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MUSIC EDUCATOR

There's More to Riser
Logistics than Height

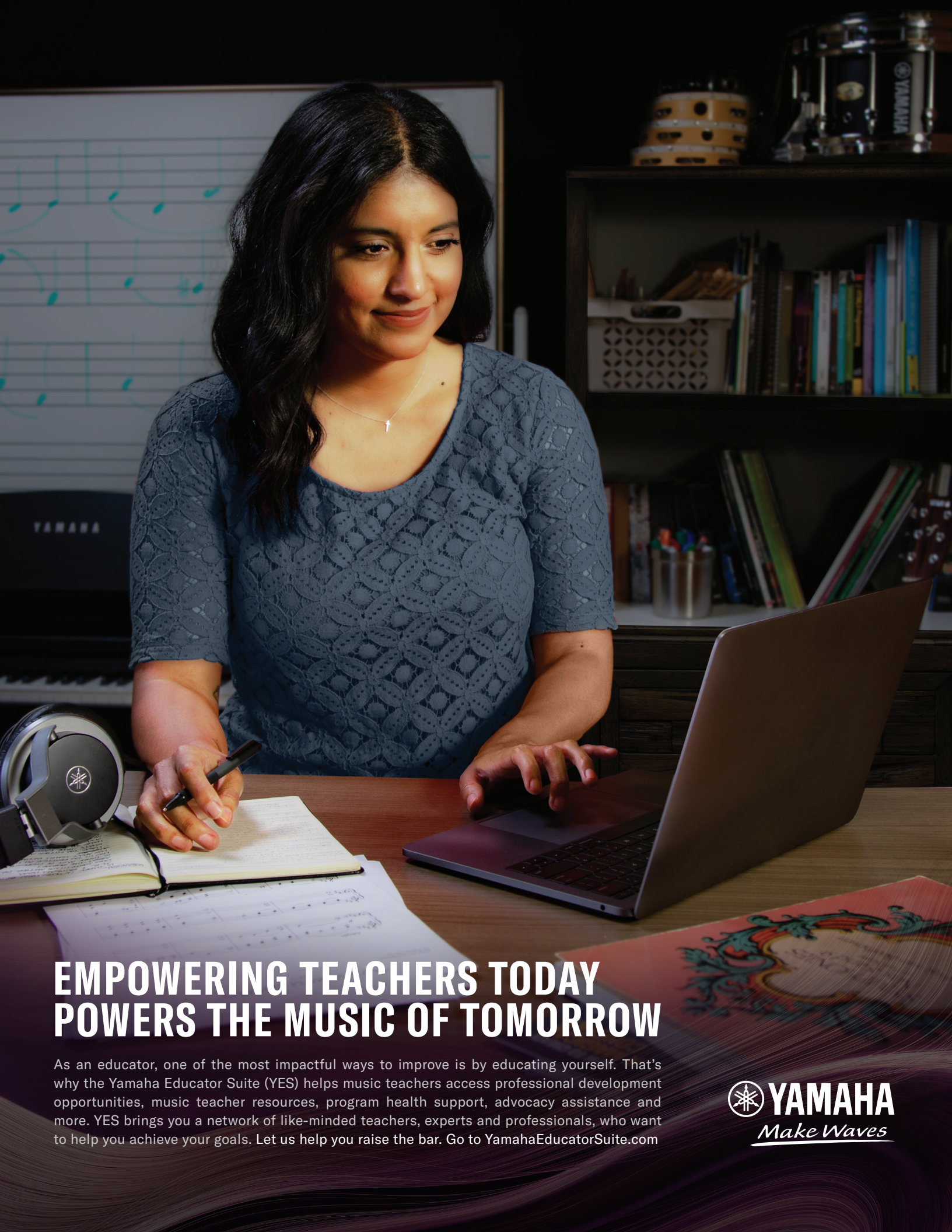
by Eric Johnson

Beginning with the End
in Mind

*by Dr. Arris Golden &
Chris DiMassimo*

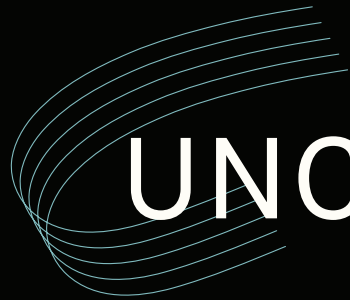
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by Dominic Talanca



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- Saturday, February 22**
- Saturday, February 29**



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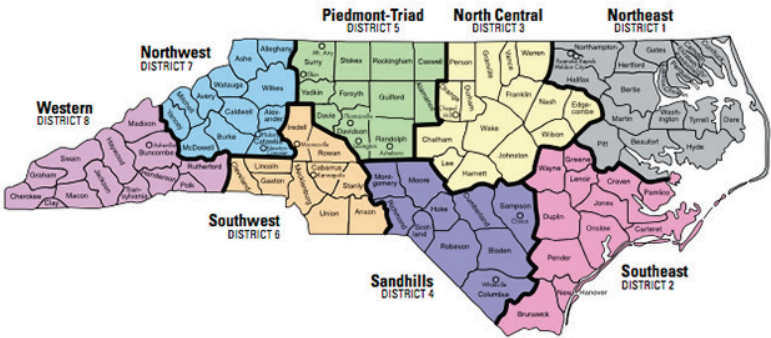
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district1@ncmea.net

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expectionalchildren_generalmusic@ncmea.net

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Forsyth County
conference_chair@ncmea.net

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Forsyth County
conference_assistant@ncmea.net

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Mecklenburg County
mentoring_program@ncmea.net

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Wake County
jsutton@ncmea.net

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miosm_chair@ncmea.net

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Forsyth County
music_program_leader@ncmea.net

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Pitt County
research_chair@ncmea.net

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Watauga County
retired_membership@ncmea.net

Student Activities: Johnathan Hamiel
Forsyth County
jhamiel@ncmea.net

Teacher Education: Jose Rivera
Robeson County
teacher_education@ncmea.net

Technology Chair: Howell “Howie” Ledford
Guilford County
technology_chair@ncmea.net

Tri-M: Jennifer Wells
Alamance County
tri-m@ncmea.net

Webmaster: Mark Healy
Wake County
mhealy@ncmea.net

Young Professionals: Lisa Qualls
Randolph County
young_professionals@ncmea.net

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Guilford County
member-at-large1@ncmea.net

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Wake County
jsutton@ncmea.net

Summer Professional Development Grant: Jose Rivera
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teacher_education@ncmea.net

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Mecklenburg County
member-at-large2@ncmea.net

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Davidson County
jdaugherty@ncmea.net

Constitution: Maribeth Yoder-White
Watauga County
constitution_committee@ncmea.net

Finance: Jazzmone Sutton
Wake County
jsutton@ncmea.net

Membership: Johnathan Hamiel
Forsyth County
jhamiel@ncmea.net

Publications: Kim Justen
journal_editor@ncmea.net

EX-OFFICIO MEMBERS

Collegiate NAfME Advisor: Lisa Runner
Watauga County
collegiate_advisor@ncmea.net

Editor: Kim Justen
journal_editor@ncmea.net

Executive Director: Pat Hall
Wake County
pathall@ncmea.net

Historian: Dr. John Henry, Jr.
Guilford County
historian@ncmea.net

Music Industry Rep.: Open
music_industry_rep@ncmea.net

Parliamentarian: Dave Albert
Wake County
parliamentarian@ncmea.net

State Department of Public Instruction Rep.: Brandon Roeder
Wake County
brandon.roeder@dpi.nc.gov

NCMEA OFFICE

883-C Washington Street
Raleigh, NC 27605
919-424-7008
www.ncmea.net

Executive Director: Pat Hall
pathall@ncmea.net

Communications Manager: Mark Healy
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mhealy@ncmea.net

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President's Message

Carol Earnhardt



When I was in 2nd grade, I complained to my mom that I couldn't see what the teacher was writing on the chalkboard. I had to step closer to the board and to wall posters to read the words and see the pictures. My mom took me to be examined by a local eye doctor who convinced her that there was nothing wrong with my eyesight.

His diagnosis was that I had a desire to own a pair of glasses. According to him, my vision was fine. My mom trusted him and I continued well-established habits of sitting in front of the classroom, listening carefully to verbal instructions, and asking my classmates for help. Two years later, it was my fourth grade teacher who convinced my mom I had a serious visual impairment. This time, my mom took me to a different doctor, one who was highly recommended by community members. The doctor fitted me for glasses designed to cure my vision problems.

When I walked out of the office lobby with my new "cool" glasses, I began pointing excitedly and proclaimed to my mom, "Look! There is a cow in that field! Oh my gosh mom! I can see every leaf on that tree!" Before owning a pair of glasses, cows were invisible and trees looked like green blobs. That day, I experienced perfect 20/20 vision for the first time.

Since the beginning of the new year, I have seen countless memes and heard several witty comments relating the year 2020 with perfect vision. I couldn't pass up the opportunity to talk about **our organization's vision for music education**.

Vision 2020

In 1999, 150 people attended the Housewright Symposium in Tallahassee, Florida to discuss the future of music education. The group included K – 12 music teachers, higher education professors, music industry representatives, community members and NafME leadership (then called MENC). The culmination of their meeting was the Housewright Declaration, a summation of agreements intended to steer the course of music education

over the next decades. The participants agreed to call their efforts Vision 2020.

These leaders were looking two decades ahead, imagining societal and political changes while dreaming of the directions necessary to support music education through the beginning of the millennium. It's interesting to read Vision 2020 (Madsen, C & Music Educators National Conference, 2000) from our end of the time-line. Hindsight is always 20/20. It is much more difficult to imagine a vision beyond what you know in the present. Those who participated in the symposium were called to serve as prophets for our profession.

It was the vision of James R. Hall, Hortense Kerr, and many other music education leaders to merge three organizations into the organization we know today as the North Carolina Music Educators Association. The story of this merger is a beautiful rendition of foresight and courage that led to the birth of NCMEA in 1970 (Kerr, 2019). This year, our organization will celebrate 50 years of members who have worked towards the vision of advancing music education in North Carolina and empowering generations to create, perform and respond to music. It will be an exciting year as we celebrate our past and look towards our future. I encourage each of you to imagine what your classroom will look like in the next decade; think beyond this year.

- How might NCMEA help you to achieve that vision?
- What support do you need to fulfill the goals set forth by our organization in our values and in our strategic plan?

Thankfully, North Carolina has continued to house some of the best musician/leaders in the nation.

Conference

This year's conference was spectacular. Over 2,000 teachers, students, and parents visited Winston-Salem in November to support music education and music educators. I especially



enjoyed this conference. I have attended the NCMEA conference for nearly 30 years, but this was the first year I was able to attend sessions outside of my section.

On Saturday night of conference, I couldn't stop smiling as I watched and listened

as orchestra teachers read through some music. Every person in the room looked so happy. Honestly, I felt like I should have paid admission for their concert. It was enlightening to see music through the lense of an orchestra director. Thanks to everyone who worked behind the scenes to make our conference so spectacular.

Share Your Vision

I am excited about the new and returning members of our board for 2020. Please familiarize yourself with these new members. Let your voice be heard on ways NCMEA can support you in providing music education to your students. Share your vision with the chair of your section, your district president, or any of the other members of your NCMEA board. Help us to see clearly our professional surroundings. Get involved! Currently, voting is open for NafME representation at both the national and

divisional levels. Go to nafme.org/about/2020-nafme-elections/ to read about the candidates. Make sure you vote before the February 12 deadline.

Ten years ago, I had Lasik surgery. After a lifetime of glasses and contacts, a 15-minute procedure cured my distance vision for good. I only use reading glasses now, but that is just a sign of a long life. There is no apparatus or surgery that could help us see ahead to create a better world for music education. It is through NCMEA that we are provided with leaders, colleagues, advocates and friends who encourage and enlighten us as professionals and provide the lenses needed to see us through each new challenge.

References

Kerr, H. (2019, Fall). The merger story. The merging of musical minds and how NCMEA came to be. *North Carolina Music Educator*, 69 (3), 26-28.

Madsen, C., & Music Educators National Conference (U.S.). (2000). *Vision 2020 : The housewright symposium on the future of music education*. Reston, VA: MENC.



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Notes from the Executive Director

Pat Hall



Many thanks to all of you who made your vote count. At the NCMEA board meeting at the close of conference, the following new board members took the oath of office for two-year terms:

President-Elect: Johnathan Hamiel

Director of Bands, RJ Reynolds High School, Winston-Salem

Recording Secretary: Ruth Petersen

Director of Bands, Bailey Middle School, Cornelius

Member-At-Large 1: Lillie Allmond Harris

K-5 General Music, Union Hill Elementary School, High Point

Member-At-Large 2: Quincy Lundy

Director of Bands, Walkertown Middle & High Schools, Walkertown

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WHO CAME to CONFERENCE

1,061
Active
Members

314
Collegiates

37 First
Year
Teachers

96 Retired
Members

116 Exhibitors

Conference Wrap-Up

We hope you had a great experience at conference and were able to bring renewed energy and new skills back to your classroom.

Mark your calendar for November 7 – 10, 2020, as we celebrate NCMEA's 50th Anniversary!

If you would like to share a piece of NCMEA history, we would like to hear from you. Throughout the Conference schedule we'll share legacy stories, recognize recent and past NCMEA Awardees, and look to the future of music education in 2020 and beyond!

ADVOCACY UPDATE

The long legislative session has finally come to an end. The General Assembly spent the last week of October rushing to tie up loose ends before adjourning. In November, legislators primarily dealt with redistricting and adjourned on November 15.

House Bill 377, approved by the General Assembly and sent to the governor for signature, provides an average raise of 6.2% for principals and implements annual step increases for teachers. Senate Bill 354, providing 3.9% raises for teachers and 2.1% raises for non-instructional staff was also sent to the governor. The bill includes a \$500 bonus for teachers with more than 25 years of experience, signing bonuses for teachers in small

counties and a teacher bonus program. Higher teacher raises would be implemented if the state budget bill became law.

The House overrode the Governor's budget veto on September 11. The Senate leadership put the vote to override the budget veto on the calendar and then took it off the calendar ultimately never holding a vote. Legislators continued to pass "mini budgets" but never took teacher pay raises for a vote.

We will continue to update NCMEA members on developments when the Legislature reconvenes on January 14. In the meantime, we are closely following the budget issues. Our lobbyist, Ashley Perkinson, is continuing to build strong relationships with education and education appropriations leaders in both the Senate and the House.



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B and



Jason Barcliff, Chair

2019 NCBA Award Winners

Award of Excellence

The Award of Excellence is given to band directors across our state who demonstrate excellence in all facets of instrumental music education. Each of the six districts in our state nominate and vote on one person each year to receive this honor in our organization.

Central District - Renee Todd



Renee Todd is a Maryland native. She holds a Bachelor of Science in music education from the University of Maryland. While there, she served as principal trumpet in the Wind Ensemble, drum major and section leader for the Mighty Sound of Maryland, and received the Otto Siebeneichen Award for Most Outstanding Senior Musician.

Todd is currently in her fifth year as director of bands at Ligon GT Magnet Middle School and twenty-fourth year of teaching music. Under her direction, the Ligon Band program has grown to over 250 band members, with four wind bands and a jazz ensemble achieving superior ratings at both local and national music festivals. The Ligon Band was chosen to perform at the NCMEA Professional Development Conference in 2015. In 2016, Todd was awarded Band Director of the Year for the NC Central District.

Before her appointment at Ligon, she was nominated Teacher of The Year at Dillard Drive and at Wendell Middle. Under her direction, the Wendell Band program grew to three wind bands, and two jazz ensembles, achieving superior ratings at local and national festivals. She has served as site host for the Central District Band Middle School MPA and for the Wake All County Middle School Band. She is currently on the board of directors for the Central District Band Association.

Todd is an active freelance trumpeter, guest clinician and conductor for concert and jazz honor bands as well as a private instructor in the Triangle area. She has private studios in Wake Forest and Raleigh. She performs with area orchestras, bands and brass quintets, including the Triangle Brass Band and Resurrection Lutheran Brass. She has also performed with the Triangle Wind Ensemble, North Carolina Wind Orchestra, Raleigh Symphony Orchestra, and Tar River Symphonic Band.

Eastern District - Kim Barcliff



Kim Barcliff began her teaching career in 1999, serving and conducting in both middle and high school settings. Since 2017, she has been the director at Broad Creek Middle School, in Newport, NC. Throughout her career, her bands have consistently received Superior ratings at the North Carolina Concert Band MPA, as well as numerous marching accolades during her leadership at West Carteret High School.

Barcliff graduated Magna Cum Laude from East Carolina University as a North Carolina Teaching Fellow in 1999, with a Bachelor of Music in music education. In 2008, she received National Board Certification in music for early adolescents and young adults, and recently renewed her certification for an additional 10 years. She earned her Master of Music in music education from Boston University in 2012.

In addition to teaching band, Barcliff has served as department chair, lead mentor for new teachers, and supervised clinical interns for East Carolina University. She served the NCBA Eastern District for many years as the All-District Band Clinic Host and Chairperson and is currently serving as the NCBA Eastern District President.



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Northwestern District - Haskew Smith



Haskew Smith is band director at Newton-Conover High School and Middle School. A 1992 graduate of Appalachian State University and a National Board Certified Teacher, he is in his twenty-eighth year of teaching in North Carolina; 26 have been at Newton-Conover. While there, Newton-Conover bands have earned high marks in concert, jazz, and marching performances. Moreover, the bands have given countless performances in the community for the people of Catawba County, North Carolina and the U.S.

During his career, Smith has been involved in many different professional organizations. At Newton-Conover High School he has served numerous years as the arts department chair. As a member of NCMEA, he was involved in the introduction and development of the Jazz Section and its west region division. There, he served as chair, hosted auditions and was clinic chair for ten years. He currently serves as treasurer of Newton-Conover NCAE.

For the past 15 years, Smith has been a founder, host, member, and leader in the Newton-Conover Community Band. From 2015 – 2018 he served as director for the Community Jazz Band and now co-directs the concert band. In 2015, and again in 2019, he was the Catawba Valley Band Director of the Year.

Southeastern District - Steve West

Steve West is a native of Fayetteville. He earned a Bachelor of Science in music education from Pembroke State University in 1987. He began his teaching career in Robeson County before brief stints teaching at Spring Lake Junior High, Stedman Middle School, Reid Ross Middle School, and in Bladen County.

He returned to Cumberland County to serve as the director of bands at Massey Hill Classical High School for four years prior to becoming the first band director at Gray’s Creek High School. For the past 16 years, he has led the Gray’s Creek band program to numerous superior ratings with his concert and marching bands. His students have consistently placed in All-County, All-District and All-State Honors Bands.

As an accomplished saxophone performer, West has graced the stage with several professional musicians including the Roy Roach Dance Band, Lloyd Hinson Dance Band, Ringling Bros. and Barnum and Bailey Circus, Cape Fear Regional Theater, 2nd Time Around Jazz Band, and the Cape Fear and Moore Regional Community Bands.

South Central District - Bart Tulbert



Prior to his appointment to the position of Cabarrus County Schools K–12 fine arts coordinator, Bart Tulbert was the director of bands at Mount Pleasant High School from 2002 – 2018. Under his baton, the Mount Band enjoyed success on the field and in the concert hall. His ensembles received numerous awards throughout regional competitions, and consistent superior ratings at North Carolina MPA.

Tulbert was awarded the honor of Mount Pleasant High

School Teacher of the Year in 2013, and again in 2018, and the Time Warner Cable Star Teacher Award in 2008. Originally from Mooresville, he is a 1996 graduate of Mooresville Senior High School, a 2001 graduate of Appalachian State University (BM), and a 2010 graduate of the University of Southern Mississippi (MM).

Western District - Allen Klaes



Allen Klaes is a graduate of Travelers Rest High School and Western Carolina University. As a euphonium player at WCU, he participated in the Pride of the Mountains Marching Band, wind ensemble, symphonic band, tuba euphonium ensemble, Men’s Cathouse Band, and Women’s Cathouse Band.

He has served as the 11 – 12 All-State Band Clinic chairman and the Western District Bandmasters president. He also served as the NC Honors All-State Band Clinic Chairman for 11 – 12 Band. In 2011, he was awarded the Encore Award by NC ASBDA.

He is a brother of Phi Mu Alpha Sinfonia, and a member of NCMEA. He is also a member of the American School Band Directors Association.

Klaes has been the band director at West Henderson High School for 12 years, where the band has earned superior ratings at MPA. WHHS students have performed in the US Army All-American Marching Band, BOA’s Honor Band of America, All-District Band, and All-State Bands.

In the West Henderson Band you will frequently hear, “This is supposed to be fun. I never said it would be easy, I said it would be worthwhile. You think you are learning about music, but you are really learning about life.”

NCBA Hall of Fame

Jay Bolder - Nominated by Jim Hill



Jay Bolder is a Monroe native. After graduation from Wingate University in 1980, he began his career in Cumberland County, teaching in middle and high school programs, where he remained for 30 years until retirement in 2010. From 2011 – 2013 he held interim positions in both Cumberland and Scotland counties. Since 2013, he has served as a part-time assistant director and academic teacher at Central Academy for Technology and Arts in Monroe. He has served as a clinician in both Carolinas.

He is a prolific composer, arranger and adjudicator. His bands have been exemplary in many areas: marching bands, concert bands, jazz bands, pop bands and full orchestra. His programs also participated annually in solo and ensemble. His personal philosophy for music education is to offer music to anyone who would like to learn. His bands garnered 41 superior ratings at MPA, usually taking three bands per year and once taking four bands. His bands performed in North Carolina, South Carolina, Georgia, Philadelphia, Florida, California, Virginia and a cruise to the Bahamas. Forty of his students have enrolled in college

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as music majors, many as band directors. He has performed in musicals, community bands, symphony orchestras, top 40, and jazz groups. His varied experience includes casting and choreographing scenes for the movie *Bolden*.

Bolder has received The Order of the Long Leaf Pine, the highest civilian award the state can bestow. Hope Mills, the town where he taught, honored him with “Jay Bolder Day”. He is a member of our state music and instrumental organizations. In addition, he has held memberships in the Cumberland County Band Directors Association, Southeastern District Band Association, South Central District Band Directors Association and is a member of the American School Band Directors Association.

Blair Smith – Nominated by Chris White



Blair Smith retired after 30 years of service in North Carolina public education. He is from Mechanicsville, Virginia, and graduated from East Carolina University in 1985.

He began his teaching career at Chaloner Middle School in Roanoke Rapids, before moving to Central Cabarrus High School in 1991. While at Central, he benefited from

the musical knowledge of Ed Powell. Smith retired as the director of bands at Jay M. Robinson High School in Concord, which opened in August 2001. He now works for Digital Performance Gear, which provides apparel for the marching arts.

His students have performed with the All-County, All-District, and All-State Honors Bands, the Honor Band of America Symphonic Band, the Honor Band of America Marching Band and the Governor’s School Wind Ensemble and Orchestra. His students have been featured soloists with the Charlotte Symphony and Charlotte Youth Wind Ensemble. Solo and ensemble performances by his students received superior ratings at all grade levels of music. Former students have continued to become music educators, as well as making careers in the music industry. He has supervised numerous student teachers during his high school teaching career.

His Wind Ensemble performed at the NCMEA Professional Development Conference in 1997. Percussion ensembles under Smith’s direction performed twice at the North Carolina Day of Percussion. He has also served as former director of percussion studies with the Charlotte Youth Wind Ensemble. His marching bands have received consistent superior ratings at local, regional and national performances. As a prominent Bands of America participant, his bands were consistent finalists at the regional and national level. His Central Cabarrus Marching Band was the last North Carolina band to make finals at the Bands of America Grand Nationals. The Jazz Band at Robinson received superior ratings at state jazz festivals and regularly featured nationally accomplished jazz soloists.

Smith states, “I have had the good fortune of learning from some of the best mentors and teachers anywhere. I hope that I have passed on part of my love of music and enthusiasm for band to my students. There is not a better profession in the world, and I cannot imagine doing anything else as a career. We should be humbled that we have the ability to change a student’s life. With the amount of time students put into a band program, a director’s positive role

model can make all the difference. Music is, and always will be, an extension of the soul. My goal was for each and every rehearsal to have the opportunity for at least one musically moving moment. The excitement in a student’s face after an inspiring performance can’t be duplicated. I am honored and very grateful that I worked with the best professionals and best people in the country.”

Don Peach – Nominated by Rodney Workman



Donald Peach, former director of bands and music coordinator at Hickory High School, recently served for the second time as the interim associate director of bands at Appalachian State University, where he was director of the Marching Mountaineers and symphony band. He is a graduate of Mars Hill College with a Bachelor of Arts in music education.

Peach was the Lincolnton High School band director from 1973 – 1994, during which time his bands received numerous superior and excellent ratings and attended the 1985 Inaugural Parade in Washington, D.C. After formally retiring from public school teaching, he was an educational representative for Music & Arts Centers for six years and rehearsed the Pride of the Mountains Marching Band at Western Carolina University for 12 years during their camps.

He carries a flame of energy, fun, and dedication in all of his roles. He served as past-president of Northwestern District Band Directors Association and is a member of Phi Mu Alpha Sinfonia, the American School Band Director Association, and NCMEA. He has served as an adjudicator and presented various band clinics and workshops around the nation.

Peach also served as the curriculum section chair on the state task force that revised the North Carolina music curriculum. In addition, he was the assistant director of the Spirit of America National Honors Band and Freedom Singers, which performed throughout Europe in 2001. He also enjoyed directing the orchestra for the Lincoln County Theatre Guild during their summer productions of *Hello Dolly*, *The Sound of Music*, *Fiddler on the Roof*, *Oklahoma*, and *Music Man* from 1981 – 1986.

Currently, he informally mentors young band directors, and formally is academic music supervisor for student teachers and practicum interns at Appalachian State University’s Hayes School of Music.

Marsha Smithwick – Nominated by Joshua Potter



Marsha Smithwick retired in 1999 after having served for 30 years in the Bertie County schools, teaching at the elementary, middle, and high school levels simultaneously for the duration of her career. Her concert ensembles at Bertie earned consistent superior ratings at MPA in Levels IV and V. Her marching bands earned consistently high rankings and ratings throughout her career as well. She developed

a solo and ensemble program that performed local recitals as well as district events.

Smithwick served as president of the NCBA Eastern District for two terms, as well as president-elect, and past president for each term. She served as the Senior High All-State Honors Band auditions chair for many years. She was recognized with the NCBA Award of Excellence, and the Bertie County Young Educator Award, an Award of Excellence from the Bertie County Board of Education. She was an elected member of the American School Band Directors Association. She has conducted many All-County Honor Bands, as well as the Eastern District Senior High All-District Concert Band.

While most of her students could not afford private lessons, Smithwick worked diligently with each of them individually to help them prepare for Honor Band auditions. Her students consistently earned spots in All-District and All-State Honors Bands. She had two students participate in the Sousa National Honor Band. Many of her students went on to become music educators. She was able to bring out the best in her students because they knew she would accept no less.

Smithwick served as cooperating teacher for many student teachers and as president of the East Carolina School of Music Alumni. She took an interest in many of the young band directors and was always someone interested in helping others further their careers. As someone who was a bit of a pioneer for female band directors, she was always ready with a funny story and a supportive comment when the young women musicians needed it.

Smithwick instilled a love of music education and the arts in the hearts of her students. She helped to bring culture to students in a very rural and socioeconomically disadvantaged area.

Perhaps the greatest testament to her is that she used music and the arts as a venue to bring empowerment, a sense of worth, and pride to her students. Her students attribute the work ethic and sense of pride that she instilled in them to meet goals and challenges as major contributors to their success today as music educators, regular educators, and with careers in many different fields.

One of her former students says, “On the days when teaching feels too hard, I press forward because I know that I just might be ‘that’ teacher for a student in my classroom. And “that” teacher is the kind of teacher that Mrs. Smithwick was. The one who touches your mind and heart in an unforgettable way and gives you the skills and beliefs to help you become all that you’re meant to be. Having had her for a teacher feels like I was given a gift that I will never be able to reciprocate, but I will strive to do so by being the best teacher I can for my students.”



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14 | NORTH CAROLINA MUSIC EDUCATOR



by Dominic Talanca

Providing Musical Nourishment through Fundamental Training and Our Programming Decisions

Teaching is a lot of things. For many of us, it is a labor of love that follows us home at the end of a long day. We often give our teaching more time and thought than many other aspects of our life. Sometimes it is a source of anxiety. How can something we love so much bring about this inner turmoil?

Setting aside all of the factors beyond our control, at our core, our feeling of stress likely stems from the fact that we care deeply for our subject matter and for our students, and we want to do right by both. The fact that we teach music adds another complex dynamic that blends craft and skill with art. As music educators, our focus must be on the delicate blend of skill building and music making in a way that allows them to coexist without having a hyper focus on one and not the other. This brief article will address one of our most important jobs as music educators: programming for our ensembles... and the way it highlights our priorities as musicians and educators.

More than anything, I hope this commentary will serve as a reminder of things we already know but may lose sight of when focusing on the daily onslaught of emails, assessments, and administrative work. If the ideas discussed are new, then that's great; I hope they can be of use to you. If they resemble notions you have heard before but never fully applied, or ones that have fallen out of habit, then I hope this may bring new life to these concepts in your teaching and programming.

Context and Lead In

I have been doing CrossFit for a little over two years. Over that time, I have come across some quotes and online content that

resonated with me and the musical/educational aspects of my life. One tidbit is from Unity Gym in Sydney, Australia. At Unity, *they do not focus on diet and exercise; they focus on nourishment and movement.* Sounds simple enough, but I think the nuance in the difference is significant as it relates to how we approach teaching and how we apply that teaching to music-making and performance. I came across a quote that made me laugh at first and then made me think: "Exercise is a celebration of what your body can do – not a punishment for what you ate."

Programming should be a celebration of goals, priorities, and the current and future achievements of our student musicians. In that way, as music educators, we are also soothsayers. We must endeavor to HEAR into the future to determine what is possible when factoring in our resources, our own efforts at planning, the current and future skills of our students, and the fundamentals we are fostering and teaching them on the regular.

Is It a Warm-Up or a Time for Fundamental Development?

Wait! This is supposed to be about programming – nobody said anything about "the warm-up" or scale jail, as some may refer to it. Whatever you call it – that period of time in the beginning of rehearsal is one of the most important factors in determining the direction of your music program and your ensemble's repertoire possibilities. I would argue that this is the time to build the skills that you want to celebrate through musical expression. So, the next question is, HOW are we using that time? Are we taking time to "tune the instruments" or are we utilizing that time to teach

students to use their ears and adjust? Are we progressing through a routine to get through the warm-up, or are we creating variety in a way that requires students *and* teacher to mentally and aurally remain on their toes?

The most creative educators can utilize 45+ minutes on skill-building/fundamentals in a 90-minute rehearsal in an *engaging* way. I am not saying half of every rehearsal should be used in this way, but I contend if we look at how we use that opening segment of time in our rehearsal, we can create something more developmental and less "routine-oriented." Productive doesn't necessarily mean short.

Fighting the Good Fight

Have you ever thought, "I love that piece, but it was more work than it was worth, and I won't be teaching it again?" I know I have. Being honest with myself, I think it really means I programmed something that I wanted to do, but the students did not have the current fundamental skillset with the appropriate trajectory for improvement to perform at the standard that I'd like to instill in them as musicians. It may also mean I didn't plan well enough to foster the growth of those skills during our fundamental sequence to make it possible.

Keeping with the theme of performance being a celebration of what our students can do, we do not want every piece to feel stressful to rehearse/teach. That's not fun or rewarding for anyone involved. It's not wrong to program a heavy hitter, but we should ask ourselves how many of those pieces are being programmed in one concert cycle and whether it is conducive to achieving our larger set of goals. Our repertoire/programming is our curriculum. This means that simply playing a particular piece should not be the goal – it should be the tool/vehicle used to tend to a larger agenda.

Back to Fundamentals

We have established that the fundamental/skill-building portion of our rehearsal can be utilized in a productive or unproductive way. We may also agree we do not want to feel like it is soul crushing to learn the repertoire we program. With these ideas in mind, I would offer the thought that, in an ideal world, our fundamental sequence would be the most challenging thing we do. This is not always possible, but if we strive to challenge our students by building their fundamental skillset, then we can make learning repertoire an exercise in the application of their fundamentals and not rely solely on our ability to teach (force feed) the piece.

If students only experience the most extreme tessituras, dynamics, tempi, articulations, intervallic or tonal expectations, etc. in our chosen repertoire, there is no way the performance will be as mature as it could be if those things were a focus in the fundamental portion of rehearsal. There are too many elements in much of our repertoire to expect students to learn the necessary skills *in addition* to executing them at the same time.

It's Not One or the Other

I want to be clear, I'm not proposing only performing music that is easily achieved. I am just suggesting we ask ourselves what the piece is doing to serve the larger set of goals we have for our students and ourselves as musicians/educators. Our fundamentals and chosen compositions can build musical muscle, but I am also suggesting we include pieces that are not back breakers – those

pieces that allow for heightened focus and work on the non-technical aspects of music making. More clearly put: we should pair repertoire that builds musical muscle with those pieces that allow for the most mature and sophisticated musical expression and nuance possible. The easy pieces are only easy if we do not use the available brainpower to focus on more sophisticated ideas. Can we, as educators, identify special musical opportunities in our repertoire?

What's on the Menu and Don't Skip Leg Day

We have all heard the analogies relating programming and repertoire selection to a buffet or even a balanced diet. We should all feel obligated to ask, how are we nourishing our musicians? Have we fallen into certain programming ruts by neglecting or favoring music that is comprised of similar characteristics or challenges? The qualities are too countless to list in this setting, but diversity in all regards is a necessity for the musical nourishment of our students and of our own musicianship. When programming, we have all selected music to highlight the strengths and hide the weaknesses of our ensemble, but how often do we take good risks to grow and nourish the things that need attention? Are you skipping leg day?

Musicianship First

Most of us were musicians before we decided to be educators. I think it is worthwhile to frequently remind ourselves of that. *I am a musician. I am a musician. I am a musician.* I noticed that as my skills in rehearsing, cleaning, fixing, etc. improved, I became more focused on the craft of being a band director, and I lost sight of the need to imbue my own musicianship into the ensemble I was teaching. As teachers, we become good at eliminating unsavory moments (i.e. fixing stuff that's wrong), but does the music we select have opportunities to create special musical moments that make us say "YES!"? What do those special moments look like? I don't know; they are unique to each individual and unique to each composition. Every piece in a concert *should* be different, and the compositions should reveal to us, the teachers, the things that deserve special musical attention.

Final Stretch

Developing musical muscle through skill building is imperative. However, it is more important to look for ways to use that muscle to support our musical endeavors through the performance of a varied repertoire, in turn providing nourishment to our students and ourselves. Yes, pick pieces that challenge students not only technically, but also choose pieces that look easy so time can be spent celebrating and expanding upon their musical vocabulary in performance as well. Our priorities as musicians and educators should draw a clear line to our curriculum and programming. It is possible to be a great teacher while never forgetting we are musicians first.



Dominic Talanca is assistant professor of music, and director of bands, music education and conducting at UNC – Wilmington

SCALE JAIL



Dee Yoder, Chair



Another year has passed, another fabulous conference is in the books and another crazy Christmas, Chanukah, Kwanzaa holiday season is over. Now, we are enjoying the unpredictable weather of this beautiful state. As we plan our lessons and teach our students, we are often looking at what the winter weather will bring. Many of us don't know if we will go to school on a delay or even go at all.

There are often days we may need lessons we can complete in one class or just ones that fill in the short schedule gaps this weather can create. Lesson planning can become a challenge. Yet, we prevail with excellent teaching, fabulous lessons and sharing joyful music. We all have those tried and true lessons we fall back on and use, recreate and adapt each year. As we almost always are, we are alone in our endeavors. However, this amazing group has so much to share, we just need a place to do it.

I've created a place on our Facebook page, NCMEA Elementary Section, to share these and other lesson plans with each other. Select groups (Lesson Plan Ideas) from the left side menu. Where you would normally post a comment, select More then Add Files. There you will be able to add your lesson plans. Of course, you will be able to access lesson plans others uploaded. As with all items you share, please be sure to give credit where credit is due, and to give links to purchase or access resources rather than sharing them directly.

Have an idea for a presentation or clinician? Are you willing to teach a topic for the mini-conference? Our fourth annual mini-conference planning is underway and I want you to be an integral part! The board members are looking for a venue in the central piedmont region to host the event. We are considering several places, however, suggestions are welcome.

We're currently looking for clinicians for the mini-conference. We often have the common pedagogies, Kodály, Orff, Dalcroze, and Gordon represented when we can. There are always ideas outside these topics. Last year, we explored Trauma in the Music Room, Singing Games for 3 – 5, Garage Band, Creative Movement, Gordon Learning Theory, Ukulele Jam Session, Honors Chorus How To's, and a great Make It, Take-It session, among others. If you'd like to submit a proposal, please email me at elementary_section@ncmea.net. More details to come, so check our Facebook page and in our monthly newsletter from Pat Hall.

We look forward to this time to learn more, as well as spending time with one another before our final programs. Mini-conference refreshes and rejuvenates us, to finish out another great year.

Teacher of the Year

This year, the Teacher of the Year selection committee had a high caliber of music educators to select from. I had the honor and privilege to present the Teacher of the Year award to Dawn Wilson at our conference. She is currently teaching in Beaufort County at John Cotton Tayloe Elementary. In a nomination letter, she was called "magnetic and one with the ability to make others feel welcome and appreciated." The letter goes on to say Wilson has a magic way of teaching that makes interns feel empowered and confident.



It was also said that she brings her A-game with her all the time. I know this first hand. She was a more than a valuable asset during our 2019 Conference. Her ability to go with the flow, easily deal with challenges and see solutions not problems helped everything go smoothly. I am extremely appreciative of how she stepped in and helped. We are blessed to have her, both as a member, and as the Elementary Section chair-elect. We appreciate her hard work and dedication more than words can say.

As your section chair, it is important to me that we communicate with one another through as many means as possible. We are often the only music educator in our building. Often in our LEA, there is little to no communication between music teachers. There can be no one to bounce ideas off of or to seek advice. It is my vision to open lines of communication between members, sharing and encouraging each other. We, as a whole, are stronger when we work together, supporting each other.

As musicians, our programs are often the public face of the school. We bring in parents and community members as well as those around the school. While our efforts are appreciated, that isn't always shared with us. I appreciate each and every one of you. Please feel free to reach out to each other, myself included. Join our Facebook group and start talking with each other. Our students will benefit from this!

As I close, please take a moment to think about our organization. NCMEA will celebrate 50 years STRONG at our 2020 Professional Development Conference. How lucky we are to have each other and this organization!

MUSIC is the language of the spirit. It opens the secret of life bringing peace, abolishing strife.

- Kahlil Gibran

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It's hard to believe one year has already passed since I was elected to serve as chair of this amazing section! I want to say again how grateful I am to all of you for your support. Of course, I could not do it without all of the help of our past chair, Catherine Butler, and the amazing dedication and hard work from our executive board and event chairs.

I hope you enjoyed conference this year! I felt like I was running around the entire time, but the sessions were great and it was wonderful to see all of you there! The North Carolina Middle School Honors Chorus performance, under the direction of Dr. Amanda Quist, was astounding. I want to express my profound gratitude to Robert Waller, Honors Chorus event chair, for his continued efforts with the organization and efficiency in coordinating this event.

The two conference performing choruses were exceptional as well! Congratulations to Charlotte Latin School, under the direction of Emily Shusdock, and Southeast Middle School, under the direction of Angel Rudd, on absolutely superb performances. I am very thankful to Eileen Kress, performing choirs chair, for all of her coordination with this process and these groups.

While all of the sessions were informative and enlightening, a few sessions stood out to me: IPA from Jonathan Saeger, repertoire from Eric Johnson, and developing community in the classroom with Meg Stohlmann and Nicole Sonbert. I'm looking forward to incorporating these techniques. I would love to hear your thoughts about the sessions at conference as well. As I begin to plan for next year, please consider being a presenter. There's a lot a great teaching going on in our state and we only get better by sharing our craft with each other. If you feel like you have something to bring to our community, please be on the lookout for a call for proposals email from Pat Hall. You do not have to be a college professor, or getting your doctoral degree, to present at conference, although we love our presenters at that level, too.

By the time you read this, you will probably be planning and

Aaron Lafreniere, Chair



preparing for MPA. Please keep in mind there are two changes in MPA for this upcoming year. Both changes are regarding the sight-reading portion. The first change is that **sight-reading is now required for all registered groups**. Almost all of the groups who register to perform were already participating in sight-reading, but for those who were not, or are still apprehensive about this process, simply register for "Comments Only" for the sight-reading portion. This means that your group will not receive a rating for their sight-reading, but will still receive feedback from the sight-reading judge. Another change this year is that **directors are now allowed to conduct during the rhythmic portion of the sight-reading process**. The executive board hopes you find these to be positive changes within our policies and procedures. Please do not hesitate to reach out to your MPA site host if you have any questions or concerns about these exciting updates. I would also like to extend my appreciation to Susan Townsend, Dave Dobbins, Paul Flowers, and Stephanie Peo for being a panel for the MPA session

at conference and taking the time to share their tips for success.

I would like to take this moment to remind you the **deadline for the NC Middle School All-State Chorus documents is Sunday, March 1**. Be sure to have your documents postmarked by this date. Please do not send documents via certified mail. It is too difficult for our event chairs to make a trip to the post office to sign for these documents. The practice tracks should be available in February. Please use these tracks in addition to having before- or after-school rehearsals with your students to make sure your singers are prepared for these state-level honor choir ensembles. All-State Chorus takes place this year on April 17 – 18 at the Greensboro Coliseum. Our renowned clinicians this year are Tesfa Wondemagegnehu with the Mixed Chorus, Alison Allerton with the Treble Chorus, and Emily Burch with the Sixth Grade Chorus. I look forward to seeing you all there!

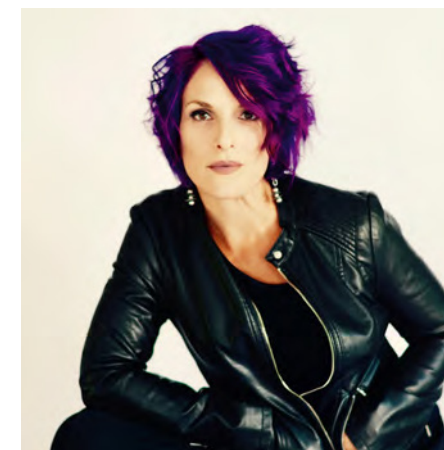
Please feel free to reach out to me with any questions, comments, or thoughts at mschoral_chair@ncmea.net. Excelsior!



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Audrey Babcock
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Shayna Stahl
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Thank you to everyone who helped make the 2019 Professional Development Conference a success! To everyone who performed, presented, or worked behind the scenes to make the logistics happen, you all have my sincere thanks. I am grateful to have the opportunity to work and learn from so many wonderful musicians and educators, and as we begin looking toward the 2020 Conference, I'm more than excited to celebrate the 50th anniversary of NCMEA with such amazing colleagues.

One of the wonderful sessions this year I was lucky enough to preside over was Teaching Beginning Jazz Improvisation by Bryan Castro of Hope Middle School. The room on Sunday was standing room only, and I wanted to use this journal article to share some of his thoughts with anyone who was unable to be in attendance. This is only a bit of the great information he shared with us, and I encourage you to check out the remainder of his session on his website: hopeband.weebly.com/

A few thoughts...

The concepts used in jazz improvisation are not hard. Successful execution, however, requires a lot of work. Sounds are more meaningful than scales. You cannot expect students to spontaneously improvise in the beginning stages. It takes many years of work to get to that point in their playing.

Everything is about tension and release. Playing in a swing feel is most important. Simple ideas played with a good swing feel are better than complex finger running that is not!

Strategies for teaching improvisation to beginners

Begin with rhythmic improvisation on a single note. Strive for complete ideas or sentences. Play this over a vamp. Introduce a second note. The flat 7 of the first note (key) you chose. Now you have a tension note. Use those two notes to form complete ideas. Really stress to students how these notes feel over the chord, as well as the resolution and tension from both notes. They can begin organizing in their mind and understand how these two notes are used.

Introduce the third – another resolution (happy) note. Now students have three notes to choose from and form complete ideas. Introduce the fifth – another resolution note. More choices. I call the root, third, and seventh *Home Base* notes. This makes it easy for students to know instantly how to construct musical sentences in other keys and other chord types.

Introduce the 9 (second). I call this a wandering note. It does not have as much tension as the b7, but it doesn't quite resolve. It wants to move somewhere, usually down, yet another choice to use in their sentences. Repeat the above process with the fourth and the sixth. They are wandering notes also. You have now covered every note in the scale (dominant scale/mixolydian mode). Again, it is really important that the students feel how each of these notes work over the chord. They choose how they want their sentences to sound based on note/word choice. They learn to end ideas on chord tones. I don't introduce scales first because students have the tendency to just run notes and not think about how they apply over the given chord. They will end on nonchord tones and their ideas will just sound like random notes.

Harmonic Rhythm

One of the hardest tasks beginning improvisers face is keeping up with the harmonic rhythm – playing the right set of notes at a specific time over a set of chord changes. I begin with a two-chord vamp. The I7 and the IV7 chords, four measures each respectively and repeat; for example, Bb7 and Eb7.

First, repeat all of the previous exercises on the new chord. Students need to be just as familiar with this second chord and notes as they are on the first one you introduce. This also begins to teach thinking about ideas as scale degrees and the idea of transposition. If the ninth sounds like a wandering note in the key of Bb it will also sound like a wandering note in the key of Eb. They learn how those scale degrees relate to a chord. They can begin to copy an idea or sound to other keys. Now have the students play over the vamp. The goal is that they change to the correct set of notes over measures five through eight and back again when the eight bars repeat back to the beginning.

Harmonic Rhythm Exercises

Using the two-chord progression: Have students play whole notes through the entire chord progression. All root one time. Then the third, etc. Stress how each note feels over the chord. Have the students play the seventh of one chord resolving to the third of the next chord over the barline. Reverse the order of the above. Have the students play whatever they want over each chord but still play the above note changes at the specific times as above. Note: You can have the students who aren't soloing continue to play the first exercise while individual students improvise. This keeps them engaged, ingrains harmonic rhythm, and serves as an auditory cue to the improviser that they are in sync with the chord progression.

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There's More to RISER Logistics than HEIGHT

by Eric Johnson

When I began teaching, I knew one of the keys to success was a clear, concise seating chart. These were painstakingly created based on voice parts, singer strengths/weaknesses, blend, and who could get along with whom. The chart was constructed to work within the confines of my classroom. For months we lived and rehearsed in that seating chart, but come concert time, I simply lined them up from tallest to shortest and brought them onto the risers. The result was a choir balanced by height, but the sound was never what it had been.

The journey from classroom to concert stage is multi-faceted, but one that can easily be missed is attention to singer formation and spacing on the concert stage. There is a wealth of information that has been gleaned from careful research and practical experience relating to how formation and spacing can help or hurt choirs. Choral directors can use the suggestions provided from the research to align with their personal preferences, and the needs of their students, to make decisions regarding formation and spacing for both rehearsal and performance.

Voice Matching and Compatibility



Existing research found that specific placement of voices in an ensemble based on vocal compatibility, and frequency of tone has a noticeable impact on choral tone and blend (Killian & Bassinger, 2007; Tocheff, 1990). Weston Noble was a well-known proponent of vocal compatibility with his voice matching

techniques that he utilized at Luther College. In an interview with R. Paul Crabb (2002), Noble explained the first step is to find two voices within a section that have a natural blend. Once they are established, singers should be added one by one until all singers within that section are in a horizontal line. Noble felt that blend must be present on both sides of the singer and found that often times opposite voices have the best potential for blend. Additional research studies in this area have shown acoustical placement may impact overall choral sound along with individual vocal production (Ekholm, 2000; Willetts, 2000).

Formation and Spacing

Two key factors of choral configuration are formation and spacing. The standard formations most commonly utilized by directors are section blocks, mixed, and columns. As early as 1974, mixed choral arrangements were frequently being utilized and found to produce a better balance of voices and improve intonation (Lamb, 1974). Lamb posited this formation worked best with homophonic music as polyphonic music suffers in mixed formation because the clarity of the line is lost. Lambson (1961) agreed polyphonic music works best in a sectional block formation. Other researchers have confirmed formation should be determined by the music that is being sung (Ehmann, 1968, Hylton, 1995).

James Daugherty (2001), a pioneer of choral acoustics, found that while mixed formations did not produce a noticeably better sound for the audience, it is however preferred over sectional formations by experienced singers. Daugherty's work supports the processes of Weston Noble, as he also encourages vocal compatibility for choirs of all ages since it encourages sensitivity to the ensemble sound. Vocal compatibility is most successful when members of the choir have a voice in the process.

Daugherty (1999, 2003) conducted several other studies that related to the placement of singers and its correlation to the perceived blend of a choir. In his study conducted in 1999, Daugherty used a high school choir to determine the preferences of auditors for singers in sectional and mixed formations with

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varying spacings between singers. The spacings used in this study were close (approximately one inch shoulder to shoulder), lateral (approximately 24 inches shoulder to shoulder), and circumambient spacing (lateral spacing with a vacant row between singers) with each configuration. The auditors were able to detect differences between the formations, but the greatest difference was attributed to the spacing of the singers. Both the auditors and singers preferred the overall sound in mixed formation trials.

In a 2003 study, Daugherty found that once again, spacing between singers had more effect on auditor’s perceived blend than the formation. Singers in the study preferred lateral spacing and felt it improved their vocal production and the ability to hear both self and others. Daugherty’s findings from multiple studies suggest singer spacing has a larger impact on choral sound preferences than formations.

Acoustical Considerations

Sten Ternström (1991) found that the performance of a choral singer is based on two acoustical signals, his/her own voice (feedback) and the rest of the choir (reference). The loudness of each choral singer has both an upper and lower limit. The upper limit comes from the singer’s desire to blend with other members of the choir and the lower limit is determined by the singer’s need to hear his/her own voice. Ternström asserted that mixing the sections helps with feedback since standing next to someone who is singing another part is the biggest mask of individual feedback.

The Lombard effect also impacts choral sound. This refers to a person’s tendency to increase their volume when in noisy environments. Applied to choral music, this is seen when a person has a tendency to over-sing so as to hear themselves within the ensemble. This can be resisted if singers are given proper instruction and enough physical space to help prevent over-singing.

In 1999, Ternström looked at the use of optimal spacing with regards to the Lombard effect and developed the self-to-others ratio (SOR). This refers to a singer’s ability to hear themselves and the rest of the ensemble at the correct spacing ratio for optimal sound. If the SOR is low/negative, the singer cannot hear themselves. This can be caused by the acoustics of the room, or by close spacing in the formation. This leads to an increase in problems with intonation, vowel shapes, and results in over-singing. The SOR will grow with an increase in the absorption of sound in the room, increase in spacing, or a decrease in the number of singers. The optimal ratio

is not the same for all singers. Ternström (1999) found that higher voices prefer a higher SOR levels than lower voices.

Considerations for the Choral Music Educator

These empirical research studies provide valuable, practical information for directors to reference when considering how to place singers in performances and rehearsals. Rehearsing in different combinations of formations and spacing options, singers are better prepared for unexpected changes that may occur once in the performance space. When exploring these options be sure to consider the acoustical properties of the performance space. A gymnasium is vastly different than a traditional performance hall. Gather as much information about the space as possible so that a plan can be in place upon arrival if it is an unfamiliar one. Once in the space, allow the singers to share feedback so that adjustments can be made. Since configuration changes affect the singers, their input is a valuable part of the process when making decisions about formation and spacing.

The size of an ensemble will greatly change the formation and spacing. Ternström (1999) has suggested smaller ensembles may need the comfort of a close spacing to feel more secure in their parts. He also states that some small ensembles may benefit from increased spacing so as to avoid the Lombard effect. Often times the ensemble may be so large, there is no way to increase the spacing in the traditional sense. Do not feel confined to the risers. Utilize the entire space by filling in the floor and all parts of the stage. Multiple researchers have provided evidence that singer spacing may be the most important factor in all formations in both the audience perception, and individual vocal production (Atkinson, 2010; Daugherty, 1999, 2001, 2003; Ternström, 1999).

It is often hard to balance the needs of the individual singer with that of the ensemble when it comes to formation and spacing. Sometimes the individual needs must adapt to the needs of the group. If individuals are struggling to hear themselves, an adjustment to their spacing or placement within the ensemble may be beneficial. Ternström (1999) concluded the outside of the risers allows for a higher SOR than the inside. If a singer is struggling to hear themselves, a simple move to the end of the risers may help. If a section is experiencing a blending issue, it might be beneficial to re-evaluate that section’s acoustical placement. With younger and developing choirs, placements will need to be modified as voices grow and change.



There are many things that can effect a choral performance. With careful planning and a willingness to experiment, singer formation and spacing does not have to be one of them. Proper attention to configuration can lead to better vocal health for each singer by safeguarding them against over-singing and addressing blend without altering individual vocal production. Applying the knowledge gained through research into the areas of singer formation and spacing can help to improve the experience of each singer and the sound of the choir.

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Beginning with the End in Mind

Perspectives on Student Teaching for the New Millennium and Beyond

by Dr. Arris Golden & Chris DiMassimo

Part One: The Mentor Teacher's Perspective

One of the most important relationships in music education is the relationship between mentor (cooperating) teacher and student teacher. Many times approached as a short-term interaction to be maintained only through the internship period, this relationship can and should be a rich interaction, sustained throughout the career of both the mentor teacher and the student teacher.

"Setting the Stage"

Before the student teacher arrives on site, there are many things the mentor teacher can prepare to ensure the student teacher feels comfortable and, more importantly, welcomed into his/her new setting.

First, preparing a workspace the student teacher can call their own is a key element in ensuring they feel welcomed. Finding a desk or small table that can be placed in the mentor teacher's office space will give the student teacher a space to store work items, a place to work during the school day, and a place where conversations can readily be held with the mentor teacher.

The mentor teacher also has the opportunity to prepare key pieces of information to assist the student teacher in "learning the ropes" in the following areas:

At your school. Securing a copy of the faculty handbook and pointing out key features and operational policies of the school will allow the student teacher to understand the school setting quickly and effectively. Other helpful items include:

- school bell schedules (all forms),
- a faculty roster,
- a copy of the school-wide extra duty schedule,

- a copy of the countywide calendar,
- a copy of required staff development activities,
- and a copy of the district calendar for band/orchestra.

All of these may be organized into a Google doc, allowing the student teacher access to it for future use.

Preparing your colleagues/faculty. Your colleagues will be more supportive of your student teacher if you ensure they know you will have one. Once the student teacher arrives, introducing them to your colleagues will help make them a part of the school community quickly. Additionally, introducing them to the key staff members in the building (secretaries, bookkeeper, data/attendance managers, custodians, and cafeteria staff) will allow them to be a familiar face to these important members of the school's operational group.

Preparing your administration. First, your administrators should agree for you to host a student teacher prior to you agreeing to host a student teacher from an area college/university. Once this occurs, ask them to assist you in helping the student teacher secure a county-based email address and access to any other technology that will support them during their time with you.

Band/Orchestra program specific information. Giving the student teacher copies of the music library, instrument inventory, and booster bylaws will allow them to examine one option for how these important documents might be designed and will give them a model for future use. Class rolls for all classes are also essential for student teachers so they can learn each student's name – seating charts with student names listed are also helpful. Finally, copies of methods books used for each grade level and of the score for each piece of repertoire (and audio file or youtube links, if available) will help the student teacher become integrated into the total band/orchestra program more easily.

"During the Internship"

Interactions with my first student teacher helped me realize the first thing I should do is understand the person with whom I am working. The following questions are essential to establishing an efficient and, more importantly, productive relationship with a student teacher:

- Who are they as a person (philosophy, belief systems) *outside* the music classroom?
- Who are they as a person (philosophy, belief systems) *inside* the music classroom?
- How do they learn, and how quickly?
- How do they best receive feedback and constructive criticism?

Answering these questions will allow you and the student teacher to establish your relationship effectively and will allow you to understand what your classroom interactions can, and will, look like.

Of all the things you will do with, and for, the student teacher, the most essential is providing feedback. Feedback must be as consistent and constructive as possible. We have to remember they are young teachers, but they are students first, and this is the final time they will be able to have dedicated time to learning our craft before they become "one of us." Ensuring there are specific times on a daily or every other day basis to have conversations about their teaching, but maybe more notably, teaching in general, is vital to their growth and ultimate success as teaching professionals.

Finally, ensuring they are aware of the developing job market as they complete their internship is paramount. Making sure you use any contacts you have to stay aware of jobs as they become available will help them find a first position. Making sure you have completed and submitted all the requisite paperwork to the university so that their certification can be completed and teaching license issued is imperative. A final task to complete is submitting any/all recommendation letters you are asked to complete so that missing documents will not impede the student's ability to secure a position.

"After the Internship"

The thing I have always found most rewarding about the student teacher/mentor teacher process is the relationship that develops once the student teaching assignment ends. Helping former teachers make connections with colleagues, find their first teaching positions, and watching them find success in those positions is quite rewarding. Once they begin these positions, remaining available to them as they develop and progress as teachers is essential, not only to their success, but to the future success of our profession.

Part Two: The Student Teacher's Perspective

Perhaps the most influential experience in the teacher training process is the student teaching internship. As a student teacher, you immerse yourself in the role of teacher and begin to seriously think (and act) like a teacher. It's difficult to find shortcuts or quick-and-easy answers for making the student teaching experience one hundred percent successful, but the guidelines discussed here can allow for a



meaningful and positively influential internship.

"Packing Your Suitcase:" Student Teaching Preparation

Content knowledge. You know those awkward fingerings for the note F on oboe? You're going to need them! Whether you are a freshman or a first-semester senior, it's never too early to begin mastering the content area. Spend quality time in your methods courses studying, reviewing, and truly learning the pedagogy. This will spare you much stress and trouble in the future.

Commence relationships. Teaching is all about relationships—those with your students, parents, community, within your school, and with your content area. Learn to give each of these a bit of your time and energy allowance, and your life as a teacher will blossom.

Set up a time to meet and observe your mentor teacher.

Stepping foot inside of the school and classroom before day one of student teaching makes things a bit easier when it's time to begin on the first official day.

Meet with your university supervisor. This person will serve as a bridge between your dual life as a teacher and a university student. Take advantage of his/her content knowledge, experience, pedagogical ideas, and connections.

Arrange the practice and personal. What will you eat for lunch? What time do you need to leave in the morning? How much gas money will you need each week? How much personal/prep time will you have in the evenings?

"The Immersion Trip:" During Student Teaching

Build Relationships. Your mentor teacher is your biggest ally in this experience. Take advantage of the time you have together during your internship to pick their brain, observe them teaching and interacting with students/parents/colleagues, and work to accept the feedback they provide.

Learn to foster a positive relationship with your students. You are on your own next year, so take this time to learn to connect with these characters – see what they enjoy outside of school, attend a school sporting event, and ask them genuine questions before/after class.

If you have the chance, connect with some of the staff at your school. Practice developing professional relationships with your temporary colleagues, especially the office staff, administration, and nearby teachers. You will surely need these connections (and the skill) when you begin your own teaching career in a new school.

Ask Questions. You definitely don't know everything, and no one expects that of you – there's loads of necessary learning to be gained through experience. While you have the opportunity and the set-up, learn to ask questions!

Learn to Think Like a Teacher. The biggest transition I experienced during my student teaching internship was how to think like a teacher: how do I process things in the moment, and how should I reflect? Allow time each day to reflect aloud, and seek feedback with your mentor teacher.

Plan Like Your Hair's on Fire. Spend quality time outside of the internship day to study your scores, thoroughly and carefully plan your rehearsals, apply the feedback you receive, and practice teaching the "right" way. The initial investment of time and energy

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Donald Walter, Chair

Hello all! Congratulations on a great conference. The performing groups were excellent and the presentations were very informative. The orchestra section was proud to present the following awards to very deserving music educators.

Eastern Regional Orchestra Teacher of the Year

Joseph Walker is in his twelfth year of teaching in the public schools of North Carolina, currently serving as the co-director of orchestras at Durham School of the Arts, along with Jody Crafford. After completing music education studies at East Carolina University, he began his teaching career in Onslow County Schools, founding the programs at Southwest Middle School and Southwest High School in Jacksonville. Walker has served NCMEA in many capacities, including audition host; event chairperson; a term as the delegate to the NCMEA board; and currently as the Eastern Region chairperson. In addition to local engagements, he is an active clinician throughout North Carolina, conducting honors ensembles across the state. He is honored to be recognized by his colleagues as the Eastern Region Teacher of the Year, and will continue to serve NCMEA to promote string playing in schools throughout our great state.

Western Regional Orchestra Teacher of the Year

Sarah Russell is the strings and AP music theory instructor at Providence Day School in Charlotte. Under her direction, enrollment in the strings program has tripled in the last five years. Before joining PDS, she was the director of orchestras at Providence High School, where she also was the music theory instructor, assistant director of bands, and assistant choral director.

Russell's ensembles have received consistent superior ratings at adjudicated festivals. Under her direction, the PHS Chamber Orchestra was selected to perform at the NCMEA Professional Development Conference in 2009. She has conducted numerous middle and high school all-county and honor orchestras, including the NC Senior High West Region Repertory Orchestra (2012), the NC Junior High Eastern Region Repertory Orchestra (2015), and the NC Senior High East Region Stringed Orchestra (2018). She will conduct the Kentucky All-State Commonwealth Orchestra in 2021. She has adjudicated the SCMEA Midlands Region CPA and the Guilford County Schools Orchestra Festival. She adjudicated the Greenville (SC) SCMEA CPA in March 2019.

Russell has served as adjunct string faculty for Appalachian State University's Cannon Music Camp and as conductor of junior and senior orchestras at UNC – Greensboro's Summer Music Camp. She is the immediate past chair of the NCMEA Orchestra Section.

She received her Bachelor of Music from Appalachian State University. She achieved National Board Certification in 2010 and is a graduate student in music education at East Carolina University. She is a member of NAFME, NCMEA, ASTA, and Phi Kappa Phi.

Lifetime Achievement Awards Ed Allison

Ed Allison had a long and distinguished career as an orchestra director in Shelby. After he retired, he taught part-time in the Wilmington area and served as an adjunct faculty member at Appalachian State University where he worked with future orchestra teachers.

He served as the long-time music librarian, western region treasurer, chaired multiple section events, and served as the chair of the orchestra section three times. He also chaired the first North Carolina All-State Honors Orchestra. Allison was instrumental in revising the Orchestra Section by-laws, and, as the NC orchestra programs grew in number and size, he assisted in creating the east and west divisions we use today. He has served as a mentor for many of the teachers who are teaching today. We owe a huge debt of gratitude to this amazing individual and teacher for his many years of dedicated service in helping to promote, support and ensure a clear and positive future for the NCMEA Orchestra Section.

Joli Brooks

Joli Brooks is the director of orchestras at Jacksonville High School, where she also teaches Advanced Placement Music Theory and International Baccalaureate Music, and serves as the director of the school's Creative and Performing Arts Academy. She began playing the violin as a sixth grader in the public schools of Sanford. She was blessed to have compassionate and encouraging teachers, including Karen Huey, Dorothy Kitchen, and Rodney Schmidt.

She earned a Bachelor of Music Education and a Master of School Administration from East Carolina University, and a Certificate of Advanced Graduate Studies in music education from

Boston University. Brooks has served as a clinician and adjudicator in North Carolina and Virginia, and has been host and chair of various state, regional and local activities for school orchestras for much of her career. She is National Board Certified in the area of Early Adolescent through Young Adulthood Music.

She was selected by her peers as the 2012 – 2013 NCMEA Eastern Regional Director of the Year. In 2013, she was awarded both the Jackson Parkhurst Award for Special Achievement by the NC Symphony, and the Distinguished Alumna Award by the ECU School of Music Alumni Association. She was honored by the Onslow County Board of Education as the 2018 – 2019 Onslow County Schools Arts Educator of the Year, and was also named Jacksonville High School Mentor of the Year. She is an adjunct instructor of music at Coastal Carolina Community College, and conducts the Coastal Carolina Community Orchestra.



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is certainly worth the dividends in the long run.

Keep Track of Your Feedback. How will you keep track of all the feedback you receive? (Hint: don't fool yourself into thinking you'll be able to store all of it in your head). Take note of what you taught, the feedback you received, and how you can improve.

“Unpacking Your Luggage:” After Student Teaching Continue to Grow. Even though you've “passed” student teaching, continue to seek out opportunities to learn and grow in the profession: attend conferences, observe respected teachers, connect with your state music education association and sign-up to be part of its mentoring program, if available.

Connect with Colleagues. Once you secure a job for your first year, connect with other music teachers/directors in your school system. It may be beneficial to set-up an informal mentorship with one of those colleagues. Ask your administration if you can take a day each semester to observe awesome teachers teach or rehearse.

Stay in Touch. Your mentor teacher is your ally, reference, and connection to the profession. Let them know about any pending applications or upcoming interviews, and reflect upon those experiences. Continue to use your mentor for guidance during your first years of teaching.

Keep Your Passion Alive. Remember why you got into this! How will you continue to fuel your passion for music? Whatever it is, set your heart on it and just do it!

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Dr. Arris Golden is a member of the conducting faculty at Michigan State University, serving as assistant director of bands and associate director of the Spartan Marching Band. In this position, she conducts the Concert Band, the Spartan Youth Wind Symphony, Spartan Brass, and the 300-member Spartan Marching Band, and teaches courses in conducting and marching band techniques. She can be reached at goldenar@msu.edu.

Chris DiMassimo is currently the assistant band director at Rachel Carson Middle School in Herndon, Virginia. Prior to this position, he served as the director of bands at Gravelly Hill Middle School in Efland (2014 – 2019), and as an itinerant band director in Carteret County (2011 – 2014). He was named Teacher of the Year for the 2016 – 2017 school year at Gravelly Hill Middle School. He can be reached at chris.dimassimo@orange.k12.nc.us.

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2019 Research Posters

by Tami Draves, past Chair

Research can be an impactful form of professional development that changes your classroom practice. As a teacher, you research regularly what’s happening as you follow your curiosity about how teaching and learning takes place in your classes. Perhaps you are interested in systematically investigating which students choose to participate in middle school music programs, what kinds of programming parents expect in elementary music, or the types of repertoire that interest your high school students.

Once you decide to follow a research question through collecting and analyzing data, you may want to share it. Many of the workshops offered at the NCMEA Professional Development Conference are a result of teacher research. The poster session of the 2019 NCMEA Conference also boasted a selection of high-quality research projects. Topics ranged from culturally responsive pedagogy to virtual reality. Consider submitting your teacher research, sometimes called action research, for presentation at the poster session in 2020. It is a way to share your investigation of music teaching and learning with colleagues, improve practice for yourself and others, and influence the broader music teaching community. If you missed the poster session this year, keep reading for a sample of some of the projects that were presented.

Instrumental Music Education in Rural North Carolina: A Descriptive Study

Melody Causby, The University of Southern Mississippi

In this study, a survey of rural NC band and orchestra teachers was used to identify the skills most needed by secondary

instrumental music teachers in rural areas, as well as their biggest challenges and rewards. Results indicate the skills most necessary for teaching secondary instrumental music deal with developing relationships with students and being creative with the resources given. Teachers identified their largest challenges as lack of support from parents and administration and limited funding. Because music education research in rural areas is limited, this study can help begin the dialogue between pre-service teacher trainers and their students about what they may face in the classroom that can vary from region to region.

Effect of Virtual Reality on Attainment and Transfer of Wind Band Conducting Skills

Evelyn K. Orman and Jennifer A. Whitaker, UNC – Charlotte

We investigated the possibility of participants being able to transfer gains for correct eye contact, torso movement and conducting gesture acquired through the use of an immersive augmented virtual reality learning environment to a musical selection for which they did not receive training. Our experimental design had six undergraduate instrumental music education majors conduct two musical works performed by a live ensemble. Participants were then immersed in an augmented virtual reality learning environment over a period of three weeks for one of the musical selections followed by a post-test where both pieces were again conducted using a live ensemble. Recordings of participants conducting in the pre- and post-test conditions were analyzed and gain scores calculated. We found indications of both replicated findings from previous research and transfer. However, caution is advised due to the limited number of participants.

A Critical Examination of Pre-Service Music Teacher’s Writing on the edTPA Portfolio

Cynthia Wagoner and Jay Juchniewicz, Eastern Carolina University

The edTPA K-12 Performing Arts is a performance-based

assessment designed to evaluate beginning teachers’ ability to teach in the field of K – 12 performing arts (SCALE, 2016). This portfolio requires teacher candidates to demonstrate competence across three areas: planning, instruction, and assessment. Further, candidates are required to develop and apply knowledge of subject matter, students’ needs, as well as to “reflect on...the effects of instruction on student learning” (SCALE, 2016, p. 1).

The primary purpose of this study was to examine student written artifacts on pre-service music teacher potential success with the edTPA. Data was collected over a four-year period from a midsize southeastern state university that included K – 12 Performing Arts edTPA portfolios for 67 music education students, along with reflective writing submissions from 42 students who had completed a junior level instrumental methods course.

Significant differences were between overall word count and edTPA scores, along with a moderate correlation between overall word count and overall score. Similarly, when examined by individual tasks, significant differences were found between groups for Task One, Task Two, and Task Three, along with positive correlations for individual task word count and individual task score. Significant differences were also found between groups for students’ use of edTPA-specific vocabulary and edTPA score. However, no significant differences were found between word count of previous reflective writing and edTPA scores.

A Descriptive Analysis of Instrumental Music Educators’ Knowledge and Uses of Culturally Responsive Teaching Approaches in Middle and High School Instrumental Music Classrooms: A Literature Review

Patrick Bennington, UNC – Greensboro

The purpose of this literature review was to explore prior research that investigated culturally responsive pedagogy as it exists in general education and music education. Several findings emerged from the general education literature on culturally responsive teaching including the transition to becoming a culturally responsive teacher, student points of view regarding their own cultures in classrooms, and culturally responsive curricula. Compared to the general education literature, music education literature has a somewhat limited number of studies on culturally responsive teaching, with elementary general music studies most

represented. Instrumental music education studies were very limited in number, perhaps due to the manner in which these classes are typically taught, i.e. as mostly performance-based classes.

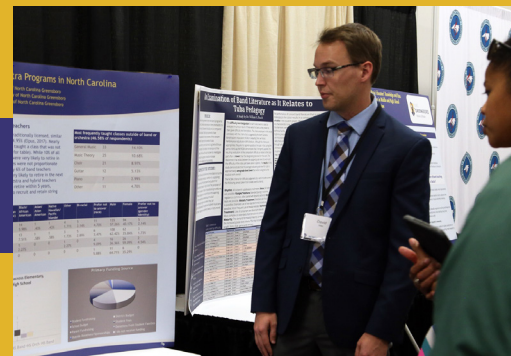
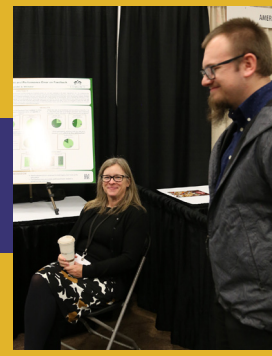
The general education literature on culturally responsive teaching suggests that culturally responsive teachers tend to advance the accomplishments of racial and ethnic minority students. Applying culturally responsive teaching techniques to instrumental music class teaching may prove beneficial as well, but with the limited number of studies conducted on culturally responsive music teaching, more research is necessary.

Factors that Influence Second-Year Participation in a University Marching Band

Timothy Heath, Wake Forest University

Retention rates for college marching band participation show a considerable number of students choose to drop out every year, with a range of 17.6 % attrition at smaller universities and 42% in larger Division 1 Programs (“A recent series of studies”, 2014; Townsend, 2004). In this study, the University of Alabama’s Million Dollar Band (MDB) was examined. The MDB is widely known regionally and arguably throughout the United States for its close involvement to its storied football program and for excellence in music performances across many decades. Unfortunately, at the time of this study, the first-year member retention rate for the MDB was only 66.4%.

To determine those factors that may improve retention, all first-year members of the MDB (N=144) in 2015 were invited to complete a survey two months before registering for fall 2017 classes. The questionnaire included 22 items, evaluating each factor as (1) not influential, (2) somewhat not influential, (3) undecided, (4) somewhat influential, and (5) influential. Participants were also asked to share three items they enjoyed the most and least during the marching band season. Participants’ responses were classified into four areas that influenced their intended decision to return for a second year: time requirements, degree responsibilities, performance enjoyment and financial opportunities. Common ideas emerging from participants’ open-ended responses to items enjoyed were social, travel, performance, pride, and game day, while items they did not enjoy were time commitments, number of rehearsals, external factors, leadership, and musical selections.



Research poster presenters included (across both pages, l-r): Melody Causby, Timothy Heath, Jennifer A. Whitaker, David Miller, William Beach, Patrick Bennington, and Stacey Garrepy

Professional Development Conference 2019





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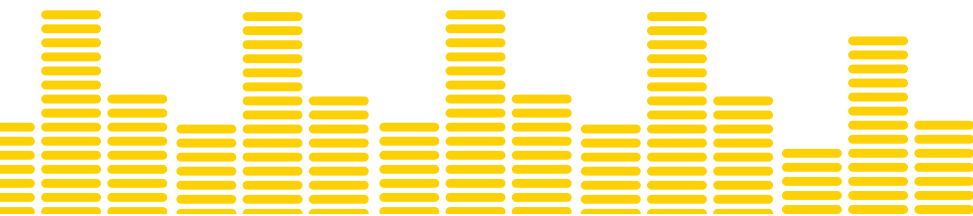
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LOCAL, PERSONAL EXPERTISE

- Guaranteed regular service to your schools
- Our customized database saves your instrument preferences
- We are former music educators and pro musicians who know music

EXCELLENCE IN RENTALS

- 100% rental equity, no obligation to purchase
- Competitive rental rates on instrument outfits you can customize
- Open rental reports available for your school
- Choose from all major brands in your rental preferences

SUPERIOR REPAIR SERVICE

- 175+ full-time repair technicians across the country
- Highly developed refurbishment process completed on every rental instrument

CUSTOMIZED PROGRAMMING

- Free workshops on repairs, advocacy, recruitment, and more
- Sponsorship assistance available for your program
- Program recruitment assistance, our reps are industry experts in music program growth

ONLINE EDUCATOR PORTAL

- Automatically apply special school discounts and free shipping
- Share shopping carts with administrators
- Pay online with your school Pcard or we can invoice your school account
- Over 165,000 items available

NATION'S LARGEST LESSON PROVIDER

- Over 1.5 million private lessons taught annually
- Free clinics at our retail stores to strengthen your ensemble



JASON GILATRIST
NC Educational Representative

WHAT CAN YOU DO THAT MY CURRENT REP CAN'T?

Our stores, Educational Representatives, instrument rental fleet, and repair technicians are all part of the same national network so you will receive consistency in product and service no matter where your school or career takes you.

I'M A NEW BAND DIRECTOR. WHO IS MY MUSIC & ARTS ED REP?

We have 145+ reps across the country servicing school music programs. Every rep is assigned a territory and our nationwide presence means you are covered.



DANRICK GLEN
NC Educational Representative

CONTACT US FOR MORE INFORMATION ON HOW OUR TEAM CAN HELP GROW YOUR PROGRAM!
[MUSICARTS.COM/SCHOOLSERVICES](https://musicarts.com/schoolservices)



North Carolina Music Educators Association
883-C Washington Street
Raleigh, NC 27605



Audition Dates for 2019–20

January 25, 2020
February 8, 2020
February 22, 2020*

**final date for scholarship/assistantship consideration*

For complete degree offerings, application information,
and audition requirements, please visit **music.uncg.edu**.

Degree Programs

Bachelor of Arts
Bachelor of Music
Master of Music
Doctor of Musical Arts
Doctor of Philosophy

Post-Baccalaureate Certificates
Post-Masters Certificate



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