

THE NORTH CAROLINA MUSIC EDUCATOR

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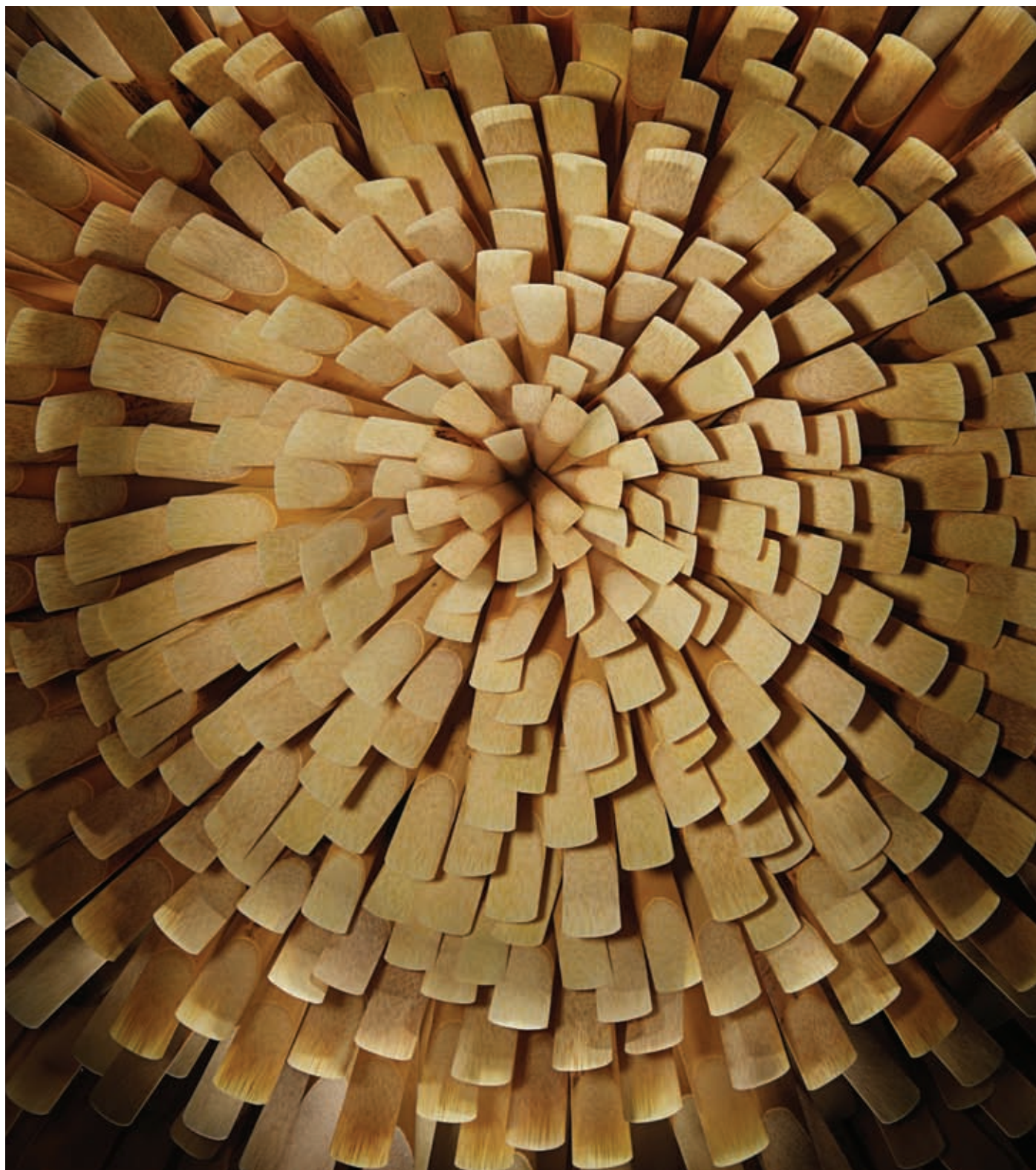
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NEW Band Booster Forum – ONE DAY forum (Monday, June 29th) to be offered for Executive Boards and members of Middle/ High School Band Booster Organizations and their Directors. The forum will focus on fund raising, bylaws structure and communication of booster clubs.

Scott McCormick (President of AMP) and David Vandewalker (Georgia State University) will lead this highly anticipated event. Attendance is FREE for any band booster/parent that would like to attend!

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FUTURE NCMEA CONFERENCE DATES



November 7-10, 2015
November 5-8, 2016
November 11-14, 2017
November 10-13, 2018

— CERTIFICATE OF ATTENDANCE —

NCMEA will provide a Certificate of Attendance for each member who registers for the conference.

Members should:

1. Request prior approval from their school system (LEA) before attending the conference.
2. Complete the Session Log, using approved sessions as listed in the Conference Program Book Approved Session list.
3. Return their Certificate of Attendance form and their Session Log to the appropriate person in their school system.

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AUDITION DATES for 2014-15

December 6, 2014

January 24, 2015

February 7, 2015

February 28, 2015*

** final date to be considered for a music scholarship/assistantship*

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PRESIDENT'S MESSAGE

By RICHARD HOLMES

I hope all have had a successful school year and are ready to focus on all the events and activities the end of the school year provides.

HIGHLIGHTS FROM THE JANUARY 2015 NCMEA BOARD MEETING:

- NCMEA will be a sponsor of Arts North Carolina "Arts Day" in Raleigh on May 19-20, 2015. Our sponsorship will help with our long-term advocacy efforts with our state government.
- NCMEA met its Membership Campaign on December 8, 2014 (125 new members). The stretch goal was 175 new members by January 31, 2015 (updated info provided below).
- Positive feedback provided for the new conference app used at the 2014 Professional Development Conference. Plans are underway to add more features for 2015.
- The NCMEA website is undergoing a change with a launch date of late February 2015. **Pat Hall** asked for photos from our events. Please submit high-resolution photos.
- All sections have been asked to use the NCMEA and NafME logos on programs for student events to help promote NCMEA and NafME.
- Choral Director **Danny Yancey** was a top ten finalist for the Grammy Music Educator Award. This is the second year that a NCMEA member has been nominated for this national award.
- Arts Education Leadership Coalition (AELC):
AELC is a coalition of arts education leaders that meets four times a year to discuss common issues and initiatives impacting arts education in NC. **Richard Holmes**, **James Daugherty** and **Pat Hall** were invited to represent music education at the January 2015 meeting. Members of the group include: Dance Association for NC Educators, NC Dance Alliance, NC Theatre Arts Educators, NC Theatre Conference, NC Art Education Association, ARTS NC and NC

RICHARD HOLMES



Alliance for Arts Education. Christie Lynch-Ebert and Slater Mapp with NCDPI also attend the meetings.

- Comprehensive Arts Education-SBE Issues Session-January 7, 2015
The State Board of Education agenda for the January 7, 2015 meeting included an Issues Session on Comprehensive Arts Education in NC. The session provided an overview and update on the Senate Bill 66 Comprehensive Arts Education Task Force report and resulting plan (2010). Jointly presented by the NC Department of Cultural Resources and the NC Department of Public Instruction, the presentation highlighted major areas of progress and next steps around Comprehensive Arts Education in NC's schools accomplished through partnerships and cross-sector collaboration at the state and national levels.

ANALYSIS OF STUDENT WORK COMMITTEE

This committee is in the final stages of formation and the names of the members will be posted on the NCMEA website by the time you receive this edition of the NC Music Educator. Please be willing to share ideas and resources when called upon by members of the committee. Specifics about the process keep changing so please be sure to keep current by visiting the ASW website <http://ncasw.ncdpi.wikispaces.net/>. In case you missed the session at our Professional Development Conference, the information **Christie Lynch Ebert** and **Janae Copeland** shared can be found at <http://ances.ncdpi.wikispaces.net/NCMEA+2014>.

MEMBERSHIP CAMPAIGN

At the January meeting, James Daugherty, our President-Elect and Membership Chair shared that we met our goal of 125 members on December 8, 2014. I am very pleased to report that as of January 31, 2015 we had 158 new members! I wish to extend a warm thank you to the NCMEA board members who assisted in reaching out to all of these folks. A special thank you goes to James Daugherty and Pat Hall for their efforts in organizing our campaign. We would not have made it without their leadership. NCMEA is where all North Carolina Music Educators belong!

In closing, I would encourage everyone to begin reflecting on the 2014-2015 school year. Write down things you were very pleased with, as well as things you had hoped went better. Then write down what you can do to make both the good and not so good better for the 2015-2016 school year. I changed schools this year and have already begun my reflection process for this school year. Thank you for everything you do each day for the students in North Carolina. I appreciate your efforts! Best wishes to each of you as we all finish a great school year. Be safe and God Bless!

HAVE YOU MOVED RECENTLY?

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CORRECTION

Please note this correction to the Winter issue. On page 19, Tamara Shook was listed as the NCMEA Mentor Committee member for Middle School Choral. The correct contact is Kasie Ryan, ryank@franklinacademy.org.

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NOTES FROM THE EXECUTIVE DIRECTOR

By PAT HALL

On behalf of the NCMEA Board of Directors, I am very pleased to announce that NCMEA is a **Grand Sponsor of Arts Day 2015**. This is an important way for NCMEA to be a leader in arts education advocacy in North Carolina.

Arts Day combines a conference day devoted to learning about advocacy with a day to visit the North Carolina Legislature. On May 19 - 20 more than 300 artists, arts leaders, arts administrators and arts patrons will gather in Raleigh to hear new ideas, join in lively discussion on advocacy issues, and visit with State Senators and Representatives. Conference speakers include UNC School of the Arts Chancellor Lindsay Bierman, and author Lee Smith. Danny Yancey was one of 10 finalists for the Grammy Music Educator Award, and will be bringing his Honors Chorus from Martin GT Middle School in Raleigh.

PAT
HALL



On day two, prior to legislative visits, we'll hear from Secretary of Cultural Resources, Susan Kluttz, on the state of the arts in North Carolina.

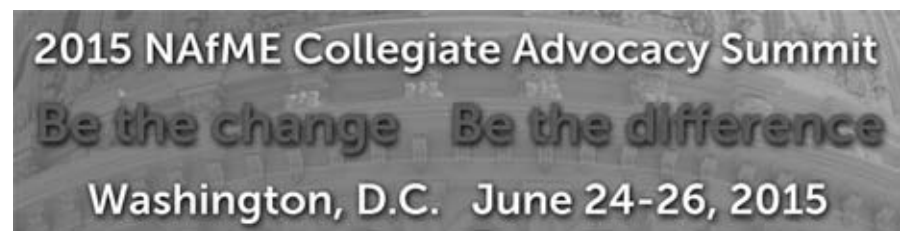
In late June, NCMEA leadership will travel to Washington, DC to attend Hill Day sponsored by NAfME. We will be making appointments to visit North Carolina Senators Richard Burr and Thom Tillis as well as several

Representatives. Senator Burr is a member of the Health, Education, Labor and Pensions (HELP) Committee that is working on ESEA reauthorization bill. NAfME staffers are closely monitoring this bill and lobbying to keep music and arts education as a core subject.

NAfME is also hosting the second annual Collegiate Advocacy Summit for Hill Day, June 24-26. NCMEA Collegiate President, Rosalee Bailey, attended last year. She stated, "I would love to see a large group of collegiate members go to Washington DC next year." If you would like to learn more about music education advocacy issues and be a part of our national advocacy efforts please visit the NAfME website hillday.nafme.org.

Welcome New Members!

NCMEA and NAfME collaborated on a new member recruitment campaign that wrapped up on January 31. We are happy to announce that we exceeded our goal and welcome 158 new members to our NCMEA family.



I want to thank NCMEA President-Elect and Membership Chair, **James Daugherty** for leading this successful effort. We will continue to work in increasing membership in NCMEA throughout the year.

"Membership is an *investment* in our career and the future of music. By belonging, we strengthen one another and ensure music lives." ~ James Daugherty

SAVE THE DATE

November 7 - 10, 2015, we'll be back in Winston-Salem for 3½ days of learning, networking and music making! We are pleased to announce that NAfME President, Glenn Nierman will be attending our Conference. President Nierman was a leader in developing the new National Core Arts Standards and is now working on assessment and music teacher evaluations. He will be sharing the results of his research with us.

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TECHNOLOGY SECTION

TECHNOLOGY UPDATE

BY AMY KOO, *Chair*

Many counties in our state are going 1:1 with technology (whether that be chromebooks, iPads, or another type of device) or Bring Your Own Device (BYOD) and all counties in the state are starting the Analysis of Student Work (ASW) initiative this year.

Consequently, technology is becoming more and more important for music educators to understand and manipulate. While it can be an overwhelming idea for many, technology doesn't have to be intimidating. Consider the following resources when you are planning technology for your classes:

MEDIA AND TECHNOLOGY COORDINATORS AT YOUR SCHOOL

While these are often the busiest people in the building, it can be helpful to make friends and ask them for help.

AMY
KOO



They can generally quickly help you out or point you in the right direction for finding out yourself. As long as you are respectful of their time, they will find a way to help you. Also, don't discount other teachers. There are usually three or four teachers that are really comfortable

with technology and who would be happy to help.

NC ASW WIKI

For questions about the ASW process, be sure to check out this great resource: <http://ncasw.ncdpi.wikispaces.net/OnlineModules>. There are tutorials, walkthroughs, and just great information to keep in mind as you navigate your way through the process this year.


ONLINE TUTORIALS

Any time you have a question about technology it can be a quick and easy fix to consult a search engine for tutorials. The best thing about this technique is you can find something that works best for the way you learn. Some people find videos work best for them (when you can pause at will), while others find that written tutorials can be easiest for them.

Either way, I often suggest trying this early in your problem, as you can find tutorials for almost anything online, where someone else has solved the problem already (as opposed to you spending an hour or more trying to figure it out yourself). Many times whatever software or hardware you are using will have its own library of tutorials to help you out.

While some of us are just trying to survive as far as technology is concerned, many music educators out there are quite the technology gurus! I have often found that music educators tend to be very good with technology. If you are one of those people who are great with technology, we would love to have you contribute to our blog. Please contact me at technology_chair@ncmea.net if you would like to contribute. If you are interested in following the blog as it grows, check it out at www.ncmea.net/tech-blog.

We're planning some great technology sessions at conference next year! I hope to meet and see you all there!



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USING TECHNOLOGY FOR ASSESSMENTS ON THE GO

By AMY KOO

When people ask me what the most challenging part of my job is, I always respond with “assessments.” Performances are a piece of cake, and the kids get excited about them making it even easier. Even communicating with parents has gotten easier for me over the years (especially with all the great apps available now). I think I’ve always assessed very informally, and mostly in my head. I know which child understands the concepts and which doesn’t, but it rarely makes it on paper. With over 500 students it can be difficult to keep all those assessments organized and ready!

Over the past couple of years, it has become more and more important to keep lots of assessment data readily available for parents and administrators. And with the Analysis of Student Work protocol in motion this year, it’s become even more important to stay on top of it all. When I look to technology to assist me in this, I mostly rely on things that can do double-duty: apps and websites that not only assess, but also score those assessments and send the numbers

to me. It doesn’t hurt if these resources can get kids excited about what we’re learning as well.

Some of my favorite resources are old stand-bys: Google Drive, for example. I love that I can use Google Forms to collect data, and it is easily organized into Google Sheets which I can access from any computer or device. I will often put a mini assessment up on my website (via Google Forms) and have kids rotate through the computers at center time. I also like to use the PowerSchools app to assess quickly. I usually set my assignments up the night before and plug grades in as I hear them. This eliminates the work of recording grades then moving those grades to PowerSchools.

Websites and apps like Socrative (www.socrative.com/), Plickers (www.plickers.com/), Kahoot (<https://getkahoot.com/>), as well as the CPS (or e-instruction) remotes are also great because they are like games to my students. These games are all great for quick assessments, too, because if you put the time in at the beginning of the year to upload

your class lists you can quickly give assessments without worrying about recording the scores. The best part is that these assessments don’t always have to be planned ahead. You can verbally ask questions (as you think of them) and have students answer. As you ask the questions you enter the correct answers and the program does the rest.

If you’re really adventurous, you can try out my new favorite webapp: IfTTT (If This, Then That, <https://ifttt.com/>). It allows you to play around with programming in a simple way. You can program the app to send you a text when you get an email from a specific person, email you when you have something scheduled on your calendar, or notify you when it is going to rain within the next 24 hours. For the classroom you could have IfTTT automatically save attachments sent to your email account (homework, maybe?) into your dropbox. You could also have tweets with a defined hashtag saved into a Google Sheet (think ‘ticket out of the door’). The possibilities are endless!

Although I don’t use technology for every assessment in my classroom, I know I am more likely to accurately record them when technology is included. Apps and webpages like those above are really helping me stay on top of assessments in a way I don’t find entirely cumbersome, and for that, I am thankful. My assessments are still very informal – I don’t know that anything will ever change that – but at least they are making it into the gradebook now!

Resources mentioned in this article: <https://getkahoot.com/>; <https://www.google.com/drive/>; <https://ifttt.com/>; <https://www.plickers.com/>; www.pearsonschools.com/; [products/powerschool/](http://products.powerschool.com/); www.socrative.com/



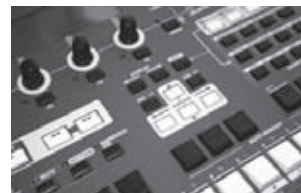
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Junior High Band	Grades 6 through 8 and have played at least two years
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Junior Orchestra	Grades 6 through 8 and have played at least two years Violin, viola, cello, bass
Senior Orchestra	Grades 9 through 12 Violin, viola, cello, bass, winds & percussion
Junior Mixed Chorus	Grades 6 through 8
Piano	Grades 6 through 12 and have played at least two years

2nd Week

July 19 (Sunday) - July 24 (Friday)

Senior High Band	Grades 9 through 12
Junior High Band	Grades 6 through 8 and have played at least two years
Beginner Band	Played one year only Grades 5 through 9
Junior Orchestra	Grades 6 through 8 and have played at least two years Violin, viola, cello, bass
Senior Orchestra	Grades 9 through 12 Violin, viola, cello, bass, winds & percussion
Senior Mixed Chorus	Grades 9 through 12
Piano	Grades 6 through 12 and have played at least two years

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TIPS FOR THE NEW JAZZ ENSEMBLE DIRECTOR

By DAVID WILKEN

While most traditional instrumental music education programs require coursework in conducting and pedagogy for the concert band, a lot of future music educators don't graduate with a background in jazz pedagogy. Furthermore, many get little to no experience performing in a jazz ensemble and may feel a bit overwhelmed at taking on a student jazz ensemble. This article offers some practical advice for music educators new to directing a jazz ensemble.

INSTRUMENTATION

Just as the concert band is the core group of your instrumental music program, the core group of any jazz program is usually the big band. Big band instrumentation is different from a concert band, however. Even though we tend to think of it as a large ensemble, it's really a chamber ensemble in that there is really only one player per part. This makes it a rewarding challenge for the students, and sometimes a real

headache for the director with too few – or too many – students to put together a balanced instrumentation.

The traditional instrumentation of a big band is five saxophones (two altos, two tenors, one baritone), four trumpets, four trombones, piano, bass (preferably someone who can play both upright and electric), guitar, and drum set. An auxiliary percussionist can also sometimes be added who can play Latin percussion instruments and/or vibraphone. Substituting other instruments (such as baritone horn for a trombone or clarinet for a saxophone) can work, but isn't recommended if you're using standard big band charts. If you have an interested student who doesn't play one of those instruments and you have access to instruments to rent out, start them doubling. They might really enjoy learning a secondary instrument and sometimes even switch their primary instrument after learning a new one.

Adding extra instruments to your band is a possibility, in certain circumstances. You can easily add a fifth trumpet and fifth trombone to your brass sections and many charts exist that already have that instrumentation, not to mention that it will help you spell your players with demanding parts. It can also help strengthen your sax section to add an extra alto and/or extra tenor. Adding non-traditional big band instruments can be challenging, but there are many big band arrangements at the middle and young high school level that include parts for these extra instruments.

Auditioning students for particular chairs in a big band is a little different from concert band or wind ensemble instrumentation. In the sax section, your lead voice will be the first alto. You want your most consistent and confident player on this part, if you can. Your bari sax also should be a strong player. Probably the main solo chair in the entire band is the first tenor sax part, so you'll want to try to put your best improviser in that spot. The second tenor part is generally pretty challenging, so you'll want to help this player out as much as possible. You might be able to best get away with assigning your weakest saxophone student to the second alto.

Your strongest trumpet student

with the best high chops is first trumpet. Second trumpet is the main solo chair of the trumpet section. If you use five trumpets, assign your assistant lead player to the fifth part, as this is often the «screech» chair with five part charts. When you're playing charts that have only four trumpet parts, you can have this player help cover lead parts to rest your first player or have him double the lead part down an octave, where appropriate.

The trombone section is similar to the trumpet section, except that improvised solos seem to get placed in the first and second trombone parts almost equally. The fourth part is typically a bass trombone part and should be played on that, if possible. You might be able to get away with a student playing this part on a large bore tenor with an F attachment, but it's not preferable. The first and second trombone players should try to play on smaller bore trombones, if possible. Your third trombonist can play on either a small bore trombone or a large bore trombone and the F attachment can help that player both negotiate the lower register and bridge the sound of the small bore tenors above with the bass trombone below. If five players are used often times the fourth and fifth parts are both bass trombone parts. When playing charts with only four parts, it's usually safest to have the extra player double the third trombone part, taking care to blend and not unbalance the rest of the section.

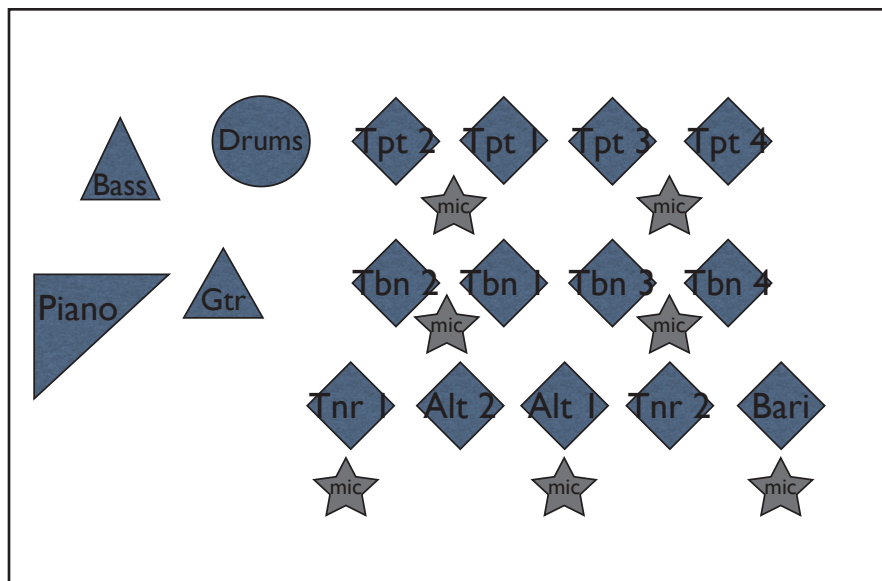
SETUP

There are many variations to the big band setup, but the most common one and the one I prefer is the one seen here. It places your lead players in each of the horn sections in the middle of the section and your main soloists closest to the rhythm section. The lowest horns, bass trombone and bari sax, are on the opposite side of the bass, which helps to level out the low end listening out front. The bassist gets placed in between the drummer and pianist, allowing him or her to really lock into the drummer's time and the pianist's comping. I know some directors and players who prefer to put the bass on the other side of the drums, so I usually leave this option open if the students prefer it. The micing I've placed on there are strictly for solo reinforcements, and should be modified according to who

ABOUT THE AUTHOR

Dr. David Wilken earned a BM in composition from Illinois Wesleyan University, an MM in jazz studies from DePaul University and a DMA in trombone performance from Ball State University. He has served on the music faculty at Indiana Wesleyan University, Adams State College, the University of North Carolina at Asheville, and Western Carolina University. He now teaches at MusicWorks! Asheville, an el Sistema inspired program sponsored by the Asheville Symphony Orchestra. Many of Dr. Wilken's jazz compositions are available at www.pdfjazzmusic.com. He serves as the music director and lead trombonist for the Asheville Jazz Orchestra and conducts both the Land of the Sky Symphonic Band and the Smoky Mountain Brass Band. His music blog can be found at www.wilktone.com and he can be reached at dave@wilktone.com.

JAZZ SECTION



in your band solos on any given concert. You'll probably also want to put some mics on your piano, if you're using an acoustic piano (always preferable).

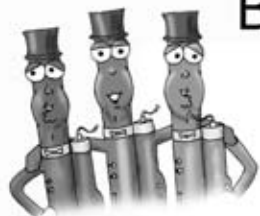
THE RHYTHM SECTION

The rhythm section is one of the most challenging sections to teach. Each instrument in the section has its

own unique role to play, which can be a mystery to a new band director. It's a lifetime worth of work just to figure out one of those instruments, let alone all four, but here is some basic advice for working with your rhythm sections.

The drummer's primary focus should be on playing the time. In almost all cases, less is more. Younger players, especially those who have some chops, will tend to overplay and try to do too much. Get them to back off and play "four to the floor" whenever appropriate. Have your drummer practice keeping time with only the high hat and ride cymbal. Teach him or her how to "feather" the bass drum so it only subtly reinforces the bassist. Insist that your drummer blend and balance his or her dynamics with the rest of the band. Drummers have perhaps the widest dynamic range available of all the instruments in the jazz ensemble, but inexperienced drummers tend to only make use of the loud end.

The bassist's primary role is also to keep the time. Many charts for young



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bands have bass lines written out, but it's a good idea to learn some of the basics on how to construct a good walking bass line and begin teaching that to your bass students. If possible, most jazz charts are best played on an acoustic bass with a pickup mic, but an electric bass can work pretty well if the E.Q. levels are set appropriately. Start with all levels at mid range and then adjust according to the room from there. Help your bassist avoid the temptation to crank up the low end, which sounds inappropriate for big band playing.

The guitarist can play a couple of different roles with a big band. Sometimes the guitarist will have a written out line, either with the horns or as part of the general rhythm section groove. Help your guitarist learn to read music and don't let him or her hide whenever a written out line is called for. When the guitarist is called to comp, he or she should learn jazz voicings and move away from the bar chords and open chords that tend to be more familiar. Many swing charts, particularly those with a Count Basie feel, call for the guitarist to simply play chords on all four beats and act more like the ride cymbal. There are other times when the guitarist can vary the rhythms more, but less is usually more. Like with the bass, set the E.Q. of the guitar and amp at pretty much mid range first and adjust slightly from there. Inexperienced jazz guitarists will tend to overplay when comping and strum like a rock guitarist. I've found that one way to discourage this overplaying is to have your guitarist put down the pick and comp with the fingers instead.

Like guitarists, pianists often get called to play written lines, usually as solo melodies, but are also called to comp. You'll want to help your pianist learn how to voice out chords so that they aren't always played in root position. You might also help your pianist comp by writing down some basic rhythm patterns that he or she can play for various grooves. Get your pianist to stay off the sustain pedal, with the possible exception of playing ballad solos. There's almost no need for the sustain pedal in big band playing.

The guitarist and pianist need to learn to work together when comping. One easy and very stylistically appropriate way is to have your guitarist play four quarter note chords per bar, as Freddie Green did with the Count Basie

Orchestra, while your pianist plays more sparsely and with more rhythmic variety. These players can also take turns backing up soloists while the other lays out for a bit.

ARTICULATIONS

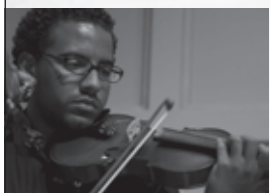
While most rehearsal needs and techniques from the concert band also apply to the jazz ensemble (intonation, balance, etc.), jazz articulations need some mention here as they are a very important part of the jazz language and are quite different from standard articulations. In general, jazz players need to tongue harder and release the notes much more abruptly than in the concert band. There are several books and web sites that cover how to interpret the articulation markings in a jazz ensemble.

One trick I've found helpful is to get your horn section to exaggerate every articulation more than they think they need to. I suggest that if I were to individually mic each player and record everyone that I should be able to solo any individual player and the articulations would be too short and too hard. However, when everyone plays like this as an ensemble the articulations come out just right.

LISTENING

I would argue the single most important thing you can do to help improve your jazz ensemble's playing is to play jazz recordings for them. You may be able to find recordings of the exact same music you're rehearsing with them, but recordings of similar styles can go a very long way in helping your students learn how to play stylistically. I simply cannot emphasize this enough. Jazz, like all music, is an aural art form and in order to play it well you need to understand what the tradition calls for it to sound like. You might feel that your time should be spent getting your students to play, but I've found that five minutes of focused group listening followed by a few minutes of discussion on what the recording can teach is often worth twenty rehearsal minutes. Encourage your students to listen to jazz outside of rehearsals and your group will really take off.

Note: This is an edited version of a post on www.wilktone.com called, "Tips For the New Jazz Ensemble Director." For additional information on improvisation, method books, the jazz count off, and more, please see the original article in its entirety at www.wilktone.com/?p=1374.



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PREPARING FUTURE MUSIC TEACHERS IN YOUR HIGH SCHOOL MUSIC PROGRAM

By DAVID TEACHOUT

Each year, a number of high school musicians demonstrate the skill, and express the desire, to pursue music teaching as a career. Researchers have found that the start they get will have an inordinately strong effect on the success they achieve during their undergraduate training and during the beginning of their career. Music teachers play a critical role in giving them that start (Bergee, Coffman, Demorest, Humphreys, & Thornton, 2001; Isbell, 2008). Students who show strong potential for becoming music educators are typically assigned tasks such as running sectional rehearsals, serving as drum major, or occasionally conducting a piece in a concert (Fredrickson & Burton, 2005). Although experiences like these are valuable, they do not comprise a well-conceived strategy upon which to build a career in music teaching. What follows is a set of developmental learning activities that work together synergistically to provide a foundation for professional development based in two areas: musicianship and educatorship.

ESSENTIAL AREAS FOR PROMOTING MUSICIANSHIP

Possessing expertise in one's content area is a must for any teacher. For music teachers, that content area involves skills development as well as knowledge.

- *Major instrument performance skill:* Private instruction while in middle school and/or high school will help to accelerate the technical and musical development needed to express musically sophisticated ideas.
- *Secondary instrument performance skill:* Instrumental majors must develop basic performance skill on all woodwind, brass, percussion, and string instruments. Starting within one's home instrument family may help one avoid feeling inundated by the task.
- *Vocal/choral experience:* Every musician can benefit by engaging in singing activities, a proposition that often receives resistance from instrumental students. According to Wallace (2014) however, "Participation in a choir can have immense impact upon instrumental

DAVID
TEACHOUT



students' development as well-rounded musicians" (p. 499).

- *Conducting:* Prospective music education majors benefit greatly from basic conducting instruction. However, only after conducting an ensemble do they begin to gain an awareness of the complexities associated with conducting and rehearsing (Silvey & Major, 2014). Providing opportunities to conduct small ensembles may provide the needed experiences without usurping precious large ensemble time.
- *Piano:* Most music degree programs include several semesters of piano skill development. If foundational skills can occur prior to college, students can apply what they learn to other areas such as music theory and score study.
- *Music theory and music history:* Sometimes an Advanced Placement (AP) version of this content is offered in high school or can be found in an online course.

In most music schools and departments, courses and experiences are provided to help students develop in each of these areas. However, when prospective students can get a head start on these skills and knowledge, they can take advantage of increased opportunities to apply and solidify this content during early field teaching experiences in their undergraduate training.

ESSENTIAL AREAS FOR PROMOTING EDUCATORSHIP

Simply possessing musical knowledge and skill is no guarantee one can *teach* that content to others. Developing a sense of educatorship is as important as, and some would

argue *more* important than, one's musicianship for becoming an engaged, effective music teacher. Effective teachers understand that teaching is a complex undertaking requiring incremental pedagogical processes tempered by information gathered from carefully crafted feedback mechanisms administered at well-placed points throughout the instructional process. So how do high school students who want to become effective music teachers get started? There are four essential areas of educatorship that can be initiated when prospective music majors are still in high school.

COMPONENTS OF EFFECTIVE TEACHING

There is an ordered four-step process to designing effective instruction (Fink, 2013), beginning with identifying *situational factors*. How many students are in the class? What prior knowledge do students bring? Where will the teaching/learning activities take place? What facilities or teaching tools are needed?

Next, one must determine *learning goals*. What should the students know and be able to do as a result of their experiences in the class? Third, one should determine *assessment and feedback mechanisms* that reflect the specific situational factors and learning goals. What will the students have to do to demonstrate that they have achieved the learning goals?

Finally, one should determine *teaching/learning activities* based on learning goals and assessments. What activities will students engage in to help them do well on the assessment activities and successfully apply that learning to future situations?

These four steps can be applied to any situation where you want significant learning to take place, however they must occur in the order presented to be most effective. You can initiate future music majors' development by first having them recognize these four components in your planning process. Ultimately, they should apply this model to their own planning processes.

COMPONENTS OF EFFECTIVE DELIVERY

Sometimes prospective teachers possess a great deal of enthusiasm for what they know and do, but need to work on delivery skills to maximize their communication with students. The good

news is these skills can be learned. Vocal expression involves variation in vocal pitch, quality, volume, and rate, while physical expression involves eye contact, facial expression, arm and hand gestures, and posture. Each of these components can be practiced individually and in tandem to maximize one's delivery skills (for specific delivery skill exercises, see Raiber and Teachout, 2014). When prospective music majors become familiar with effective instructional design and aware of their delivery skills, they are ready to plan and execute teaching episodes where they can notice issues of pacing, delivery, assessment, and feedback.

THE POWER OF PEER TEACHING GROUPS

If you have several individuals in a cohort of prospective music teachers, you can take advantage of the social reference group effect (Blumer, 1969; Mead, 1934), a powerful interaction that occurs when people develop a social identity within a group that shares common understandings. In this case, the feedback (and praises) given on such components as lesson planning, delivery skills, pacing, etc. helps each member of the group develop his or her individual teacher identity.

Think of the powerful effect of a peer comment such as, "Hey, the closing activity you did with the middle school clarinets yesterday was really cool... great job!" High school musicians often receive comments and praises for their musical accomplishments. Receiving similar comments about their teaching accomplishments can be equally powerful.

THE POWER OF APPROPRIATE MENTORSHIP

As prospective teachers develop, they work through three basic stages, each characterized by the most pressing psychological needs (concerns) perceived at any given point in time (Fuller & Bown, 1975). In the first stage, (the 'self concerns' stage) young teachers often focus on their personal adequacy as teachers. The most appropriate mentorship style to help those at the 'self concerns' stage is to be directive. Give very specific instructions for what you want them to do first, second, third, etc. Their egos are fragile and they just want to be told what to do.

As they gain confidence, they move into the second stage (the 'task

concerns' stage), where teachers focus on mastering teaching techniques. These include concerns about developing lesson plans, mastering content and necessary skills, and being able to apply teaching strategies to instruction. The most appropriate mentorship style to help those at this stage is to be collaborative. Ask them what *they* think should be planned. Their egos are a bit more developed and they need the opportunity to try their ideas, but they also need to have you close when their plans do not work.

At the final stage (the 'impact concerns' stage), teachers' concerns focus on the effect they can have on students. These concerns are about student achievement (both short-term and long-term), student motivation, and students' personal wellbeing. The most appropriate mentoring style to help those at the 'impact concerns' stage is to be non-directive. Let them develop and plan their lessons with you being available to consult, but not direct. Their egos are strong enough that they can learn from their mistakes without having their teacher identity suffer. Appropriate mentorship at each stage helps prospective teachers accelerate through each developmental stage.

Critical to developing a sense of educatorship is the ability for a prospective teacher to work with one particular group over a period of time so he or she can experience bringing that group forward in their development.

By promoting musicianship early, when prospective teachers are in high school, we can accelerate their ability to apply that musicianship in their early field teaching experiences and in their early years of induction into the music education profession. Of equal (or greater) importance, however, are areas for promoting one's sense of educatorship. Together, the braiding of one's sense of musicianship with educatorship provides a solid foundation for pursuing a degree in music education. Considering that some of your current students could likely be your colleagues in the not-so-distant future, you are in an ideal position to help them get the best start possible.

David J. Teachout is Professor and Head of the Music Education Department at the University of North Carolina at Greensboro. He can be reached via email at djteacho@uncg.edu.

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BAND SECTION

By ALICE ALDREDGE, Chair

I hope you had successful experiences at your respective district MPA events. Many thanks to the district MPA Event Chairs and Clinic Hosts for the work you do to organize these events. MPA preparation is always a highlight for my students. They enjoy preparing for evaluation and performing for other students.

One special highlight is the opportunity to perform on a stage in a nice, professional venue. It makes this performance special and unique. Whatever your focus is for your program, preparing for the standards of evaluation is always a positive way to help students grow. If you do not actively participate in your district MPA, I encourage you to do so next year.

NORTH CAROLINA ALL STATE HONORS BAND CLINIC

The 2015 NC All State Honors Band Clinic was held on May 1-3 at the University of North Carolina – Greensboro. We welcomed clinicians **Dr. Andrea E. Brown** for middle school, **Richard Saucedo** for high school, and **Amanda Drinkwater** for senior high school. They brought a wide range of knowledge to share with our students.

Dr. Andrea E. Brown is a member of the conducting faculty at the University of Michigan, serving as Assistant Director of Bands. In this position, she is the conductor of the Campus Bands, Associate Director of the Michigan Marching and Athletic Bands, Director of the Men's Basketball Band, guest conductor with the Symphony Band and Concert Band, teaches conducting, and

ALICE
ALDREDGE



is a 2015 recipient of the Transforming Learning for Third Century Quick Wins/Discovery grant program for her research in conducting pedagogy technology.

Previously Brown was the Director of Orchestra and Assistant Director of Bands at the Georgia Institute of Technology in Atlanta where she also lead research in conducting pedagogy technology and was a member of the Oxford Program faculty. Brown completed a DMA in instrumental conducting at University of North Carolina – Greensboro. She was named 2010 Outstanding Teaching Assistant at UNCG and was both guest conductor and principal horn on the UNCG Wind Ensemble's *fireworks!* and *finish line!* CDs.

Brown has also had six rehearsal guides published in the popular GIA Publications series, "Teaching Music Through Performance in Band," and was a presenter at the 2012 Midwest Clinic, the 2012 International Computer Music Conference, and the 2013 College Band Directors National

Association National Conference. Since 2004, she has been a member of the brass and conducting instructional staff of the Drum Corps International World Champion Phantom Regiment Drum and Bugle Corps of Rockford, Illinois, and was selected for the instructional staff for the 2012 and 2013 Army All-American Marching Band.

While at UNCG, Brown was a member of the AA Brass Quintet, which won the 2001 International Brass Quintet Competition hosted by Fred Mills at the University of Georgia. She performed as a guest artist at the 2010 Focus on Piano Literature at UNCG as well as with the horn sections of the Boston Brass All Stars Big Band, North Carolina Symphony, Winston-Salem Symphony, and the Brevard Music Center Orchestra. She has studied brass performance and pedagogy with Abigail Pack, J.D. Shaw, Jack Masarie, Freddy Martin, Dottie Bennett, Randy Kohlenberg, Richard Steffen, and Ed Bach.

Originally from Milan, Tennessee, she is a graduate of Austin Peay State University. Brown earned her Master of Music degree in horn performance and a Master of Music Education from the University of North Carolina – Greensboro.

Richard Saucedo is the recently retired Director of Bands and Department Chairman at the William H. Duke Center for the Performing Arts at Carmel High School in Carmel, Indiana. Under his direction, Carmel bands received numerous state and national honors in the areas of concert band, jazz band, and marching band.

The CHS Wind Symphony has performed at the Bands of America National Concert Band Festival three times and was named the Indiana State Champion Concert Band in 1999. The Carmel Jazz Ensembles have won numerous awards at jazz festivals in Indiana and throughout the Midwest. The Carmel Marching Greyhounds have finished in the top ten at the Bands of America Grand National Championship for the past 15 years and were named BOA National Champions in the fall of 2005.

The Indiana Bandmasters Association named Saucedo Indiana's Bandmaster of the Year for 1998-99. The Indiana Music Educators Association named him the 2010 Indiana Outstanding Music Educator.



Thank you to Andrea Brown, Amanda Drinkwater and Richard Saucedo, who served as clinicians for All-State this year.

He is a freelance arranger and composer, having released numerous marching band arrangements, concert band works, and choral compositions. He is currently on the writing staff for the Hal Leonard Publishing Corporation. His concert band works have been performed all over the world by middle and high school bands, as well as by college and university groups. He is the author of two DVDs on the subject of rehearsing the marching band wind section: *Dynamic Music*.

Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis.

Amanda Drinkwater is Director of Bands at Marcus High School. Her responsibilities include direction of the Marcus Wind Symphony and the Marcus Marching Band. A pianist and brass specialist, she is a native of Thibodaux, Louisiana.

Drinkwater received her academic training at Louisiana State University and at the University of Kansas in Music Education and Instrumental Conducting. She is in her eighteenth year as a Texas music educator, with previous teaching opportunities served at Leander High School and The Colony High School.

Her concert ensembles have received exclusively superior division ratings at the University Interscholastic League Concert & Sightreading contests, and have earned distinction as Best in Class at various regional concert festivals. In 2006, 2008, 2010, and 2012, the Marcus Wind Symphony was named a TMEA 5A Honor Band Finalist. Her marching ensembles have earned nine consecutive trips to the 5A

Texas State UIL Marching Contest and have been consistent Bands of America finalists and recipients of various caption honors. The Marcus band program was awarded the John Philip Sousa Foundation Sudler Shield in 2008 and the Sudler Flag in 2014.

Drinkwater has been named five times to "Who's Who Among America's Teachers", and is a member of Texas Music Educators Association, the Texas Bandmasters Association, and the American Bandmasters Association. She was selected as Marcus High School Teacher of the Year in 2007. In 2009, she was the recipient of the Music Educators National Conference Excellence in Teaching Music Award, and in 2011 she was the recipient of the prestigious Bayard H. Friedman Hero Award for her contributions to Music Education in the state of Texas.

A special highlight of our weekend was the NCBA Hall of Fame induction ceremony. The NCBA Hall of Fame was started in 2002 as a way to honor some of our most outstanding band directors. Since its inception, the NCBA has inducted sixty-five band directors. On May 3, we inducted **Herbert "Herb" L. Carter, Jr., Tommy Smith** and **Dr. Paul Bryan** to this esteemed group. These directors have made a significant contribution to the improvement of music education and betterment of the profession. Applications for the 2016 NCBA Hall of Fame are due by July 1, 2015. Criteria and application can be found on the NCBA website.

The entire North Carolina All-State Honors Band clinic weekend would not be a success without the tireless work of many dedicated professionals:

the auditions site chairs **David Deese** and **Christina Carter**; the auditions chairs **Susan Fritts, Keith James,** and **Russell Knight**; clinic chairs **Jamie Bream, Daved Roberts** and **Allen Klaes**; state webmaster **Ruth Petersen** for our online audition and clinic registration and event information; President Elect, **Rodney Workman** for organizing the new music reading listening areas and NCBA Hall of Fame; and our All-State Honors Band Clinic host **Dr. John Locke** at the University of North Carolina – Greensboro. Please be sure to thank these directors for all the work they do to serve the North Carolina Bandmasters Association.

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Our 2015 inductees to the NCBA Hall of Fame:
Paul Bryan, Herb Carter and Tommy Smith.

ELEMENTARY SECTION

ELEMENTARY NEWS

By JAZZMONE SUTTON, *Chair*

This time of year, many educators began to reflect on the wonderful things accomplished and possible areas of improvement from the current year. The practice of reflection is important to the process of learning and improvement.

In January, the elementary board met to reflect on our 2014 Professional Development conference. We were able to review comments and suggestions from surveys submitted by attendees and presenters. From there, we brainstormed sessions and events for our 2015 conference. Our goal is to provide engaging, highly diverse sessions that can be easily applied to classroom situations. We strive to provide a reliable and effective resource for music educators throughout our state. We welcome suggestions and comments for our upcoming conference at elementary_section@ncmea.net.

One event that the board is looking forward to is the Honors Chorus ensemble featuring **Dr. Rollo Dilworth**, Professor of Choral Music Education, Temple University, as the 2015 Elementary Honors Chorus clinician. He has served on the faculty since 2009. Prior to that, he taught music education and was the Director of Choral Activities at North Park University in Chicago, where he prepared and conducted numerous extended and choral-orchestral works. Before teaching at the college level, Dilworth also taught choral and general music at the middle school level in his hometown of St. Louis, MO. Dilworth holds his Bachelor of Science in Music Education from Case Western Reserve University, a Master's of Education in Secondary Education and Music from the University of Missouri-St. Louis, and a Doctor of Music degree in Conducting Performance from Northwestern University.



**ROLLO
DILWORTH**

JAZZMONE SUTTON



The majority of Dilworth's choral scores were commissioned by community and professional ensembles. Over 150 of his choral compositions and arrangements have been published, and many are part of the *Henry Leck Creating Artistry Choral Series* with the Hal Leonard Corporation. He is also an established author and contributor for the *Essential Elements for Choir* and the *Experiencing Choral Music* textbook series. He has authored 3 books of choral warm up exercises intended for elementary and secondary choral ensembles: *Choir Builders: Fundamental Vocal Techniques for General and Classroom Use*; *Choir Builders for Growing Voices*; and *Choir Builders for Growing Voices 2*.

The audition piece is *The Wind* by Wayne Bisbee, published by Santa Barbara Publishing (catalog #589), and can be ordered online from Santa Barbara Publishing or JW Pepper, Inc. Students are asked to sing measures 3 – 12 of the selected piece. To find more information on the audition process, I encourage you to visit the Honors Chorus webpage, located in the Elementary Section of the NCMEA website. Please consider auditioning your students for this remarkable experience. If you have questions, contact Frederick Angoco, II, Honors Chorus Chair, at ncelementaryhonors@gmail.com.

A blossoming occurrence at our conference is our student performance ensemble sessions. Many attendees have commented on how inspiring it is to watch the clinicians work with students in real time. The board is searching for performance ensembles to present at upcoming conferences. These ensembles can be Orff, drumming,

string, recorder or chorus groups. There are even opportunities for classroom demonstrations with clinicians. If you are interested in bringing a performance group, please let us know through our email address elementary_section@ncmea.net.

With final performances, events and lessons happening all around, please take time to celebrate the known and unknown successes of your hard work as a music educator. During the summer, embrace new possibilities and ideas for your classroom in the coming school year through professional development and personal experiences. I hope you refresh your mind and body for the coming year because what you do reaches to the core of educating children.

Thank you for all that you have done this year. Happy Summer!



NCMEA Board Meeting Minutes

Posted on the
NCMEA
website

www.ncmea.net

Click on

“About Us”

In the submenu,
click

“Board Meeting Minutes”

ORCHESTRA UPDATE

By MARGOT HOLLOMAN, Chair

I want to thank each of you for the endless hours you have invested in your students. I hope you can take a moment and consider how far your students have progressed since that first day of rehearsal. Your dedication and passion for teaching have improved their musical understanding, creative imagination, discipline and cooperation, intellectual curiosity, and self-confidence. You are changing lives through music!

We have had several successful events so far this spring:

Eastern Regional Orchestra was held February 20 – 23, at the North Carolina School of Science and Math. Thank you to **Joli Brooks** for her outstanding leadership as chair. The **String Orchestra** was directed by **Dr. Greg Hurley**, Director of Music Education, East Carolina University. The **Symphony Orchestra** was directed by **Dr. Kevin Gerald**, Director of Orchestras, University of North Carolina at Greensboro.

Western Regional Orchestra was held February 27 – March 1, at the University of North Carolina at Greensboro. Thank you to **Sabrina Howard** for her continued great leadership of this event. The **Repertory Orchestra** was directed by **Kamine Haghighi**, Orchestra Director, Walter Hines Page High School in Greensboro. The **Symphony Orchestra** was directed by **Dr. Chung Park**, Director of Orchestras, Appalachian State University. Congratulations to all of the students on their outstanding performances!

Eastern Regional MPA was held March 10 – 12, at the University of North Carolina – Chapel Hill. **Johanna Rogers** chaired this event with great success. **Dr. Jim Waddelow**, Director of Instrumental Activities, Meredith College; **Dr. Greg Hurley**, Director of Music Education, East Carolina University; and **Marta Partridge**, Retired Orchestra Teacher, Wake County Public School System, served as adjudicators for the prepared performances. **Karen Huey**, Retired Orchestra Teacher, Lee County Schools, served as adjudicator for the sight-reading.

Western Regional MPA was held March 18 – 20 at Shelby Middle School. **Amanda Colson** chaired this event and did a wonderful job. **Beth McCollum**,

MARGOT HOLLOMAN



Orchestra Director, Enloe High School in Raleigh; **Latoya Lanons**, Orchestra Director, South County High School in Lorton, VA; and **Cynthia Wright**, Orchestra Director, Bearden High School in Knoxville, TN, served as adjudicators for the prepared performances. **Dr. Mark Cole**, Director of Music Education, Gardner-Webb University, served as adjudicator for the sight-reading. Over sixty ensembles and directors presented strong performances across our state this year. Congratulations!

Please remember that requests for additions/changes/deletions to the NC Orchestra MPA Repertoire List *must be received by June 30, 2015*. The forms are posted on the website under the MPA tab. Approved pieces will be added to the list and released to directors at the general business meeting in November. Contact me if you have questions about this process.

Any requests for additions/changes/deletions to the NC Orchestra Section Constitution, By-Laws, or Policies and Procedures must be submitted to me in writing (email or mail) *no later than June 30, 2015*. These requests will be introduced and discussed at the Regional Meetings in September, and will be voted on at the Business Meeting during the 2015 NCMEA Professional Development Conference. Please continue to check the NC Orchestra Section website, www.ncorchestra.org/wordpress for the latest updates and information.

I wish you all the best as you work towards the end of your school year. Please feel free to contact me at mholloman@wcpss.net with any concerns, questions, or suggestions for our organization.



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MIDDLE SCHOOL CHORAL SECTION

OUT OF THE WOODS...?

BY STEPHANIE PEO, *Chair*

As of this moment, I have not seen *Into the Woods*, so I will not quote every song from the movie. This time of the year, though, we are all deep into the woods – MPAs, festivals and All-State are coming to an end. By the time you receive this publication most of our school events will be at an end, and our ASW documentation will be ready for uploading.

Hopefully the fruits of our labor will be evident not only in our artifacts, but also in our hearts and minds. Many of you will have received superior ratings for your MPA performances. Chairman's Choice invitations have been sent, and **Eileen Kress**, Conference Choirs Chair, is eagerly awaiting your audition materials. Please be sure to visit the NC Middle Choral section website to find updated instructions and forms.

We continue to strive to present the highest quality performance choirs our state has to offer at conference each year. Don't be too modest to audition your superior performance choirs. Feel free to contact Eileen, me, or other board members if you have questions or concerns about the process or logistics involved with participating as an NCMEA Professional Development Conference Choir. All recordings and forms are due to Eileen no later than June 15.

I would like to recognize our MPA and All-State Chairs, and share some information about our 2015 All-State Chorus clinicians. The board members

STEPHANIE
PEO



who have taken on the responsibility of organizing these valuable choral experiences are some of the most dedicated and organized professionals that I know. The more involved I become with NCMEA, the more I appreciate the many moving parts involved in preparing for –and cleaning up – these opportunities. Fortunately for those of you who will become future leaders of the MS Choral section, many time-saving documents already exist for your use.

Just as **Robert Waller** does an outstanding job as Honors Chorus Coordinator, **Angel Rudd** has been stellar as our current All-State Coordinator. With the Greensboro Coliseum renovations, she was challenged to secure a suitable, affordable site for our 600 students to rehearse in, as well as a performance venue large enough to seat them, their parents, and others eager to enjoy our choirs. Please feel free to share ideas

for future venues with our MS Board members, especially if new places are being constructed in your area. I would also like to thank Angel for collecting biographical information about this year's All-State clinicians.

Clinicians for the 2015 All-State Chorus on April 24-25 in Greensboro were **Fred Meads**, Director of Vocal Studies at The American Boychoir School in Princeton, NY (6th grade); **Christy Elsner**, Founder and Artistic Director of Allegro Choirs of Kansas City (Women's Choir); and **Dr. Michael Murphy** of the Lionel Hampton School of Music at the University of Idaho (SATB).

As Director of Vocal Studies, Fred Meads trains choristers of The American Boychoir School through private vocal instruction and classes in music theory. He conducts the Training Choir daily and prepares its members for the musical and social demands of the advanced Concert Choir. Previously, he served as Artistic Director of the Fort Wayne Children's Choir from 1999-2009.

Meads has directed honor choirs in several states and presented workshops for the Indiana Music Educators Association, American Choral Directors Association and Organization of American Kodály Educators National Conference in Dallas. Last spring, he presented workshop sessions for public school teachers and the YIP Children's Choir in Hong Kong. He served on the board of Indiana Choral Directors Association and currently is the boy choir representative for New Jersey-ACDA. He also serves as the Children's Choir Director at Marble Collegiate Church in New York City and accompanist for the Princeton Girl Choir.

Meads received the Bachelor of Music degree in Music Education from Ithaca College, NY and the Master of Music degree in Choral Conducting from the University of North Carolina at Greensboro. He was selected as a participant in the Chorus America Master Class in San Francisco and the International Choral Conductor's Symposium in Toronto. He completed his Kodály training at Capital University in Columbus, OH.

A native Kansan, Christy Elsner is the founder and Artistic Director of the Allegro Choirs of Kansas City. Under her direction since 2000, Allegro has grown from one choir of 38 to six choirs with over 275 singers. Heralded



Eileen Kress, Conference Choirs Chair; Angel Rudd, All-State Coordinator, and Susan Townsend, MPA Chair; all work hard to ensure our events go off without a hitch!

MIDDLE SCHOOL CHORAL SECTION



Christy Elsner, All-State Women's Choir clinician; Michael Murphy, SATB clinician; and Fred Meads, 6th Grade Treble Choir clinician.

as "the voice of angels" by the *Kansas City Star*, *Allegro* inspires thousands of audience members each year with its varied repertoire, technical excellence, and heartfelt singing. She is an active clinician for children's, youth, and treble. Her first book, *Gadgets for Great Singing*, was published in 2013 by Hal Leonard.

Elsner has conducted honor choirs in Washington, Wyoming, Kansas, Arkansas, Missouri, Louisiana, Ohio, Georgia, and North Carolina. She is the 2010 recipient of the Kindest-Kansas Citian and the 2008 recipient of the MENC Outstanding Middle Level Educator. She recently completed six years as the SWACDA Children's and Community Youth R&S Chair. She is a past recipient of the KCDA Outstanding Young Conductor Award. She received her music education degree from the University of Kansas and received the Marcus E. Hahn Award for Outstanding Senior in Music Education.

Dr. Michael Murphy is the Director of Choral Activities and Assistant Professor of Conducting at the University of Idaho School of Music, where he conducts the Vandaleer Concert Choir, University Chorus and teaches graduate and undergraduate courses in conducting and choral methods. He also serves as the Artistic and Music Director for the Palouse Choral Society and Palouse Festival Orchestra.

A native of Wilmington, North Carolina, Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University. He is the Founder and Artistic Director of the

Idaho Bach Festival. In 2007, he made his international conducting debut in China. The same year, he conducted Florida State University Singers at the American Choral Directors Association (ACDA) National Convention in Miami, Florida for the Exhibitors Concert.

Prior to his move to the University of Idaho, Murphy taught many levels from elementary to university students. His choirs consistently were recognized with distinction, earning all superior ratings at choral festivals. As an active member, he has held several state leadership positions in the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC). Currently he is President-Elect for the Idaho state chapter of the American Choral Director Association.

Thanks to everyone for your participation in the NCMEA middle school choral section! In closing, I did find some *Into the Woods* lyrics to share...

Children may not obey,
but children will listen.

Children will look to you for which way
to turn to learn what to be.

Careful before you say "Listen to me"

Children will listen

Careful the wish you make

Wishes are children

Careful the path they take

Wishes come true, not free

Careful the spell you cast

Not just on children

Sometimes a spell may last past what
you can see...

...Children will listen...

For detailed information about NCMEA Middle School Choral events, visit ncmiddlechoral.webs.com.

NCME FEATURE ARTICLE ROTATION SCHEDULE

Summer /Fall Deadline, May 1

(Arrives in August)

Elementary
Orchestra
Advocacy

Conference Deadline, August 10

(Arrives in October)

Items Pertaining to Conference

Winter Deadline December 1

(Arrives in March)

Research
Choral (HS and MS)
Band

Spring Deadline February 15

(Arrives in May)

Technology
Jazz
Higher Education

**Interested in submitting
a Feature Article?**

**Contact the appropriate
Section Chair.**

***Contact information is on the
Board list found in every issue
of the NC Music Educator.***

**See www.ncmea.net
for additional
Journal information**

HIGH SCHOOL CHORAL SECTION

HIGH SCHOOL CHORAL UPDATE

By ED YASICK, Chair

*"Music isn't just learning notes and **singing** them. You learn notes to **sing** to the music of your soul." – Katie Greenwood (adapted)*

This quote has hung on my chorus room wall for about 8 years. My student choral secretary at the time – now a high school choral director – posted our chorus rules and included this quote at the end of them. Although I often reference it with my students, I hadn't really thought about where she got it until I wanted to include it in this journal article. It's from Katie Greenwood, "Music isn't just learning notes and playing them. You learn notes to play to the music of your soul."

Although my former student changed playing to singing, the underlying meaning is the same. I've always told my students music is so much more than learning notes and rhythms. It becomes an emotional experience for both performers and the audience. That is part of the joy of live performances and no two performances are ever exactly the same. This combination of working together as a team and communicating to the audience makes music come alive for everyone involved.

As I write this article, MPAs are fast approaching. Thank you so much to **Chris Hansen**, **Michelle Sullivan**, and all the site chairs for making sure all our MPAs run smoothly. New to MPA sight reading this year, directors will choose from four levels of difficulty. Each level will present two rhythmic exercises and melodic/harmonic exercises, which include rhythmic elements, composed in multiple voicings. As in the past, students will perform one rhythmic exercise and one melodic/harmonic exercise in the adjudication. A special thank you to **Gwen Hall** for composing our new sight reading for MPAs.

By the time you read this article, we will have finished our 2015 All-State Chorus Clinic. I am looking forward to hearing the four choirs in our new venue. Special thanks to **Jeremy Truhel** who put in many hours to make sure All-State is a success. Clinicians included **Laura Sam**, Meredith College/NC Governor's School East, directing the 9-12 SSAA choir; **Chris Peterson**, California State Fullerton, directing the 9-12 TTBB choir;

ED
YASICK



Dr. Marc Foster, High Point University, directing the 9-10 SATB choir; and **John Byun**, Riverside City College, directing the 11-12 SATB choir. A commissioned work, *Music, I Yield to Thee*, by **Richard Waters**, will be premiered at All-State by the 9-10 SATB Choir.

Our first Young Composer Showcase winners, **Jack Davis** and **Christopher Short**, premiered their compositions at conference. Special thanks to the committee members for choosing our winners this year: **Gwen Hall**, **Dr. Kenney Potter**, **J. Jerome Williams**, and **James Gossler**. The 2015 Student Composition application is now on the website. Please encourage high school composers to submit their choral pieces for consideration.

As I think about our upcoming fall conference, I want to again thank **Carol Riggs** for all of her years of service to NCMEA and in serving as the longest Honor's Chorus Coordinator. Beginning in 2001, she began her tenure in the role and made 14 NC Honor Choruses run flawlessly.

Carol Riggs has served as Honors Chorus Chair for 14 years, and received a token of appreciation at the fall business meeting.



She made each event a meaningful experience for everyone involved.

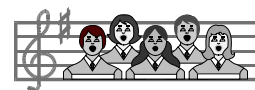
At the spring high school choral business meeting, **Eddie Adams**, HS Choral Section Chair-Elect, presented a ballot of volunteers willing to serve as members-at-large. At fall conference, members will select five nominees to serve as members-at-large on the choral board. They will serve from November 2015 - November 2017. If you would like to run, please contact Eddie Adams at jadams@wcpss.net.

Our 2015 NCMEA High School Choral Section Hall of Fame inductees will be recognized at the All-State Chorus Concert. Please consider nominating someone for the 2016 Hall of Fame by emailing **Carol Earnhardt** at earnhardtcaryl@yahoo.com. It is a wonderful opportunity to recognize those directors who impacted the lives of their students, who were dedicated to the choral art, and who demonstrated leadership in NCMEA and in choral music in North Carolina.

As we quickly come to the end of another school year, let me remind you of upcoming events for the fall:

- **Dr. Eric Nelson** from Emory University will conduct our N.C. Honors Chorus Clinic on November 7-8. Please encourage your students to audition for the choir. Deadline for submission of audition fees is September 10. The most up-to-date information can be found at ncmea.net.
- Please send your nominations for Teacher of the Year to **Cynthia Benton** at Cynthia.benton@bcsemail.org.
- Please consider having your ensembles perform at Conference. Please submit applications to me at hschoral_chair@ncmea.net.

I wish all of you the best in your end of the year concerts and other musical activities. Take time to enjoy the music you and your students make together as you look forward to a much deserved summer break.



YOUNG PROFESSIONALS SYMPOSIUM

THE YOUNG PROFESSIONALS' SYMPOSIUM FOR SECONDARY STUDENTS

Our Students are North Carolina's Future Music Educators By LISA QUALLS

The Young Professionals' Symposium for Secondary Students is an NCMEA program for high school juniors and seniors interested in a music education career. Taking place during the NCMEA Conference, the symposium runs Sunday afternoon – Tuesday morning. Students are paired with collegiate mentors and attend sessions designed especially for them.

Opportunities to visit exhibits, speak with college representatives, and attend additional sessions of interest are provided.

How To Apply

The application is posted on the NCMEA website. A letter of recommendation, application fee of \$25.00, and an essay entitled, "My Musical Aspirations" must accompany the application.

The application deadline is September 20. Instructions for mailing are listed on the application. Students accepted into the program will be notified no later than October 5. The Conference registration fee for students is \$35.00. Students must have an adult

chaperone present at Conference. Housing and meals are determined by their director.

LISA
QUALLS



SESSIONS PROVIDED FOR STUDENTS

- Introduction to Choral Conducting
- Introduction to Instrumental Conducting
- Preparing for College Auditions and Interviews
- Teaching Elementary General Music
- Sunday Evening Dinner and Round Table Discussion

What Students are Saying Who Attended in the Past

"The Symposium is one of my fondest memories from High School. I loved all the workshops. When I was choosing my major, it was always between performance and education. The Symposium helped me solidify my decision."

Muffy Underwood, 2010

"I participated in the Young Professionals Symposium in 2009. It was the greatest experience I had in High School. After attending the symposium, I was reassured that music education was what I wanted to do."

Joseph Girenti, 2009

For more information, contact Lisa Qualls, lqualls@triad.rr.com.



2014 YOUTH SYMPOSIUM COLLEGIATE MENTORS



HIGH SCHOOL STUDENT PARTICIPANTS

NCMEA Young Professionals' Symposium Application

Application Fee: \$25.00

Application Deadline: September 20th

(Please Print)

Name _____ Age _____
First Middle Last

Address _____
City Zip

Phone Number _____ Cell Phone _____ Email _____

Parent Name _____ Home Phone _____

School Name _____

School Address _____
City Zip

Band/Chorus/Orchestra Director's Name _____

Director's Phone _____ / _____ / _____
School Home Cell

Director's Email _____ MENC I.D. Number _____

☐ Choral Music ☐ Band ☐ Orchestra ☐ Elementary General Music

The following should accompany this application:

- 1) Application Fee of \$25.00 (checks payable to NCMEA)
- 2) Letter of Recommendation from High School Director
- 3) Typed essay of 300 words entitled, "My Musical Aspirations"
- 4) Musical resume detailing musical accomplishments and experiences

Applications missing items will not be processed. *** No more than three students from each school will be selected to participate in the program. Students accepted into the program will be notified no later than October 5th. Though NCMEA sponsors this program, NCMEA does not assume responsibility for chaperoning students. While at the Conference, students must be chaperoned by their directors, parents, or a designated adult over 21 years of age.

Mail Completed Applications and fees to
Lisa A. Qualls, 933 Tamworth Road, Asheboro, NC 27203

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Tips to Share with Your Principal

Principals and school boards have the ability to substantially aid music educators in their quest to enrich children's minds through music. Fostering a strong music program will help them achieve their goals as a leader in the education community, and, most of all, will aid the growth and development of children in their school.

Here are some simple, time-effective ways principals can assist their school's music educators:

Create and Foster an Environment of Support

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Provide adequate funding for instruments and music education materials.
- Make certain that your school has a fully staffed faculty of certified music teachers.

Communicate Constructively

- Make statistical studies and research supporting the value of music education available to other administrators and school boards.
- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students' successes with district colleagues. Include articles in school and district newsletters to communicate the value of music in a student's education.

Visit www.nafme.org for more Principal Resources.

