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Updated 1/5/2016



I love my job. How often do we hear this phrase? In response, most people ask, “What do you do?” What a privilege when we can respond, “I teach music.”

With recent legislation changes, it is a new day for our profession. On December 9, the United States Senate passed the Every Student Succeeds Act (ESSA) [S. 1177] by a vote of 85 to 12, and the Elementary and Secondary Education Act (ESEA) was reauthorized. Then, on December 10, ESSA became official and No Child Left Behind (NCLB) became a thing of the past.

For the first time *ever*, music is recognized as a stand-alone subject in the definition of a well-rounded education in this law. Across the state and nation many of our members, along with many music education advocates, sent more than 20,000 letters to Congress. Your voice contributed to this monumental advancement for music education.

Here are the most important top line takeaways from the new bill (as presented from NAFME):

- **A new and clear intent to support our Nation's schools through a well-rounded education:** This is a sea change from NCLB, which focused on the academic success of students narrowly defined as reading and math.
- **Enumeration of music as a well-rounded subject:** Replacing the Core Academic Subject language from NCLB, it clearly articulates music should be a part of every child's education, no matter the personal circumstance.
- **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 school-wide and targeted, are now available to provide supplemental funds for a well-rounded education, including music.
- **More professional development for music educators:** Funds from Titles I, II and IV of ESSA may support professional development for music educators.
- **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, parental engagement and school culture/climate.
- **Protection from “Pull Outs”:** The new ESSA discourages removing students from the classroom, including music and arts, for remedial instruction.

In the weeks and months ahead, we will be working hard to learn more about how this federal legislation will impact us, and will work closely with NAFME to understand the ESSA

Implementation Toolkit that has been provided for us all.

Make no mistake, the signing of this legislation was a major victory for music education and we are both delighted and hopeful for what the future holds. It underscores NAFME's efforts to expand nationwide access to music and increase resources to teachers and students.

With all of the negative things we hear every day about education, isn't it nice to hear something positive?

Early in your career, it's fairly easy to say, “I love my job.” For many, the child-like faith of a beginner is lost once we gain experience. We often grow complacent, perhaps even forgetful of the importance in our work. How do we continue to find that excitement and energy we had in those younger years?

Our mission to finding passion and love in our job often starts with sharing our story with our students, colleagues, and communities. To be great advocates for our profession it is important to first let others know why we do what we do. Have you shared your story? Do others know why you love your job?

Music changed my life. The things taught in a little band room on top of an auto mechanics shop at a small mountain high school went beyond the Essential Standards or Core Curriculum. We were taught music changes lives and shapes who we are. We saw a dedicated teacher come to school every day who loved his job. It was the start of my own career. It is where my story began.

What is *our* story today?

On the national level, the state of our association is strong. At our national leadership assembly in June, we learned several key facts about NAFME. We know national Tri-M membership is up 10.1% and applications from students to participate in the National Honor Ensembles is up 40%. National Membership is up 2%.

NCMEA is also strong. We were a factor in NAFME's national success. We increased our membership, but we can do even better, and hope to continue to grow our membership this year. Recently, we've been asking some tough questions in leadership meetings. Often they begin with, “Why?” which led to answers beginning with, “Why not?” We've discovered innovative ways to help fund students wanting to participate in the National Honor Ensembles and collegiate members wanting to attend the National Assembly and Hill Day advocacy meetings in Washington, D.C. Why? Because they are our future and we want them to love their job.

We have experienced years of talented and visionary leaders who brought us to the place we are today. The leadership of my immediate predecessors, Richard Holmes and Sonja Williams, sets a high benchmark for us all. Our board of directors is an incredibly dynamic and energetic group of individuals with a passion to do the right things for music and music educators.

They love their jobs. Pat Hall, our executive director, is the best of the best and ties us all together. She is innovative and forward thinking, consistently representing our needs today and always looking to the future of our organization. She loves her job. (I have heard her say this!)

National Executive Director, Michael Butera, encourages us to move forward if we want continued success. We envision an NCMEA that grows with more Tri-M members wanting to be collegiate members. We want our collegiate members to graduate into full members and serve them with our ever-growing mentor program as they plant the seeds for music education in today's youth.

We want our new teachers to go to work every day saying, "I love my job." We want our veteran teachers to be able to say, "I love my job." In order for that to happen we, as an association, must provide as many support tools and resources as we can find.

Today's music educator holds in his hands the power to grow musically literate students who will be tomorrow's leaders in fields and jobs that don't even exist today.

Will they love their job? I hope so. No matter what they do, we hope they will always remember the importance of music in their lives. The love and passion we have for our job is shaping tomorrow's teacher, tomorrow's small business owner, tomorrow's CEO, tomorrow's senator. Most importantly, what we are doing in our jobs today is preparing the people who will not only perform, but support and advocate for music tomorrow.

I love my job. Music gave so much to me in my formative years. I owe it a debt of gratitude. It's taken me to places I never imagined, opened doors I didn't even know had hinges, and brought me solace before I knew I needed it.

Today, it's a privilege and honor to represent North Carolina's music educators as we travel together down a musical path filled with both the known and unknown. In November, we were able to reconnect and rejuvenate as we shared together during our Professional Development Conference. Throughout this school year, we will hear so many successful fruits of our labor through an untold number of musical performances by our students and members.

The North Carolina Music Educators Association is where music educators belong. Just like our parent organization, we hope to orchestrate success in the lives of our members and in our students. We hope to bring music into the lives of North Carolinians (both young and old) so that they, too, may say,

"I love my job."

God speed to each of you as the New Year brings you peace and blessings for a fruitful and productive year of music making. A special thank you to our outgoing board members for their service and a hearty welcome to our newly elected board members as you begin your journey of service.

I thank each of you for your continued membership in our organization and want all of you to know every member of the board stands ready to assist you in any way that we can. We work hard to represent all of North Carolina's music educators.



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Notes from the Executive Director

Pat Hall



Welcome New NCMEA Officers and District Presidents! Elections for Officers and District Presidents were held at the 2015 Professional Development Conference. Welcome new Board Members:

President-elect: Jazzmone Sutton, music educator, Forest Hills Global Elementary School, Wilmington. Jazzmone will represent NCMEA at state, division and national meetings and serves as the membership and student events chair.

Recording secretary: Aria Westbrook, general music and vocal choral ensemble, Hawfields Middle School, Burlington. Aria jumped right into her role by taking minutes at the November board meeting held at the close of conference.

Member(s)-at-large: Jeffrey Danielson, choral director, West Carteret High School, Morehead City. Andy Carter, director of bands, Orange High School, Hillsborough. Jeffery and Andy serve as representatives of our general membership.

District presidents beginning their terms: Jennifer Fowler (1), Jessica Ferguson (3), Lois Parris (5), Lillie Allmond Harris (7), Pamela Collings (9), Cindy Clark (11), Gena Wiltshire (13) and Jenifer Hutson (15).

James Daugherty began his term as president, and Richard Holmes is now past president and finance chair. Both terms run through Conference 2017.

Board members rotating off for their service to NCMEA are: officers Sonja Williams in her 6-year leadership role, and Susan Trivette who kept us organized as recording secretary for 8 years. Many thanks to the district presidents for their time and commitment: James Markey (1), Wendy Cooper (3), Janet Berry (5), Alice McIntyre (7), Jonathan Chesson (9), Angela Mangum (11), and Mary Sumner (13).

The 2015 NCMEA Conference was a huge success with 1,634 of you in attendance! These numbers do not include over 700 students participating in Honors Ensembles, their chaperones and families. We are one of the largest conferences to visit Winston-Salem every year!

Conference survey results were presented to the NCMEA board of directors at their January board meeting. I just wanted to share a few highlights:

- 77% rated the overall conference excellent to superior. The primary reason you attend conference is:

1 – To bring new ideas back to the classroom;

2 – Networking with other music educators; and

3 – attend concerts and observe clinicians.

- 68% spent more than one hour in the exhibit hall and did a little shopping.

The conference mobile app rocked it with 88% usage! Thanks for giving the new conference registration system high marks!

Conference is not the only professional development resource for members. I encourage you to check the Member Resources tab on the NCMEA website often. It is my goal to post more information on professional development opportunities for music educators, grant opportunities for teachers, ensemble

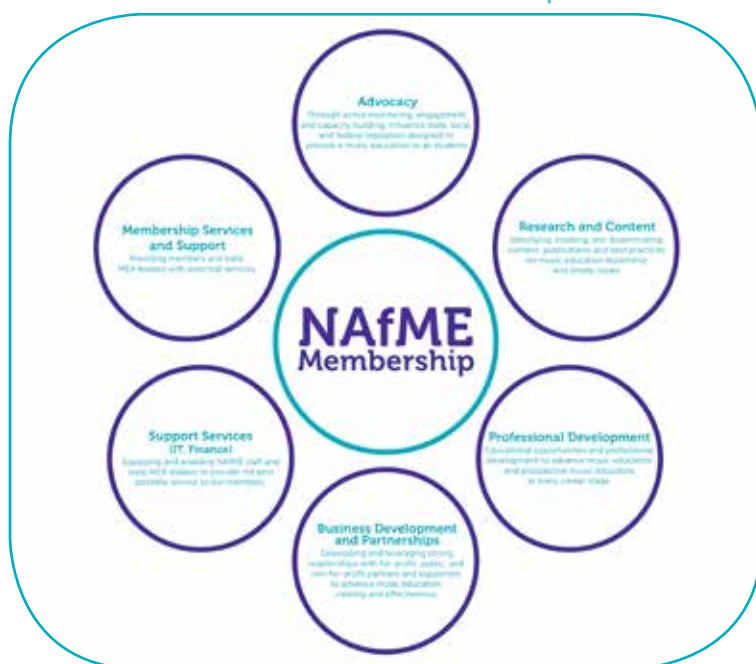
competitions for your students, as well as reference materials that may be of interest to members. If you know of any resources you think may be of interest to your colleagues, please send them along and we'll post them to the website.

As always, the NCMEA office is your resource, too. Don't hesitate to call or email with any questions, concerns or accolades you would like to share!



Past president Richard Holmes and outgoing board member Sonja Williams.

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Our NCMEA conference was filled with opportunities for professional growth and collaboration. The earlier start on Sunday allowed for more featured performing groups. Several did dual concerts and clinic sessions. The clinicians were spectacular and most presented to a full house. It was my honor to plan the conference and I look forward to hearing your suggestions for this annual event.

The NCBA fall business meeting was not only a time for NCBA business, but a time for celebration. Our membership overwhelmingly approved three new candidates, Wynn Justice, Jim Crayton and Ed Whitener, for induction into the 2016 NCBA Hall of Fame. The induction ceremony will be prior to the start of the NC Honors Band concert on May 1, 2016. Please make plans to celebrate the accomplishments of these fine NCBA directors at the concert.

We also recognized the Award of Excellence and ASBDA Ed Rooker Encore Award recipients. These fine directors are featured in this journal edition. Congratulations to each of you! A special surprise was the visit from eleven of our past NCBA presidents. These directors came out to show their appreciation for Deborah Phillips, outgoing NC Honors Band treasurer. She has served our organization since 1989 and we greatly appreciate all she has done for NCBA.

In addition, we recognized outgoing NCBA treasurer, Richard Holmes, for his loyal service to NCBA. We extend a warm welcome to our new NC Honors Band treasurer, Robert Parker and NCBA treasurer, Fran Shelton. Both have served at a district and state level and their experience will be valuable as they move into their new roles on the NCBA board.

The entire NCBA board is pleased to be serving our membership. These members work throughout the year, especially during the conference to oversee clinics and other logistical concerns. Please extend a thank-you to past president, Michael Wilson; president-elect, Rodney Workman; secretary, Jason Barclift and band delegate, Brent Harris for their service. We also need to recognize our district chairs for their hard work: Allen Klaes, Western District; Lesli Clowes, South Central District; Phil Homiller, Central District; Rodney Workman, Northwest District; Tanya Talton, Southeastern District; and Debbie Davis, Eastern District. Ruth Petersen is also an invaluable member of our team, updating changes on the NCBA website and promoting our organization through the NCBA Facebook page. Please take time to thank these folks for the work they do.

We need to extend another round of applause to the following performance ensembles and their conductors: North Carolina Brass Band, Dr. Brian Meixner, Conductor; Cuthbertson High School Wind Ensemble, Todd Ebert, Conductor; Charlotte Concert Band, Drew Carter, Conductor; South Caldwell Wind Ensemble, Jason Childers, Conductor; Ligon GT Magnet Middle School Wind Ensemble, Renee Todd, Conductor; University of North Carolina, Wilmington Wind Ensemble and Chamber

Winds, Dr. John Lacognata, Conductor; and Ronald Wilson Reagan Wind Ensemble, Andrew Craft and Kenneth Tysor, Conductors. The conductors did a great job selecting music from a variety of grade levels to benefit both high school and middle school directors. The performances were exceptional and showcased the hard work of the students and outstanding leadership of their directors. We are indeed lucky to have such wonderful band programs in North Carolina.

We welcomed a wide range of clinics and clinicians for this year's conference as well. Special thanks to Kevin Boyle, Jeff Scott, Tracy Leenman, Robert Sheldon, David Starnes, Jarrett Lipman, Jason Crafton, Julie Duty, Joseph Van Hassel, Wendy Matthews, and Larry Clark for sharing their knowledge and expertise with our membership. These experiences would not be possible without the support from the following sponsors: Conn-Selmer, Ludwig/Musser, Jamey LaFevres, Jackson's Music, Northland Publishers, Larry Clark, Carl Fischer, Robert Sheldon, Alfred Publications, Marguerite Wilder, GIA Publications, Western Carolina University, University of North Carolina Wilmington, Virginia Tech University, Musical Innovations, Newberry College, United Sound, Music and Arts, Ron Turbyfill, The Music Center, Tim Hedrick, NCBA Marching Committee, NCPASIC, UNC Pembroke and Wayne State University. We also want to recognize our music industry representatives and exhibitors who faithfully attend conference. Please accept our sincere gratitude for all you do to support our organization.

There is a tremendous amount of behind the scenes work to set up and tear down the performance venue and other conference rooms. Please join me in recognizing the Winston-Salem Forsyth County Schools and their band directors for providing risers, orchestral shells, music stands, conductor podiums, and other needed equipment. There were so many directors that offered to help out before, during, and after the conference. Please accept our sincere gratitude for all you do to help make our jobs easier and the conference a success!

We are already planning for the upcoming 2016 conference. The application process for performance ensembles is due May 1, and can be found on the NCBA website. If you are interested in performing or presenting a clinic, please email me.

As you begin planning for your spring NCBA events, please visit our website and become aware of new procedures for NCBA Honors Auditions and MPA events. Please read over the bylaws, policies, and procedures of our organization and adhere to deadlines and your professional obligations. Our NCBA website is full of information I use everyday. Please make a habit of visiting our website, it will make your job much easier. This organization is constantly changing so don't assume you know the correct answer. If you ever have any concerns or questions, please contact any NCBA board member. We are here to help you and your students. I hope all of you enjoy another wonderful semester of music making!

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NCBA Award Winners

Hall of Fame

Founded in 2002, the NCBA Hall of Fame honors retired or deceased NCBA members who made significant contributions to the improvement of music education and betterment of the teaching profession. Criteria includes active service in North Carolina for a period of not less than ten years, demonstration of excellence in the teaching of music, consistent maintenance of a well-balanced band program with active participation in various activities of the organization, and fulfillment of the highest ideal and professional integrity during the time of service. Congratulations to Wynn Justice, Jim Crayton, and Ed Whitener for being selected for the NCBA Hall of Fame. Their bios were included in the last edition. The NCBA Hall of Fame induction ceremony will take place just prior to the N.C. All State Band concert on May 1, 2016, on the campus of the University of North Carolina – Chapel Hill.

NCBA Award of Excellence

This award is given annually to an active (or recently retired) member in each of the six respective NCBA districts. Criteria may vary slightly from district to district. These members are selected by their peers based on their demonstration of excellence in all facets of the instrumental band program. Congratulations to the 2015 NCBA Award of Excellence recipients.

Eastern District



Andy Wright received his Bachelors in Music Education from East Carolina University and a Masters in Percussion Performance from Northwestern University. He is an alumnus of the Carolina Crown Drum and Bugle Corps. Since 2000, he's been a director at West Carteret High School in Morehead City. His responsibilities include co-teaching the Marching Patriots, the Concert Band and Symphonic Band, and acting as lead teacher for the Jazz Ensemble, Jazz

Band, Jazz Combo and Percussion Ensemble. All ensembles at West Carteret receive consistent superior ratings. He is an active clinician for various honor ensembles and frequently judges marching, concert, and jazz events. Most recently, he was inducted into the American School Band Directors Association.

Under Wright's direction, the marching band was nationally televised in the Disney Parks Christmas Day Parade. They also performed as an honor band in the North Carolina Governor's Inaugural Parade. During the 2010 – 2011 school year, the West Carteret High School Jazz Ensemble performed at the NCMEA Professional Development Conference. That year, the Jazz Ensemble was the winner of the Essentially Ellington Regional Jazz Festival at the University of North Carolina – Chapel Hill.

He has served as percussion instructor for the East Carolina University Summer Band Camp and the Bands of America Summer Symposium. He has also served the Eastern District Bandmasters as the first All-District Percussion Coordinator, served as the NCBA Eastern District Marching Band Committee Member, served as the NCMEA East Region Jazz Section Chair, and served as the NCMEA Jazz Section Chair for all of North Carolina.

South Eastern District

Wendy Herring Edgerley graduated from Richmond Senior High School in Rockingham in 1981. She was inspired to pursue teaching by her wonderful band directors Joe Allison, Tony DiNapoli and Dennis Carswell. She is a 1985 graduate of Appalachian State University where she received Bachelor and Master of Music Education degrees. During her 29 years of teaching, Edgerley has taught band in North and South Carolina, and her bands have consistently received superior ratings at State Band Contest (MPA). Her bands have traveled to perform numerous times in Toronto, Canada, Williamsburg, Va., and Orlando, Fl., where they received many first place and grand champion awards in the Fiesta-Val competitions. She has served as a guest clinician for All-County and All-District bands, and as an adjudicator for MPA as well as many other music festivals. A National Board Certified Teacher, she currently teaches at Scotland High School in Laurinburg.



Central District



Andy Carter is a 2001 graduate of Western Carolina University, where he earned a BS Ed with a focus on instrumental music. He was appointed Director of Bands at Orange High School in April 2004. Prior to his time at Orange, Carter served in the same capacity at North Duplin Jr/Sr High School in Mt Olive. Under his directorship, his bands have always earned superior and excellent ratings at District Band Festival.

Bands at Orange High continue to grow and mature each year, with students in the Panther Band program routinely earning spots in the honors bands at the county, district, region, and state levels.

Carter is the current Past-President of the Central District of NCBA. In November 2006, he was elected State Jazz Education Chair and served on the board for NCMEA for two years. In 2015, he was recognized by his peers with the prestigious Award of Excellence. In 2009, he was named Central District Bandmasters' Band Director of the Year.

Carter is active outside the classroom, serving as a clinician, adjudicator, and consultant in the Concert, Jazz, and Marching Band areas. Graduates from the Panther Band program are currently participating in music programs at Appalachian State University, Western Carolina University, North Carolina Central University, University of North Carolina – Chapel Hill, University of North Carolina – Charlotte, Duke University, Purdue University, Elon University and others across the region.

He is actively involved with the music department at Harvest Hills Church of God in Burlington, serving as the Assistant Minister of Music as well as on the HHC Vision Team.

Northwest District



David Deese graduated from Page High School in Greensboro and is thankful to have had Charles Murph as his band director! He then attended Appalachian State University and earned his Bachelor's Degree. He served two years as percussion instructor and arranger for the Marching Mountaineers.

In February of 1993, Deese became Director of Bands at E.L. Brown Middle School, and Assistant Director at East Davidson High in Thomasville. In the following 12 year period, the Brown Middle School concert band earned superior ratings at MPA in grade IV and one in grade V. He also began a jazz program, which grew into two full jazz bands, both of which won awards at many jazz festivals.

Taking over upon Ed Kiefer's retirement, Deese is in his 12th year as Director of Bands at East Davidson. The program continues to prosper and has entered two bands at MPA for 10 years, and one band last year. He also teaches two full jazz bands at the high school, both of which participate in numerous jazz festivals. The Golden Eagle Marching Band has enjoyed great success and continues to earn top honors each year.

He has been named teacher of the year twice, and has been the Central District Band Director of the Year. He has served as the clinician for both the Central and Northwest All-District Bands, has taught numerous all-county clinics, and adjudicates jazz, concert, and marching festivals. Deese became a Nationally Board Certified teacher in 2002, and earned re-certification in 2012. Also in 2012, he was honored by the North Carolina Symphony as the winner of the Jackson Parkhurst award for outstanding music educator. He has also hosted Honors Band Auditions for the last 11 years.

South Central District

Jerry Lowe (BME 1978- University of Cincinnati College-Conservatory of Music; Master Degree in Instrumental Conducting- Winthrop University 2012) is the music director at North Lincoln Middle School. He recently completed his 37th year in music education. His present duties include 6th, 7th and 8th grade concert bands, and 7th grade chorus, with after school activities including jazz band, percussion ensemble and marching band. He has also had the pleasure of conducting orchestra



class, pit orchestras for musicals, and all levels of music theory. Lowe's performing groups have consistently received superior and excellent ratings in adjudicated events on local, regional, state and interstate levels. For the past 16 years, he has played tuba with the Carolina Wind Orchestra.

Lowe has adjudicated concert band, jazz band, marching band and solo/ensemble events on Long Island, as well as Maryland, and North and South Carolina. He was named Jazz Educator of the Year in 2008 by UNC – Greensboro. He has conducted several concert band and jazz band clinics, participated in summer music camps in the Charlotte area, volunteered at the summer Jazz Clinic UNC – Wilmington, and recently conducted at the Lenoir Rhyne University concert band camp. He has a passion for jazz, and has been Festival Chair for the NCMEA West Region Jazz Music Performance Adjudication for the past 14 years. He served as NCMEA Jazz Section Chair from 2004-06.

While serving as Director of Bands at Northwest School of the Arts in Charlotte, the High School Jazz Band had the honor of performing at the 2001 NCMEA Professional Development Conference, and also served as the clinic band for noted jazz educator and composer Dean Sorenson. This group also performed at the Spoleto Arts Festival (Children's Festival) in Charleston in 1998 – 2004.

Western District



Steve Sigmon is in his 8th year as Director of Bands at North Henderson High School in Hendersonville. Before he arrived there, he taught for three years at Salisbury High School. He is a graduate of Louisiana State University with a Bachelors Degree in Music Education. He is a member of the NAFME, American School Band Directors Association, North Carolina Bandmasters Association, and Phi Mu Alpha Sinfonia.

He currently serves as Past President of the Western North Carolina Bandmasters Association, and previously served on the NCBA Marching Committee. Sigmon was elected the 2011-2012 North Henderson High School Teacher of the Year, was chosen by *School Band and Orchestra Magazine* as their North Carolina Representative for the annual 50 Directors Who Make a Difference campaign, was recognized by RBC Bank's Tribute to Teachers, featured on local television station WLOS's Thanks to Teachers campaign, chosen by the Carolina Panthers and DSI as a recipient of their Carolinas Teacher of the Week program, and was given a Special Recognition award by the Henderson County Education Foundation at their 2011 Hall of Fame Banquet.

In addition to his work at North Henderson he also serves as a director for the John Philip Sousa Foundation's International Collegiate Wind Band, which tours Western Europe every other year, and as Music Minister for Fruitland Baptist Church in Hendersonville. He has also served as a clinician or adjudicator in North Carolina, Texas, Kentucky, and Massachusetts.

ASBDA Ed Rooker Encore Award

The Ed Rooker Encore Awards are recognitions sponsored and presented by the North Carolina Chapter of the American School Band Directors Association to outstanding band directors with less than seven years of experience in the profession.

The purpose of the Ed Rooker Encore Awards is to honor the achievements and service of new band directors and to promote the ASBDA mission of fostering rising talent in the music education profession.

Congratulations to the 2015 Ed Rooker ASBDA Encore Award recipients.



Jill Brooks received her Bachelor of Music Education degree from Winthrop University in 2008, and was a member of the South Carolina Teaching Fellows Program. At Winthrop, she performed with the Winthrop Symphonic Band, Brass Ensemble, and Trumpet Choir. Brooks began her professional career in Union County, SC teaching middle and high school band for four years.

In 2012, she assumed the Director of Bands position at Weddington High School in Union County, NC. Under her direction, the Weddington Band program has received consistent superior ratings at Concert Band MPA and enjoyed highly successful competitive marching band seasons. Her students are regularly selected to participate in district and state honor band clinics, area youth orchestras, and international music tours. She was also the 2013 recipient of the Outstanding Potential Award for Young Directors sponsored by the ASBDA National Foundation.



Josh Cvijanovic began serving as Director of Bands at Cedar Ridge High School in Hillsborough in 2014. Prior to his arrival there, he was the band director at Eastern Randolph High School, where, in five years he doubled the size of the band program and his ensembles received multiple awards, with consistent excellent and superior ratings in marching competitions and state MPA. His students frequently participate in collegiate, District and State level

honor bands, including performances with the All-American Marching Band and the NAFME National Jazz Ensemble.

Cvijanovic has continued the success of the Cedar Ridge program with superior ratings at Concert and Jazz MPA, and his Jazz Ensemble was invited to perform at the 2015 NCMEA Professional Development Conference. He serves on the NCBA All-State Honors Band Audition Committee, as the Jazz Delegate on the NCMEA Board, the Central District Middle School MPA Site Host and District Clinic Co-Chair, has worked as an Educational Consultant for Carolina Gold Drum and Bugle Corps and is in demand as an adjudicator and clinician across the state.

He graduated Summa Cum Laude with the Bachelor of Music in Music Education (2007) and the Master of Music in Percussion Performance (2009) from the University of North Carolina – Greensboro, where he was an active performer with

the Wind Ensemble, Percussion Ensembles, Casella Sinfonietta and various jazz combos. Cvijanovic has also worked as a rehearsal assistant and conductor with the UNCG Summer Music Camp for nine years. He is a member of Phi Mu Alpha Sinfonia, Pi Kappa Lambda Honors Society in Music, NAFME, the Percussive Arts Society, the North Carolina Bandmasters Association and the Vic Firth Education Team.



Josh Morgan is currently the Director of Bands at Southern Alamance High School in Graham. Prior to joining the SAHS staff, he taught band and chorus for two years in Forsyth County. This is his fifth year as director of instrumental ensembles including the Marching Patriots, Wind Ensemble, Southern Swing (Southern's Jazz Band), and Percussion Ensemble, as well as AP music theory. During his time at Southern Alamance, the marching band has received many first place finishes and numerous ratings of superior and excellent. The wind ensemble has received consistent superior ratings at Concert Band MPA. Under his leadership, the program has doubled in size and increased the number of students who auditioned for, and were selected for, honors bands.

Morgan is a 2004 graduate of Ledford High School and a 2008 graduate of Elon University where he received his B.S. in Music Education. He completed his graduate studies in 2013 from the University of North Carolina – Greensboro with an M.M. in Music with a concentration in Education.

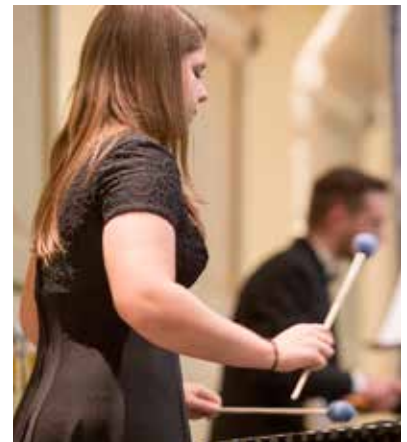
He was nominated to serve as the Clinic Chair for the Central Region Jazz Honors Band as well as the Clinic Co-Chair for the Central District Honors Band. He is also the President-Elect for the Central Region for Jazz and will serve his term as President in 2018 – 2019.



Steve Stevens Jr. is from Ocala, FL. He attended Stetson University, where he received a Bachelor of Music Education, where he studied clarinet under Dr. Lynn Musco and conducting under Dr. Bobby Adams.

He has been the Director of Bands at Union Academy Charter School in Monroe since January 2014. His responsibilities at Union Academy include Middle School 6th grade beginning band, 7-8th grade concert band, high school band, and pep band. In his first year, he built a marching band, and is now working on building a jazz band. Under his direction, these ensembles have started receiving superior ratings at concert and solo and ensemble festivals.

His professional memberships include the North Carolina Music Educators Association, National Association for Music Education, the North Carolina Bandmasters Association, and the Union County Band Directors Association. He is also a member of Phi Mu Alpha fraternity.





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This is Your Brain on Choral Music

by Stuart Chapman Hill

When someone asks you what you teach, how do you answer? Maybe you simply say you are a music teacher, or perhaps you get more specific: “I’m a chorus teacher,” or “I teach general music.” Whatever your stock answer may be, I bet you do not default to, “I’m a brain teacher” – even though truer words could hardly be spoken. All teachers, regardless of subject matter, teach *brains*.

This may seem an obvious statement – of course we teach brains! – but I think many of us focus more often, and more carefully, on the physical manifestations of musical activity (posture, hand position, mallet grip, adduction of vocal folds) than on understanding and attending to the mental activity that underlies them. As North Carolina’s own Donald Hodges has reminded music teachers in his writing, “The brain is a learning machine. Learning is *what it does*.”¹ As music teachers, it is our responsibility to make sure we understand the learning machines filling our classrooms as well as we can. I would like to share two big *brain ideas* I recently presented in my “This Is Your Brain on Choral Music” session at the NCMEA Professional Development Conference, with the hope they will help you think about how to make your teaching more brain-informed.

The Brain is Natural Pattern Seeker

Many scholars have written about the fact that the brain is designed to extract patterns and structure from the disparate input it receives.² Like a scientist constantly at work, the brain considers the evidence at its disposal, develops generalizations and conclusions, and tests them repeatedly in order to refine what it knows. For teachers, this means we need to be careful about how we conceive of the “scaffolding” so often championed in teacher education courses and professional development sessions. Certainly, we must help students connect new knowledge to what they already know, and teachers have an important role in helping students pace their learning so it is challenging enough to prevent boredom, but manageable enough to prevent frustration and exhaustion. The line between scaffolding and spoon-feeding, though, is vanishingly thin – and learning sequences can be come over-scaffolded if they leave no room for students (and their brains) to engage in the act of discovery.

What does this mean for you and your music classroom? First, it challenges music teachers to think carefully about how they teach rote songs. (Rote is not necessarily a bad word. Although equipping students with the music literacy skills they need to be independent is critical, learning rote songs can be an important part of developing students’ aural skill, which is equally important.) Many teachers follow a phrase-by-phrase or whole-part-whole sequence when teaching a new song, but, as Susan Kenney has explained in a helpful pair of articles in *General Music Today*,³ a whole song approach may be better, since it allows the brain to discover phrase structure, melodic



contour, and so forth on its own. When I teach a new canon to a choir, I sing the entire canon multiple times before asking the choir to sing it back to me. With each repetition, I provide a new “landmark” to help guide students’ listening: “Listen again, and this time try to figure out how many phrases there are on this song,” or “This time, focus on which pitch is the highest and which is the lowest.” I have found that, after about four or five repetitions, students can sing the song almost perfectly on their first attempt. This may not be *faster* than the “phrase-by-phrase” approach, but efficiency is not always the goal. There is reason to suspect allowing the brain these opportunities to engage in its own discovery processes may result in *deeper* learning of the material.

For ensemble conductors, this may mean sharing more of the score study process with students. We often think of score study as what prepares us to teach a piece: we examine the parts, identify the challenges, and design our plan for “breaking down” the piece for students. Careful score study will always be an important part of being an effective ensemble leader, but it may be time for us to question the value of how much we break down pieces for students. Instead, perhaps we should create space and time in our ensemble classrooms for students to engage in some score study themselves. Students can be asked to look for all the things a conductor would consider when studying a new score: where are the harmonic shifts? What are the main melodic motives? What are the salient rhythm patterns? What kind(s) of texture(s) does the piece employ? Allowing this opportunity for exploration and discovery can create what one of my college professors used to call the time for teaching: after having the chance to wallow in the messiness of learning a new score, students are primed for the conductor to bring her expertise to the table and help to lead the way.

Learning is Social—Really, Really Social!

Although classroom activity is mediated by the activity of individual students’ brains, it is also true that learning depends on the actions of brains working together in concert – and who should understand this better than music teachers? Hodges points out, “Neurologically, we are wired with shared attention mechanisms... Structuring group-learning projects into the curriculum is an effective way to improve learning efficiency.”⁴ As music teachers, we may think of what we do in our class

rooms as fundamentally social and collaborative, but there may be more room for true cooperative learning techniques than we always allow.

One of my favorite cooperative learning techniques is the “jigsaw” technique.⁵ I often use this technique in the college classes I teach, since it is an efficient and effective way to divide and conquer on a reading. I divide the students into groups and assign each one a particular section of an article to read (or re-read), which they then consolidate and synthesize in a few salient points. These groups then share their findings with the whole group. I record everyone’s bullet points on the whiteboard, forming one comprehensive outline that captures the class’ collective understanding.

What if, rather than jigsawing an article or book chapter, students jigsawed a piece of music? The in-class score study activities I recommended earlier would work beautifully in a jigsaw format. One group could be assigned to study the piece’s form/structure, another to explore the text and translation, another to figure out the piece’s rhythmic “skeleton,” and so forth. Again, this is not intended to remove the responsibility of score study or scaffolding from the teacher; rather, it gives students deeper experiences with exploring the musical material and situates this exploration in a cooperative, social activity. The teacher remains the overall guide, helping students to organize and synthesize what they learn in their jigsaw groups.

These are just a few suggestions, and there is much more to learn and subject to classroom experimentation. Both *Music Educators Journal* and *Choral Journal* have recently devoted special-focus issues to the connections between neuroscience and music pedagogy. The smartest thing devoted brain teachers can do is keep questioning, experimenting, and reading, so we can keep those learning machines in our classrooms active and growing.

References

¹ Donald A. Hodges, “Can Neuroscience Help Us Do a Better Job of Teaching Music?”, *General Music Today* 23, no. 2 (January 2010): 3.

² Usha Goswami, “Principles Of Learning, Implications For Teaching: A Cognitive Neuroscience Perspective,” *Journal of Philosophy of Education* 42, no. 3–4 (2008): 381–399; Hodges, “Can Neuroscience Help Us Do a Better Job of Teaching Music?”; Donald A. Hodges and Wilfried Gruhn, “Implications of Neuroscience and Brain Research for Music Teaching and Learning,” in *The Oxford Handbook of Music Education*, ed. Gary E. McPherson and Graham F. Welch (New York, NY: Oxford University Press, 2012), 1:205–233.

³ Susan Kenney, “Brain-Compatible Music Teaching,” *General Music Today* 23, no. 1 (October 2009): 24–26; “Brain-Compatible Music Teaching Part 2: Teaching Non-Game Songs,” *General Music Today* 23, no. 2 (January 2010): 31–34.

⁴ Hodges, “Can Neuroscience...”, 8.

⁵ See www.jigsaw.org for a thorough explanation of this technique.

Mentoring Program Thriving

Our NCMEA mentoring program is thriving! We have the most participation to date, and are still accepting new teachers into the program. It is never too late to seek help as a beginning teacher, or to volunteer your time as an NCMEA mentor. We are in the process of planning our mentoring sessions for the 2016 conference.

If you are participating in our mentoring program, make sure you are communicating with your mentee or mentor. The success of our program depends on your involvement. It is imperative that you take time to discuss classroom management, procedures/routines, student assessment, teacher evaluation, and of course, Analysis of Student Work (ASW).

Our NCMEA mentoring program is a perfect opportunity to share and learn from each other. Please keep in mind that NCMEA will provide substitute teacher pay and travel reimbursement if you would like to observe your mentee or mentor. The necessary forms and documents may be found on the NCMEA website under mentoring program. Our goal is to reach each beginning teacher and nurture them as they begin their career. Please encourage your interns to apply for the program. If you have suggestions for our mentoring program or conference sessions, please email Beth Ulffers at mentoring_program@ncmea.net.



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NCMEA Awards, Grants & Scholarships

Application Deadline: March 15, 2016

NCMEA members are eligible to make award nominations and apply for grants. All applications may be downloaded from the NCMEA website, www.ncmea.net, or by contacting the NCMEA Office.

Awards

NCMEA Hall of Fame

The Hall of Fame nominee must have been a member of NCMEA/NAfME while teaching for a minimum of 30 years, and shown excellence in teaching and/or administration, made significant contributions to the field of music education and betterment of the profession thorough exemplary service.

Honor Administrator

The Honor Administrator nominee should be especially aware of the cultural arts (particularly music) as an indispensable part of the school curriculum as indicated by their personal attitude and philosophy.

Music Educator Advocate

This award will be made to a person who has demonstrated exceptional, visible support and advocacy for music and the arts in North Carolina.

Honorary Life Member

Recommendations for Honorary Life Members shall be made by NCMEA section chairs from the list of twenty-five year members, active or retired, and shall be persons who have served at the local, district, and state levels.

Grants

Mini Grant

The Mini Grant award is intended to afford music teachers an opportunity to develop special projects to increase the existing potential for a quality music education program.

Summer Professional Development Grant

The Summer PD Grant award is intended to provide grant funding to music teachers seeking to provide professional development activities specific to music education via an organized event for a group of teachers from two or more Local Education Agencies (LEAs).

Scholarships

Barbara Bair Scholarship

The scholarship is awarded to a graduating North Carolina high school senior who has been accepted by, and will be entering, a North Carolina college or university the following fall as a Music Education major.

Bill McCloud Merit Scholarship

The scholarship is awarded to a collegiate member of NAfME who is a resident of N.C. and has successfully completed 3 years in a music education degree program in N.C., with a GPA of 3.0.

Ruth Jewell Scholarship

The scholarship is awarded to a Music Education major who is a resident of North Carolina attending a North Carolina college or university.



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July 10 (Sunday) - July 15 (Friday)

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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
Junior Mixed Chorus	Grades 6 through 8
Piano	Grades 6 through 12 and have played at least two years

2nd Week

July 17 (Sunday) - July 22 (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

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

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Now that the new year has set in and we begin to welcome spring, it is a wonderful time to take a moment and reflect on the incredible work you accomplish each day. Across the state, music educators provide students, teachers and communities with the magnificent gift of music education. Thank you for all you do to share and empower music education throughout our state!

During our NCMEA Professional Development conference this past November, teachers from around NC were immersed in effective and relevant professional development. The three and a half day conference included various sessions led by high caliber local and national clinicians, presenters, and exhibitors. Attending conference allows a teacher to learn, reconnect, and network with other educators around the state.

On Saturday, the Elementary Honors Chorus began rehearsing with clinician Rollo Dilworth and accompanist Jonathan Emmons. Together, they worked with our students to create a spectacular performance on Sunday. This experience would not have been possible without the hard work of the dedicated teachers who help prepare these students.

Thank you to Frederick Angoco II and Jeannine DuMound for planning and coordinating this outstanding opportunity.

Congratulations to Kathryn Johnson, Cullowhee Valley School, on being awarded the 2015 NCMEA Elementary Teacher of the Year Award. She was among numerous talented educators nominated for their commitment to music education. These nominees were recognized during the Honors Chorus concert. During this recognition, I made a human error in not recognizing Sarah Moser, Brevard Elementary School, for her nomination as a candidate for the NCMEA Elementary Teacher of the Year Award. Sarah, thank you for all the work you have done for your school, community and NCMEA. If any of you know of a deserving colleague, please visit our Awards page under the Elementary section on the NCMEA website. We are implementing a **new** and efficient way of accepting and judging applications. The deadline is May 15.

Also during conference, the Elementary Section unveiled the new NCMEA Children's Elementary Literature, Choral Repertoire, and Grants database. These databases are filled with ideas, lesson plans, and other resources to support you in

the classroom year-round. It is our goal to develop and expand these living documents throughout the year. These resources can be accessed by logging into the Teacher Resource tab in the Member Resource section of www.ncmea.net. Our Elementary webpage serves as a bi-monthly update of Elementary board information and news. The North Carolina Music Educators Elementary Section Facebook page is another place to find relevant information and news.

I would like to thank the many hands that helped transport instruments or setup between sessions. A special thank you is extended to the unbelievably amazing members of the Elementary board. Their hard work makes conference and other teacher resources possible. It is a privilege to work with such dedicated and talented educators. To all of those who help make conference such a success, thank you.

We, as a board, are always looking for ways to expand and improve ways to support teachers. If you have suggestions for sessions, clinicians, exhibitors or are interested in becoming involved with the board, please contact the board at elementary_section@ncmea.net. We also encourage members to attend our board meetings. Please

see our webpage for meeting dates and locations.

This past conference was an election year for the NCMEA Executive Board. It is an honor to be elected President-Elect of NCMEA. I look forward to representing NCMEA in NC and nationally. One opportunity I look forward to is speaking with congressional members on the importance of music education in Washington, DC in June 2016. With my new responsibilities, I will also continue to uphold my duties as Elementary Section chair along with the help of my Co-Chair, Janet Berry.

NCMEA is an outstanding support system for music teachers. It offers a superior professional development conference, numerous resources, grants and a strong support network of highly qualified and talented music professionals. I urge you to communicate the benefits of being a member of NCMEA with fellow member and non-member teachers, as well as administrators.

Lastly, thank you for your hard work and passion in granting quality music education to students and communities around North Carolina. It is through your work that students find encouragement and inspiration that will last them a lifetime.



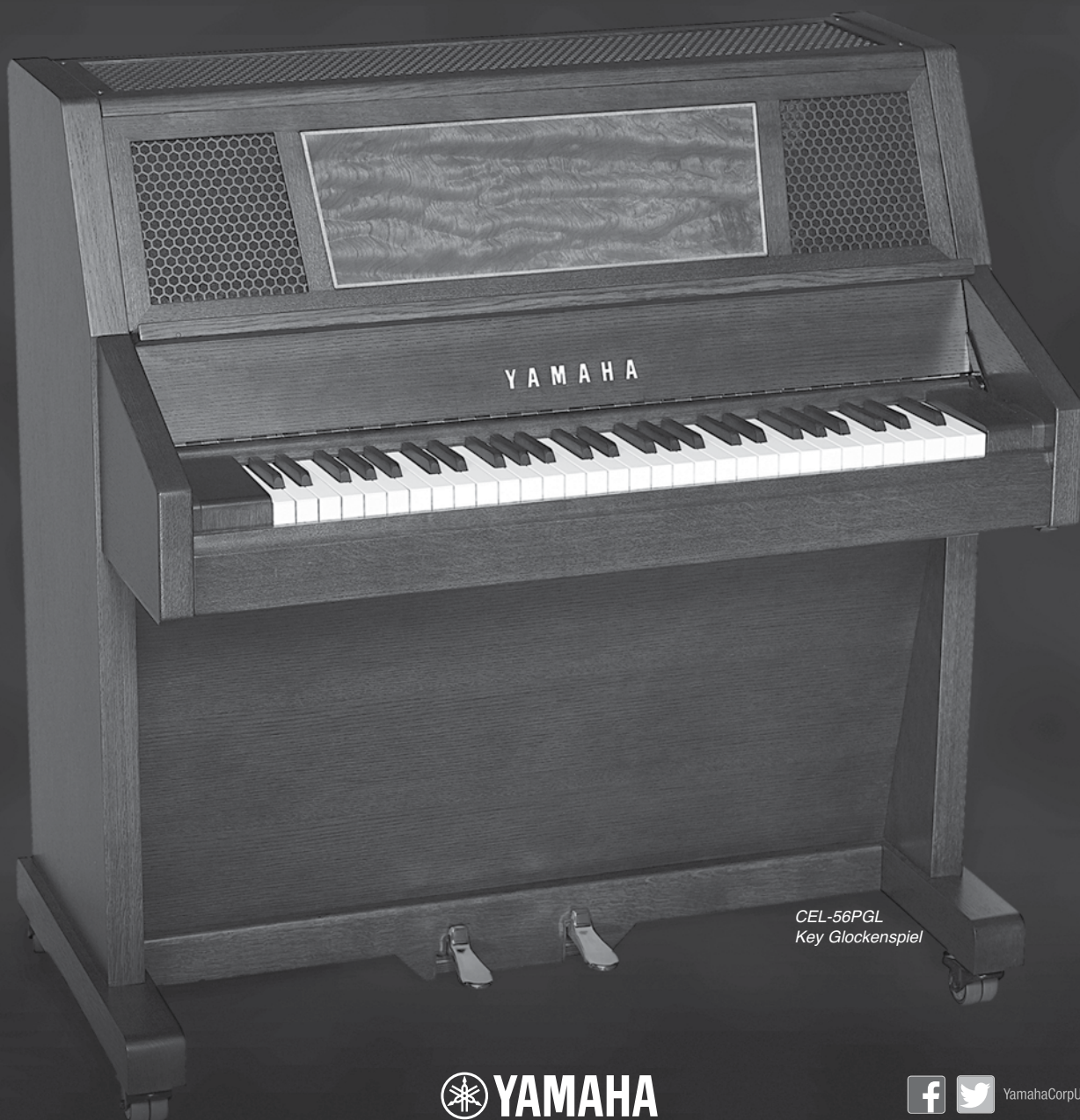
The Elementary Honors Chorus performed in November.

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Month 2016 is here! How will you celebrate MIOSM in your community? We're all called to step into the role of music advocate in a special way this month. In addition to preparing special Music In Our Schools Month school concerts, collaborative concerts and community concerts, take time out to contact your local

school board members, community leaders, elected officials and state representatives. Tell them how having access to high quality music education benefits the children in your community.

Let them know if your students were selected to perform in one of the state or national Honor Ensembles, or the US Army All-American Marching Band. Tell them about any music awards or honors your students achieved. They really *love* to hear about the good things happening in the schools. Want to talk at a school board meeting but not sure what to say? Check out <http://broaderminded.com> for facts and stories that illustrate how music education meets academic and 21st Century Skills.

One of the easiest ways to participate in Music In Our Schools Month with your students is to be a part of the Concert for Music In Our Schools Month. NAFME, with support from Hal Leonard and Noteflight, has provided access to musical scores for eight songs for members to use with their students. The 2016 pieces are: "*Celebrar el Dia*," "*Dona Nobis Pacem*," "Enter with Singing," "I Sing Because I'm Happy," "I've Been to Haarlem," "Imaginary Lines," "The Moon," and "*J'entends Le Moulin*." Once again, NAFME will post videos of select choirs from around the nation performing the songs. Use these in your classroom as teaching aids, sing along with them during your concerts, or watch your favorites over and over with your students. Each view counts as a vote!

Speaking of the Music In Our Schools Month songs, one of the selected pieces was adapted by Dr. Rollo Dilworth, who recently visited NC as the clinician for the 2015 NC Elementary Honors Chorus. The children had an incredibly rich and positive experience working under his leadership. The world premier of his "Wade in the Water" with its beautiful and expressive harmonies received a standing ovation! A huge

congratulations to all those who worked to make that moment so perfect and so special! Afterwards, Dr. Dilworth shared his thoughts on Music In Our Schools Month and on his MIOSM piece, "I Sing Because I'm Happy."

What would you like the teachers and students to know about "I Sing Because I'm Happy?"

Dilworth: This song is an adaptation of an arrangement of "His Eye is on the Sparrow." It is a song of inspiration, hope and faith. I enjoy the process of composing and arranging songs that are spirited and joyful. I want to use my music as a tool to uplift others.

Why do you think Music In Our Schools Month is important?

Dilworth: MIOSM is extremely important because it provides educators, students and the community an opportunity to recognize and celebrate the role music plays in the lives of everyone – not just people in the US – but people around the world.

When did you get interested in composing music?

Dilworth: I think I started composing by the time I was 9 years old. I enjoyed writing poetry and lyrics before I started creating melodies. I had a wonderful elementary music teacher (who was also the director of my children's choir). She encouraged me to be creative and express myself

through singing, playing piano, and composing.

Are there any musical words of wisdom you would like to share?

Dilworth: Music is not something you do; it is who we are as human beings. Music is always with us, even when we are not aware of it. I will quote a poem I set to music many years ago. A number of choirs have performed this piece:

My heart sings a melody

An everlasting melody

A tune of love, a song of peace

An anthem that sets me free.

Just when I think there's no song to sing

I hear a melody that is everlasting--

Everlasting melody.

May your MIOSM celebrations *uplift* others and have an *everlasting* impact on your communities!



Dr. Rollo Dilworth conducts practice with the Elementary Honors Chorus.

Praxis II for Band and Choral Directors

by Dr. John Henry, Jr.



Praxis II is the licensure examination for the state of North Carolina. Once the examination is passed, the candidate will be licensed to teach K-12 music in the state of North Carolina. In the 1990s, most teachers, including myself, took the National Teacher's Exam (NTE). In the 2000s, teachers started taking the Praxis II. The requirements have changed several times in the past 15 years. Some institutions of higher learning required students to take and pass the Praxis II in order to be permitted to do their student teaching. Other schools required students to take the test prior to student teaching, regardless of the final scores. As of the 2015-2016 school year, students are required to take and pass the exam in order to receive their Music Education degree. Since the test has changed over the past several years, I recently retook it to see how to properly prepare music educators by knowing exactly what to study. This examination can be intimidating because students are often not sure how to prepare. These are some of the most frequently asked questions regarding the Praxis II:

Which test is required?

- The State of North Carolina requires the Content Knowledge test (#5114).

How much does it cost to take the Praxis II?

- \$146

Where can the test be taken?

- Various locations in the state of North Carolina. See <https://www.ets.org/praxis/nc> for locations.

How is the test administered?

- By paper
- Computer-based

What is lateral entry?

- The status of a student who may not have graduated with a music education degree, but is seeking licensure by the 2-3 year deadline if already teaching.

What is on the Praxis II?

- Music Theory
 - Secondary Dominants & Leading Tone Chords
 - Neapolitan Sixth Chords
 - Augmented Sixth Chords
 - Borrowed Harmonies
 - Church Modes
 - Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian

- Music History
 - Baroque, Classical, Romantic, World Music, and 20th Century Music, Serial Music, Jazz and Popular Music
 - Jazz
 - Ragtime, Blues, Dixieland, Swing (Big Band), Bebop, Cool Jazz, Hard Bop, Avant Garde, Fusion
- Performance
 - Questions dealing with specific issue such as intonation and breath support, etc.
 - Conducting patterns
- Instructional & Professional Issues
 - Ethics
 - Cultural Diversity
- Copyright Laws
 - Fair Use
 - Classroom
 - Photocopies
 - Recording
 - Arranging
 - Distribution
 - Performance
 - Display
- Technology
 - MIDI
 - Identifying and connecting MIDI devices
 - Understanding channels and codes

How do I study for the Praxis II?

- Keep all of your books;
- Take good notes;
- Keep an organized notebook;
- Register for the test in a timely manner;
- Use the PRAXIS II Study Companion;
- Create a study schedule;
- Get plenty of rest the night before.

Now that I have given you some specific items to study, it's time to get to work. I wish the very best for those preparing to take the Praxis II. For handouts regarding the information provided, please download the NCMEA Conference 2015 app and search for Praxis II FAQ, or contact me at jphenry@ncat.edu.



This was another outstanding conference! I hope each of you were able to experience and learn from the outstanding performances and sessions presented this year. Under the baton of Jeffrey Grogan, the All-State Honors Orchestra performed with great beauty and high energy. The orchestra composition, *Dusk* by Steven Bryant, was beautifully orchestrated and the composer was gracious enough to spend time with our students in rehearsal. Thank you to Mr. Grogan for introducing our students, directors, and audience to amazing compositions by living composers. Thank you to Sarah Russell who served as chair for this outstanding event. Bravo to the conductor, students, and directors for their hard work and energized performance!

Thank you to all of the clinicians and ensembles for taking the time to share your knowledge and talent with your fellow music educators throughout the conference: Jeffrey Grogan, Christopher Selby, Scott Laird, Sarah Russell, Sally Ross, Beth McCollum, Joli Brooks and the

Jacksonville High School Orchestra, Sabrina Howard and the Charlotte Latin Upper School Orchestra, John Champney and the Shelby High School Orchestra, Winifred Marecheau and the Carnegie Magnet Middle School Orchestra, and Jorge Richter and the East Carolina University Symphony Orchestra.

Congratulations to Ryan Ellefsen, recipient of the Eastern Teacher of the Year Award, and Donny Walter, recipient of the Western Teacher of the Year Award. These teachers were recognized at the start of the All-State Honors Orchestra Concert. Please take a moment to congratulate them on this great accomplishment.

I would like to take this moment to thank each teacher who attended the Orchestra Section business meeting where we approved several amendments to our governing documents. In addition, we added many pieces to our NC Orchestra MPA Repertoire List. Thank you to those directors who served on this committee. Please take time

to view these documents on the NCMEA Orchestra Section website, www.ncorchestra.org/wordpress. Congratulations to Joey Walker, who was elected as our Orchestra Delegate. Thank you to Donny Walter who has served the past two years. Also, thank you to everyone who attended the September regional meetings for discussions that helped this be a productive and successful meeting.

Please continue to check our website often for updated information for all student events. For those of you interested in requesting additions, changes, and deletions to the NC Orchestra MPA Repertoire List, the forms are available under the MPA tab. All requests must be submitted prior to next year's NCMEA Professional Development Conference.

Let's continue to communicate and share our best teaching ideas with each other as we learn about new concepts and technologies that help us provide the best music education for our students. Please feel free to contact me with any concerns, questions or suggestions for our organization. My email address is orchestra_chair@ncmea.net.



Moved by music?

EXPERIENCE

CREATIVE MOTION

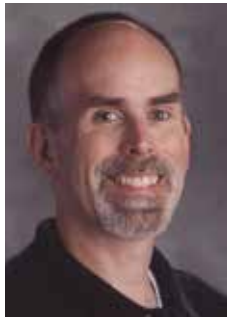
at the

Windswept Music Conference

East Carolina University

July 17-22, 2016 www.creativemotion.org

Orchestra Teachers of the Year



Donald J. Walter is the Orchestra Section's Western Region Teacher of the Year. He grew up in Fayetteville, where he was in Susan Ellington's orchestra program at Douglas Byrd Jr. and Sr. High Schools. He was a member of the Cumberland County Youth Orchestra and the Fayetteville Symphony. He studied string bass with Craig Brown and Elizabeth Wiley West.

Walter attended UNC – Greensboro where he was an NC Teaching Fellow and a UNCG Competitive Scholar. While there, he studied string bass with Jack Budrow, was president of the Iota Epsilon chapter of Phi Mu Alpha Sinfonia, and held various offices in UNCG's Collegiate MENC chapter. In 1994, he graduated *magna cum laude* with a Bachelor of Music in Music Education degree. In 2012, he received a Master of Music in Music Education degree there.

For the 1994 – 1995 school year, Walter taught orchestra at Douglas Byrd Jr. and Sr. High Schools. From 1995 – 2007, he taught orchestra at Flat Rock Middle School and East Henderson High School in Hendersonville. He was the music director and conductor of the Hendersonville Symphony Youth Orchestra, ran the Hendersonville Symphony Summer Strings program, and founded the Henderson County Public Schools All-County Orchestras. In 2006, he led the HCPS High School All-County Orchestra in performance at the NCMEA Professional Development Conference. In addition to his teaching duties, he performed as a bassist in the Hendersonville Symphony Orchestra and the Spartanburg Philharmonic. In 2007, he earned National Board Certification in Music.

Since 2007, he has been the Director of Orchestras and Bands at Northwest Guilford Middle School, where he has increased enrollment in the instrumental music ensembles to more than 360 students, and doubled enrollment in the orchestra program to more than 150 students. In 2012, he oversaw the addition of a second full-time instrumental music teacher to the NWGMS staff. In 2014, he established the Guilford County Schools Orchestra Festival, a two-day event with more than twenty performing groups. In May 2015, he was named the Guilford County Schools Arts Educator of the Year.

An active clinician and guest conductor, he's conducted All-County groups throughout N.C. In addition, he has conducted the middle and high school N.C. Western Region Repertory Orchestras, the N.C. Eastern Region Junior Repertory Orchestra, and the UNCG Sinfonia. Walter has been on the staff of the UNCG Summer Music Camp for more than twenty years, serving as an orchestra conductor for 15 seasons. In 2012, he was named to the UNCG Summer Music Camp Hall of Fame.

Walter has been an active member of the NCMEA Orchestra Section, serving as secretary, webmaster, and Orchestra Section delegate. He is currently chair of the Western Region.



©Daniel Rice

Ryan Ellefsen, Eastern Region Teacher of the Year, is in his 11th year at East Chapel Hill High School and 15th year overall. There, Ellefsen oversees a program that includes two jazz combos, three concert bands and two orchestras with a total enrollment of over 240 students, or 18% of the total school population. In addition to the large ensembles, students participate in the East Chamber Society, a group of 70 students devoted to the lifelong pursuit of chamber music and perform at smaller venues throughout the year.

In addition to his teaching duties, he has served on the board for the Central District Bandmasters Association, chaired the Eastern Regional Orchestra and the Central District Band MPA. His groups performed at the NCMEA Professional Development Conference in 2008, presented a Chamber Music session in 2010 and the East Symphony Orchestra performed with the UNC – Greensboro Symphony in 2013. To celebrate the 20-year anniversary of the school, the members of the East Chapel Hill Orchestra program will work with, and premiere, a commissioned piece by Brian Balmages – a commission paid for entirely by community support.

Ellefsen has conducted many middle and high school All County Bands in North Carolina, as well as the University of Wisconsin – Whitewater and UNC – Greensboro Summer Music Camps, and is a published composer with Alfred Publishing. He graduated from the University of Wisconsin – Whitewater in 2000, earned his Masters in Education from the University of Minnesota – Twin Cities in 2006 and earned National Board Certification in the fall of 2010.



Bringing A Cappella into Your Existing Choral Program

by Valerie Davidson

With the recent rise in popularity of Pentatonix and *Pitch Perfect*, contemporary a cappella singing is peaking student interest now more than ever. I can't count the number of times students have asked if they could learn and perform a cappella arrangements of their favorite popular songs.

Many choral programs, including mine, use a cappella clubs/groups as a means for recruiting and retaining students. Beyond serving as a choral program builder, contemporary a cappella singing is widely considered a fun, "cool" way to participate in music, make friends, and showcase vocal talent.

Where To Begin

Many teachers are interested in starting contemporary a cappella singing groups but don't know where to begin because they've never experienced it themselves. If you didn't sing in an a cappella group in school, don't fret! You already possess most of the required skills, and the few you might lack are easy to acquire.

When it comes to starting a contemporary a cappella program, based on conversations with colleagues, one of the biggest hesitations is the common belief that one cannot arrange music. Teachers seem to have far less concern about recruiting, promoting, rehearsing, performing, or even selecting music, all skills they already employ with their regular chorus classes.

The biggest hesitation lies in the fear of creating a cappella arrangements. The easiest solution – purchase a cappella arrangements – is not always realistic; school funding for music programs might be limited.

Be Creative!

Making your own arrangements is free, easy, and can serve as a fun way to get your students listening, arranging, and notating as well! All arranging merely involves listening to a song, picking it apart, and recreating it in a different form so it can be performed with voices alone. Dust off the old ear training and transcribing skills that you buried deep down with freshman theory classes and aural training textbooks. We're going to take a step-by-step approach to creating your first a cappella arrangement.

Choose a familiar, popular song you want to start arranging and can use as a reference through the arranging process. While there are many ways to go about creating a cappella arrangements, I use a simple four-step process:

- 1. Bass Line** – This step is pretty self-explanatory. You are listening for the bass part, the foundation of the instrumental parts.
- 2. Important Melodies** – Now you are listening for the motives that make the song, well, the song. What is the melody line you hear in the introduction that helps you to instantly identify the song? That's what you're listening for

in this step.

3. Fill-in Parts – Perhaps your bass line and melodies include *Do* and *Sol* but are missing *Mi*. I suggest featuring *Mi* in the fill-in part so the sound feels more complete and full. Maybe your bass and melody include quick-moving notes that do not clearly establish the tonality of the song. Add a sustained *Do* to your fill-in part. There are no hard and fast rules for what you add here; the purpose of the fill-in part is to round out the overall sound.

4. Cool Stuff – This step is optional. It's where you explore adding characteristics to an arrangement that will later make its performance more interesting. Here, you get to be creative. This includes: adding dramatic choral or block harmonies, offering a break down or build up, using samples from other songs to peak audience interest, leaving a break for a vocal percussion solo, choreographing dance moves, incorporating a scat or ad lib solo, adding a second soloist to sing harmony with the first soloists (it adds sound and visual variety to the performance when the second soloist breaks away from the ensemble and comes forward to harmonize).

As you proceed and refine the pieces of your arrangement, decide what text students will use while singing. Here are some options to explore when determining what syllables will fit in with each of the parts:

- Choose sounds emulating the instrument in the original song. For example, an electric guitar might sound like "da na na na" or "ja ja ja ja," whereas a bass line might sound darker, like "dum dum dum." String instruments make a "vin vin va" sound, but brass sounds more like "ba dap ba." (I suggest saying these sounds out loud so that they make a little more sense.) You can always go back and change syllables if it sounds off when students sing them together.
- Employ neutral vowel sounds. Sounds such as a good "oh," "ah," or "oo," especially in your filler parts, are helpful when blending parts together and tuning.
- Use words from the text. You can choose keywords to emphasize the meaning of the song. Or, you can match up what your background parts are saying with what the solo part is saying to accent an important background part within the overall sound. Plus, students like having actual words in their part every once in awhile.

Go The Extra Mile

Now that you've come up with your vocal parts and know what students are going to sing, you could stop here. Technically, you are done. No set-in-stone rule says you have to notate your arrangement and provide every student with a score to read during rehearsals.

You can record yourself singing the parts so you don't forget them and teach them to the students by having them echo what

you sing. Many students learn extremely well by ear. However, if you believe students should learn to read and notate music, then a cappella singing can be a non-threatening way to induce students to become musically literate.

To begin, teach the arrangement by ear. Then divide the students into groups and have them try to transcribe what they heard. Alternatively, give students sheet music and show them what the music they just heard looks like. They will make solid connections to the music theory lesson you taught earlier that day in class. Suddenly, you are breezing through your music common core standards like never before!

If you are truly brave, do not pre-arrange the music for your students. Make them do it in rehearsal! Challenge them to listen for the different parts of the music and encourage them to arrange and improvise their own vocal parts. Students often struggle with this activity because their initial impulse is to sing along with the solo. Eliminate that distraction by finding a karaoke or instrumental version of the song online and playing that instead. From there, the possibilities are endless.

You could notate the vocal lines your students come up with and show the class how those melodies look on paper, or you could teach your students how to notate the parts themselves. It's almost as if you have fooled your students into an advanced musical theory lesson by agreeing to perform a style of music *they* initially requested. You now have an opening to discuss common concepts like tuning, blend, emoting, and stage presence.

Start Arranging

Don't worry if you weren't initially drawn to a cappella and lament you have no experience. Remember, you already have the essential skills needed to create your own a cappella arrangements and incorporate them into your existing choral program.

Finding a cappella performances online to get a feel for common performance practice and style is easy. I also recommend trying your hand at arranging without telling your students, to both practice and gain confidence in your abilities, without the pressure of the students knowing.

When you are ready to incorporate this performance style into your program, introduce it by showing a video or two of other groups performing. You might be surprised by how



much your students already know about a cappella and how helpful they will prove to be.

Trying something new, especially when you are already experiencing success, is often a little scary. One of the best parts about being a music teacher, however, is that opportunities abound to start over, try something again, or switch things around. So, what are you waiting for?! Start arranging!

Valerie Davidson is in her fourth year of teaching chorus at Thomas Jefferson Middle School in Winston Salem, where she also coaches two student a cappella groups. She is the current middle school chorus chairperson for Winston Salem/Forsyth County Schools. She holds a Bachelor's Degree in Choral Music Education from University of North Carolina – Greensboro, and is currently working towards Master's Degree in Music Education. In 2011, she founded the first co-ed a cappella group at UNCG, called The UNCG Chariots.

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. Contact information can be found on the board list in this issue.

See www.ncmea.net for additional
Journal information.

Reflections of a Fortunate Conductor

by Dr. Hilary Apfelstadt N.C. Middle School Honors Chorus

When my former UNCG student Stephanie Peo invited me to conduct the Middle School Honor Choir, I was delighted. North Carolina has such a strong music education history that these events are always good, and this year was no exception.

My goal was to select music from the standard western choral canon (Viadana and Vivaldi); some was Canadian (the Chatman piece) – because it's my duty to promote Canadian music now that I live there again; some with American roots (the Gooch ballad from 1871, "Reuben and Rachel") and some with folk roots (the Scottish song, "Speed bonnie boat"), and some that honored North Carolina in particular (the piece by Gwen Hall, written for this group in 2006). I wanted to include instruments besides piano, to respect the developing voices of this age singer (all of the music was chosen with that in mind), include a foreign language, and challenge the singers to be expressive. Every honor choir program should include some music the student might be able to sing at home, and some music that can be sung only in such a festival setting.

As always, the North Carolina teachers and students rose to the occasion. The students were well prepared and as I listened to them sing at the note checks, they moved me with the beauty of their sound. The adjudicator panel did a wonderful job of selecting very compatible singers.

The students' ability to stay on task was remarkable, especially in the initial rehearsals where I was throwing a lot of ideas at them. We worked to physicalize concepts, right from the warm-ups. Helen Kemp once said, "singing at this age is often more athletic than aesthetic," and she was right. The more reinforced concepts with movement, the better.

Everything we could put into our bodies helped our minds to remember and our voices to match. A boy in the alto section said he'd never understood what *legato* meant before, but got it as we moved our hands in a smooth motion while singing a phrase. I appreciated his honesty and told him now he could teach his friends at home.

The students knew the notes very well. Mostly, they needed help with expression. Some of the texts were sophisticated, so we used "code words" to help us remember the mood of each song.

Then we figured out how to bring those ideas to life through the music by working on articulation, diction, dynamics and color of our sound. For reinforcing the gentle dynamics of much of Chatman's "Roses I Send to You," the singers hummed every spot with pp, p or mp markings

and sang the rest of the words. From my perspective as a teacher, it worked to make the singers focus and remember where they needed to be sensitive to not over-sing.

As you all know from your daily lives, keeping 11 – 14 year olds engaged for more than a few minutes is a challenge, and I found myself constantly on the move physically and mentally. It was exhilarating as we could hear how much better things were getting, improving with every step of rehearsal.

When I stood up to conduct the first piece in the concert and saw all those eyes looking up, I thought, "That's amazing!" What was even more amazing was how well they sang and remembered the huge number of details we had worked on in the previous day and a half. There was a lot of pride on those faces and I hope the singers saw the same coming from me. Everything was memorized, although we didn't set out to do that, but they absorbed the music through repetition and were able to focus on communicating with the

audience.

For many of them, it might have been the first time they sang with a string quartet, or the first time they heard such fine oboe and trumpet players. It might have been the first time they got to sing with so many other people who really like music the way they do. I hope it is not the last. They will be able to continue singing and making music for life. It may not always be in a choir, but they are learning from their teachers the value of music in their lives.

I salute everyone who teaches kids day after day, on the hard days and the good days, without giving up. Career teachers are remarkable individuals whose persistence and willingness to find ways to get through to kids is inspiring. I met teachers who have been doing this for up to 35 years. Bravo! Where would those children be without you?

I salute NCMEA for giving students the chance to aspire to something that will require work and discipline and investment at that high level. It's a life lesson that may inspire them to do more with music, instead of less, whether as performers, creators, listeners, or advocates.

Great thanks to NCMEA for inviting me to such an inspiring time with these young musicians. It is deeply gratifying to see former students teaching so successfully. Yes, it did make me feel like a grandmother to be teaching students of students. But the good outcome from that is the reminder that music making carries through the generations, and even though teaching materials and approaches adapt to societal changes, we are still human beings who relate to the art of music at a deeply human level, no matter our age.





"Words make you think. Music makes you feel. A song makes you feel a thought."

– E. Y. Harburg

I hope you find this quote from *Wizard of Oz* lyricist, E. Y. (Yip) Harburg meaningful during what can seem like endless, long winter days. In our classrooms, no matter what the weather outside, or the problems and concerns we or our students are experiencing, we help our students create music that makes thoughts and emotions come alive. How wonderful to be in a career in which we can create these experiences you and your students will always remember. After performances, I often have audience members tell me how certain pieces touched them or how it reminded them of when they were in high school, college, or a particular place that is meaningful to them. I hope this semester is going well and you are enjoying the time with your students, as well as maybe having an occasional snow day, which is fun, even for teachers.

Although we are always busy, this is an exciting time of the year when we are preparing for, or have just performed at, the 2016 Music Performance Adjudication. I hope your performances have been good learning experiences for you and your students, and moving the MPA application process online this year made your job a little easier. I am looking forward to seeing you at All-State on April 29th and 30th in Raleigh. The students are going to have a great time with our four conductors: Dr. Randy Haldeman (9-10), Dr. Dave Fryling (11-12), Dr. Andrea Ramsey (Women's), and Dr. Jefferson Johnson (Men's).

For those who attended the NCMEA Professional Development Conference, I trust you found something useful, inspirational, or beneficial from the many sessions, clinics, and performances. As always, a highlight of the conference was the North Carolina High School Honors Chorus, this year under the direction of Dr. Eric Nelson from Emory University. In two days, Dr. Nelson molded 178 talented singers from across the state into an outstanding ensemble. A highlight of the performance was the premiere of our commissioned piece, "We are the Music Makers" by Dr. Nelson in honor of Dr. Richard Cox.



Dr. Cox was commissioned into the 2015 NCMEA Hall of Fame and had the vision to begin the NC Honors Chorus 39 years ago. I am so glad we could honor him in this way. Ross Broadway and Carol Earnhardt did an excellent job coordinating the Honors Chorus event and making it run flawlessly. They spent countless hours making sure the event was an inspiring experience for the all. Thank you both so much! I also want to offer a sincere thank you to Gwen Hall for once again serving as our outstanding accompanist for the event.

In addition to Honors Chorus, the superior performances by our guest choirs were also highly motivating. A special thank you to all who performed for us, showcasing wonderful choral music across NC! I sincerely hope you will consider bringing your choir to perform at conference 2016. The deadline for applications is May 15. Please download an application from the website or email me and I will send you one. I look forward to having wonderful performances this year. We also enjoyed hearing "Black and White," composed by our 2015 Student Composition Showcase winner Clayton Delp, a senior at Fuquay Varina High School. 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. The deadline has been extended to June 1.

At the Honors Chorus performance, Terri Setzer was named the 2015 NCMEA Choral Section Teacher of the Year. She has made a significant impact on many lives during her career as a choral music educator, and through her service on the NCMEA choral board and as site chair for the West #1 HS Choral MPA for the past 20 years. I congratulate her on this well-deserved honor. Please consider nominating someone for this recognition; information is available on the website.

The NCMEA HS Choral Section could not function without the effective leadership of its executive board. At conference, the following were elected to a two-year term of service (2015-2017): Brad Bensen, Roman Brady, Bethany Jennings, Ellen Peterson, and Jenny Patchett. We welcome our new board members:

Eddie Adams, chair-elect; Michelle Sullivan, choral activities chair; Ross Broadway and Carol Earnhardt, N.C. Honor's Chorus co-chairs; (Earnhardt also serves as past-chair/hall of fame), Jeremy Truhel, N.C. All-State chair; Heather Copley, MPA music list revisions; David Brooks, constitution; Richard Butler, new teachers/mentor program; Marshall Butler, sight-reading; Cyndi Benton, Teacher of the Year; Drew Howard, educational affairs; Elaine Snow, grievances; and Robert Jessup, technology. I am so thankful to work with such a dedicated board leading the choral section.

As I begin my second year as chair of the NCMEA High School Choral Executive Board, I want to thank everyone for their continued support and encouragement and will continue to do my best to uphold the high standards of excellence for choral music in North Carolina. I've learned a lot over this past year and look forward to serving you through 2016. I will continue to do my best to support you in your endeavors in providing a quality music education for your students. If you have any comments, questions, or concerns, please feel free to contact me anytime at hschoral_chair@ncmea.net or 919-380-3618.

Choral Section MPA

Sight-Singers

Congratulations to the following schools and their directors who chose to be judged in Sight-Singing at the 2015 NC-MEA Choral Section Music Performance Adjudications (MPA's)!

Apex HS
Asheboro HS
Ashley HS
Athens Drive HS
Atkins HS
Bandys HS
Bessemer City HS
Cox Mills HS
Croatan HS
Dixon HS
David HS
Durham School of the Arts
EA Laney HS
East Forsyth HS
Eastern Randolph HS
East Wake HS
Fuquay Varina HS
Garner Magnet HS
Glenn HS
Granville Central HS
Gray's Creek HS
Harnett Central HS
Heritage HS
High Point Christian Academy

Holly Springs HS
Hopewell HS
Hunter Huss HS
Jacksonville HS
Jay Robinson HS
John Motley Morehead HS
JT Hoggard HS
Lake Norman HS
Leesville Rd HS
Middle Creek HS
Millbrook HS
Myers Park HS
Northern Guilford HS
Northern HS
North Gaston HS
Northwest School of the Arts
Panther Creek HS
Parkwood HS
Patton HS
Providence Day HS
Ragsdale HS
Richlands HS
Richmond HS
Riverside HS

Rockingham County HS
Ronald Reagan HS
Rosewood HS
Sanderson HS
Southeast Guilford HS
Southern Guilford HS
Southern Wayne HS
South Mecklenburg HS
Southwest Guilford HS
Southwestern Randolph HS
St. Stephens HS
Stuart Cramer HS
Swansboro HS
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High School Choral Teacher of the Year

Terri Setzer earned a double major in Music Education and Music Therapy from East Carolina University in 1981, and has taught choral music for the past 31 years. Her first year of teaching was at Wilson Middle School and Ayden-Grifton High School in the Greenville area. She moved to Charlotte in the summer of 1982, and has been teaching in Charlotte Mecklenburg Schools ever since. She taught at Smith Junior High School from 1982-1985, and then transferred to Carmel Junior High, where she taught choral music and directed musical theater productions from 1985-1993.

During this time, Setzer built a choral program of five choral ensembles comprised of more than 425 students. Under her direction, these choirs received consistent superior ratings at state festival, received 1st place finishes and Grand Champions in all of the National Competitions they participated in, performed at the Kennedy Center, ACDA south regional convention, and toured both Russia and Germany.

In 1996, she became the director of choirs at Providence High School where she has been for the past 20 years. Her program is comprised of six choral ensembles and serves more than 350 students. Her ensembles have performed in very prestigious events and venues such as: The Southeastern Regional ACDA



Cindy Benton presents Terry Setzer with her award. Setzer is retiring after this year.

Convention, the Southern Division of the Music Educator's Convention, Honor Choir at Carnegie Hall in New York City, featured choir with the NC Philharmonic Orchestra in 7 consecutive televised Christmas specials, regular performances at the Biltmore House, regular performances at Duke Chapel, performances for a Sunday Mass at the Basilica of the National Shrine and the National Cathedral, both in Washington, DC, and three performances at the Piccolo Spoleto Festival in Charleston, SC. In addition, her ensembles recently participated in a televised special called

Singing Black and White.

She believes choral music provides students a safe and accepting place where they are encouraged to express their creativity, individuality, and sensitivity in a non-judgmental group environment. "With so much negativity and pressure being put on young people these days, music offers them an opportunity to express their emotions, gain an understanding of diversity and cultures, and collaborate to achieve excellence," she said. "Musical ensembles also provide a sense of family and belonging that nurtures the opportunity to gain confidence, self-awareness, and a sense of community that can be carried into their adult life."

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National YoungArts Foundation Announces 2016 YoungArts Winners

Seven North Carolina students were named as 2016 YoungArts national winners at the merit and honorable mention level, with an additional winner being named a finalist. Philip Norris from Wake Forest University finaled in Jazz, playing the double bass, and participated in the 35th Anniversary of National YoungArts Week in Miami, FL during the first week in January.

Over 12,000 students applied for the award – the largest number ever. Our six students join 819 other young artists from 42 states being recognized for their outstanding work and accomplishments in literary, visual, design and performing arts.

North Carolina musical winners are:

Philip Norris, Jazz - Double Bass

Avery Logan, Jazz - Percussion

Marie Herrington, Soprano

Ryan Jung, Piano

Gregor McGee, Harpsichord

Garret McNally, Ballet

Charlie Sothcott, Jazz - Trombone

Varona Rosamaria, Spoken Word

“On behalf of everyone at YoungArts, I want to congratulate all of our winners and look forward to welcoming the finalists to our campus in January,” stated Lisa Leone, Vice President of Artistic Programs for YoungArts. “As we kick off our 35th anniversary, we’re thrilled to see that YoungArts is continuing to grow and develop into a remarkable and vibrant community of more than 20,000 artists who are making contributions to the art world today. I am excited to see how this year’s winners thrive as they participate in our transformative programs.”

As one of 165 Finalists, Phillip Norris attended National YoungArts Week in Miami in January, which aimed to foster cross-disciplinary collaboration and community while offering the guidance needed to prepare for the next stage of their careers. During the week-long intensive event, participants took master classes and workshops with internationally renowned leaders in their field, including MacArthur Genius Tarell McCraney (1999 winner in Theater), Hip Hop feminist writer Joan Morgan, The Royal Ballet of London’s Sarah Lamb (1998 winner in Dance and U.S. Presidential Scholar in the Arts), celebrated contemporary visual artist Jose Parla, and Academy Award-winning filmmaker Doug Blush (1984 winner in Cinematic Arts), among others. Throughout the week, their work will be further adjudicated to determine additional award levels, including a monetary award of \$1,000.

“To have such a formal organization acknowledge you as a young artist, saying that you have talent, was highly motivating for me,” said Terence Blanchard, multiple Grammy Award-winning trumpeter and composer and a 1981 YoungArts Winner in Music, the inaugural class of YoungArts Winners. “I was part of YoungArts when it first started, and the mentoring and scholarships I received definitely took my artistry and career to new heights which may not have been possible otherwise.”

Brevard Choral Institute



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*invites high school choral singers
to attend a one-week intensive
at the Brevard Choral Institute this summer*

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Contact information:

Dr. David Gresham

Director of Choral Activities

Brevard College, greshada@brevard.edu

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The Secret's in the Breathing

by Andrew Minear

Breathing is essential for life. How many times have you said or heard phrases like,

Let's take a breather.

Our new mission statement will breathe new life into the activities of our organization.

I just need a minute to catch my breath.

The way we inhale and exhale is one of the primary ways we understand the human condition. Breathing is usually automatic, but it can also be reflexive (*Gasp!*), emotional (*Sigh!*), and voluntary (*1, 2, ready, sing!*).

Good breathing creates healthy sound, optimizes performance, and prolongs singing careers. Deep breathing is also one of the best ways to overcome pre-performance nerves and butterflies. In addition, secondary chorus teachers face a practical reality: the quality of their singers' breathing makes a major impact on their ratings at adjudicated festivals. In a study of choral ensemble ratings at choral festivals in Michigan last year, Norris (2015) found that breath support proved to be the strongest predictor of the overall score for tone, which along with pitch elements, accounted for 85% of the variance in ensembles' final ratings. Good breathing habits improve freedom, intonation, control, agility, articulation, execution of melismas, dynamics, how long one can sing, resonance, steadiness of vibrato... you name it!

As singers, our bodies are our instruments. The first word often used when talking about body position is posture. For singers, however, the word posture might imply rigidity or immobility. As my college voice professor, the late Roy Delp, used to say, "Posture is not something we set once and forget about; it is something we *do!*"

Referring to body position in terms of alignment and balance might better serve our ensemble singers. With proper alignment, the skeleton bears weight and supports the breathing apparatus so muscles are free to work. The respiratory apparatus includes: mouth/nose, trachea, lungs, diaphragm, ribs, intercostal muscles (between the ribs), and the abdominal wall. Note that exterior muscles of the neck are for holding up and moving the head and are not involved in breathing or breath support.

Singers often hear about using the diaphragm. Though the diaphragm is extremely important for breathing, it is an involuntary muscle and therefore not under our direct control. Students will benefit more from instruction on how to use the muscles of the abdominal wall and positioning of the ribs. Singers should stand with expansive ribs to give the lungs all the room they need to fill with air. Avoid tension caused by standing like a toy soldier. Elevate the rib cage with abdominal muscles rather than tension in the chest. The way ribs connect in front and back provide ample ability to move freely during the process of breathing. This is not to be confused with movement of the

collar bone or shoulders (not part of the breathing apparatus), or 'heaving' up and down the entire thorax. These movements are all associated with shallow breathing and result in tension and less optimal tone production.

Breath support is the coordination of your breathing-in and breathing-out muscles. Richard Miller (1996) advises singers to feel as though they are inhaling as they sing the phrase, and stay in the expanded inspiratory position. This balance is called *appoggio* (in Italian, "to lean upon"). Well-coordinated *appoggio* results in efficient air use. The length one can sing before running out of breath is more a matter of this efficiency than volume of air. James Jordan (2001) quotes Scott McCoy who explains, "Regardless of the specific method used, the goal of breath support...is to provide a stable supply of air at the correct pressure for the desired pitch and loudness." (p. 162).

In order to coordinate the body properly for singing, singers benefit from an understanding of how the breathing apparatus works. A body map is "information in the brain, used to govern movement" (Carson, 2012, p. 33). To quickly gain the basics of body mapping for directors and choral singers, I highly recommend Barbara Conable's book, *The Structures and Movement of Breathing: A Primer for Choirs and Choruses*. It contains written reminders and easy to understand drawings that, when used daily, will improve the breathing technique among your ensemble singers. It includes facts about anatomy, such as how the lungs reside on either side of the vertebrae (therefore advice to "breathe into your back" makes sense), and more metaphorical images such as how breathing is a "wave" from top to bottom. She states, "Tense singers try to control with muscle fibers what they should be controlling with neurons. We should think of singing as brain work, first, muscle work second" (Conable, 2000, p. 44).

Choir directors serve as the only voice teacher for a majority of singers. Therefore, conductor-teachers must teach and reinforce good habits of vocal technique consistently every single minute of every single rehearsal. The quality of the preparatory breath remains paramount for each phrase if singers are to produce beautiful tone and expressive phrasing.

The primary time for vocal instruction is during the warm-up period of rehearsal. Warm-ups are not just for warming-up the voice; they are for teaching technique. Beware of allowing singers to go on auto-pilot during this crucial time of rehearsal. Call their attention to what they are doing by occasionally pausing in between repetitions of a vocalise to ask questions. "Are you breathing well for every phrase?" "How is your body alignment?" "Do you feel expansion all the way around your middle when you breathe?" In this way the *singers* must take responsibility for their technique.



What follows is a partial list of exercises, reminders for singers, and rehearsal techniques to develop good habits with breathing for singing. I hope you find them helpful in your work with singers this year.

Release of Tension

- Make face really big, really small.
- Shake arms and legs out.
- Roll shoulders.
- Dance to something fun (Happy!).

Establish Alignment

- Imagine you are a marionette puppet with strings that lift and lengthen you.
- Bend over like a rag doll, slowly coming back up, one vertebrae at a time. Keep breathing.
- Stand against a wall with shoulder blades and buttocks touching the wall (but not the head).
- Collapsing chest while singing? Stand in the corner with elbows touching walls.
- Demonstrate negative result of turning head/craning neck.

Inhalation

- Pretend you are smelling a rose. What happens when you breathe through your nose?
- Place hands on back, on sides, then in front. Breathe in each position to gain awareness of expansion.
- While sitting, bend over and breathe. Feel rib expansion.
- Lay on your back, place a heavy book on your upper abdominals and breathe.
- Suspend “empty” lungs for 10 counts, then release to allow air in (low pressure system!)

Breath Energy/ Support/ Appoggio

- Pant like a dog. Pant silently.
- Press in on upper abdominals and cough. Now laugh like Santa. Shout “hey!” What happens?
- Pulse on a hiss, then on fffffff.
- Suspension: breathe in slowly for 5, suspend for 5 (keep everything open), breathe out for 5, recover. Repeat, making suspension shorter each time until onset is well coordinated.
- Place hands on upper abdomen, finger tips touching, breathe to separate fingers and hiss while keeping finger tips from coming together as long as possible.

Connecting Breath to Tone

Lip trills on any melody, sustain until release (also think about resonance while trilling).

- D-S-D slides, reverse to S-D-S slides. Can sing on a hum, lip trill, on “ng”, or an a vowel.
- D-M-S-M-D legato arpeggio patterns on different vowels.
- Onset exercise on “ah”: half note, half rest, etc. Pretend to take a tissue out of a box.
- Suspension: breathe in slowly for 5, suspend for 5 (keep everything open), sing D-M-S-M-D legato arpeggio on “Ah,” recover. Repeat, making suspension shorter each

time until onset is well coordinated.

Breathing Reminders for Choral Singers

- Be aware of your weight and feet. The floor supports you.
- Good words for body and position of ribs: buoyant, noble, aligned, lengthened, free. *Hug a tree!*
- Use your abdominal muscles to keep sternum/ chest comfortably high. Avoid clavicular (shallow) breathing.
- Lengthen as you sing. Don’t collapse, or else you have to use the breath to get your alignment back (twice the work!).
- Always breathe in on the first vowel shape that you sing.

Rehearsal Techniques and Conducting Gesture

- Rao (2005) teaches the Breath Circle (arms move OUT to IN to OUT) (p. 28-29)- results in widened pharynx.
- Begin with stillness and openness, breathe with musical intent.
- Rainbow arch with arms while singing legato line.
- Singers start with fingertips on shoulders then move arms in forward arch while singing legato.
- Imaginary tug-of-war between conductor and singers (engages core and results in energized legato line)

Andrew Minear is a DMA student in Choral Conducting at Michigan State University, where he is the assistant director of the Men’s Glee Club and director of the Campus Choir. His teaching and choral directing experience includes high school, middle school, children’s choir, community choir, and both youth and adult church choirs. He can be reached through his website, www.andrewminear.com.

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Young Professionals' Symposium Spotlight

by Lisa Qualls

This year's symposium was a huge success, with 20 high school students representing 9 schools selected to participate. Collegiate mentors were selected from CNAfMA Chapters at Greensboro College, Methodist University, Wingate University, UNC Charlotte and UNC Greensboro. The clinicians for these students were among the state's finest collegiate professors and musicians.

I would like to spotlight Joseph Girgenti, a first year elementary band teacher in Monroe. His story is a compelling one, embodying the value of the Young Professionals' program. His involvement and assistance with the program, and has impacted the program in positive ways. Joseph writes:

"As a student participating in the Young Professionals' Symposium (2009 and 2010), I received an inside look at the music education profession. The Symposium prepared me for my college interviews and auditions, gave me conducting experience, and helped me develop relationships with others who would soon be my peers and colleagues. The symposium experience was enlightening and rewarding. This created a desire to share my experiences with future students selected to participate in the program. I was eager to become a collegiate mentor.

As a collegiate mentor for two years, I worked closely with student participants, guiding them and sharing my experiences from the program and college life. After two years of mentoring, I was asked to be the Lead Mentor. In this role, I assisted the collegiate mentors, helping them better serve the participants. I enjoyed being an additional resource for the participants, mentors, clinicians, and coordinators.

After graduating from college in May, 2015, I still could not stay away from the Young Professionals' Program. This year, I assisted the coordinator with various tasks leading up to and during the conference. Without the Young Professionals' Symposium's experiences beginning in 2009, I may not have majored in Music Education and become the music teacher that I am today."



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