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MUSIC EDUCATOR

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Bring Drumming into
your Curriculum**
by Steve Campbell

**NCMEA Takes
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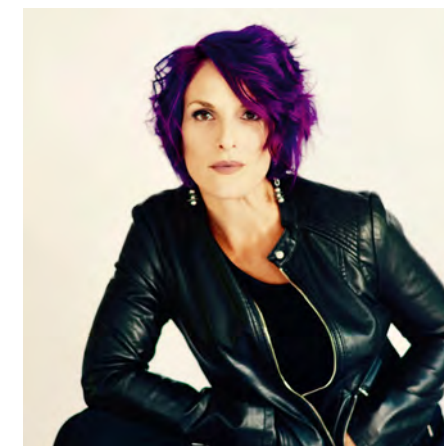
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“Take Chances! Make Mistakes! Get Messy!”

This infamous line is in every episode of the well-known *Magic School Bus* TV series. This phrase would always come right before the students and teacher were whisked away to a sensational interactive field trip. No matter which direction the student's curiosity took them, Ms. Frizzle, the free-spirited cheerful teacher, had a learning opportunity ready for her students to experience in each episode.

As a kid, I was amazed at how the students were able to dive in and control the flow of learning, but always had the safety net of Ms. Frizzle when needed. As an educator, I've found some deep educational truths in the method and madness of that animated children's show.

Take Chances! As we enter a new year, I encourage you to take chances this school year. From trying new practices and methods, working with a mentor/mentee, or broadening music opportunities to reach more students, taking chances does not have to be a grand initiative or shift in your music education practice. A small change can lead to a big impact on your learning

environment.

Do what works best for your learning environment. This may look different from other colleagues in your local area or teaching specialty. If you happen to see a colleague that is taking chances, encourage and support them by checking in on their progress. Through the sharing of information, growth, and setbacks, we continue to build our profession as music educators.

Make Mistakes! We constantly remind our students that mistakes are a part of the process for learning and life. Such an easily repeated phrase is sometimes hard to put into practice, especially when we hold ourselves to high standards. Mistakes are helpful reminders we are humans, still learning and growing. When mistakes or setbacks happen, allow yourself to reflect on new information gained from the experience. Seek out colleagues to help problem-solve for future planning, and always celebrate the wins, no matter the size.

Get Musical! Yes, I did change up the last phrase a little, but I couldn't help it. Continue to create spaces where your students

thrive in not only music education, but in life. As music educators, we have the honor of reaching a variety of students. Thank you for all you do to positively impact students and communities throughout NC. I have no doubt this will be another great year for music education in our state.

Lastly, I wanted to update you on the advocacy work NCMEA leadership participated in during the summer. NCMEA leadership, Carol Earnhardt, James Daugherty, Pat Hall, NAFME Southern Division President-Elect Sonja Williams, nine NCMEA collegiate members and I attended the National Association for Music Education Hill Day in June of this year.

Hill Day is a day of music education advocacy, hosted by NAFME, to make specific federal legislation requests to Congress. Our requests contained funding requests for Titles I (Improving the Academic Achievement of the Disadvantaged), II (Preparing, Training, and Recruiting High Quality Teachers and Principals), and IV (Student Support and Academic Enrichment) of Every Student Succeeds Act (ESSA). Along with specific funding requests, we sought support and sponsorship from both the House and Senate for the Guarantee Access to Arts and Music Education (GAAME) Act, which more strongly clarifies Title I funds are open to use for music education purposes.

The NCMEA delegation did an outstanding job of promoting the importance of music education in our state. I am extremely proud of the work and professionalism our collegiate members presented during our Hill Day meetings. They are a shining

example of the quality music educators throughout our state. Well done to the following NCMEA collegiate students who attended this year's NAFME Hill Day:

NCMEA Collegiate President Meghan Chinn,
UNC Greensboro

Molly Allman, Appalachian State

Yophi Bost, UNC Greensboro

Diana Campuzano, UNC Greensboro

Carolina De La Rosa, Meredith University

Guadalupe De La Rosa, Meredith University

Molly Griffin, East Carolina University

Kadaris McEachen, Fayetteville State University

Nicole Wood, UNC Greensboro

We will continue our efforts in promoting the success of music education in our state, but we need your stories to do so. If you have been positively impacted by Title IV funds, and have not yet shared your story, please feel free to contact me at jsutton@ncmea.net.

Have a wonderful start to your school year.

Musically,
Jazzmone Sutton



Bottom row (left to right): Molly Griffin, Carolina De La Rosa, Molly Allman, Meghan Chinn, Diana Campuzano,
Back row (left to right): Carol Earnhardt, Sonja Williams, James Daugherty, Kadaris McEachen, Guadalupe De La Rosa, Nicole Wood, Jazzmone Sutton, Pat Hall, Yophi Bost

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Notes from the Executive Director

Pat Hall



I just saw the master conference schedule for the first time today and you won't want to miss the best opportunity of the year to earn CEU credits, and network with more than 1,600 fellow music educators this November. *Online registration will be open when you get back to school on August 19.*

We are pleased to announce **Graham Hepburn**, chief creative officer at **Quaver**, as our keynote speaker on Monday morning. I saw him "perform" at SCMEA earlier this year. He embodies an energy and passion for making music seriously fun.

On Sunday evening, you won't want to miss **Bryan Carter & The Young Swangers**. Equal parts youth and sophistication, The Young Swangers Orchestra is a collaborative ensemble that explores the expansive canon known as The Great American Songbook. Members of the ensemble will be leading both an advocacy and rhythm section clinic on Monday.

The Monday night concert at the Steven's Center features **The Winston-Salem State University Singing Rams** lead by D'Walla

Simmons Burke, director of choirs and vocal studies. This university choir has performed commissioned works, traveled both nationally and internationally, and performed with major symphony orchestras.

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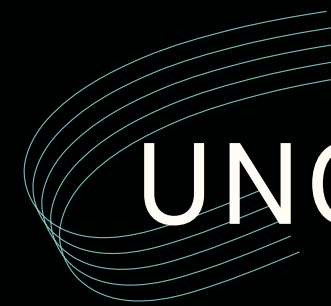
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AN EEO/AA INSTITUTION

NCMEA Takes to the Hill

by Kim Justen

In the five years since I started going to the annual NafME state editor’s meeting in Washington, D.C. and Hill Day, we’ve seen big changes. First, in getting ESSA passed, and each year since then, asking Congress to fully fund it – and seeing the funding amount go up each year.

The first year we went after President Trump entered office, many of us were nervous because, as with this year, he had allocated no funding for Title IV, Part A and Title II, Part A (teacher training) in his budget. This year, there was also no funding in his budget request for Arts in Education, and his proposal for Title I, Part A was roughly \$2 billion below what the House was providing in their version of the budget.

The congresspeople we met were all quick to remind us that while the president can make a recommendation, Congress controls the federal budget. Thus, funding for ESSA has gone up every year, and based on the House bill, will continue to do so this year as well (as of press time, the Senate had not yet approved all their budget bills).

Last year, Rep. Nydia Velazquez of New York introduced the Guarantee Access to Arts and Music Education Act (GAAME).

The GAAME Act clarifies that, as enumerated as part of a “well-rounded education” in ESSA, music education qualifies for Title 1, Part A funding. While music already qualifies for this funding, there appears to be confusion on the part of those distributing the funds on the local level as to whether or not music and the arts now qualify for this funding. The GAAME Act clarifies the arts qualify and those programs should be considered for this funding.

This year, we’re happy to report Rep. Velazquez reintroduced the GAAME Act, and Sen. Jon Tester of Montana has introduced a version on the Senate side. As part of our conversations with our congressional representatives, we asked them to consider co-sponsoring the bill; the more members of congress who sponsor the bills, the more likely they are to appear on the floor for consideration. We recently received an email from Rep. G.K. Butterfield’s office saying that following our meeting with his staff, the congressman was now co-sponsoring the bill!

Every year we go to the Hill, and we hear fantastic stories of what made our collegiates decide to become music teachers. Every year, they’re fascinating. Every year, there are stories that make you laugh, stories that make you cry, and stories that make you sigh for the sweetness of them. This year’s stories touched me to the point

that I asked the collegiates if we could share them here today.

Meet our future music teachers!

Meghan Chinn, UNC Greensboro



Ashlee Wilcox Photography

Hill Day could not have gone any smoother. It was really nice to come back a second time and meet with the same staffers. We picked up right where we left off; seeing we’re really building those relationships was good. Seeing that we are creating relationships was super inspiring for me. We continue to advocate. Our nine people were the most collegiates from any state. I’m pushing to bring more collegiates next year so we can share more stories.

“I started singing when I was seven.

My pivotal moment was in middle school. I had alopecia; in extreme stress, you lose your hair. Kids would pull out my new hair. I was looked at for my image, not who I was as a person.

Ryan Sutherland, my music teacher, always created a safe environment for me. I’d come in in the mornings, and he’d have me rearrange chairs so I had a safe place. He inspired me to go into music ed.

Now I have an internship in Asheboro. When I got there, I started by calling my students musicians. Giving them an identity to hold on to is really important. A lot of them come from low income, abusive relationships.

Feedback from my end of the year survey was really positive. Ten out of 55 of the students told me my influence had really changed them. They said the way I always addressed them with respect was one of the reasons they came to school. They said they got more respect in my class than they got at school or home.

Molly Griffin, East Carolina University

Going through school, music meant the world to me. It was a constant source of positivity for me. I’m going into teaching music to share that with others and show that any person can have the same experience as me.

Alyssa Montgomery was my high school band director. I knew in the first rehearsal with her that I wanted to be a band director. I always wanted to be a teacher, but until I saw a female up there,

I’d never thought of it being something [teaching music] I would do. My middle school music teacher was a 55 year-old man. So, I saw her up there, and in my sophomore year told her I wanted to do music education, and she supported me from day one. Being in that band was the best four years of my life. She’s still my mentor. She’s one of the first people I call when I have a question.

Diana Campuzano, UNC Greensboro



It’s so nice to see, even in just a year, how diversity has played in music education. I saw different faces from more states

than we’ve ever seen, coming together. It’s interesting how the conversations are changing, and how much has already changed. The questions being asked today are questions that wouldn’t have been asked even ten years ago. Hill Day is incredible because you see all these different identities coming together for the same cause: music education.

I have always been in music classes from the very beginning. I was never the best, never got the solos. I went for the music and the companionship. I was very shy and sang super quiet. I wanted to be invisible but still be a part of it. Friends always got solos, not me. I have terrible anxiety; I knew if I had a solo, I’d freak out.

But in music class, there’s nowhere to hide. Everyone is essential to it. Music opened me up. I learned it’s OK to make mistakes. Because of everything I learned



I enjoyed talking with them about their personal stories and how they did music and how that affected us, and how that made them more receptive to what we were saying and how it was important. Nicole Julius at Rep. Butterfield’s office, she just seemed really interested in what we were saying. I loved that she told us how we could help her in fighting for music education.



Ashlee Wilcox Photography



Ashlee Wilcox Photography



in music classes, I have a newfound confidence. Enlisting in the military, coming to Congress, it's all because of music. Music is for everyone. As a music educator, it's there for everyone. Music is for everyone because music helps make humans human. Music conveys how we feel, and gives us skills we can then incorporate into core subjects and help us interact with everyone.

Music is something everyone needs. You don't need to be a prodigy. Music affects all types of people, all genders, not one type of person. That's the beautiful thing about it.

Kadaris McEachin,
Fayetteville State University



Music has always been a critical part of my life, just being in a musical family. I got my early music education primarily in church, traveling with the church. Music education really became my path when I was in middle school. I was bullied; I dealt with depression. Music helped me find myself and gave me a creative outlet that allowed me to show how I really felt. It allowed me to show how capable I was, and I felt empowered because everyone shared.

I started to take off, academically, musically, socially. Music allowed me to be part of something bigger than myself. Little did I know how big.

Today was really eyeopening for me because people will show you a lot of themselves if you let them. Congress-people, their staffers, some of them were really passionate and understood what they were doing. Others were lackluster and just didn't care. But it made me see I was a really influential person because these people control the money and they were listening to me. It was a powerful moment for me. It's my path, and an honor and a burden to carry the weight, but I'm honored and I wouldn't have it any other way.

I want to change lives through music the way mine was changed. Dr. Jorim Reid, my college band director, and Dr. Shaw Foster, those two people have not only taken me under their wings and showed me how I can grow, they've been real with me and shown me I'm doing what I need to do and shown me the true passion that is teaching music.

Yophi Bost, UNC Greensboro

I grew up in a very poor, rural community, maybe the poorest county in Georgia. So poor, that at one point they had to close school on Mondays to save money on



The greatest thing I took away from Hill Day this year was the idea that I'm representing people who look like me, who otherwise might not get a chance to be represented. The entire day I was noticing, not only in Congress, but in music education, the minimal number of women *and* women of color here. I'm going home with a charge to provide more representation of people who look like me. As a woman of color, I don't really have many people that look like me in my field, and I feel the need is there.

I've accepted that somebody **has** to be a rolemodel and show young women of color that anything is possible. In music and the performing arts, students are too often taught that the only valid people in music history are the typical Bach to Brahms canon. There are so many students who come from high schools where that type of music is not emphasized. In our field and in the college audition process, they are judged harshly for it. Only one type of music and music educator is accepted, and it should never be that way.

electricity. They spent a lot of their Title I funds on keeping the lights on and paying staff. Because of that, there was no theater, no music, no arts education courses. If you wanted any access to the arts, you had to have other outlets, and most couldn't afford it. Thankfully, my mom gave me that.

I didn't get formal music education until high school, when we moved to the Atlanta area. I had no idea there were music classes offered in school and when I found out, I immediately switched into chorus my second semester of high school. I also went on to join drama club, glee club, band and marching band.

Looking back, I was missing a part of me that was critical. I was going through school with no real friend group or sense of belonging until I found the music classroom.

I do Hill Day and fight for schools that don't have music programs, and for students who don't have money for lessons. One of my goals as a teacher is to make sure there's as much access to arts education as possible, for as many people as possible.

I'm fighting for those other rural students of color who will probably go their whole lives without an arts program. The ones who don't get to benefit from social skills, communication skills, and leadership skills provided by the arts. I'm convinced to fight for them, be that person of color who serves as an example of who they could be.

I'm proud of NafME and NCMEA for having women, and women of color, on their executive boards because it shows it's possible.

Carolina &
Guadalupe
De La Rosa,
Meredith
University

Carolina – Music Education isn't a profession that's appreciated. It's all the hard work that we put in for the students that makes it so meaningful for us.

I figured out I wanted to pursue music ed at band camp my sophomore year. We were outside setting drill. We were



Carolina – Going to capitol hill to advocate for music education was an extremely empowering experience especially because I'm a DACA student and I constantly fear what my future will hold. Getting to visit Congress and realizing that these people work for us was extremely encouraging. Being there, I felt that we can truly make a change. I got to interact with amazing people who shared their stories and made an impact. It made me realize that if I can do this, given my situation, then anyone can make a change if they set their mind to it. Change will happen. You just have to show up and work hard for it.

hot, we were sweaty, we were tired, and I wondered, why do people do this? But then we started playing. And I thought, this is it. This is what I love. I love to teach, and I trust my band directors more than anyone else. That was the moment I said I was going to change lives through music. Since then, I have just worked hard to become the best music educator that I can possibly be.

Guadalupe "Gigi" – As a DACA student, my career path has always felt like walking on a foggy road. I'm just pushing through, but I don't know what the end looks like. Me becoming a music



educator was just something I would say. When will it happen? How? I had no idea.

In eighth grade, I wouldn't tell anyone we were immigrants. Then one day I said it to a classmate and he jokingly said he would call ICE. I was terrified.

My first music classes were in sixth grade in which I began playing the clarinet.

Gigi – It's great being on the advocacy side! I am honored to have been a part of the process. Getting the opportunity to share my story of luck allowed me to become the voice of many students who, unfortunately, do not have the same support system as I have. It is constant and passionate advocacy like this that one day will fully-fund music education.

In band camp of high school, it was the last day, and I looked at Carolina and said, "This is my last band camp."

And I thought, what am I going to do with my life? I can't live without music. That day was when I decided to become a music educator. That is when the foggiest of roads began. It is the limitations that come with being a DACA student that make long-term goals less attainable.





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Associate Director of Bands
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B and

Jason Barcliff, Chair



Does Teaching Band Spark Joy for You?

I hope this edition of the *North Carolina Music Educator* finds you enjoying a nice summer. I first want to once again thank everyone who participated in the All-State Band Clinic on May 3 – 5. Your students performed and behaved wonderfully. I also want to thank Kevin Geraldi and his team at UNC Greensboro for being such gracious hosts yet again. During the All-State Band Clinic, our organization made history.

The North Carolina Bandmasters Association has been made up of six districts for what we believe is well over 50 years. Our state has grown significantly in the past 50+ years and it was beyond time to make a change. With a vote of 147 to 8, we added a seventh district made up entirely of Wake County, which will be called East Central.

While change can be difficult and always includes bumps in the road, we know that change is necessary in order to make progress. I believe this is a major step towards the progress our state needs. You never know, maybe other districts in our state will witness the success our Central District is experiencing and will choose to follow suit.

None of us knows what the future holds, but I'm proud to be a leader of this organization. You handled this process with class and professionalism. We had a healthy discussion the day before the business meeting about the decision – including pros and cons – and ultimately came to a decision during the meeting that I believe is best for the band students of North Carolina.

This summer, I hope you've had a chance to sleep in, spend time with family, maybe travel, and most of all, recharge your batteries. Many of you may already be busy with marching band

and getting prepared for another school year. I personally will be starting my 22nd year of teaching middle school band and I still love what I do. I sometimes think about retirement one day and wonder what I will do.

I often think about that “encore career” financial expert Dave Ramsey talks about. He says encore careers are where people can finally pursue their passions in a way they never could during their careers. And then I realize, I'm already pursuing my passion. The thought of any other career option doesn't give me the joy that I get from teaching students to love music the way I do.

There are so many things in education that can bring you down – if you let them. We have to make the choice to find the joy of teaching. Marie Kondo, the tidying expert who helps people declutter their lives, tells you to only keep items that “spark joy.”

I believe we all entered this career of music education because something about it sparked joy. If you struggle sometimes with the stress our job can bring, pause for a moment and remember why you chose this path. As you approach the start of a new school year, I challenge you to look for the positives. Surround yourself with master teachers in your school who love teaching and embrace their friendship and avoid negativity.

A great opportunity NCMEA provides to help spark joy once again is at our annual Professional Development Conference in Winston-Salem on November 9 – 12. I hope you will begin to make plans to attend. We are already scheduling some great sessions and concerts for everyone. I hope they will spark joy for each of you!



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SCHOOL OF MUSIC

We Got the Beat: Bring Drumming into your Curriculum

by Steve Campbell

Adding drumming into the school day uplifts and inspires students in a positive and transformational way. I’ve observed it consistently during the last 17 years, while leading drumming programs in hundreds of schools throughout the country with Dancing Drum, a music and arts education company I founded with my wife, Lindsay Rust.

We believe drumming has the power to play an important role in the development of a child’s sense of well-being and in connecting to the community around them. As students experience success through drumming, the boost of confidence they feel can stay with them through the entire school day. Early in the evolution of our Dancing Drum programs, a school district psychologist observed that drumming can benefit students and the school community:

I think drumming can serve as a cross-cultural tool, a common denominator bringing kids together – a base for further peer group and community development. Students view drumming as cool, an acceptable activity to engage in, and it requires them to work as a team.
John Banister, school district psychologist, Santa Barbara, CA

In addition to learning about music, drumming helps support a student’s social and emotional needs by providing a non-competitive, team-building activity everyone can participate in together, regardless of age or ability. Playing a drum affirms a child’s presence and purpose amongst fellow students and serves as an expressive outlet that helps release emotions and stress in a positive and productive way.

On several occasions, we’ve heard teachers comment at the end of a Dancing Drum program, “Wow! That student has never done anything like that before! I never knew they had that kind of talent!” We’ve witnessed students on the autism spectrum speaking and playing rhythm patterns, shy kids taking a chance at playing a drum solo, and children with ADHD focused and staying on-task through the duration of their drumming session. These successes can be attributed to the transformative power of drumming and the inclusive approach that we’ve created through Dancing Drum.

A large majority of students get excited about drumming. As educators, we can use this excitement as an engagement tool

to build student interest in many subjects: math, language arts, geography, music, and more. There are many possible multi-disciplinary connections for incorporating drumming into the academic curriculum, for example, translating rhythm patterns into mathematical data, or using the rhythm of language to summarize text into a musical composition.

One of our most important goals is to enable teachers to use the methods we’ve developed over years of leading successful drumming programs in schools. Our mission is “to educate, entertain, and inspire people of all ages through interactive, percussion-based programs.” We provide a complete drum program package for schools, with resources including classroom sets of drums and percussion instruments, curriculum materials, in-school programs and professional development workshops to assist with this goal.

As Dancing Drum’s musical director, I’ve had a lifetime of learning about music, beginning with growing up in a musical family, surrounded by jazz and classical music. Some of my earliest memories are pounding out a beat with a chicken bone on my high chair and tapping on the pews along with the music at church. My younger brother and I got a drum set to share at home, and we spent hours learning how to play the rhythms of our favorite songs.

As an undergraduate at University of California Santa Barbara, I had my first exposure to a percussion ensemble, and welcomed the opportunity to play with West African, Caribbean, and Brazilian drumming groups. During this time, I also experienced my first community drum circle. Drummers assembled every Sunday at a scenic spot overlooking the beautiful Santa Barbara coastline. The rhythms I heard were not arranged like a percussion ensemble, but improvised patterns woven together over a common pulse or tempo. I was amazed that even without a pre-established musical form or structure, the rhythms of the drum circle came to life due to everyone listening and working together. Throughout my college years, I was also playing drum set and percussion in my own funk/rock/world music bands, working at a music store, and keeping busy exploring the world of drumming.

After graduating, I enrolled in a credential program to teach

elementary school. During my student teaching, I started an afterschool drum club where all students were welcome to join in the drumming. I observed how students from different social groups, ages and abilities enjoyed playing simple rhythms together. As their leader, my goal was not total musical perfection, but getting the most participation out of the students as I could. And that meant making drumming as fun and engaging as possible. Whether the students were friends with each other or not, they created a pathway to make new friends through the drumming experience.

When I completed my elementary teaching credential, I was very interested in continuing my exploration of drumming as a tool for education and got a job teaching afterschool science at the local natural history museum. I turned facts about the natural world into songs and rhythms that students chanted and played on drums. Afterwards, I quizzed them to assess how well they had learned the science facts. Almost every student aced the quiz and wanted more. A light bulb went on as I realized the connection of my education studies to rhythm and drumming.

Soon after, Lindsay and I met, and we began laying the foundations for what would become Dancing Drum. In 2002, Dancing Drum was born. Our first programs combined drum performance, masked theater and storytelling with an interactive drumming segment at the end. The final drumming piece was really the highlight, as it showcased the vibrancy and talent of the audience drumming along with us. Young and old, people from all corners of the globe, all levels of ability... everyone was playing together, sounding great, and smiling from ear to ear. Over time, our show evolved, and the interactive drumming segment increased in importance until it eventually became the entire show.

Soon, we were invited by the United Way of Santa Barbara County to create a drumming program for their summer camps for at-risk youth. They wanted us to focus on the theme of good character, so we created original rhythms, raps and dances for ten different character traits, and led students through a series of workshops culminating in performances at Family Night. The program was a such a huge hit that the United Way invited Dancing Drum to return year after year, where we practiced and honed the program into what eventually became *Drumming Up Character*, our first curriculum publication.

Now in its second edition, *Drumming Up Character* offers music teachers a way to support their school’s character education goals through drumming, movement, language arts, and a variety



of creative activities. We like to think of the *Drumming Up Character* curriculum as a palette of paint – teachers can choose which colors or activities to incorporate into the school year, using as little or as much of each element as they need, when they need it.

Schools have embraced character education because they recognize that academic achievement and student behavior go hand-in-hand. Schools can’t make progress academically without a culture of good behavior, and *Drumming Up Character* fits perfectly into the toolbox of any school’s character education initiative. The core of its drumming success: rhythms that are engaging, accessible, and fun to play.

During the process of creating *Drumming Up Character*, we developed a teaching tool, Rhythm Phonics, that we still use in all of our programs today. Rhythm Phonics connects language and rhythm and uses a verbal chant to aid with learning and retention. This two-part method breaks down a rhythm into two tones called “Boom” (low tone, symbolized by the letter “O”) and “Ba” (high tone, symbolized by the letter “X”). Boom and Ba can be used in infinite combinations to create rhythm songs that can be played on drums, blocks, shakers, buckets and even with body percussion.

In addition to creating a Boom Ba pattern, Rhythm Phonics adds a lyrical element with words and syllables that can be chanted along with the low and high tones being played. For example, the seven word phrase, “This is how we play the drums” can be written with Boom (O) and Ba (X) sounds, like this: O O X X O O X. This quick, shorthand notation showing a pattern of low and high tones can be especially helpful for visual learners. Rhythm Phonics



can be used to teach everything from simple unison patterns to complex polyrhythms.

When starting a drumming program, playing unison rhythms can help your students build their interactive listening skills, improve their sense of groove, and maintain a steady tempo. Unison rhythms are easy for the teacher to lead, and your drumming class can sound great right away. Students quickly achieve a sense of accomplishment as they feel and hear what it's like to play together as a powerful drum ensemble.

There are many ways to advance the lesson with unison rhythms. For example, you can connect several unison rhythms together to create a longer rhythm that's two, three or four measures long. You can add a one or two measure drum break at the beginning and end of the arrangement, and stop the rhythm to feature student drum solos in the middle of the piece. The teacher can share a leadership moment with each student as the rhythm is passed and played one-by-one around the classroom. Using these techniques and others to arrange unison rhythms into a performance piece can take your students from the classroom to the stage in a short amount of time.

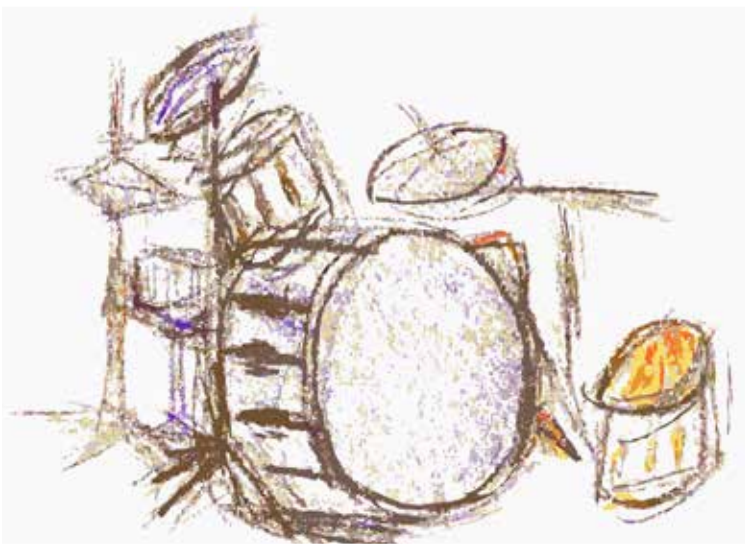
Once your students are well trained in unison playing, making the next step to polyrhythm will be much easier for them. Some classes, especially lower elementary, will be happy staying with unison play. Success in drumming with elementary age students does not always equal complex, polyrhythmic patterns. The skills of interactive listening, keeping a steady tempo, and learning to play together as an ensemble are important to build at the beginning.

Once these skills are firmly established, your students will be better prepared to take on more advanced drumming challenges.

After the success of *Drumming Up Character*, Lindsay and I authored several more books to enable other teachers to implement the Dancing Drum method in their classrooms. We created *Drumming Up World Music: West Africa* as an integrated arts curriculum, combining music played on drums and xylophones with richly detailed background information on five West African countries, visual art activities, language arts, and dance. We structured the music using a unique levels system designed to scale up in difficulty, as students are ready. The Level 1 signature rhythm stands on its own as a unison musical piece. Levels 2-5 add additional rhythms on top of the signature rhythm to create the full polyrhythmic arrangement. This program's content is deeply rooted to our time living, traveling, and studying music in West Africa.

The Rhythm Is Here! is another Dancing Drum publication focused on rhythms from around the world, covering a large swath of territory from West Africa to the Caribbean, and from South America to the US. This program features music for drums and xylophones, and a choral arrangement. It can be presented as a musical theater performance with a script and character roles, or used as a comprehensive world music curriculum for the elementary classroom.

Community Drum Ensemble was developed from years of leading adult-level drumming workshops at our studio in Santa Barbara, with the goals of building community and taking our drum music to the parades and special events in the city. It's a how-



to guide for those who would like to create a similar drumming experience in their community.

Listen to the Teamwork features grade-level rhythms and chants that promote teamwork and focus in the music classroom. This is an entry level drumming activity book that lets your students jump into the rhythm quickly and easily.

Over the past decade, I've had the honor of leading professional development sessions, presenting our drumming methods and music, at over 20 state music education conferences across the country. Attending these conferences has enabled me to meet hundreds of music educators interested in starting or enhancing a drumming program at their school. I've noticed that music teachers who don't have any formal training in percussion often feel they aren't qualified to teach a drumming program, and I've sought to address this by sharing simple and effective methods that can enable any music teacher to lead successful drumming activities in the classroom. The overwhelmingly positive responses I've received keep me inspired and confirm that drumming is a valuable resource for music teachers to use with their students.

In addition to presenting at NCMEA, I've had the wonderful opportunity to visit many North Carolina elementary schools. For the past several years, Music in our Schools Month® has been celebrated with Dancing Drum programs in schools across the state. It's been a treat to work with so many talented music teachers to bring a drumming program to their school. Many have commented that Dancing Drum has helped them reach students that aren't usually interested in music. Others have noted that they observe drumming breaking down barriers between children of different social groups at school. When students drum together, everyone is playing on the same drum team, and each person's contribution is vital for the music to come alive.

"I am not sure that I can convey what a wonderful day it was for my school and students! It has been a very difficult year due to the devastation to our

community from Hurricane Florence. This event gave our staff and students joy, unity and a shared purpose that we haven't experienced in quite a while. Every day since, a student or staff member has made mention of what a great day it was!"

Janae Copeland, music teacher, Jacksonville, NC

In this day and age, where our digital devices have permeated our everyday life, experiences that don't involve looking at a digital screen can be truly beneficial for a child's well being. We need screen-free activities for children to interact socially with each other in a positive and creative way. Drumming works very well at accomplishing this goal. When students drum together, they experience eye contact, non-digital sensory-motor stimulation, and the type of interactive connection you can't get from a social media page.

Drumming is a unique and special art because it transcends barriers and is inclusive and accessible to so many people. I am so grateful to be able to bring the benefits of drumming to students and music teachers in North Carolina and throughout the country. No matter where I go, everyone I drum with can learn to speak the language of rhythm. Whether you're playing simple unison or complex polyrhythmic drumming arrangements, the potential for developing positive connections at your school is limitless. From the first moment the students strike the drums, they are cooperating, listening and working together. Their smiles and uplifted spirits say it all. Everyone wants to be heard and appreciated for his or her talents. Drumming opens the door for our talents to shine and shows that when we work as a team, we can do amazing things!

Steve Campbell is a professional musician, performer, recording artist, and educator. He is the co-founder, owner, and musical director of Dancing Drum. Choosing to work in education outside the traditional classroom, he brings his credentialed teacher experience and 20+ years of music study, teaching, and performance to Dancing Drum, where his musical talents are matched with his teaching excellence. For more information, visit www.dancingdrum.com.

10 BENEFITS of a DRUMMING PROGRAM at Your School

Drumming is **INSPIRING**. It can spark interest in learning more about music, inspiring students to become better musicians on whatever instrument they play.

Drumming is **INCLUSIVE**. It's a highly accessible art form for students of all ages and abilities to experience the thrill of making music together.

Drumming is **FOCUSING**. It is engaging and helps to ground students in the present moment and creates a successful teaching environment.

Drumming is **STANDARDS-BASED**. It fulfills state and national educational standards for performing arts, music, and physical education.

Drumming is **MULTI-CULTURAL**. Learning about the different drums and drumming traditions of the world promotes appreciation for diversity, geographical awareness, and curiosity about the world.

Drumming is **COMMUNICATION**. Rhythm is a universal language involving listening, memorization, and working together to create music.

Drumming is **THERAPEUTIC**. It is an expressive outlet that helps to release emotions and stress for students in a positive way.

Drumming is **TEAMWORK**. It creates a feeling of support, respect, and connection amongst peers and develops teamwork skills.

Drumming is **PHYSICAL**. It involves self-control, coordination of the body and mind, and it's good exercise.

Drumming is **FUN!** It excites and energizes the entire school community, creating an uplifting environment for everyone to enjoy.



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Hello, jazz educators. I wanted to be certain that as summer begins, I keep you up to date on developments for the Jazz section as we transition into the 2019 – 2020 school year. First, we had a very successful All-State Jazz Clinic in April at UNC School of the Arts; thanks to Kevin Kimbrough, Phil Wingfield, and Dr. Mark Norman for making it all possible!

The 2020 All-State Jazz Clinic will take place on April 3 – 4, hosted by Dr. Wes Parker at NC State University, with auditions scheduled for March 7 at Central Davidson Middle School. I would also like to thank Matt Howard, who has accepted another term as high school auditions chair, and Matt Liner, who will now serve as the high school clinic chair.

The auditions for the Region and All-State Jazz ensembles will be the same format as last year. The Middle School selection will be “Solar,” at quarter note equals 120 for the Region audition and 150 for State. “There Will Never Be Another You” will be the head for the high school solo, and 130 beats per minute at the region auditions.

Once the high school etude is completed, the executive board will determine a tempo for the state audition based on the difficulty. A final note about auditions. We have heard about concerns from the membership regarding the sight-reading for the rhythm section instruments. We will be looking at the upcoming rotations for the piano, drums, vibes, bass, and guitar to be certain they are written appropriately and are setting up students for a successful audition.

A final item of note is regarding the NCMEA Professional Development Conference. After some discussion, we made the decision to shift a few clinics from Tuesday morning to now beginning on Saturday afternoon. While the next issue will feature much more information about Conference, I hope you will keep this in mind as you begin planning your time in Winston-Salem.

Thank you all for a wonderful year, and I hope you all have had a restful and relaxing summer!



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Middle School Choral

Aaron Lafreniere, Chair



It's summer break! Time to relax, recharge, and revitalize. Time to take time for yourself, because all year long you have cared for others. You went into work sick when you should have stayed home. You spent evenings working when you should have spent time with family. You neglected to treat yourself to something nice because you did not have the time. Well, now it's time to treat yourself! Go to the mountains or the beach, visit your happy place, go on a vacation, stay in and avoid the heat, get a massage, sleep in, visit family and friends. However, whenever you start gearing up for the new school year, feel free to consider some of these summer activities.

Summer Reading

One of the books I want to read this summer is *Habits of a Successful Choir Director*, by Eric Wilkinson and Scott Rush, and published by GIA Publications. Have you read it already? If so, what are your thoughts on this book? What's on your summer reading list?

A book I read in the past, and recommend, is *THE Classroom Management Book* by Harry Wong and Rosemary T. Wong. Although this book is not choral- or music-related, it helped me to incorporate procedures and routines in my classroom where every student knows what to do and what is expected of them. Who doesn't want that, am I right?

Summer Professional Development

Go to a professional development workshop to get you excited about the upcoming school year. If you have not checked out Dr. Carol Krueger's music literacy workshop, you are missing out. It completely changed the way I teach, and many of my colleagues would tell you the same. I promise this was unsolicited. Please visit her website at www.carolkruegermusic.com/itinerary to check out workshop offerings nearest you. She has workshops currently scheduled in Asheville, Morehead City, and Belmont. Hopefully, one of those locations and times will work with your summer schedule.

Social Media

I just recently found out about the ChoirBaton, hosted by Beth Philemon (also unsolicited), from my student teacher. Philemon teaches at Sanderson High School in Raleigh. ChoirBaton is intended to be a place where choral directors can share their ideas

and give a glimpse into their world of choral music and/or choral music education. There are a few ways to enjoy the ChoirBaton:

- Check out the website at choirbaton.com;
- Follow @choirbaton on Instagram; or
- Listen to the podcast, available wherever you enjoy your podcasts.

You can also sign up to "hold the choir baton" for a day, which means you can host the Instagram page for a day and share a day in your classroom. Philemon also releases a podcast every week, shares interviews, and covers a wide array of content from student teaching to music literacy to ACDA and more!

Honors Chorus

If you didn't get a chance to send home the Honors Chorus audition piece with your students before summer break started, then feel free to send out the information via email. The Honors Chorus information – audition dates, audition sites, audition piece, and practice tracks – are on the website. Your students can go ahead and get started practicing for their Honors Chorus audition in the fall. Also, feel free to check out any Honors Chorus Audition Prep Clinics hosted near you. UNC Greensboro, East Carolina University, and Appalachian State University have all hosted workshops in the past.

Resources

Check out any new resources that you would like to add to your teaching and/or your curriculum. For sight-singing, I use *Sing at First Sight* by Beck, Surmani, and Lewis and published by Alfred.

For warm-ups, I use scale patterns by Dr. Carol Krueger online, and *Vocalize!: 45 Accompanied Vocal Warm-Ups that Teach Technique* by Andy Beck and published by Alfred. For music theory, I use *Ready to Read Music* by Jay Althouse and published by Alfred, as well as supplemental materials from Finale Music Notation Software and *60 Music Quizzes* by Jay Althouse.

I hope you were able to take something away from this, and you start the year refreshed and ready to tackle another school year. Enjoy your summer break, and I look forward to seeing you in November at our NCMEA Professional Development Conference!

De-Stress for Success! Eight Tips for Feeling Better

8. **"Motion is lotion."** Physical therapists say that movement helps the joints of the body function better. Couch potatoes may deny it, but exercise improves how we feel and think.

7. **Sleep is cheap.** Those who insist that laughter is the best medicine need to crash for a few hours and see what a long nap or good night's sleep can do for mind and body.

6. **Complaining is draining.** Telling others about how things "ought" to be doesn't get you nearer your goals. A positive outlook affects both you and those around you for the better.

5. **Food sets the mood.** A healthful diet can lift your spirits as well as lengthen your life. Five fruits or veggies a day really does make a difference.

4. **Drink water?** You oughta. By the time you're thirsty, you may already be dehydrated. Keep your brain cells firing better by keeping your body hydrated and happy.

3. **Stretch, don't kvetch!** Getting up from your chair can help increase your alertness.

2. **Focus is locus.** The Star Wars character Qui-Gon Jinn insisted that what you focus on determines your reality. Concentrate on things that uplift you, not the dark side!

1. **Have an "attitude of gratitude."** You are everything your ancestors wished for. Count your blessings, and realize that many of your problems are minor. Try life in a major key!

By Ella Wilcox, NAfME State Editors Meeting, Washington, D.C., June 18, 2019.

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Donald Walter, Chair



Hello, new orchestra teacher! I'm Donny Walter, the NCMEA Orchestra section chair. I have the pleasure of introducing you to our section and the many student and teacher events we run.

The very first thing you should do once you have joined NCMEA is make sure you have indicated that you teach orchestra in your profile on ncmea.net. The only way NCMEA knows to send you orchestra-related emails is if you identify orchestra as one of your teaching areas. Email communication from the state level of the NCMEA Orchestra section tends to be infrequent, as most communication takes place through the orchestra section website and Facebook group. Speaking of our website, the second thing you should do is register at ncorchestra.org, our portal for all official information about upcoming student events. The website also hosts our governance documents. The final item of business is to join the NCMEA Orchestra Facebook group. The group is a less formal way of communicating with other members of the Orchestra section.

The Orchestra section operates at two levels: state and regional.

State Level

The state level is mainly concerned with administering the state-wide governance documents and dealing with the NC All-State Honors Orchestra. Its elected officers are:

- Section Chair (responsible for planning the orchestra section professional development track at the NCMEA Professional Development Conference)
- Immediate Past Section Chair
- Section Chair-Elect (also the chair of the NC All-State Honors Orchestra Clinic)
- Section Delegate, and
- Section Secretary.

The section chair and section delegate represent the Orchestra section on the NCMEA Board of Directors as voting members. The section chair is also a member of the NCMEA executive board. These positions are for two-year terms and their responsibilities are enumerated in our governing documents. There are also two appointed positions: section webmaster and section librarian.

Your state officers, as of June 2019, are Donny Walter, chair; Sarah Russell, immediate past-chair; Ryan Ellefsen, chair-elect; Corrie Franklin, section delegate; and Anne

Marie Samuel, secretary. The appointed positions are Tom LaJoie, webmaster and Beth McCollum, librarian. You can reach me at orchestra_chair@ncmea.net and Corrie at orchestra_delegate@ncmea.net. No matter who holds those offices, the emails transfer to the state orchestra section chair and the state orchestra section delegate, so you can use them even when Corrie and I are no longer in office.

Regional Level

The next level of governance is at the regional level. Our state is divided into two orchestra regions: the Eastern and the Western regions. The dividing line between the Eastern and Western regions is as follows: beginning at the North Carolina/Virginia border and going south—Stokes-Rockingham County line, Alamance-Orange County line, Davidson-Randolph County line, Stanley-Montgomery County line, and the Anson-Richmond County line. The elected officers for each region include the region chair, immediate past region chair, region chair-elect, and region secretary. Each region also appoints a regional treasurer. The current Eastern Region chair is Joseph (Joey) Walker and the Western Region chair is Jennifer Frisina. You can contact Corrie or me and we will forward their email addresses to you.

The state-level elected officers (chair, past-chair, chair-elect, delegate, and secretary) and the Eastern and Western Region chairs comprise the Orchestra section executive board.

As a section, we are governed by two documents: the Orchestra Section Constitution and By-Laws, and the Orchestra Section Policies and Procedures. These documents are hosted on our website, ncorchestra.org. Additionally, each region has their own underlying governing documents.

The business meeting of the state orchestra section takes place on the Sunday of the NCMEA Professional Development Conference. The overall business of each region takes place at the regional meetings held in September of each year. In addition, most student events have their own business meetings related to that specific event. During these meetings information about upcoming events is shared and various event chairs are elected. The meetings are announced on ncorchestra.org and the NCMEA Orchestra Facebook group.

Student Events

Members of the NCMEA Orchestra section run many student events. The only state-wide student event is the high school level

NC All-State Honors Orchestra (NCHO). The NCHO is comprised (roughly) of the top halves of the Eastern and Western Region Orchestra string sections, and wind, brass, and percussion students who won auditions at the state level. Specific student membership requirements are in our Policies and Procedures document.

The NCHO meets in November and performs at the NCMEA Professional Development Conference. If you are a high school orchestra teacher, please check ncorchestra.org for information about NCHO. The registration deadline is usually early in September and can pass you by if you forget to check the website.

At the regional level, there are many student events. These include the high school regional orchestras commonly called Eastern Region Orchestras (ERO) and Western Region Orchestras (WRO). The top group in each region is a full symphonic orchestra. The second orchestra may be full or strings only. Auditions for ERO/WRO are held in January, and the clinics are normally in late February or early March. As stated before, string students who do very well in the high school regional orchestras and meet the eligibility requirements may be invited to participate in the NC All-State Honors Orchestra the following year. The wind, brass, and percussion students who meet the eligibility requirements are invited to audition for the NCHO via online audition. All audition requirements can be found at ncorchestra.org.

At the middle school level, there are the Junior Eastern and Western Region Orchestras. These ensembles are strings only and are for students from grades 5 – 8. The auditions for these groups generally take place in February, and the clinics are in April or May. Student registration is normally 4 – 8 weeks ahead of the auditions

and events. Please check ncorchestra.org for all deadlines. There is no state-wide middle school orchestra.

In terms of adjudicated performances, each region hosts a large ensemble MPA event, and a Solo and Ensemble Festival. The large ensemble events are for groups of 12 students or more, and solo and small ensemble events are for groups of 11 or less. These events are for both high school and middle school students. Typically, MPA is held in March, while Solo and Ensemble “floats” depending on the needs of the region. For MPA performances, orchestras must prepare music from the NC MPA Graded Music List, unless they are performing for comments only. Your source for the MPA Graded Music List and all the rules and regulations is ncorchestra.org.

In addition to regional orchestras, MPA, and Solo and Ensemble Festival, directors may apply to have their orchestras perform at the NCMEA Professional Development Conference. The application materials are housed at ncorchestra.org.

Educator Event

In November of each year, NCMEA hosts the NCMEA Professional Development Conference. Please join us for hours of educational sessions, multiple student performances, the music merchandise exhibition hall, and time to network with colleagues. At the conference, we present Region Teacher of the Year awards and (sometimes) Lifetime Achievement Awards. If you are interested in presenting an educational session or having your group perform, information can be found at ncorchestra.org.

If you have any questions, please feel free to contact me at orchestra_chair@ncmea.net.



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#HipHopMusicEd and the Fertile Ground of American Music Education

the journey of a modern hip-hop music educator

by Jarritt A. Sheel, M.Ed., Berklee College of Music

We have reached an important moment in America's musical history, and in the history of the American education system. It comes as a consequence of all the decisions that came before it. We live in a resultant age of social media interconnectedness (Frolich), and simultaneously, in an age of violence being captured daily on these same social media feeds.

I've never felt more distant, yet connected, to everything in my entire life. As a forty-something year-old person of color, I have seen the development of several popular American music genres. However, of all of them, hip-hop has had the biggest impact on my life. Hip-hop culture has been a major part of my musical life for more than thirty years. The genre, and the corresponding culture have arrived – like America – at a penultimate moment.

Hip-hop joined the ranks of R&B, jazz, funk, post punk, reggae and soul, as one of my favorites in the mid-1980s, and remains so now. As a teenager growing up in Fort Lauderdale in the 1990s, I fantasized about attending hip-hop block parties and concerts. I almost always dreamed about New York City, and never would have considered North Carolina becoming a home of hip-hop at that time. As of 2017, the American-born musical genre, has officially become the world's most listened to musical genre.



Image by Aneshi Mandava

Today, North Carolina is known for many things, and hip-hop is definitely one of them. Artists like Malik Turner, Rapsody, DaBaby, 9th Wonder, Petey Pablo, Phonte, Big Pooh, Lute, Justus League, Khrysis, and most notably, J Cole have really put North Carolina on the map. Historically Black Institutions of higher learning like North Carolina A&T State University, Winston-Salem State University,

Fayetteville State University, North Carolina Central University (NCCU), Johnson C. Smith University, Shaw University, etc. have been a pivotal part of publicizing and fostering the creation of hip-hop culture in North Carolina.

Schools like NCCU, which offers a B.A. in History, with a hip-hop concentration, and the University of North Carolina, which has The Carolina Hip-Hop Institute, are part of a wave of teachers, students and communities involved in supporting the culture and opportunities that exist in experiences with hip-hop. These programs of study, and the contemporary content they explore with students, represent steps toward cultural competency and relevant pedagogy.

What does this say to the profession of music education on the whole, and more specifically, to music educators in the state? The answer is, we don't currently know enough about how or what music practitioners are tackling in terms of hip-hop. My hope is that including this music in the curriculum shouldn't simply be a passing thought, but rather a mandate to critically listen to others, and to create a space in which learning in all its different forms can be represented in the place of the music class.

What I do know, anecdotally, is that HBCUs and Predominantly White Colleges (PWC) on the whole – in terms of music education and teacher-preparation – are still struggling with the topic of hip-hop. The information, knowledge and experiences music educators have gleaned from their teacher preparation programs becomes outdated the moment they begin their work in the field. The most informed teachers know they are no more relevant than their understanding of what is happening in their profession and the world around them. The lesson all music teachers can learn: stay refreshed and current.

Relevance is something most teachers wrestle with throughout their careers. Culturally relevant teaching is an area most teachers read about, yet only think of in terms of location (urban), race (color) and ethnicity (citizenship). Cultural relevance has become a ubiquitous term that has been reduced to dealing with race, ethnicity and sometimes nationality. Yet, there is often a thread of the discussion that gets left out: time. Culturally Relevant

Teaching also refers to the important issue of the time period in which we live. Any good hip-hop producer will tell you timing is everything. Contemporary times, specifically the problems found therein, often call for contemporary solutions. This is where my research in music education falls into the discussion.

In 2014, I started a weekly social media discussion around hip-hop in music education, and timely methods of instruction in the space of music education. As a teacher, I have often times found myself bound by the restraints of my own training. I was prepared to teach, but not prepared to work within the cultural dynamic of the shifting movements happening in the communities that I worked in. So, when I started doctoral work at Teachers College, Columbia University, I decided to wholeheartedly investigate the variety of sources and topics around newer musical forms like hip-hop that students often reported as pathways for their self-guided exploration and enjoyment.

I had the opportunity to study with Dr. James Frankel, who encouraged me to take my growing knowledge-experience with the cultural movement of hip-hop, and develop a platform to discuss various topics I felt were important to the music teachers. I decided that in order to tackle this issues around the inclusion of hip-hop culture into mainstream music education, I would need to dialogue around the topic of teacher-preparation for music educators and the certification programs that prepared them.

With this nudge, I started using the hashtag #hiphopmusiced. I wasn't the first to discuss hip-hop in music education, many came before me: Greg Dimitraidis, Mark Katz, Marc Lamont Hill, Johan Soderman, Randall Allsup, Adam Kruse, and a list of others. The list of scholars dealing with, and adopting, hip-hop as a tool for instruction is very long, and starts early on in the 90s. However, music education scholarship, and its plethora of peer reviewed journals, starts in the early 2000s with a scant few articles.

The dialogue I started with #hiphopmusiced, along with assorted conference presentations, connected me with other scholars interested in developing the discourse around the inclusion of hip-hop music and culture into the canon of music education literature, as well as its practices. This is where the idea for the music resource site www.hiphopmusiced.com came into being.

When I, Dr. Adam Kruse, Dr. Carla Becker, Dr. Evan Tobias, and Dr. Johan Soderman established the website, we made it serve as a virtual place to curate all of the resources that music educators might need to tackle the inclusion of hip-hop into their practices. The original purpose of the site was to house resources ranging from lesson plans to curriculum, pre-made beats, blogs about production and instructional experiences, as well as a space to reshare pertinent information about the cause.

The year, I worked in a charter high school in the Bronx, called Marble Hill, solidified my determination to investigate, interrogate and explore hip-hop's place in music education. I encountered a group of students who were interested in music, but not the typical style of repertoire I had been trained to teach. Even though I had

experience performing in hip-hop bands, I had never worked with young people in a formal setting around hip-hop.

I needed to negotiate the needs of the job (administration), my years of expertise working as a music educator, and the interests and needs of the students as musical beings. This was also my first time designing my own program of musical instruction, i.e. budget requests, curriculum design, and literature selection. These areas were all very important, and also had competing requirements from different sources. I felt pulled in many different directions weekly, as I wanted to teach them the basics of music performance, history and theory while also having to be a cultural broker/representative for students from a variety of ethnic backgrounds – many of whom were first generation Americans.

The first task was finding our common language: hip-hop. A Boogie wit Da Hoodie became a new favorite, and taught me how not to be in a state of “Drowning”, Dram taught me what “Broccoli” was, and Chance the Rapper gave us the anthem and phrase proclaiming that we shouldn't have “No Problems”.

How does this apply to North Carolina? I think most importantly, we as a collective (music education), are seeking to serve students, and that looks totally different depending on who and what aim or goal we are serving. I think cities – hip-hop hubs, like Durham, Charlotte, Greensboro and by proxy the entirety of North Carolina – are primed for a renewal of energy around the investigation of hip-hop culture in music education.

I feel the most important thing my students in The Bronx taught me was that listening and learning is a practice that behooves all who enact with it no matter what their age. I've learned so much from my experiences in music education in NYC. I've learned that action, reflection and instruction are integral parts of what truly helps aim education's outcomes. My former students helped me to see that we, as music educators, are integral to crafting what is valued and of value.

Hopefully, the fertile ground of North Carolina is ready for the perspectives of contemporary music education, which means we are involved in the inclusion of contemporary performance, composition and reflection. Through the work that encompasses hip-hop music education, we need to give students the opportunity to share their wants, needs and ideas. These expressions, shared from our students, help guide our journeys as educators, and helpfully direct our paths as learned members of our community.



Jarritt A. Sheel currently works at the Berklee College of Music as an Assistant Professor in their Music Education program. He is currently a doctoral candidate (Ed.D.) in Music Education at Teachers College, Columbia University, and his research focuses on hip-hop, music education as well as its implications for music teacher training.



Young Professionals' SYMPOSIUM

The Young Professionals' Symposium is for any high school student in our state in their junior or senior year, interested in the music education profession. Information about the symposium, the application process, and important deadlines is located on the NCMEA website.



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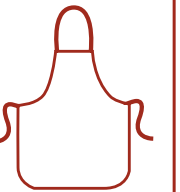
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