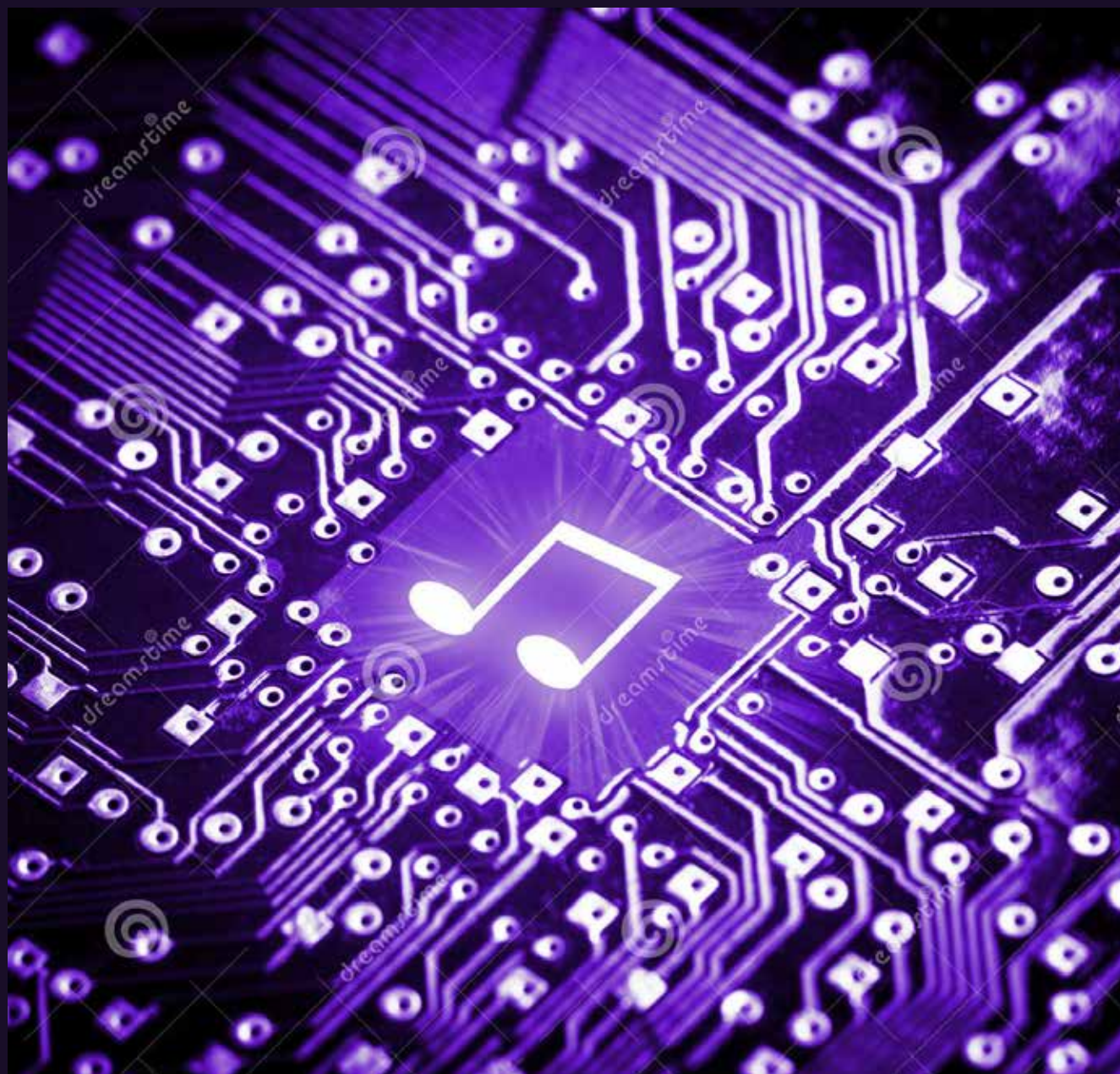


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**A**s educators we often are presented with new initiatives or ideas. If you've been in our profession for any length of time the ideas don't seem so new. Often, they're regifted just for our benefit.

Our school district leadership has recently embarked us on a different type of journey in an effort to get to the heart of what is important and critical for students and teachers in today's classroom. In all honesty, though, this journey isn't new or novel, but is more of a mindset shift.

The journey is really a focus on five standards of instruction that include higher order thinking skills, depth of knowledge, connectedness to the world beyond the classroom, substantive conversation, and social support for student achievement.

Sounds very academic, doesn't it? I thought so, too, at first. After further reflection through this journey, I believe these standards to be more realistic than academic. In fact, these standards lay a firm foundation for everything that happens day to day in our classrooms and are at the core of how music teachers have been enriching the lives of their students for many years.

**Higher Order Thinking** requires students to manipulate information and ideas in ways that transform their meaning. Without realizing it, music students embody these traits every time they perform as they synthesize the language of music from what they read on the page and transform it into a meaningful interpretation for themselves and the audience. For years our music students have learned and teachers have taught in ways that exceed lower order thinking where students only recite facts or employ repetitive routines just to "get through the test." Music students consistently "think beyond the bubbles."

Inherent to great music classrooms are students and teachers who have a **Depth of Knowledge** that exceeds their non-music peers. Their ability to articulate musical emotions and responses through complex understanding is such a valued life skill. The way musicians approach their craft, often through an initial lens of sight reading a musical work, allows movement from a surface understanding to a production model where they utilize days, weeks, or months to hone, refine, or redefine their product. Through it all, they solve musical puzzles and challenges with a systematic and

connected approach. This is the very essence of how music educators prepare for MPA every year. Because of the depth of knowledge skills we employ, our musicians are trained for mastery, not simple exposure.

When we think about what we teach in our classroom every day, **Connectedness to the World Beyond the Classroom** is an element where the knowledge we impart on our students through music is a vehicle for future growth and learning. Perhaps this is the area where musicians do it best and in a different kind of way. While you won't see students in a music classroom doing a graphic organizer of statistical data they collected on environmental changes from a local pollutant, you will see them using music as their vehicle to deal with issues such as the loss of a life, the spirit of patriotism when local military heroes return home from foreign soil, and sharing common musical experiences in an All-District or All-State music clinic when the student beside you plans to attend Yale and major in international business. The connectedness to the world beyond the classroom truly exists when we look at *real* statistics of the number of music students whose lives are enriched because of music, at the number of students who

graduate successfully because music reached them in a way no other course did, and we look at statistics of national leaders and executives who have music training in their educational pedigree. Music is a core connection to the real world.

Music educators who are also conductors of an ensemble likely cringe at the word talking, however, **Substantive Conversation** in the classroom is a needed vehicle for students to form and make connections. If we shift our mindset from a classroom that is filled with social conversation to a classroom formulated like a private music lesson, the type of conversation that leads to learning begins to take shape and mold into a useful tool. When used with an engaging focus, substantive conversation helps us interact with our students to make distinctions, apply ideas, and form generalizations. The sharing and exchanging of ideas that lead to an improved collective understanding of any instruction, including music, is critical. Music may be one of the few curricular areas where conversation is achieved non-verbally, yet is still as valid as verbal conversation.





Imagine reframing our students' thought processes so they understand their music making is conversation and expression of thought. Some of our best memories of learning music came from a great teacher who taught us one-on-one. We finally got it because we were imitating the sound or style of what we were hearing from our teacher. How often did we get it with no verbal conversation? Taking moments in our teaching and rehearsal to allow for many different forms of substantive conversation will prove to be a highly effective teaching strategy.

Of all the things music does as well – if not better – than any other subject, it's the **Social Support for Student Achievement**. Of all the strategies we are using, the focus of this strategy is on high expectations, respect, and inclusion of all students in the learning process. Taking risks and trying hard to master challenging work is a hallmark of music instruction. One of my fondest memories of social support for my own achievement musically was playing in a faculty jazz band at Cannon Music Camp. As a tuba player filling in on trombone, I was asked to take a solo in the rehearsal. With knowledge of my very poor improvisation skill, I was literally scared to death, especially being surrounded by such talented players. Of course, I heard a thunderous exclamation of support as I was being convinced to try a solo. While music is important because it stands alone, it is nice to know the intrinsic value and nature of music's support is manifested for us in so many social, emotional, and literal manners.

Today, we are preparing students in our classrooms for jobs that don't yet exist. We're working with students who are visual, who like to try and see, who want to be "facilitated" not taught, students who love to ask questions, to know how something will effect "me," and want to utilize their smart phones to find an answer rather than recall the answer on a test. "Generation Z" uses technology more than ten hours a day and is predicted to have 17 jobs in their lifetime, living in 15 different places.

How will we reach them? We *will* reach these students because we have things to offer that they can't find in other courses. Congress has paved the way for us to be a substantial and formative part of every student's life by enumerating music as a core subject in the Every Student Succeeds Act (ESSA).

ESSA is the new federal education law approved in December 2015 to replace No Child Left Behind. States are required to develop their own ESSA plan to comply with the federal law. Educators, parents, students and other stakeholders of North Carolina's public schools are invited to attend six public comment sessions scheduled for April and May across the state. We hope that you will attend one of these meetings near you so music educators have a voice in these important comment sessions.

As we prepare for our April Board Meeting we have several projects underway:

### Membership

Jazzmone Sutton, our President-Elect, and Pat Hall had a great planning session with Thomas Stefaniak, NAFME Director of Constituency Engagement and Organizational Development preparing our Spring 2016 Membership Recruitment Campaign.

March was the kickoff for this campaign. You will recall we had a tremendously successful membership campaign last year but we are not content to stop there. Our membership committee has been hard at work contacting new and lapsed members in an effort to strengthen our connections in supporting music education in North Carolina. Now, more than ever, membership in NAFME and NCMEA is such a value as our national and state associations partner on the important ESSA legislation and issues that affect us daily in the classroom.

### NCMEA Professional Development Conference

By the time this school year ends, a multi-million-dollar renovation at the Benton Convention Center in Winston-Salem will be underway. In February, a representative cross-section of the NCMEA Board met with Benton representatives to discuss the renovations and plan for our conference to move forward during this process.

We reviewed the plans for the renovation process, layouts and floor plans for the updated convention center, and a time-line for completion. The updated center will feature a complete interior make-over, new lighting, blackened ceilings in what we know as the exhibit area, some expanded spaces, better sound equipment, up-to-date dividing walls in the large rooms, and a much more modern feel and utilization of space.

Representatives for sections and areas most affected by the loss of the upper floor have developed a plan to move forward with minimal impact. I encourage each of you to continue to support our conference with your attendance. We won't let a little dust and inconvenience detour us from our mission!

### Analysis of Student Work

As we close out this year and look ahead into the 2016-2017 school year we have been told that all school districts in North Carolina will be utilizing the ASW process as a measure for student growth. It is our intention as an organization to support our members in as many ways as possible in navigating this process. Our leadership will continue to have a visible presence at presentations, conferences, and meetings where ASW is discussed and do our best to represent the interests of music educators state-wide as the ASW process is imagined and reimaged.

### Looking Ahead

Thank you for an incredible year of music making and reaching students in your classrooms and rehearsal rooms. It's been a pleasure to hear some the incredible talent that you have produced at many MPA events, All-District and All-State clinics, local musicals, and in your classrooms across our state. North Carolina is filled with wonderful music teachers who bring music into the lives of their students every single day. Music is the place where we belong.

I hope your school year has been the best ever and your summer will give you time to relax and rejuvenate as you prepare for next year. Our leadership team will travel back to Washington, D.C. in late June to join our colleagues from across the nation and continue to champion the cause of music for all of our students.

On behalf of the Board, thank you for all that you do. You are the best!

James

# Notes from the Executive Director

Pat Hall



**I** hope you read about and participated in some of NCMEA's Advocacy efforts over the last year. Here is a recap of our efforts and the results.

**Every Student Succeeds Act (ESSA)** was signed into law by President Obama on December 10, 2015. The new version of the Elementary and Secondary Education Act (ESEA) replaces No Child Left Behind. NAFME and MEAs around the country worked hard to gain support for the bill on Capitol Hill. **#MusicStandsAlone** means that for the first time the word "music" is enumerated as a well-rounded subject in the language of the legislation. The passage of the bill is only the beginning. Now with opportunities to use federal funding to increase access to music education for all students, we all can provide input on how this is implemented in our schools and communities. NAFME has created an ESSA implementation tool kit that can be found on their website [nafme.org](http://nafme.org). Here in North Carolina, NCMEA will participate in a series of public input sessions conducted by the Department of Public Instruction to gather feedback that will inform the drafting of North Carolina's ESSA plan. Stay tuned.

**NC House Bill 138 Arts Education Requirement** is a bill requiring one unit in the arts for high school graduation which can be taken in any grade 6 – 12. The specifics of how a credit is defined will be determined by the State Board of Education. The bill passed the House in March with a bipartisan vote of 96 to 21. It was sent to the Senate Rules Committee where it still sits (as of this writing). With the lobbying efforts of our friends at Arts NC, we hope to move the bill out of the Senate Rules Committee and put before a Senate vote this spring.

**NC House Bill 539 Charter School Funding** requires that charter schools receive funds from grants and gifts made to public schools that are not clearly restricted to the individual public school's use. The bill did not pass and was withdrawn from the calendar. We were concerned because the language in the bill was not clear and may have unintended consequences for gifts to your booster clubs.

## NCMEA Member Wins 2016 Grammy Music Educator Award



All of us at NCMEA were ecstatic when *CBS This Morning* announced Phillip Riggs, Instructor of Music at the North Carolina School of Science & Math, Durham, won the 2016 Grammy Music Educator Award! It was even more thrilling to see Phillip being introduced during the Grammy Awards broadcast on February 16.

The Grammy Music Educator Award is a joint partnership and presentation of The Recording Academy and the GRAMMY Foundation. It was established to recognize current educators (kindergarten through college, public and private schools) who have made a significant and lasting contribution to the

field of music education and who demonstrate a commitment to the broader cause of maintaining quality music education in schools. This year, more than 4,500 nominations were submitted nationwide. Phillip Riggs is the third recipient of this award that comes with a \$10,000 honorarium.

"There is no greater recognition than being nominated by a former student who is now a successful music teacher. My efforts to foster music education in North Carolina really stand on the shoulders of numerous students, parents, peers, administrators, and communities that value quality music in our society," stated Phillip Riggs when he was named a Top 10 finalist.

NCMEA President, James Daugherty states, "We are honored to have one of our members, Phillip Riggs, recognized as the 2016 national winner of the Grammy Music Educator



Phillip Riggs

Award for his lifetime dedication to music education across North Carolina. From his first days of teaching he has been a dynamic music educator and has always represented the ideals and sense of collaborative teamwork that NCMEA and NAFME embodies for our members.

"Throughout his career and through so many service roles in music education, Phillip has truly brought music into the lives of people all across North Carolina. The impact and contributions of his music teaching will be felt for generations. We are so proud of the innovation Phillip has brought to the many music education hats he has worn and his desire to always do what's right and what is best for students. On behalf of our NCMEA members, we congratulate Phillip and join him in celebrating this lifetime achievement."

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As we say in racing country where I live, we've rounded the fourth turn! The end of the year is in sight and you are surely preparing for your final concerts of the year with spring concerts, graduations, and such. While graduation and ceremonial performances can sometimes seem like a drag, don't discount the importance these public performances have on the PR aspect of your program. Sometimes these are the largest audiences our concert groups will perform for throughout the entire school year. It's an awesome chance to show off your students' hard work to a greater segment of your community. Finish strong, and be sure you are making preparations for next year as well. A band director's work never ends!

## North Carolina All State Honors Band Clinic

The 2016 NC All State Honors Band Clinic was held on the campus of UNC – Chapel Hill, April 29-May 1. We welcomed clinicians Rachel Maxwell for the Middle School, Scott Rush for the High School, and Dr. Rebecca Phillips for the Senior High School.



Rachel Maxwell

Rachel Maxwell attended Illinois State University on a full music scholarship and graduated in 1993 *summa cum laude* with a bachelor's degree in music education. She received a master of Music Education degree from the University of Illinois in 1997. In 2003, she completed a Master of Educational Leadership degree from Aurora University. She has also completed additional coursework in team-building, leadership and working with diverse students. Maxwell has taught band in the West Aurora School District (1993-95) and in the Oswego

School District (1995-present).

Maxwell currently serves as the director of bands and webmaster at Traughber Junior High School and as the Junior High Performing Arts and Band Coordinator for the district. She has taught music education courses at VanderCook College of Music in Chicago and North Central College in Naperville, IL, and has been invited to be a guest conductor, clinician and adjudicator at a number of music camps and festivals.

Under her direction the bands at Traughber JHS have received national acclaim and have performed at The Midwest Clinic, the Illinois Music Educators Association All State Conference, the University of Illinois Super-State Festival and at the ASBDA 2004 National Convention. The Jazz Bands have performed at the North Shore Jazz Festival, Music in the Parks, Jazz in the Burbs, IGSMA Band Contest, Oswego Jazz Nite, Oswego Junior High Band Festival and Hackney's.

Scott Rush is currently the director of fine and performing arts for the Dorchester Two School District in South Carolina.

Prior to his appointment, he was director of bands at Wando High School in Mount Pleasant, South Carolina from 1999 – 2014. He is a graduate of the New England Conservatory of Music in Boston, Massachusetts, where he received a Master of Music degree in French horn performance and studied with Boston Symphony principal hornist, Charles Kavalovski. He was a Concerto Competition winner and member of the Boston Philharmonic under Benjamin Zander. Rush received his bachelor's degree from the University of South Carolina where he studied under Robert Pruzin and was the recipient of the Arthur Fraser Award for the Outstanding Graduating Senior in Music.



Scott Rush

As director of bands at Wando High School, The Wando Symphonic Band performed at the 2007 Midwest International Band and Orchestra Clinic and was the 2007 recipient of the Sudler Flag of Honor, administered by the John Philip Sousa Foundation. The Wando Marching Band was named a finalist at the Bands of America Grand National Championships in 2009 and 2011. They were also SC State 5A marching band champions from 2005 to 2013.



Rebecca Phillips

Rush is active as a conductor, clinician and adjudicator throughout the United States. He has presented clinic sessions at major conferences in seventeen states, including the 2006 and 2013 Midwest International Band and Orchestra Clinic, and has presented workshops for several universities and school districts. He is the author of two highly touted books, *Habits of a Successful Band Director* and *The Evolution of a Successful Band Director* for GIA Publications.

Dr. Rebecca Phillips is the director of bands at Colorado State University, where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting program. Prior to this appointment, she served as the associate director of bands, director of athletic bands, and associate professor at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, The Mighty Sound of the Southeast Carolina Marching Band, Concoction Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Phillips has served as a guest conductor, clinician, and performer throughout North America, Europe, and Asia. She



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regularly conducts collegiate honor bands and All State bands across the country and she has been a rehearsal clinician at the Midwest Clinic: *An International Band and Orchestra Conference*. Ensembles under her direction have been featured at the 2012 College Band Director's National Association Southern Division Conference, the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention.

She believes in treasuring the traditional wind music of the past as well as promoting cutting edge works of today's finest composers. As a trombonist, her performances can be found on several internationally distributed recordings. She has performed with the National Symphony Orchestra, U.S. Army Band (Pershing's Own), the Tallahassee Symphony, and the Tampa Bay Opera Orchestra. She has also performed internationally in England, Mexico, the Caribbean, Russia, and Sweden, and has toured as a trombonist with Johnny Mathis and Barry Manilow.

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 to the Hall of Fame. On May 1, 2016, just prior to our All State concert, we inducted James Crayton, Winn Justice and Ed Whitener 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 2017 NCBA Hall of Fame are due by July 1, 2016. Criteria and the 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, Rodney Workman and Wesley Richardson; the auditions chairs, Susan Fritts, Laradon Pilot, and Russell Knight; clinic chairs, Jamie Bream, Daved Roberts and Karen Williams-Lanning; 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, Jeffrey Fuchs. Please be sure to thank these directors for all the work they do to serve the North Carolina Bandmasters Association.

Each of my articles contains a long list of accomplishments and acknowledgements showing we clearly we have a lot to celebrate in our fine organization! Words can hardly express the sense of pride I had as I joined you at the TV and on social media following our own Phillip Riggs as the 2016 Grammy Music Educator Award Winner. While I am so proud of Phillip and the way represents our organization, I know there are hundreds of you in the trenches sacrificing everyday to make positively life-changing experiences for your students through music. Hold your head high, be proud, and thank your students, parents, administrators, colleagues, and family members who motivate you in this blessed calling. Take some time to rest and rejuvenate this summer and come back ready to once again change students' lives and *Strike up the Band!*



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- Pad cup structures now feature the same style and thickness as the Professional and Handmade line, for a more precise seal and increased durability
- The 300 series flute body is nickel-silver with a sterling silver headjoint, while the 400 series is completely sterling silver. Both styles help retain a clean polished look and a rich singing sound.
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For more information please visit: [4wrd.it/intfNCME](http://4wrd.it/intfNCME)



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In January, the elementary board met to discuss and review our previous conference, reviewing suggestions and ideas from submitted conference surveys. With this information, we began brainstorming sessions for the Professional Development Conference. It's our aim to offer engaging and applicable sessions to our educators. We cannot reach this goal without your help. Your suggestions and ideas are welcome at our email address, [elementary\\_section@ncmea.net](mailto:elementary_section@ncmea.net).

We are excited to announce Henry Leck as the 2016 Honors Chorus clinician. As an internationally recognized choral director, Leck is a professor emeritus in choral music at Butler University, where he served on faculty for 27 years. He is the founder and artistic director of the Indianapolis Children's Choir, one of the largest and most respected children's choir programs in the world.

Leck has received many honors including the Sagamore of the Wabash and the State of Indiana Distinguished Hoosier Award. He and the Indianapolis Children's Choir received the Indiana Governor's Arts Award, the highest arts honor one can receive in Indiana. Recently, he was named a recipient of the Lowell Mason Fellows Award, the highest award given by the National Association for Music Education.



Henry Leck

Leck is widely known as a specialist in choral techniques, the child's voice, Dalcroze Eurhythmics, Laban, and the boy's changing voice. He has produced four teaching videos titled *Vocal techniques for the Younger Singer*; *The Boy's Expanding Voice: Take the High Road*; *Creating Artistry through Movement*; and *Dalcroze Eurhythmics and Creating Artistry with the Male Maturing Voice*. He was a lead author for the choral textbook series published by McGraw Hill/Glencoe titled *Experiencing Choral Music* and is the lead author of a new series of textbooks entitled *Voices in Concert*. He is also the editor of two nationally known choral series published by Hal Leonard Corporation and Colla Voce, Inc. Each year he teaches an international conductor's workshop at Butler University. He has recently written a textbook, *Creating Artistry through Choral Excellence*. He received his training from the University of Wisconsin – Stevens Point, the University of Colorado and Indiana University.

To find more information on the audition piece, I encourage you to visit our Honors Chorus webpage, located in the Elementary Section of the NCMEA website. Please consider auditioning your students for this remarkable tradition and experience.

A budding tradition at our conference is the student performance ensemble performances. The board is searching for

talented performance ensembles to present at conference. These ensembles can be choral, drumming, string, recorder or Orff groups. We are especially looking for a choral group to work with clinician Carol Krueger of Valdosta State University in Georgia. If you are interested in bringing a performance group, please apply with the Student Performance/Clinic Application in the Student Events tab on the NCMEA website.

Speaking of the website, take a moment and look through the various resources we have posted online for music educators under the Members Resource tab. The Children's Literature database is a collection of books that can be used in the music classroom. These books are organized based upon various topics and musical elements. Be sure to take note of the colored tabs located near the bottom of the spreadsheet.

Also posted is the Choral Repertoire database, which includes choral pieces for a variety of levels, voices and topics. Lastly, there is a collection of grants available by location/region or grant focus. Some of these grants are year-round resources. These three documents are living documents, meaning they will change and modify over time. If you have suggestions to add or edits, please email [elementary\\_section@ncmea.net](mailto:elementary_section@ncmea.net).

As a reminder, the NCMEA Elementary Teacher of the Year award application is open until May 15. Administrators, fellow teachers, or professionals who have worked with an NCMEA Elementary teacher are encouraged to nominate a deserving teacher. See the Awards under the Elementary section tab for access to the nomination process and rubric.

In preparation for the November conference, we wanted to inform members that the Benton Convention Center will be undergoing renovations. These renovations began in February of this year and will continue into conference time. The majority of the work that is planned during conference will be in the upper level of the Benton Convention Center. With this in mind, the typical conference spaces, clinic rooms and schedule may change. Please be assured that we will uphold the standard of an informative and engaging conference.

Looking forward to the end of the year approaching, our schedules will begin to fill quickly. I encourage all to take a moment to reflect and celebrate the beautiful and meaningful work that you play an important role in. During the summer, I hope you refresh your mind and body for the upcoming year. Thank you for all you do for music education in North Carolina and beyond.



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This year, all UNCG Summer Music Camp Applications will be completed by camp parents **ONLINE** at [www.smcamp.org](http://www.smcamp.org) beginning February 1st. Once accepted, parents will be able to pay the \$50 deposit online as well. Parents will need to have the name and email address of the student's primary music teacher in order to complete the **ONLINE** application.

Attracting over 1,850 students, with a lengthy waiting list, the UNCG Summer Music Camp ranks as the largest and most popular university music camp in the United States. Music camp students are under the leadership and guidance of the artist faculty of the UNCG School of Music, Theatre, and Dance long recognized as a national leader in excellence. In addition, distinguished music teachers, performers and conductors from the state and nation will join the staff of the UNCG Summer Music Camp to ensure that each student receives the highest quality instruction available. Each summer, more than 160 professional teachers and musicians are employed as teachers and counselors at the UNCG Summer Music Camp.

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- ◆ Urge your students to apply early. We accepted 1,850 students into music camp last year, but many others had to be turned away. **APPLY ONLINE in FEBRUARY!**
- ◆ Complete package including instruction, all meals, air-conditioned dorm room, recreation and health plan is only \$475. Private lesson is optional.
- ◆ In 2016, the UNCG Summer Music Camp will host 15 Concert Bands, 4 Orchestras, 4 Mixed Choruses and 160 Pianists.

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# SCHEDULE & FEES

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[www.smcamp.org](http://www.smcamp.org)

### Camp Schedule for 2016

#### 1st Week

**July 10 (Sunday) - July 15 (Friday)**

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

#### 2nd Week

**July 17 (Sunday) - July 22 (Friday)**

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

Grade is determined by the current (2015-16) school year.

### Fees

#### Plan 1 - Complete Package

**\$475**

6 days, 5 nights, 16 meals, air conditioned dormitory room, instruction, health care, and recreation.

**or \$495** with a half-hour private lesson included

**or \$515** with a one-hour private lesson included

#### Plan 2 - Day Camp plus Meals for Local Residents

**\$385**

Includes instruction, 16 meals, health care and recreation. Reporting time 8:30 a.m. (earlier if you wish to have breakfast) until 9:15 p.m.

**or \$405** with a half-hour private lesson included

**or \$425** with a one-hour private lesson included

**PIANO CAMP** includes one hour of private lessons.  
**Plan 1 = \$515**                      **Plan 2 = \$425**

### Applications & Payment of Fees Now Online!

This year, all UNCG Summer Music Camp Applications will be completed by music camp parents **ONLINE** at [www.smcamp.org](http://www.smcamp.org) beginning February 1st. Once accepted, parents will be able to pay the \$50 deposit online as well. Parents will need to have the name and email address of the student's primary music teacher in order to complete the **ONLINE** application.



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# Guests and the Commonplace Technology

by Howell D. Ledford, Jr.

Personal devices including phones, tablets, and laptops with cameras are common to everyone. Millions of people have these devices and yet they are not used as much in the classroom.

The major question is why? This technology has changed the way people communicate in the 21<sup>st</sup> century. How can it make the everyday teacher's life better?

The question is easily answered. Users can bring guests into the classroom. Private lessons can be offered online. Value judgments can be made about performances. Self-reflection can be made from a video made on a device like this. All of these things can be done with a smart phone camera. Plus, the added savings of time and money make this a worthwhile technology to learn.

Think of how much richer a classroom would be if your students could talk to experts. For example, a band or orchestra is playing a piece from a living composer. The composer can FaceTime or Skype into a classroom to hear rehearsal or talk about the piece with the students. Remember, all this takes is an expert, smartphone or laptop, cables, and a place for the expert to see the audience.

Why aren't educators using this technology if it is so commonplace? The reason boils down to commitment. This is a commitment of time and energy. Teachers do not want to commit time and energy learning a new piece of technology when so much technology is thrown at them already. Teachers have to learn Powerschools, Canvas, and any other learning or content management system (LMS and CMS respectively) their district throws their way.

If one is to actually use technology, there is a certain level of commitment. So often people in general do not want or have time to figure out something new. "It takes too long." Ask how long the setup time is in reality. Setting a phone to record a class does not take long. Setting a phone or laptop to bring in a guest takes a bit longer, but no more than ten to fifteen minutes if all the rest of the parts are in order. If all the parts are not in order, then it is a level of comfort. If setting up a camera phone takes too long, one should ask this question. "Are you comfortable doing the thing you want to do?"

Comfort is the other reason for a lack of commitment. One should talk to their families and colleagues. Again, this technology is commonplace. There are countless numbers of people who use this tech fluently. Ask a tech facilitator, student, or friend. They should be able and willing to help. Typically, asking your friends will do the trick. Once the comfort level is



up, the time it takes to set up a system should be minimal. This is just like practice.

There is one more trick to success with technology. Learn the things you have/want to and nothing more. Some teachers are thrown a technology buffet and told, "You must eat it all." Some get nothing and are told they must use technology. Some are in between. No matter what the situation, take the technology that has to get learned and learn it. Then choose one or two more pieces of technology *at most*. Learn that and only that. Learning it all is not productive and is overwhelming. No teaching will get done because there will be no time. No one wants to spend time they do not have. Keep the plate balanced, and try this bit of technology to help your students.

Cell phones are an easy and inexpensive way to get guests, clinicians, videos, and other tools into your room for your students. Keep your plate balanced try one new thing this year. If you are going to try something, try this. It should be easy and fun for personal communications this year with someone for your students.

*Howell "Howie" Ledford is in his first year of teaching music production at Weaver Academy. Previously, he taught electronic music at Career Center High School in Winston-Salem. He has taught band and orchestra for fifteen years, serves as a marching band instructor for East Forsyth High School and is an associate conductor for the Wachovia Winds Youth Wind Ensemble.*

*Ledford graduated from Mars Hill College/University in 2001 with a BME and a minor in computer science. He earned a master's in music from UNC -Greensboro in 2010, and is presently on the NC-MEA music technology committee. He can be reached at Ledforh@gcsnc.com.*



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*Music has a power of forming the character, and should therefore be introduced into the education of the young.*

– Aristotle

It's all Greek to me... Well, maybe not ALL Greek, because I certainly haven't taken on that language to teach as part of my choral repertoire!

Teaching general music in addition to chorus affords me the opportunity to overlap my curriculum with other academic areas, especially social studies, that students are learning on the other side of the building. Last week's lessons focused on ancient music and the contributions of Greek philosophers such as Plato and Aristotle on music education. Pythagoras was part of the equation, too, of course! (Get it?)

Plato gave music an important role in education, arguing the right kind of music disciplined the mind and aroused temperance and courage. Aristotle endorsed music for entertainment and for its role in drama. Pythagoras, who played the seven string lyre, related music to mathematics. He learned how harmonious the vibrating strings sounded when the lengths of the strings were proportional to whole numbers, such as 2:1 (octave), 3:2 (5th), 4:3 (4th). Our modern system of music theory and its vocabulary derive largely from ancient Greece. The Greek discipline of *harmonics* (matters concerning pitch) laid the foundation for modern concepts such as *notes*, *intervals*, *scales*, and *modes*. Greek scales were constructed from *tetrachords*, groups of four notes spanning a fourth. There were three *genera* (kinds) of tetrachords: *diatonic*, *chromatic*, and *enharmonic*. Yet, here we sit, in the 21st century uploading our digital ASW artifacts to "prove" the value of our work, wondering if that process will eventually meet the same fate as Pompeii.

After several class periods linking general music to math, science, social studies and language arts, one of my sixth graders told me how smart he thought I was. He proceeded to ask my why, since I knew so much about "real" subjects, I decided to teach music. I smiled, relishing the opportunity to share what all arts educators know.... When we teach music, we combine concepts from all disciplines to create something exceptional. He nodded. He got it. Sort of.

So, back to Chorus rehearsal. This year, several students who are good singers, participated in our All-County Chorus as a way to miss a day of school. Again, I just smiled and told

*Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.*

– Plato

them they would get much more than just a free day! Bwahahaha! I promised them they would work hard all day, but would enjoy every minute, and come back to school with new knowledge of music and a deeper appreciation of quality rehearsals. They looked a little confused. Students who participated in All-State Chorus as 6th graders chimed in their agreement, and we proceeded to learn our madrigal.

As I write this article, several of my students are preparing their music for All-State. They understand they are participating in something exceptional. I would like to again thank our coordinator Angel Rudd and our clinicians David Dobbins, Southeast Guilford Middle School (7 – 8 SATB); Erica Washburn, New England Conservatory of Music (7-8 Women's Choir); and

Robyn Lana, Cincinnati Children's Choir (6th Grade Treble Choir) for their outstanding leadership of this event. I want to thank all of you who teach our students to love and understand the value of choral music and musicianship. Thanks also to Robert Waller and Lee Mabe for presenting an Honors Chorus audition seminar at All-State.

I continue to be amazed at the way my students, from a variety of socio-economic backgrounds but predominantly low-income, fall in love with the songs they learn in Latin, French,





German, Spanish, and other languages. I relish the light bulb moments in which a connection is made between a classic poem or literary reference and my students' life experiences or dreams. I watch proudly as members of our chorus sing enthusiastically in the extra-curricular gospel choir (not led by me) loving that style of music while demonstrating the best posture, breath support and most self-confidence in the group. As choral educators, we need to remember the experiences offered to students in our classrooms go far beyond the other instruction they receive in school. Sure, this article is a prime example of preaching to the choir, but someone reading this – perhaps everyone – needs the affirmation that we, and our work, are highly valuable. The lessons we teach will endure and enrich our students lives for many years to come.

Email me ([mschoral\\_chair@ncmea.net](mailto:mschoral_chair@ncmea.net)) or your favorite MS Choral Board member with questions and suggestions to improve our section!

*There is geometry in the ringing  
of strings. There is harmony in  
the spacing of the spheres.*

– Pythagoras

## Brevard Choral Institute



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Director of Choral Activities

Brevard College, [greshada@brevard.edu](mailto:greshada@brevard.edu)

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### The Future is Yours! Upcoming Dates and Deadlines

2016 Conference Choir Applications –  
Wed. June 15 - send to Eileen Kress

2017 All State School Registration –  
Thurs. September 15 – send to coordi-  
nator Angel Rudd

2016 Honors Chorus Audition Regis-  
tration – Thurs. September 15 – send to  
regional site chairs

2016 Honors Chorus Auditions:

East – Wed. Sept. 28

Central – Thurs. Sept. 29

West – Fri. Sept. 30

2016 NCMEA Professional Develop-  
ment Conference – Sat. – Tues.  
November 5-8 - Winston-Salem

*Please continue to check the NCMEA  
MS Choral website regularly for up-  
dates and information.*



Spring... that time of year when you are working hard on end of year concerts. I hope you can take just a moment to reflect on how far your students have progressed and what you've accomplished as teachers since that first day of orchestra class. Your dedication and passion for teaching have led your students to a new level of 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:

The Eastern Regional Orchestra was held February 19 – 21, 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. Peter Askim, director of orchestral studies at North Carolina State University. The Symphony Orchestra was directed by Dr. Jorge Richter, director of orchestras at East Carolina University.

The Western Regional Orchestra was held February 26-28, at Appalachian State University. Thank you to Sabrina Howard for her continued great leadership of this event. The Repertory Orchestra was directed by Kamine Haghighi, orchestra director at Walter Hines Page High School in Greensboro. The Symphony Orchestra was directed by Dr. Chung Park, director of orchestras

and String Music Education at University of Central Florida. Congratulations to all of the students on their outstanding performances!

The Eastern Regional MPA was held March 8-10, at Ligon Magnet Middle School in Raleigh. Thank you to Carrie Henderson for chairing this event. Askim, Dr. Mira Frisch, director of string chamber music at UNC – Charlotte, and Karen Huey, retired Lee County Schools orchestra teacher, served as adjudicators for the prepared performances. Dr. Jim Waddelow, director of string activities at Meredith College served as adjudicator for the sight-reading.

The Western Regional MPA was held March 16-18, at Northwest School of the Arts in Charlotte. Erica Hefner chaired this event and did a wonderful job. Greg Barnes, University of South Carolina String Project, Dr. Gail Barnes, director of music education and USC String Project, and Dr. Greg Hurley, director of music education at East Carolina University served as adjudicators for the prepared performances. Frisch served as

adjudicator for the sight-reading. Congratulations to the teachers and students on their performances!

Please remember, requests for additions/changes/deletions to the NC Orchestra MPA Repertoire List must be received by June 30, 2016. 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, bylaws, or policies and procedures must be submitted to me in writing (email or mail) no later than June 30, 2016. These requests will be introduced and discussed at the Regional Meetings, which will take place in September, and will be voted on at the Business Meeting during the 2016 NCMEA Professional Development Conference. Please continue to check the NC Orchestra Section website [www.ncorchestra.org/wordpress](http://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 with any concerns, questions, or suggestions for our organization. My email is [orchestra\\_chair@ncmea.net](mailto:orchestra_chair@ncmea.net).



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# H

## igher Education

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Gloria J. Knight, Chair

As Chair of the Higher Education section, greetings to everyone. The Higher Education committee was delighted to have NAFME President, Dr. Glen Nierman serve as a presenter during the 2015 annual NCMEA conference.

Dr. Nierman presented his topics on Directions for Research in Pre-Service Music Teacher Education and Assessment in a Revised Standards Environment. The presentations provided enlightening and relevant information for institutions of higher learning and for K-12 schools. Dr. Nierman delivered a solid rationale for research and provided many examples of how research can benefit teachers. We gained much insight into what we teach and how we assess what we teach at various educational levels.

For the upcoming year, the Higher Education Committee members will be looking forward to planning sessions that continue to promote music education for all. We hope to see all of you at the 2016 annual NCMEA conference.

# A

## ccolades

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Congratulations to Windy Fullagar, Band Director at Alexander Graham Middle School, as a recipient of the 2016 ASC Cato Lifetime Achievement in Teaching Award! This award recognizes exceptionally creative teachers who have a distinguished career teaching the arts,

sciences or history or who have demonstrated creative infusion of the arts, sciences or history into the core curriculum. In recognition of this achievement, Windy will receive a cash prize of \$5,000 and a bronze medallion by NC artist Joanna Gollberg.

Congratulations Windy! We are proud of you!!!

# I

## n Memorium

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Anthony "Tony" Groce, member of the NCMEA and the NC Bandmasters Association, passed away on February 25, 2016 at his home in East Bend, NC. He graduated with a bachelors and masters degree from Appalachian State University where he played trumpet in the marching band. Tony dedicated his life to teaching music. He taught band at Bunker Hill High School, Bessemer City High School, Shelby High School and retired from his alma mater Forbush High School in 2007.

### NCME Feature Article Rotation Deadlines


Summer/Fall: May 1  
Elementary | Orchestra | Advocacy

Conference: August 10  
Items pertaining to conference

Winter: December 1  
Research | Choral | Band

Spring: February 15  
Technology | Jazz | Higher Education

Feature article submissions should be sent to the appropriate section chair.




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*I love to hear a choir. I love the humanity to see the faces of real people devoting themselves to a piece of music. I like the teamwork. It makes me feel optimistic about the human race when I see them cooperating like that.*

– Paul McCartney

As I began writing this article, I came across this quote, which speaks to what we feel and why we are in the classroom. It is the cooperation and teamwork that make the wonderful experiences for our students and ourselves. Our music making brings everyone together through common goals. At my school, we just finished our Singing Valentines. It's always such a joy to see the various groups build upon their strengths and decide what works best for their particular group. Singing Valentines also brings the entire school together for one day as individual students are sung to. Many teachers have told me that it is one of their favorite days of the year and what a positive energy our music brings to their classrooms.

Now I think how there are just a few more weeks of winter to get through and MPAs are fast approaching. Thank you so much to Michelle Sullivan and all the site chairs for making sure MPAs run smoothly. I hope you and your students are able to perform at our district MPAs and also spend some time listening and supporting your colleagues and their programs.

I would also ask that if you do not already do so, please have your groups sight read at MPA. It's not as scary as you think; trust me. Directors have the opportunity to choose from four levels of difficulty, no matter the grade level of the repertoire you choose. Each level has two rhythmic exercises and two melodic/harmonic exercises composed in multiple voicings available to choose from. Students perform one rhythmic exercise and one melodic/harmonic exercise in the sight reading portion of the adjudication. In 2016, we will again use the 2015 sight reading books composed by our own Gwen Hall.

By the time you read this article, we will have just finished our 2016 All-State Chorus Clinic. I am so excited and looking forward to hearing the four choirs in Raleigh again this year. Memorial Auditorium has had some renovations is looking great. Special thanks to Jeremy Truhel for working to make sure All-State is a success. All-State was held at the Raleigh Convention Center and the Duke Energy Center for the Performing Arts on April 29 – 30. Clinicians included: 9 – 12 Women's Choir: Dr. Andrea Ramsey, UNC – Boulder; 9 – 12 Men's Choir: Dr. Jefferson Johnson, University of Kentucky; 9 – 10 Mixed Choir: Dr. Randy Haldeman,



UNC – Charlotte; and 11 – 12 Mixed Choir: Dr. Dave Fryling, Hofstra University.

Our 2015 Young Composer Showcase winner was Clayton Delp from Fuquay Varina High School. His composition, "Black and White," was premiered at conference this past November by the Charlotte Latin Concert Choir, under the direction of Craig Estep. Special thanks to the committee members, Gwen Hall, chair, Stuart Chapman Hill, and Jesse Padgett, for choosing our winner this year. The 2016 Student Composition application is now on the website. Please encourage high school composers to submit their choral pieces for consideration for this award. Deadline for applications is June 1.

At our business meeting at All-State, Eddie Adams, HS Choral Section Chair-Elect, presented a ballot of volunteers who are willing to serve our organization. At fall conference, members will vote on the following HS Choral Board offices: Chair-Elect, Choral Activities Chair, NC Honor's Chorus Co-Chairs, All-State Chair, and Secretary. The officers will serve on the board from November 2016 through November 2018. If you would like to run for one of the offices listed, please contact Eddie Adams at [jadams@wcpss.net](mailto:jadams@wcpss.net).

Our 2016 NCMEA High School Choral Section Hall of Fame inductees were recognized at the All-State Chorus Concert. Please consider nominating someone for the 2017 High School Choral Section Hall of Fame by emailing Carol Earnhardt at [earnhardtcarol@yahoo.com](mailto:earnhardtcarol@yahoo.com). It is a wonderful opportunity to recognize those directors who impacted the lives of their students through the love of choral music, 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. Z. Randall Stroope, Oklahoma State University, will conduct our N.C. Honors Chorus Clinic November 5 – 6. It will be great to have him with us. Please encourage your students to audition for the choir. Deadline for submission of audition fees is September 10. Up-to-date information concerning N.C. Honors Chorus can be found at [ncmea.net](http://ncmea.net).
- Send your nominations for Teacher of the Year to Cynthia Benton at [cindyrbenton@yahoo.com](mailto:cindyrbenton@yahoo.com).
- Consider having your ensembles perform at Conference.
- Please submit applications to me at [hschoral\\_chair@ncmea.net](mailto:hschoral_chair@ncmea.net). Deadline is May 15.

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



# DEPARTMENT OF MUSIC



The Mars Hill University Department of Music provides an environment in which musicians develop skills and gain knowledge essential to lifelong professional and personal success in artistic endeavors. The Department of Music has been a member of the National Association of Schools of Music (NASM) since 1950, a testament to the department's tradition of excellence.

Students interested in studying music at Mars Hill University should visit [mhumusic.com](http://mhumusic.com)





I am writing to you from icy Raleigh (it's February), contemplating all the things happening in technology right now. We are still traveling down the path of one to one devices in our schools, but I find that many of the teachers who are looking for the most technology help are the ones who have little to no technology. I vividly remember being in that same situation many years ago.

Every classroom in my school was in the process of being outfitted with SMARTboards, except mine. I had been pushed to a trailer and the principal was concerned about security. I had one several years-old laptop computer, and a projector in my room (and that had been purchased by a previous music teacher through a grant). It was hard for me to see the light at the end of the tunnel.

Then one day I was helping the media specialist in my school clean out her storage room. I found boxes of blank CDs, tablets, remote systems, and an entire AlphaSmart Cart. When I asked her about them, her response was, "Those are so outdated none of the teachers want them anymore. Now they just collect dust!" I was not (and still am not) too proud to use old technology.

I ended up using every bit of still-working technology in my room. Yes, I was the one finding out if it worked or not, and I had to put in the time to learn to use that old technology, but to me it was worth it. For those of us with creative minds (and really, that's all of us, isn't it?) turning a piece of outdated equipment into something useful is a challenge. Much of the technology in our schools, and similarly the technology collecting dust in storage rooms, is not made specifically for music education, but we can make use of it! Here are some ideas for those of us with very little technology:

- Only one computer? Consider turning it into a learning center. Students can come to the center when they have finished their work early, or you can rotate the entire class through it one at a time (sometimes this takes multiple classes depending on how long your class is and how many students you have). You can also use this one computer in conjunction with Google Forms and have each child take an assessment or a survey while you are teaching the whole group. I also use Padlet (<https://padlet.com>) for after-performance group assessments and critiques.

- Do not be afraid to mix and match technology! It's not uncommon in my room to have students spread around the room answering surveys at a combination of two desktop computers, two laptop computers, two iPads, an iPad mini and a Samsung tablet! Generally, the kids are great at making technology work regardless of the brand or model. My one piece of advice here is to use something that works cross platforms, like a website.



- Never be too proud – to beg, take something old, ask for help, the list goes on. The media specialist and technology facilitators at your school know what is available and what is not being used, so make a point to ask! You can also check the online library database if your media specialist is up to date on adding technology.

I hope this is helpful for all of you out there trying to figure out how to add that technology component to your lessons. The technology committee is working hard to plan sessions for next year's conference that are both useful for the most technology-savvy educators out there as well as the teachers who are technology beginners. We will also be ramping up our Tech Pods for those of us who work better with hands-on technology. For those of you who were unable to attend any Tech Pods last year, these are great sessions providing a short presentation followed by time to work with the technology presented hands-on. The presenter sticks around to answer any questions you may have or walk you through the technology presented. I look forward to seeing you then!

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# Use Technology as a Vehicle

by Justin Barrett

The sound of a positive, happy tech facilitator, first thing in the morning on a teacher workday geared up and ready to present the latest and greatest tool. The presentation goes a little something like this. “Good morning teachers! Welcome to your training session on insert really cool tool here!” You’ll then sit through hours of training on how to use this thing before being informed you’ll be using this in your courses for the foreseeable future. Unfortunately, the overwhelming truth behind it all is it sounds like a great idea, until it’s put into the perspective of actual practice.

Let’s use an example. Many systems have adopted Google Classroom into their schools, providing training on how teachers can use it to deliver assessments and grades, and keep up with students’ work. Now, as a believer in Google, this sounds fantastic. Google is amazing in many ways, especially in their design to be cross-compatible and meet the device needs of everyone as well as their expansive array of tools and neat things they can offer. But let’s play this out:

- County or school adopts Google Classroom;
- Google does their thing and gets it all set up for use;
- Teachers get training on how to use the tools available in Google Classroom;
- Teachers are set free to do what teachers do and apply the tool in their classroom somehow;
- Teacher arrives at their desk, cool tool in hand;  
...now what?

## Getting Started

It’s a common misnomer, but the idea behind incorporating technology isn’t to use the tool to do something specific in a specific lesson. It’s to integrate the tool into your everyday routine and plan for it as part of normal lesson planning. There are many ways to do this, problem-based hybrid learning. This is a conglomeration of two separate ideas, put together to create an optimized learning environment adept for individual learning and group application of concepts.

Problem-based learning is an instructional strategy in which the teacher provides a problem to the students in the form of a learning goal and gives them the tools required to achieve the goal. For example, without giving any formal lecture time on the topic, a teacher might provide students with an assessment on a piece of music which asks them to use Wikipedia to learn more about the piece. The students have Wikipedia, which is the only tool they need in order to discover the answers to the quiz. From this experience, students learn about the piece of music and its relevancy in the world. This could lead up to the introduction of the piece in the classroom to perform for their next concert.



Hybrid learning is an educational environment where the physical classroom and an online learning environment are used as one complete package. This means daily individualized out-of-class lessons are used as a lead-up or follow-up to the in-class group activities.

In order to put these two together, design your lesson plans to be two parts. Part one should be exactly what you already do: develop a lesson based on the needs of your students and program. This can be something like correcting rhythm in a section of music, teaching proper phrasing, whatever your classroom needs. Part two should be a problem-based approach to teaching a concept to prepare your students for the lesson you would like to teach, utilizing an online system to deliver and assess the learning.

- Decide what you want to teach;
- Write a learning objective;
- Choose a method of delivering content that is web-based and interactive (YouTube videos, online games, whatever your need is). If you don’t know where to look, Google the learning objective you want to teach and put the medium you want to use at the end (ex. notes of the treble clef game).
- Develop a short pretest and post-test to assess student growth; 5 questions are more than enough and you can reuse them on both tests. Don’t stress it. Ask the tough questions and set the bar for what you truly want your students to know.
- Put together a way to structure the learning opportunity so that students follow the correct flow. It doesn’t matter



how you choose to do this, whether it's a Google Slides presentation with 4 slides to show students the order of operations you want them to choose, or some other method in your content management system.

### Understanding The Tools

There are three main purposes for tools in an online environment:

- House course content and materials;
- Deliver content;
- Track assessments.

There are many different tools out there to do this. The key to understanding how you can utilize them is to understand their purpose.

### Content Management Systems (CMS) vs. Learning Management Systems (LMS)

Content Management Systems and Learning Management Systems are very similar. Content Management is specifically for structuring and housing classroom materials for individual use. Content Management Systems can be anything from Google Folders (structured to organize course content into modules or learning packages) to a website which displays these modules. Learning Management Systems take this a step further and track grades as part of their package. Canvas, Moodle, and Blackboard are all Learning Management Systems which track grades and deliver content. If you have an LMS, it is most likely *not* necessary for you to have an additional website or other external CMS (Google Folders, etc.) for your classroom.

### Assessment Tools

LMS have assessment tools built in. Utilizing them saves you a step. If you don't have an LMS, something like Google Forms will allow you to deliver assessments and capture responses in a spreadsheet. Using an add-on to Google Sheets (such as Flubaroo) will allow you to grade these responses which you can then plug into your grade book.

### Tools for Content Delivery

Content delivery should be packaged into lessons in order to maintain the integrity of your students' user experience. This allows them to clearly see what assignments they need to do when and in what order. In addition to this, a choice of materials which is cross-compatible (can be viewed on any device such as YouTube videos, Google Docs or Slides, etc.) will make your life easier in the long run as it diminishes the likelihood that students will have problems viewing the materials.

### Put it in practice

Ideally, you should begin implementing this type of technology at the beginning of a year or semester in order to reduce the amount of confusion on your students. Utilized this way, developing daily lessons in your LMS or CMS should be a simple task taking approximately 20 minutes per class. Utilizing the problem-based approach – teaching the concept of a lesson before putting it into practice in your next class – this can save a great deal of valuable in-class time since you're no longer having to teach the concept and apply it in your limited class time.

Using technology should never be the reason you teach a lesson, rather the answer to *how* you could teach a lesson or concept. Remember always that in education, technology is a vehicle, not a destination.

*A North Carolina native, Justin Barrett currently works as a freelance web designer based out of Graham. He received his Masters of Instructional Design and Technology from UNC – Wilmington with an emphasis on designing instruction for Music Education. He received his Bachelor of Music in Music Education from UNC – Greensboro in 2011, where he first began formulating the necessity of making the music classroom more accessible to the 21st century student.*

*Barrett has worked with various schools in Guilford, Alamance, Brunswick, Orange, and Rockingham counties as a marching band instructor, percussion teacher, and an assistant teacher. He is a member of Phi Mu Alpha Sinfonia music fraternity, the National Association for Music Education, and the North Carolina Music Educators Association, with which he serves as the organization's webmaster.*

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## ESSA Highlights

Last week, after years of stalled negotiations and Congressional stalemates, Congress put No Child Left Behind away for good and passed by an overwhelming majority a new version of the Elementary and Secondary Education Act (ESEA).

This new bill, titled the **Every Student Succeeds Act (ESSA)**, is an enormous victory for music education advocates. We are truly on the verge of a new day for music education, with opportunities to use federal funding to increase access to music education for all students, especially the most vulnerable.

Among the most important provisions for music education in the bill:

- **A New and Clear Intent to Support Our Nation's Schools through a Well-Rounded Education:** This is a huge departure from NCLB, which focused heavily on student academic success narrowly defined as reading and math.
- **Enumeration of Music as a Well-Rounded Subject:** Replacing the Core Academic Subject language from NCLB, this language clearly articulates that music should be a part of every child's education, no matter their personal circumstances.
- **Requirements for Well-Rounded Education:** Schools will now be able to assess their ability to provide a well-rounded education, including music, and address any deficiencies using federal funds.
- **Flexibility of Title I Funds to Support a Well-Rounded Education:** All Title I programs, both schoolwide and targeted, are now available to provide supplemental funds for a well-rounded education, including music.
- **More Professional Development for Music Educators:** Funds from Title I, II, and IV of ESSA may support professional development for music educators as part of supporting a well-rounded education.
- **Flexible Accountability Systems:** States must now include multiple progress measures in assessing school performance, which can include such music-education-friendly measures as student engagement, parent engagement, and school culture/climate.
- **Protection from "Pullouts":** The new ESSA discourages removing students from the classroom, including music and arts, for remedial instruction.

Passing this law with music listed as a stand-alone subject kicks open the door of opportunity to ensuring music's place in every school — and leading in the decision-making for what that looks like.

Learn more about ESSA and what it means to you at <http://bit.ly/NCLBends>

Becoming a NAFME member is more important now than ever before. Learn more about membership at [jointoday.nafme.org/takeaction](http://jointoday.nafme.org/takeaction)



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