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# MUSIC EDUCATOR

## Wander the World with Vocal Warm-Ups

*by Lynn Brinckmeyer*

## Awareness of Non-Verbal Cues Between the Performer and Audience

*by Michael D. Martin*

## All About Audiation

*by Stuart  
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<b>NCMEA Board Directory</b>	<b>3</b>
<b>NCMEA President's Message</b>	<b>4</b>
<i>James Daugherty</i>	
<b>NCMEA Executive Director's Message</b>	<b>6</b>
<i>Pat Hall</i>	
 <b>FEATURED ARTICLES</b>	
<b>Wander the World with Vocal Warm-Ups</b>	<b>16</b>
<i>Dr. Lynn Brinckmeyer</i>	
<b>Awareness of Non-Verbal Cues Between the Performer and Audience</b>	<b>28</b>
<i>Dr. Michael D. Martin</i>	
<b>All About Audiation</b>	<b>34</b>
<i>Stuart Chapman Hill, Ph.D.</i>	
 <b>COLUMNS</b>	
<b>Correction</b>	<b>7</b>
<b>Band Chair's Message</b>	<b>8</b>
<b>Elementary Chair's Update</b>	<b>14</b>
<b>Middle School Choir Chair's Message</b>	<b>15</b>
<b>High School Choir Chair's Message</b>	<b>22</b>
<b>Jazz Chair's Update</b>	<b>26</b>
<b>Mentoring Chair's Update</b>	<b>26</b>
<b>Research/Higher Ed/Teacher Ed Chair Update</b>	<b>38</b>
<b>Thanks</b>	<b>36</b>
<b>Conference Memories</b>	<b>40</b>

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Belmont University	32
Brevard College	5
Fiesta-val.com	25
East Carolina University	33
Hayes School of Music	7, 37
Mars Hill	23
The Music Center	Inside Front Cover
National Guild of Piano Teachers	15
Pfeiffer University	24
Renforth Music	7
Smoky Mountain Music Festival	9
UNC Charlotte	12, 18, 35
UNC Greensboro	20-21, 29
UNC Pembroke	8
UNC School of the Arts	17
UNC Wilmington	19, 27
Western Carolina University	31
Yamaha	1

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## Where Do We Go From Here?

**A**nytime there is an election, there will be winners and losers. There will be those who feel they have gained an ally, and others who feel they must battle a foe. One thing's for sure: elections typically bring about change. No matter our stance or political ideology prior to last November's election, we are certain change is inevitable with a change in our political landscape.

A change in national and state government is sure to bring change to education. We begin 2017 with a new President, Secretary of Education, Governor, and State Superintendent. While not a part of the national election, we even say goodbye to several wonderful and dedicated NCMEA board members and welcome new leaders onto the board this month. No matter their office or position, each of these leaders brings their own slant to the direction of education.

We are fortunate to have policy advisors at NAFME in constant communication with music education leaders in every state to help navigate the educational waters we were already sailing, and the vast new sea that lies ahead. Now more than ever, it's imperative we have a clear focus and message as leaders in music education.

Thanks to our new strategic plan with NCMEA, our path ahead is very clear. With our mission to advance music education by promoting the understanding and making of music by all, and our vision of leading North Carolina in music education, empowering generations to create, perform, and respond to music, we're well on our way to smooth sailing in this proverbial sea.

Our first strategic direction of advocacy is critical to the future of music education. When I think back on my years as a music education major in college, my first memories of the word advocacy were as it related to being something that happens when music programs were in trouble. Even as an early career teacher, I had a misconception that advocacy often happened when programs were in a crisis. How things have changed for music over the last twenty-three years. For the first time in history, music is listed as being part of a well-rounded education in federal legislation. Because of the hard work and grass-roots efforts of so many music education leaders before us, we no longer have to feel as though we are advocating to be noticed or feel important. We are important. Music is important. Music is equally important to being well rounded!

What excites me most about 2017 is that it marks a new era where we may begin moving beyond an effort to simply be recognized as important in the education community. How do we do this? And where do we go from here? I think we start by accepting the fact we are equal, and approach our work as music educators from the perspective that we advocate for what is needed to carry our profession and music forward for generations to come. Our overall goal in advocating for music education is to inform, engage, and activate the public, policy-makers and educational leaders to promote and support music as an integral and core component of a comprehensive and balanced education, accessible to all students. Now more than ever, NCMEA is a part of this effort.

Our leadership team has been hard at work in 2016 as an external stakeholder group advocating for music's place in North Carolina's Every Student Succeeds Act (ESSA) state plan. Our members have been lending their passionate voices and words to policy makers over the last two years online and in regional face-to-face meetings across the state about the value and importance of music in their lives and the lives of children across the state. We are building strong partnerships with arts education leaders in North Carolina and with congressional leaders who represent in Washington, D.C. and Raleigh. We hope to have these partners support legislative policy and regulations that are favorable to music education. When we find concerns, we are doing our part to be proactive and inform one another and educate our congressional leaders. One very recent example of this has been the potential issue of elementary class size changes and the impact of those changes for the school year. We have been working hard to inform our leaders about the devastating impact these changes could have on music education. We continue to be proactive and not reactive.

In the coming months, we will introduce the membership to a key relationship we have built with a very famous North Carolina musician who has voiced support for music education in North Carolina and has articulated that support in a wonderful interview with our very own Phillip Riggs, the Grammy Music Educator of the Year for 2016. We continue to build relationships with our own stakeholders through the use of engaging social media outreach, and we are attracting the interest of many outside of our membership who follow us and are engaged with what we are doing.

Even though so much is evolving around education and music education's importance, we know it takes time for these changes to reach each state, to reach each district, and to reach each school. That's why being a part of NCMEA and being involved with our Association is so important. To move forward, we must understand where we are and where we are going. Yet, in that understanding, NCMEA has not forgotten that teaching music and advocating for music is a day-to-day activity with struggles and rewards. As experienced and practicing music educators, we build our understanding every single day together with you. That's part of the huge value of membership in this association.

So, where do we go from here? To quote Barbara Geer, NCMEA/NAfME past president and our conference chair, "we shall go forward from here." As we move into 2017, we plan to build, strengthen and support music education. When we encounter stormy seas in our journey, we will do all we can to advocate for change that will create smooth sailing for music. We will work hard to be proactive rather than reactive. Today, we go forward, advocating for what is important and for what changes lives – music.

Many blessings to each of you as you start the new calendar year, many of you in a new semester, making music with wonderful students across our state. How thankful we are that you are training our elementary, middle, and high school students, as well as preparing tomorrow's music educators at

the collegiate level while cultivating music as a part of their lives and as a part of the fabric of our society. How lucky we are to have collegiate students with a passion to take our place in just a few years in a quest to pass on the power of music to future generations. We are ready to move forward and, simply put, go from here!

With my most heartfelt thanks for all that you do every day,

– James

### NCME Feature Article Rotation Deadlines

**Spring: March 1**

Technology | Jazz | Higher Education

**Summer: June 1**

Elementary | Orchestra | Advocacy

**Conference: August 1**

Items pertaining to conference

**Winter: December 1**

Research | Choral | Band

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](http://www.ncmea.net) for more information.

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## Welcome new NCMEA Section Chairs and District Presidents!

**A**t the NCMEA board meeting at the close of the 2016 Professional Development Conference, the following section chairs, district presidents and committee chairs took the oath of office.

**Band Section Chair: Rodney Workman**

Director of Bands, Central Davidson HS, Lexington

**Band Section Delegate: Jamie Bream**

Director of Bands, Spring Hill Middle School, Laurinburg

**Collegiate President: Emily Lott**

Choral Music Education, UNC Greensboro School of Music

**Elementary Section Chair: Janet Berry**

Music Teacher, WA Young Elementary School, Morganton

**High School Choral Chair: Eddie Adams**

Chorus Director, Millbrook High School, Raleigh

**Higher Education: Dr. Cynthia Wagoner**

Music Education Faculty, ECU School of Music

**Jazz Section Chair: Keith Grush**

Band Director, Mount Pleasant Middle School, Mt. Pleasant

**Jazz Section Delegate: Marjorie Harrison**

Director of Bands, Broughton High School, Raleigh

**MS Choral Chair: Catherine Butler**

Chorus Teacher, Southwest Guilford HS, High Point

**Orchestra Section: Sarah Russell**

Strings Teacher, Providence Day School, Charlotte

**District 2, Vickie Whitfield**

John Chavis Middle School, Cherryville

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Marvin Ward Elementary, Winston-Salem

**District 6, Kristen McGuirk**

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Southwest Edgecombe High School, Pinetops

**District 14, Hillary Goodson-Spear**

White Oak High School, Jacksonville

**Technology Chair, Howard "Howie" Ledford**

Weaver Academy, Greensboro

We have deep gratitude for the section chairs and district presidents rotating off the Board. Over the last two years their accomplishments include:

- Providing outstanding professional development sessions and clinics for our conference, resulting in a record number of attendees.
- Completing a very successful membership recruitment campaign that won the NAFME Excellence in Membership Award.
- Increasing funding for NCMEA Collegiate scholarships.
- Expanding the Mentoring Program.
- Increasing our advocacy efforts by:
  - Sponsoring Arts Day in Raleigh;



Just one of the many fantastic sessions at the Professional Development Conference.

- Allocating funds for collegiate members to attend the NAFME Hill Day Collegiate Summit in Washington D.C.;
- Advocating for the passage of the new Every Student Succeeds Act (ESSA);
- Participating in ESSA stakeholder meetings, making sure music education is an important part of the state ESSA plan; and
- Approving a new 2017 – 2020 NCMEA Strategic Plan.

There are many new opportunities and challenges as we work together to advance music education in North Carolina. I look forward to working with the new NCMEA Board of Directors!

# Correction: Veronica West, Ruth Jewell Scholarship Winner

We sincerely apologize for publishing an incorrect bio for Ruth Jewell Scholarship awardee, Veronica West in the Conference edition of the NC Music Educator. Here is an excerpt from Veronica's very deserving scholarship nomination.



Ever since I was a little girl, music has been my life. As far as I can remember, I was always entertaining, always singing, always tinkering with the piano. I know I must have driven my parents crazy! They saw my talent and got me into lessons right away. When I was little, my mom, a teacher herself, would bring home expired textbooks, and I would set up my stuffed animals and spend my days "teaching" them new things.

Teaching was going to be my future, and I've been determined ever since to finish this dream. I started college at Appalachian State in 1997, ready to finish quickly and get out there and teach. But life has a way of changing things. My dad fell ill, my Mom didn't drive, my sister was not able to help... It was my responsibility to go home. College and my dream of teaching were put on hold.

In 2005, I married a wonderful man and soon after, along came our beautiful son. School was put on hold again. In 2013, after constantly talking about it, my husband talked me into applying to Campbell, which was 10 minutes away from our house. I was accepted and about to finish my junior year of college. Only *one year* stands between me and my dream. With this scholarship, the debt I stand to accrue would be offset, and that would bring less stress on my family. My dream is so close, and I can't wait to share my love for music with children.

We are very pleased to award Veronica the Ruth Jewell Scholarship. She exemplifies the future of music education through her musicianship, wind ensemble (student conductor), wind symphony (first chair), jazz ensemble, percussion ensemble, Campbell Opera Theater, Campbell University Choir, student conductor for both football and basketball pep bands at Campbell and volunteerism. She is the current president of CNAFME for Campbell University and member of Sigma Alpha Iota. Congratulations, Veronica!



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## Rosen-Schaffel Competition

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The Rosen-Schaffel Competition for Young and Emerging Artists is a program of An Appalachian Summer Festival, co-presented with the university's Hayes School of Music. During the spring of 2017, North Carolina institutions are invited to nominate competitors in the following categories: **voice, piano/percussion, strings, and woodwinds/brass**. A panel of prominent symphony conductors will serve as judges for the final live round of the competition at the Schaefer Center for the Performing Arts.

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Third Place Winner: \$1,000  
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### COMPETITION JUDGES:

Gerard Schwarz (Eastern Festival Orchestra & Seattle Symphony Orchestra)  
Robert Moody (Winston-Salem Symphony)  
Jacomo Bairos (Amarillo Symphony)  
Roger Kalia (Pacific Symphony)

Application Deadline: April 5, 2017

Final Round of Competition: July 30, 2017

For complete eligibility requirements and application procedures, visit:  
[rosen-schaffelcompetition.appstate.edu](http://rosen-schaffelcompetition.appstate.edu)





**A**s we begin a new year, we begin with new leadership in the North Carolina Bandmasters Association. To be elected to serve is one of the most humbling experiences a band director could have in his or her professional career. The trust you instill in our officers to lead the way for North Carolina bands and band students is not something we take lightly. As there is a new president every two years in our organization, there is also a new NCBA board in place as well as new concert band MPA, marching and honors band committee members who look forward to serving our membership. These members work throughout the year in various meetings and at conference to serve our state and their individual districts.

In addition to staff development, our conference is also the only time our entire state membership is able to meet and conduct business. 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, Craig Everett, Ed Kiefer and Bill Witcher, 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 7. Please make plans to celebrate the accomplishments of these NCBA directors at the concert. We also recognized the Award of Excellence Award Recipients: Andrew Shelton, Terry Reid, Mekel Rogers, Mary May, Rebecca Best, and Lynn Dale. Lastly, we recognized the ASBDA Ed Rooker Encore Award recipients: Andrew Blair, Andrew Shelton and Mary Kathryn Bowman-Choat. These directors are all featured in this journal edition.

We are already planning for the 2017 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. Read over the by-laws, policies, and procedures of our organization and adhere to deadlines and your professional obligations. Our NCBA website is full of information I use every day. 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!

A large advertisement for the University of North Carolina Pembroke Department of Music. The top half features a photograph of a marching band in black uniforms with white accents, playing brass instruments. Below this, the text "UNIVERSITY of NORTH CAROLINA" is in a serif font, followed by "PEMBROKE" in a large, bold, serif font, and "DEPARTMENT OF MUSIC" in a smaller, spaced-out serif font. The bottom half of the ad shows a photograph of a jazz ensemble performing on stage, with students playing saxophones and other instruments. Below the photo, there are three small, stylized logos for "UNC PEMBROKE JAZZ". At the bottom, the text "MUSIC EDUCATION", "MUSICAL THEATER", "BACHELOR OF ARTS", and "B.A. with ELECTIVE STUDIES IN BUSINESS" is listed. At the very bottom, it says "Accredited by the National Association of Schools of Music".



# Award Winners

## AWARD OF EXCELLENCE

### Eastern District – LYNN DALE



Lynn Dale holds a Bachelor of Music from East Carolina University and certification in Early Adolescent and Young Adult Music from the National Board of Professional Teaching Standards. He began teaching in 1986 and remained in northeastern North Carolina throughout his career.

Dale has consistently guided his students to individual and group accomplishments. While developing a proficient band program in Camden County to include nearly thirty percent of the student population, he was selected Teacher of the Year for both Camden Middle School and Camden County Schools. In Edenton-Chowan Schools, he again increased student enrollment and successfully advocated for the creation of a second instrumental music educator position for the district.

He was Teacher of the Year for Perquimans Middle School while collaborating with Christopher Whitehurst at Perquimans High School to expand their students' musical opportunities and accomplishments to levels rarely seen in small, economically distressed communities. With Currituck County Schools, Dale stabilized the band program at Currituck Middle School before returning to the secondary level. At Currituck County High School, his collaboration with Nicole Pelzel and Patrick Koppenhaver lead to exemplary levels of individual and ensemble achievement in concert, marching, and jazz.

Dale has served in differing positions of leadership in Albemarle Band Clinic (ABC), a nineteen-school consortium that offers annual clinic and performance opportunities to the middle and high school instrumental music students in the small, rural counties of that region. In 2005, Dale was elected president of the organization and developed key policies and procedures to resurrect ABC after nearly a decade of inactivity. He also has formally and informally mentored music educators and other content area educators while holding membership and leadership positions on a variety of school and district level committees. He continues to assist colleagues through arranging and editing music, guest performing, and assisting with performance preparations. Now retired, Dale resides in Edenton with his family and has recently returned to teaching part-time at John A. Holmes High School.

### Southeastern District – BECKY BEST

Rebecca L. Best is the founding band director at Cape Fear Academy, beginning in 1988. She is a product of the Southeastern district, attending high school at South Brunswick High School in Southport where Steve Skillman was her band director. She holds a Master of Music from Boston University and two bachelor's degrees from UNCW where she was a flute performance major and piano minor. She was awarded the William F. Adcock, Jr. scholarship for the most outstanding senior music major and was the winner of the Richard R. Deas Concerto Competition.



Best has always taught middle and high school band, consistently producing award-winning students who have an extremely high level of musicianship. Her students have been selected into many state and regional honor bands yearly and have performed in Carnegie Hall.

Receiving a certification in AP music theory from Texas Christian University, she has taught AP music theory since 1999. She served as the representative from the Southern United States on a national seven member College Board team for music and is co-author of the publication "AP Vertical Teams in Music Theory." She has been a reader for the AP music theory exam since 2008.

Best is certified in Suzuki flute and Suzuki piano pedagogy, taking numerous teacher training classes at East Tennessee State University, East Carolina University, University of Wisconsin – Stevens Point, and Queens College (Ontario). She maintains an active studio of applied students in addition to teaching all levels of middle and high school band.



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Serving in North Carolina Band Directors Association has been an important part of Best's professional experience. She currently serves on the NC Bandmasters All State Band committee and the Southeastern District Bandmasters Association as secretary 2007 – present. In the SEDBA, she held the offices of past president, president, vice-president and board member from 2005 – 2010. Best is a member of NCMEA, NAFME, ASCAP, and is an active composer.

In Best's opinion, the most important aspect of teaching band is the concept that all students have the capacity to learn to read, perform and enjoy music – a lifelong gift!

## Central District – MARY MAY



Mary E. May is currently in her thirtieth year of teaching and tenth year as director of bands at CW Stanford Middle School in Hillsborough.

May received her Bachelor of Music Education from The Ohio State University where she studied clarinet with John Norton and Jim Pine, and conducting with Craig Kirchoff. She also studied orchestral conducting with Hajime Teri Murai at Cincinnati Conservatory of Music. After graduating in 1986, May taught middle school chorus, elementary band and general music for three years in her hometown of Hamilton, Ohio. In 1989, she relocated to Florida where she taught high school and middle school band and orchestra for six years. In 1995, she relocated to Raleigh and taught band and orchestra for the Wake County Public School System at Apex Middle School and West Cary Middle School.

In 2006, May accepted the position of director of bands at CW Stanford Middle School. In her third year there, she was selected as Teacher of the Year. In 2011, the eighth grade band was selected to perform at the NCMEA annual conference. Bands and orchestras under her direction have consistently received superior ratings and national recognition at festivals held in Florida, Washington D.C., New York, and Tennessee. She has had numerous students participate in All District and All State Bands, and solo and ensemble festivals. She has worked to build and maintain a program of 150 students in a small school with a population of 600. In 2002, May was awarded National Board Certification and was awarded her renewal certification in 2012. She also has been listed multiple times in the Who's Who Among American Teachers and holds membership in ASBDA and NCMEA.

In addition to her teaching responsibilities at CW Stanford, May has been a clinician, guest conductor, and adjudicator for several middle school bands and honor bands in Virginia and North Carolina. She was co-chair for the MPA committee from 2009 – 2012, helping to guide and structure our current process for Concert Band MPA music selection. She is also the past president of the Central District Bandmasters' Association and has served on the board of this organization for eight years. Currently, she is serving as the co-chair for the NCMEA mentoring committee.

## South Central District – MEKEL ROGERS

Mekel Rogers has been involved in music education as a middle school band director since 1995. He is a Summa Cum Laude graduate of Appalachian State University, a charter member of the Carolina Crown Drum and Bugle Corps, and the hornist for the Quintessence Wind Quintet. Rogers is also active as a frequent guest clinician and adjudicator for both concert band and marching band events.



Rogers' compositions for concert band are published by the FJH Music Company and have received several Editor's Choice Awards from J. W. Pepper Music Company. His works have been performed at various district and state honor band events, music educator association conferences, and the Midwest Clinic in Chicago. International performances include world premieres in both London and Paris.

Rogers was inducted into the American School Band Directors Association in 2008 and is a member of the American Society of Composers, Authors, and Publishers.

## Western District and Ed Rooker Encore Award winner – ANDREW SHELTON



Andrew Shelton is a Weaverville native. He received his Bachelor of Music Performance in the spring of 2007 from Mars Hill College, and a Master of Music Education and Trombone Pedagogy from Columbus State University in 2010. He also studied at the New England Conservatory and Aspen School of Music. His teachers include Dr. James Sparrow, Dr. Bradley Palmer and Dr. Per Brevig of the Julliard School.

As a trombonist, Shelton has performed with the Asheville Symphony, Aspen Festival orchestra, and was full time second trombonist with the LaGrange Symphony from 2008 – 2010. He has recorded with the Summit Brass, Southeastern Trombone Symposium Professors Choir and the Columbus State University Wind Ensemble, as well as such names as Phil Smith, principal trumpet of the New York Philharmonic, Chris Martin, principal trumpet of the Chicago Symphony, Larry Zalkind, principal trombone of the Utah Symphony, Robert Sullivan, principal trumpet of the Cincinnati Symphony and many others. A month after graduation from Mars Hill University, Shelton won first prize in the 2007 International Trombone Association Larry Wiehe Competition in Las Vegas.

As an educator, Shelton has worked at several schools throughout Western North Carolina. He served as interim strings director at North Buncombe Middle School, director at Erwin Middle School, and is currently director of bands at North Buncombe High School. While there, the program has had many great honors thanks to the hard work of great students and parents. The Blackhawk Band had the honor of representing the state and the USS North Carolina for the



first time ever at the 2014 Pearl Harbor Memorial Parade in Honolulu. The Marching Blackhawks have had great success through the years, competing at BOA and US Bands events, as well as being named grand champion at several competitions throughout the Southeast.

## ED ROOKER ASBDA ENCORE AWARD WINNERS

### Mary Kathryn Bowman Choat



Mary Kathryn Bowman Choat is the director of bands at Hanes Magnet School in the Winston-Salem/Forsyth County School System. She grew up in Winston-Salem, and first began her musical career at Hanes Middle School many years ago. She received her Bachelor of Music Education from Appalachian State University where she played on the ASU Women's Varsity Golf Team.

While attending Appalachian State University, Choat was honored with many awards for her performance in both music and golf including: the Who's Who Among Students in American Universities & Colleges Award, the Southern Conference TIAA-CREF Academic All-Conference Team, the National Golf Coaches Association's All-American Scholar Team, and College Sports Information Directors of America's Second Team ESPN The Magazine Academic All-District Honors.

Upon graduation, she attended the University of Texas and received her Master of Music in trombone performance. While at the University of Texas, Choat studied with Dr. Nathaniel Brickens and traveled with the UT Trombone Choir to Paris to perform in the 2012 International Trombone Festival.

Since her return to Hanes in 2012, Choat's bands have consistently earned superior ratings at the Northwest North Carolina District MPA events. Additionally, students under her direction have earned notably large numbers of seats in the All-County, All-District, and All-State Concert Bands as well as Western Region Jazz and All-State Jazz Ensembles. She currently serves as a middle school band representative for the Winston-Salem/Forsyth County Bandmasters Association, as well as a middle school band representative for the Northwest District North Carolina Bandmasters Association.

In addition to her placement at Hanes Magnet School, Choat performs regularly throughout North Carolina and is a member of Winston-Salem's only big band, Camel City Jazz Orchestra.

### Andrew Blair



Andrew Blair is one of the band directors at Harris Road Middle School in Concord, where he and his wife run a program of around 400 band students in grades 6 – 8. He is also a percussion section coach for the Charlotte Youth Wind Ensembles, and is the marching percussion coordinator and arranger for the Lenoir-Rhyne University

Spirit of LR marching band.

Blair began his teaching career at Maiden High School from 2010 – 2012, where the students earned superior ratings in concert, marching, solo and ensemble. He then taught at Hickory Ridge Middle and High Schools from 2012 – 2016, where every concert band, marching band, and percussion ensemble under his direction or assistance earned superior ratings each year during his tenure. As an educator and clinician, he has worked with many top tier groups across the country such as Kennesaw Mountain High School, Lassiter High School, the U.S. Army All-American Marching Band, the Music for All Summer Symposium, and the Western Carolina University Summer Symposium, just to name a few.

Blair graduated with a Bachelor of Science in music education, cum laude, as a North Carolina Teaching Fellow from Western Carolina University in 2010, completing his student teaching at Kennesaw Mountain High School. While at Western, he performed with the wind ensemble, percussion ensemble, Artist-In-Residency Orchestra, as well as giving multiple solo and collaborative recitals. He had many of his most formative experiences as a member of the WCU Pride of the Mountains Marching Band, where he played snare drum, acting as snare section leader and drumline captain during the 2009 Sudler Trophy-winning season. Performance credits include both the NCMEA Professional Development Conference and the N.C. Percussive Arts Society Day of Percussion as both a soloist and ensemble player, as well as the Stevens Marimba Seminar Highlight Concert.

An active performer, Blair is a section percussionist with both the Union Symphony Orchestra and Carolinas Wind Orchestra, and can be heard performing jazz, classical, chamber, and church music in the greater Charlotte area. He also maintains a very active private lessons studio, and seriously enjoys his work for bands across the region as an educational consultant and clinician. He is in high demand as an adjudicator, sound designer, arranger, and composer for concert and marching ensembles across the country.

## HALL OF FAME

### Craig Everett

Craig Everett served as band director at West Carteret High School for 19 years before retiring in 2014 after 33 years of teaching. During his tenure at West Carteret, he developed the band into a consistent award-winning organization winning both state, regional and national acclaim as one of the top high school bands. He continues to serve on many statewide boards and committees even in retirement. Locally, he serves as the conductor for the Carteret Community Sunshine Band.



Everett grew up in Robersonville, located in Martin County, and taught at Farmville Central High School and Farmville Middle School for 11 years before moving to Morehead



City. While teaching in Farmville, he grew the marching band from 17 members up to 175 members as consistent award winners. The Farmville marching bands were known to be Broadway inspired, and Everett helped usher in more theatrical marching band productions to eastern North Carolina.

He is an active member at First Baptist Church of Morehead City where he is a very active volunteer in the music ministry and serves as the handbell choir director, sanctuary choir member and the substitute organist. He also has been instrumental in establishing the First Baptist Church Music and Arts Academy. In addition, he is currently chairing the sanctuary restoration committee, which will soon be breaking ground on a major renovation building project at First Baptist.

### Ed Kiefer



Ed Kiefer graduated from Wake Forest University with honors in 1976. He received his Master of Music Education in 1990 from UNC Greensboro. He served as the director of bands at East Davidson High School in Thomasville for 28 years, and as director of instrumental music at Pfeiffer University for six years. His wind ensemble and jazz bands

have performed at the NCMEA conference numerous times, where he has also presented clinics. His concert bands at East placed over 40% of the bands in All-District Band each of the last five years of his tenure there. Kiefer adjudicates regularly in marching, concert and jazz festivals and has adjudicated festivals across the country. He has served as clinician for jazz and wind ensembles for many county, district and state events, including North Carolina All-State, honor clinics in 12 different states and regularly adjudicates the South Carolina State Jazz Festival. He was awarded the Jaycees Young Educator of the Year Award in 1994 and has been recognized by his fellow band directors with the Award of Excellence.

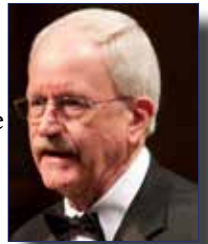
Kiefer served on the committee that began the NAFME mentoring program and continues to work with young directors as part of the program. He travels to band rooms to help directors all over North Carolina, last year working as a clinician at over 100 concert band rehearsals. He has served on the board of directors for the Central and Northwest District Bandmasters, the marching band committee, headed the Solo and Ensemble Festival for Central and Northwest District for 15 years, and founded and organized the Eastside Jazz Festival in Thomasville, which featured premiere jazz talent from all over the country, attracting over 1,500 visitors annually.

Through Carl Fischer and C. Alan Publications, Kiefer has had over 40 commissions for band and percussion ensemble, all of which have been published, and many of which are on state festival MPA lists. You will also find several of his percussion ensemble pieces on state solo and ensemble lists. His publications, both for band and percussion, have been performed world-wide and have been featured at the Midwest Clinic in Chicago. He was honored to perform on the conch shell with

the service band at Midwest as they performed his "In Search of the Lost Colony" and "Mountain Dance." Several of his pieces have been placed in Bandworld's top 100 new pieces for band, including two in 2016. His "Bluegrass Rondeau" for percussion ensemble received favorable reviews by PAS in *Percussive Notes Magazine*. In addition, several of his compositions have been chosen for the Editor's Choice Award by Pepper music. He regularly guest conducts his music at clinics and concerts across the country, including eight performances at the state convention.

### Bill Witcher

Bill Witcher is a native of Virginia. He attended Appalachian State University where he received his Bachelor of Music in 1974 and his Master of Music in 1987. While receiving his master's, he was a graduate assistant in the school of music working with the marching band, symphonic band, wind ensemble, and teaching brass methods, private trumpet, and music appreciation. His master's thesis, a correlation study of music instruction and brain development, was nominated for an outstanding thesis award. He has done further post graduate study at Florida State University.



Witcher was fortunate to do his student teaching with the famed Lenoir High School Band before the school's closing. He taught in the public schools of Madison County, Va., Thomasville City, Rowan and Iredell counties. He retired in 2006 after 32 years as a band director from the Caldwell County Schools.

He was the band director at Hibriten High School, which has long been acknowledged for its musical excellence. Their band has earned consistent superior ratings at the North Carolina State Music Festival in grade VI music since the opening of Hibriten in 1966. The last nine superiors occurred during Witcher's tenure. He also taught AP music theory at Hibriten. During his time there, the Hibriten Band traveled to New York City three times, as well as Atlanta and Toronto, participating in national music festivals, and earned additional superior ratings from a national slate of adjudicators. In 2000, the Hibriten Band received the honor of being selected to perform for the North Carolina Bandmasters. Additionally, they received the coveted Ensemble of Excellence while at the 2002 New York Festival as the top overall band of the Festival.

Since retirement, Witcher has been a member of the adjunct faculty at ASU, teaching brass method courses and serving as the academic advisor for the school of music. He has also been on the staff of Cannon Music Camp directing the symphonic band and teaching music theory. He is a former president of the Northwest District Bandmasters and ran the Middle School State Band Festival.

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**A**fter a year of shadowing and working with Jazzmone Sutton, it is my privilege to be your Elementary section chair. I am currently the music specialist at W.A. Young Elementary School, PreK-5 in Burke County Public Schools. I recently made this move after teaching eleven years in Iredell-Statesville Public Schools. I hold a bachelor's and master's of music education from Appalachian State University. I've also attained Orff Level III and Kodaly Certifications.

A major goal of mine as section chair is to strengthen and build our connections with each other through NCMEA. Your input of ideas, questions or concerns will be invaluable. Please feel free to email me ([elementary\\_section@ncmea.net](mailto:elementary_section@ncmea.net)) with your thoughts so that together we make the Elementary Section of NCMEA the best it can be.

Wow, what a Professional Development Conference this year! We had amazing sessions. I hope you attended. I'm sure you found benefit from the words and awesome experience of our incredible clinicians, to the point that your professional development learning will make a difference in your teaching for the music students of North Carolina.



With Dr. Andrea Ramsey as our Honors Chorus clinician, next year is lining up to be just as exciting. A composer, conductor, and music educator, her teaching experiences range from work with adolescent and children's voices to frequent guest conducting of All State and honor choirs, to her current position as the associate director of choral studies at the University of Colorado Boulder. An ASCA Plus award-winning composer, Andrea has over 70 published choral works in print.

## Congratulations to...

Angela Mangum, Elementary Music Teacher of the Year 2016, of Tar River Elementary, Granville County Schools.

Renee Anders, Honorary Lifetime Membership, current Reading Specialist, Scotts Elementary, Iredell-Statesville Schools.

Are you interested in bringing your student group to perform or work with a clinician at our NCMEA Professional Development Conference? Interested teachers are encouraged to apply. The application is available on the Elementary section page of the NCMEA website.



Want to recognize an exceptional music teacher?

Any supervisor or colleague of an elementary music teacher is able to nominate an NCMEA music teacher for this award, however it is strongly encouraged to review the criteria and rubric before submitting a nomination. All nominations must be submitted by May 15.

Are you working on a special project or want to attend a professional development opportunity but lack funding? NCMEA has several grants available. For more information, including application forms and deadlines, visit [www.ncmea.net/programs/grants](http://www.ncmea.net/programs/grants).

## Mini-Grant

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

These projects may be proposed for funding on a matching or non-matching basis at the applicant's discretion. The total amount of funding requested from NCMEA may not exceed \$1,000. No individual will be awarded more than one mini-grant within a five year period.

## Summer Professional Development Grant

The Professional Development Grant Award is intended to provide funding to music teachers seeking to provide professional development activities specific to music education via an organized event for several teachers from two or more Local Education Agencies.

Professional development activities may be proposed for funding on a matching or non-matching basis at the applicant's discretion. The total amount of funding requested from NCMEA may not exceed \$4,000. No individual will be awarded more than one grant within a three-year period.

Want to be involved with your Elementary section? We want YOU! Join us Saturday, January 28, 9 a.m. – noon for our Elementary Board Meeting. More information will be posted on our Facebook page.

## Meet Your Newly Elected Officers

**Chair Elect – Dee Yoder**

**Secretary – Stephanie Pierce**

**Treasurer – Becky Horn**

**Members at Large**

**Lindsay Williams**

**Brittany Schafer**





**I**would like to thank the middle school choral membership for electing me as their chairperson for the next two years. I would also like to specifically thank our outgoing chairperson, Stephanie Peo, for her leadership and guidance over the past two years.

For those who do not know me, I'm the choral director at Southwest Guilford High School. No, that's not a typo, I do teach high school! I spent the first 11 years of my career teaching middle and high school at Penn-Griffin School for the Arts. I have served on the NCMEA Middle School Choral Board since 2005 as a member-at-large, secretary and Honors Chorus central site auditions coordinator. When I moved to my current high school-only job, I told the MS Board I would like to finish out my commitment as chairperson.

I hope my unique perspective will give all of us the chance to talk about the transition from middle school to high school during my time as chair. I would also like to focus on the inclusion of diverse populations in our classrooms as we move together through a time when our country seems more and more divided. I hope through future conference sessions and discussions at statewide events we can share with each other how we strive to make our classrooms more inclusive of all students.

Before addressing upcoming events in our school calendar, I would like to thank Stephanie once more for her hard work of putting together a wonderful assortment of sessions for us to attend at our Professional Development Conference in November. I loved watching Dr. Rollo Dilworth work with the Honors Chorus, and I know his time in North Carolina was well coordinated and stress-free due to the leadership of Robert Waller. We had two fantastic performance choirs. I picked up a few new selections for my students (beginning high school students are just like beginning middle school students, only bigger) at the reading sessions lead by David Dobbins, Andy Beck and Maribeth Yoder-White. Becky Marsh and Carol Kruger gave out copious amounts of information on helping your students find success in sight reading. I especially enjoyed the session on vocal health presented by Leda Scarce from Duke Voice Care Center.


I hope new teachers found time to attend the sessions coordinated by Kasie Ryan specifically programed for those who are either new to teaching or new to teaching middle school. I encourage all new teachers to reach out to her. She is an excellent

resource for all your questions. Her contact info, along with all the other MS Choral Board members, can be found on MS Choral section page of the NCMEA site.

When this journal arrives in your mailbox, you will hopefully be starting to think about preparing your students for MPAs. I strongly encourage you to take your students to MPA. If you are a new teacher and overwhelmed by the experience, you can always take your students for comments only rather than a rating. Your students will grow tremendously by going through the process of preparing for, and participating in, MPAs. The calendar of MPA dates can be found on the MS Choral page of the NCMEA website.

Please be aware of the March 1 deadline for All-State student registration. All-State will be held at the Greensboro Coliseum on April 21 – 22. Our clinicians this year are Laura Sam, Dr. Stuart Hill and Gretchen Harrison. Our general meeting is on Friday evening when we will also announce the Honors Chorus audition piece for 2017. All All-State questions should go to our coordinator, Angel Rudd, at [middleschoolallstate@gmail.com](mailto:middleschoolallstate@gmail.com).

Again, I look forward to spending the next two years with you as your chairperson. Please feel free to reach out to me with any questions, comments, or thoughts at [mschoral\\_chair@ncmea.net](mailto:mschoral_chair@ncmea.net).



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# Wander the World with Vocal Warm-Ups

by Dr. Lynn Brinckmeyer

**E**arlier this fall, at the annual NCMEA Professional Development Conference in Winston-Salem, I had the opportunity to share ideas on how to teach music concepts and warm-ups using music from across the globe. Today, I'm sharing some of those same strategies here. One of the main lessons I learned from traveling to numerous countries is that people are people and kids are kids, regardless of which country they live in. Middle school eye rolls remain prevalent on the other side of the globe in China. Little children in Morocco forget to say *shukran* (thank you) unless they are reminded to do so by adults.

## Why World Music Works

Humans have a strong desire to connect with each other. With music, we can gain insights about ourselves, and each other. We all have concerns, hopes and dreams for ourselves and our families. Music is a universal bridge for connecting with people across the globe. Through music we can view our world through the lens of people in other countries. When using world music, teachers can introduce background information that focuses on the similarities, cultural differences and performance practices of music in various countries.

Folk songs are often short and repetitive so they are a perfect tool to use in elementary music classes and secondary choral rehearsals. Many of the folk songs are repetitive and can be quickly memorized. The basic chord structure (often I, IV, V, I) provides a simple structure for students to experiment with harmony.

Folk songs also provide a means to expose students to music concepts that are coming up in future lessons. For example, using a simple melody such as the Lesotho song "Thula, Thula, Ngoana" during warm-ups can provide the students exposure to polyphonic music. Challenge the students to sing the simple two line song in a canon, with the second part entering two measures after the first part. Next, have the students sing the canon with the second voice entering only one measure apart. Challenge them to try it with the second part coming in after two beats. With each variation, the singers must focus on their own line, develop their listening skills and build their confidence in part independence.

The National Music Standards developed by NAFME ([www.nafme.org/](http://www.nafme.org/)) and the state music standards, established by each



of the 50 Federated State MEA associations, fill pages and pages on their respective websites ([www.nafme.org/about/federated-state-associations/](http://www.nafme.org/about/federated-state-associations/)). Teachers, including me, struggle to squeeze in all of the required music standards into the limited class time we have. Using songs from other countries provides one way to address some of the music standards that might not fit within the context of the literature selections for the fall and spring performances.

## Idea Bank

"Ise Oluwa" is a short song from Nigeria. Children of all ages can quickly learn this simple melody. Have the students sing the song and experiment with various vowel shapes to create the awareness that they have immense control over their sound by adjusting the space inside the vocal tract and the shape of their lips. Students can sing "incorrect" and "correct" vowel shapes to help differentiate how correct vowels feel and sound.

Audiation skills are vital to our students' singing success. The Israeli dance "Artza Alinu" works well for developing audiation skills. Ask the students to sing the song only on measures 1, 3, 5, etc. They will audiate measures 2, 4, 6, etc. If this is too challenging for novice singers, invite them to lip-sync the words during the measures they audiate.

Singers may struggle with grasping a true understanding of performance practices that bring each piece to life with the stylistic parameters required by each song in their curriculum. Songs by Morley, Schubert and Brahms all require different stylistic practices. Students can experiment with the different style periods by singing short folk songs in the various styles. If the teacher or accompanist has the keyboard skills to im-





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proviser, it is fun to also sing folk songs with a swing or gospel style. Try singing the West African Yoruba song, “Funwa Alafia” in the style of Wagner and encourage the singers to add their own full, rich harmony. Be sure to encourage a soprano and tenor to sing the high note on the final chord!

“Funwa Alafia” has a limited range and is quickly learned. Singers can experiment with bright and dark tone qualities, forward placement, swallowed placement, etc. Once singers can produce a variety of supported choral tones they can then transfer that technique to other literature they’re learning. For example, young adolescents may sing a Mozart octavo with a heavy tone quality. After experimenting with tone qualities and bright and dark placements, the teacher can remind them to adjust their tone accordingly because it is now part of their vocal production vocabulary.

Possibilities are endless when we use music from the rich array of folk music across the globe. Our students’ success is limited only by our imagination. For example, ask students to:

- Sing a folk song and clap on all of the eighth notes.
- Sing a folk song on a neutral pitch. Sing only the pitches A and F – audiate the other pitches of the song.
- Lip sync a song and only sing the last word in each phrase.

- Sing a folk song as a canon. Part one sings the original language and the second part sings the English translation.

Each of the folk songs mentioned in this article, and additional strategies for using world music in choral ensembles can be found in the book, *Wander the World with Warm-Ups*, published by Shawnee Press.

In closing, consider including world music and folk songs from our own rich heritage here in the United States to supplement warm-ups in choral rehearsals. They provide tools creating a variety for the singers and allow them an opportunity to explore music concepts in warm-ups that can later be transferred to the students’ performance literature. Thank you for caring about students and for sharing your music!

*Dr. Lynn M. Brinckmeyer is professor of music, associate director for the school of music and director of choral music education at Texas State University. During 2006 – 2008 she served as president of NAFME. She recently published, Wander the World with Warm-ups, and Advocate for Music with Oxford University.*



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

#### 2nd Week

**July 16 (Sunday) - July 21 (Friday)**

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

Grade is determined by the current (2016-17) school year.

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*First comes interest, then practice, followed by purpose, and concluding with hope.*

*a paraphrasing of Grit's four psychological assets, by its author, Dr. Angela Duckworth*

**A**h, February! A time filled with after-school musical rehearsals, intensified sight reading drills (in preparation for MPAs), and tackling some of the most difficult music of the year.

While reflecting on this year's conference, I was fixated on one objective: keeping class activities fresh and authentic. This is one of my favorite aspects of our annual conference as it's nearly impossible not to come away with a handful of new ideas. I'm proud to share one thing we're doing this year at my school. It's a little out of the box and you may be surprised to know what we're unpacking isn't directly a musical component. It's a book study on Angela Duckworth's *Grit*, a study of passion and perseverance over time. Each week, the students read a chapter outside of class and we circle-up and share our takeaways.

You might think of *Grit* as an extension of Carol Dweck's Growth Mindset. This idea maintains our abilities aren't fixed and we're all capable of growth. This notion is profoundly impactful for our young musicians who linger at one of the largest crossroads of their life. We discuss the only way to grow is to slightly over-extend yourself. We also take the time to identify our top goals and the sacrifice required to meet them. I don't expect our students to master grit. But if we think of this process as conditioning for life, and agree that a small change in trajectory at an early stage can dramatically affect the end result, then discussions such as these are indispensable.

I feel that this new initiative has organically developed from what we all strive to experience through music. Music is a medium by which we strive to become better people; compassionate, principled, and empathetic to all. This is one of the most rewarding aspects of our jobs. We take this idea seriously and we collectively aim to morph into better versions of our previous selves. I'd love to know what you do in your classroom. How do you inspire students? What rejuvenates you at this stage? How do you challenge and encourage students? Do you share quotes like Dr. Z. Randell Stroope did before every Honors Chorus rehearsal, or achieve this goal by other means? Feel free to email me and share your success stories.

I hope you were able to attend the 2016 NCMEA Professional Development Conference this past November. There were many exciting and inspirational presentations, and performances. Once again, an exceptional highlight of the conference was the N.C. High School Honors Chorus under the direction of Dr. Z. Randall Stroope from Oklahoma State University. In two

days, he molded 178 singers from schools across the state into an outstanding ensemble. It was exciting to see how he interacted with the Honors Chorus participants in a way that was personable, demanding, and with incredible precision. I felt he had every millisecond of rehearsal planned in a seamless and highly efficient manner.

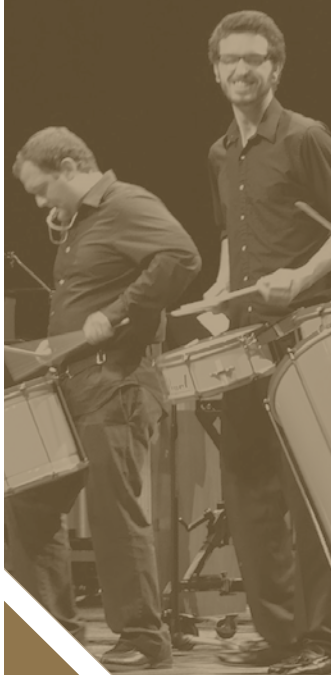
He has an extremely different approach to tone, which I found interesting. Some more seasoned directors referred to it as The Old St. Olaf, or Westminster, sound. Anyone in attendance at the concert, would surely attest that it was a thrilling event that captivated the audience with a vibrant and richly sonorous tone. Additionally, his session on Sunday evening included challenging warm ups. He encouraged us all to think more about solo warm ups, for the solo singer, versus choral warm ups which strive to better prepare our singers for a texture apropos for most of our literature we perform. I can tell you I'm spending time re-thinking them for my students. Isn't that a crucial part of conference, to come away challenged?

At the Honors Chorus performance, Carol Earnhardt, choral director from Glenn High School, was named the 2016 NCMEA Choral Section Teacher of the Year. She's made a significant impact on many lives during her career as a choral music educator and her service on the NCMEA choral board, serving as chair from 2012 – 2014 and now as Honor's Chorus co-chair. On behalf of the board, I congratulate her on this well-deserved honor. Please consider nominating someone for this special recognition! Nomination forms can be found at [www.ncmea.net/sections-2/high-school-choral/awards/teacher-of-the-year-toy/](http://www.ncmea.net/sections-2/high-school-choral/awards/teacher-of-the-year-toy/)



A motivating part of our NCMEA conference is the superior performances by our guest choirs in the Stevens Center. A special thank you to all of the choirs who performed for us, showcasing wonderful choral music from across the state. I sincerely hope you will consider bringing your choir to perform at conference in 2017. I've heard that if prior to applying for a performance spot with your choir, you wait until you have the perfect choir, then you'll never apply. We all face real challenges in our classrooms. These performances are not about showcasing "perfect" choirs, but rather, sharing the good work that

# DEPARTMENT OF MUSIC



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many of you are doing across our beautiful state. Therefore, please consider bringing your choir; I promise you and your students will not regret this memorable opportunity.

We also enjoyed hearing “Psalmus XXIII,” composed by our 2016 Student Composition Showcase winner, Jeremiah Kamtman, a freshmen at Vanderbilt University. The 2017 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 is June 1.

Diverse, impeccably planned and executed sessions were also beneficial during conference. I would like to thank all the conference presenters for their hard work and their willingness to share their expertise. In addition, Dr. Lynn Brinckmeyer, from Texas State University and Dr. Michael Martin, from Methodist University have graciously agreed to write articles based on the sessions they presented at conference. Their articles are included in this journal.

I am honored to serve as chair of the NCMEA High School executive board for the next two years. I thank everyone for their support and encouragement and will do my best to uphold the high standards of excellence for choral music in North Carolina. I will 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 at [hschoral\\_chair@ncmea.net](mailto:hschoral_chair@ncmea.net).

## HS Choir Board

The NCMEA High School Choral section board uses this rare opportunity to meet face-to-face and to discuss the state of our union. If you could all sit in the executive meeting, you would notice passionate and capable board members who address the many facets of our organization. At the NCMEA conference, the following were elected to a two-year term of service (2016-2018):

**Section Chair Elect – Drew Howard**

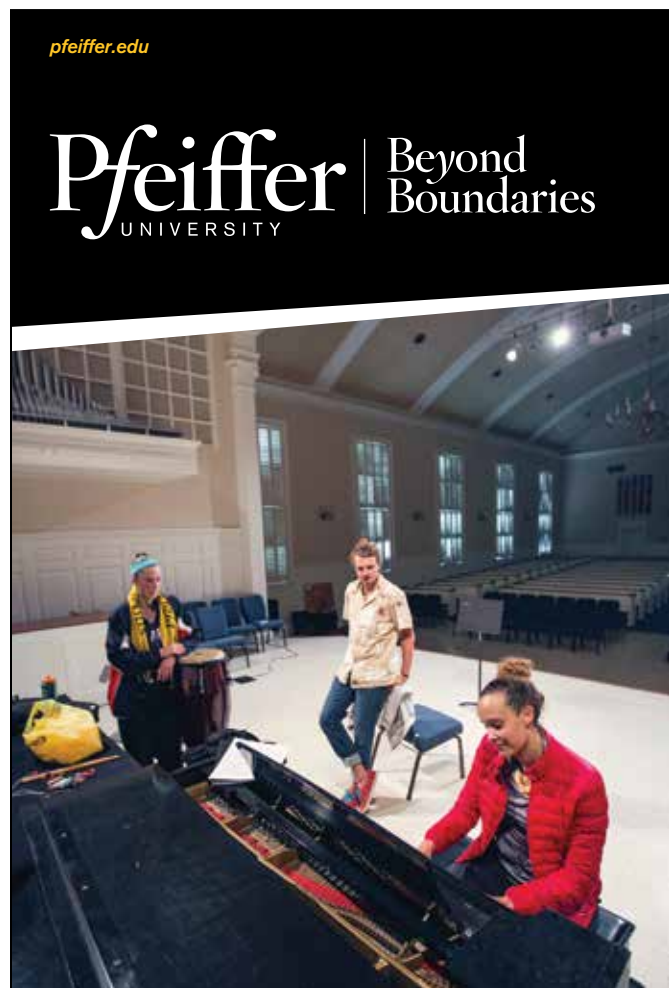
**Choral Activities Chair – Michelle Sullivan**

**Secretary – Ellen Peterson**

**N.C. Honor’s Chorus Co-Chairs – Ross Broadway and Carol Earnhardt**

**N.C. All-State Co-Chairs – Sarah McLamb and Jeremy Truhel**

Other members of our choral board include: Ed Yasick, Past-Chair/Hall of Fame; Heather Copley, MPA Music List Revisions; David Brooks, Constitution; Brad Bensen, MPA Revisions; Richard Butler, New Teachers/Mentor Program; Bethany Jennings, Sight Reading; Jenny Patchett, Teacher of the Year; Drew Howard, Educational Affairs; Elaine Snow, Grievances; and Roman Brady, Technology. I am so thankful to have such a dedicated board leading the choral section.



# Go Beyond

A photograph of a young man in a grey hoodie playing a piano. In the background, an older woman in a green shirt is also playing a piano.

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**T**his is an exciting time for the Jazz section, and I am honored to begin my term as section chair. We had a very successful NCMEA conference with many great performances and clinics planned and coordinated by past chair David Wortman. As we did at our business meeting, please thank David and all of our past chairs for their service to the Jazz Section. The section is growing and becoming stronger, and we have our membership and past leadership to thank for that.

We discussed some important information at the business meeting. A proposal is in the works from the audition committee to implement a drastically different audition procedure for Regional and State Jazz auditions in the 2017 – 2018 school year. The committee, comprised of myself, Wortman, chair elect Josh Cvijanovic, and two directors from each region, is planning on having a proposal for all regions to examine at their region clinics in January and February. We will take comments, and plan on voting on materials at the All-State Jazz General Meeting at the N.C. School of Science and Math in Durham on April 8. Please plan to attend this important meeting.

Also at this year's clinic, we were blessed to see clinics by Jeff Coffin, Dean Sorenson, Mike D'Angelo Taylor Savage and Josh Cvijanovic, Wally West, Matt Cochran, and hear performances by the Asheville Middle School Jazz Band, Triangle Youth Jazz Ensemble, White Oak High School Jazz Band, NC Central University Jazz Band, and the UNC Charlotte Jazz Ensemble. The clinicians and performers all did a fantastic job and inspired those in attendance. Let us give special thanks to the directors of the student performing groups – Kevin Young, Dr. Greg Gelb, Perry Ditch and Kevin Day, Dr. Ira Wiggins, and Dr. Will Campbell, for all of the preparation and expertise it took to help guide the students to the wonderful performances.

As always, we would like to thank Andrew Craft and Kenny Tysor from Reagan High School for the use of their stage, sound shell, and this year, a vibraphone. Without your assistance, it would make our conference much more difficult to plan.

Other than the audition proposal this spring, I hope many bands will consider going to jazz festivals of all types, but especially the MPA events in each region. Even if your jazz program is very young, this is a great way to work towards a goal and help with the students' love of jazz increasing, as well as their skills. Please look at the Jazz section website on the [www.ncmea.net](http://www.ncmea.net) page for details about dates and locations.

Planning is already under way for next year's conference. If you are interested in performing or presenting a clinic, please contact me at [jazz\\_chair@ncmea.net](mailto:jazz_chair@ncmea.net).

**O**ur NCMEA program is growing! We had excellent participation at conference with our pre-conference sessions. A special thank you to Dr. Cynthia Wagoner and Dr. Darrin Thornton for leading our mentoring sessions. Phillip Riggs was a highlight of our day with his words of wisdom and encouragement for our new teachers and mentors.

We encourage all NCMEA members, whether new or seasoned, to be involved in the mentor program. Below are several ways you may participate:

- First and second year teachers or teachers new to a section, contact us and register for the Mentoring Program.
- Veteran teachers, let us know of any new music teachers (some may not be NCMEA members and may not see our journal).
- Volunteer to serve as a mentor.
- Offer to serve on your section's mentor committee.

Highlights of the mentor program include:

- Substitute pay and travel reimbursement for the new teacher and/or mentor for classroom visits throughout the year.
- Pre-conference sessions focus on new teachers and mentors.

Please visit the NCMEA website. Click on the Programs tab and visit the NCMEA Mentoring Program page. You will find the sign-up form, additional information about the mentor program, and important contact information for mentor coordinators in each NCMEA section. Feel free to email questions or ideas to the Mentor Committee at [mentoring\\_program@ncmea.net](mailto:mentoring_program@ncmea.net).





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# Awareness of Non-Verbal Cues Between the Performer and Audience

## *A Discussion Using the Documentary "The Human Face"*

by Dr. Michael D. Martin

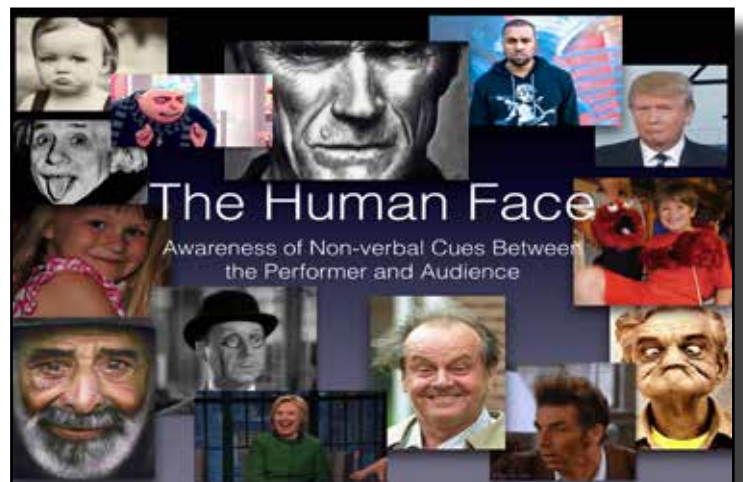
*Our facial expressions help promote facial expressions from others: when I smile at you, there is almost immediately a smile that comes back to me.*

- Dr. Ronald Zucker, surgeon

**O**ne thing many people in the south do not know about me is that I used to sing barbershop music. The Management was a championship quartet in the northeast, and I was fortunate to sing with my friends for the better part of 17 years throughout the US, Canada, and Europe. My experiences in barbershop taught me many strategies for tuning, blend, and balance, and they also taught me to appreciate a genuine, emotional performance. More importantly, it kindled a fascination with all singers' ability to connect with the text they sing, regardless of the ensemble or performer. Not only should performers understand the context and meaning of the words, they must genuinely *feel* them within a performance.

One of the things I've noticed over the past 26 years as a choral director is that students are increasingly nervous about putting themselves on display in front of their peers. Perhaps the age of technology has allowed us to become hidden behind the veil of the Internet, which can protect us from direct personal dialogue. I believe vocal music performance is one of the last vestiges for teaching and developing the personal communication skills that allow us to emotionally connect with other people. The trick for working with student choirs is finding a first step: a pragmatic approach that can involve everyone equally before stepping into more active participation with exploring emotional context. For my choirs, I have found a blend of humor and science works to illustrate the fundamental reasons for how we read facial expressions, both in every day life and in musical performance.

Several years ago, I was watching a television episode entitled "Face to Face" from *The Human Face* (Cleese and Erskine, 2001) when I had a personal breakthrough as a teacher. Using the humor and writing of John Cleese, the episode delineates aspects of facial expression and non-verbal cues in such an organic way that it becomes very non-threatening for the average singer. The show simply defines the basic need for proper expression in any social situation and the importance for us to properly read and understand what we are trying to communi-



cate to each other. From a little girl who has Mobius Syndrome, to primal reactions to certain faces and baser emotions, to cultural considerations of expression, Cleese takes viewers on a humorous and provocative quest to uncover the very nature of successful non-verbal communication skills. These skills are essential to good interpersonal relationships.

At its core, the best choral performance should build a relationship with the audience, and each selection should be a conversation. As a teacher and choral director, I've found the tools to help my students connect their faces to the music, and by doing so, connect the music to their audience.

When speaking with choirs and directors, I begin the discussion with a conversation about the larger questions:

- In general, why is it important for singers to understand the implications of facial expressions?
- Do students believe audiences perceive choirs as homogeneous entities of emotion?
- Do teachers and directors have the necessary tools to begin these discussions with their choirs?

We've all worked with singers who, while technically correct



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in every aspect of their performance, fail to connect to the audience in a meaningful way. As Tom Carter explains, “When singers connect deeply and specifically to text and music, their faces and bodies are dynamically expressive, their singing is vibrant and nuanced, and – most significantly – their connection draws the audience into the heart and soul of the music” (Carter, n.d., para. 2). Therefore, how can choral directors bridge this initial gap in a non-threatening way for beginning performers? How can we help our singers understand the importance of connecting their faces, in a genuine way, to the words they are singing? Here are some examples of activities I have done with choirs and at workshops after watching “Face to Face.”

### How much do we depend on people’s expressions to understand dialogue or conversation?

Sometimes students find it easier to discuss themselves in terms of their experiences with others. There is a section in “Face to Face” about a married couple who constantly argue, and a student with Asperger’s Syndrome. In both cases, the people involved do not understand how their faces cause reactions in other people.

Quite frequently, people misread intent because of a mismatched facial cue. I encourage students to think about how this relates to choral performances. If the singer’s face looks bored, the audience is unconsciously receiving the message that this music is boring. I have students discuss the difference between acting like an emotion, and genuinely portraying that emotion. As a group, we list expressions that set people at ease or that make them uncomfortable, and practice singing with these different expressions on our faces.

### Do you use masking smiles? Do you use them while singing?

Dr. Paul Ekman, of the University of California, San Francisco, describes the “Importance of a Smile” (Cleese & Erskine, 2001). Specifically, he defines masking smiles as those used in contrast to a true smile of enjoyment. Masking smiles can fall into the following categories:

- The “listener response” smile is one that encourages and indicates to a speaker that a person is engaged in the conversation.
- The “polite smile” might be used when you receive a gift you would rather re-gift as soon as possible.
- The “miserable smile” might be used when you get the news you are going to have a root canal, and it will likely hurt quite a bit.

We sometimes use smiles to disguise how we feel. While

these may be useful in order to spare people hurt feelings, do these kinds of smiles become a tool for us to portray happiness when performing music? The smile of true enjoyment is unmistakable. No matter how trivial, I ask participants to list those things in their lives that have created a true smile of enjoyment. From chocolate shakes to holding a newborn, the discussions have been one of the more positive moments in my teaching. Sharing what makes us smile helps performers form an internal reference to tap into during performance, creating an expression of true enjoyment rather than a masking smile which may send a mixed message to the audience.

If we simply *sing* music, without expressing a genuine idea of the intent of the music, are we sending mixed signals to an audience? Is that important?

Though a choir is made up of many individuals, the audience can perceive the choir as one entity, and as such, expects to experience a homogeneous emotion from the entire group. What will the audience perceive if every member of an ensemble is sending different emotions or mixed facial expressions? Here is an exercise: take a small group of students and present them with scenarios to emotionally represent on their faces. Have the remainder of the group act as the audience and describe the emotion they are seeing.

Five willing students are privately told to display the happiness they would feel if you offered to pay their college tuition. Then, privately ask some of the students to react as if Saturday will be a make-up day of school, and regardless of how they feel about that, they need to try to look happy. Ekman’s research on micro-expressions helps differentiate between a real expression of happiness and a faked expression of happiness. After a brief discussion about the differences, ask the students if they believe the experience could have a positive implication on their preparation for a future performance.

As teachers, it is important to investigate our own comfort with displaying and discussing emotions with our students. Singing is a performance art, and the visual message we send as singers is just as important as the auditory one. Encourage your students to indicate personal strategies they can develop to reflect their understanding of their own facial expressions. I hope students and teachers understand expressions are part of a basic human condition and are relevant to all of us.

There is a myriad of research available investigating how performers can best connect with their audiences. I continue to learn from research and from the people with whom I have these discussions. “Face to Face” and the conversations it helps generate, serves as a first, pragmatic step with my own choirs before we delve into character development. While the

*When singers connect deeply and specifically to text and music, their faces and bodies are dynamically expressive, their singing is vibrant and nuanced, and – most significantly – their connection draws the audience into the heart and soul of the music.*

*– Tom Carter*

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fundamentals of music are undeniably important, it is the calculus between the notes and words that causes the choral nerd in me to emerge. The nuances of successful performance come from an authentic and genuine human emotion displayed on each singer's face. This personal touch cannot be delivered unless we develop it face-to-face.

*Dr. Michael Martin completed his Ph.D. at Kent State University, following 18 years of public school teaching in the capacity of orchestral, choral, and instrumental positions in Maine, N.H. and Mass. He has received recognition as a teacher, conductor, vocal clinician, and guest conductor. In 2015, he was awarded the Distinguished Professor Award from Methodist University and in 2016, he became the first recipient of the Union-Zukowski Endowed Professor in the Fine Arts. He serves on the state board of the American Choral Directors Association and is also the artistic director of the Cumberland Oratorio Singers and the Cross Creek Chorale. Currently, he's an associate professor of music at Methodist University as the director of choral activities and music education, and coordinator for fine arts management.*

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# All About Audiation

## Some Suggestions for Choral Conductor-Teachers

by Stuart Chapman Hill, Ph.D.

You've heard the term before. You've used it in your teaching, perhaps, or furrowed your brow when Microsoft Word, wielding its scarlet squiggle, suggested the word was a misspelling: *audiation*. But what does it *really* mean to audiate, and how might a deeper understanding of audiation influence your teaching? In a recent NCMEA conference session about Edwin Gordon's Music Learning Theory (MLT) and its application in the choral classroom, I emphasized the importance of designing rehearsal activities that build singers' audiation skills – and, though that topic is too extensive to summarize in a brief journal article, I want to share a few quick ideas about how to make choral classrooms more audiation-friendly.

Audiation is a term Gordon coined to describe “the process of assimilating and comprehending (not simply rehearsing) music momentarily heard, performed, or performed sometime in the past.”<sup>1</sup> Audiation is more than imitation, memorization, or the ability to “play back” a melody or pattern in one's head; it's the ability to hold musical material in mind with deep comprehension of its tonal and rhythmic context. This core ability underlies all musical activities: singing, playing, composing, improvising, and everything else.

Many of our traditional practices in choral classrooms may not strengthen students' audiation abilities as well as we imagine. Gordon's theory anchors itself in the Pestalozzian notion of sound before sight, and I know in my own middle school classroom, my devotion to music literacy (read: ability to decode standard notation) pushed me to rush through the “sound” bit and straight to the “sight” – that is, right to teaching students to navigate notation. Gordon firmly reminds readers that notation itself is not music; it is simply a tool for recording musical ideas. As such, music literacy is much more than decoding notation. Before students can bring meaning to notation, they need to have developed sufficiently rich audiological vocabularies of internalized tonal and rhythm patterns.

Accordingly, one cornerstone of an MLT-informed classroom is the use of what Gordon called “learning sequence activities” (LSAs), or pattern instruction, and choral students could benefit greatly from the inclusion of LSAs among rehearsal routines. In these brief teaching episodes (not longer than ten



minutes), through singing and chanting back and forth both with the whole class *and* with individuals (which is key), teachers guide students through the tonal and rhythmic building blocks that underlie most Western music, helping them to hear, echo, name, recognize, distinguish between, and (eventually) read in notation a sequence of patterns that contribute to a rich audiological vocabulary.

Full discussion of LSAs is beyond the scope of this article, but books by Gordon<sup>2</sup> as well as MLT scholar and practitioner Dr. Eric Bluestine<sup>3</sup> help explain the logic of the sequence, and curricular materials from the *Jump Right In* series<sup>4</sup> lay out patterns to teach and how to teach them. Further, workshops offered by the Gordon Institute of Music Learning provide specific professional development for teachers wishing to incorporate these activities.<sup>5</sup> Notably, teachers who explore the *Jump Right In* curriculum will discover that what is often called sight reading (or, in Gordon terms, generalization – symbolic) comes rather late in the skill learning sequence and associated LSAs. Teachers may find, in using LSAs, they do not teach sight reading as early in the year or curriculum as they have before. Fear not: the time spent front-loading students' audiological vocabularies is worth the investment, as it ensures singers truly are ready to bring musical meaning *to* notation (rather than struggle to extract meaning *from* it) when the time comes.

In addition to incorporating a program of sequential pattern instruction like LSAs, there are a few simple strategies teachers can employ to help strengthen students' audiation. Remember that audiation is all about comprehension of musical context – and yet, how often do we launch into rehearsal of a passage without calling students' attention to its tonal and rhythmic contexts? Further, students' ability to audiate depends on exposure to music in a wide variety of modes and meters – and yet, how often does the music in our classrooms venture very far outside the realms of major tonality or duple meter?



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Here are a few simple tweaks that might help us all improve on these points:

- **Use warm-ups as an opportunity to teach rote songs in a variety of tonalities and meters.** Before students can learn specific patterns via LSAs, they need rich exposure to them elsewhere. Spice up your normal repertoire of major-tonality warm-ups and throw in a song in Phrygian mode or in an asymmetric meter (or unusual combined meter, to use Gordon's terminology). Further, though it may frustrate your students at first, teach these songs without text, singing on a neutral syllable, since students' ears will be drawn to lyrics, not tonal and rhythmic materials, if text is present.

- **Always establish tonality and/or meter before rehearsing a passage.** When the teacher chants or sings a pattern that establishes meter or tonality (examples can be found in the *Reference Handbook for Using Learning Sequence Activities*) before rehearsing a piece, students are led not just to learn their notes, but also to relate them to the contexts that underlie them.

- **Help students find the resting tone.** Being able to identify a song's tonal center, or resting tone, is a crucial skill that is built into LSAs, but can be reinforced with thoughtful rehearsal strategies. Try singing a passage from one of the pieces you are rehearsing and pausing at random times to ask students to sing the resting tone on a neutral syllable. While working with one section of the choir, have the other sections sing a tonic drone or ostinato.

- **Use rhythmic ostinati to reinforce rhythmic understanding.** Again, while rehearsing with one section of the choir, involve the rest of the choir in a rhythmic ostinato, such as chanting the eighth-note pulse on rhythm syllables. Pause every now and then, while rehearsing a passage, to ask a student to

chant its underlying microbeats. Such strategies not only keep all students engaged when you need to focus on a small group, but also help students connect, again and again, with the underlying rhythmic/metric materials of the piece being rehearsed.

These are just a few preliminary suggestions, and teachers who devote themselves to close study of MLT will undoubtedly discover more ways its principles can be applied in choral classrooms. As Eric Bluestine emphasized in *The Ways Children Learn Music*, MLT is "open-ended and incomplete,"<sup>6</sup> and its further refinement depends on continued practice and research. Whether these ideas inspire a deeper, sustained curiosity about MLT or simply add a few useful tools to your kit, I hope they help you feel more equipped to ensure that your choral classroom, like Music Learning Theory (like *music*, for that matter!) is all about audiation.

#### Endnotes

1 Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory*, 2012 ed. (Chicago: GIA, 2012), 3.

2 Ibid.

3 Eric Bluestine, *The Ways Children Learn Music: A Introduction and Practical Guide to Music Learning Theory*, rev. ed. (Chicago: GIA, 2000).

4 Edwin E. Gordon, *Jump Right In: Tonal Register, Book 1*, rev. ed. (Chicago: GIA, 1990); Gordon, *Jump Right In: Rhythm Register, Book 1* rev. ed. (Chicago: GIA, 1990); Gordon, *Reference Handbook for Using Learning Sequence Activities*, 2001 revision (Chicago: GIA, 2001).

5 Visit [www.giml.org](http://www.giml.org) for information about these "Professional Development Levels Courses."

6 Bluestine, *The Ways Children Learn Music*, 8.

## Thanks

This organization and the events it puts on are successful in large part because of the many volunteer hours put in by our members. Today, we thank many of those people who have given tirelessly over the past year. So thank you to...

- We also want to recognize our sponsors, music industry representatives and exhibitors who faithfully attend conference. Please accept our sincere gratitude for all you do to support our organization.

### Elementary

- Susan Trivette for her many years of invaluable service to NCMEA as a district president and secretary and to the Elementary Section as secretary for 10 years.

- Jazzmone Sutton for her leadership of the Elementary Section and congratulations to her in her new role as President-Elect of NCMEA.

- Our Elementary Honors Chorus co-chairs, Jeannine DuMond and Kathy Smith, for their work in the preparation and performance of the NCMEA Elementary Honors Chorus.

### Band

- Please extend a thank you to President-Elect, Jason Barclift; Secretary, Jim Kirkpatrick, Band Delegate, Jamie Breame, as well as our six District Chairs Allen Klaes of the Western District, Andrew Jameson of the Northwest District, Josh Stevenson of the South Central District, Robin Gorham of the Central District, Jamie Breame of the Southeastern District and Debbie Davis of the Eastern District.

- Also to the great Ruth Petersen, webmaster, who is 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 and know they will be working tirelessly over the next two years to serve the band programs and directors in this state.

- We are really thankful for the work of Alice Aldredge, our immediate past president. The amount of time and effort that goes into planning band events for our conference is daunting, and in a year where none of our normal locations were available, Alice not only made it happen but made the conference a resounding success.

- 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. Andrew Craft, Patricia Ball and Jonathan Hamiel were very kind to provide equipment from their schools. There is a tremendous amount of behind the scenes work to set up and tear down the performance venue and other conference rooms. 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!

### High School Choral

- We cannot begin to thank Carol Earnhardt and Ross Broadway enough for their leadership in coordinating the Honors Chorus event. They spend countless hours to make sure the event is an inspiring experience for the students, and directors, and they do a stellar job. I also want to offer a sincere thank you to Gwen Hall for once again serving as our outstanding accompanist for the event.

- A special thank you to Ed Yasick for serving the HS Choral Section as chair these past two years. I have enjoyed learning from him and cannot thank him enough for all he has done.

- Finally, I would like to express my appreciation and gratitude to Robert Jessup, who is retiring as technology chair, for his service to the students of North Carolina over the last several years.



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# Research at the 2016 NCMEA Conference

by Jennifer S. Walter, Research Chair  
Cindy Wagoner, Higher Education Chair  
Greg Hurley, Teacher Education Chair

**F**or the NCMEA Conference 2016, Research, Higher Education and Teacher Education selected Dr. Judith Jellison of the University of Texas at Austin to join us. She is the Mary D. Bold Regents Professor and University Distinguished Teaching Professor in the Butler School of Music in music and human learning. Her extensive experiences as both a music educator and music therapist have shaped her work with children, university students, and as a researcher. She presented two sessions detailing issues of inclusion in music education.

For her first session, Jellison focused on research with “The Messy Business of Inclusive Music Education Research: Getting Going and Staying Sane.” She described the fewer than two dozen music studies conducted in inclusive school settings over the past forty years, and outlined ideas for removing barriers to expand on the extant research. Those barriers include gaining informed consent, engaging collaborators, developing research questions, and useful research methodologies.

Her second session, “Not Enough Time, Too Much Stuff: Essentials About Inclusion” examined the ways in which pre-service and in-service teachers might gain important knowledge about inclusion in the classroom and rehearsal hall. She listed principles of effective teaching by asking music teacher educators, music teachers, and pre-service teachers to focus on the broad principles of inclusion that should apply to all grade levels, teaching settings, and learners. Her newest book, *Including Everyone: Creating Music Classrooms Where All Children Learn*, is published through Oxford University Press, and based on the wonderful sessions Jellison provided, this resource should find its way onto our bookshelves!

Additionally, we had a great turnout at the research poster session. If you were unable to see the posters and talk with the researchers and authors, what follows is an edited abstract for each. Congratulations to all who participated!

## Culturally Responsive Teaching in the Instrumental Music Classroom, Patrick Bennington

Applying global awareness through culturally sensitive instruction is a goal to be considered by every teacher. American public schools increasingly enroll students from other nations who have cultural norms that differ from typical American social constructs. Marginalization of these students may occur

in some schools, but that is not a solution to the management of students from other cultures. Instrumental music teachers have a unique opportunity to apply characteristics of other cultures to their lessons because these types of classes tend to include multicultural topics in state music standards.

## All the World's a Stage: Preservice Music Teacher Identity Construction through Metaphor, Cindy Wagoner

Establishing an early teacher identity during pre-service university training may be enhanced by focusing on a community of practice within a context of learning how to teach. As knowledge and meaning are constructed through engagement with both cognitive and physical context experiences, music teacher identity construction is enhanced through situated learning contexts.

## Narratives of Musical Identity: Perceptions of Musicianship from Elementary Education Majors, Raychl Smith

What does it mean to be a musician, and how is musical identity formed? What experiences shape elementary education majors' perceptions of musical identity? The purpose of this narrative research study was to explore the formation of musical identity of non-music majors who participated in the undergraduate course, *Introduction to Basic Music Skills for Elementary Education*.

## What About the 2nd Violins? Yearly Student Mobility in Middle School String Orchestras, Mitchell Davis

Many school ensemble teachers use seating auditions to assign parts within their ensembles. Generally, teachers assign parts such that higher-ranked students receive more challenging parts compared to lower-ranked students. It is possible that gaps in achievement between these groups could result if student rankings remains static over time and lower rank is always associated with being challenged less. The purpose of this study was to investigate whether middle school orchestra directors inadvertently track violin students by assigning them the same part, year after year.

## The Effect of Aural Instruction with Tonal and Rhythm Patterns on the Aural Discrimination Abilities of Second-Grade Students, Karen Thomas

The purpose of this study was to investigate the effect of aural instruction with tonal and rhythm patterns from Edwin Gordon's Music Learning Theory on the tonal and rhythmic discrimination abilities of second grade students. The secondary purpose of this study was to determine whether there was a relationship among the extent of music experience, preference for music activities, and the tonal and rhythmic discrimination abilities across four groups of second grade students.



## The Effect of Selected Parameters on Perceptions of a Music Education Video Posted on YouTube, Jennifer Whitaker

The purpose of this study was to determine how selected parameters affect viewers' perceptions of a music education video posted on YouTube. Results indicated viewer perceptions were significantly more positive when screen information was positive and significantly more negative when screen information was negative. The most influencing type of screen information that was comments. While positive comments significantly influenced viewer perceptions positively and negative comments significantly influenced viewer perceptions negatively, positive comments had a wider range of influence among the various questions.

## Effect of an Augmented Immersive Virtual Reality Learning Environment on Appropriate Eye Contact by Novice Wind Band Conductors, Evelyn Orman

A growing body of research literature indicates the significance of eye contact during ensemble rehearsals. Furthermore, there is a strong relationship between increased eye contact and increased on-task student behavior. Given the importance of eye contact, this study sought to determine the effect of an augmented immersive virtual reality environment on appropriate eye contact of novice wind band conductors.

## Visual Perceptions of Choral Music Performance, Christopher Hansen

How might visual information influence the way in which people value a musical performance? Researchers in the domain of music perception and cognition informed us that our perceptions of musical performance are strongly influenced by a combination of what we see, a variety of non-musical factors, our expectations, and what we hear. This review of literature focuses on the aspect of visual information and its influence on aural perception. Available research on visual stimuli included the conductor and ensemble's overall appearance, stage entrance and exit, first impression, clothing, deportment, use of movement, conducting gesture, ensemble size, and ethnicity.

## The Error Detection Primer, Terri Armfield, Michael Schallock, and Jonathan Salter

The Error Detection Primer is a computer website application currently being developed. Its purpose is to prepare music students for success in their future career as music educators or as practicing musicians. It is intended to be used as a supplement to a high school AP theory course, in a college level aural skills sequence, or as an independent study. This set of exercises accommodates skill levels that range from the novice who has never practiced error detection to a proficiency comparable to the level expected in the fourth semester of the college aural skills sequence.

## Chamber Music and Twenty-First Century Skills among High-School Instrumentalists: An Action Research Project, Daniel Johnson

Many instrumental music programs at the secondary level tend to use performance as their primary assessment measure. For both formative and summative assessments, these programs target MPAs as demonstration of student learning. Performance excellence, however, does not necessarily indicate corresponding levels of understanding. Therefore, other parallel assessment measures may offer a more complete picture of student learning. The purpose of this action research project was to investigate the effect of chamber music participation on student learning in terms of twenty-first century skills. Sometimes referred to as the Four Cs, those skills are: critical thinking, collaboration, communication, and creativity. The hypothesis was that students participating in chamber music ensembles would demonstrate a more developed sense of twenty-first century skills as compared to their peers who did not participate in the ensembles.

## Teena and the Musical Canon: Music in *Seventeen* Magazine, 1944-1953, Lyn Burkett

*Seventeen* is the most widely circulated magazine for American adolescent girls. It has a history that predates the rock 'n' roll era: the first issue was published in September 1944, and according to historian Kelly Schrum, circulation had reached two-and-a-half million by July 1949 (the magazine is still in circulation). On the cover of the earliest issues of *Seventeen*, one finds the words, "Young fashions & beauty, movies & music, ideas & people." *Seventeen*'s founder and editor-in-chief from 1944 to 1953, Helen Valentine, worked to create a magazine that took teenage girls seriously, educating them on the arts and current events, as well as fashion and beauty. Drawing on previous scholarship by Budgeon and Currie, Holm, Massoni, and Schrum, this research addresses *Seventeen*'s role in creating a musical canon for the then-emerging concept of the prototypical American teenage girl (named "Teena" by the magazine's editors), focusing on the earliest years of the magazine under Valentine's editorial leadership.

## Music Education in the Borderlands: Catalina's Story, Tami Draves

In small- and large-scale studies, music teachers who have identified as white have comprised 80-92% of the in-service and pre-service population. With the apparent lack of diversity in the music teaching population, stories of those music teachers who are diverse may help in understanding barriers, challenges, and successes, thus allowing for improved recruitment, support, and retention of diverse music teachers from their time in P-12 schooling through college. The purpose of this narrative inquiry was to explore the identity construction of a music teacher with regard to race, class, gender, and sexuality. Catalina was a first-year elementary music teacher at an international school at the time of the research. Her story is important to share because she is Mexican-American, from a middle class family, and she is a lesbian.



## Factors Affecting Teaching Musicality in Band, Jameson Stout

This study was designed to explore the perspectives and experiences of current band directors in the field. Specifically, it was created to determine what methods and processes were used to teach musical expression to students and to discern

if those methods varied in any way in relation to the assorted experiences and backgrounds of the band directors. The specific factors researched include band director years of experience, highest degree earned, ensemble type, ensemble size, and ensemble instrumentation.

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