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Music’s the medicine of the mind.
~John A. Logan
One of my favorite musicians of the 20th Century is composer and conductor Leonard Bernstein. I enjoy much of his recordings as a conductor, his compositions, and much of his over-the-top podium personality. “Lenny” was not just an inspirational musician, but he was a person who loved to teach. His brother Burton, in eulogizing Leonard, tells us that teaching was perhaps Bernstein’s favorite occupation. As an association of music educators, this is an aspect of his musicianship that we should continue to explore. While Bernstein was not a teacher in the traditional sense, his books, lectures, and interviews still reach many and provide gems for our 21st Century music making and music teaching.

Burton Bernstein also spoke to how Leonard found great happiness in others’ happiness. He shared “in others joy, and also in their grief.” What teacher does not thrive from the happiness of others? Always thoughtful and philosophical, Leonard Bernstein penned (well, scribbled actually) his “Components of Happiness” in 1989—less than a year before his passing. In it, he provides us with the culmination of more than 70 years of his experience and wisdom:

“The Components of Happiness”

The Love of Learning
The Power to Praise
The Capacity to Change
The Ability to Love (+to Teach)
The Gift of Enjoyment
(The Enjoyment of Gifts)
The Competence to Speak (+Hear)
[The Competence to] Sing, Dance (+Listen)
The Wonder of Understanding + Being Understood
The Love of Learning
The Joy of Gratitude

— Leonard Bernstein, November 1989

I encourage you to reflect on each of Bernstein’s components. Reflect on each component as a teacher and as a student. Reflect on each component as a musician. Reflect on each component as a human. More importantly, apply Bernstein’s components in all aspects of your personal and professional life.

I hope to see you at our annual CMEA Clinic/Conference, January 25-28, 2017, at the Broadmoor Hotel in Colorado Springs!

Raleigh “Butch” Eversole
He who sings scares away his woes.
~Cervantes

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

Peter Boonshaft, Carla Aguilar, leadership ideas, tips to start class, musicians’ wellness techniques. One day jammed packed with tons of information and activities. Don’t miss TRI-M day at the 2017 CMEA Clinic/Conference. Wednesday January 25th. Registration starts at 7:30. The cost is $35 per student. This fee includes lunch. 

Plan on bringing your chapter. You will not regret it. Let your students see that there are other TRI-M chapters sharing the same love and passion for music.

Be sure and get your registration in by January 2nd so that we can accurately plan for lunch and overall attendance.

Has your chapter paid their $100 fee to NAfME? If you are a High School, Chapter you will not be allowed to purchase chords for graduation unless you have paid your fee. I look forward to seeing you at the 2017 Clinic /Conference.

Michelle Ewer
Vocal Music News
By Raisha Quinn, Vocal Music Council Chair

Don't miss the Vocal Music sessions at CMEA this January! Dr. David Frego, Dr. Frank Eychaner and Roger Emerson will be presenting must see clinics along with many other clinicians. We have more performing groups this year than in years past and we have a brand new session on “Back to Basics” highlighting the do's and don't's of submitting auditions for CMEA and All State. We will have numerous reading sessions with arm loads of free music! We will also have a large packet of reading session music offered to those who purchase the packet on their registration. This packet will include clinician notes as well. Have a wonderful Winter and I am excited to see you in January!

Raisha Quinn

Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness.
~Maya Angelou, Gather Together in My Name

Conference 2016 – GMC News!
By Jeff Van Devender, General Music Council Chair

The upcoming CMEA General Music Conference is proud to host sessions this year by several heavy hitters in the music education industry. Roger Emerson, Sally Albrecht, Artie Almeida, Sharon Burch and Doug Goodkin are just a few of the many presenters who will highlight our conference. We'll be hosting sessions related to reading, self-care, Orff, movement, percussion, Kodály, composition, special needs, etc., etc. Special performances will feature groups from Independence Elementary and Lewis Palmer Elementary and another group called “Grandview Groove.” This is a conference you will not want to miss. Get your registration & reservation made now. See you there!

Jeff Van Devender
From the Instrumental Council Chair

By Keith Farmer, Instrumental Music Council Chair

The CMEA Instrumental Council is very excited about the offerings for the 2017 Clinic/Conference January 25-28 at the Broadmoor Hotel in Colorado Springs.

We have an amazing collection of headliners including Peter Boonshaft, Paula Crider, Ed Huckeby, and our own Ray Cramer. Peter will be working with Tri-M students on Wednesday, and then will present three additional clinics including Inspired Teaching: Something Old, Something New, Something Borrowed, Something Blue, Warm Up Exercises and Ensemble Development that Works, and then a session with the Cheyenne Mountain Symphonic Band entitled 25 Ways to a Better Rehearsal Tomorrow. Paula Crider will be presenting Beyond the Notes – the joy of being expressive through music. Ed Huckeby has two sessions including one on sight reading, and one session on tips for bands in small schools or with limited instrumentation. Ray Cramer has a session where you will be allowed to ask him a question. Please come prepared with your question, we will collect them at the door to enter the clinic. The string headliners are Bob Phillips from the Ohio State University and jazz violinist Christian Howes, founder of Creative Strings.

We have great local clinicians as well including Rebecca Philips and Erik Johnson on improving musicianship in large ensembles. Leila Heil, Don McKinney, and Jack Yonce will repeat their session from the Midwest Clinic on accurately performing choral transcriptions for band. Peggy Alpeter will present a session on special needs learners in the large ensemble. Beth Fabrizio is back to talk clarinet and Eric Hollenbeck will discuss timpani. Kim Waller will help us teach guitar and Mike Perez will take us through a day in beginning band. In the jazz area we have the CU Jazz Faculty led by John Gunther giving us the Care of the Rhythm Section and Chris Ruiz will present how to utilize transcription in the jazz ensemble class. There are many more great sessions from Coloradans scheduled on a wide variety of topics.

Of course there will be new music reading sessions in orchestra, jazz band, and concert band. The student performances will be outstanding from all over the state of Colorado and will inspire us all.

Make plans to come down on Wednesday night to hear the award winning Pikes Peak Brass Band under the direction of Debbie Baker in special collaboration with Ray Cramer.

In short, there will be something for every instrumental educator from pre-service, to active, to retired. We want to see you at the Broadmoor and hope that you come ready to have a tremendous experience, learn, and laugh with your colleagues. See you at CMEA!

Keith Farmer
Greetings colleagues! The College/University Council is proud to focus this year’s convention sessions on performance and musical experiences for students that go beyond the traditional Band/Choir/Orchestra model! We will feature various Colorado programs and teachers that model this philosophy of music education for all so that attendees can see how teachers are making this work in their own backyard! Our three featured sessions on this topic include how to start and run a mariachi ensemble at the secondary level with Lorenzo Trujillo and the Metropolitan State University Mariachi Ensemble, a session that combines Music and Computing by faculty from Western State Colorado University, and a presentation featuring members of the Colorado 303 Children’s Chorus as they discuss their philosophy on integrating music within the community. We also have multiple sessions on Music Advocacy and particularly how the Colorado Content Standards and Every Student Succeeds Act (ESSA) can help shape our curriculum and advocate for music as part of each child’s “well rounded education.” We are thrilled to offer a session by Ryan Aguirre on issues of inclusion in the music classroom, particularly in the area of helping LGBTQ students feel safe and included in music education. Finally come and find out about the latest in music education research and one of the three research and poster presentation sessions. These are not just for college students and professors, but an opportunity for all to see the future applications for research in our field. See you all in January!

Ryan Olsen

Past Presidents of CMEA

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Music is what feelings sound like.
~Author Unknown
Karrin Allyson -

The Houston Press — “If there's a choir in heaven, someday the exquisite vocalist Karrin Allyson will lead it. She's such an otherworldly talent that the creator probably already has her on heavy rotation.”

Well, no worries, mate, Karrin Allyson will be part of this earthly choir for a very long time. But she is moving on, after a jam-packed career with Concord Jazz — thirteen albums, four Grammy nominations, and a recent self-produced holiday album, Yuletide Hideaway that won four stars from Downbeat. In May of 2015, as part of a new agreement with Motema Records, Karrin heads back into the recording studio with for a very intimate look at the music of Rodgers and Hammerstein. For Karrin, who actually played Nelly Forbush in a production of South Pacific as a teenager this album is a return. “I've been all around the world musically, from bop and bossa and chanson to blues and singer-songwriters. And now, I feel like coming home. I find myself powerfully drawn to the world of Rodgers and Hammerstein.”

“Why? Well, the tunes for starters, gorgeous melodies, near perfect lyrics, music that begs to be sung. Music filled with innocence, optimism, a confident can-do response to any problem, an appealing wise-guy humor, a sense that we all belong together on this wonderful planet. So, Rodgers & Hammerstein in very spare, honest settings — just a singer, telling the story with two masterful partners, the magisterial pianist Kenny Barron and the superb bassist John Pattituci, underlining and extending.”

Karrin lives in New York City, following a childhood in the midwest, schooling in the Bay Area, a degree in classical piano performance and important stints in Minneapolis and Kansas City, where she began her recording career with Concord Jazz. Karrin currently spends two days out of three on tour, playing the major jazz festivals, concert venues and clubs of the U.S. and making repeated tours overseas — to Brazil, Japan, Australia and the great cities of Europe. Throughout 2014 Allyson was featured as solo vocalist in the Newport — Now 60 Tour which played in thirty cities across the US and Canada before concluding the 2014 Newport Festival.

Among musicians, Karrin is known as a great bandleader and one of the deep pleasures of the current scene is listening to her highly developed interplay with her bandmates — it sounds so effortless — but it conceals a deep musical sophistication. It’s one of Allyson’s great achievements — the result of working over the years with an ensemble of fearless and powerfully committed jazz virtuosi. Karrin has also developed a unique relationship with the multi-talented L.A. composer Chris Caswell and the two have collaborated for nearly ten years as composers and performers in a very spirited ensemble featuring Caswell on Hammond B-3 organ. In fact, Karrin has been doing a lot of writing of late and promises an album of original songs in the near future.

It’s no surprise that music lovers and critics around the world have been singing Allyson’s name from the roof tops, marveling at the range of this extraordinary musician, who moves with such ease and authority from the Great American Songbook of Gershwin and Porter to the Great American Jazz Songbook of Duke and Thelonius and Miles and Dizzy, jet-setting to Rio and Paris and swinging back home to pick up Bonnie Raitt and Joni Mitchell and Jimmy Webb. What unites this wide world of music — brings it together and makes sense of it all — is Karrin Allyson’s warmth and depth. She’s not just singing a lyric, she’s telling you her story. And then that becomes your story. You hear the music from the inside out.

President’s Opening Concert - Thursday Evening
Listen to the legendary jazz critic Gary Giddins in The Village Voice: “Allyson coolly stakes her claim. She brings a timbre that is part ice and part grain — incisive, original, and emotionally convincing.” Heart, intelligence, warmth — an emotional range from bittersweet to sassy —you hear it every time you listen. Make no mistake — Karrin Allyson is singing to you.

THE NEW YORK TIMES
Sweet Core, Steely Edge Karrin Allyson at Birdland
By STEPHEN HOLDEN Published: June 10, 2012

To follow Billy Joel's sober hymn, “And So It Goes” with the frantic chromatic babble of Clifford Brown and Jon Hendricks's “Joy Spring” is quite a leap for any singer. But Karrin Allyson made it look easy on Thursday evening at Birdland. Her show, whose selections change with every set, is a celebration of a 13-album career that is one of the most stable in jazz. She has an easy mastery of bebop, bossa nova, chanson and soft rock, to name four of the many styles in which she is comfortable.

A hallmark of Ms. Allyson's performances is her casual attitude toward phrasing and interpretation. In her unstudied approach she is a cheerful, gamin roustabout hanging out with the guys. Jazz singing is for fun, not for carving statements in stone, although she put some weight behind her duet with the bassist Ed Howard on “'Round Midnight.” Filling out her trio were Todd Strait on drums and Bruce Barth, a pianist with a heavy touch that served her well on “I Ain't Got Nothin' but the Blues” and less so on ballads like “I Cover the Waterfront.”

With her narrowed eyes, doll face and Cheshire cat smile, Ms. Allyson is also sexy. But in her original blues song, “Sweet Home Cookin' Man,” for which she commandeered the piano, the innuendo was minimal. Ms. Allyson knows when to improvise and when not to. “Joy Spring” elicited a scat solo that amplified the song's euphoria.

Underneath Ms. Allyson's sweetness is a core of toughness, which revealed itself in the Blossom Dearie hit “Bye-Bye Country Boy,” about a traveling musician's dalliance on the road.

Behind it all is a musician whose concepts are rooted in the songs she sings. “It Might as Well Be Spring,” which, when sung by a woman, is often treated as the fluttery romantic daydream of an ingénue, was accelerated and pumped up with drums to become an exhilarating expression of visceral excitement.

Bruce Adolph – Keynote Speaker

Bruce Adolphe
Composer, author, and performer Bruce Adolphe is the Piano Puzzler on public radio’s Performance Today, resident lecturer and director of family concerts for The Chamber Music Society of Lincoln Center in New York City, composer-in-residence for the Brain and Creativity Institute in Los Angeles, and artistic director of the Off the Hook Arts Festival in Colorado. His music has been performed by renowned artists and ensembles including Joshua Bell, Itzhak Perlman, Yo-Yo Ma, Fabio Luisi, Daniel Hope, Carlo Grante, the Brentano String Quartet, and over 60 orchestras world-wide. His book The Mind’s Ear was published in a second edition by OUP in 2013.
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Sally Albrecht

Sally K. Albrecht is a popular choral composer, conductor, and clinician, especially known for her work with choral movement. An annual recipient of the ASCAP Special Music Award since 1987, Sally has more than 500 popular choral publications in print, 70 larger elementary songbooks and musicals, plus 18 choral movement instructional DVDs. Sally has directed and staged the half-time show singers performing during two Florida Citrus Bowls, and has conducted hundreds of honor choir events, including festivals at Lincoln Center, Carnegie Hall, and The Kennedy Center. For over three decades, she was the Director of School Choral and Classroom Publications for two major educational music publishing companies.

A native of Cleveland, Ohio, Sally received a B.A. Degree from Rollins College (FL) with a double major in Music and Theater. From there she moved to the University of Miami, where she received both an M.A. in Drama and an M.M. in Accompanying. She was an accompanist for Fred Waring and taught in the music departments at Oakland University (MI) and Jersey City State College (NJ). Sally has worked with literally thousands of teachers, presenting sessions at music conventions and workshops in over 40 states, Canada, Singapore, and Australia.

Sally and her husband, composer/arranger Jay Althouse, currently enjoy living in Raleigh, North Carolina. They were thrilled to have their composition “I Hear America Singing!” performed during the 2009 Presidential Inauguration Ceremonies. In 2015, Sally’s “Domine Deus” was sung by the Archdiocesan Children’s Choir as the Pope arrived at the Cathedral Basilica of Saints Peter and Paul in Philadelphia. In 2016, her spiritual arrangement “Ain’t-a That Good, Good News!” was premiered at Carnegie Hall by the WorldStrides OnStage Honors Junior Choir, and her composition “This Is the Day!” was premiered by the Texas Choral Directors Association Elementary Honor Choir. Sally currently serves as a Foundation Trustee of the Omicron Delta Kappa national leadership honor society and is a proud recipient of their 2014 “Pillar of Leadership” award.

Artie Almeida

Dr. Artie Almeida recently retired after 37 years as the music specialist at Bear Lake Elementary school in Apopka FL, where she taught 1160 K-5 students. Her dynamic performing groups have concertized for MENC, AOSA, and on the NBC Today Show. Look for The Bear Lake Sound, her premiere performing ensemble, as one of the featured groups in the upcoming music education advocacy documentary Marching Beyond Halftime.

Artie was chosen as Florida Music Educator of the Year and was also selected as an International Educator 2006 by the Cambridge England Biographical Society. She was the 1999 Seminole County Teacher of the Year, Runner-Up for Florida Teacher of the Year, a Teacher of the Year at the school level 6 times and was named as a University of Central Florida Alumna of the Decade.

She served seven years on the Board of Directors of the National Board for Professional Teaching Standards and was an early childhood music consultant for Walt Disney World. Artie was the saxophone instructor at Valencia State College and the Early Childhood Music & Movement instructor at Seminole State College. She is included in multiple editions of Who’s Who in American Education and the publication Great Minds of the 21st Century. Artie has provided professional development clinics to teachers in 46 states and 4 countries.

Artie is the author of 36 internationally acclaimed teaching resources, including KidSTix, Mallet Madness, Mallet Madness Strikes Again, Parachutes, Ribbons and Scarves, Oh My!, Recorder Express, Adventures with the Orchestra, ten Music Proficiency Packs, as well as four music theory and assessment games featuring the Warner Brothers Looney Tunes characters.

In addition to her public school teaching duties, Artie is an adjunct professor at The University of Central Florida, teaches applied saxophone lessons and performs on historical winds with the renaissance ensembles The Halifax Consort and Ars Antiqua.

In her spare time Artie enjoys reading, bird watching,
and traveling with her husband John, who is the trumpet professor at the University of Central Florida.

**Robert Baca**

Robert Baca is Professor of Trumpet and Director of Jazz Studies at the all undergraduate University of Wisconsin-Eau Claire, which was recently cited in the New York Times as “one of the most well-regarded jazz studies programs in the country.” UW-Eau Claire Jazz Ensemble I has recorded 21 CD’s, received the Down Beat award for Jazz Ensemble six times and been nominated for a Grammy twice. Last year, Robert conducted the National High School Honors Jazz Ensemble for the National Association for Music Education (NAfME) at their national convention in Nashville, Tennessee. Other educational highlights include serving as a faculty member of Conn-Selmer Institute, conducting numerous all state ensembles and presenting at educational conventions. Recently he received the first, “Career Excellence in Teaching Award” presented by the University of Wisconsin-Eau Claire and was runner up for the “Teacher Of The Year”, UW-System Award. Mr. Baca is a past executive board member for the International Association for Jazz Education (IAJE) as the United States Representative as well as an advisory board member for the Edwin Franko Goldman Band.

Robert’s performance background includes countless performances in both classical and commercial areas including the Milwaukee Symphony, Minnesota Orchestra and the Phillip Brunelle “Plymouth Music Series Orchestra” as well as a past member of the popular radio ensemble for Garrison Keillor’s “A Prairie Home Companion.” He has toured with Frank Sinatra, Buddy Rich, Tony Bennett, Mel Torme, Blood Sweat and Tears and numerous others as well as performing over one hundred Broadway shows and hundreds of recording sessions in Minneapolis, Indianapolis and Chicago. As a soloist, Robert has performed in China, London, Costa Rica and Europe as well as the United States.

Mr. Baca loves to help students of any age reach their whole potential.

He has been happily married to his wife Jodie for over 30 years and has two children, Alec and Nicole and a dog named Chewy.

**Peter Boonshaft**

Called one of the most exciting and exhilarating voices in music education today, Peter Loel Boonshaft has been invited to speak or conduct in every state in the nation and around the world. Honored by the National Association for Music Education and Music For All as the first recipient of the “George M. Parks Award for Leadership in Music Education,” Dr. Boonshaft has recently been named Director of Education for Jupiter Band Instruments. Dr. Boonshaft is the author of the critically acclaimed best-selling books Teaching Music with Passion, Teaching Music with Purpose, and Teaching Music with Promise, as well as his first book for teachers of other disciplines, Teaching with Passion, Purpose and Promise. He is also co-author of Alfred Music Publishing’s new beginning method book series, Sound Innovations for Band and Sound Innovations for Strings, as well as Sound Innovations: Ensemble Development for Intermediate Concert Band and Sound Innovations: Ensemble Development for Advanced Concert Band. Currently on the faculty of Hofstra University in Hempstead, New York, where he is Professor of Music and Director of Bands, he has received official proclamations from the Governors of five states and a Certificate of Appreciation from former President Ronald Reagan, as well as performing for former President and Mrs. George H. W. Bush, former President Bill Clinton, and for Margaret Thatcher, former Prime Minister of the United Kingdom. He has been awarded membership in Pi Kappa Lambda and Alpha Chi, as well as twice receiving the University of Hartford Regent’s Award and
that University’s Outstanding Music Educator Award. His honors also include being selected three times as a National Endowment for the Arts “Artist in Residence,” three times awarded Honorary Life Membership in the Tri-M Music Honor Society, and being selected for the Center for Scholarly Research and Academic Excellence at Hofstra University.

Extremely active as a guest conductor, clinician and speaker for conferences, festivals, concerts and workshops nationally and internationally, he has guest conducted the NAfME (The National Association for Music Education) National High School Honors Band, NAfME All-Eastern Band, NAfME All-Northwest Band, NAfME All-Eastern Directors Band, Goldman Memorial Band, U.S. Marine Corps Forces Pacific Band, U.S. Marine Band New Orleans, Western International Band Clinic, Prague Castle Guard/Czech Police Symphonic Band, U.S. Department of Defense Dependents Schools: Europe Honors Music Fest Band, and the Association of Concert Bands National Conference Band. In addition, he has been an adjudicator and clinician for the Music For All/Bands of America National Concert Band Festival. He has served as a speaker for the Canadian Music Educators Association National Convention, NAfME National Conference, American Band College, Midwest International Band and Orchestra Clinic, Music For All/Bands and Orchestras of America Symposium, Samuel Barber Institute for Music Educators, Music Education Center of America, East Asia Regional Council of Schools in China, Singapore Ministry of Education Band Conference, KIPP National School Summit, NESA Council of Overseas Schools Conferences in Thailand and The Philippines, and as keynote speaker for the NAfME Northwest Division Conference, NAfME Southern Division Conference, European Music Educators Convention, National Convention of the American String Teachers Association, National Convention of the American School Band Directors Association, ACDA Western Division Conference, Maryborough Music Conference of Australia, National Conference of the Organization of American Kodály Educators, and numerous international, national, state and regional music education conferences.

Sharon Burch

A music teacher, clinician, and author, Sharon Burch developed an effective preschool and quickly became the students favorite musical friend and best teacher. Sharon designs and creates Freddie the Frog resources for the music classroom. In growing demand as a clinician, Sharon and Freddie share their interactive teaching methods in elementary music with educational groups across the country. Energized teachers realize the “magic of Freddie” and fun in the sessions. As an author/presenter, Sharon advocates the multiple benefits of music education in a child’s brain development.

Sharon is a National Board Certified Teacher in Early and Middle Childhood Music, a certified teacher with the International Piano Teaching Foundation, holds a master’s degree as a Professional Educator and creates strategies for kids to experience concepts in the classroom. Sharon introduced Freddie the Frog® to her classroom of music students and discovered the magic of games, storytelling and puppetry in teaching. She authored the national best-selling Freddie the Frog Book series introducing fundamental music concepts. Sharon serves on the national Jazz Education Network Elementary Jazz Committee and enjoys sharing her teaching strategies at music conferences and clinics with teachers around the globe.

She makes her home in the rolling hills of southern Iowa with her husband, Bill, and two children, Alex and Morgan. Sailing is the family hobby. Someday they hope to sail the Sea of Music to Treble Clef Island!

You can email Sharon at: sharon@freddiethefrogbooks.com.
Paula A. Crider

Following a distinguished 33 year teaching career, Professor Paula A. Crider continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician and adjudicator. She has enjoyed engagements in 47 states, Canada, Ireland, the United Kingdom, France, Singapore, Italy, Germany, Spain and Australia. Professor Crider has taught in the public schools at all levels, and holds the unique distinction of having been the first female in the state of Texas to serve as director of bands at a class 5-A high school. Her Crockett High School Bands in Austin, Texas enjoyed both state and national recognition for musical excellence on the concert stage, and were twice named Texas 5A State Marching Champions.

A tenured Full Professor at The University of Texas, Professor Crider conducted the Symphony Band, and was Director of the acclaimed University of Texas Longhorn Band. During her 17 year tenure, she was twice accorded the “Eyes of Texas” Award for distinguished teaching. She continues to serve as visiting guest professor at universities throughout the country. She has written numerous articles for The Instrumentalist, The Band Director’s Guide, the National Band Association Journal, and has published manuals for Brass Techniques, Marching Band Methods and Instrumental Conducting. She is co-author for the Hal Leonard “Masterwork Studies” series, and author of The Composer’s Legacy, Conductors on Conducting for Wind Band published by GIA.

Professor Crider has presented professional teacher seminars throughout the United States, and has served as Chief Adjudicator for the London New Year’s Day Parade. She is coordinator for the National Band Association Young Conductor/Mentor Program, is an Educational Consultant for Conn-Selmer, Inc., and serves on the Midwest International Band and Orchestra Board of Directors. Crider is a Past President of the National Band Association, and the American Bandmaster’s Association. Awards and honors include the Tau Beta Sigma/ Kappa Kappa Psi Distinguished Service to Music Award, the Sudler Legion of Merit, The Women Band Director’s International Rose, The Grainger Society Medal, the National Band Association AWAPA Award, 2004 Texas Bandmaster of the Year, Phi Beta Mu Hall of Fame, and the Midwest Medal of Honor. In 2013, she was honored with a Doctor of Music Education Honoris Causa from the Vandercook School of Music. She was inducted into both the Women Band Directors International and the National Band Association Hall of Fame, and in 2015 was elected to the Phi Beta Mu International Hall of Fame.

Craig Denison

Dr. Craig Denison, Indiana University of Pennsylvania – assistant professor of music education and choral studies and recently director of Florida’s Singing Sons Boychoir.

http://www.iup.edu/music/faculty/directory/denison,-craig/

Craig Denison has a vast experience and expertise in children and youth singing in both schools and community choruses. He most recently served for 13 seasons as artistic director of Florida’s Singing Sons Boychoir, and director of the Master Chorale at Florida International University. He taught for many years at Saint Mark’s Episcopal School as Director of Vocal Music. Before that, Dr. Denison served as music director for the Colorado Children’s Chorale and associate music director and conductor of the American Boychoir.

Dr. Denison has prepared choirs and acted as vocal coach for numerous international orchestras, opera companies, and a number of world and North American premieres. He currently serves as the American Choral Director’s national chair for Repertoire and Standards in Boychoirs. Dr. Denison founded the Schola Cantorum at Westminster Choir College of Rider University as assistant professor of Conducting. A sought-after conductor and clinician, Dr. Denison is a regular guest conductor of Honor and All-State Choruses. He also teaches and presents regularly at the state and national level for ACDA, NAfME, and their affiliates.
Dr. Denison has prepared boys for numerous opera productions, including The Magic Flute, The Turn of the Screw, A Midsummer Night’s Dream, Carmen, La Boheme, Turandot, Tosca, Summer and Smoke, Hansel and Gretel, Amahl and the Night Visitors, Street Scene, and Gloriana with opera companies as diverse as Central City Opera and Los Angeles Opera to Florida Grand Opera. He has prepared choirs and soloists for the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Cleveland Symphony, New World Symphony, Colorado Symphony, Berlin Philharmonic, and the BBC Proms. His television and movie work includes Dexter and Interview with the Vampire.

Dr. Denison recently completed his PhD in Music Education at the University of Miami. He holds a Master of Music degree with Distinction from Westminster Choir College and a Bachelor of Music degree from Houghton College, Magna Cum Laude. In addition to youth singing, Dr. Denison’s research agenda include statistical modeling of performance outcomes, community music, assessment, and social psychology.

Roger Emerson

With over 500 titles in print and 15 million copies in circulation, Roger Emerson is one of the most widely performed choral composers in America today. He received his degree in Music Education from Southern Oregon University and served as music specialist for 12 years in the Mt. Shasta Public School system. He concluded his teaching career at the College of the Siskiyous, also in Northern California, and now devotes full time to composing, arranging and consulting. Roger is known for creating “songs kids love to sing,” and has written such best sellers as First, We Must Be Friends, Sinner Man and Shoshone Love Song. His educational arrangements include We Are The World, The Greatest Love of All and My Best Friend’s Wedding, as well as some of the most successful Broadway and commercial titles in the industry, including Disney’s Little Mermaid, Beauty and The Beast and Seasons of Love from RENT. For 12 years running, Roger has been awarded ASCAP’s (American Society of Composers, Authors and Publishers) Standard Award, as well as performances of his works at The Kennedy Center, The White House and Carnegie Hall. Roger is constantly in demand as a lecturer on popular choral music and has addressed major music education groups including MENC (Music Educators National Conference), CMEA (California Music Educators Association), TMEA (Texas Music Educators Association), ICDA (Iowa Choral Directors Association), OMEA (Ohio Music Educators Association) and NYSSMA (New York State School Music Association). Roger currently resides in Mt. Shasta, California with his wife Mari and daughters Cassie and Kayla.

Doug Goodkin

Doug Goodkin is currently in his 41st year at The San Francisco School, where he teaches music and movement to children between three years old and eighth grade. He regularly gives workshops for Orff Chapters throughout the U.S. and Canada, as well as presenting at State and National Conferences. Read More About Doug...

Doug is the author of eight books on music education: A Rhyme in Time, Name Games, Sound Ideas (Alfred Pub.), Play, Sing and Dance: An Introduction to Orff Schulwerk (Schott), Now’s the Time: Teaching Jazz to All Ages and Intery Minter: Nursery Rhymes for Body, Voice and Orff Ensemble (Pentatonic Press), The ABCs of Education: A Primer for Schools to Come (Pentatonic Press) and his recently published All Blues: Jazz for the Orff Ensemble. Visit Pentatonic Press...

Orff Schulwerk is a dynamic approach to music and movement education created by composer Carl Orff and his colleague Gunild Keetman. Proceeding from a strong conviction in each child’s natural musical promise, the Orff approach draws it forth through the child’s world of games, chant, song, movement, folk dance, drama and work on specially designed Orff instruments just right for the beginning musician. Learn More About Orff...
Christin Howes

Since 2011, performer, educator and composer, Christian Howes was voted #1 in the Downbeat Critics Poll (“Rising Stars/Violin”), named among the top three jazz violinists in the Jazz Times critics poll, and nominated for Violinist of the Year by the Jazz Journalist Association. He received the Residency Partner Award through Chamber Music America for outreach programs in schools, won a USArtists grant through the Mid Atlantic Arts Foundation, and was invited by the U.S. State department for two tours to visit Ukraine and Montenegro. The Minneapolis Tribune called Christian “arguably the most intriguing young violinist in jazz.” His recent release on Resonance Records, “Southern Exposure” earned recognition in the New York Times, Wall Street Journal, Downbeat, Jazz Times, as well as a six-night run at Lincoln Center in April, 2013. Howes is the founder of “Creative Strings”, a 501 (c) (3) organization with a mission to expand music education through the creation of online curriculum, an annual summer conference, and dozens of visits to schools annually teaching improvisation, contemporary styles, and related subjects. Connect with Christian at his official website - www.christianhowes.com – as well as on Facebook, Twitter, YouTube, LinkedIn and SoundCloud or www.creativestrings.org.

Ed Huckeby

Ed Huckeby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was the Chief Academic/Operating Officer and Professor of Music for over a decade at Northeastern State University-Broken Arrow (OK). Huckeby also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Director of Bands, Music Department Chairman and Dean of the Graduate School.

Huckeby’s early music education career included eight years in Oklahoma public schools, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college ranks where he became internationally recognized as an outstanding music educator and composer of over 200 published works for concert and marching band. Ed attributes his ability to write interesting and accessible instrumental music to his experience at a variety of musical levels. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire, and his recently released sightreading and music literacy curriculum, published by the C. L. Barnhouse Co., is receiving world-wide acclaim.

Huckeby’s performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), jazz band (trumpet), and contemporary Christian quintet (bass guitar, keyboards and vocals), as well as having served regularly as a church organist and pianist. He holds a bachelor’s degree in music education from East Central University in Ada, Oklahoma, a master’s in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for The Instrumentalist, The American Music Teacher, and The Journal of the International Horn Society, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huckeby was selected as an “Outstanding Young Man in America,” is listed in the “International Who’s Who in Music,” and was inducted into the Oklahoma Bandmasters Association “Hall of Fame” in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.
Maribeth Yoder-White

Dr. Maribeth Yoder-White, Hayes School of Music, Appalachian State University, http://music.appstate.edu/faculty-staff/dr-maribeth-yoder-white

A choral and general music education specialist, she previously taught full-time at ASU, where she served as Coordinator of Music Education. Prior to joining the ASU faculty, Yoder-White taught at the University of North Carolina at Greensboro School of Music, where she conducted the Women’s Glee Club, taught graduate and undergraduate music education courses, and supervised student teachers.

Yoder-White is a certified Orff-Schulwerk specialist and frequently presents workshops featuring her compositions and arrangements. She teaches Orff-Schulwerk certification courses at Appalachian State University and DeKalb County Schools, and serves as clinician and author for Silver Burdett Making Music and Silver Burdett Interactive Music. Additionally, Yoder-White maintains active participation in music education research and has presented papers and authored articles in international, national, regional, and state arenas. She was a presenter at the Spokane (2010) and Pittsburgh (2011) National American Orff-Schulwerk Association (AOSA) Conferences and has presented workshops to AOSA chapters in Washington, Virginia, Ohio, North Carolina, and Hawaii. She served as keynote presenter at the 2003 and 2005 Hawaii Music Educators Association Conferences in Honolulu and traveled to Thailand and Hong Kong in 2004 to present at the East Asia Regional Council of Overseas Schools (EARCOS) Conference. Yoder-White frequently works in international schools in Asia, teaching demonstration lessons and leading professional development workshops for teachers.

A frequent clinician, consultant, and adjudicator for choral workshops and festivals throughout the country, Yoder-White is editor of the Hinshaw Music choral series for young voices “Accent on Young Voices.” Yoder-White has conducted state honors choruses in South Carolina, North Carolina, and Florida, as well as various regional choral festivals in North Carolina, Virginia, Tennessee, and Georgia, including Spivey Hall. As choral adjudicator, Yoder-White has judged in various sites nationally and internationally, including Toronto, Chicago, Atlanta, Pigeon Forge, Columbia, Williamsburg, and Myrtle Beach. Yoder-White serves as adjudicator for the North Carolina Middle School and Elementary School Honors Choruses and composed sight-reading material for North Carolina Middle School Choral Festivals. In 2005, Yoder-White received the Lara Hoggard Award for distinguished service in choral music in North Carolina from the North Carolina American Choral Directors Association.

A painter paints pictures on canvas. But musicians paint their pictures on silence.
~Leopold Stokowski
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<th>CMEA Hall of Fame</th>
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<tr>
<td><strong>1984-1985</strong></td>
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<tr>
<td>*Hugh McMillen, Leo Meyer, *John T. Roberts,</td>
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<td>*Wayman Walker</td>
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<td><strong>1985-1986</strong></td>
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<tr>
<td>*JoAnn Baird, *Laureene Edmondsen, *Gus Jackson</td>
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<td>*Curtis Johnson, *Ralph Levy, *Philomene Liesen</td>
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<td><strong>1986-1987</strong></td>
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<td>*Margaret Cassario, Byron Gillett, *John Held</td>
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<td>*Erena Hockenberry, *James Miller</td>
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<td>*Phyllis Armstrong, Alex Campbell, *Dwight Dale</td>
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<td>*Dwight Nofziger, *Randall Spicer, *Mary Villa</td>
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<td>Steve Busch</td>
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<td>William F. Funke, *Ralph King</td>
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<td>*Charles Byers, *Elza Daugherty, Dan Grace</td>
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<td>Robert Hurrell, Kevin McCarthy</td>
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<td>*Roger Dexter Fee, Jess Gerardi, John Kincaid</td>
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<td>*Larry Perkins, Duane Strachan, Paul &quot;Mickey&quot; Zahradka</td>
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<td>Harley Brown, *J. DeForest Cline, Patsy Nix</td>
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<td>*L.E. &quot;Dick&quot; Smith, *Byron Syring</td>
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<td>*Gregory Bueche, *Fred Fink, *Norma Hess</td>
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<td>*Randolph Jones, *Margurite O'Day, Mike Weiker</td>
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<td>*William Reeves, Rodney Townley</td>
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<td>John McGregor, *Dorothy McKeag, Glenn Shull</td>
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<td>Patricia Guadnola, Don Shupe, Willie Hill, Jr.</td>
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<td>Kenneth Butcher, *Shirley Reed</td>
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<td>*Frank W. Baird, Roxanne Bates</td>
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<td>Rebecca Anderson, Joseph Brice, James McNeal</td>
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<td>Ken Anderson, Margie Camp</td>
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<td>Andrea L. Meyers</td>
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<td>Nancy Dunkin, WL Whaley</td>
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<td><strong>2016-2017</strong></td>
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