It is likely not with purpose that you have received little help from your district or administration, although, it is equally likely that there are a few places out there that want complete control of the evaluation process and would prefer teachers to be sheltered from the truth. However, the truth of the matter is that you, as an educator, should control the majority of the MSL’s you are to be evaluated upon.

First and foremost, while this is a nightmare for an educator it is an equally dreadful process for the evaluator (building principal or other designated evaluation authority). The hours it takes to properly administer the process of evaluation is daunting at best so any opportunity to streamline the process will be looked at with a minimum of cursory interest, it is human nature. Regardless, the educator has the power to determine, with agreement from the evaluation professional, what they will be evaluated on and the manner in which the rating (rubric) will be applied.

Take for granted that everyone has to have a group centered goal, that is law. Most likely it will be tied in some way to some form of measurable growth building wide. It is also expected to be in a subject or curriculum that is not directly tied to music or other non-tested subject area. It cannot be changed although there should be some input by the staff what it should be yet ultimately that is a building or district decision that we cannot control. So we do not worry about that. We in turn spend time carefully thinking about the part of the process we can control. By law you, as the educator, are to determine what you want your students to do by the end of the year, how you can objectively show that and create the evaluation process to determine how successful you were in achieving the goal or goals you set forth for your students. The bright side is that the percentage of your evaluation on the group goal is big enough to make everyone buy in yet small enough to allow you to use your specific content area to rule your overall rating.

Here are three areas I have used recently to manage my portion of the process and will come from the point of view of an ensemble director (do not be afraid to request specifics if you feel it would be helpful):

I have worked to get my students and my administration to see our performance at the CHSAA Large Group Festival as our testing evaluation. It is criteria and rubric based, there are standards we must adhere to in order to receive a desirable rating, it is group centered as well as based on the majority of what is done in the classroom. I base the evaluation rubric on realistic goals because we all know that when students are performing sometimes the performance is not what it was suppose to be. Music is also a subjective art and we also know that our interpretation is not always in agreement with a judge.

Due to time constraints of rural students there was a drop off of performances at our local solo and small ensemble festival. I knew this was adversely affecting the program so I selected three groups and made it a point to come up with a percentage of each class that I felt would be a minimum acceptable number to participate and an acceptable rating for the performers. Both were conservative since it was something that was going to be new to many of them. Each class more than fulfilled both objectives and as a byproduct those students were ready to participate the next year.

I wanted my middle school band students to really know what a major scale was, not simply a series
of notes memorized based on a given pitch but to be able to write the scale out based on that pitch. Eventually it led to why key signatures are what they are but it was the scales I wanted to focus on and therefore became one of the learning objectives for that year. We worked on it weekly by having to play and write out scales from four flats to three sharps talking about whole steps and half steps as well as the pattern of steps it takes to make a major scale. Toward the end of the year each student had to perform the scales and there was a test on writing four major scales based on random notes. The rubric was based on the percentage of students who could play and write scales without error.

Creativity and taking charge of what you want the students to learn this year is the key to making the evaluation actually work for you instead of against you. Most evaluators do not know the music curriculum well enough to challenge you on your choices, do not take advantage of that but use that to help inform them of why you have made the choices you have. Take the control of your evaluation to help remove the anxiety associated with it, use it to help focus and drive your school year, and use the process to help inform your evaluator what you do in your room is not only critical to your students overall education but that you are a quality educator with goals, standards and measurements that rival every other teacher in your building/district.

Kevin Beaber
Welcome to the new school year! I hope you are refreshed after your summer break and are ready to make some fantastic music with your students. Your CMEA Vocal Music Council representatives have been hard at work preparing for this year’s conference. We have more performing groups this year than in years past and are busy finalizing the schedule. Many thanks to those professionals for giving up time this summer to help produce a quality conference for everyone. I am looking forward to another great school year and another great CMEA conference. Make your reservations early and jump on-line to register. Don’t forget to purchase the music packet listed on your registration form. We will once again have lots of music for you to select from for your programs. Have a great start to your year and enjoy your time with your students!

Raisha Quinn

“Where words leave off, music begins.”

~ Heinrich Heine
General Music Council News!
By Jeff Van Devender, General Music Council Chair

As I sit in my classroom after the first day of another school year has passed, I am reaching for a nugget of insight in preparation for climbing yet another mountain, aka my 26th year of teaching. The best I have dredged up so far is.. “with experience comes wisdom.” However, I am keenly aware that once you think you have something figured out, an implosion is often right around the corner. But, I digress...

I hope you each had the opportunity to get out and recharge over the summer, whether it was furthering your credentials, travel, adventure, or just grabbing hold of some much needed relaxation. I did and it felt great. Bucket-list item I finally achieved: as a born and raised Iowan, I finally got a RAGBRAI under my belt. Pure fun on wheels and a toothpick for a bike saddle.

Once again, our General Music Council met to choose session proposals that seem to address many needs and keep things fun for the upcoming CMEA Conference. With constant change in our profession, the one thing we can always depend on is change is constant. Bearing that in mind, our council was very mindful to key into your feedback and address those needs you have identified for our upcoming conference. Look for more information regarding session offerings in the next newsletter. We have a good feeling about this one.

Consider taking advantage of our Colorado Elementary All-State Choir this year! The directors are Dr. Maribeth Yoder-White from the Hayes School of Music at Appalachian State University and Dr. Craig Denison from Indiana University of Pennsylvania. All the details can be found at http://ceasc.org. I believe our current chair, Jon Hutchison has included an update in this newsletter.

Chair-Elect, Council Representatives and Secretary/Treasurer Candidates Needed! This year, you are electing representatives for odd number state districts (1, 3, 5 and 7), Chair-Elect and Secretary-Treasurer. If you do not know your district number, find out at http://cmeaonline.org/AboutUs.aspx. A common question we often hear is.. “why would I involve myself like that?” We are so glad you asked! A seat on the council allows YOU to help determine the direction Colorado music education takes. Plain and simple. Your circle of influence is expanded exponentially and the networking/friendships/professional relationships you develop statewide and beyond are invaluable. Your involvement helps keep CMEA relevant, current and connected. If you think you might be interested, contact your current representative (see above) or GMC Chair-Elect, Jan Osburn (jan.osburn@bvsd.org).

ROCKE is hosting is a Fall workshop - October 22 at Metropolitan State University - Julianna Barker Gylseth, presenter. Visit rockeonline.weebly.com for further details.

Rocky Mountain Chapter of the American Orff Schulwerk Association 2016 Fall Workshop schedule has a session slated October 8 with Peter and Mary Alice Amidon – “Creating a Dynamic Learning Community.” Visit http://rockymountainorff.org for further details.

Never forget the influence you have on young lives you touch. Beat the lines at 2017 CMEA Conference and register early. Have an awesome year!

Musically,

Jeff Van Devender
From the Instrumental Council Chair
By Keith Farmer, Instrumental Music Council Chair

Dear Colleagues,

This week I officially welcomed many new and returning students to the band room at my school. I am rejuvenated by their eager faces and enthusiasm to make music and be together. Even though today’s teaching environment can sometimes be difficult, I encourage you to stop, take a deep breath, and look around at all those wonderful students that we are lucky enough to spend time with in the amazing vehicle of music. Music truly brings people together. As you are planning and organizing your year, please make it a priority to attend the CMEA Clinic/Conference January 26-28, 2017 at the Broadmoor in Colorado Springs. It is always an opportunity to reconnect, learn from one another, and get new ideas for teaching.

I want to thank instrumental chair elect Casey Cropp and the entire instrumental council for all of their time, work, ideas, and for representing all of us.

Best wishes on the start of the 2016-17 school year. Please don’t hesitate to contact me if I can be of assistance in any way. It is my pleasure to serve you.

Keith Farmer
Welcome back, colleagues! A few years ago, the College and University Council declared that one of our goals was to showcase music teachers modeling music education outside the traditional ensemble model (Band, Choir, Jazz, Orchestra). Sessions have included philosophical discussions by local teachers and professors and last year Doug Corella demonstrated an innovative percussion and hip-hop program he teaches in inner-city Chicago. This year we want to hear from you! We’ve set aside a couple of hour-long panel sessions to showcase Colorado teachers who teach music in a unique way or some way outside the traditional ensemble model. We already have teachers who will share their approach to teaching mariachi, rock band, and other models, but we want to hear from you! Please email Ryan Olsen@colostate.edu if you would like to join a panel and spend 15-20 minutes sharing your innovative approach to teaching music in Colorado!

In addition to these panels we also have sessions on music advocacy in Colorado, particularly with the implementation of the Every Student Succeeds Act (ESSA), inclusion of minority and LGBT students in music programs, Music and Computing (especially programming!), teaching music appreciation and comprehensive musicianship, as well as sessions for our collegiate members on the job search process. It is already shaping up to be a fabulous conference. Best of luck at the start of a new year!

Ryan Olsen

Past Presidents of CMEA

1943-1946 Hugh E. McMillen +
1946-1948 Katharyn Bauder *
1948-1950 Gus E. Jackson *
1950-1952 Mabel Henderson *
1952-1954 Paul Zahradka *
1954-1956 Warner L. Imig *
1956-1958 John T. Roberts +
1958-1960 John Held +
1960-1962 Byron Syring
1962-1964 Charles Meeker *
1964-1966 Leo Meyer *
1966-1968 Jo Ann Baird +
1968-1970 Dwight Dale *
1970-1972 James Miller *
1972-1974 Alex Campbell +
1974-1976 Ralph Levy *
1976-1978 Larry Perkins *
1978-1980 E’Rena Hockenberry *
1980-1982 Kevin McCarthy

1982-1984 Herbert Goodrich
1984-1987 Earl Berglund
1987-1990 Elza Daugherty +
1990-1992 Norma Hess *
1992-1994 Mike Weiker
1994-1996 Willie Hill, Jr. #
1996-1998 Bette Lunn
1998-2000 Frank Montera *
2000-2002 Michael Kornelsen
2002-2004 Janet Montgomery *
2004-2006 Steve Meininger
2006-2008 Michelle Ewer
2008-2010 Cindy McCaskill
2010-2012 Tricia Kidd +
2012-2014 Richard Shaw
2014-2016 Mark Hudson

*deceased
+SWMENC President
#MENC President
Here’s Your Homework
By Mark Montemayor, Research Chair

Buzzing around social media not long ago was a news story of a second-grade classroom teacher in Texas whose decisions caused quite a stir. “After much research this summer, I am trying something new,” she explained in a letter to parents. She proceeded to state that she would not assign homework to students this year, except for work that was not completed during the school day. “Research has been unable to prove that homework proves student performance. Rather, I ask that you spend your evenings doing things that are proven to correlate with student success. Eat dinner as a family, read together, play outside, and get your child to bed early.”

What am I to make of this — as a parent, a fellow teacher, a fellow citizen, and as a researcher myself?

I breezed through the slew of comments that followed the story on my news feed, reading cheers from many (“we’ve known this for a long time!”), and jeers from quite a few as well (“what’s happening to our culture?”). I’ve come to learn that comment boxes aren’t the place to find nuanced, reasoned dialogue between opposing points of view in pursuit of common ground. Nor will I find many people on Facebook citing evidence to support their claims. Indeed, social media is a fine platform for rants and raves, but it’s not exactly suited for even-keeled reviews, such as those I might see in a journal article or in Consumer Reports.

I’ve got opinions, too. But those aside, one might correctly assume that as a researcher, I’m pleased to see that this teacher has been reading research, and that she was thoughtful enough to attempt to apply certain findings to her classroom. She mentions that she did her research this summer (presumably during her summer break), which itself speaks to her commitment to her own professional development. (Perhaps this was part of a graduate program in which she was enrolled.) I’m glad that she has availed herself to the research literature in her field. The teaching profession is elevated by her investment of time and attention; I would hope that many other teachers would do the same, regularly and lovingly. And while I don’t know the particular details of her situation, I would speculate that making the decision she did took a certain amount of courage. This is all certainly admirable.

Do I have concerns? Well, yes, but I should hasten to say that I’m a bit reluctant to mention them — first, for fear of coming across as “smarter and wiser than thou,” or for suggesting that I think that the teacher didn’t know what she was doing. This is not at all the case. I very much respect teachers’ judgment, intelligence, and wisdom, and unless I were to learn otherwise, I would assume that this teacher came to her decision after carefully weighing all possible implications. Furthermore, I don’t want to give credence to the notion that research is a mercurial enterprise — the simplistic idea that what researchers proclaim to be bad for us one day is found to be good for us the next. No, no… research is a cumulative endeavor, with each new study adding some fresh, usually painstakingly small insight to what had been known before.

Perhaps my concerns have more to do with the public reception of this story rather than with the story itself – and I wonder about what it reflects about our collective understanding of research and scholarship. I worry about the enthusiasts, who broadcast their self-congratulations by proclaiming that they’ve known this to be true all along. Well, I doubt they actually read those particular studies. And although some research findings will indeed affirm intuitively-held beliefs, other findings will refute them. I also worry about the critics, who seem to think that this research (and perhaps research in general) is somehow part of a plot to undermine the received wisdom of educational practice. Well… no. Researchers are as concerned as anyone about developing habits of work among students, and about the importance of imparting content to learners through required independent study which can then be augmented through classroom activities. I have no doubt that there exists a substantial and grow-
Here’s Your Homework, continued
By Mark Montemayor, Research Chair

ing body of published studies where topics such as these have been explored. (And recall here that for the current story, we’re talking about a second-grade classroom!)

Two comments about the Texas teacher’s policy statement bear mentioning. First, she opens her letter by implying that she did research work herself. This was probably true only in a bibliographic sense — that is, her “doing” likely consisted of searching for studies on a given topic and reading them. Also, I am a bit uneasy about her use of the word “prove.” Research, much less any single research study, rarely “proves” anything. Rather, successive investigations help lend insight on a given phenomena. Certain findings help explain certain things, but will leave many other questions unanswered. An accumulation of findings might be construed to establish certain things as probably being true. The wise reader will recognize the limits of any given set of studies, realizing that there are always other variables which may not have yet been brought to account.

We’re all susceptible to being overly enthusiastic about information we encounter that affirms our biases, and to being overly critical about things we hear that challenge them. Part of the beauty of research, and of the discipline of reading research, is opportunity it affords us to become more precise in our thinking, and more nuanced in our understanding of often-complex and messy ideas about which we care very deeply.

Music and teaching elicit a great deal of passion among all of us. Tempering that passion with patience and insight always serves us well, which in turn serves our students well, too.

Remembering that is your homework for the year! And mine, too. (But first, I think I’ll go play outside for a while.)

Mark Montemayor
Bachelor of Arts in Music Education, Performance, Composition, and Business

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“Stop the flow of music would be like the stopping of time itself, incredible and inconceivable.”

~ Aaron Copland
Membership News
By Andrea Meyers, Membership Chair

Dear CMEA Membership,

Congratulations! We are professional musicians, educators directors, mentors, and leaders in communities across Colorado. The complexities of these multi-generational relationships are rich in educational experiences, rich in traditions in Colorado.

The 2017 CMEA Clinic/Conference is creatively inspired by and for you! This is unique to Colorado with featured clinicians, specialized concerts, performances, presentations, and exhibits. The world renowned Broadmoor Hotel will again host our incredible conference. Thanks to our amazing CMEA leadership and this conference assures a spirited camaraderie and exciting collaborative event.

Retired and general membership present a unified welcome for our Tri-M chapters and guest audiences in support of music education. These are part of the joyful privileges and traditions prevalent to our organization. These combined experiences and decades of pivotal strategic plans continue to reinforce our devotion to our profession.

Thank you CMEA colleagues for your beautiful music, supportive networking, brilliant teaching and administrative outreach. I am proud to be your CMEA Membership Chair. Please feel free to contact me with any ideas, concerns, assistance, or questions. Looking forward to all the exciting Broadmoor CMEA Clinic/Conference rendezvous’ and events at the Broadmoor.

Wishing you continued success and happiness - see you in January!

Musically yours,

Andrea L. Meyers
CMEA Membership Chair
http://cmeaonline.org/
http://www.nafme.org/
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“After silence, that which comes nearest to expressing the inexpressible is music.”

~ Aldous Huxley, Music at Night and Other Essays
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Bachelor of Music Education in:
- Instrumental Music K-12 Teaching
- Vocal, Piano, General Music K-12 Teaching

Bachelor of Arts
## CMEA Hall of Fame

<table>
<thead>
<tr>
<th>Year</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989-1990</td>
<td>Steve Busch</td>
</tr>
<tr>
<td>1996-1997</td>
<td>John McGregor, *Dorothy McKeag, Glenn Shull</td>
</tr>
<tr>
<td>1998-1999</td>
<td>Kenneth Butcher, *Shirley Reed, Larry Overton, Robert Zachman</td>
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<tr>
<td>1999-2000</td>
<td>Kenneth G. Evans, Bette Lunn, Steven McNeal, Howard M. Skinner</td>
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<tr>
<td>2001-2002</td>
<td>*Frank Montera</td>
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<tr>
<td>2002-2003</td>
<td>Donald Kimble, Duane Zanotelli</td>
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<tr>
<td>2004-2005</td>
<td>Doug Downey, Craig Ketels, Joe Ernie Montoya</td>
</tr>
<tr>
<td>2007-2008</td>
<td>Elva Jean Bolin, Susan Day</td>
</tr>
<tr>
<td>2008-2009</td>
<td>Barbara Grenoble, Jim Keller, Steve Meininger, Ron Revier, Cherilyn Smith-Bidstrup</td>
</tr>
<tr>
<td>2009-2010</td>
<td>Steve Christopher, Paul Schneider</td>
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<td>2010-2011</td>
<td>Linwood Warwick</td>
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<tr>
<td>2011-2012</td>
<td>Ken Anderson, Margie Camp, Dotty Reaves, Peggy Rosenkranz</td>
</tr>
<tr>
<td>2012-2013</td>
<td>Dean Bushnell, Mike DeLuca, William Erickson</td>
</tr>
<tr>
<td>2013-2014</td>
<td>Michelle Ewer, Cindy McCaskill, Fred Selby, Ken Singleton</td>
</tr>
<tr>
<td>2014-2015</td>
<td>Andrea Meyers</td>
</tr>
<tr>
<td>2015-2016</td>
<td>Nancy Dunkin, WL Whaley</td>
</tr>
</tbody>
</table>
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