Youth Performing Arts School

YPAS BAND HANDBOOK

A Guide for Students and Parents regarding Rules, Policies, Procedures, Class Syllabi, Forms, and more.

For Students Enrolled In YPAS Band Department Courses

Intermediate Band, Symphonic Band, Wind Ensemble, Percussion Ensemble, Chamber Ensemble, Jazz Improvisation, and Jazz Ensemble Classes

2026 – 2027

"Where the Artists of Tomorrow Are in Performance Today"

YPAS Band Handbook 2026-2027
Table of Contents

Letter from the Band Directors	page 4
Magnet Expectations	page 5
The Producers – YPAS Parent Support Organization	page 5
Itinerary for Fall Semester 2025	page 6
Itinerary for Spring Semester 2026	page 7
Forms – Policy and Procedures	page 8
Forms – Field Trip Permission and Fundraising Permission	page 9
Form – Grading Policy	page 10
Instructional Fees and Other Fees	page 11
Requirements/Materials	page 12
Students on fee waiver or free/reduced lunch	page 12
Clarinet and Saxophone mouthpiece requirements	page 12
Reeds	page 12
Brass lubricants and rotary valve cord	page 13
Mutes	page 13
Percussion requirements	page 13
Lockers at YPAS	page 13
Instrument storage and music folder storage	page 14
All-County and All-State bands, auditions, etc.	page 14
Private lessons and recommended teachers	page 14
SmartMusic practice aide tool	page 15
SmartMusic home subscription information	page 16
Concert performance attire	page 16
Overview of courses offered in band department	page 17
Course syllabus – Intermediate Band	page 20
Course syllabus – Symphonic Band	page 23
Course syllabus – Wind Ensemble	page 25
Course syllabus – Performance Exhibitions	page 28
Course syllabus – Resources Needed	page 29
Course syllabus – Forms of Assessment/Grading Procedures	page 30
Course syllabus – Community Resources	page 33
Course syllabus – Percussion Ensemble/Int. Percussion	page 35
Course syllabus – Chamber Ensemble	page 39
Course syllabus – Jazz Improvisation	page 45
Course syllabus – Jazz Ensemble	page 53
Due Dates for Assignments	page 61
Challenge Guidelines	page 63
Convocation Assessment Score Sheet	page 64
Procedures for Written Work – Articles, Performance Reviews	page 66
Holistic Scoring Guide for written work	page 67
Special Projects – Freshmen	page 68
Special Projects – Sophomores	page 69
Special Projects – Juniors	page 71
Special Projects – Seniors	page 73

Special Projects – Alternative Assignment List page 74
Private Teacher Reports page 78
Individual Practice Time Thoughts page 84

Appendix A
YPAS Band Awards through the years page 85

Appendix B
Top 25 Colleges, Universities, and Conservatories page 90

Appendix C
Where Do Our Students Go To College? page 91

Appendix D
Associations You Should Consider Joining page 100

Appendix E
Recommended Summer Music Camps page 100

YPAS Band Department – Student Awards History page 103

A Message to All YPAS Students and Parents

Dear Students and Parents:

It is with great pleasure that we take this opportunity to welcome each of you to the Youth Performing Arts School Band Department and the 2026-2027 school year. Over the past forty-eight years, YPAS has built a reputation for guiding highly qualified, self-motivated students to levels of musicianship far greater than can be achieved in a normal school situation. This has been accomplished through the development of a comprehensive and accelerated curriculum which has been customized through the formation of a four-year course of study for each instrument. Since this curriculum was implemented in 1993, the number of YPAS Band students placed in All-County and All-State honor groups has more than tripled. Many educators throughout the state have recognized that YPAS has set new standards for the state of Kentucky in both the quantity and quality of literature being performed by our students. Furthermore, around 60% of our seniors elect to study music in college – many gaining scholarships and admittance into the finest universities and conservatories in the United States. However, regardless of your choice of college major, YPAS provides the environment necessary for students to grow and excel individually as musicians, as contributing members of a group, and as future connoisseurs of the arts.

An added bonus to our performing arts program is the superior academic program offered at duPont Manual High School which has consistently ranked highest in the state in standardized testing and academic competitions. Our senior classes annually boast of a near 100% graduation rate and earn millions of dollars in renewable scholarships to the finest schools in the nation.

The following pages are meant to provide you with information needed to make your school year successful. Included are course descriptions, their purpose, and core content. You will also find information on class requirements and expectations, resources needed, grading procedures, a list of important dates, copies of forms, private teacher reports, special project information, general policies and procedures, and other useful information. You are strongly urged to at least read this handbook once, refer to it often when you have questions, and use it to keep track of assignments and important events throughout the year.

As I begin my 14th year of teaching (6th year at YPAS) and Mr. Kinmon begins his 10th year of teaching (3rd at YPAS), we want you to know we are both excited about your participation in the YPAS Band Program. We anticipate a year full of inspired music making and many memorable daily interactions with both students and parents. Please feel free to contact us at any time throughout the year. Open communication is a vital component of a program like this and I encourage each of you to discuss your progress and ask our advice as often as you wish. Here's to a rewarding year in music!

PLEASE USE OUR BAND WEBSITE AS YOUR INFORMATION HUB: YPAS/Manual Bands
The YPAS/Manual Bands website will also give you a fast access link to the main YPAS website, and will provide the easiest way to stay "up-to-date" with all the news and events at YPAS and in the Band Department.

Sincerely,

Kevin Callihan
Dr. Kevin Callihan
Director of Bands (502) 485-8355
Kevin.Callihan@Jefferson.kyschools.us

Conner Kinmon
Conner Kinmon
Associate Director of Bands (502) 485-8355
Conner.Kinmon@Jefferson.kyschools.us

MAGNET EXPECTATIONS

The faculty and staff of the YPAS Band Department know that music has the power to nurture, console, replenish, and inspire the spirit - all while affirming our humanity. It is our conviction that music education is a basic and necessary component of a well-balanced educational program. Students in the YPAS Band program get to experience the highest quality ensembles and repertoire. Students are guided through an instrument-specific individualized curriculum. Students in the YPAS Band program graduate with the ability to study music at the collegiate/professional level.

- 9th grade students may take either a social studies or a world language course and will finish either credit within the next three years
- Students that complete three credits of the Arts earn a Specialization in the performing arts. Students that have earned this specialization may use this instead of taking a Humanities (HAVPA) course their senior year.
- All Band majors must be in at least two band courses (selected by the band director) each year. It is probable that a student will have one year where they will be required to be in three courses. For percussion majors, the appropriate band ensemble will be determined by the band director. Percussion majors typically have at least two years where they will be required to be in three classes.
- YPAS Band majors that do not have a conflicting fall activity are required to participate in the duPont Manual High School Marching Band (extracurricular course for credit). The time and financial commitment have significantly decreased.
- Placement in the Wind Ensemble and Symphonic Band must be approved by the band director.
- All band majors are required to complete one year of Chamber Ensemble (in addition to the other required band courses). It is recommended that students take Chamber Ensemble in 10th grade.
- Attendance at concerts, after-school rehearsals, auditions, and other YPAS Band events are required and are part of the student's grade. (No Make-ups)

GRADE LEVEL COURSES

9th Intermediate Band, Percussion Ensemble (Magnet Course), Symphonic Band 1, Wind Ensemble 1
10th Symphonic Band 2, Percussion Ensemble 2 (Magnet Course), Wind Ensemble 2, Chamber Ensemble 2
11th Symphonic Band 3, Percussion Ensemble 3 (Magnet Course), Wind Ensemble 3, Chamber Ensemble 3, Percussion Ensemble 3 (Magnet Course)
12th Symphonic Band 4, Percussion Ensemble 4, Chamber Ensemble 4 (Magnet Course), Wind Ensemble 4, Percussion Ensemble 4 (Magnet Course)

THE PRODUCERS – THE YPAS PARENT SUPPORT ORGANIZATION

Youth Performing Arts School families have the unique opportunity to belong to our school's support organization, "**The Producers"**. The Producers Board of Directors meets monthly and provides significant financial and moral support for each of the nine YPAS major areas (Band, Dance, Design and Production, Drama, Musical Theater, Orchestra, Piano, Guitar and Vocal) to ensure that each student has the best chance for success. Over the years, this parent support group has replaced nearly every school owned instrument,

purchased much of our band library, and funded our piano accompanist and instrumental specialists who serve as consultants and sectional teachers for our students. It is the funding of the Producers which allows the YPAS Band Department to provide such special opportunities for the students and to keep our fees as reasonable as possible!

In addition, the Producers provide several scholarships annually for outstanding seniors upon graduation and enrollment in a performing arts institution of higher learning. Only four-year Producers members are eligible for these scholarships. As a component of the school, the Producers also have a member serve on the School-Based Decision Making Council and help shape the policy and curriculum for both YPAS and Manual. The parents at YPAS are unique in their active participation and involvement in the education of their children and they assist in focusing the vision for the school's future. Also, parents serve as part of the academic tutoring program for students and they provide assistance for students seeking supplemental classes in the arts and in academics.

I strongly urge each of you to join this vital organization and, if possible, to get involved in the day-to-day activities of our unique program. Only members can vote on the distribution of funds each year and we need your input to keep the band department funded in the future.

The following link can be used to access The Producers website. You can click on the Board/Reps button on their site to see the names of parents, administrators, and teachers currently serving on the board.

The Producers @ YPAS

YOUTH PERFORMING ARTS SCHOOL BANDS
ITINERARY FOR 2026-2027 - FALL SEMESTER DATES

Please note: This itinerary may be updated if necessary. Check Calendar on the band website for updates.

May	19	YPAS Band First-year Member Orientation 6:00pm
July	23	First-year member music camp (8:30am-4:30pm)
July	24	First-year member music camp (8:30am-4:30pm)
July	30	YPAS Band Placement/Chair Placement Audition Day 1 (8:30am-4:30pm)
July	31	YPAS Band Placement/Chair Placement Audition Day 2 (8:30am-4:30pm)
August	03	YPAS Jazz/Makeup Band Placement/Chair Auditions (2:00pm-5:00pm)
August	06	First day of school for students
August	06	Senior Feature Auditions (2:30pm-4:00pm)
August	17	Application deadline to enter YPAS Concerto Competition Juniors & Seniors
August	21	Article One (choose 1 from articles 1-6) & Forms due
September	01	YPAS Concerto Competition Pre-Screening Auditions
September	04	Special Project One due (choose 1 from special projects 1-6)
September	08	YPAS Concerto Competition Auditions
September	11	Private Teacher Report One, and Etude/Scales One due
September	18	Article Two due (choose 1 from articles 1-6)
September	23	Parent / Teacher Conference Day
September	24	**YPAS Prism Dress Rehearsal (2:30pm-4:30pm) & Concert (7:00pm)**
September	25	**YPAS Prism Matinee during school hours**
October	05	**YPAS Bands Fall Concert Dress Rehearsal (2:30pm-5:00pm)**
October	06	**YPAS Bands Fall Concert 7:00pm (6:30pm call)**
October	15	**YPAS Wind Ensemble Concert with Cincinnati Conservatory of Music**
October	23	Private Teacher Report Two, and Etude/Scales Two due
November	10	All-County Auditions (duPont Manual High School & YPAS)
November	16	All-County Evening Rehearsal (YPAS & Male High School)
December	02	All-County Evening Rehearsal (YPAS & Male High School)
December	03	**All-County All-Day Rehearsal & Evening Concert (YPAS & Male HS)**
December	04	Private Teacher Report Three, and Etude/Scales Three due
December	08	**YPAS Bands Winter Concert Dress Rehearsal (2:30pm-5:00pm)**
December	09	**YPAS Bands Winter Concert 7:00pm (6:30pm call)**
December	11	**YPAS Jazz Midwest Send-off Concert 7:00pm (6:30pm call)**
December	11	Special Project Two due (choose 1 from special projects 1-6)
December	12	All-State Second Round Auditions (John Hardin HS - Elizabethtown, KY)
December	16-17	**YPAS Jazz at Midwest (performance at 7:30pm on Dec. 16th)**
December	18	Last school day for students

*Students are required to complete 4 of 6 possible articles and 4 of 6 possible special projects over the course of the year. Alternate assignments for special projects will only be accepted upon director approval, which must occur 3 weeks before the assigned due date.
*Semester Convocations will occur during the final 2 weeks of the semester during class

YOUTH PERFORMING ARTS SCHOOL BANDS
ITINERARY FOR 2026-2027 - SPRING SEMESTER DATES

Please note: This itinerary may be updated if necessary. Check Calendar on the band website for updates.

January	04	First day back from winter break for students
January	08	Article Three due (choose 1 from articles 1-6)
January	23	Incoming YPAS Band Auditions (General Review)
January	27	**Wind Ensemble KMEA Preview Concert @ U of L (7:00pm)**
January	29	Special Project Three due (choose 1 from special projects 1-6)
January	30	**Wind Ensemble KMEA Preview Concert @ UK**
February	03-06	KMEA In-Service Conference at the Kentucky International Convention Center, Galt House, Hyatt Regency, and Kentucky Center for the Performing Arts. All-State Bands, Jazz Ensembles, and Orchestras rehearse from Wednesday evening through Saturday morning with the All-State Concerts (Friday - Jazz & Percussion, Saturday - Band & Orchestra)
February	12	Private Teacher Report Four, and Etude/Scales Four due
February	16	Parent / Teacher Conferences
February	20	KMEA Solo and Small Ensemble Festival
March	2	**YPAS Jazz Band Concert 7:00pm (6:15pm call)**
March	15	**YPAS Bands Concert Dress Rehearsal (2:30pm-5:00pm)**
March	16	**YPAS Bands Concert 7:00pm (6:30pm call)**
March	19	Private Teacher Report Five, and Etude/Scales Five due
TBA	tba	2 KMEA Assessment Rehearsals (2:30pm-5:00pm)
March	23	**YPAS Percussion Concert 7:00pm**
March	23-25	KMEA Large Ensemble Assessment
April	15	Incoming Non-Major Auditions
April	16	Article Four due (choose 1 from articles 1-6)
April	23	Special Project Four due (choose 1 from special projects 1-6)
April	28	**YPAS Jazz Band Concert 7:00pm (6:15pm call)**
May	03	**KMEA State Assessment (U of L)**
May	04	**KMEA State Assessment (U of L)**
May	07	Private Teacher Report Six, and Etude/Scales Six due
May	11	YPAS Senior Night
May	12	**YPAS Bands Concert Dress Rehearsal (2:30pm-5:00pm)**
May	13	**YPAS Bands Concert 7:00pm (6:30pm call)**
May	24	Last school day for students

*Students are required to complete 4 of 6 possible articles and 4 of 6 possible special projects over the course of the year. Alternate assignments for special projects will only be accepted upon director approval, which must occur 3 weeks before the assigned due date.
*Semester Convocations will occur during the final 2 weeks of the semester during class

FORMS TO BE SIGNED AND RETURNED TO SCHOOL

There are **five forms** which need a parent signature each year. These can be found as Google Forms on our website YPAS/Manual Bands or you can use these hardcopies provided in the handbook. The first is this *Policy and Procedures Form* which simply states you have reviewed the class syllabi and understand class expectations, requirements, and grading procedures. The second form is a *Blanket Field Trip Permission and Release Form* for locations within Jefferson County. It will be in effect for the entire school year to save having to fill this out multiple times. Third, there is a *Fundraising Permission Form* allowing each student to participate in fundraising projects to help them earn funds for fees and the spring band trip. The fourth form is the *Grading Policy*. Lastly, we need the *Student Information Sheet.* ***By signing and returning these forms in an expeditious manner, each student earns their first written work grade of the year. If these forms are not returned by the assigned due date, the student begins the year with zero points for the first written assignment.***

We have read the 2026-2027 Youth Performing Arts School Class Syllabi, Itinerary, and information concerning Due Dates for Written Work, Special Projects and Etudes. By signing the paper below, we understand all the class requirements, grading system, yearly schedule, and due dates for class work completion.

_____ _____
Parent / Guardian Signature Date

_____ _____
Student Signature Date

Please return all forms to school by Friday, August 21, 2026.

This document, along with the following three forms and the Student Information Sheet are required and will count toward the first six weeks grade under written work. Returned forms, properly signed and dated, are worth 100 points toward the first six weeks grade.

Thanks for your cooperation and understanding. We are looking forward to another exciting, rewarding, and educational year at YPAS!

Sincerely yours,

Kevin Callihan *Conner Kinmon*

Dr. Kevin Callihan
Director of Bands

Conner Kinmon
Associate Director of Bands

Jefferson County Public Schools
Field Trip Permission and Release

The undersigned parent (or guardian) of _____
Hereby gives permission for the above named pupil to accompany Kevin Callihan and/or Conner Kinmon on a field trip/performance tour to any destination in order to perform for a school, special dignitary, KMEA Music Festival, corporate event, to observe a performance, lecture, or workshop, and/or audition for an opening in a school, workshop, or honor ensemble which would be educationally beneficial to the musical education of the student. This form will be in effect for the entire JCPS school year of 2026-2027.
Transportation will be by: School bus or Charter bus

In consideration of the advantage of this trip, the undersigned agrees that the Board of Education of Jefferson County, Kentucky, its agents and employees, and the driver and/or owner of the vehicle used for the trip shall be exempt from liability for damages for bodily injury or property damage that might occur during the trip, except to the extent of insurance liability as provided by law.

_____ Parent or Guardian
(Circle One)

_____ Date Signed

B.I.C. 168-167-3 F-424-1
MAC (9/30/92)

_____JCPS
JEFFERSON COUNTY PUBLIC SCHOOLS

Equal Opportunity/Affirmative Action Employer Offering Equal Educational Opportunities

FUNDRAISING PERMISSION FORM

I, _____, grant permission for _____, to participate in fund-raising for the Band Department of the Youth Performing Arts School.

The above named student and I understand that we will be responsible for the retail price of the item(s) being sold in the event all merchandise and/or funds are not returned.

_____ _____
parent/guardian signature date telephone number

Youth Performing Arts School
Department of Bands

Grading Policy

All assignments are expected to be turned in on, or before, the due dates.
Any late assignments will be penalized 10 points for each school day after the set due date. After 5 school days, the assignment will be worth NO points. It is essential to the learning process and the goals set for you by the faculty that you accomplish all assignments at the appropriate times.

REMINDER OF GRADE CATEGORIES

Student Progression (30%)
Articles (2 per semester)
Special Projects (2 per semester)
Private Teacher Reports (3 per semester)
Student Mastery (70%)
Scales (3 per semester)
Etudes (3 per semester)
Concerts/Dress Rehearsals/Playing Exams (4-6 per semester)
Convocation Performance (1 per semester)

**If a student misses a dress rehearsal without communicating in advance, they will receive a "0" for the dress rehearsal and will be unable to participate in the concert.*

Kevin Callihan
Director of Bands

Conner Kinmon
Associate Director of Bands

_____
Parent Signature

_____
Student Signature

_____
Date

INSTRUCTIONAL FEES AND OTHER COSTS

Band Fee - $130.00

In order to provide for a quality music education, the Band Department is charging a $130.00 music fee for each student enrolled in Intermediate Band, Percussion Ensemble, Symphonic Band, Wind Ensemble, Jazz Ensemble, and/or Chamber Ensemble. Most families pay this fee via MySchoolBucks at the beginning of the school year when you pay your other course fees. *This is a one-time fee per year regardless of the number of classes the student takes.* This will allow for the purchase of literature and developmental materials throughout the school year for all of our ensembles. Checks should be made payable to the Youth Performing Arts School (**YPAS**) and should be paid by Friday, August 21, 2026.

Instrument Rental Fee - $50.00 / $25.00

An instrument rental fee of $50.00 for the school year will be charged to any student who does not own their own instrument and must rely on the school to furnish an instrument. If a student does own their principal instrument, but voluntarily performs on an instrument needed for full instrumentation, then the student is only required to pay $25.00 for the entire year. Percussion students will need to pay the entire $50.00 due to the expensive nature of keeping so many instruments in good working condition and maintaining drum heads, snare mechanisms, special mallets, and purchasing small special effect instruments when needed. No flutes, clarinets, alto saxophones, or trumpets will be available for rental. Oboes and piccolos are very limited. We have a small selection of very high quality instruments available for students performing on bass clarinet, soprano saxophone, tenor saxophone, baritone saxophone, bassoon, horn, euphonium, trombone, bass trombone, and tuba. All checks should be made payable to the Youth Performing Arts School (**YPAS**) and should be paid by Friday, August 21, 2026.

All-County and All-State Band Fees

The All-County Band audition in November is free, but if you are selected to perform with the band, there is a folder fee of $25.00. That fee pays for your music, a t-shirt, and lunch during the all day rehearsal. There is an initial $5.00 fee for the first round regional All-State Band Audition and a second audition fee of $10.00 at the second round state level auditions in December. There is also a $10.00 fee for the All-State Jazz Audition in December. If you are chosen to perform with any All-State group, there is a folder fee. Students who are selected to perform with the All-State groups are required to stay at the Galt House for the three nights while they are rehearsing for their All-State performance. These fees will be collected prior to KMEA due dates.

Concert Attire for all students - $45.00

Students will need to purchase the required performance attire, which runs $45.00. It is a unisex top that is to be worn with black pants, black socks, and black shoes. Students will need to obtain their own pants, socks, and shoes. ***This fee should be paid as soon as possible so the attire may be ordered and arrive in time for our first performance***.

KMEA Solo and Small Ensemble Fees - $10.00

Students are required to perform a solo at the annual KMEA music festival in February. The fee for this event is $10.00 per solo. Students who elect to perform in a small ensemble should divide the fee of $10.00 between the members of the ensemble. See Calendar for payment due date.

Annual YPAS Band Spring Performance/Festival Tour

Every spring the YPAS Band Program embarks on a national or international tour, which includes a performance in a prestigious music festival/competition. The individual student fees are set and announced each year sometime within the first couple months of the school year. An average price around $1,300.00 has been the normal cost per student for this educational experience. All fundraisers go to help defray the costs of the trip. ***Students and families may use Kroger Cards to help defray the overall cost of the trip. I highly recommend getting as many family and friends as possible to participate. The money you spend on groceries, gas, prescriptions, etc. at Kroger will all add up with a 4% rebate. Go to www.krogercommunityrewards.com and USE CODE 11130 to support YPAS Bands.***

CURRICULUM PACKETS

Each student enrolled in an instrumental class at the Youth Performing Arts School will be issued an Individualized Educational Program Packet via PDF. This packet will include copies of all the required etudes, scales, educational articles, and solo repertoire for the entire school year. Each assignment has a special due date which will be strictly enforced with a *ten point per day penalty for late work*.

GOOGLE CLASSROOM

Students enrolled in instrumental music classes will develop polished etude, scale, and solo repertoire portfolios summarizing their four-year tenure at YPAS. The students will record specified etudes (from their curriculum packet) and scales once each six weeks using Google Classroom. After the recordings are graded, students will receive feedback and a score. Etudes must be recorded in order and will be an accumulation of 24 etudes after four years of study. Begin your performance with a brief announcement such as, “This is Clair Anette performing freshman etude no. 3.”

STUDENTS ON FEE WAIVER OR FREE/REDUCED LUNCH

Any student on fee waiver or qualifying for free/reduced lunch may have only the *Music* ($130) and *Instrument Rental* ($25/$50) fees waived by filling out the appropriate forms at duPont Manual High School **and** YPAS and informing the directors that you qualify.

CLARINET AND SAXOPHONE STUDENTS

All clarinet and saxophone students will need to acquire an approved professional quality mouthpiece by the end of the first semester. I have a mail order catalog from which you may order the mouthpiece for a reduced price. Your ligature should be one that allows for minimum contact with the reed. Some well known brands include the Bonade inverted type, Vandoren, Gigliotti, Luyben, Rovner, and the Harrison gold and silver. *Exceptions will be made only for students whose private teacher recommends a different brand of mouthpiece, which the YPAS band director will approve as an appropriate substitute*.

REEDS

Each student is responsible for purchasing their own reeds and having an ample, high quality supply on a daily basis. There will be EMERGENCY REEDS available for student purchase from YPAS this year for students performing on Eb soprano clarinet, bass clarinet, and soprano, tenor, and baritone saxophones.

BRASS LUBRICANTS AND ROTARY VALVE CORD

Each student is responsible for keeping their instrument (whether school or personally owned) in good working order and having an ample supply of lubricants in the instrument case for oiling valves and keeping slides moving freely. Valves should be checked before class/rehearsal to avoid mishaps during class time. A small supply of lubricants and rotary valve cord will be available in the director's office **for emergencies**. *Students using school owned instruments are responsible for keeping valves and slides well oiled and lubricated as well as maintaining the structural integrity and visual aesthetics of the instruments. Any new damage will be repaired at the expense of the student.*

MUTES

All brass players are responsible for supplying their own mutes as needed in the literature we will be studying. *It is important to perform with the mutes in all rehearsals when the music is marked accordingly. The mutes change response, feel, intonation, and other aspects which must be rehearsed regularly*. Straight mute, Cup mute, Harmon mute, etc. as needed.

PERCUSSIONISTS

Percussionists are responsible for the purchase and storage of their own sticks and mallets. It is suggested that a briefcase or stick bag be used. Most Vic Firth and Saul Goodman sticks/mallets are of good quality. You are required to keep school and/or personal sticks and mallets in the percussion cabinet or with you personally. **Do not leave any equipment out of its proper storage space at the end of rehearsal, including your music**. Keep all percussion **instruments covered if a cover is available**. It is very important to consider how you begin class each day. As you enter the band room you should take your folder from the folio cabinet and proceed to the percussion section. On the front wall will be the rehearsal order for that class period. Go ahead and arrange your music in order of rehearsal and collect the percussion instruments, sticks, and mallets you will need for that rehearsal. Rearrange the setup if necessary. In any event, you only have about three minutes before warm-up begins. **You must participate in warm-ups**. Do not loiter or talk during warm-up time. In Wind Ensemble class , participate in all scale exercises. In Symphonic Band class, play the percussion parts in your warm up book.

MARCHING BAND REQUIREMENT FOR YPAS BAND MAJORS

Beginning in the 2025-2026 school year, incoming YPAS majors were required to participate in the duPont Manual Marching Band unless they play a fall sport that conflicts or have a medical condition that would prevent the student from participating. In 2026-2027, 9th and 10th graders will be required, in 2027-2028, 9th, 10th, and 11th graders will be required, and in 2028-2029 the entire program (9-12) will be required.

LOCKERS AT YPAS

Students may obtain a locker at YPAS even if they are not a YPAS major. Due to the relatively small amount of instrument storage space in the Band Room, students with smaller instruments such as flutes, clarinets, oboes, some trumpets and saxophones should use school hallway lockers for instrument storage when possible, or, may elect to share a band room locker with more than one student. We do have instrument storage lockers for larger and school owned instruments. Students who are issued lockers must follow these rules:

1. **Lockers are to be used only for the storage of your musical instrument (in its case), and your music folder. They will not be used as a substitute for school lockers or for book or clothing storage**.
2. Upon entering the band room, you may store your book bags, books, or jackets in the instrument locker during class. After class, these articles must be removed and replaced by your instrument inside its case. **Anything other than an instrument or your music folder the faculty finds in your locker after school at the end of the day will be confiscated and sent to lost and found**.

3. Refrain from sharing your locker combination with other students. Write your combination down and keep it in a safe place (your phone, wallet or purse) in case you forget your combination. **The faculty cannot and will not waste class time looking up your locker combination**.
4. ***At the conclusion of a class, all lockers must be shut and the combination lock engaged with the door latched in the locked position*.** **Daily points will be subtracted from students who leave combination locks and/or locker doors open after class has been dismissed**. Referrals and parent notification will occur if this happens regularly.

INSTRUMENT STORAGE AND MUSIC FOLDER CABINET SLOT ASSIGNMENTS

All brass and woodwind instruments must be stored in the instrument storage lockers in the band room or in the YPAS hallway lockers outside of regular rehearsal class time. Instrument cases are not to be lying around the band room floor due to security and safety reasons. It is important, also, that instrument cases be kept clear of the actual rehearsal area during class. *Do not store your case, your backpack, or any other items which would not be on a performance stage either around or under your chair during the rehearsal – this area must be kept clear for acoustical reasons, movement in and out of the rows, and for directors to walk unencumbered during class time*. Instrument cases must remain closed and fastened when the instrument is in the case. **All music must be placed in your locker when not in use. They must not be left lying on top of filing cabinets, the floor, chairs, or music stands**.

ALL-COUNTY AND ALL-STATE BANDS

Information on audition dates and times will be made available to all students. The All-State music will also serve as chair audition music at the beginning of the first semester. It is important that students take the audition for these organizations seriously. *A tremendous amount of scholarship money becomes available when students are selected to perform with these prestigious groups. Even if the student does not plan to major in the performing arts in college, membership in such organizations looks impressive on a resume and provides proof that the student is high achieving and compares favorably with other competitors for college acceptance and financial aid*. Prestigious and world renown university conductors serve as guest conductors for these groups. Working under these master teachers not only expands your knowledge and interest, but also allows for the student to make important contacts with someone that carries much influence in college admissions. **It is expected that all students will audition for these special ensembles**.

PRIVATE LESSONS

The competition for Principal Chairs at YPAS, All-County, and All-State is very strong. Hard work in class plus private lessons will certainly help the individual raise his/her performance standards. *It is absolutely necessary that the studio or private teacher be a professional performer on the instrument being studied*. Any student wishing to pursue music as a career or as a college major should certainly begin private instruction with the best and most qualified teacher available as early as possible. Furthermore, instrumental music study at YPAS is a highly accelerated curriculum compared to regular program high schools. The literature is advanced and the amount of rehearsal time between performances is short. There is also concentrated individual attention to the building of a personal solo and etude repertoire, written responses to professional journal readings, critical listening assignments, and special projects to enhance the curriculum. Therefore, private instruction with a master performer on your instrument is important. If private instruction is a hardship, students can do a weekly assessment on progress with an instrument specialist sectional teacher or band director.

The YPAS Band faculty is committed to ensuring that each student in the band program achieves a high level of performance skill on their chosen instrument and that each student has the chance to pursue instrumental music at the university and professional level if they so choose.

If you are not satisfied with your current private instruction, we can provide you with the names and contact information of master teachers who have, over a period of years, proven their ability to take

students to the highest levels on their instrument. They are consistently placing their private students in honor groups and helping them receive scholarships to the finest schools in the nation.

In the event private lessons are unattainable for financial reasons, students must immediately contact Dr. Callihan or Mr. Kinmon to make arrangements for weekly progress verification through an instrument specialist sectional teacher at YPAS or with one of the band directors.

SMARTMUSIC – AN EFFECTIVE PRACTICE PARTNER AT HOME

The YPAS band faculty would like to strongly encourage all students to consider a home subscription to the SmartMusic Intelligent Accompanist Program. SmartMusic is the name of software which allows a student to practice with piano accompaniment without the pianist actually being present, or the full band without the other 99 students being at your house. However, the most important feature is that it nurtures superior practice habits and makes this part of learning to play a musical instrument much more fun and enjoyable. If you cannot get the software for home use, it will be available to you at YPAS. The information below highlights the benefits of SmartMusic:

Learning to Listen – When practicing alone, students can perfect bad habits. Oftentimes pitch, rhythm, blend, and balance suffer when students do not have an accompaniment to which they can listen. Listening while you play is an essential skill that must be encouraged and developed. The best way to nurture this critical skill is to have accompaniment as often as possible when practicing.

Understanding the Music – You need to hear the accompaniment to any piece to fully understand and respond to the complete composition. Your part is only a portion of the musical dialogue. Practicing with the accompaniment also helps the musician grasp the form, structure, and style of a composition and helps unlock the drama and emotion of the music.

Practicing Slowly – Practicing passages faster than you can play them perfectly means that you are learning them imperfectly! Your body will remember whatever information you put in, so make sure all the information is correct the first time and every time to avoid having to unlearn mistakes. You can practice at any tempo required to handle a passage with confidence and consistency without changing the key or pitch level of the accompaniment. The software will also play your part of any piece so you may listen to the whole composition performed, or, turn off the solo line and play it personally.

Recording Yourself – While performing, students do not hear how they perform as easily and accurately as when they listen to a recording. SmartMusic allows the student to record anything from one measure to an entire piece. These recordings can even be saved to CD or emailed to family, friends, or teachers.

Practice On Your Schedule – SmartMusic is always ready when you are. The accompaniment will play the part exactly as you want it to each time.

It Follows You – SmartMusic's Intelligent Accompaniment will actually follow your tempo changes like a good human accompanist, so you are free to play with expression and musicality.

Fun – It is, of course, more fun to practice with others than alone. With SmartMusic, you always have "someone" to practice with and that makes it more enjoyable.

SmartMusic has thousands of solo compositions, band repertoire, jazz repertoire, over 60,000 exercises and etudes, a tuner, a metronome, band methods, and much, much more.

SmartMusic will make practicing more fun, more productive, and more likely!
Any parent having questions regarding SmartMusic is encouraged to email Dr. Callihan or Mr. Kinmon.

HOME SUBSCRIPTIONS OF SMARTMUSIC FOR YPAS STUDENTS

The YPAS account is set up to accept student home subscriptions of Smartmusic. The cost for a **one year student home subscription is around $40.00**. This is an amazing price for such an incredible learning/practicing tool. Hopefully, all students will be able to take advantage of this offer. The directions listed below will assist you in the process of initiating your subscription:

1. Go to **smartmusic.com**
2. Enter the number 1 in the **Quantity Box**. Then scroll down to look at what **accessories** you may need/want to go with the software. You must have a **microphone** of some sort to use the "smart" features of the software so the accompaniment will follow you when you play. The accompaniment can be started and stopped with the space key on your keyboard if you have a free hand. If both your hands must be used to hold and play your instrument, you may want to purchase a **foot pedal** to start and stop the accompaniment. Notice that different accessories exist for Mac and Windows.
3. Click on the **"Add to Basket"** button. This will take you to the pages where you enter your personal information and payment information. Continue following the directions on the screen to complete the process.

Note: You will need to have an internet connection to subscribe and to activate the software, but **you are not on the internet when using the software as a practice tool.** The student home subscriptions last for one year starting the day you sign up. At the end of that one year period, you will have to renew your subscription or the software will stop functioning. This practice tool is revolutionizing the way students learn!

CONCERT ATTIRE REQUIREMENTS

Concert Performance Attire - Boys

Students will need to purchase the required performance attire, which runs $45.00. It is a unisex top that is to be worn with black pants, black socks, and black shoes. Students will need to obtain their own pants, socks, and shoes. **Anything other than this specific outfit, will result in the student either NOT PERFORMING or receiving a substantially reduced grade for the performance. Any alterations to the required concert attire will need to be discussed with Dr. Callihan before the performance.**

Concert Performance Dress - Girls

Students will need to purchase the required performance attire, which runs $45.00. It is a unisex top that is to be worn with black pants, black socks, and black shoes. Students will need to obtain their own pants, socks, and shoes. **Anything other than this specific outfit will result in the student either NOT PERFORMING or receiving a substantially reduced grade for the performance. Any alterations to the required concert attire will need to be discussed with Dr. Callihan before the performance.**

OVERVIEW OF COURSES OFFERED IN THE BAND DEPARTMENT

Jazz Improvisation - offered 2nd Block – Red Days

The primary goal of the Jazz Improvisation course is to provide students with a thorough technical, conceptual, and historical grasp of jazz improvisation through a comprehensive curricular structure. The student will study the necessary and appropriate scales and chords to use when improvising on a given set of chord changes. They will also study the proper stylistic interpretations by visually and aurally analyzing the solos of great jazz masters. Emphasis is placed on the technical aspects of chord/scale knowledge, typical patterns used by jazz masters, creativity, and instrumental technique to develop the ability to solo in all styles. The course will reach back to the roots of jazz to help students master techniques vital to jazz and commercial music.

Advanced Placement Music Theory

The prerequisite for this course is the Music Theory I class or being able to demonstrate the following equivalency skills. Students should know all their major and three forms of minor scales along with the medieval church modes. Students should be able to recall key signatures quickly and as a matter of fact. Students should be able to read fluently the lines and spaces of both the treble and bass staff. Minimum keyboard skills should include the ability to perform simple major and minor scales with correct fingerings and simple I-IV-V-I chord progressions in both hands. Additionally, students should be familiar with identifying, by ear, major, minor, augmented, and diminished intervals within the octave, and, singing solfeggio syllables on pitch. If the student has grasped these basic skills, then he/she may be ready for the Advanced Placement Theory II Curriculum.

The materials used in Music Theory II are designed to meet the needs of students considering music for serious study after high school and include instruction in four related areas: (1) written harmony (2) keyboard harmony (3) ear training (4) sight singing. This course concentrates on the learning of techniques of the classic European composers of the seventeenth to nineteenth centuries. The class includes a comprehensive survey of the harmonic materials used in these historical periods. Also, practical application of these materials takes the form of daily homework assignments solving traditional figured bass four part writing exercises, basic arranging, and analysis techniques. Additional exercises in ear training concentrate on the areas of melodic, harmonic, and rhythmic dictations and analysis. Sight singing exercises correlate with the written and ear training material extending into the use of both major and minor key centers and elementary chromaticism. Near the end of the second semester, students will produce an original composition in the 18th century style using the techniques learned from the class. They will compose, arrange, and record their composition as a culminating project on cassette tape. At the conclusion of the course, students will take the Advanced Placement theory examination for an additional fee. According to the final score and whether a particular college accepts advanced placement credit, the student may be allowed to bypass Theory I and/or Theory II classes in college. Since the AP test in Music Theory was introduced by the Advanced Placement College Board, nearly 100% of all YPAS students that have taken the test have passed - most often with the highest scores. It is recommended that students wait until their senior year to take this course so they do not lose their skills prior to entrance to college.

Percussion Ensemble/Intermediate Percussion - offered 4th Block – Red Days

The Percussion Ensemble class emphasizes continued technical training, rehearsal, and performance of literature for percussion ensemble. Emphasis is placed on the reading, study, and performance of quality literature and transcriptions while continuing to reinforce those technical and personal skills gained from private lessons and intermediate skills development. The student will gain familiarity with the standard percussion ensemble literature, and, over a four-year period, be exposed to many of the major works of the percussion ensemble repertoire. Students will practice the application of performance skills by performing a solo senior recital. Outside rehearsal time will be required at certain times during the year in preparation for special performances at regional and national music education conferences and festivals. Freshmen percussionists will learn the curriculum of the Intermediate Skills Development class concurrently with ensemble skills development. Students will perform in at least one school concert during the year and perhaps present a concert at a regional or national music conference.

Symphonic Band - offered 3rd Block – Red Days

The YPAS Symphonic Band class emphasizes continued technical and musical training, rehearsal, and performance of literature written for the large wind and percussion ensemble. Emphasis is placed on the reading, study, and performance of quality original band literature and transcriptions of high artistic merit while continuing to reinforce those technical and personal skills gained from study in the Intermediate Band. The student will gain familiarity with the standard band literature, and, over a period of four years, be exposed to most of the major works of the concert band repertoire. The student will perform in at least four school concerts, one regional, and one national music festival during the year.

Chamber Ensemble - offered 2nd Block – White Days

The Chamber Ensemble Class offers the student an opportunity to explore their solo and small ensemble repertoire more extensively. It also provides an environment which fosters individual growth in confidence, independence, musicality, productive interaction with peers, collaborative skills, personal responsibility to a group, aesthetics, ear training, responsive listening skills, interpretive skills, giving and receiving criticism, and the historical perspectives of the literature for their instrument. Emphasis is placed on developing mature rehearsal and time management skills while allowing the freedom for students to work up and develop performance presentations on their own with guidance from the instructors. Students perform a graded convocation every 4 weeks in class.

Intermediate Band Skills Development - offered 3rd Block – White Days

This class emphasizes the learning of music fundamentals while building the advanced sight-reading skills necessary to learn literature of high artistic merit in a short period of time. Students will focus on technical development and the practical application of musical knowledge while strengthening natural talents and retraining poor habits. The performance of all scales, the full range of the instrument from memory, numerous rhythm patterns, advanced articulation skills, and tone quality refinement will be stressed with each individual musician. Also addressed will be topics dealing with the development and use of vibrato, knowledge of professional performers and repertoire for each instrument, introduction to basic music history and theory concepts, and, the development of a musical terminology vocabulary. *This course, taught in this manner, is available only at the Youth Performing Arts School and is one of the major keys to the success of our students and ensembles!*

Wind Ensemble offered 4th Block – Red & White Days

The YPAS Wind Ensemble provides the necessary program, climate, and structure to motivate the advanced wind and percussion student to achieve according to their unique learning patterns and to encourage maximum progress for the individual. This course places great emphasis on the reading and performance of high level, more transparent, and more sophisticated band literature (comparable to that which would be studied at the university level). As compared with Symphonic Band, this course differs in the following ways: (1) greater emphasis on scale development (2) greater responsibility of the individual performer to perfect their part (3) more difficult literature either technically, intellectually, musically, or combinations of the above (4) the formation of small chamber ensembles in the form of quartets and quintets which rehearse on a regular basis (5) active participation in the Pit Orchestra for musicals and ballets (Students involved in the Pit Orchestra will register for that as a 9th block class and receive a grade and a ½ music credit on their transcripts) (6) more stringent monitoring of solo and small ensemble repertoire development (7) performance in a public senior recital (8) students serve as a pool of performers from which they may be selected to perform works with unusual instrumentation different from the regular band instrumentation and/or the YPAS Full Orchestra. The student will perform in at least four school concerts, one regional, and one national music festival during the year.

Jazz Ensemble & Lab Band - offered for one half credit after school (9th Block)

The primary goal of this course is to provide students with a thorough technical, conceptual, and historical grasp of jazz and contemporary music through a comprehensive curricular structure. Teaching and learning will take place in three environments: (1) classroom - where instruction is given in ensemble playing, technical development, history and other related subjects (2) master classes - either on or off campus in clinics, lectures, and performances by professionals in the field (3) performance venues such as concerts, festivals, and clinics. The Jazz Ensemble focuses on traditional jazz forms to help develop the ability to "swing" in all styles. Students will study and perform a wide-ranging repertoire and may have the opportunity to participate in a session at a local recording studio. The students will perform in at least three school concerts during the year in addition to possible local, regional, and national festivals.

Pit Orchestra - offered for one half credit after school (9th Block)

The Youth Performing Arts School presents a school-wide production each fall which requires students from every major to come together and perform. This is most often a musical. The Band Department faculty will select the necessary students from the Wind Ensemble personnel to fill out the required instrumentation. Those students will then register for this 9th block class. Students will receive a grade for the class and a ½ music credit on their transcripts.

CLASS SYLLABUS FOR EACH YPAS BAND COURSE

On the following pages you will find the class syllabus for most of the courses offered in the YPAS Band Department. In some cases, information that is duplicated calls for you to refer to another syllabus for that information rather than including it multiple times throughout this handbook.

JCPS
Course Syllabus

Youth Performing Arts School
INTERMEDIATE BAND
Kevin Callihan, Conner Kinmon
kevin.callihan@jefferson.kyschools.us
conner.kinmon@jefferson.kyschools.us

Course Description – Intermediate Band

Philosophy and Goals

It is the belief of the YPAS instrumental music department that all wind and percussion students should have an excellent knowledge of music fundamentals as well as accomplished skills in sight-reading. In most cases, the skills necessary to perform the quality of literature studied at the Youth Performing Arts School need remediation and further development in our incoming classes. These skills are taught in this entrance level course.

Technical development and practical application of musical knowledge will be emphasized as well as strengthening natural talents and retraining poor habits. All entering students are required to enroll in and/or complete this course before further or concurrent study in other YPAS ensembles will be allowed unless exemption is granted by the band director. *This particular course, taught in this manner, is available only at the Youth Performing Arts School and is one of the major keys to the success of the program.*

The goal of the course is to develop within each student the technical ability and performance skills necessary to be a capable and responsible member of a high quality musical ensemble. This knowledge base will be transferred to each student using intensified instruction and individualized attention. The playing of all scales the full range of the instrument from memory, numerous rhythm patterns, advanced articulation skills, and tone quality refinement will be the focal point of instruction. The student's sight reading ability will be elevated in order to learn a grade six difficulty level of band literature in a short amount of time. With the satisfactory conclusion of this course, technique should be much less of an obstacle in the individual musician's quest to achieve musical mastery of a piece of literature.

Performance Standards – Intermediate Band

Course Objectives

The student will be able to perform with expression and technical accuracy a varied and appropriate repertoire of instrumental literature. In order to meet and surpass this performance standard, students will successfully complete course objectives when they:

1. Feel and respond to the beat, tempo, and pulse.
2. Feel and respond to the strong beat.
3. Understand and demonstrate simple subdivision of beat.
4. Understand and demonstrate dotted notes, triplets, and other compound subdivisions.
5. Understand and demonstrate syncopation and other irregular rhythms and time values.
6. Understand and correctly use all time signatures.
7. Define and use varying tempo markings.
8. Transform written melodies into correct sound.
9. Develop critical listening skills.
10. Develop and improve correct breath control and embouchure setting.
11. Develop correct tongue placement and usage in the performance of various articulations in all tempi.
12. Develop a characteristic tone for their particular instrument.
13. Develop an awareness of harmony and the ability to perform in an ensemble.
14. Become aware of instrumental timbre and how to blend with an ensemble.
15. Develop aural and visual perception of the tonal center.
16. Understand and observe all dynamic markings.
17. Explore and expand instrumental technique.
18. Performs music from memory.
19. Demonstrate personal responsibility toward the rehearsal and performance.
20. Develop a sense of the aesthetic, expressive, and artistic interpretation of music in order to achieve self-satisfaction.
21. Compare characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and cultures.

Core Academic Content – Intermediate Band

Specific Skills to be Mastered

Students may enroll in other appropriate YPAS ensembles after they have mastered the following skills:

1. Perform all major scales in eighth notes at minimum m.m. of quarter note = 140 in multiple octaves where applicable.
2. Perform all three forms of all minor scales at minimum m.m. of quarter note =140.
3. Perform all modal scales in every key at minimum m.m.=140.
4. Perform, count aloud, and write all rhythmic patterns from Belwin Intermediate Band Method Unit Studies at m.m. = 100.
5. Perform, count aloud, and write all 156 Fussell Rhythms from Section Nine of the Fussell Ensemble Drill Book.

6. Perform, count aloud, and write all 24 rhythm exercises from the Claude Smith Symphonic Warm Up Book.
7. Successfully complete all exercises and etude material from the Belwin Intermediate Band Method and the Belwin Progressive Studies for Band.
8. Successfully complete all material from the Fussell Ensemble Drill Book.
9. Successfully complete all material from the I Recommend Ensemble Drill Book by James Ployhar.
10. Successfully complete all material from the Grover Yaus 101 Rhythmic Rest Patterns.
11. Successfully complete all material from the Symphonic Band Technique Text by Rhodes and Bierschenk.
12. Perform with a tone quality characteristic of the instrument.
13. Be able to articulate using slurred, legato, staccato, and marcato tonguings as well as double and triple tongue patterns applicable to each instrument.
14. Successfully complete all material from the Symphonic Band Technique Text by Claude T. Smith.
15. Complete the entire 16 Video Series “Music and Man” which covers the complete history of music.

JCPS
Course Syllabus

Youth Performing Arts School
SYMPHONIC BAND
Kevin Callihan, Conner Kinmon
kevin.callihan@jefferson.kyschools.us
conner.kinmon@jefferson.kyschools.us

Course Description – Symphonic Band

The Symphonic Band class emphasizes continued technical and musical training, rehearsal, and performance of literature written for the large wind and percussion ensemble. Emphasis is placed on the reading, study, and performance of quality original band literature and transcriptions of high artistic merit while continuing to reinforce those technical and personal skills gained from study in Intermediate Band. The student will gain familiarity with the standard band literature, and, over a four-year period, be exposed to most of the major works of the concert band repertoire. Typical compositions being studied in this class would include works by the following composers: Holst, Vaughan-Williams, Jacob, Grainger, Williams, Persichetti, Chance, Giannini, Hanson, McBeth, Nelson, Schuman, Reed, Nelhybel, and Zdechlik. Students are continually challenged on a daily basis with sight-reading pieces and by expanding their repertoire with the addition of the finest of the new publications being released.

Enhanced curriculum assignments will take the form of required readings of professional journal articles pertaining to pedagogical techniques specific to each individual instrument, common wind and percussion pedagogical materials, instructional video presentations, content specific books and book excerpts, and the promotion of individual student solo and small ensemble performance and repertoire study. Students will begin to develop a solo and etude repertoire in anticipation of eventual college/university auditions and will practice the application of solo performance skills by performing on student convocation programs once each semester.

Performance Standards – Symphonic Band

Course Objectives
Students will have met the course objectives when they develop or continue to improve the following skills:

1. The ability to follow both verbal and visual directions of the instructor including regular teachers, section coaches, student teacher, or guest conductor.
2. Demonstrate in all rehearsals and performances the correct playing position and posture that meet teacher determined criteria.

3. Tune his/her instrument by the elimination of beats and through the use of a mechanical tuning aid as well as aurally.
4. Demonstrate correct breath control and embouchure setting by performing with a tone quality deemed satisfactory for his/her level of experience by the teacher.
5. Demonstrate the ability to recognize and perform all major scales and arpeggios.
6. Demonstrate the ability to recognize and perform three forms of minor scales and arpeggios. This should be a continuing learning situation over a four-year period.
7. Demonstrate an understanding of transposition as it applies to his/her instrument and transpose teacher selected works.
8. React musically to all symbols, including tempo markings, dynamics, musical terminology, articulations, time signatures, and key signatures encountered in the music.
9. Successfully sight read music appropriate to his/her experience and ability.
10. Demonstrate, by performance, all phases of musicianship in a concert setting.
11. Display correct handling and maintenance of instrument and music.
12. Display a positive attitude toward rehearsals and concerts.
13. Perform correctly all technical passages.
14. Understand and acquire the ability to explain the meaning of melody, contrapuntal line, harmonic part, and rhythmic line, and will perform these parts in a given selection, balancing them in a musical manner.
15. Demonstrate the ability to recognize, understand, and perform musical phrases.
16. Demonstrate the ability to listen carefully to a musical performance and then evaluate, by discussion or writing, the quality of performance of an individual player or organization.
17. Demonstrate, through completion of special project assignments and appropriate literature, the ability to identify, explain, and perform music genres/styles (performance practice techniques) from various cultures and historical periods.

Core Academic Content – Symphonic Band

Specific Skills to be Mastered

Students will have successfully completed the course of study for Symphonic Band when they demonstrate proficiency in the following:

1. Perform all etude material assigned for that particular year and instrument as included in the Individual Education Program Curriculum at a satisfactory level.
2. Perform two, and become familiar with, all solos assigned for that particular year and instrument as included in the Individual Education Program Curriculum.
3. Successfully perform all scales, exercises, and rhythm patterns from the Claude T. Smith Symphonic Band Warm-Ups Book.
4. Perform band literature of grade level four, five, and six, chosen on the basis of serious artistic merit, on an average of four concerts and two festivals per year.
5. Perform small ensemble literature of the highest caliber.
6. Audition for All-County, All-State, BOA and other appropriate honor ensembles.
7. Participate, when appropriate, in nationally recognized summer camps and workshop/clinic experiences.

JCPS Course Syllabus

Youth Performing Arts School
WIND ENSEMBLE
Kevin Callihan, Conner Kinmon
kevin.callihan@jefferson.kyschools.us
conner.kinmon@jefferson.kyschools.us

Course Description – Wind Ensemble

Goal of the Course
The Wind Ensemble provides the necessary program, climate, and structure to motivate the advanced and more serious wind and percussion student to achieve according to their unique learning patterns and to encourage maximum progress for the individual. The class is reserved for students at the highest performance level (YPAS majors and Manual majors) *who continue to enroll in two or more music classes each semester*. This course places great emphasis on the reading and performance of high level and more sophisticated band literature of artistic merit in grades four, five, and six - comparable to that which would be studied at the university level. What makes the literature more sophisticated is not always the technical level of difficulty, but also the transparent nature of the scoring which features less full band arranging and more "chamber" experiences within the composition. These works also tend to be more "modern" in sound and do not always have traditional harmonic or melodic lines – often experimenting with dissonance or contemporary composition techniques. Typical compositions would feature original band works written by such composers as Bernstein, Copland, Dello Joio, Gillingham, Gould, Grainger, Gregson, Hindemith, Holst, Ives, Milhaud, Persichetti, Reed, Ticheli, and Vaughan-Williams.

As compared with Symphonic Band, this course will differ in the following ways:

1. Greater emphasis will be placed on the daily performance of learning and testing of the 12 major scales and the 3 forms of all minor scales.
2. Greater responsibility for individualized performance of parts in an ensemble. The instrumental sections are smaller and will in many cases be only one person per part.
3. In addition to performing a solo each semester at a student convocation performance, students are encouraged to form small ensembles and rehearse on a regular basis (once a week). Emphasis should be placed on ensembles of quartet or quintet size if possible. Chamber ensemble performances may occur occasionally from these groups on regular YPAS band concerts, special programs devoted solely to the performance of chamber music, and at corporate events around town which usually pay a fee for our performances.
4. The annual musical and dance production's wind and percussion players will be chosen from this class. **If assigned by the director to participate in the Pit**

Orchestra for these school wide productions, then participation becomes a requirement of the class. Students receive a grade and an additional ½ music credit on their transcript.

5. Students are more closely monitored for repertoire development of solo and small ensemble literature.
6. ***All senior band members will perform on a group senior recital near the conclusion of the second semester for the general public***.
7. Occasionally, when time permits, a YPAS Wind Sinfonietta will be chosen from the Wind Ensemble membership to perform works with unusual instrumentation, possibly in collaboration with special university guest conductors.

Performance Standards – Wind Ensemble

Students will have met the course objectives when they develop or continue to improve all course objectives from Intermediate and Symphonic Band classes plus the following:

1. Explores and expands instrumental technique to advanced levels.
2. Explores solo literature written for one's own specific instrument and performs in small ensembles to expand the knowledge base of performance period practices and literature.
3. Performs music literature which meets standards of artistic quality and which requires application and development of advanced expressive skills.
4. Demonstrates personal responsibility and a positive attitude toward rehearsals and performances.
5. Develops a sense of the aesthetic, expressive, artistic interpretation of music literature in order to achieve self-satisfaction.
6. **Learns to rehearse and perfect music moving from a left brained analytical approach to a right-brained artistic, expressive, aesthetic performance**.

Core Academic Content – Wind Ensemble

Students will have successfully completed the course of study for Wind Ensemble when they demonstrate proficiency in the following:

1. Perform all etude material assigned for that particular year and instrument as included in the Individual Education Program Curriculum Packet at a high level of excellence.
2. Perform two, and become familiar with, all solos assigned for that particular year and instrument as included in the Individual Education Program Curriculum.
3. Perform the highest caliber band literature of grade levels four, five, and six, chosen on the basis of serious artistic merit, on an average of four concerts and two festivals per year.

4. Perform small ensemble literature of the highest caliber.
5. Perform various exercises based on the concepts of Ed Lisk's Alternative Rehearsal Techniques including advanced articulation warm-ups using double and triple tongue patterns.
6. **Perform, as assigned, in Full Orchestra and Pit Orchestra assignments for musicals, dance productions, and opera/operettas**.
7. Audition for and participate in All-County, All-State, BOA and other appropriate honor ensembles.
8. Participate, when appropriate, in nationally recognized summer camps and workshop/clinic experiences.

CRITERIA COMMON TO THE YPAS
INTERMEDIATE BAND, INTERMEDIATE PERCUSSION, SYMPHONIC BAND and WIND ENSEMBLE

Kevin Callihan, Conner Kinmon
kevin.callihan@jefferson.kyschools.us
conner.kinmon@jefferson.kyschools.us

Performance Exhibitions – Intermediate Band, Intermediate Percussion, Symphonic Band, and Wind Ensemble

Students will be required to fulfill all class expectations and requirements leading to advanced training in wind and percussion instrumental technique and mastery in preparation for more advanced performances in other musical venues including all of the following:

1. Development of advanced performance skills through ***frequent performance task assessments*** covering class assignments and material on a daily basis.
2. Development of a Solo Repertoire Portfolio which includes specific material selected for each student and their instrument from the YPAS Individual Education Program Curriculum for Advanced Training. The solo repertoire portfolio selections will be performed for evaluation once each semester on student Convocation Programs.
3. Development of an Etude Repertoire Portfolio which includes specific material selected for each student as listed above. The student will perform one etude for evaluation each six weeks.
4. Development of a Professional Journal Article Portfolio consisting of one article each six weeks – Topics either relate to their specific instrument, or are of a general nature pertaining to all musicians. Students will submit reaction papers for evaluation on each article.
5. Development of Critical Listening Skills as demonstrated through written critiques of live performances and radio programs pertaining to music of serious artistic merit. Critiques are submitted once each six weeks for evaluation.
6. Development of knowledge of Music History/Appreciation, Theory, and writings on Advanced Musical Topics is achieved through assignment of special projects submitted for written evaluation once each six weeks.
7. Development of a consistent, effective daily practice schedule/routine as documented on Private Teacher Reports or weekly assessment reports from Instrumental Section Coaches or a Band Director. This documentation is to be submitted each six weeks for evaluation.
8. Development of ensemble playing experience through participation in the

Kentucky Music Educators Association Solo/Ensemble Festival, YPAS Chamber Music Concerts, YPAS Small Ensembles, the JCPS All-County Band, the Kentucky All-State Band and/or Orchestra, the Louisville Youth Orchestra, the Commonwealth Brass Band, Ensembles at the University of Louisville when available, BOA Honor groups, and other musical performance venues as available.

Resources/Materials Needed – Intermediate Band, Intermediate Percussion, Symphonic Band, and Wind Ensemble

1. Band Fee is $130.00 plus
2. An approved musical instrument of professional quality construction and materials.
3. Instrument Rental Fee is $40.00 for the school year. The following instruments will not be available for rental - flutes, clarinets, alto saxophones, trumpets. The Youth Performing Arts School Band has a small selection of high quality instruments for rental purposes, but the faculty strongly recommends that serious musicians purchase instruments of high quality as soon as possible. We will rent the following instruments providing they are available with priority going to students already in the program with proven performance skills and study habits: oboes (very limited), piccolos (very limited), bassoons, bass clarinets, tenor and baritone saxophones, French horns, trombones, euphoniums, tubas, and percussion.
4. Female students will need to purchase a formal black dress for performances. The cost is $80.00 which includes shipping. See "Concert Dress Requirement" handout for possible additional costs. Replacement costs for lost pearl necklaces will be $8.00.
5. Boys will need to furnish their own black socks and girls a pair of black dress shoes and black hosiery. Boys may have to provide all black dress clothes if tuxes are not available.
6. An approved mouthpiece of professional quality construction and materials.
7. Approved Reeds, Ligatures, Lubricants, Mutes, Sticks, Mallets, Neck-straps, etc. are all required to be supplied by the student as appropriate.
8. Private instruction books and materials as required by your private teacher.
9. All books and materials issued by the school.
10. Pencils to be kept in the music folder.
11. Students need to have the ability to attend live performances of professional, college, and other high school solo/ensemble concerts for critique purposes and for exposure to a wide range of musical literature and ensembles.
12. Other fees include: All-State regional audition ($5.00), All-County Folder Fee ($25.00), All-State state level auditions ($10.00), All-State Folder Fee ($55.00), All-State Hotel Room at the Galt House ($160.00), KMEA Solo ($10.00), KMEA Ensemble ($12.00), annual YPAS Band Spring Performance Tour ($TBA).

Forms of Assessment/Grading Scale – Intermediate Band, Intermediate Percussion, Symphonic Band, and Wind Ensemble

---

The grading procedures for the YPAS Intermediate Band, Concert Band, Symphonic Band, and Wind Ensemble are identical and conform to the Jefferson County Public Schools grading policy. The intent of this grading system is to accurately assess the student's academic progress and commitment to course objectives and educational goals. The academic grade reflects what the student knows and is able to do.

The following components will reflect those aspects of student performance that will be assessed and the percentages that will contribute to a student's grade:

Grading Policy

All assignments are expected to be turned in on, or before, the due dates.
Any late assignments will be penalized 10 points for each school day after the set due date. After 10 school days, the assignment will be worth NO points. It is essential to the learning process and the goals set for you by the faculty that you accomplish all assignments at the appropriate times.

REMINDER OF GRADE CATEGORIES

Student Progression (30%)
Articles (2 per semester)
Special Projects (2 per semester)
Private Teacher Reports (3 per semester)
Student Mastery (70%)
Scales (3 per semester)
Etudes (3 per semester)
Concerts/Dress Rehearsals//Playing Exams (4-6 per semester)
Convocation Performance (1 per semester)

Student Daily Expectations

- ⇒ attendance at all classes and rehearsals. If a student misses a dress rehearsal without communicating in advance, they will receive a "0" for the dress rehearsal and will be unable to participate in the concert.
- ⇒ avoid missing ensemble rehearsals for appointments (medical, dental, etc…).
- ⇒ **promptness - being on time for rehearsals**
- ⇒ is ready to perform in all aspects including being warmed up, having all materials and equipment available, and making sure their instrument is mechanically set
- ⇒ enters and leaves the room in an orderly manner
- ⇒ **does not talk while tuning or while the director is working in rehearsal**
- ⇒ does not write on stands, chairs, or chalkboard

- ⇒ **takes proper care of music, music folder, and instrument**
- ⇒ brings a pencil to class and marks music according to directions
- ⇒ listens to the conductor and listens to other parts being performed by others
- ⇒ marks music after a mistake is made - does not trust memory
- ⇒ constantly listens and adjusts pitch and volume for proper balance and intonation
- ⇒ **is always ready for entrances**
- ⇒ always attempts to play part correctly
- ⇒ interprets as the conductor wishes
- ⇒ displays a professional attitude
- ⇒ uses the band room for its intended purpose
- ⇒ does not play or handle instruments not assigned to him/her
- ⇒ does not bring food, drink, or gum to band room (other than bottled water)
- ⇒ **all instruments and music are stored properly before and after rehearsal with lockers closed and locks engaged.**

Concerts/Scale Tests/Individual Performance Quizzes/Concert Attendance and SmartMusic
This component of the student's grade includes being present and on time for all performances, scale tests that are included on a student's etude recording each six weeks, and any individual playing exam called for in the regular class rehearsal. Examples include all of the following:

- ⇒ attendance and promptness at all performances including band concerts, Full Orchestra and Pit Orchestra assignments, solo and small ensemble concerts, all KMEA regional and state festivals, national performance assessment events (the spring tour).
- ⇒ Attendance at a minimum of TWO YPAS Music Department Performances outside your primary area. (Piano, Vocal, or Orchestra concerts and recitals).
- ⇒ assigned performance exams of an individual nature, such as scale tests, daily performance exams for a grade in intermediate band, and band literature excerpt exams in class and on ***SmartMusic***.

Six Week Etude Performances
Every student enrolled in Intermediate Band, Percussion Ensemble, Symphonic Band, or Wind Ensemble is required to practice and record, using Collabra Music, one etude each six weeks – (three per semester) for evaluation. Etude repertoire has been chosen for you. You must perform the appropriate etude from your individual educational curriculum packet. Make sure you proceed in order as listed (etude 1 for the first six weeks, etude 2 for the second six weeks, etc.). Announce what you are going to perform before you begin to play. **Etude performances will be graded as if you practiced it for the entire six weeks. It should be a highly polished performance reflecting your finest playing ability**.

Six Week Scales Performances
Every student enrolled in Intermediate Band, Percussion Ensemble, Symphonic Band, or Wind Ensemble is required to practice and record, using Collabra Music, the appropriate set of scales as assigned on the Due Date Sheets. Scales must be performed with a metronome at quarter note = 140 and scales should be two or more octaves when possible.

Semester Convocation Performance
Every student enrolled in Intermediate Band, Symphonic Band, or Wind Ensemble will practice and perform **one** solo each semester for a student convocation performance. Convocations are student recitals performed in front of the YPAS faculty and your student peers. The solo must be chosen from repertoire included in your individual education curriculum guide for your instrument. Appropriate material would be a movement from a concerto, one or two movements from a sonata (depending on the length) or a single movement piece of significant artistic merit. **Solos must be of a difficulty appropriate for study at YPAS and should be approximately 6 to 8 minutes of music. You must perform a solo listed for your year of study or higher – or Private teacher suggestions.**

The performance must be with piano accompaniment. The accompanist will be provided for you. **You should practice your solo with SmartMusic accompaniment until the day of your convocation to become familiar with the accompaniment part**. You will receive written comments and a grade from the appropriate band director shortly after your performance. **This performance should reflect a full semester's work and should be highly polished and nuanced**.

Private Teacher Report
While a student at YPAS, you will receive credit for (1) your attendance at private lesson sessions, (2) your level of preparation for your private lessons, and (3) the progress noted over the period of each six weeks by the private lesson teacher. A Private Teacher Report must be completed and submitted each six weeks. The report must be filled out and signed by your private instructor. Students will forfeit all points toward this portion of the grade if it is found that the report and/or the private instructor signature are not valid. Falsifying a Private Teacher Report will be treated the same as cheating on a test. *In the event private lessons are financially unattainable, students must immediately contact Dr. Callihan or Mr. Kinmon to make arrangements for weekly progress verification through an Instrument Specialist Sectional Coach at YPAS or with one of the band directors.*

kevin.callihan@jefferson.kyschools.us 502-485-8355
conner.kinmon@jefferson.kyschools.us 502-485-8355

Articles / Written Work
Written work is any work a student submits in which they are writing as a reviewer of an assigned professional journal article or as a critique of an NPR radio broadcast, a live performance, or workshop. The written work will be assessed according to its content as well as how well it is actually written. Comments will reflect suggestions the student could use to improve their writing ability. **The intent of these assignments is to accurately assess whether the student has read the assigned material and their level of comprehension of the pedagogical topics from the author**. Writing assignments include the following:

- ⇒ review / reaction papers of a professional music journal article - two per semester. The articles are included in your curriculum guide.

Special Projects
Students enrolled in Intermediate Band, Symphonic Band, and/or Wind Ensemble are given credit for performances outside of the regular YPAS ensembles or daily curriculum. These include such activities as:

- ⇒ Attendance and participation in approved Summer Music Camp(s).
- ⇒ All-County Concert and Symphonic Band, Orchestra, and/or Percussion Ensemble.
- ⇒ All-State Concert Band, Symphonic Band, Jazz Band, or Orchestra.
- ⇒ performing a solo and/or two ensembles in the annual KMEA Solo/Small Ensemble Festival. (Ratings = %) 1=100%, 2=90%, 3=80%.
- ⇒ performing in the Louisville Youth Orchestra the whole season.
- ⇒ Performing in a major ensemble at U of L the whole season.
- ⇒ performing in a YPAS Chamber Group rehearsing weekly the whole school year.
- ⇒ performing in the annual University of Louisville McCauley Chamber Music Competition. All of these activities require many hours of extra work.
- ⇒ Performing at the State Level Solo/Ensemble Festival in May.

In the event a student is not chosen to perform in these honor groups, alternative assignments are available for the student to earn the same points as a student involved in these outside activities. Alternative assignments are only used as a last resort and are based on readings with review and reaction papers addressing subjects that will increase the student's knowledge of music literature and listening throughout time. These projects take a humanities based approach – drawing similarities and comparison of the evolution of music as an art form with its counterparts in visual art, architecture, philosophical thought, political events, and literature. All these are uploaded to the ypasbands.weebly.com website.

Community Resources - Application/Service/Learning Intermediate Band, Intermediate Percussion, Symphonic Band, and Wind Ensemble

---

There are several curriculum enhancement activities that take place each year at the Youth Performing Arts School which make our school a special place to study the arts. These include any or all of the following:

- ⇒ **Career Day** is an annual event at duPont Manual/YPAS which brings literally hundreds of college/university and conservatory representatives to our campus. This affords students an opportunity to gain first hand knowledge about specific college and university degree programs and course offerings as well as a chance to interview with and audition for acceptance and scholarship to many universities simultaneously. This program is offered in conjunction with the Governor's School for the Arts and is usually held in October each year.
- ⇒ Field Trip experiences may include performances of the Louisville Orchestra, Ballet, Bach Society, and other professional arts organizations. We have even taken a few trips to hear the Cincinnati Symphony Orchestra. These opportunities will be announced as they become available.

⇒ Due to our special relationship with the University of Louisville, many University faculty members and professional arts organization members are regular guest clinicians and artists working closely with students in the wind and percussion instrumental music department at YPAS.

⇒ Participation in nationally recognized music festivals are regularly scheduled on an annual basis. In the past these excursions have taken us to Toronto, Boston, New York City, Philadelphia, Indianapolis, Washington D.C., Richmond Virginia, Montreal, San Antonio, Chattanooga, Chicago, New Orleans, Miami, Key West, and Cozumel, Mexico.

⇒ The Youth Performing Arts School serves as a regular host for many armed service and university bands traveling through the region. Because of our state of the art facilities, we often find ourselves taking advantage of these unusual and worthwhile opportunities through added concerts and clinics.

⇒ Finally, the Youth Performing Arts School offers the serious student opportunities unavailable in other educational settings. At YPAS, the student is closely monitored and has the opportunity to participate in all aspects of musical performance at the highest levels of accomplishment. This includes serious concert venues, solo opportunities, concert band, wind ensemble, full orchestra, chamber orchestra, quintets/quartets, jazz ensemble, jazz improvisation, opera, ballet, chamber music, contemporary music, original student composition, and two levels of music theory including advanced placement theory.

JCPS
Course Syllabus

Youth Performing Arts School
PERCUSSION ENSEMBLE
INTERMEDIATE PERCUSSION
Kevin Callihan, Conner Kinmon
kevin.callihan@jefferson.kyschools.us
conner.kinmon@jefferson.kyschools.us

Course Description – Percussion Ensemble

The Percussion Ensemble class emphasizes continued technical training, rehearsal, and performance of literature for percussion ensemble. Emphasis is placed on the reading, study, and performance of quality percussion literature and transcriptions of high artistic merit while continuing to reinforce those technical and personal skills gained from earlier training. The student will gain familiarity with the standard literature, and, over a four-year period, be exposed to many of the major works of the percussion repertoire.

Enhanced curriculum assignments will be presented through the use of guest clinicians, group technical studies and activities, instructional video presentations, content specific books and book excerpts, and the promotion of individual student solo and small ensemble performance and repertoire study. Students will begin to develop a solo and etude repertoire in anticipation of eventual college/university auditions and will practice the application of performance skills by performing a solo senior recital (Marimba, Timpani, Multiple Percussion, and Drum Set Required).

Performance Standards – Percussion Ensemble

Course Objectives
Students will have met the course objectives when they develop or continue to improve the following skills:

1. The ability to follow both verbal and visual directions of the instructor including regular teacher, student teacher, or guest conductor.
2. Demonstrate in all rehearsals and performances the correct playing position and posture that meet teacher determined criteria.
3. Demonstrate the ability to recognize and perform all major scales and arpeggios.
4. Demonstrate the ability to recognize and perform three forms of minor scales and arpeggios. This should be a continuing learning situation over a four year period.
5. Demonstrate an understanding of transposition as it applies to his/her instrument and transpose teacher selected work.

6. React musically to all symbols, including tempo markings, dynamics, musical terminology, time signatures, and key signatures encountered in the music.
7. Sight read music appropriate to his/her experience and ability.
8. Demonstrate, by performance, all phases of musicianship in a concert setting.
9. Display correct handling and maintenance of instrument and music.
10. Display a positive attitude toward rehearsals and concerts.
11. Perform correctly all technical passages.
12. Understand and acquire the ability to explain the meaning of melody, contrapuntal line, harmonic part, and rhythmic line, and will perform these parts in a given selection, balancing them in a musical manner.
13. Demonstrate the ability to recognize, understand, and perform musical phrases.
14. Demonstrate the ability to listen carefully to a musical performance and then evaluate, by discussion or writing, the quality of performance of an individual player or organization.
15. Demonstrate through completion of special project assignments and appropriate literature the ability to identify, explain, and perform music genres/styles (performance practice techniques) from various cultures and historical periods.

Core Academic Content – Percussion Ensemble

Specific Skills to be Mastered

Students will have successfully completed the course of study for Percussion Ensemble when they demonstrate proficiency in the following:

1. Perform all etude material assigned for that particular year and instrument as included in the Individual Education Program Curriculum.
2. Perform two, and become familiar with, all solos assigned for that particular year and instrument as included in the Individual Education Program Curriculum.
3. Successfully perform all scales, exercises, and rhythm patterns as presented in the exercise program.
4. Perform percussion literature chosen on the basis of serious artistic merit, on an average of two concerts and two festivals per year.
5. Perform small ensemble literature of the highest caliber.
6. Audition for All-County, All-State, BOA, and other appropriate honor ensembles.
7. Participate, when appropriate, in nationally recognized summer camps and workshop/clinic experiences.

Performance Exhibitions – Percussion Ensemble

Students will be required to fulfill all class expectations and requirements leading to advanced training in percussion instrumental technique and mastery in preparation for more advanced performances in other musical venues including all of the following:

1. Development of advanced performance skills through frequent performance task assessments covering class assignments and material on a daily basis.

2. Development of a Solo Repertoire Portfolio which includes specific material selected for each student and their instrument from the YPAS Individual Education Program Curriculum for Advanced Training. The solo repertoire portfolio selections will be performed for evaluation once each semester on student Convocation Programs.
3. Development of an Etude Repertoire Portfolio which includes specific material selected for each student as listed above. The student will perform one etude per instrument for evaluation each six weeks.
4. Development of ensemble playing experience through participation in the Kentucky Music Educators Association Solo/Ensemble Festival, YPAS Chamber Music Concerts, YPAS Small Ensembles, the JCPS All-County Band, the Kentucky All-State Band and/or Orchestra, the Louisville Youth Orchestra, Ensembles at the University of Louisville, when available, BOA Honor groups, and other musical performance opportunities.

Resources/Materials Needed – Percussion Ensemble

1. Band Fee is $130.00.
2. An approved set of mallets and sticks of professional quality construction and materials.
3. Instrument Rental Fee is $40.00 for the school year.
4. Private instruction books and materials as required by your private teacher.
5. All books and materials issued by the school.
6. Pencils to be kept in the music folder.
7. Students need to have the ability to attend live performances of professional, college, and other high school solo/ensemble concerts for critique purposes and for exposure to a wide range of musical literature and ensembles.
8. Other fees include: All-State regional audition ($5.00 per instrument), All-County Folder Fee ($25.00), All-State state level auditions ($10.00), All-State Folder Fee ($55.00), All-State Hotel Room at the Galt House ($160.00), KMEA Solo ($10.00 per instrument), KMEA Ensemble ($12.00), annual YPAS Band Spring Performance Tour (TBA).

Forms of Assessment/Grading Scale – Percussion Ensemble

The grading procedure for the YPAS Percussion Ensemble conforms to the Jefferson County Public Schools grading policy. The intent of this grading system is to accurately assess the student's academic progress and commitment to course objectives and educational goals. The academic grade reflects what the student knows and is able to do.
The following components will reflect those aspects of student performance that will be assessed and the percentages that will contribute to a student's grade:

REMINDER OF GRADE CATEGORIES
Student Progression (30%)
Articles (2 per semester)
Special Projects (2 per semester)
Private Teacher Reports (3 per semester)

Student Mastery (70%)
Scales (3 per semester)
Etudes (3 per semester)
Concerts/Dress Rehearsals//Playing Exams (4-6 per semester)
Convocation Performance (1 per semester)

Student Daily Expectations

- ⇒ attendance at all classes and rehearsals (both during and after school)
- ⇒ **promptness - being on time for rehearsals**
- ⇒ is ready to perform in all aspects including being warmed up, having all materials and equipment available, and making sure their instrument is mechanically set
- ⇒ enters and leaves the room in an orderly manner
- ⇒ **does not talk while tuning or while the director is working in rehearsal**
- ⇒ does not write on stands, chairs, or chalkboard
- ⇒ **takes proper care of music, music folder, and instrument**
- ⇒ brings a pencil to class and marks music according to directions
- ⇒ listens to the conductor to parts being performed by others **(NO CELL PHONES)**
- ⇒ marks music after a mistake is made - does not trust memory
- ⇒ constantly listens and adjusts pitch and volume for proper balance and intonation
- ⇒ is always ready for entrances **(NO CELL PHONES)**
- ⇒ always attempts to play part correctly
- ⇒ interprets as the conductor wishes
- ⇒ displays a professional attitude
- ⇒ uses the band room for its intended purpose
- ⇒ does not play or handle instruments not assigned to him/her
- ⇒ **does not bring food, drink, or gum to band room**
- ⇒ **all instruments and music are stored properly before and after rehearsal**

<u>Concerts/Performances</u>
Satisfactory attendance at all percussion ensemble concerts, solo and small ensemble concerts, and all KMEA regional, state, and national performance assessment events. Also included are any regional or national conference performances, public performances off campus, and assigned performance exams of an individual nature, such as scale tests and band literature excerpt exams.

<u>CommunityResources/Application – Percussion Ensemble</u>

Please refer to syllabus for Intermediate Band, Intermediate Percussion, Symphonic Band, and Wind Ensemble.

JCPS
Course Syllabus

Youth Performing Arts School
Chamber Ensemble
Kevin Callihan, Conner Kinmon
kevin.callihan@jefferson.kyschools.us
conner.kinmon@jefferson.kyschools.us

Course Description – Chamber Ensemble

Philosophy and Goals

Most musicians and music educators agree there is no better way to develop a student's music skills and enthusiasm than in a small chamber ensemble. With only one on a part, students must develop confidence and independent playing skills. The responsibilities and rewards of performances are theirs, along with the opportunity to display their individual personalities out from under the teacher's baton.

Personal involvement in making music is the basis of musical literacy. Those who perform develop an abiding interest in the arts and hold the key to the understanding of the aesthetic qualities of all the arts. The rehearsal process itself can serve as a valuable model of productive interaction and collaboration toward a goal no one person can attain. Students in chamber groups owe it to each other to be well prepared and thoroughly committed.

Chamber music is even more important to students with professional aspirations in music. They must begin to develop their ear and their responsiveness, as they can do only by performing in carefully balanced chamber groups.

Each member of a chamber ensemble learns to listen more carefully to each part played, learns to be a better interpreter of music, learns to give and accept constructive criticism from peers, and listens for balance, intonation, dynamics, and tone quality more critically. Chamber ensemble performance helps students to become critical thinkers and develop creative skills in a more accelerated manner. Students also receive the added benefit of discovering a more encompassing range of repertoire from a historical point of view which expands their knowledge of performance practice techniques from the Renaissance to the 21st Century.

Finally, artist teachers from the community and the University of Louisville School of Music will, when possible, serve as special instructional coaches to supplement daily supervision from the YPAS Band Directors.

Performance Standards – Chamber Ensemble

Course Objectives

The student will be able to perform with expression and technical accuracy a varied and appropriate repertoire of instrumental chamber literature. In order to meet and surpass the performance standards, students will successfully complete course objectives when they:

- ⇒ Demonstrate the ability to accept, in a professional manner, constructive criticism from the band directors, students, colleagues within the chamber ensemble, and guest artists/faculty.
- ⇒ Translate individual skills and techniques into musical applications.
- ⇒ Become self motivated in exploring the possibilities of his/her instrument for musical expression.
- ⇒ Demonstrate a continued refinement of individual playing skills.
- ⇒ Demonstrate a continued refinement of listening skills.
- ⇒ Demonstrate improved sight-reading skills and independence in music reading ability.
- ⇒ Demonstrate a heightened sense of self-confidence and self-assurance.
- ⇒ Demonstrate a heightened sensitivity and awareness of musical interpretation and performance practice technique from a cross section of historical styles and periods.
- ⇒ Demonstrate a renewed commitment to a group and responsibility for individual improvement and preparedness.
- ⇒ Become familiar with the important chamber works for their instrument as well as that of the other participant's instruments.
- ⇒ Demonstrate in all rehearsals and performances the correct playing position and posture that meet teacher determined criteria.
- ⇒ Tune his/her instrument by the elimination of beats and through the use of a mechanical tuning aid as well as aurally.
- ⇒ Demonstrate correct breath control and embouchure setting by performing with a tone quality deemed satisfactory for his/her level of experience by the teacher.
- ⇒ React musically to all symbols, including tempo markings, dynamics, musical terminology, time signatures, and key signatures encountered in the music.
- ⇒ Sight read music appropriate to his/her experience and ability.

- ⇒ Demonstrate all phases of musicianship in a chamber music setting.
- ⇒ Display correct handling and maintenance of instrument and music.
- ⇒ Display a positive attitude toward rehearsals and concerts.
- ⇒ Perform correctly all technical passages.
- ⇒ Understand and acquire the ability to explain the meaning of melody, contrapuntal line, harmonic part, and rhythmic line, and will perform these parts in a given selection, balancing them in a musical manner.
- ⇒ Demonstrate the ability to recognize, understand, and perform musical phrases.
- ⇒ Demonstrate the ability to listen carefully to a musical performance and then evaluate, by discussion the quality of performance of an individual player or ensemble.

Core Academic Content – Chamber Ensemble

Specific Skills to be Mastered

Students will have successfully completed the course of study for Chamber Music Ensemble when they demonstrate proficiency in the following:

- ⇒ Perform successfully chamber ensemble literature of the highest caliber.
- ⇒ Become responsible and contributing members of a chamber music ensemble.
- ⇒ Expand and perform the solo repertoire and orchestral excerpt literature written throughout all the historical styles and periods as applicable toward a student's particular instrument.
- ⇒ Performance on Mini Convocation Programs within the class setting will include a chamber ensemble performance every three weeks (six per semester) and a solo performance each six weeks (three per semester) by each class participant.
- ⇒ Perform on selected concert programs and participate in touring opportunities as scheduled by the YPAS Instrumental Music Faculty.
- ⇒ Audition for All-County, All-State, BOA, and other appropriate honor ensembles.
- ⇒ Participate, when appropriate, in nationally recognized summer camps and workshop/clinic experiences.

Performance Exhibitions – Chamber Ensemble

Students will be required to fulfill all class expectations and requirements leading to advanced training in wind and percussion instrumental technique and mastery in preparation for more advanced performances in other musical venues including the ***Individual Instrumental Curriculum Packet (Etudes, Articles, Special Projects)*** as well as all of the following:

- ⇒ Development of advanced performance skills through frequent performance task assessments covering class assignments and material on a daily basis.
- ⇒ Development of a Chamber Music Repertoire Portfolio which includes specific ensemble repertoire selected for each student and their instrument from the YPAS small ensemble literature library and other sources. The Chamber Music Repertoire portfolio selections will be performed for evaluation four times each semester on student Convocation Programs.
- ⇒ Development of a Solo Repertoire Portfolio which includes specific material selected for each student and their instrument from the YPAS Individual Education Program Curriculum for Advanced Training. The solo repertoire portfolio selections will be performed for evaluation two times each semester on student Convocation Programs.
- ⇒ Development of a consistent daily class time practice schedule/routine.
- ⇒ Development of a consistent daily listening log which represents the amount of time spent each day actively listening to and evaluating solo repertoire music. These logs will be submitted each six weeks for evaluation.
- ⇒ Development of ensemble playing experience through participation in the Kentucky Music Educators Association Solo/Ensemble Festival, YPAS Chamber Music Concerts, YPAS Small Ensembles, the JCPS All-County Band, the Kentucky All-State Band and/or Orchestra, the Louisville Youth Orchestra, the Commonwealth Brass Band, Ensembles at the University of Louisville, when available, BOA Honor groups, and other musical performance venues as available.

Resources/Materials Needed
Chamber Ensemble

Please refer to the syllabus for Intermediate Band, Intermediate Percussion, Symphonic Band, and Wind Ensemble.

Forms of Assessment/Grading Scale
Chamber Ensemble

The grading procedure for the YPAS Chamber Ensemble conforms to the Jefferson County Public Schools grading policy. The intent of this grading system is to accurately assess the student's academic progress and commitment to course objectives and educational goals. The academic grade reflects what the student knows and is able to do.

The following components will reflect those aspects of student performance that will be assessed and the percentages that will contribute to a student's grade:

REMINDER OF GRADE CATEGORIES
Student Progression (30%)
Coaching Sessions (4 per semester)
Dress Rehearsals (4 per semester)
Student Mastery (70%)
Ensemble Performances (4 per semester)
Solo Performances (2 per semester)

Student Daily Expectations

- ⇒ attendance at all classes and rehearsals
- ⇒ **promptness - being on time for class**
- ⇒ is ready to perform in all aspects including being warmed up, having all materials and equipment available, and making sure their instrument is mechanically set
- ⇒ enters and leaves the room in an orderly manner
- ⇒ does not talk while tuning or during rehearsal **(NO CELL PHONES)**
- ⇒ does not write on stands, chairs, or chalkboard
- ⇒ **takes proper care of music, music folder, and instrument**
- ⇒ brings a pencil to class and marks music according to directions
- ⇒ listens to the coach and to parts being performed by others **(NO CELL PHONES)**
- ⇒ marks music after a mistake is made - does not trust memory
- ⇒ constantly listens and adjusts pitch and volume for proper balance and intonation
- ⇒ is always ready for entrances **(NO CELL PHONES)**
- ⇒ always attempts to play part correctly
- ⇒ interprets as the coach/instructor wishes
- ⇒ displays a professional attitude
- ⇒ uses the band room for its intended purpose

- ⇒ does not play or handle instruments not assigned to him/her
- ⇒ **does not bring food, drink, or gum to band room** (except for bottled water)
- ⇒ **all instruments and music are stored properly before and after rehearsal and lockers are closed with locks engaged**

Coaching Sessions (Student Progression)
Students will be evaluated regularly during each preparation period for convocation performances. These coaching sessions by one or both of the directors will average together into a grade every 4-5 weeks.

Dress Rehearsals (Student Progression)
The students will perform their solo or ensemble for one or both of the directors in the week prior to the convocation performance. The dress rehearsal performance will be a straight run through and will receive a grade.

Convocation Performances (Student Mastery)

Each student will complete two solos and four chamber works each semester for convocation performances. The solo must be from repertoire included in YPAS curriculum guides for your instrument such as a movement from a concerto, one or two movements from a sonata (depending on the length) or a single movement piece of significant artistic merit. Solos must have SmartMusic accompaniments and must be of a difficulty appropriate for study at YPAS. Solos must be submitted for teacher approval and should be 6 to 8 minutes in duration. Chamber Literature will be chosen from the chamber repertoire being studied in class.

Community Resources Application
Chamber Ensemble

Please refer to the syllabus for Intermediate Band, Intermediate Percussion, Symphonic Band, and Wind Ensemble.

JCPS
Course Syllabus

Youth Performing Arts School
JAZZ IMPROVISATION
Kevin Callihan, Conner Kinmon
kevin.callihan@jefferson.kyschools.us
conner.kinmon@jefferson.kyschools.us

Course Description – Jazz Improvisation

Goal of the Course
Jazz Improvisation is intended as a course which will complement the other instrumental music offerings at the school to help interested students develop the full array of skills needed to be an exceptional musician. Jazz Improvisation fits in perfectly with the philosophies of the YPAS Instrumental Music Department and our commitment to the training of young professional musicians. This training takes place through performance and practice in an intimate and supportive artistic community. This course will help students develop their ability to express their own creativity and prepare them to exist in the real world of music. To be successful as a musician, you must be versatile!

The primary goal of this course is to provide the students with a thorough technical, conceptual, and historical grasp of jazz improvisation through a comprehensive curricular structure. The students will study the necessary and appropriate scales and other digital sequences to use when improvising on a given set of chord changes. They will also study the proper stylistic interpretations by visually and aurally analyzing the solos of the great jazz masters such as Miles Davis, Charlie Parker, Clifford Brown, John Coltrane, Dizzy Gillespie, and others.

The Jazz Improvisation course will focus on the technical aspects of chord/scale knowledge, typical patterns used by jazz masters, creativity, and instrumental technique to help develop the ability to solo in all styles. The course will reach back to the roots of jazz to help the students master techniques vital to jazz and commercial music. Students will study and perform a wide-ranging repertoire including works by such seminal figures as Duke Ellington, Jerome Kern, George Gershwin, Cole Porter, Johnny Mercer, and others.

Jazz has a long tradition which must be maintained and expanded through serious study, total dedication, and self-motivation. This course will offer students the opportunity to learn about one of **America's original** art forms. Jazz may well be our country's most significant contribution to the world's musical culture. The fact that this course is being offered for credit demonstrates the wonderful support of the administration of YPAS to the development of the complete musician. This is a direct investment in the future of jazz and it promises to bring a new level of artistic opportunity and excellence to the Youth Performing Arts School!

Performance Standards – Jazz Improvisation

Course Objectives
Students will have met the course objectives when they:

- Demonstrate, through performance, discussion, and writing, an understanding of jazz styles, history, theory, and melodic and rhythmic construction.
- Recognize and are able to perform scales, chords, digital sequences and intervals properly in the jazz idiom.
- Demonstrate a proficiency in rhythmic and melodic call and response.
- Understand and acquire the ability to play improvised solos that are stylistically, harmonically, melodically, and rhythmically authentic.
- Demonstrate the ability to aurally recognize and name chord types, inversions, and progressions.
- Demonstrate the ability to aurally recognize intervals.
- Demonstrate the technical fluency on their instrument necessary to perform required material.
- Demonstrate the ability to evaluate, through discussion and in writing, the quality of performance of an individual soloist and a jazz combo.
- Demonstrate the ability to evaluate, through discussion and in writing, the quality of jazz compositions being performed.
- Demonstrate the ability to develop creative, imaginative solos while accurately following the form, style, and changes to the assigned tunes.
- Demonstrate the ability to tune their instruments by the elimination of beats and through the use of a mechanical tuning device as well as aurally.
- Demonstrate proper breath control and correct embouchure setting by performing with a professional tone quality.
- Demonstrate, in all rehearsals and performances, the correct playing position and posture which meet teacher determined criteria.
- Demonstrate the ability to follow verbal and visual directions of the teacher or guest artist.
- Demonstrate the ability to sight-read jazz standard lead sheets.
- Display positive attitudes during class.
- Limit talking and playing during class to what is necessary for improvement.
- Properly care for and maintain all of the instruments, equipment, and music.

- Turn in all assignments on time, completed to the best of their ability.
- Demonstrate a personal responsibility toward the product of class sessions.
- Continue to explore and expand personal instrumental technique.
- Understand and experience the aesthetic, expressive, and artistic interpretation of music in order to achieve self-satisfaction.

Core Academic Content – Jazz Improvisation

Specific Skills to be Mastered

Students will have successfully completed the Jazz Improvisation course of study when they demonstrate proficiency in the following areas:

I. Performance Skills
   A. Tone production and quality.
   B. Rhythmic Reading
   C. Instrumental Technique
   D. Individual and Ensemble Balance, Blend and Intonation.
   E. Jazz Styles and Phrasing.

II. Aural Skills
   A. Recognizing intervals.
   B. Playing with a great awareness of intonation.
   C. Recognizing chord qualities and progressions.
   D. Rhythmic and Melodic Dictation.
   E. Active, critical listening of Jazz Performances.

III. Improvisational Skills
   A. The Seven Levels of Improvisation.
   B. Listening to and imitating master jazz musicians.
   C. Developing stylistically appropriate melodic and rhythmic phrases.
   D. Using Aebersold Improvisational Aids.

IV. Historical Knowledge
   A. Jazz styles from its inception to the present.
   B. Great artists from all the styles.
   C. Great ensembles from all the styles.
   D. Innovators of various jazz styles/movements.

Students will be required to demonstrate their proficiency in the areas listed above by completing the following:

- Perform all major and minor scales, modes, and other scales appropriate for use in jazz music.
- Perform the melody and a minimum of 1 chorus of improvisation, from memory, all the assigned Standard Tunes for the year.

- Accurately label, from memory, the correct chord changes, appropriate scales, form and type of tune for each Standard Tune assigned for the year.
- Perform standard tunes using the Jamey Aebersold Play-a-long books and accompaniment.
- Perform, as chosen, in small combos for various events and productions.
- Audition for All-County Jazz Ensemble, All-State Jazz Ensemble, and other appropriate honor groups.
- Participate, when appropriate, in nationally recognized summer camps such as the Aebersold Camp.

It is intended that this course will foster a sense of Responsibility, Commitment, Cooperation, Discipline, Loyalty, Self-Expression, Human Dignity, and an Individual Positive Self-image.

Performance Exhibitions/Special Projects – Jazz Improvisation

Students will be required to fulfill all class expectations and requirements leading to advanced training in jazz styles, improvisation, technique and mastery in preparation for more advanced performances in other musical venues. These class requirements include all the following:

- Development of advanced performance skills through frequent performance task assessments covering class assignments and materials.
- Development of a Standard Tune Repertoire Portfolio, which includes materials provided to the student in the Standard Tune Books. The standard tune will be performed for evaluation on a regular basis (about once every four class meetings).
- Development of a Professional Journal Article Portfolio consisting of various articles pertaining to jazz style, history, theory, improvisation, business, and so forth. Students will submit reaction papers for evaluation on each of the assigned articles.
- Development of Critical Listening Skills as demonstrated through written critiques of live performances, radio broadcasts, and recorded media pertaining to jazz music of serious artistic merit. Students will submit critiques for evaluation on each of the assignments. In addition, students will complete Active Listening Sheets on several recordings for each of the assigned Standard Tunes.
- Development of knowledge of Jazz History, Appreciation, and Theory. The daily classroom activities will be reinforced through the assignment of special projects submitted for evaluation. The special projects range from advanced readings to rare videotape footage of jazz masters to transcriptions of famous solos by jazz legends.
- Development of a consistent daily listening routine as recorded on individual listening logs. Students will submit the listening log sheets for evaluation on a regular basis.
- Development of ensemble playing experience through participation in small combos selected from the full course enrollment, the JCPS All-County Jazz Ensemble, the Kentucky All-State Jazz Ensemble, and other appropriate performance venues.

Resources/Materials Needed – Jazz Improvisation

Students will be required to obtain the following materials and pay the appropriate fees.

- Music Fee is $30.00 if you are enrolled in only this one music class.
- Instrument rental fee is $40.00 per year. Anyone using a school owned instrument is required to pay this fee. If a student is enrolled in multiple courses, the fee is charged only one time.
- An approved musical instrument of professional quality.
- An approved mouthpiece of professional quality. Saxophonists need to purchase a jazz mouthpiece.
- Approved sticks, mallets, and other necessary items for percussionists.
- Approved reeds, ligatures, mutes, and all other necessary items for wind players.
- Private instruction books and materials as required by your private teacher.
- All books, music, and other materials issued by the school
- Pencils are to be kept in the music folders.
- Students must have the ability to attend live performances.

Forms of Assessment/Grading Scale – Jazz Improvisation

The grading procedure for the Youth Performing Arts School Jazz Improvisation course conforms to the policy set by the Jefferson County Board of Education. The intent of this grading system is to accurately assess student progress and commitment to course objectives and educational goals set by the director and the county board. Students will receive an academic grade reflecting what they know and are able to do. The following components reflect those aspects of student performance that will be assessed and the percentage that each component will contribute to the overall grade:

Student Daily Expectations

- Attendance – The class meets every other day.
- Promptness – Students are to be seated and ready to begin when the tardy bell sounds.
- Students should have all necessary materials for all rehearsals and performances. This includes an instrument in working order, music, any required handouts, pencil, mutes, etc.
- **Take care of instruments, music and equipment and store them in the proper manner following each rehearsal**.
- Listen to the director's announcements/instructions, and to each other. We all have something to offer which will positively influence the group.
- Always pay attention and participate in all musical activities to the best of your ability. This is a safe learning situation. Mistakes will happen, that is how we make progress.

- Daily improvement is expected on all assigned music. Students should be prepared to the best of their ability on their assigned part.
- Do not handle or play any instrument other than the one(s) belonging to you.
- Do not get up and wander around the room, or leave the room without permission (except in case of emergency).
- Enter and leave the rehearsal room in an orderly manner. Also, leave the room as neat, or neater than it was prior to the rehearsal.
- Students should make appropriate marks in the music when instructed by the director. Do not trust your memory. We all need reminders.
- Students should always be ready for entrances.
- Students should display a professional attitude and behavior during all rehearsals.
- Students should NOT bring food, gum, or drink into the band room (or on main stage).

Student Mastery (70%)
Concert/Individual Performance

- Individual playing exams in class. These will be on assigned materials including, but not limited to: Scales tests, performance literature excerpts, and standard tunes.
- Ear-Training tests: Ability to recognize ascending and descending intervals, chords qualities and inversions, rhythmic, melodic, and harmonic patterns and progressions.

Written Work

- Students will submit written critiques of live performances, radio broadcasts, or recorded media jazz for evaluation as assigned by the director. They will also complete Active Listening Sheets on assigned Standard Tunes.
- Students will submit written reaction papers based on assigned articles pertaining to jazz.

Special Projects

- Students will complete one special project each nine weeks, or as assigned by the director, to enhance their knowledge and understanding of jazz history, style, improvisation, transcriptions, appreciation, and/or theory.

Student Progression (30%)
Scale Tests

- Students will test on scales relating to specific chord changes on standard tunes being studied.
- Students will test on all modal scales in Circle of Fourths order (from memory).

Listening Log

- Students will be required to maintain a listening log which represents the amount of time they spend each week ACTIVELY listening to and evaluating jazz music. These logs must be signed by the parents and submitted once each term.

Community Resources - Applications/Service/Learning
Jazz Improvisation

Curriculum enhancement activities will include any or all of the following:

- The Jazz Improvisation class members could perform "Demonstration Concerts" at local elementary and middle schools in an attempt to educate young people about the jazz art form.

- Other field trip experiences may include the University of Louisville Jazz Week, Louisville Jazz Society concerts, and other local professional jazz concerts.

- Due to our special relationship with the University of Louisville, other state universities, and local professional jazz musicians, we may regularly have guest clinicians and artists working with the class and/or giving concerts on campus.

- The Youth Performing Arts School serves as a regular host for university jazz bands, armed service bands, and other professional jazz bands. Our state of the art facilities allow us many unusual and worthwhile opportunities.

- The Youth Performing Arts School offers the serious music student opportunities unavailable in other educational settings. At YPAS, students are closely monitored for their individual progress and they have the opportunity to participate in all aspects of musical performance at the highest levels of accomplishment. This includes serious concert venues, solo opportunities, chamber ensembles, symphonic band, wind ensemble, full orchestra, jazz ensemble, jazz improvisation, musicals, dance concerts, contemporary music, original student composition, and two levels of music theory.

Additional Information – Jazz Improvisation

Membership in the Jazz Improvisation course is open to anyone currently enrolled in the Symphonic Band, Wind Ensemble, Orchestra, or Piano Department with permission from the director. Other students may request enrollment in the course if they have a good knowledge of and technical foundation in major and minor scales and music notation. One or more performance groups may be selected from the total enrollment of the Jazz Improvisation course through an audition process which will be explained fully during the first few weeks of class. The minimum instrumentation of a performance group is:

Piano
Bass
Drums
Two or more wind instruments

Auditions will be held during the first month of class meetings. These audition results will be used to place individuals in small groups best suited to their current level of development. These auditions will also be used to select the Performance Group. Auditions will be based on the

All-State Jazz audition materials and will include One Swing tune, One Blues tune for Improvisation, Scales, and Sight-reading.

If just one student fails to do their part, the whole class is affected in a negative way. We must all help each other succeed. It is expected that everyone will have pride in themselves, the school, and this class. This course will focus on the team concept through the combination of self-discipline, love for music, and respect for one another. To be the best, everyone involved has to want to be the best. 100% attendance is an absolute necessity.

Brief Descriptions of Areas of Course Content for Jazz Improvisation

Jazz Improvisation: Focus will be on fostering individual musical creativity, especially within the environment of small groups. If possible, combos will be formed and, depending on their level of achievement, may perform concerts, festivals, and/or other events.
Instrumental Instruction: It is expected that all students will develop maximum fluency on their chosen instrument. Private lessons are strongly recommended. See the director for a list of qualified teachers.
Rhythmic Analysis: A solid foundation in rhythm is necessary for all musicians, especially those involved in the field of jazz. Emphasis will be placed on developing basic rhythmic fluency, swing, and on the understanding of rhythm through dictation and transcription.
Jazz Theory: The very basic foundations of jazz theory and harmony will be introduced in a step-by-step format including scales, arpeggios, modes, chord voicings, typical chord progressions, and standard jazz song forms.
Ear Training: It is essential that the jazz musician be able to "hear the music." He/she must be able to discern chord qualities and follow chord changes. The sequence of study begins with intervals, scales, and chord recognition, and will progress to include harmonic, melodic, and rhythmic dictation and transcriptions.
Jazz History: An overview of jazz development from its roots in African music and American spirituals, to New Orleans, then to Kansas City, Chicago, New York, and the world. The works and stylistic contributions of the great jazz originals, from King Oliver to Charlie Parker, John Coltrane, and beyond will be examined in its cultural and musical context.

JCPS
Course Syllabus

Youth Performing Arts School
JAZZ ENSEMBLE & LAB BAND
Kevin Callihan, Conner Kinmon
kevin.callihan@jefferson.kyschools.us
conner.kinmon@jefferson.kyschools.us

Course Description – Jazz Ensemble & Lab Band

Goal of the Course
The Jazz Ensemble is intended as a course which will complement the other instrumental music offerings at the school to help interested students develop the full array of skills needed to be an exceptional musician. Jazz Ensemble fits in perfectly with the philosophies of the YPAS Instrumental Music Department and our commitment to the training of young professional musicians. This training takes place through performance and practice in an intimate and supportive artistic community. This course will help prepare students to exist in the real world of music ranging from classical, to jazz and commercial. To be successful as a musician, you must be versatile!

The primary goal of this course is to provide the students with a through technical, conceptual, and historical grasp of jazz and contemporary music through a comprehensive four-year curricular structure. Teaching and learning will take place in three environments:

1. **Classroom**: Where instruction is given in ensemble playing, technical development, history and other related subjects.
2. **Masterclasses**: Either on, or off campus clinics, lectures, and performances by professionals in the field. Hopefully to be scheduled on a regular basis.
3. **Performance**: Concerts, Festivals, Clinics. Similar to KMEA Concert Band Festival. Extended trips may be planned to participate in prestigious events like the Lincoln Center Duke Ellington Competition in New York City, or the world's largest jazz festival in Montreux, Switzerland.

The Jazz Ensemble will focus on traditional jazz forms to help develop the ability to "swing" in all styles. The course will reach back to the roots of jazz to help the students master techniques vital to jazz and commercial music. Students will study and perform a wide-ranging repertoire including works by such seminal figures as Duke Ellington, Fletcher Henderson, and Count Basie, as well as works by contemporary composers. The students may also receive an opportunity to participate in a session at a local recording studio.

Jazz has a long tradition which must be maintained and expanded through serious study, total dedication, and self-motivation. This course will offer students the opportunity to learn about one of **America's original** art forms. Jazz may be our country's most significant contribution to the world's musical culture. The fact that this course is being offered for credit demonstrates the wonderful support of the administration of YPAS to the development of the complete musician. This is a direct investment in the future of jazz and it promises to bring a new level of artistic opportunity and excellence to the Youth Performing Arts School!

Performance Standards – Jazz Ensemble

Course Objectives

Students will have met the course objectives when they:

- Demonstrate, through performance, discussion, and writing, an understanding of jazz styles, history, theory, and melodic and rhythmic construction.
- Recognize and are able to perform scales, chords, and intervals properly in the jazz idiom.
- Understand and acquire the ability to play improvised solos that are stylistically, harmonically, melodically, and rhythmically authentic.
- Understand the assigned parts in the Jazz Ensemble literature and acquire the ability to play the appropriate parts with a high degree of musicianship.
- Demonstrate the ability to evaluate, through discussion and in writing, the quality of performance of an individual soloist and an entire jazz ensemble.
- Demonstrate the ability to evaluate, through discussion and in writing, the quality of jazz compositions being performed.
- Demonstrate the ability to tune their instruments by the elimination of beats and through the use of a mechanical tuning device as well as aurally.
- Demonstrate proper breath control and correct embouchure setting by performing with a professional tone quality.
- Demonstrate, in all rehearsals and performances, the correct playing position and posture which meet teacher determined criteria.
- Demonstrate the ability to follow verbal and visual directions of the teacher or guest conductor.
- Demonstrate the ability to sight-read jazz compositions.
- Display positive attitudes during rehearsals and performances.
- Limit talking and playing during rehearsals to what is necessary for the improvement of the ensemble.
- Demonstrate, through performance, the ability to accurately execute all technical passages in the music prior to the concert date.
- Properly care for and maintain all of the instruments, equipment, and music.
- Turn in all assignments on time, completed to the best of their ability.
- Demonstrate a personal responsibility toward the product of rehearsals and performances.

- Continue to explore and expand personal instrumental technique.
- Understand and experience the aesthetic, expressive, and artistic interpretation of music in order to achieve self-satisfaction.

Core Academic Content – Jazz Ensemble

Specific Skills to be Mastered

Students will have successfully completed the Jazz Ensemble course of study when they demonstrate proficiency in the following areas:

I. Performance Skills
   A. Tone production and quality.
   B. Rhythmic Reading
   C. Instrumental Technique
   D. Individual, Section, and Full Ensemble Balance, Blend and Intonation.
   E. Jazz Styles and Phrasing.

II. Aural Skills
   A. Recognizing intervals.
   B. Playing with great awareness to intonation.
   C. Recognizing chord qualities and progressions.
   D. Rhythmic and Melodic Dictation.
   E. Active, critical listening of Jazz Performances.

III. Improvisational Skills
   A. The Seven Levels of Improvisation.
   B. Listening to and imitating master jazz musicians.
   C. Developing stylistically appropriate melodic and rhythmic phrases.
   D. Using Aebersold Improvisational Aids.

IV. Historical Knowledge
   A. Jazz styles from its inception to the present.
   B. Great artists from all the styles.
   C. Great ensembles from all the styles.
   D. Innovators of various jazz styles/movements.

Students will be required to demonstrate their proficiency in the areas listed above by completing the following:

- Perform all major and minor scales, modes, and other scales appropriate for use in jazz music.
- Perform the melody and a minimum of 1 chorus of improvisation, from memory, all the assigned “tunes” from the Standard Tunes Book for their specific year and instrument
- Perform the highest caliber of jazz ensemble literature, chosen on the basis of serious artistic merit, on an average of eight engagements for the year.
- Perform standard tunes using the Jamey Aebersold Play-a-long books and accompaniment.
- Perform, as chosen, in small combos for various events and productions.

- Audition for All-County Jazz Ensemble, All-State Jazz Ensemble, and other appropriate honor groups.
- Participate, when appropriate, in nationally recognized summer camps such as the Aebersold Camp.

It is intended that this course will foster a sense of Responsibility, Commitment, Cooperation, Discipline, Loyalty, Self-Expression, Human Dignity, and an Individual Positive Self-image.

Performance Exhibitions/Special Projects – Jazz Ensemble

Students will be required to fulfill all class expectations and requirements leading to advanced training in jazz styles, technique and mastery in preparation for more advanced performances in other musical venues. These class requirements include all the following:

- Development of advanced performance skills through frequent performance task assessments covering class assignments and materials.
- Development of a Standard Tune Repertoire Portfolio which includes materials provided to the student in the Standard Tune Books. The standard tune will be performed for evaluation on a regular basis (about once every two weeks).
- Development of a Professional Journal Article Portfolio consisting of various articles pertaining to jazz style, history, theory, improvisation, business, and so forth. Students will submit reaction papers for evaluation on each of the assigned articles.
- Development of Critical Listening Skills as demonstrated through written critiques of live performances, radio broadcasts, and recorded media pertaining to jazz music of serious artistic merit. Students will submit critiques for evaluation on each of the assignments.
- Development of knowledge of Jazz History, Appreciation, and Theory. The daily classroom activities will be reinforced through the assignment of special projects submitted for evaluation. The special projects range from advanced readings to rare videotape footage of jazz masters to transcriptions of famous solos by jazz legends.
- Development of a consistent daily listening routine as recorded on individual listening logs. Students will submit the listening log sheets for evaluation on a regular basis.
- Development of ensemble playing experience through participation in small combos selected from the full ensemble, the JCPS All-County Jazz Ensemble, the Kentucky All-State Jazz Ensemble, and other appropriate performance venues.

Resources/Materials Needed – Jazz Ensemble

Students will be required to obtain the following materials and pay the appropriate fees.

- Band Fee is $130.00. Students enrolled in multiple YPAS music course are required to pay this fee only one time.
- Instrument rental fee is $40.00 per year. Anyone using a school owned instrument is required to pay this fee. If a student is enrolled in multiple courses, the fee is charged only one time.
- An approved musical instrument of professional quality.
- An approved mouthpiece of professional quality. Saxophonists need to purchase a jazz mouthpiece.
- Approved sticks, mallets, and other necessary items for percussionists.
- Approved reeds, ligatures, mutes, and all other necessary items for wind players.
- Private instruction books and materials as required by your private teacher.
- All books, music, and other materials issued by the school
- Pencils are to be kept in the music folders.
- Students must have the ability to attend live performances.

Forms of Assessment/Grading Scale – Jazz Ensemble

The grading procedure for the Youth Performing Arts School Jazz Ensemble conforms to the policy set by the Jefferson County Board of Education. The intent of this grading system is to accurately assess student progress and commitment to course objectives and educational goals set by the director and the county board. Students will receive an academic grade reflecting what they know and are able to do. The following components reflect those aspects of student performance that will be assessed and the percentage that each component will contribute to the overall grade:

Student Daily Expectations

- Attendance – The class meets every Monday, Wednesday, and Friday.
- **Promptness – Students are to be seated and ready to begin at 2:30 pm. Rehearsal will end at 4:00 pm.**
- Students should have all necessary materials for all rehearsals and performances. This includes an instrument in working order, music, any required handouts, pencil, mutes, etc.
- **Take care of instruments, music and equipment and store them in the proper manner following each rehearsal**.
- Listen to the director's announcements/instructions, and to each other. We all have something to offer which will positively influence the group.
- Always pay attention and participate in all musical activities to the best of your ability. This is a safe learning situation. Mistakes will happen, that is how we make progress.
- Daily improvement is expected on all assigned music. Students should be prepared to the best of their ability on their assigned part.

- Do not handle or play any instrument other than the one(s) belonging to you.
- Do not get up and wander around the room, or leave the room without permission (except in case of emergency).
- Enter and leave the rehearsal room in an orderly manner. Also, leave the room as neat, or neater than it was prior to the rehearsal.
- Students should make appropriate marks in the music when instructed by the director. Do not trust your memory. We all need reminders.
- Students should always be ready for entrances. **(NO CELL PHONES)**
- Students should display a professional attitude and behavior during all rehearsals.
- Students should NOT bring food, gum, or drink into the bandroom (or on mainstage).

Concert/Individual Performance (Student Mastery 70%)

- Individual playing exams in class and on SmartMusic. These will be on assigned materials including, but not limited to: Scales tests, performance literature excerpts, and standard tunes.
- Attendance at all performances is required. Performances include, but are not limited to: Jazz Ensemble concerts, Jazz Festivals, Jazz Competitions, performances at other venues around the community.

Weekly Attendance, Sectionals, Playing Tests (Student Progression 30%)

- Students will receive a grade for attendance at each rehearsal.

Improvement

- Students will perform individually and in small groups on a regular basis during rehearsals. This will allow for the director to accurately evaluate the overall improvement of the student each grading period.

Special Projects

- Students will audition for select honor groups (All-County Jazz, All-State Jazz, JACK, etc.).

Playing Tests

- Students will be assessed once each performance cycle through individual or small group exams.

Community Resources - Applications/Service/Learning
Jazz Ensemble

Curriculum enhancement activities will include any or all of the following:

- The Jazz Ensemble often performs "Demonstration Concerts" at local elementary and middle schools in an attempt to educate young people about the jazz art form.
- Other field trip experiences include the University of Louisville Jazz Week, Louisville Jazz Society concerts, the Lincoln Center Duke Ellington Competition, and other local professional jazz concerts.

- Due to our special relationship with the University of Louisville, other state universities, and local professional jazz musicians, we regularly have guest clinicians and artists working with the ensemble and/or giving concerts on campus.
- Participation in nationally recognized music festivals on an annual or bi-annual basis. We have recently been to Toronto, Boston, New York City, Philadelphia, Washington, D.C., Chicago, and San Antonio.
- The Youth Performing Arts School serves as a regular host for university jazz bands, armed service bands, and other professional jazz bands. Our state of the art facilities allow us many unusual and worthwhile opportunities.
- The Youth Performing Arts School offers serious music student opportunities unavailable in other educational settings. At YPAS, students are closely monitored for their individual progress and they have the opportunity to participate in all aspects of musical performance at the highest levels of accomplishment. This includes serious concert venues, solo opportunities, chamber ensembles, symphonic band, wind ensemble, full orchestra, jazz ensemble, jazz improvisation, musicals, dance concerts, contemporary music, original student composition, and two levels of music theory.

Additional Information – Jazz Ensemble

Membership in the Jazz Ensemble class is open, by audition, to anyone currently enrolled in the Symphonic Band, Wind Ensemble, Orchestra, or Piano Department with permission from the director. But, due to the importance of balance, only one person must perform on each part during concerts, festivals, and so forth. A performance group will be selected from the total enrollment of the Jazz Ensemble class through an audition process which will be explained fully during the first week of rehearsals. The instrumentation of the performance group is:

Five Saxophones	2 Altos, 2 Tenors, and 1 Baritone
Five Trumpets	Occasionally only 4 are used. Trade off or double fourth.
Four Trombones	Occasionally a fifth trombone is required.
Rhythm Section	Piano, Vibes, Guitar, Bass, Drum set, and Aux. Percussion

Auditions will be held before the start of the fall semester. These audition results will be used to place individuals on the parts best suited to their current level of development. These auditions will also be used to select the Performance Group. To maintain the critical balance necessary for an outstanding jazz ensemble, and to maintain continuity, it is vital that the performing personnel remain consistent so the band plays "together." Spots in the performing group may be obtained through a one-on-one challenge covering music selected by the director. Auditions will include one swing chart, One Blues tune for Improvisation, Scales, and Sightreading.

If just one student fails to do their part, the whole ensemble is affected in a negative way. We must all help each other succeed. It is expected that everyone will have pride in themselves, the school, and this ensemble. This ensemble will focus on the team concept through the combination of self-discipline, love for music, and respect for one another. To be the best, everyone involved has to want to be the best. 100% attendance at all rehearsals and performances is an absolute necessity.

Brief Descriptions of Areas of Course Content for Jazz Ensemble

Jazz Improvisation: Focus will be on fostering individual musical creativity, especially within the environment of small groups. If possible, combos will be formed and, depending on their level of achievement, may perform concerts, festivals, and/or other events.
Instrumental Instruction: It is expected that all students will develop maximum fluency on their chosen instrument. Private lessons are strongly recommended. See the director for a list of qualified teachers.
Rhythmic Analysis: A solid foundation in rhythm is necessary for all musicians, especially those involved in the field of jazz. Emphasis will be placed on developing basic rhythmic fluency, swing, and on the understanding of rhythm through dictation and transcription.
Jazz Theory: The very basic foundations of jazz theory and harmony will be introduced in a step-by-step format including scales, arpeggios, modes, chord voicings, typical chord progressions, and standard jazz song forms.
Ear Training: It is essential that the jazz musician be able to "hear the music." He/she must be able to discern chord qualities and follow chord changes. The sequence of study begins with intervals, scales, and chord recognition, and will progress to include harmonic, melodic, and rhythmic dictation and transcriptions.
Jazz History: An overview of jazz development from its roots in African music and American spirituals, to New Orleans, then to Kansas City, Chicago, New York, and the world. The works and stylistic contributions of the great jazz originals, from King Oliver to Charlie Parker, John Coltrane, and beyond will be examined in its cultural and musical context.

DUE DATES FOR ASSIGNMENTS

The date listed is the final day work will be accepted for full credit. ***Work submitted late will be accepted, but 10 points will be deducted for each day past the due date. After five class days, late work will be worth zero points toward the student's grade.***

Fall Semester 2026

1st Six Weeks		
August	21	Article One review and reaction paper (choose 1 from articles 1-6). All signed parent documents for 1.Policies and Procedures, 2. Field Trip Permission and Release, 3. Fundraising Permission, and 4. Grading Policy, and 5. Student Information Form
September	04	Special Project One - see required list (May use approved Summer Music Camp(s) as substitute). (choose 1 from special projects 1-6)
September	11	Private Teacher Report One: weeks 1-6 Etude One with appropriate etude plus the following scales performed ascending and descending two or more octaves where possible (see YPAS Drive): C major, a minor (natural, harmonic, melodic), F major, d minor (natural, harmonic, melodic) B-flat Dorian, and One Octave Chromatic. All scales are concert pitch. Please announce all scales prior to performing them.
2nd Six Weeks		
September	18	Article Two review and reaction paper (choose 1 from articles 1-6).
October	23	Private Teacher Report Two: weeks 7-12 Etude Two with appropriate etude plus the following scales performed ascending and descending two or more octaves where possible: B-flat major, g minor (natural, harmonic, melodic), E-flat major, c minor (natural, harmonic, melodic) B-flat Phrygian, Two Octave Chromatic. All scales are concert pitch. Please announce all scales prior to performing them.
3rd Six Weeks		
December	04	Private Teacher Report Three: weeks 13-18 Etude Three with appropriate etude plus the following scales performed ascending and descending two or more octaves where possible: A-flat major, f minor (natural, harmonic, melodic), D-flat major, b-flat minor (natural, harmonic, melodic) B-flat Lydian, full range Chromatic. All scales are concert pitch. Please announce all scales prior to performing them.
December	11	Special Project Two – (choose 1 from special projects 1-6)

Be sure to check Google calendar for assignment due dates as well.

DUE DATES FOR ASSIGNMENTS

The date listed is the final day work will be accepted for full credit. ***Work submitted late will be accepted, but 10 points will be deducted for each day past the due date. After ten class days, late work will be worth zero points toward the student's grade.***

Spring Semester 2027

4th Six Weeks		
January	08	Article Three review and reaction paper (choose 1 from articles 1-6)
January	29	Special Project Three (choose 1 from special projects 1-6)
February	12	Private Teacher Report Four: weeks 1-6 Etude Four with appropriate etude plus the following scales performed ascending and descending two or more octaves where possible: G-flat major, e-flat minor (natural, harmonic, melodic), C-flat major, a-flat minor (natural, harmonic, melodic) B-flat Mixolydian, any Pentatonic Scale. All scales are concert pitch. Please announce all scales prior to performing them.
5th Six Weeks		
March	19	Private Teacher Report Five: weeks 7-12 Etude Five with appropriate etude plus the following scales performed ascending and descending two or more octaves where possible: E major, c-sharp minor (natural, harmonic, melodic), A major, f-sharp minor (natural, harmonic, melodic) B-flat Locrian, any Whole Tone Scale. All scales are concert pitch. Please announce all scales prior to performing them.
6th Six Weeks		
April	16	Article Four review and reaction paper (choose 1 from articles 1-6)
April	23	Special Project Four – Solos and Ensembles, Youth Orchestra, UofL Ensemble or YPAS Small Ensemble, Year-long rehearsals plus minimum of 2 Performance or Macauley Chamber Music Competition or KMEA State Solo/Ensemble Festival or Alternative Assignment.
May	07	Private Teacher Report Six: weeks 13-18 Etude Six with appropriate etude plus the following scales performed ascending and descending two or more octaves where possible: D major, b minor (natural, harmonic, melodic), G major, e minor (natural, harmonic, melodic) all scales are concert pitch. Please announce all scales prior to performing them.

Be sure to check Google calendar for assignment due dates as well.

GUIDELINES FOR CHALLENGES

It is the philosophy of the band department that an active and healthy challenge system improves the quality of performance of the musical ensemble as well as the individual student. It is the same in a regular academic class when the teacher explains that a pop quiz may come at any time on any given day. This promotes the idea that all students must be prepared all the time in case their ability to perform the literature being studied in class is challenged. The following guidelines should be followed in all challenges. Please read them carefully as rules will be strictly enforced.

1. Each student is allowed up to two challenges between concerts but no more than three total challenges per semester. However, a student may continue to challenge if they continue to win challenges. It is possible to move from last chair to principal even in a large section.
2. Challenge music must be copied and signed by both the challenger and the student being challenged with the date of the challenge clearly marked.
3. Music for the challenge will consist of excerpts from the band literature being studied in class for the next upcoming concert. The exact excerpts asked for will not be announced prior to the challenge, therefore, the entire selection(s) should be prepared.
4. No challenges are allowed five school rehearsal days prior to a concert, or seven school rehearsals prior to a performance if a change of part is required.
5. All challenges will be conducted immediately after class or at a time agreed upon by both students involved and the directors.
6. Students are given only one chance to perform the excerpt when asked for by the facilitator.
7. Challenge results will be announced as soon as they are available. The decision of the teachers conducting the challenge will be final.

CONVOCATION ASSESSMENT SCORESHEETS

The following forms are used by the YPAS Band faculty to assess your convocation performances. A few days after you have performed on convocation, you will receive these score sheets with our comments and suggestions so you may use this information with your private teachers to improve upon perceived weaknesses. These take a great deal of time to finish – so be patient with us.

.

Youth Performing Arts School Instrumental Music Department
Individual Performance Analytical Scoring Guide - Brass and Woodwind

Name of Student _____
Instrument _____
Composition _____

Pitch Production	0	1	2	3	4
Embouchure development	_____	_____	_____	_____	_____
Characteristic timbre	_____	_____	_____	_____	_____
Breath Support	_____	_____	_____	_____	_____
Fullness	_____	_____	_____	_____	_____
Projection	_____	_____	_____	_____	_____
Accurate intonation	_____	_____	_____	_____	_____

Technique	0	1	2	3	4
Security of pulse/beat	_____	_____	_____	_____	_____
Rhythmic accuracy	_____	_____	_____	_____	_____
Even finger/slide technique	_____	_____	_____	_____	_____
Performs correct pitches	_____	_____	_____	_____	_____
Consistency in extreme ranges	_____	_____	_____	_____	_____

Observance of Musical Markings	0	1	2	3	4
Accurate tempo or tempi	_____	_____	_____	_____	_____
Observes/responds to dynamic indications	_____	_____	_____	_____	_____
Security of attack and release	_____	_____	_____	_____	_____
Accurately performs articulation markings	_____	_____	_____	_____	_____
Accurately responds to stylistic markings	_____	_____	_____	_____	_____
Uses nuance to indicate phrase structure	_____	_____	_____	_____	_____

Expression and Interpretation	0	1	2	3	4
Consistently performs with nuance and style in response to the score and coaching	_____	_____	_____	_____	_____
Demonstrates appropriate performance practices of the historical period and composer	_____	_____	_____	_____	_____
Conveys emotions/feelings to the audience	_____	_____	_____	_____	_____

Other Factors	0	1	2	3	4
Musical Choice is appropriate in length And difficulty	_____	_____	_____	_____	_____
Appropriate appearance and stage presence	_____	_____	_____	_____	_____

Total Score _____ **Divided by 22 = Total Average _____**

Novice	**Apprentice**	**Proficient**	**Distinguished**
0.00 - 0.99 U	2.00 - 2.33 C-	3.00 - 3.19 B-	3.80 - 3.90 A
1.00 - 1.33 D-	2.34 - 2.66 C	3.20 - 3.39 B	3.91 - 4.00 A+
1.34 - 1.66 D	2.67 - 2.99 C+	3.40 - 3.59 B+	
1.67 - 1.99 D+		3.60 - 3.79 A-	

Youth Performing Arts School Instrumental Music Department
Individual Performance Analytical Scoring Guide - Percussion

Name of Student _____
Instrument _____
Composition _____

Pitch Production	0	1	2	3	4
Hand Position					
Characteristic timbre					
Fullness					
Projection					
Accurate intonation/tunings (timpani)					

Technique	0	1	2	3	4
Security of pulse/beat					
Rhythmic accuracy					
Even stick/mallet technique					
Performs correct pitches					
Consistency in extreme ranges					

Observance of Musical Markings	0	1	2	3	4
Accurate tempo or tempi					
Observes/responds to dynamic indications					
Security of attack and release					
Accurately performs stickings/articulations					
Accurately responds to stylistic markings					
Uses musical nuance to indicate phrasing					

Expression and Interpretation	0	1	2	3	4
Consistently performs with nuance and style in response to the score and coaching					
Demonstrates appropriate performance practices of the historical period and composer					
Conveys emotions/feelings to the audience					

Other Factors	0	1	2	3	4
Musical Choice is appropriate in length and difficulty					
Appropriate appearance and stage presence					

Total Score _____ Divided by 21 = Total Average _____

Novice	**Apprentice**	**Proficient**	**Distinguished**
0.00 - 0.99 U	2.00 - 2.33 C-	3.00 - 3.19 B-	3.80 - 3.90 A
1.00 - 1.33 D-	2.34 - 2.66 C	3.20 - 3.39 B	3.91 - 4.00 A+
1.34 - 1.66 D	2.67 - 2.99 C+	3.40 - 3.59 B+	
1.67 - 1.99 D+		3.60 - 3.79 A-	

PROCEDURES FOR WRITTEN WORK ASSIGNMENTS

Reading Assignments with Reaction Papers – Includes Article Reviews as well as Alternative Assignments for Special Projects

Every six weeks there are written assignments that constitute a percentage of your total grade for Intermediate Band, Symphonic Band, and/or Wind Ensemble. These are the procedures you should follow when completing these assignments:

1. Completely read the article or book excerpt.
2. Compose a written reaction to what you have read. Write your paper in the form of a Professional Journal Article which reviews "other articles" that may be of interest to students like yourself.
3. For an audience - address other high school musicians like yourself and make sure the paper contains the following information in a prose style:

    - ⇒ Title of the article or excerpt.
    - ⇒ Name of the author.
    - ⇒ A brief description of the subject matter the reading involves.
    - ⇒ Main points the author offers on various subjects or subheadings within the text of the assignment.
    - ⇒ Detail what was the most helpful information offered by the author.
    - ⇒ What did you learn from the reading assignment. Be specific and cite examples from the text.
    - ⇒ How will the article or excerpt help you or others become a better musician?
    - ⇒ Did the article stimulate your thinking in any way? List any questions, ideas, or suggestions for further reading on this topic.
    - ⇒ Make sure your paper has an appropriate title, audience, introduction, and conclusion.

Critical Review of a Classical "Live" Performance, Solo Performance, or Workshop

1. Each student may attend a performance of an instrumental soloist, small ensemble, vocal ensemble, concert band, wind ensemble, orchestra, chamber group, or master class/workshop as an audience member and submit a review as a special project.
2. Performances should generally be of high school or university level performers. These performers will be more close to your own level of musicianship so it will be easier to find both strengths and weaknesses in their presentations. Professional performances are acceptable and encouraged, but the art of criticism will be more difficult for you.
3. *Write ONE review. Write as if it is an actual newspaper critique* for musicians as well as non-musicians.

A written review of the performance should include the following information in a prose style:

- ⇒ Name of the soloist or ensemble performing.

- ⇒ Date and place of performance.
- ⇒ A description of the intended audience for which the concert was given.
- ⇒ Instrumentation of the ensemble - list personnel **only if it is a small group**.
- ⇒ Titles and composers of the pieces being performed.
- ⇒ Provide some background information about the musical selections, if possible.
- ⇒ Comment on the quality level of performance using musical terminology. Talk about the following aspects of performance: tone quality, intonation, balance, blend, dynamic contrasts, rhythm and meter, articulation, the creation of a feeling or mood, appropriate attention to historical style or stylistic nuance, etc.
- ⇒ Was the performance appropriate for the intended audience?
- ⇒ Your personal reaction to the performance. Would you attend another by the same group or individual?
- ⇒ Include an interesting title to your review, and an appropriate introduction and conclusion.

HOLOSTIC SCORING GUIDE FOR WRITTEN WORK

Listed below is a sample scoring guide often used by the English Department at Manual High School for evaluation of written work. Comments to written assignments in band classes will refer to these writing skills, however the actual content of the writing will serve as the main indicator of a grade assignment.

Novice – Letter Grade of U or D

- ⇒ Limited awareness of audience and/or purpose.
- ⇒ Errors in spelling, punctuation, and capitalization are disproportionate to the length and complexity of the writing assignment.
- ⇒ Minimal idea development - limited and/or unrelated details.
- ⇒ Random and/or weak organization.
- ⇒ Incorrect and/or ineffective sentence structure.
- ⇒ Incorrect and/or ineffective language/vocabulary

Apprentice – Letter Grade of D or C

- ⇒ Some evidence of communicating with an audience for a specific purpose with some lapses in focus.
- ⇒ Unelaborated idea development; unelaborated and/or repetitious details.
- ⇒ Lapses in organization and/or coherence.
- ⇒ Simplistic and/or awkward sentence structure.
- ⇒ Some errors in spelling, punctuation, and capitalization that do not interfere with communication.

Proficient – Letter Grade of B or A

- ⇒ Focused on a purpose; communicates with an audience; evidence of voice and/or suitable tone.
- ⇒ Acceptable, effective language and vocabulary.
- ⇒ Controlled and varied sentence structure.
- ⇒ Depth of idea development supported by elaborated, relevant details.
- ⇒ Logical, coherent organization.
- ⇒ Few errors in spelling, punctuation, and capitalization relative to length and complexity.

Distinguished – Letter Grade of A+

- ⇒ Establishes a purpose and maintains clear focus, strong awareness of audience; evidence of distinctive voice and/or appropriate tone.
- ⇒ Depth and complexity of ideas supported by rich, engaging, and/or pertinent details, evidence of analysis, reflection, and insight.
- ⇒ Careful and/or subtle organization.
- ⇒ Variety in sentence structure and length enhances overall effect.
- ⇒ Precise and/or rich language and vocabulary.
- ⇒ Control of spelling, punctuation, and capitalization.

SPECIAL PROJECT ASSIGNMENT SEQUENCE – FRESHMAN YEAR

Project 1 *Website Reviews from the Internet or Critical Review of Performance* *(see pg. 66)*
Provide a short review and critique (not just a list) of twenty educational websites on your instrument. Limit the number of websites that sell merchandise or instruments to not more than five. At least fifteen websites must be educational in nature. Worth 100 points.

Project 2 *Completion of a minimum of 8 hours of "tutoring" middle school musicians*.
Helping others who are less experienced is one of the true joys of being a musician. It is a time honored tradition to share your knowledge and experience with those who are younger and/or less experienced. Tutoring others is also a terrific way to learn more about music and to discover if teaching is an area of interest you may wish to pursue. Schedule regular appointments with a middle school student to help them free of charge. All this must be coordinated with the middle school band director as well as your YPAS band directors. Never be alone with one other student or teacher. If supervision is not available, reschedule the session.

Project 3 *Satisfactory Participation in an All-County Band*.
At a school for the performing arts, all students should take advantage of as many opportunities as possible to experience the audition process. With practice, students will learn how to pace their preparation in the practice room, control the stress and anxiety of performing "live" in front of an evaluator, and understand that later in life they will have to compete for job opportunities in any profession and always present their best work in an interview or application process. A high school musician will only receive a limited number of opportunities throughout their high school experience for such an audition. Each opportunity strengthens the quality

of the next. Therefore, the audition itself is required of all students in Symphonic Band and Wind Ensemble and is worth 25 points out of a possible 100 points. Participation in the All-County Band earns the other 75 points. An alternative assignment worth 75 points is available for those who do not pass the audition process.

Project 4 *Satisfactory Participation in an All-State Band or Orchestra.* Students selected to perform with the All-State Bands or Orchestra will earn 100 points. An alternative assignment worth up to 100 points is available for students that may not pass the All-State audition.

Project 5 *One Distinguished or Proficient Rating for a Solo Performance at the Kentucky Music Educators Association Solo/Ensemble Festival or Two Small Ensemble Performances.* All Intermediate Band, Symphonic Band, and Wind Ensemble students are required to perform at the KMEA Solo/Small Ensemble Festival. This assignment is worth 100 points. An Alternative assignment worth up to 100 points will be available for students that have a director approved reason that prohibits their participation at the KMEA Solo/Ensemble Festival.

Project 6 *Satisfactory Participation in one of the Louisville Youth Orchestras*

Or

Satisfactory Participation in one of U of L's Large Ensembles

Or

Satisfactory Participation in a YPAS Woodwind Quintet, Saxophone Quartet, Flute Quartet, Clarinet Quartet, Double Reed Quartet, Mixed Woodwind Ensemble, Brass Quintet, Brass Quartet, or Percussion Ensemble ***that rehearsed all year long*** *and performed on Band Concerts, Chamber Concerts, and/or Elementary/Middle School Recruitment Presentations (minimum of 2 performances).*

Or

Satisfactory Participation in the Macauley Chamber Music Competition Or *Perform at the New KMEA State Solo/Ensemble Festival in May*

Outside performance groups of high quality and experience with small ensemble literature are very important to the growth and professional development of an instrumentalist. Both foster individual skills different from the band experience in which parts must be prepared that are not doubled - increasing personal responsibility to the ensemble and exposing the student to literature of many different styles and time periods not available to the symphonic band or wind ensemble. Students in these groups may earn 100 points. An alternative assignment with up to 100 points is available for those students which are not chosen for the Youth Orchestra or for some reason do not participate in a YPAS small ensemble.

[Note: If the student performs more than one of the above projects for the sixth six weeks during the year – the extra work will count as extra credit toward the final semester grade].

SPECIAL PROJECT ASSIGNMENT SEQUENCE – SOPHOMORE YEAR

Project 1 *Read and Review the Handout: "Practicing Successfully" by Elizabeth Green or Critical Review of Performance (see pg. 66)*

This handout is an excerpt from a new book written by legendary music educator Elizabeth Green who draws upon decades of experience instructing students of all levels how to break down the practicing regimen into a logical learning sequence.

Project 2 *Completion of a minimum of 8 hours of "tutoring" middle school musicians*. Helping others who are less experienced is one of the true joys of being a musician. It is a time honored tradition to share your knowledge and experience with those who are younger and/or less experienced. Tutoring others is also a terrific way to learn more about music and to discover if teaching is an area of interest you may wish to pursue. Schedule regular appointments with a middle school student to help them free of charge. All this must be coordinated with the middle school band director as well as your YPAS band directors. Never be alone with one other student or teacher. If supervision is not available, reschedule the session.

Project 3 *Satisfactory Participation in an All-County Band*.
At a school for the performing arts, all students should take advantage of as many opportunities as possible to experience the audition process. With practice, students will learn how to pace their preparation in the practice room, control the stress and anxiety of performing "live" in front of an evaluator, and understand that later in life they will have to compete for job opportunities in any profession and always present their best work in an interview or application process. A high school musician will only receive a limited number of opportunities throughout their high school experience for such an audition. Each opportunity strengthens the quality of the next. Therefore, the audition itself is required of all students in Symphonic Band and Wind Ensemble and is worth 25 points out of a possible 100 points. Participation in the All-County Band earns the other 75 points. An alternative assignment worth 75 points is available for those who do not pass the audition process.

Project 4 *Satisfactory Participation in an All-State Band or Orchestra*.
Students selected to perform with the All-State Bands or Orchestra will earn 100 points. An alternative assignment worth up to 100 points is available for students that may not pass the All-State audition.

Project 5 *One Distinguished or Proficient Rating for a Solo Performance at the Kentucky Music Educators Association Solo/Ensemble Festival or Two Small Ensemble Performances.* All Intermediate Band, Symphonic Band, and Wind Ensemble students are required to perform at the KMEA Solo/Small Ensemble Festival. This assignment is worth 100 points. An Alternative assignment worth up to 100 points will be available for students that have a director approved reason that prohibits their participation at the KMEA Solo/Ensemble Festival.

Project 6 *Satisfactory Participation in one of the Louisville Youth Orchestras*

Or

Satisfactory Participation in one of U of L's Large Ensembles

Or

Satisfactory Participation in a YPAS Woodwind Quintet, Saxophone Quartet, Flute Quartet, Clarinet Quartet, Double Reed Quartet, Mixed Woodwind Ensemble, Brass Quintet, Brass Quartet, or Percussion Ensemble ***that rehearsed all year long*** *and performed on Band*

Concerts, Chamber Concerts, and/or Elementary/Middle School Recruitment Presentations (minimum of 2 performances).

Or

Satisfactory Participation in the Macauley Chamber Music Competition

Or

Perform at the New KMEA State Solo/Ensemble Festival in May

Outside performance groups of high quality and experience with small Ensemble literature are very important to the growth and professional development of an instrumentalist. Both foster individual skills different from the band experience in which parts must be prepared that are not doubled - increasing personal responsibility to the ensemble and exposing the student to literature of many different styles and time periods not available to the symphonic band or wind ensemble. Students in these groups may earn 100 points. An alternative assignment with up to 100 points is available for those students which are not chosen for the Youth Orchestra or for some reason do not participate in a YPAS small ensemble.

[Note: If the student performs more than one of the above projects for the sixth six weeks during the year – the extra work will count as extra credit toward the final semester grade].

SPECIAL PROJECT ASSIGNMENT SEQUENCE – JUNIOR YEAR

Project 1 *Read and Review the Handout: excerpts from "The Mastery of Music" by Barry Green or Critical Review of Performance (see pg. 66)*

This handout is an excerpt from a new book written by legendary musician and educator Barry Green who draws upon decades of experience performing, instructing students of all levels, and interviewing professionals regarding a wide range of topics.

Project 2 *Completion of a minimum of 8 hours of "tutoring" middle school musicians*.

Helping others who are less experienced is one of the true joys of being a musician. It is a time honored tradition to share your knowledge and experience with those who are younger and/or less experienced. Tutoring others is also a terrific way to learn more about music and to discover if teaching is an area of interest you may wish to pursue. Schedule regular appointments with a middle school student to help them free of charge. All this must be coordinated with the middle school band director as well as your YPAS band directors. Never be alone with one other student or teacher. If supervision is not available, reschedule the session.

Project 3 *Satisfactory Participation in an All-County Band*.

At a school for the performing arts, all students should take advantage of as many opportunities as possible to experience the audition process. With practice, students will learn how to pace their preparation in the practice room, control the stress and anxiety of performing "live" in front of an evaluator, and understand that later in life they will have to compete for job opportunities in any profession and always present their best work in an interview or application process. A high school musician will only receive a limited number of opportunities throughout their high school experience for such an audition. Each opportunity strengthens the quality

of the next. Therefore, the audition itself is required of all students in Symphonic Band and Wind Ensemble and is worth 25 points out of a possible 100 points. Participation in the All-County Band earns the other 75 points. An alternative assignment worth 75 points is available for those who do not pass the audition process.

Project 4 *Satisfactory Participation in an All-State Band or Orchestra*. Students selected to perform with the All-State Bands or Orchestra will earn 100 points. An alternative assignment worth up to 100 points is available for students that may not pass the All-State audition.

Project 5 *One Distinguished or Proficient Rating for a Solo Performance at the Kentucky Music Educators Association Solo/Ensemble Festival or Two Small Ensemble Performances.* All Intermediate Band, Symphonic Band, and Wind Ensemble students are required to perform at the KMEA Solo/Small Ensemble Festival. This assignment is worth 100 points. An Alternative assignment worth up to 100 points will be available for students that have a director approved reason that prohibits their participation at the KMEA Solo/Ensemble Festival.

Project 6 *Satisfactory Participation in one of the Louisville Youth Orchestras*

Or

Satisfactory Participation in one of U of L's Large Ensembles

Or

Satisfactory Participation in a YPAS Woodwind Quintet, Saxophone Quartet, Flute Quartet, Clarinet Quartet, Double Reed Quartet, Mixed Woodwind Ensemble, Brass Quintet, Brass Quartet, or Percussion Ensemble ***that rehearsed all year long*** *and performed on Band Concerts, Chamber Concerts, and/or Elementary/Middle School Recruitment Presentations (minimum of 2 performances).*

Or

Satisfactory Participation in the Macauley Chamber Music Competition

Or

Perform at the New KMEA State Solo/Ensemble Festival in May

Outside performance groups of high quality and experience with small Ensemble literature are very important to the growth and professional development of an instrumentalist. Both foster individual skills different from the band experience in which parts must be prepared that are not doubled - increasing personal responsibility to the ensemble and exposing the student to literature of many different styles and time periods not available to the symphonic band or wind ensemble. Students in these groups may earn 100 points. An alternative assignment with up to 100 points is available for those students which are not chosen for the Youth Orchestra or for some reason do not participate in a YPAS small ensemble.

[Note: If the student performs more than one of the above projects for the sixth six weeks during the year – the extra work will count as extra credit toward the final semester grade].

SPECIAL PROJECT ASSIGNMENT SEQUENCE – SENIOR YEAR

Project 1 *Read and Review the Handout: excerpts from "The Music Lesson" by Victor Wooten or Critical Review of Performance (see pg. 66)*
This handout is an excerpt from a book written by legendary Bass player Victor Wooten. This is a very interesting read which will make you Think about music in a unique way. You will likely want to read the rest of The book after completing this assignment!

Project 2 *Completion of a minimum of 8 hours of "tutoring" middle school musicians*.
Helping others who are less experienced is one of the true joys of being a musician. It is a time honored tradition to share your knowledge and experience with those who are younger and/or less experienced. Tutoring others is also a terrific way to learn more about music and to discover if teaching is an area of interest you may wish to pursue. Schedule regular appointments with a middle school student to help them free of charge. All this must be coordinated with the middle school band director as well as your YPAS band directors. Never be alone with one other student or teacher. If supervision is not available, reschedule the session.

Project 3 *Satisfactory Participation in an All-County Band*.
At a school for the performing arts, all students should take advantage of as many opportunities as possible to experience the audition process. With practice, students will learn how to pace their preparation in the practice room, control the stress and anxiety of performing "live" in front of an evaluator, and understand that later in life they will have to compete for job opportunities in any profession and always present their best work in an interview or application process. A high school musician will only receive a limited number of opportunities throughout their high school experience for such an audition. Each opportunity strengthens the quality of the next. Therefore, the audition itself is required of all students in Symphonic Band and Wind Ensemble and is worth 25 points out of a possible 100 points. Participation in the All-County Band earns the other 75 points. An alternative assignment worth 75 points is available for those who do not pass the audition process.

Project 4 *Satisfactory Participation in an All-State Band or Orchestra*.
Students selected to perform with the All-State Bands or Orchestra will earn 100 points. An alternative assignment worth up to 100 points is available for students who may not pass the All-State audition.

Project 5 *One Distinguished or Proficient Rating for a Solo Performance at the Kentucky Music Educators Association Solo/Ensemble Festival or Two Small Ensemble Performances.* All Intermediate Band, Symphonic Band, and Wind Ensemble students are required to perform at the KMEA Solo/Small Ensemble Festival. This assignment is worth 100 points. An Alternative assignment worth up to 100 points will be available for students that have a director approved reason that prohibits their participation at the KMEA Solo/Ensemble Festival.

Project 6 *Satisfactory Participation in one of the Louisville Youth Orchestras*
Or

Satisfactory Participation in one of U of L's Large Ensembles

Or

Satisfactory Participation in a YPAS Woodwind Quintet, Saxophone Quartet, Flute Quartet, Clarinet Quartet, Double Reed Quartet, Mixed Woodwind Ensemble, Brass Quintet, Brass Quartet, or Percussion Ensemble ***that rehearsed all year long*** *and performed on Band Concerts, Chamber Concerts, and/or Elementary/Middle School Recruitment Presentations (minimum of 2 performances).*

Or

Satisfactory Participation in the Macauley Chamber Music Competition

Or

Perform at the New KMEA State Solo/Ensemble Festival in May

Outside performance groups of high quality and experience with small Ensemble literature are very important to the growth and professional development of an instrumentalist. Both foster individual skills different from the band experience in which parts must be prepared that are not doubled - increasing personal responsibility to the ensemble and exposing the student to literature of many different styles and time periods not available to the symphonic band or wind ensemble. Students in these groups may earn 100 points. An alternative assignment with up to 100 points is available for those students who are not selected for the Youth Orchestra or for some reason do not participate in a YPAS small ensemble. [Note: If the student performs more than one of the above projects for the sixth six weeks during the year – the extra work will count as extra credit toward the final semester grade].

SPECIAL PROJECT ALTERNATIVE ASSIGNMENT SEQUENCE

These assignments should be completed as a last resort and you must communicate with Dr. Callihan and/or Mr. Kinmon to receive approval to complete one of these assignments in lieu of the special projects listed above. ALL THE FOLLOWING ARE ON THE WEBSITE: https://sites.google.com/jefferson.kyschools.us/ypasbands/home

Alternative special project assignments **must be completed in the following order** and may only come from the list provided below. **Do not skip any assignment**. Proceed in order and follow the directions given in the appropriate handout. Make sure you keep track of the alternative assignments you do so you may stay in order and complete the assignments in a way that moves chronologically throughout time. This will help you in accumulating knowledge of music literature and history.

Scholarly Reading Assignments With Reaction Papers:

1. "Heightening the Musical Listening Experience through Better Understanding of the Basic Elements of Rhythm, Harmony, Tone Color, and Form" from the book, ***Developing the Experience of Music*** by Bennett Reimer.
2. "Historical and Comparative Review of Musical Style and How Music Relates to the Ideas, art, and Literature of the Period with Composer Surveys" from the book, ***Developing the Experience of Music*** by Bennett Reimer.

Unit 1	Middle Ages /Renaissance	5th century - 1600
	Guillaume de Machaut	1300-1377
	Guillaume Dufay	1400-1474

		Josquin des Prez	1450-1521
		Giovanni Palestrina	1524-1594
3.	Unit 2	Baroque Period	1600-1750
		Antonio Vivaldi	1675-1741
		Georg Frideric Handel	1685-1759
		Johann Sebastian Bach	1685-1750
4.	Unit 3	Classical Period	1750-1800
		Franz Joseph Haydn	1732-1809
		Wolfgang Amadeus Mozart	1756-1791
		Ludwig Van Beethoven	1770-1827
5.	Unit 4	Romantic Period	19th Century
		Franz Peter Schubert	1797-1828
		Felix Mendelssohn	1809-1847
		Frederic Francois Chopin	1810-1949
		Robert Schumann	1810-1856
6.	Unit 5	Romantic Period	19th Century
		Hector Berlioz	1803-1869
		Franz Liszt	1811-1886
		Richard Wagner	1813-1883
7.	Unit 6	Romantic Period	19th Century
		Gioacchino Rossini	1792-1868
		Giuseppe Verdi	1813-1901
		Giacomo Puccini	1858-1924
8.	Unit 7	Romantic Period	19th Century
		Anton Bruckner	1824-1884
		Johannes Brahms	1833-1897
		Peter Ilyich Tchaikovsky	1840-1893
		Gustav Mahler	1860-1911
9.	Unit 8	Romantic Period	19th Century
		Bedrich Smetana	1824-1884
		Antonin Dvorak	1841-1904
		Edvard Grieg	1843-1907
10.	Unit 9	Romantic Period	19th Century
		Modest Mussorgsky	1839-1881
		Nicolai Rimsky-Korsakov	1844-1908
		Alexander Borodin	1833-1887

11.	Unit 10	The Modern Period	20th Century
		Impressionism	
		Claude Debussy	1862-1918
		Frederick Delius	1862-1934
		Maurice Ravel	1875-1937
12.	Unit 11	The Modern Period	20th Century
		Neo-Romanticism	
		Edward Elgar	1857-1934
		Richard Strauss	1864-1949
		Ottorino Respighi	1879-1936
		Jean Sibelius	1865-1957
13.	Unit 12	The Modern Period	20th Century
		Folkloric Music (choose three)	
		Ralph Vaughan Williams	1872-1958
		Gustav Holst	1874-1934
		Manuel de Falla	1876-1946
		Zolton Kodaly	1882-1967
		Heitor Villa-Lobos	1887-1959
		Carlos Chavez	1899-1978
14.	Unit 13	The Modern Period	20th Century
		Expressionism	
		Arnold Schoenberg	1874-1951
		Anton von Webern	1883-1945
		Alban Berg	1885-1935
15.	Unit 14	Modern Period	20th Century
		NeoClassicism I	English, German, and Czech
		Bela Bartok	1881-1945
		Paul Hindemith	1895-1963
		Benjamin Britten	1913-1976
		William Walton	1902-
16.	Unit 15	Modern Period	20th Century
		NeoClassicism II	Russian
		Igor Stravinsky	1882-1971
		Sergei Prokofiev	1891-1953
		Dmitri Shostakovich	1906-1975
17.	Unit 16	Modern Period	20th Century
		NeoClassicism III	French
		Arthur Honegger	1892-1955
		Darius Milhaud	1892-1974
		Francis Poulenc	1899-1963

18.	Unit 17	The Modern Period	20th Century
		American Composers I	
		Charles Ives	1874-1954
		George Gershwin	1898-1937
		Aaron Copland	1900-1990
		Leonard Bernstein	1918-1990
19.	Unit 18	The Modern Period	20th Century
		American Composers II	
		Howard Hanson	1896-1981
		Virgil Thomson	1896-
		Samuel Barber	1896-
		Norman Dello-Joio	1913-
20.	Unit 19	The Modern Period	20th Century
		American Composers III	
		Roy Harris	1898-1979
		Elliot Carter	1908-
		William Schuman	1910-
		Walter Piston	1894-1976

YOUTH PERFORMING ARTS SCHOOL BAND DEPARTMENT

PRIVATE TEACHER SIX WEEK REPORT

FIRST SIX WEEK REPORT: **DUE FRIDAY, SEPTEMBER 11, 2026**

STUDENT NAME:_____YEAR IN SCHOOL:_____

	6	**5**	**4**	**3**	**2**	**1**
ATTENDANCE AT LESSONS :	100%	85%	68%	51%	34%	17%

LEVEL OF PREPARATION:	VERY PREPARED ON A REGULAR BASIS	100%
	USUALLY WELL-PREPARED	90%
	SOMEWHAT PREPARED	80%
	RARELY PREPARED	70%
	NEVER PREPARED	0%
AMOUNT OF PROGRESS:	EXCEEDING EXPECTATIONS	100%
	MEETING EXPECTATIONS	90%
	SLIGHTLY BELOW EXPECTATIONS	80%
	WELL BELOW EXPECTATIONS	70%
	NO PROGRESS	0%

REPERTOIRE BEING CONSIDERED FOR CONVOCATION

TITLE	COMPOSER
_____	_____
_____	_____

PRIVATE TEACHER NAME(PRINTED)_____ DATE_____

PRIVATE TEACHER SIGNATURE_____

PRIVATE TEACHER EMAIL_____PHONE_____

COMMENTS FROM PRIVATE TEACHER_____

_____

YOUTH PERFORMING ARTS SCHOOL BAND DEPARTMENT

PRIVATE TEACHER SIX WEEK REPORT

SECOND SIX WEEK REPORT: **DUE FRIDAY, OCTOBER 23, 2026**

STUDENT NAME:_____YEAR IN SCHOOL:_____

	6	**5**	**4**	**3**	**2**	**1**
ATTENDANCE AT LESSONS :	100%	85%	68%	51%	34%	17%

LEVEL OF PREPARATION:	VERY PREPARED ON A REGULAR BASIS	100%
	USUALLY WELL-PREPARED	90%
	SOMEWHAT PREPARED	80%
	RARELY PREPARED	70%
	NEVER PREPARED	0%
AMOUNT OF PROGRESS:	EXCEEDING EXPECTATIONS	100%
	MEETING EXPECTATIONS	90%
	SLIGHTLY BELOW EXPECTATIONS	80%
	WELL BELOW EXPECTATIONS	70%
	NO PROGRESS	0%

REPERTOIRE BEING CONSIDERED FOR CONVOCATION

TITLE	COMPOSER
_____	_____
_____	_____

PRIVATE TEACHER NAME(PRINTED)_____ DATE_____

PRIVATE TEACHER SIGNATURE_____

PRIVATE TEACHER EMAIL_____PHONE_____

COMMENTS FROM PRIVATE TEACHER_____

_____

YOUTH PERFORMING ARTS SCHOOL BAND DEPARTMENT

PRIVATE TEACHER SIX WEEK REPORT

THIRD SIX WEEK REPORT: **DUE FRIDAY, DECEMBER 04, 2026**

STUDENT NAME:_____YEAR IN SCHOOL:_____

	6	**5**	**4**	**3**	**2**	**1**
ATTENDANCE AT LESSONS :	100%	85%	68%	51%	34%	17%

LEVEL OF PREPARATION:	VERY PREPARED ON A REGULAR BASIS	100%
	USUALLY WELL-PREPARED	90%
	SOMEWHAT PREPARED	80%
	RARELY PREPARED	70%
	NEVER PREPARED	0%
AMOUNT OF PROGRESS:	EXCEEDING EXPECTATIONS	100%
	MEETING EXPECTATIONS	90%
	SLIGHTLY BELOW EXPECTATIONS	80%
	WELL BELOW EXPECTATIONS	70%
	NO PROGRESS	0%

REPERTOIRE BEING CONSIDERED FOR CONVOCATION

TITLE	COMPOSER
_____	_____
_____	_____

PRIVATE TEACHER NAME(PRINTED)_____ DATE_____

PRIVATE TEACHER SIGNATURE_____

PRIVATE TEACHER EMAIL_____PHONE_____

COMMENTS FROM PRIVATE TEACHER_____

_____

YOUTH PERFORMING ARTS SCHOOL BAND DEPARTMENT

PRIVATE TEACHER SIX WEEK REPORT

FOURTH SIX WEEK REPORT: **DUE FRIDAY, FEBRUARY 12, 2027**

STUDENT NAME:_____YEAR IN SCHOOL:_____

	6	**5**	**4**	**3**	**2**	**1**
ATTENDANCE AT LESSONS :	100%	85%	68%	51%	34%	17%

LEVEL OF PREPARATION:	VERY PREPARED ON A REGULAR BASIS	100%
	USUALLY WELL-PREPARED	90%
	SOMEWHAT PREPARED	80%
	RARELY PREPARED	70%
	NEVER PREPARED	0%
AMOUNT OF PROGRESS:	EXCEEDING EXPECTATIONS	100%
	MEETING EXPECTATIONS	90%
	SLIGHTLY BELOW EXPECTATIONS	80%
	WELL BELOW EXPECTATIONS	70%
	NO PROGRESS	0%

REPERTOIRE BEING CONSIDERED FOR CONVOCATION

TITLE	COMPOSER
_____	_____
_____	_____

PRIVATE TEACHER NAME(PRINTED)_____ DATE_____

PRIVATE TEACHER SIGNATURE_____

PRIVATE TEACHER EMAIL_____PHONE_____

COMMENTS FROM PRIVATE TEACHER_____

_____

YOUTH PERFORMING ARTS SCHOOL BAND DEPARTMENT

PRIVATE TEACHER SIX WEEK REPORT

FIFTH SIX WEEK REPORT: **DUE FRIDAY, MARCH 19, 2027**

STUDENT NAME:_____YEAR IN SCHOOL:_____

	6	**5**	**4**	**3**	**2**	**1**
ATTENDANCE AT LESSONS :	100%	85%	68%	51%	34%	17%

LEVEL OF PREPARATION:	VERY PREPARED ON A REGULAR BASIS	100%
	USUALLY WELL-PREPARED	90%
	SOMEWHAT PREPARED	80%
	RARELY PREPARED	70%
	NEVER PREPARED	0%
AMOUNT OF PROGRESS:	EXCEEDING EXPECTATIONS	100%
	MEETING EXPECTATIONS	90%
	SLIGHTLY BELOW EXPECTATIONS	80%
	WELL BELOW EXPECTATIONS	70%
	NO PROGRESS	0%

REPERTOIRE BEING CONSIDERED FOR CONVOCATION

TITLE	COMPOSER
_____	_____
_____	_____

PRIVATE TEACHER NAME(PRINTED)_____ DATE_____

PRIVATE TEACHER SIGNATURE_____

PRIVATE TEACHER EMAIL_____PHONE_____

COMMENTS FROM PRIVATE TEACHER_____

_____

YOUTH PERFORMING ARTS SCHOOL BAND DEPARTMENT

PRIVATE TEACHER SIX WEEK REPORT

SIXTH SIX WEEK REPORT: **DUE FRIDAY, MAY 07, 2027**

STUDENT NAME:_____YEAR IN SCHOOL:_____

	6	**5**	**4**	**3**	**2**	**1**
ATTENDANCE AT LESSONS :	100%	85%	68%	51%	34%	17%

LEVEL OF PREPARATION:	VERY PREPARED ON A REGULAR BASIS	100%
	USUALLY WELL-PREPARED	90%
	SOMEWHAT PREPARED	80%
	RARELY PREPARED	70%
	NEVER PREPARED	0%
AMOUNT OF PROGRESS:	EXCEEDING EXPECTATIONS	100%
	MEETING EXPECTATIONS	90%
	SLIGHTLY BELOW EXPECTATIONS	80%
	WELL BELOW EXPECTATIONS	70%
	NO PROGRESS	0%

REPERTOIRE BEING CONSIDERED FOR CONVOCATION

TITLE	COMPOSER
_____	_____
_____	_____

PRIVATE TEACHER NAME(PRINTED)_____ DATE_____

PRIVATE TEACHER SIGNATURE_____

PRIVATE TEACHER EMAIL_____PHONE_____

COMMENTS FROM PRIVATE TEACHER_____

_____

INDIVIDUAL PRACTICE TIME THOUGHTS

Following are some thoughts on how your individual practice time will influence your development. All times are based on a daily amount of practice. Practice time is time spent alone practicing music for your private lesson, fundamentals, etudes, convocations, or music being studied in Intermediate Band, Symphonic Band, Wind Ensemble, Jazz Ensemble, Percussion Ensemble, Full Orchestra, Pit Orchestra, and all Honor Groups.

This does not include any time spent in rehearsal, performance, or any music not included in the above explanation.

A consistent approach to practice with adequate time spent on fundamentals is the only way to improve.

30 minutes per day	You may maintain your current level of performance without much difficulty, but others will leave you behind as they improve.
45 minutes per day	You will make some progress if time is used efficiently and you have a well-designed plan to follow.
60 minutes per day	You will start to notice improvement on a regular basis in areas you are focusing.
75 minutes per day	Friends will start to notice your improvement.
90 minutes per day	Teachers will start to notice your improvement.
120 minutes per day	You will be on track to earn admittance and scholarships to top universities and conservatories.

PRACTICE IS A VERY IMPORTANT PART OF YOUR DEVELOPMENT AS A MUSICIAN AND YOU MUST APPROACH DAILY PRACTICE SERIOUSLY!

WHAT YOU DO AT HOME, BY YOURSELF, IS PRACTICE.

WHAT WE DO AT SCHOOL, TOGETHER, IS REHEARSE.

APPENDIX – A

Youth Performing Arts School Bands
Awards and Recognitions

1985 Music Maestro Please New York, New York Festivals of Music
Superior Rating – Jazz Ensemble
Superior Rating – Symphonic Band
Superior Rating – Wind Ensemble
Overall Symphonic Band Award – Symphonic Band

1993 Music Maestro Please Toronto "Maple Leaf" Festival of Music
Toronto, Canada
Superior Rating Jazz Ensemble – Silver Medal
Superior Rating Symphonic Band – Gold Medal
Superior Rating Wind Ensemble – Silver Medal

1995 Boston, Massachusetts Festivals of Music
First Place Class AAA and Superior Rating Concert Band
Superior Rating Class AAA Concert Band Sight Reading
Second Place Class AAA and Superior Rating Jazz Ensemble
Superior Rating Class AAA Jazz Ensemble Sight Reading
William D. Revelli Memorial Overall Concert Band Award

1995 Kentucky Music Educators Association In-Service Conference
Youth Performing Arts School Jazz Ensemble Performance

1997 Richmond, Virginia (Washington D.C.) Dixie Classic Festival
Superior Rating Grade VI Concert Band
Most Outstanding Woodwind Award
Most Outstanding Brass Award
Most Outstanding Soloist Award
Festival Honor Band Award

1997 Kentucky Music Educators Association In-Service Conference
Youth Performing Arts School Symphonic Band Performance

1998 San Antonio, Texas National Adjudicators Invitational
Superior Rating Grade VI Symphonic Band
Superior Rating Grade VI Wind Ensemble
Overall Second and Fourth Place in Grade VI
Adjudicators Award for Most Outstanding Woodwinds

1999 Chattanooga, Tennessee Grant National Adjudicators Invitational
Superior Rating Grade VI Wind Ensemble
Overall Second Place Award
Adjudicators Award for Most Outstanding Woodwinds
Adjudicators Award for Most Outstanding Brass

1999 Chicago, Illinois Heritage Festival
Superior Rating Wind Ensemble
Superior Rating Symphonic Band
Superior Rating Jazz Ensemble
Adjudicators Award for Most Outstanding Instrumental Music Program
Adjudicators Award for Most Outstanding Instrumental Group
Two Adjudicators Awards for an Average Score Over 90
Sweepstakes Award – Instrumental

1999 Kentucky Music Educators Association In-Service Conference
Youth Performing Arts School Wind Ensemble
Clinic Band Performance with Dr. David Holsinger

2000 Toronto, Canada Heritage Festival
Superior Rating Wind Ensemble
Superior Rating Symphonic Band
Superior Rating Jazz Ensemble
Adjudicators Award for Most Outstanding Instrumental Program
Adjudicators Award for Most Outstanding Instrumental Group
Three Adjudicators Awards for Average Scores Over 90
Sweepstakes Award – Instrumental

2001 New York City, New York Heritage Festival
Superior Rating Wind Ensemble
Superior Rating Symphonic Band
Superior Rating Jazz Ensemble
Adjudicators Award for Most Outstanding Instrumental Program
Adjudicators Award for Most Outstanding Instrumental Group
Three Adjudicators Awards for Average Score over 90
Sweepstakes award – Instrumental

2001 Kentucky Music Educators Association In-Service Conference and Southern Division Music Educators National Conference In-Service Conference
Youth Performing Arts School Wind Ensemble Performance

2001 Youth Performing Arts School Music Program is Designated an Official Grammy Signature School

2002 Atlantic and Caribbean Ocean Performance Tour
Youth Performing Arts School Symphonic Band is selected to perform on board Norwegian Cruise Line's "Norwegian Sea" Cruise Ship from Miami to Key West and Cozumel, Mexico and at Walt Disney World's Tomorrowland Stage.

2003 New Orleans, Louisiana Directors Choice Cajun Music Festival
Superior Rating Symphonic Band
Superior Rating and Best In Class Award Wind Ensemble
Superior Rating and Best In Class Award Percussion Ensemble
Overall Most Outstanding Performance Award – Wind Ensemble

2003-2004 Kentucky Music Educators Association In-Service Conference
Youth Performing Arts School Wind Ensemble Performance

2004 Montreal, Canada Festivals of Music
Superior Rating Symphonic Band
Superior Rating Wind Ensemble
Best In Class Award Symphonic Band
Best In Class Award – Wind Ensemble
William D. Revelli Memorial Overall Concert Band Award – Symphonic Band

2005 Boston, Massachusetts Classic Festival
Superior Rating – Symphonic Band
Superior Rating – Wind Ensemble
Maestro Award – Symphonic Band – Jaclyn Rainey – principal horn
Maestro Award – Wind Ensemble – the Clarinet Section
and Mark Anderson – principal clarinet

2006 San Antonio, Texas Directors Choice Alamo Showcase of Music
Superior Rating and Best In Class Award – Jazz Ensemble
Superior Rating and Best In Class Award – Percussion Ensemble
Superior Rating and Best In Class Award – Symphonic Band
Superior Rating and Best In Class Award – Wind Ensemble

2007 Bands of America National Percussion Festival Performance
Youth Performing Arts School Percussion Ensemble – Featured Performance

2007 New York City Performing Arts Consultants Freedom Festival
Superior Rating and First Place Award – Jazz Ensemble
Superior Rating and First Place Award – Percussion Ensemble
Superior Rating and First Place Award – Symphonic Band
Superior Rating, First Place Award, and Overall Grand Champion – Wind Ensemble

2008 Indianapolis, IN. Music For All-Bands Of America
YPAS Wind Ensemble receives invitation to perform at the 2008 Music For All Bands Of America National Concert Band Festival (Top 16 Bands In A National Search) and the 2008 Kentucky Music Educators In-Service Conference

2009 Boston, MA. Heritage Music Festival
Gold (Superior) Rating and First Place Award – Percussion Ensemble
Gold (Superior) Rating and First Place Award – Symphonic Band
Gold (Superior) Rating and First Place Award and Overall Grand Champion – Wind Ensemble

YPAS Bands invited to be one of five high school bands from the United States to perform in Orchestra Hall in Chicago, IL for the First Annual Percy Grainger Festival

2010 San Antonio, TX. Music Choice Festival
Gold (Superior) Rating and First Place Award – Percussion Ensemble
Gold (Superior) Rating and First Place Award – Symphonic Band
Gold (Superior) Rating and First Place Award and Overall Grand Champion – Wind Ensemble

2011 Indianapolis, IN. Music For All-Bands Of America
YPAS Wind Ensemble receives invitation to perform at the 2011 Music For All Bands Of America National Concert Band Festival
(Top 16 Bands In A National Search)
Percussion Ensemble also performed at BOA in 2011.

2012 New Orleans, LA Heritage Music Festival
YPAS WIND ENSEMBLE, SYMPHONIC BAND, and PERCUSSION ENSEMBLE
Gold (Superior) Rating and First Place in each category.
Several Individual Awards for solo work in full ensemble compositions
OVERALL GRAND CHAMPION AWARD TO YPAS
Invited to perform in Carnegie Hall in the 2012-2013 school year.

2013 Washington, D.C. Worldstrides Heritage Gold Festival
KENNEDY CENTER FOR THE PERFORMING ARTS
YPAS SYMPHONIC WINDS
First Place Overall and selected to perform an Encore Concert at the Kennedy Center

2014 Percy Grainger Festival – Chicago, IL
Selected as one of four total high school ensembles from around the United States to perform in Orchestra Hall (home of the Chicago Symphony Orchestra) and work in a clinic setting with Colonel Arnald Gabriel, retired USAF Band Conductor.

2015 Director's Choice Music Festival – San Antonio, TX
Superior Ratings from all adjudicators
Several Individual Awards for solo work in full ensemble compositions
Christopher Zhou, Dustin Clark, Taylor Bowling

2016 Worldstrides Heritage Festival – New Orleans, LA
Superior Ratings from all adjudicators
Overall Best Band Award
Several Individual Awards for solo work in full ensemble compositions
Taylor Bowling, Dianna Lauroesch, Nicholas Recktenwald, Ben Fowler
Overall Outstanding Band Member Award – Jill Matthews

2017 Walt Disney World: Disney Springs – Orlando, FL
Featured Performing Ensemble

2018 Cincinnati, OH
Attended Cincinnati Symphony Orchestra and May Festival Chorus
Performance of Giuseppe Verdi's *Requiem*

2019 Chicago, Illinois
Educational and Inspirational Clinic with Dr. Richard Fisher @ Concordia University
Wonderfully emotional performance at the Field Museum
Attended performances of *Little Shop of Horrors* and the *Blue Man Group.*

2022 New Orleans, Louisiana
Youth Performing Arts School Symphonic Band
Clinic Band Performance at LSU with Dr. Damon Talley

2023 Music for All National Concert Band Festival - Indianapolis, Indiana
YPAS Wind Ensemble receives invitation to perform at the 2023 Music For All National Concert Band Festival (Top 16 Bands in a National Search) and the 2023 Kentucky Music Educators In-Service Conference

2023 Midwest Clinic - Chicago, IL & 2024 MFA Mid-Atlantic Concert Festival - Washington, D.C.

YPAS Wind Ensemble receives invitation to perform at the 2023 Midwest Clinic (highest honor a band can receive), receives first Mark of Excellence (national award) from the Foundation for Music Education, and performs at the MFA Mid-Atlantic Concert Festival (University of Maryland College Park) and MFA Windfest (University of Kentucky)

2024 Jazz Ensemble & Symphony Orchestra performances at KMEA, University of Tennessee - Knoxville Performance - Knoxville, TN, 2025 Phi Beta Mu Performance - Louisville, KY, MFA UK Windfest - Lexington, KY, & Mark of Excellence

YPAS Wind Ensemble receives second Mark of Excellence (national award) from the Foundation for Music Education, and performs at the PMB Mid-Atlantic Concert Festival, MFA Windfest (University of Kentucky), Residency with John Mackey @ UTK, and KMEA performances by Jazz Ensemble & Symphony Orchestra

2025-2026 Midwest Clinic - Chicago, IL, Jazz Education Network Conference - New Orleans, LA, College Band Director's National Association Conference / National Band Association Southern Division Conference - Tampa, FL, Phi Beta Mu Performance - Louisville, KY

YPAS Wind Ensemble receives third Mark of Excellence (national award) from the Foundation for Music Education, YPAS Band receives the National Band Association's Programs of Excellence National Blue Ribbon Award, YPAS Band receives American Prize, performs at the CBDNA/NBA Southern Division Conference, Percussion Ensemble performs at Midwest, and Jazz Ensemble performs at Jazz Education Network Conference.

1979-Present Kentucky Music Educators Association Concert Band Festival

The Youth Performing Arts School Bands have received superior/distinguished ratings in both prepared and sight-reading performance from every judge each year since the school was formed in 1978-1979.

APPENDIX – B

Recent Rankings of the Top Twenty Music Schools in the United States From U.S. News and World Report

1. Eastman School of Music, *Rochester, New York*
1. Indiana University, *Bloomington, Indiana*
1. Juilliard School of Music, *New York City, New York*

4. University of Michigan, *Ann Arbor, Michigan*
5. Curtis Institute of Music, *Philadelphia, Pennsylvania*

6. Northwestern University, *Evanston, Illinois*
6. Yale University, *New Haven, Connecticut*

8. New England Conservatory of Music, *Boston, Massachusetts*
8. Oberlin College and Conservatory, *Oberlin, Ohio*
8. University of Illinois, *Champaign-Urbana, Illinois*
8. University of Southern California, *Los Angeles, California*

12. Florida State University, *Tallahassee, Florida*
12. Manhattan School of Music, *New York City, New York*
12. University of Cincinnati College Conservatory of Music, *Cincinnati, Ohio*
12. University of North Texas, *Denton, Texas*

16. Cleveland Institute of Music/Case Western Reserve University, *Cleveland, Ohio*
16. Peabody Conservatory of Music/Johns Hopkins University, *Baltimore, Maryland*
16. University of Texas, *Austin, Texas*

19. Arizona State University, *Tempe, Arizona*

20. Mannes College of Music, *New York City, New York*
20. Ohio State University, *Columbus, Ohio*
20. University of Colorado, *Boulder, Colorado*
20. University of Wisconsin, *Madison, Wisconsin*

JAZZ PROGRAMS

1. University of North Texas, *Denton, Texas*
2. University of Miami, *Coral Gables, Florida*
3. Eastman School of Music, *Rochester, New York*
4. Indiana University, *Bloomington, Indiana*
5. New England Conservatory of Music, *Boston, Massachusetts*

APPENDIX - C

WHERE DID THEY GO FROM HERE?

Since the class of 1993, A Look at Where Our Youth Performing Arts School Graduates Pursue Their University Training *Out of State*

Name of Student	Year	Instrument	Major	College Attended
Alison Addie	2018	Flute	Flute Performance	Ohio State University
Mason Allen	2013	Percussion	Music Business/Audio Prod.	Indiana University Southeast
DeAven Allen	2024	Percussion	Professional Music	Berklee College of Music
Claire Anderson	2010	Clarinet	Music Performance/Pre-Med	Samford University
Mark Anderson	2006	Clarinet	Music Performance/Pre-Med	Northwestern University
Stacy Anderson	1998	Trombone	Arts and Sciences	Univ. of Southern California
Vaannila Annadurai	2017	Flute	Undecided	Harvard University
Cuyuni Arno	2010	Saxophone	Political Science/Economics	Oxford College @ Emory University
Kimbia Arno	2007	Clarinet/Piano	Biology/Pre-Med/Japanese	Pomona College
Sam Baker	2021	Percussion	Creative Writing	Kenyon College
Vivek Balakrishna	2019	Flute	Aerospace Engineering/Business	Georgia Institute of Technology
Eric Baldwin	1996	Percussion	Music Performance	Indiana University
Sam Banister	2020	Saxophone	Music Business and Saxophone	Berklee College of Music
Ryan Barrett	2023	Trombone	Music Performance	Lynn Conservatory
Jessica Baskett	2012	Flute	Zoology and Pre-Veterinary	North Carolina State University
Chyree Batton	2005	Clarinet	Chemistry	Spelman College
Phillip Baynard	2005	Saxophone	Music Education	Tennessee State University
Sam Beck	2023	Trumpet	Cinema & Media Studies	Indiana University
Katie Bergman-Bock	2005	Flute	Arts and Sciences	Carnegie-Mellon University
John Berlejung	2002	Euphonium	Military Career	U.S.Army/Germany Based
Esther Biro	2022	Flute	Biology/Math minor	University of Maine
Nathan Bogert	2004	Saxophone	Music Performance	Ball State University
Chiane Boom	2015	Saxophone	Music Performance / Business	Cincinnati Conservatory
Pedro Borrero Agramonte	2018	Trombone	Pre-Med Studies	Indiana University Southeast
Blanton Boso	2019	Bassoon	Bassoon Performance	Indiana University
Trent Bowman	2023	Percussion	Music/Mathematics/French Minor	University of Maryland
Catherine Boyd	2007	Percussion	Music Performance	Boston Conservatory
KiMani Bridges	2020	Flute	Music Composition	Indian University
Chris Burgess	2002	Percussion	Music Performance	Indiana University
Langdon Caldwell	2018	Percussion	Psychology / Music minor	Case Western Reserve Univ.
Stevi Caufield	1998	Bassoon	Music Performance	University of Illinois
Anna Chai	2003	Flute	Business/Communications	Case Western Reserve Univ.
Simon Choi	2018	Clarinet	Music Performance	Boston Conservatory
Aaron Chong	2019	Saxophone	Industrial Engineering	Texas A&M
Mapreet Sahiba Chopra	2011	Clarinet	Finance/Economics/Spanish	Boston University
Ryan Chung	2024	Percussion	Percussion Performance	University of Michigan
Yeji Chung	2019	Flute	Applied Psychology	New York University
Dustin Clark	2016	Clarinet	Aerospace Engineering	Middle Tennessee State Univ.
Samantha Cole	2026	Oboe	Biological Sciences	University of Central Florida
Tom Collier	2000	Clarinet	Music Perf./Composition	Yale University
Owen Condon	1997	Percussion	Music Performance	New England Conservatory
Erin Cook	2001	French Horn	Biology	Georgia Tech University
Taylor Currie	2018	Clarinet	Audio Production/Business	Middle Tennessee State Univ.
Trevor Curry	2001	Tuba	Arts and Sciences	Ohio State University
Amanda Dahl	2003	Clarinet	Music Performance	DePaul University
Levin David	2023	Clarinet	Business/Finance Minor	Rice University
Jacob Davis	2017	French Horn	Engineering and Music	Case Western Reserve Univ.
Amy Delahanty	2003	Flute	Political Science	St. Johns University
Yacine Diop	2026	Flute	Music Performance	Boston Conservatory
Robert Dixon	2007	Double Bass	Music Education	Univ. of N. Carolina/Greensboro
Nicole Doelling	2021	Flute	Psychology (Pre-Med)	University of Cincinnati
Brett Dowden	1999	Trumpet	Engineering	University of Dayton
Will Dunlop	2005	Trumpet	Political Science/Int. Affairs	George Washington Univ.
Abby Ellis	2020	Clarinet	Accounting	Brigham Young Univ. - Idaho
Arianna Ellis	2017	Trumpet	Animal Sciences	Brigham Young Univ. - Idaho
Aurora Ellis	2016	Saxophone	Music & Elementary Education	Brigham Young Univ. - Idaho
Alice Culin-Ellison	2005	Violin/Trombone	Music Performance	University of Michigan
Alethia England	2010	Tuba	Music Education	Vanderbilt Univ. Blair School
Sydney Ewing-Roush	2013	Bassoon	Elementary Education	Middle Tennessee State University

Sam Feinstein	2019	Euphonium/Guitar	Aviation and Music/Jazz	Middle Tennessee State University
Robbie Fenton	2009	Percussion	Music Performance/Rcrdng Eng	Butler University
Jonathan Finley	1995	Saxophone	Music Performance	Eastman School of Music
Alan Fletcher	2016	Trombone	Aviation & Music Performance	Middle Tennessee State Univ.
Ben Fowler	2019	French Horn	French Horn Performance	University of Miami Frost School
Malik Furqan	2021	Saxophone	Audio Production/Business	Middle Tennessee State University
Robbie Geary	1995	Trumpet	Military Service	United States Marine Corps
Noah Glass	1999	Percussion	Recording Industry	Belmont College
Sarah Glass	1999	Percussion	Music Education	University of Georgia
Daniel Goldman	2004	Clarinet	Music Performance	Juilliard School of Music
Daniel Gratz	2016	Percussion	Music Performance	Indiana University
Kyle Green	2012	Trumpet	Music Performance	Lee University
Henry Gritton	2016	Saxophone	Music Performance/Jazz	Berklee College of Music
Chris Gunnell	2012	Percussion	Music Performance/Philosophy	Bard College
Brandon Hall	2010	Percussion	Music Performance	Oberlin Conservatory
Greta Hansen	2001	Oboe	Liberal Arts	University of Cincinnati
Tami Harden	1999	Euphonium	Arts and Sciences	Xavier University
Robert Hartman	1997	Trumpet	Business	Purdue University
Doug Harville	2011	Oboe	Music Performance & Comp.	Furman University
Graham Hauser	2019	Saxophone	Recording Industry/Music Business	Middle Tennessee State University
Lindsey Hatteberg	2005	Oboe	Physical Therapy	University of Findlay
Noah Havlik	2017	French Horn	Outdoor Leadership	Colorado Mountain School
Xavier Hawpe	2019	Trumpet	Marine Science	Coastal Carolina University
Carter Hawkins	2021	Trombone	Science	Univ. of Massachusetts, Amherst
Elliot Hawkins	2024	Trombone	Kinesiology/Physiology	University of Colorado Boulder
Patrick Hawkins	2004	Clarinet	Music Performance	U.S.Army/Mannheim Germany
Taylor Hayes	2015	Clarinet	Fine Arts / Photography	University of Cincinnati
Cara Healey	2005	Flute	East Asian Studies	Princeton University
Sean Healey	2008	French Horn	Engineering	Columbia University, Chicago
Nick Hennies	1997	Percussion	Music Performance	University of Illinois
Casey Henry	2007	Flute	International Rel/Music	College of Wooster
Elisa Fajardo-Henry	2024	Saxophone	Psychology/Music	Furman University
Anthony Herrera Vasquez	2026	Clarinet	Music Performance	Cincinnati Conservatory of Music
Marian Hillebrand	2012	Clarinet	Music Performance	DePauw University
Morgan Hines	2014	Bassoon	Biochemistry	Northeastern University
Ethan Hoerig	2018	Saxophone	Nurse Anesthetist	Indiana University
Kati Hoerig	2020	Flute	Pediatric Neurosurgery	University of Southern Indiana
Olivia Holt	2015	Trombone	Marine/Environmental Science	U.S. Coast Guard Academy
Christopher Horan	2003	Trombone	Music Education	Univ. of Miami of Ohio
Zach Hood	2020	Trombone	Music Performance – Jazz	Indiana University
Conner Howell	2006	Bassoon	Engineering/Music Perf.	University of Michigan
Helen Hua	2006	Flute	Pol.Science/Art History/Law	Smith College
Madeline Huang	2018	Flute	Business	Washington University, St. Louis
Avery Huang	2023	Clarinet	Business Administration	University of Southern California
Brad Hubbard	2005	Clarinet	Political Science/Accounting	University of Missouri
Katie Hubert	2005	Clarinet	Arts and Sciences	Wittenberg University
Reice Hudson	2024	Flute	Music Performance	Baldwin-Wallace Conservatory
Adam Huffer	1998	Saxophone	Music Performance	Boston University
Nathan Hunter	2002	Trumpet/Piano	Psychology/Music Performance	Georgetown University
Heather Iler	1997	Flute	Music Performance	Peabody Cons/Cleveland Inst.
Shane Iler	1999	French Horn	Music Performance	Univ. of Miami of Ohio
Elizabeth Irwin	1997	Clarinet	Music Performance	Florida State University
Kevin Janes	2016	Saxophone	Recording Industry	Middle Tennessee State Univ.
Henry Jelsma	2017	Saxophone	Political Science	Colgate University
Christian Jeon	2023	Tuba	Music Performance	Carnegie Mellon University
Darrius Johnson	2023	Euphonium	Engineering	Middle Tennessee State University
Julie Johnson	2020	French Horn	Animal Science/Pre-Med	Texas A&M
Junius Johnson	1995	French Horn	Music Ministry	Oral Roberts University
Alice Judy	2016	Flute	Music Education & Performance	Middle Tennessee State Univ.
Richard Jue	1998	Flute	Pre-Medical Studies	Boston University
Eric Kabo	2000	Trumpet	Aerospace Engineering	Georgia Institute of Technology
Leah Kahne	2012	Oboe	Chemical Engineering	University of Cincinnati
Lillie Kang	2020	Flute	International / Area Studies	Washington University, St. Louis
Nayon Kang	2006	Clarinet	Pharmacy	University of North Carolina
Dimitri Kapsalis	2007	Trumpet	Chemical Engineering	Purdue University
Barbara Keys	1993	Oboe	Music Performance	North Carolina School of Arts
Parker Keyes	2008	Trumpet	Neuroscience and Philosophy	Washington University, St .Louis
Eric Kim	2026	Percussion	Business Analytics	Boston University
Jin Soo “Andrew” Kim	2014	Trumpet	Aerospace Engineering	Purdue University
Julie Kim	2016	Flute	Elementary Education	Purdue University
Kayoung Kim	2024	Flute	Applied Mathematics	MIT
Woihwan Kim	2009	Clarinet	Engineering	UCLA

Kathy Kimball	1995	Clarinet	Music Performance/French	Northwestern University
Nicole King	1998	Saxophone	Pre-Law Studies	University of Pittsburgh
Amos Kinloch	2022	Clarinet/Tenor Sax	Jazz Studies/Composition	Berklee College of Music
Benjamin Kilpatrick	2024	Trumpet	Jazz Performance	New England Conservatory
Adam Kolers	2023	Clarinet	Music Performance/Education	Eastman School of Music
Sunil Kollipara	2021	Trumpet	Economics	University of Cincinnati
Rebecca Kramer	2017	Flute	Civil Engineering	Rose-Hulman Institute
David Kwon	2010	Clarinet	undecided	University of Virginia
Jimin Kwon	2013	Flute	International Studies	University of Michigan
Aqura Lacey	2008	Oboe	Dance and Physical Therapy	Fordham University
Joel Lanceta	2002	Trombone	Pre-Medical Studies	University of Chicago
Bailey Lang	2011	Oboe	Pre-Pharmacy	Samford University
Keenan Larsen	2008	Clarinet	Music Performance	Cincinnati Conservatory
Bryce LaRue	2019	Percussion	Audio Production/Music Business	Middle Tennessee State University
Samuel Lattig	2023	Saxophone	Aerospace Engineering	University of Cincinnati
Dianna Lauroesch	2016	Euphonium	Music Education/Linguistics	Northwestern University
Michael Law	2009	Flute	Dance	Columbia College, Chicago
Nick Leahy	2003	Percussion	Music Performance	Cincinnati Conservatory
Bothwell Graves Lee	2011	Saxophone	Political Science & Jazz	Tulane University
Sharon Lee	2007	Clarinet	Pre-Pharmacy	Purdue University
Stacy Leece	2015	Saxophone	Physical Therapy	Bradley University
Heather Lehman	1999	Flute	Music Performance	Millikin University
Dana Lewis	2016	Clarinet	Active Duty	United States Air Force
Bethany Lillie	2014	Flute	Undecided	University of Cincinnati
Emily Liu	2017	Clarinet	Computer/Engineering/ Music	Massachusetts Institute of Tech.
Celeste Lovas	2000	Clarinet	Music Performance	Baylor University
Katie Lozier	2008	Flute	Business	Ball State University
Krista Lucas	2003	Bassoon	Music Performance	Ball State University
Scott Lundstrom	2015	Euphonium	Mechanical Engineering	University of Alabama
Mia Mancilla	2026	Flute	Life Science	Yonsei Underwood International
Michael Majors	2000	Bassoon	Music Performance	Ball State University
Kevin Maloney	2012	Percussion	Music Education	Furman University
Robin Malony	2005	Flute	Music Performance/Spanish	Case Western Reserve Univ.
Patrick Marchal	2016	Saxophone	Finance	University of Cincinnati
Jeff Marcilliat	2001	Trombone	Music Performance	Indiana University
Danielle Markham	2005	Percussion	Music Performance	University of Miami-Florida
Zach Marley	2011	Tuba/Trombone	Jazz Trombone Performance	University of North Texas
Cullen Marshall	2009	Percussion	Liberal Arts	Denison University
Jill Matthews	2016	Clarinet	Music / Recreation Admin.	Western Kentucky University
Steve Mattingly	1995	Guitar/Piano	Music Performance	Eastman School of Music
Cody McChane	2004	Percussion	Arts and Sciences	Guilford College
Tyler McChane	2007	Bassoon	Liberal Arts	Warren Wilson College
Jason McGeeney	2009	Trombone	Computer Science	Knox College
Anna McMahon	2021	Flute	Political Science	St. Louis University, Madrid, Spain
Jessica McMillan	2003	Saxophone	Pre-Law Studies	Marian College
Michael Metz	2014	Percussion	Music Performance	Indiana University
Lynn Miller	2000	Bassoon	Athletic Training	Rockford College
Hannah Mills	2007	French Horn	Music Performance	Manhattan School of Music
Helen Mitchell	2016	Flute	Psychology	Ohio State University
Sofia Mitchell	2021	Saxophone	Biology	Oberlin College
Jackson Murray	2019	Clarinet	Engineering	Purdue University
Nathan Nash	2008	Trombone	Economics, History & Biology	Amherst College
Dickson Nganga	2017	Trombone	Unmanned Aircraft Systems	Indiana State University
Dannhi Nguyen	2023	Percussion	George Washington University	Political Science
Alphonso Nichols	2020	Flute	Video Game Design	George Mason University
Ivy Norris	2006	Clarinet	Pre-Med/Int.Rel/Music	Pepperdine University
Andy Oberhausen	1999	Saxophone	Music Performance	Blair School/Vanderbilt
Garrett Oberst	2012	Percussion	Pharmacology	Butler University
Hawon Oh	2024	Saxophone	Psychology/Neuroscience	Bowdoin College
Keller Orosz	2020	Bass Trombone	Music Performance	Indiana University
Ethan Pani	2005	Percussion	Music Performance	Boston University/Berklee
Seongyeon Park	2010	Flute	Biology	Carnegie- Mellon University
Zachary Pence	2007	Percussion	Jazz Performance/Drum Set	William Paterson University
Nikita Perumal	2012	Clarinet	Law and English	Columbia University
Max Pickett	2021	Trombone	Film and Television	Savannah College of Art & Design
Laura Pigion	2001	Flute	Music Performance	New England Conservatory
Joshua Polion	2021	Trumpet	Jazz Performance	University of Miami Frost School
Ellen Poole	1998	French Horn	Liberal Arts	Hamilton College
Alexi Poth	2011	Clarinet	Music Performance	Cincinnati Conservatory
Jennifer Powers	2006	Clarinet	Music Performance/Education	Michigan State University
Jack Pridemore	2020	Euphonium	Aeronautical Engineering	Purdue University
Leslie Pryor	2000	Trumpet	Arts and Sciences	Alabama State University

Morgan Purvis	2019	Tuba	Pre-Veterinary Sciences	Indiana University Southeast
Robin Ragsdale	1998	Flute	Ministry Studies	College of Wooster
Jaclyn Rainey	2005	French Horn	Music Performance	Eastman School of Music
Drake Ranquist	2007	French Horn	Astronomy/Physics	Brigham Young Univeristy
Neil Rao	2013	Percussion	Music Performance	Curtis Institute of Music
Savannah Rasco	2018	Oboe	Public Relations	Columbia College, Chicago
Shyam Ravishankar	2020	Clarinet	Mathematics and Data Science	Rose Hulman Inst. of Technology
Nicholas Recktenwald	2019	Trumpet	Trumpet Performance & Jazz	Indiana University
Annie Reitze	1999	Oboe	Aviation Studies	U.S. Air Force Academy
Chris Riggert	2008	Piano	Regional Planning	Iowa State University
Daianna Rincones	1996	Flute	Foreign Languages	Northwestern University
Xishan Ritchie	2023	Clarinet	Music Recording	Columbia College of Chicago
Miki Robrahn	2005	Trumpet	Music Therapy	Kirkwood/University of Iowa
Kyle Roemer	2020	Percussion	Music Performance	Cincinnati Conservatory
Gloria Roh	2007	Flute	Music Performance	Interlochen Arts Academy
Beth Romans	2008	Clarinet	Music Performance	University of Texas
Madeline Rose	2023	Trumpet	Engineering	Stevens Institute of Technology
Julie Ross	1997	Oboe	Music Performance	University of Kansas
Samantha Ross	2021	Flute	Anthropology (Law Track)	Cornell University
Nathan Rothschild	2007	Saxophone	Political Science	Vanderbilt University
Ellery Russell	2008	Percussion	Physics and Music Performance	New York University
Jake Rydberg	2026	Trombone	Mechanical Engineering	University of Arkansas
Coleman Sanders	2023	Saxophone	Business	University of Cincinnati
Jon Sanders	2011	Percussion	Audio Engineering	Belmont University
Peter Savkovich	2011	French Horn	Engineering	Rose Hulman Institute
Andrew Scott	1996	Trumpet	Computer Science	University of Missouri
Alexander Schardein	2026	Percussion	Music Performance	Oberlin Conservatory
Mia Schecter	2023	Clarinet	Environmental Science	Purdue University
Michael Schultz	2002	Saxophone	Sports Management	University of Pittsburgh
Ben Scruton	2010	Trombone	undecided	Yale University
Kevin Sears	2006	Tuba	Political Science	Xavier University
Rachel Segretto	2002	Flute	English	Williams College
Pamela Selle	2006	Oboe	French/Business/Music	DePauw University
John Seyal	2004	Trumpet	Photography	Ohio State University
Taj Seyal	2000	Trumpet	Music Performance	Cincinnati Conservatory
Aadi Shah	2021	Trumpet	Finance	University of Illinois
Josh Shapero	2002	Saxophone	Creative Writing	Johns Hopkins University
Elijah Shina	2018	Percussion	Music and Mathematics	Princeton University
Jackson Shinkle	2023	Clarinet	Political Science/Pre-Law	Indiana University
Destinee Siebe	2015	Bassoon	Music Therapy	Baldwin Wallace University
Sarah Simpson	1995	Saxophone	Music Ministry	Oral Roberts University
Nicholas Siow	2012	Clarinet	Computer Engineering/Biology	Washington University, St. Louis
Ezra Smith-Pohl	2023	Percussion	Computer Science/Music Theory Minor	Drexel University
Luke Smith	2017	Saxophone	Finance	Indiana University
Olivia Smith	2020	Clarinet	Physical Therapy	Saint Louis University
Tessa Stephens	2023	Saxophone	Music Performance	Cincinnati Conservatory of Music
Bill Stevens	1994	Percussion/Piano	Music Composition	Oberlin Conservatory of Music
Jay Stockwell	1994	Euphonium	Music Education	Indiana University
Leah Tasman	2007	Flute	Psychology	Indiana University
Sarah Tate	2005	Oboe	Music Performance	Manhattan School of Music
Leah Thompson	2014	Oboe	Physical Therapy	Northeastern University
Chie Togami	2009	Clarinet	Political Science/Environment	Williams College
Hudson Toler	2024	Percussion	Music Performance	Eastman School of Music
Stephanie Trautwein	2000	Flute	Music Performance	Blair School/Vanderbilt
Mason Trenaman	2018	Saxophone	Mechanical Engineering	Purdue University
Jenny Triplett	2000	Percussion	Music Performance	Indiana University
Cody Tripp	2010	Bassoon	Music Performance	Cincinnati Conservatory
Sidney Trivellato	2024	Trumpet	International Business	University of Tampa
Jennifer Trumbo	2009	Flute	Psychology	Capital University
Aaron Ungar	2017	Saxophone	Business	Indiana State University
Aakash Vadhanam	2021	Flute	Engineering	Purdue University
Beth Valentine	2003	Flute	Social Sciences	Miami University of Ohio
Abigail Wagner	2015	Flute	Music Business	New York University
Jason Walker	2006	Percussion	Music Performance	Philadelphia University of Arts
Madison Wallitsch	2026	Trumpet	Music Performance	University of Colorado at Boulder
Erin Walter	1999	Clarinet	Music Performance	Cincinnati Conservatory
Geralyn Waters	1998	Clarinet	Music Education	Butler Univ. Jordan Cons.
Christopher Watson	2023	Trombone	Music Performance/Education	Indiana University
Gabe Weible	2021	Percussion	Audio Production	Middle Tennessee State Univ.
Jacob Whitley	2016	Bassoon	Recording Industry	Middle Tennessee State Univ.
Ben Williams	2006	Oboe	Music/Psychology	Wittenberg University
Brenna Williams	2014	Percussion	Elementary Education/Pre-Med	Lipscomb University

Elise Williamson	2020	Flute	Political Science/Gender Studies	Yale University
Thomas Witt	2024	Percussion	Music Composition	Furman University
Arlyn Woodall	2005	Oboe	Music Performance	Northwestern University
Rose Woodcock	2024	Oboe	Marketing/Fashion	University of Cincinnati
Victor Wong	2006	Trumpet	Business/Real Estate	Purdue University
Madeline Wright	2022	Flute	Modeling	Heroes Models Management (NY)
Tova Yoast Hull	2005	Tuba	Physics	Kenyon College
Matthew Zeckner	2001	Saxophone	Music Performance	Cincinnati Conservatory
Gracie Zhang	2013	Bassoon	Biochemisty	Washington University, St. Louis
Nancy Zhang	2009	Flute	Biology and Chemistry	Washington University, St. Louis
Yuye Zhang	2015	Flute	Undeclared	UCLA
Zoe Zhang	2002	Flute	Pre-Medical Studies	Northwestern University
Christopher Zhou	2015	Clarinet	Molecular/Cellular Biology	Yale University
Zachary Zhou	2017	Oboe	Economics/Mathematics	New York University
Alex Zhu	2021	Oboe	Mechanical Engineering	University of Illinois
Heather Zinninger	2004	Flute	Music Performance	Eastman School of Music

Where Did The Students Go Who Stayed In Kentucky?

Name of Student	Year	Instrument	Major	College Attended
Hampton Adams	2022	Trumpet	Music Performance/Bio	University of Louisville
Julius Adams	2024	Percussion	Finance	University of Kentucky
Keithia Al-Amin	2003	Trumpet	Arts and Sciences	University of Louisville
Will Allard	2010	Percussion	undecided	University of Louisville
Latrice Anderson	1998	Clarinet	Nursing	Bellarmine University
Nolan Anderson	2013	Trombone	Chemical Engineering	University of Kentucky
Katie Aquadro	2008	Bassoon	Music Education	Western Kentucky University
Sara Aquadro	2012	French Horn	undecided	Western Kentucky University
Elijah Arthur	2018	Tuba	Music Education	Western Kentucky University
Alysha Ashley	2009	Percussion	Music Performance	JCC / UofL Ultra Program
Aman Babbarwal	2012	Clarinet	undecided	University of Louisville
Carla Babiaz	1994	Flute	Music Education	University of Louisville
Scott Baldwin	1995	Percussion	Music Education	University of Louisville
Josh Bagaipo	2021	Clarinet	Music Performance	University of Kentucky
Collin Barth	2017	Percussion	Criminal Justice/Music	Morehead State University
Gabbi Beacham	2023	Oboe	Biology/Music	University of Kentucky
Jenny Beadle	1999	Percussion	Music Performance	University of Louisville
Noah Beam	2023	Clarinet	Strategic Communications	Western Kentucky University
Loren Been	2013	Flute	Music Performance	University of Kentucky
Chris Bennett	2011	Tuba	Psychology	University of Louisville
David Berry	2005	Tuba	Computer Science	University of Louisville
Craig Bischoff	2007	Percussion	Business	Bellarmine University
Tyra Blasher	2000	Flute	Biology/Music Performance	University of Louisville
Andrew Blosser	2024	Clarinet	Economics/Music	Western Kentucky University
Hilary Bogert	2001	Clarinet	Arts and Sciences	Western Kentucky University
Kendyll Boggess	2018	Clarinet	Nursing	Bellarmine University
Collin Boldin	2015	Bassoon	Engineering	Thomas More College
Jonah Boutell	2016	Trumpet	Music Performance	University of Louisville
Taylor Bowling	2016	Oboe	Music Performance	University of Louisville
Grace Bradley	2018	Flute	Business/Photography	University of Kentucky
Kelsey Brawner	2006	Clarinet	Business	University of Louisville
Cody Brown	2018	Trumpet	Music Technology/Business	Bellarmine University
Gunnar Brown	2023	Bassoon	Music Performance	University of Kentucky
Teil Buck	2009	Oboe	Music Performance	University of Louisville
Evan Bullock	2005	Trombone	Music Performance	University of Louisville
Justin Bullock	2011	Saxophone	Biology/Pre-Med	Transylvania University
Jason Burgard	2008	Saxophone	Pharmacology	University of Kentucky
Juliette Cabral	2021	French Horn	Mathematics/Economics	Transylvania University
Destinee Calloway	2015	Percussion	Social Work	Northern Kentucky University
Darius Ca'Mel	2021	Percussion	Jazz Performance	University of Louisville
Lauren Carcara	2000	Clarinet	Pre-Vet/Animal Science	Western Kentucky University
Aidan Cardwell	2019	Euphonium	History	University of Louisville
Sarah Carney	2009	Flute	Music Performance	University of Louisville
Stephan Carpenter	2017	Trumpet	Psychology/Film Studies	University of Louisville
De'inara Carter	2016	Clarinet	Creative Writing / Music	Western Kentucky University
Destiny Carter	2015	Trombone	Jazz Studies / Spanish	University of Kentucky
Rachel Chance	2014	Euphonium	Political Science	University of Louisville
Samantha Chaney	1997	Trumpet	Music Performance	University of Louisville
BiWei Chen	2015	Flute	Biology	University of Kentucky

Nadia Cho	2020	Oboe	Music Performance	University of Louisville
Aden Chong	2021	Clarinet	Health Sciences/Phys. Therapy	University of Kentucky
Lea Clark	2021	Saxophone	Music Technology/Film Studies	Bellarmine University
Timothy Clemons	2015	Trombone	Physics / Music minor	Centre College
Forest Clevenger	2019	Trombone/Piano	Political Science/Music	University of Louisville
Kevin Clough	2002	Euphonium	Music Education	University of Louisville
Robin Clough	2004	Flute	Nursing	University of Louisville
Angela Coffey	1993	Flute	Music Education	University of Louisville
Andy Cockrum	2016	Tuba	Anthropology & Music	Western Kentucky University
Josuha Coffey	2017	Tuba	Computer Science	Bellarmine University
Bryce Coleman	2026	Trombone	Mechanical Engineering	University of Louisville
Allison Collins	1998	Oboe	Anthropology	University of Louisville
Heather Collins	1996	Bassoon	Music Performance	University of Louisville
Samantha Collins	2024	Trombone	Elementary Education	Western Kentucky University
Kyle Cooksey	1998	Bassoon	Music Performance	University of Louisville
Scott Cooksey	1996	French Horn	Music Education	University of Louisville
Abby Crawford	2000	Saxophone	Music Performance	University of Louisville
Rachel Cummings	2014	Flute	Nursing	University of Louisville
Rachel Cundiff	2002	Flute	Arts and Sciences	University of Louisville
Dylan Curry	2007	Euphonium	Arts and Sciences	University of Louisville
Misty Curry	1997	Clarinet	Music Performance	University of Louisville
Chris Cusick	2012	Trombone	Engineering	University of Louisville
Amy Darbyshire	1994	Percussion	Music Education	University of Louisville
Ashley Davidson	2011	French Horn	Equine Business Admin.	University of Louisville
Audrey Davis	2003	Trombone	Music Performance	University of Louisville
Kelli Dehr	2002	Clarinet	Education	University of Kentucky
Michael Dempsey II	2000	Trombone	Music Education	University of Louisville
Tristan Devore	2005	Flute	Music Education	Eastern Kentucky University
Shannon Dickens	2000	French Horn	Music Therapy	University of Louisville
Daniel Dierfeldt	2003	Saxophone	Pre-Medical Studies	Bellarmine University
Stephen Dietsch	2005	Saxophone	Music Education	Northern Kentucky University
Kristen Dobbins	2014	Percussion	Elementary Education	University of Louisville
Olivia Doyon	2013	Flute	Undecided	University of Kentucky
Justan Drake	2011	Trumpet	Psychology	Northern Kentucky University
Parker Dye	2021	Euphonium	Music Performance	University of Kentucky
Ashley Eaton	2003	Percussion	Physical Therapy	Bellarmine University
Chad Eaton	2006	Percussion	Mechanical Engineering	University of Louisville
Angelina Eckerle	2024	Trumpet	Parts and Recreation	Eastern Kentucky University
Rehaan Egbert	2026	Euphonium	Music Performance & Physics	University of Kentucky
Sahil Egbert	2023	Flute	Music Performance/Education	University of Kentucky
Peter Ellis	2002	Tuba	Music Education	University of Kentucky
Noah Ewing	2015	Bassoon	Pre-Med / Music	University of Louisville
Bobby Falk	1999	Percussion	Music Performance/Jazz	University of Louisville
Jonathan Fairfax	2013	Saxophone	Civil Engineering	University of Louisville
Logan Fairfield	2014	Bassoon	Undecided	University of Louisville
David Farsetti	2015	Flute	Music Therapy	University of Louisville
Josh Fedele	1994	Saxophone	Music Education	University of Kentucky
Michael Felker	1995	Trumpet	Music Performance	University of Louisville
Nicholas Felty	2017	Trumpet	Music Education/Jazz	University of Louisville
Allison Fitzmaurice	2013	Clarinet	Music Education	University of Kentucky
Amanda Franklin	2015	Percussion	Public Relations	Northern Kentucky University
Marissa Franz	2005	Clarinet	Music Performance	University of Louisville
William French	2018	Trumpet	Music Performance	Morehead State University
Mira Fritz	2026	Trumpet	Social Work	University of Louisville
Aaron Gaither	2002	Tuba	Music Education	University of Louisville
Harris Galijatovic	2023	Percussion	Computer Science	University of Louisville
Eric Giancola	1999	Saxophone	Music Industry	Eastern Kentucky University
Chris Giardina	2005	Trombone	Music Performance	University of Louisville
James Gibson	2014	Percussion	Music Performance	University of Louisville
Christopher Gissendaner	2024	Saxophone	Music Education	Murray State University
Diego Gonzalez	2023	Trumpet	Business	University of Louisville
Matthew Goode	2021	Clarinet	Computer Science	University of Louisville
Camron Gooden	2019	Euphonium/Trombone/Bass	Jazz Bass Performance	University of Louisville
Alyssa Goodman	2021	Flute	Marketing	University of Kentucky
Jennifer Grant	2007	Trumpet	Mechanical Engineering	University of Louisville
Alex Gray	2018	Saxophone	Business	University of Louisville
Faith Greenwell	2020	Percussion	Political Science	University of Louisville
Noelle Greenwell	2015	Clarinet	Psychology / Music	University of Louisville
Cole Gregory	2016	Percussion	Music Education & Performance	University of Louisville
Jason Gregory	1994	Percussion	Music Education	University of Louisville
Angel Gross	2018	Trumpet	Music Education	University of Louisville
Michael Hager	1999	Saxophone	Pre-Medical Studies	Bellarmine University

Aaron Hainline	2017	Trumpet	Mechanical Engineering	University of Louisville
Davis Hale	2014	Saxophone	Music Performance	University of Louisville
Olivia Hall	2018	French Horn	Undecided	Eastern Kentucky University
Aquazia Hamler	2019	Clarinet	Business Administration & Finance	University of Louisville
Ike Harrell	2021	Bassoon	Sociology	Transylvania University
Thaddaeus Harris	2018	Percussion	Music/New Media	University of Louisville
Zachary Harris	2015	Euphonium	Music Education	University of Louisville
Jerry Haskins	2000	Trombone	Education	Kentucky State University
Aaron Havill	2008	Saxophone	Business	University of Kentucky
Delaney Hawkins	2019	Flute/Piccolo	Marketing	University of Louisville
Spencer Hawkins	2016	Trombone	Music Education	University of Louisville
Myles Hayden	2024	Percussion	Industrial Engineering	University of Louisville
Katie Heinrich	2017	Trombone	Deaf/Hard of Hearing Education	Eastern Kentucky University
Emily Hellmueller	2022	Clarinet	Equine Studies	University of Kentucky
Marie Hensley	2009	Flute	Biomedical Engineering	University of Louisville
Zachary Herde	2012	Clarinet	Chemical Engineering	University of Louisville
Shelby Herrschaft	2022	Percussion	Music Education	University of Louisville
Zoe Highbaugh	2022	Flute	Music Performance	University of Kentucky
Stephanie Hile	2017	Oboe	Music Performance	University of Louisville
Timothy Hiser-Hall	2015	Tuba	Environmental Science/Music	Thomas More College
Jennifer Hoffman	2003	Saxophone	Music Education	University of Louisville
Joel Houlette	2012	Saxophone	Post-Secondary Education	University of Louisville
Noah Hughes	2015	Clarinet	Computer Science	University of Kentucky
Jonathan Hunt	2011	Euphonium	Chemistry	Centre College
Jennifer Hutchinson	2003	Saxophone	Psychology	University of Louisville
Ohana Hyllberg	2022	Trombone	Music Therapy/Music Business	University of Louisville
David Jaffe	2008	Trumpet	Music Performance	Centre College
Andrew Jeffries	2009	Trumpet	Pre-Medical Studies	Centre College
Virginia Jolley	2001	Clarinet	Veterinary Sciences	Transylvania University
Jiwon Jung	2020	Flute	Music Performance	University of Louisville
Katherin Kaegin	2018	Flute	Psychology	University of Louisville
Robert Kahne	2005	Saxophone	Political Science	University of Kentucky
Natalie Karrick	2018	French Horn	Music Education	University of Louisville
Jasper Kasey	2020	Flute	Music Composition	University of Louisville
Anetta Kendall	2020	Trumpet	Music Education	University of Louisville
Eli Kidd	2022	Tuba	Music Education/Performance	University of Kentucky
Joy Kim	2013	Clarinet	Human Health Sciences	University of Kentucky
Philip Koch	2014	Percussion	Criminal Justice	University of Louisville
Tyler Koch	2012	Trumpet	Engineering / Music minor	University of Louisville
Jennifer Korfhage	1996	Clarinet	Music Education	University of Louisville
Ellis Larsen	2010	Saxophone	undecided	University of Louisville
Jessica Leahy	2005	Percussion	Arts and Sciences	University of Louisville
Jason Le	2023	Trumpet	Business/Music Minor	University of Louisville
Brittany Lee	2004	Percussion	Music Education	Bellarmine University
Kelsey Lee	2007	Percussion	Arts and Sciences	University of Louisville
Peter Lee	2011	Saxophone	Ecology	University of Louisville
Lauren Lewis	2011	Clarinet	Communications & Music	University of Louisville
Hugh Lindsay	2017	Trombone	Music Performance	University of Kentucky
Dylan Lloyd	2003	Clarinet	Music Education	University of Kentucky
Meredith Long	2003	Clarinet	Pre-Medical Studies	University of Louisville
Caleb Conde Machado	2026	Saxophone	Physics	University of Louisville
Maggie Maddox	2023	Tuba	Culinary Arts	Sullivan University
Yuening Mao	2011	Flute	Pre-Pharmacy	University of Louisville
Jessica Marshall	2006	Flute	Music Education	Eastern Kentucky University
Patrick Martin	2006	French Horn	Chemical Engineering	University of Louisville
Roslyn Mattingly	1999	Clarinet	Music Education	University of Louisville
Emily Maxey	2022	Oboe	Music Performance/Psychology	University of Kentucky
Brady McAfee	2011	Tuba/Guitar	Music Performance	University of Louisville
Jacob McCarthy	2017	Trumpet	Education	University of Louisville
Caitlin McChesney	2006	Flute	Music Performance	University of Louisville
Lauren McChesney	2006	Clarinet	English	University of Louisville
Chase McClure	2005	Trumpet	Music Performance	University of Louisville
Miles McCormick	2024	Clarinet	Vocal Performance	Bellarmine University
Grace McDaniel	2013	Flute	Music w/minor in French	University of Louisville
Meagan McFaddin	1998	Euphonium	Music Education	University of Louisville
Parker McGuffey	2014	Trombone	Biology	University of Louisville
Price McGuffey	2013	Percussion/Sax	Jazz Performance (Drum set)	University of Louisville
Sean McInnis	2021	Trumpet	Photojournalism	Western Kentucky University
Adam McIntyre	2013	Saxophone	Music Education	University of Louisville
Sancho Melendez	2000	Trumpet	International Studies	Northern Kentucky University
Chris Mikos	2016	Percussion	Marketing and Music	University of Louisville
Brandon Miller	2011	Trombone	Undecided	University of Louisville

Drew Miller	2000	Saxophone	Music Performance/Jazz	University of Louisville
Aaron Moeller	2021	Percussion	Music Education	University of Kentucky
Nick Moloney	2021	Trumpet	Business	University of Louisville
Connor Mook	2011	Percussion	Psychology & Business Adm.	Georgetown College
John Moore	2017	Clarinet	Bioengineering	University of Louisville
Carmen Morales	2026	Tuba	Jazz Performance	University of Louisville
Omkar More	2018	Percussion	Neuroscience/Biomedical Tech.	University of Kentucky
Tara Morrison	2004	Bassoon	Interior Design	University of Kentucky
Lee Morrow	2015	Clarinet	Computer Science	University of Kentucky
Patrick Mosser	2004	Saxophone	Music Performance/Jazz	Morehead State University
Karen Moya	2014	Flute	Early Childhood Education	University of Louisville
David Mucker	2015	Trumpet	Business / Music minor	University of Louisville
Marie Nazari	2011	Clarinet	Political Science & Spanish	University of Kentucky
Brittany Nelson	2010	Flute	Nursing	University of Louisville
Brain Neyhart	2006	Trumpet	History	Kentucky Christian University
Ryan Nottingham	2002	Trumpet	Music Performance	University of Louisville
Danielle Oatley	1995	French Horn	Music Administration	University of Kentucky
Alex Ohin	2014	French Horn	Dental Hygiene	University of Louisville
Alyssa Oliver	2024	Euphonium	History/Music Performance	University of Kentucky
Zak Osborne	2017	Saxophone	Music Performance/Computer	Eastern Kentucky University
Maria Osbourn	2018	Flute	Music Performance	Northern Kentucky University
Mason Oyler	2021	Saxophone	Aviation Maintenance	Jefferson Comm. / Tech College
Aditya Pandey	2023	Oboe	Biology/Music	University of Louisville
Nolan Parry	2023	Tuba	Exercise Science	Murray State University
Chris Pate	2013	Trumpet	Music Performance	University of Louisville
Evan Peak	2010	Percussion	undecided	University of Louisville
Leigh Ann Perdue	2012	Flute	Music Education	Morehead State University
Cameron Peterson	2020	Saxophone	Music Composition	University of Louisville
Madelynn Phelps	2019	Clarinet	Music Industry/Spanish	Eastern Kentucky University
Christella Philippe	2016	French Horn	Music Education	Berea College
Carl Pickering	2007	Saxophone	Music Education	Morehead State University
Ross Pickering	2010	French Horn	Criminal Justice	Western Kentucky University
Jacob Pilling	2019	Saxophone	Mechanical Engineering	University of Kentucky
Dennis Pollard	1995	Tuba	Music Education	Murray State University
Jeremiah Potter	2019	Saxophone	Marketing/Economics/Music	University of Kentucky
Jonathan Powell	2024	Trombone	Business	University of Louisville
Sarah Powell	2005	Trumpet	Music Therapy	University of Louisville
Dean Prewitt	2010	Saxophone	Nursing	University of Louisville
Adam Price	1999	Tuba	Music Industry	University of Louisville
Elizabeth Priest	2007	Clarinet	Global Studies/Music	Centre College
Michael Puffer	2014	Saxophone	Industrial Maintenance Tech.	Bluegrass Technical College
Shelbie Rayburn	2010	Clarinet	Music Education	University of Kentucky
Emily Reeves	1999	Flute	Veterinary Sciences	University of Louisville
Christina Reynolds	2010	Trumpet	Nursing	University of Louisville
Sam Riddick	2019	Percussion	Music Education	University of Louisville
Lillian Rihn	2024	Percussion	Undecided	Jefferson Community College
Quincy Robinson	2018	Saxophone	Sociology	University of Louisville
Jared Rose	2012	Tuba	Business	Jefferson Community College
Jordan Rose	2012	Trumpet	Nursing	Jefferson Community College
Jackie Royce	2009	Bassoon	Music Education	University of Louisville
Travis Royce	2011	Bassoon	Music Performance	University of Louisville
Madeline Ruhl	2009	Saxophone	Wildlife Management	Eastern Kentucky University
Hank Russo	2024	Clarinet	Music Education/Performance	University of Louisville
Nishaan Sandhu	1999	Flute	Music Education	University of Kentucky
Catherine Sar	2014	Saxophone	Art Education	Centre College
Kevin Sar	2009	Clarinet	Pre-Medical Studies	Centre College
Eric Scalf	2000	Trombone	Engineering	University of Kentucky
Matthew Schmidt	2022	French Horn	Music	Murray State University
Dannielle Schoenfeld	2004	French Horn	Music Performance	Murray State University
Zachary Schell	2005	Trumpet	Music Performance	University of Louisville
Madison Schibler	2020	Tuba	Business Data Analytics	Western Kentucky University
Zach Schlaug	2013	Saxophone	Music Education	University of Louisville
Ben Schmidt	2002	Saxophone	Christian Ministries	University of Kentucky
Daniel Schmidt	2006	Percussion	Music Education	Eastern Kentucky University
Quinton Schwaniger	2026	Percussion	Music Education	University of Louisville
Shereen Seyal	2007	Flute	Arts and Sciences	Transylvania University
Nick Shannon	2014	Trumpet	Computer Engineering	University of Louisville
Emma Sherman	2020	French Horn	Psychology	University of Louisville
Spencer Shina	2020	Percussion	Finance	University of Louisville
Brad Shuck	1998	Percussion	Law Enforcement	Western Kentucky University
Jennifer Siow	2009	Saxophone	Undecided	University of Louisville
Colton Smith	2014	Trumpet	Biology	Western Kentucky University

Ford Smith	2019	Percussion	Percussion Performance	University of Kentucky
Skyler Smith	2014	Trumpet	Biology	Western Kentucky University
Eddie Song	2017	Trumpet	Business	University of Louisville
Jonah Sorenson	2026	Percussion	Music and New Media	University of Louisville
Amy Spears	1997	Oboe	Music Performance	University of Louisville
El Stephens	2021	Euphonium	Business	University of Louisville
Kathryn Sosa-Stephens	2026	Clarinet	Psychology	University of Louisville
Luke Stevens	2013	Trumpet	Music Performance	University of Louisville
Sean Stewart	2023	Oboe	Music Therapy	University of Louisville
Heather Stokes	2002	Clarinet	Music Performance	University of Louisville
Schuyler Stone	2023	Horn	Political Science	University of Louisville
Abraham Tackett	2015	Saxophone	Music Education	University of Louisville
Amanda Tadatada	2003	Clarinet	Arts and Sciences	Murray State University
Geoffrey Tankersley	2004	Percussion	Political Science	University of Louisville
Melvin Taylor	2008	Trombone	Music	University of Louisville
Tyler Taylor	2011	French Horn	Music Composition	University of Louisville
Kimberly Texter	2005	Euphonium	Music Therapy	University of Louisville
Holly Thompson	2009	Trumpet	Photojournalism/Graphic Design	Western Kentucky University
Jarvis Thompson	2022	Tuba	Music Performance/Sports Man.	University of Louisville
Lily Thompson	2006	Clarinet	Biology/Music	Center College
Maxwell Thompson	2016	Percussion	Music Performance	University of Louisville
Oscar Thompson	2017	Flute	Quantum/Astro Physics	University of Louisville
Cian Toole	2019	Trumpet	Computer Science/Engineering	University of Louisville
Quinlan Toole	2022	Trumpet	Computer Science/Engineering	University of Louisville
Anthony Tran	2018	Percussion	Undecided	Bellarmine University
Ian Truax	2008	String Bass	Music Education	Morehead State University
Jonathan Tyler	2009	Euphonium	Math and Psychology	University of Kentucky
Brett van Gansbeke	2000	Bassoon	Music Performance	University of Kentucky
Ted Veterano	2026	Clarinet	Arts and Sciences	University of Louisville
Sowmyan Viswanathan	2022	Saxophone	Mechanical Engineering	University of Louisville
Kiara Walker	2013	Trombone	Undecided	Transylvania University
Reese Walton	2007	Percussion	Civil Engineering	University of Kentucky
Josh Warren	2008	Saxophone	Music Education	University of Louisville
Kaila Washington	2009	Flute	Music Performance	University of Louisville
Amerisa Waters	2001	Clarinet	Arts and Sciences	University of Louisville
Katie Waters	2001	Flute	Music Industry	University of Louisville
Paul Watkins	2005	Trumpet	undecided	undecided
Aaron Weber	2012	Trumpet	Engineering	University of Louisville
John Weber	2008	Percussion	Political Science	University of Louisville
Brian Whitehouse	2016	Saxophone	Industrial Engineering	University of Louisville
David Whiteman	2002	Saxophone	Music Performance/Jazz	University of Louisville
Christen Wieger	2007	Trombone	Music Performance	University of Kentucky
Brent Williams	2017	Percussion	Finance	University of Louisville
Dylan Williams	2023	Saxophone	Jazz Performance	University of Louisville
Ellen Williams	2021	Clarinet	Undecided	University of Kentucky
Nathan Williams	2011	French Horn	Arts Administration	University of Kentucky
Torrence Williams	2007	Euphonium	Mechanical Engineering	University of Louisville
Qwinton Williams	2010	Tuba	Music Performance	Western Kentucky University
Sierra Williamson	2022	Trumpet	Music Performance	University of Kentucky
Spencer Wills	2007	Bassoon	Music Education	Western Kentucky University
Heather Winstead	2002	Flute	Music Education	Eastern Kentucky University
Bridgette Wortham	1997	Flute	Music Education	Eastern Kentucky University
Eric Yoder	2003	Percussion	Pre-Medical Studies	University of Louisville
Briona Young	2020	Trumpet	Political Science	Murray State University
Jessica Young	1997	Clarinet	Music Education	University of Louisville
Jennifer Yu	2012	Flute	Biology	University of Louisville

APPENDIX – D
ASSOCIATIONS YOU SHOULD STRONGLY CONSIDER JOINING TO RECEIVE THEIR NATIONAL PUBLICATIONS

NATIONAL FLUTE ASSOCIATION
www.nfaonline.org

INTERNATIONAL CLARINET ASSOCIATION
www.clarinet.org

INTERNATIONAL DOUBLE REED SOCIETY
www.idrs.org

NORTH AMERICAN SAXOPHONE ALLIANCE
www.saxalliance.org

INTERNATIONAL TRUMPET GUILD
www.trumpetguild.org

INTERNATIONAL HORN SOCIETY
www.hornsociety.org

INTERNATIONAL TROMBONE ASSOCIATION
www.trombone.net

INTERNATIONAL TUBA – EUPHONIUM ASSOCIATION
www.iteaonline.org

PERCUSSIVE ARTS SOCIETY
www.pas.org

APPENDIX – E
HIGHLY RECOMMENDED SUMMER MUSIC CAMPS

CALIFORNIA
IDYLLWILD ARTS SUMMER PROGRAM
www.idyllwildarts.org

COLORADO
ASPEN MUSIC FESTIVAL
www.aspenmusicfestival.com/

WESTERN CHAMBER MUSIC CAMP
www.western.edu

FLORIDA
FLORIDA STATE UNIVERSITY SUMMER MUSIC CAMPS
www.music.fsu.edu , click on summer camps

SARASOTA MUSIC FESTIVAL
www.sarasotamusicfestival.org/welcome/Default.htm

GEORGIA
UNIVERSITY OF GEORGIA SUMMER MUSIC CAMP
www.uga.edu/music/summercamp

ILLINOIS
NATIONAL HIGH SCHOOL MUSIC INSTITUTE AT NORTHWESTERN
www.music.northwestern.edu/nhsmi

INDIANA
INDIANA UNIVERSITY SUMMER MUSIC CLINICS
www.music.indiana/edu/som/hsclinic/

KANSAS
MIDWESTERN MUSIC CAMP
www.musiccamp@ku.edu

KENTUCKY
JAMEY AEBERSOLD'S SUMMER JAZZ WORKSHOP
www.jazz-books.com/workshops

STEPHEN COLLINS FOSTER MUSIC CAMP (younger players)
www.fostermusic.eku.edu

MURRAY STATE UNIVERSITY SUMMER WORKSHOPS
http://ceao.murraystate.edu/noncredit/camps

MAINE
MAINE SUMMER YOUTH MUSIC CAMP
www.umaine.edu/spa

MASSACHUSETTS
BERKLEE COLLEGE SUMMER PROGRAM
www.berklee.edu/summer

BOSTON UNIVERSTIY TANGLEWOOD INSTITUTE
www.bu.edu/cfa/music/tanglewood/

MICHIGAN
BLUE LAKE FINE ARTS CAMP
www.bluelake.org

INTERLOCHEN ARTS CAMP
www.interlochen.org/camp

NEW YORK
CHAUTAUQUA SUMMER SCHOOLS
http://music.ciweb.org

EASTERN U.S. MUSIC CAMP AT COLGATE UNIVERSITY
www.easternmusiccamp.com

EASTMAN SCHOOL OF MUSIC
www.esm.rochester.edu/summer

THE JUILLIARD SCHOOL SUMMER PERCUSSION SEMINAR
www.juilliard.edu/summer/percussion/html

NEW YORK SUMMER MUSIC FESTIVAL
www.nysmf.org

SKIDMORE SUMMER FLUTE INSTITUTE
www.skidmore.edu/summer

NORTH CAROLINA

BREVARD MUSIC CENTER SUMMER INSTITUTE AND FESTIVAL
www.brevardmusic.org

EASTERN MUSIC FESTIVAL AND SCHOOL
www.easternmusicestival.org

GLICKMAN-POPKIN BASSOON CAMP
www.bassooncamp.com

NORTH CAROLINA SCHOOL OF THE ARTS SUMMER SESSION
www.ncarts.edu/Summer Music

OHIO

CLEVELAND INSTITUTE OF MUSIC SUMMER FLUTE FEST
www.cim.edu

OBERLIN FLUTE INSTITUTE
OBERLIN CONSERVATORY OF MUSIC SUMMER PROGRAMS
http://www.oberlin.edu/con/summer

TENNESSEE

SEWANEE SUMMER MUSIC FESTIVAL
www.sewanee.edu/ssmf

Student Award History
1990 - Present

YEAR	SOUSA	ARMSTRONG	GILMORE	HERMAN	CONCERTO
1990	PATRICIA MURPHY	JAMES RAMSEY			
1990	CRAIG SWATT				
1991	HEATHER STRONG				
1992	KELLI KERSEY				
1993	ANGELA COFFEY	ALANA AUSLANDER			
1993	BARBARA KEYS				
1994	AMY DARBYSHIRE	JOSHUA FEDELE			JONATHAN FINLEY
1994	JAY STOCKWELL				HEATHER ILER
1995	JONATHAN FINLEY	JONATHAN FINLEY	JUNIUS JOHNSON		STEVI CAUFIELD
1995	KATHERINE KIMBALL		PHILLIP ROBINSON		
1996	NO AWARD	NO AWARD	NO AWARD		HEATHER ILER
1996					ANDREW SCOTT
1997	OWEN CONDON	SCOTT RITCHIE	NICK HENNIES		OWEN CONDON
1997	HEATHER ILER		EVE POLLEY		HEATHER ILER
1997					ELIZABETH IRWIN
1997					JULIE ROSS
1998	STEVI CAUFIELD	ADAM HUFFER	KYLE COOKSEY		ERIN WALTER
1998	GERALYN WATERS		ADAM HUFFER		
1999	ERIN WALTER	BOBBY FALK	SHANE ILER		
2000	TYRA BLASHER	ANDREW MILLER	TOM COLLIER		TYRA BLASHER
2000	ANDREW MILLER		JENNIFER TRIPLETT		LAURA PIGION
2001	JEFF MARCILLIAT	JEFF MARCILLIAT	HILARY BOGERT	HILARY BOGERT	KATIE WATERS
2001	LAURA PIGION		KATIE WATERS		
2001	MATT ZECKNER				
2002	AARON GAITHER	DAVID WHITEMAN	RACHEL SEGRETTO	JOSH SHAPERO	RACHEL CUNDIFF
2002	RYAN NOTTINGHAM				RACHEL SEGRETTO
2002	DAVID WHITEMAN				RYAN NOTTINGHAM
2003	AMANDA DAHL	ERIC KINNY	DANIEL DIERFELDT	KEITHIA AL-AMIN	DANIEL GOLDMAN
2003	BETH VALENTINE		KRISTA LUCAS	NICK LEAHY	HEATHER ZINNINGER
2003			NICH LEAHY		
2004	NATHAN BOGERT	PATRICK MOSSER	PATRICK HAWKINS	NATHAN BOGERT	ROBIN MALONY
2004	PATRICK MOSSER		TARA MORRISON		ARLYN WOODALL
2005	JACLYN RAINEY	ZACHARY SCHELL	CHRIS GIARDINA	CHASE MCCLURE	JACLYN RAINEY
2005	ZACHARY SCHELL		ROBIN MALONY		
2005	ARLYN WOODALL		DANIELLE MARKHAM		
2006	MARK ANDERSON	NATE KREMER	BEN WILLIAMS	MARK ANDERSON	MARK ANDERSON
2006					NAYON KANG
2007	CASEY HENRY	ROBERT DIXON	CATHERINE BOYD	JENNIFER GRANT	

YEAR	SOUSA	ARMSTRONG	GILMORE	HERMAN	CONCERTO
2007	HANNAH MILLS	ZACH PENCE	JENNIFER GRANT		
2007	CARL PICKERING		NATHAN ROTHSCHILD		
2008	DAVID JAFFE	ELLERY RUSSELL	KATIE LOZIER	MELVIN TAYLOR	KEENAN LARSEN
2008	KEENAN LARSEN		NATHAN NASH		JACKIE ROYCE
2008	ELLERY RUSSELL		BETH ROMANS		
2009	ANDREW JEFFRIES	JENNIFER SIOW	TEIL BUCK	MADELINE RUHL	CLAIRE ANDERSON
2009	KAILA WASHINGTON		SARAH CARNEY		
2010	CLAIRE ANDERSON	ALETHIA ENGLAND	BEN SCRUTON	EVAN PEAK	DOUG HARVILLE
2010	BRANDON HALL		CODY TRIPP		
2011	DOUG HARVILLE	ZACH MARLEY	JONATHAN HUNT	GRAVES LEE	
2011	TYLER TAYLOR		CONNOR MOOK		
2012	MARIAN HILLEBRAND	JOEL HOULETTE	KEVIN MALONEY	CHRIS CUSICK	CHRISTOPHER PATE
2012	GARRETT OBERST		CHRIS GUNNELL		AMAN BABBARWAL
2013	NEIL RAO	PRICE McGUFFEY	LOREN BEEN	LUKE STEVENS	ZACH SCHLAUG
2013	ZACH SCHLAUG	CHRIS PATE	KIARA WALKER	NOLAN ANDERSON	NEIL RAO
2014	MICHAEL METZ	NICK SHANNON	LOGAN FAIRFIELD	DAVIS HALE	DAVID FARSETTI
2014	BRENNA WILLIAMS				DAVIS HALE
2015	CHIANE BOOM	JACK YOUNGBLOOD	DESTINEE SIEBE	DAVID MUCKER	CHIANE BOOM
2015	BIWEI CHEN				CHRISTOPHER ZHOU
2016	COLE GREGORY	HENRY GRITTON	ALICE JUDY	SPENCER HAWKINS	DANIEL GRATZ
2016	JILL MATTHEWS				MAXWELL THOMPSON
2016					COLE GREGORY
2017	JACOB DAVIS	HUGH LINDSAY	EMILY LIU	NICHOLAS FELTY	
2017					
2018	ALISON ADDIE	ANGEL GROSS	THADDAEUS HARRIS	MARIA OSBOURN	ALISON ADDIE
2018	ELIJAH ARTHUR		NATALIE KARRICK		NICHOLAS RECKTENWALD
2018	ELIJAH SHINA				
2019	NICHOLAS RECKTENWALD	NICHOLAS RECKTENWALD SAM FEINSTEIN	BLANTON BOSO BEN FOWLER	FOREST CLEVENGER FORD SMITH	FORD SMITH
2019	JEREMIAH POTTER				
2020	KYLE ROEMER	ZACH HOOD	ANETTA KENDALL	SAM BANISTER	LILLIE KANG
2021	PARKER DYE	DARIUS CA'MEL	AARON MOELLER	CARTER HAWKINS	DNA
2021	GABE WEIBLE	JOSHUA POLION			
2022	SIERRA WILLIAMSON	AMOS KINLOCH	ELI KIDD	HAMPTON ADAMS	RYAN BARRETT
2023	ADAM KOLERS	WYATT MARTIN	CHRISTOPHER WATSON	DYLAN WILLIAMS	ADAM KOLERS
2023	TRENT BOWMAN	RYAN BARRETT (QUINCY JONES)		TESSA STEPHENS (BERNSTEIN)	CHRISTIAN JEON
2024	ANDREW BLOSSER	THOMAS WITT	ELISA FAJARDO-HENRY	BEN KILPATRICK	REICE HUDSON
2024	REICE HUDSON			HUDSON TOLER (BERNSTEIN)	COLIN SELCH
2025	ERIC MAXEY	KEVIN CANALES	HYUN KIM	CHARLIE HUMBLE	ERIC MAXEY
2025	COLIN SELCH	CHRISTIAN NOLDEN (QUINCY JONES)		KEEGAN COOMER (BERNSTEIN)	KEVIN CANALES
2026	QUINTON SCHWANIGER	ALEXANDER SCHARDEIN	YACINE DIOP	REHAAN EGBERT JONAH SORENSON (BERNSTEIN)	REHAAN EGBERT YACINE DIOP