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MUSIC EDUCATOR



Title IV, Part A Grant
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by Dr. Hortense Reid Kerr

Scandalous: The Art
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by Nathan Street

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advancing music education by promoting

the understanding and making of music by all



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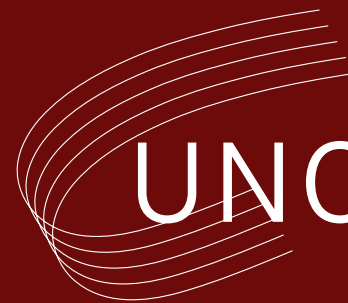
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2018-19 AUDITION DATES

Saturday, January 19

Saturday, January 26

Saturday, February 9

Saturday, February 23



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"To learn something new, you need to try something new and not be afraid to be wrong."

-Roy T. Bennett

La primera escuela enseñe fue una escuela bilingüe que enseñaba inglés y español. Varios miembros del personal eran hablantes nativos o fluidos de español. Queriendo conectarme con mis estudiantes y miembros del personal, comence a practicar español cuando tuve la oportunidad. Mis estudiantes y comunidad en la escuela fueron muy amables al ayudarme a aprender el idioma. Hablé lentamente y me perdí en conversaciones con hablantes fluidos. Mi viaje como aprendiz aun continua hoy, pero con el tiempo he establecido relaciones solidas con los estudiantes, compañeros de trabajo y la comunidad.

A medida que continúo creciendo en mis habilidades para hablar y escribir en español, gracias a la Señora Morales, mi amiga y maestra, por ayudar a compartir una parte de mi historia en español.

(Translation)

The first school I taught at was a dual language school that taught both English and Spanish to our students. Several staff members were native or fluent Spanish speakers. Wanting to connect with students and co-workers, I began practicing my Spanish skills whenever I could. My students and school community were very kind in helping me learn the language. I spoke slowly and often got lost in conversations with fluent speakers. In time, I slowly built up my language skills and confidence to participate in Spanish speaking conversations. My journey as a learner still continues today, but over time I've built strong relationships with students, co-workers and the community.

As I continue to grow in my Spanish speaking and writing skills, thank you to Senora Morales, my friend and teacher, for helping share a part of my story in Spanish.

Our students often spark growth and change for us in ways we never envisioned for ourselves. We adapt our teaching, approaches and thinking in order to help them succeed and achieve their goals. Each of us has stories about that one student or experience we will always remember as a catalyst for change and growth within ourselves. These stories elicit inspiration and motivation in those that hear them.



The story of the North Carolina Music Educators Association's creation is about what happens when music educators seek to meet the needs of their students and changing communities. The late Dr. Hortense Reid Kerr, NCMEA's first president, gives an account of our organization's beginning in what is known as *The Merger Story*. Her account shines light on the events that led to the consolidation of two larger music educator organizations in the 1970s with the focus of preparing music educators for the desegregation of schools around North Carolina.

When talking to members who were present during the merger, their accounts seem to be a normal day conversation when referring to such a momentous and courageous step towards music education for all of our educators and students. As the listener, I'm inspired by the forward thinking of our founders and their commitment to create a space for all music educators and their students. The story is nothing short of inspirational. I encourage you to read *The Merger Story* on page 26.

Today, a multitude of people work to continue the mission of our organization: *to advance music education by promoting the understanding and making of music by all*. This could not be possible without the time, service and work of dedicated NCMEA board members. I want to thank the most recent outgoing NCMEA board members for their service to music education in our state. These outgoing board members are:

Band Section Chair: Rodney Workman

Band Section Delegate: Jamie Bream

Collegiate Section President: Nicolo Iorio

Elementary Section Chair: Janet Berry

High Choral Section Chair: Eddie Adams

Higher Education Section Chair: Cindy Wagoner

Jazz Section Chair: Keith Grush

Jazz Section Delegate: Marjorie Harrison

Middle Choral Section Chair: Catherine Butler

Orchestra Section Chair: Sarah Russell

Orchestra Section Delegate: Ryan Ellefsen

Thank you to the incoming board members for their commitment to serve the mission of NCMEA and music education throughout our state. We are looking forward to the great work you will demonstrate during your time on this board.

Our mission is regularly carried out by our members in various levels and areas of music education. One way each member can participate in the advancement of music education is by becoming familiar with the Every Student Succeeds Act (ESSA) and Title IV, Part A, also known as the Student Support and Academic Enrichment Grant (SSAE) of ESSA.

When ESSA was enacted, it replaced NCLB and the focus on "core subjects." Within ESSA, our students are to receive a "well-rounded" education which specifically includes music education. Along with language in support of music education, federal funding is also available to support music education within our school districts and communities. I encourage all of our members to learn more about Title IV, Part A (SSAE Grant) and how you can provide input at the county level for these funds. Throughout our state, educators, administrators and community members have advocated for – and benefited from – these funds to support and enhance music education.

NCMEA's leadership hopes more music educators and educational stakeholders take part in advocating for Title IV, Part A (SSAE Grant.) Starting on page 20, you can find information relating to Title IV, Part A (SSAE Grant) and how you can get involved. The NCMEA Advocacy webpage also has useful resources for you when championing music education in your community.

As we continue to work towards fulfilling our strategic plan, NCMEA is excited about the advocacy work and events in the coming months. Along with our second annual **Concerts at the Capitol**, in celebration of Music in Our Schools Month (MIOSM), NCMEA will be promoting the importance of music educators to various educational stakeholders, legislators, and policy makers.

There is more information about how you can be involved with Music In Our Schools Month on the national level under "Programs" on the NCMEA webpage. I look forward to hearing about the wonderful events happening around NC during the month of March in celebration of Music in Our School Month.

Lastly, I want to thank you for being a part of the life changing work of music education. From the educators, business members, administrators, students, retired members and all in between, your commitment to this profession is amazing. I recognize the amazing talent and love for music education that resides in our state. Our organization is blessed to be made up of members such as yourself, and I am beyond honored to serve as your president. Thank you for all that you do.

All the best in this year of great music making!

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MISS AMERICA JOINS NCMEA CAPITOL CONCERTS IN MARCH



As a continuation of NCMEA's successful Concerts at the Capitol to celebrate Music In Our Schools Month (MIOSM), we are excited to announce we will host four student ensemble concerts at the North Carolina Capitol every Wednesday in March. And we are even more excited to announce Miss America 2019, Nia Imani Franklin, is joining NCMEA in celebrating MIOSM.

Nia Franklin, a North Carolina native, will make a 2-day visit to Raleigh, March 12 and 13, to help NCMEA advocate for the importance of arts education during Music In Our Schools Month.

Franklin was awarded the job of Miss America 2019 on September 9, 2018. Her astounding classical vocal performance of "Quando m'en Vo" from Puccini's *La Boheme* during the live ABC telecast of the 2019 Miss America Competition not only catapulted her to the title of Miss America 2019, it also solidified her as one of the most talented individuals to step on to the Miss America stage.

As Miss America 2019, she embarks on a year of service taking her on a national tour where she will not only entertain audiences with her remarkable vocal performances, she will also address an array of audiences on her social initiative, **Advocating for the Arts**, encouraging children and adults to get involved in arts, and stressing the importance of the arts in education.

Music has been a major part of Franklin's Miss America journey. She composed her first song at age six and her dedication to the arts influenced her educational choices, resulting in a master of music composition degree.

Born in Winston-Salem, she lived in the state through graduate school, earning an undergraduate degree in music composition from East Carolina University, and a master's in music composition from The University of North Carolina's School of the Arts. Shortly after, she was awarded a Kenan Fellowship at New York's Lincoln Center Education and made the move to New York City.

During her freshman year in college, her father was diagnosed with non-Hodgkin's lymphoma, and she became his stem cell donor. This turn of events led Franklin to the Miss America Organization. "I had to find a way to pay for myself to go to school and so I entered this competition and this organization, and it became much more than just the scholarship money for me. It was also about the mentorship, leadership and sisterhood you find in this program."

Franklin has been a teacher and music mentor, and has written over 100 songs, including one she began performing at age five.

As part of her visit, she will visit a Raleigh area high school, meet with key legislators and attend Concerts at the Capitol to hear her alma mater, North Davidson High School Chorus, perform. NCMEA will host a reception for NCMEA members and their families to meet Miss America on Tuesday evening, March 12. Look for your invitation in February.



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Band

Jason Barclift, Chair



Happy New Year! As we start this new year, many of us make New Year's resolutions. We want to lose weight, get in better shape, spend more time with family, find ways to lessen stress, not procrastinate... The list goes on. Most items on that list are very difficult to tackle while also trying to be a good band director.

Giving our students the time they deserve often takes time away from our own personal lives. I challenge you to find a balance. Staying organized and planning ahead is the first step. I make that pledge to you as I begin this humbling journey of leading this fine organization for the next two years. I will do my best to stay organized and keep you informed through your district chairs. I will also lead the NCBA board of directors with the goal of ensuring all decisions we make are based upon what is best for students.

I wish you all the best as many of you are beginning to prepare for the NCBA Concert Band MPA. I believe it is important to make every effort to participate in MPA. I also know there are circumstances beyond our control that just do not allow bands to attend, but I encourage you to make every effort. We, as music educators, should constantly be trying to improve what we do. I know this can be a daunting task considering all that is involved even beyond preparing the band for the performance: reserving buses, finding bus drivers, taking students out of class, coordinating chaperones... Yet another list that goes on.

If we approach this as a learning experience for students and director alike, it can be quite rewarding. Getting feedback from other experienced directors is invaluable. All of us have heard a judge tell us something we didn't like and all of us have heard our own band play something we didn't like as well.

By hearing other opinions and approaches, we can add these ideas to our bag of tricks (as I once had someone teach me many years ago). The longer you teach, the bigger your bag of tricks and that makes you better equipped as a band director. If you are a young teacher, find someone more experienced around you to have regular conversations with as you prepare for MPA. If you

are a veteran, find a young teacher to help guide and mentor. I bet if you give them a chance, you may learn from them as well. MPA is intended as an educational experience for our students, not a competition against one another. Look for ways to support and lift up those around you as they prepare for MPA.

We have a big decision as a state coming up in May that will be discussed in your district meetings this winter. Information was shared at the NCBA Business Meeting during the annual NCMEA Professional Development Conference about splitting the Central District into two districts. Wake County would become the Central East District and all of the other counties in the current Central District would become the Central West District. We discussed this at length during the NCBA Board Meeting, so your district chairs have all of the details. Rodney Workman, immediate past-president, also did a great job of explaining it to everyone present at the business meeting. We will have an open forum for discussion on the Friday of Honors Band where members can discuss this proposal. Then members will vote during the Business Meeting on that Saturday. Feel free to ask your district chair if you have any questions. Rodney Workman, Jamie Bream, and I would be happy to answer questions as well.

The NCMEA Conference was a huge success yet again. Please be sure to thank Rodney for all of the work he put into planning such great band sessions and concerts for our learning and enjoyment. At the conference, NCMEA recognized Dr. John Locke as the newest inductee into the NCMEA Hall of Fame. NCBA also had the opportunity to recognize each District's Award of Excellence recipients and the ASBDA Ed Rooker Encore Award recipients. We also voted in three new NCBA Hall of Fame members, who will be recognized at our All-State Honors Band Concert on May 5 at UNC Greensboro.

We are already planning for the 2019 conference. The application process for performance ensembles is due by May 1, and can be found on the NCBA website. If you are interested in performing or presenting a clinic, please email me at jasonbarclift@gmail.com.

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

Suzanne L. Benhart



Suzanne L. Benhart is currently in her first year as band director of the seventh and eighth grade band at Wood Intermediate School and assistant band director at Davenport North High School in Davenport, Iowa. Prior to this appointment, she taught for twelve years as co-director of bands at Asheboro High School in Asheboro, NC. While there, she was the primary instructor of the wind symphony and symphonic bands, taught the AP music theory course for eight years, and co-taught the symphonic wind ensemble, percussion and chamber ensembles and the over 200 member "Blue Comet" marching band. She was recognized as Teacher of the Year for Asheboro High School and finalist for Asheboro City Schools Teacher of the Year in 2012.

Benhart graduated from Augustana College (Rock Island, IL) with her Bachelor of Arts in music education in 2003. While there, she held positions as band manager, student conductor, principal flute in the Augustana Symphonic Band and Symphony Orchestra and had the great honor of performing in Carnegie Hall with the National Wind Ensemble under the direction of H. Robert Reynolds. In 2006, she completed her Master of Music in music education at UNC Greensboro where she received a graduate assistantship to teach woodwinds methods.

While in North Carolina, she was an active member in NCMEA, as well as in the Central District Bandmasters Association where she served as treasurer for ten years and was recognized as Band Director of the Year in 2013. She received the North Carolina chapter of ASBDA's ENCORE Award recognizing outstanding young band directors and is now an elected member of ASBDA.

Eastern District

Keith Green

Keith Green graduated cum laude from Livingstone College with a Bachelor of Arts in music education. He began his 30 year career in 1988 as band director at Northwood High School in Chatham County where he taught band at three schools a day. The next 29 years were spent educating students in eastern North Carolina.

Over the next seven years, he served as director at Herford County High School, Tarboro High School and



Conway Middle School. In 1996, he became director at Rochelle Middle School in Kinston. As co-directors, Green and Ernest Fleming served and average of 275 band students a year, receiving only excellent and superior ratings at all concert events. They, along with Kinston High director Charles Richberg, created a highly successful program in an economically depressed community.

In 2003, Green took over as band director at Beddingfield High School in Wilson County. Under his direction, the Beddingfield Band became one of the top small bands in eastern North Carolina, winning numerous awards in marching contests and consistent excellent and superior ratings at concert MPA. His bands won grand champion awards at Orlando, FL and Williamsburg, VA with less than 22 musicians. His ability to create balanced musical ensembles with whatever students and instrumentation showed up has been at the core of the success at Beddingfield. Green retired in June.

In addition to teaching, Green has served as clinician for several all-county bands and the 2006 Eastern District All-District Band. He has arranged music for marching bands and frequently judges in NC and VA. He plays tuba in the Tar River Community Band in Greenville.

Northwestern District

Leah Massey



Leah Massey is currently the band director at Hudson Middle School in Hudson, where she has taught for ten years. She is a native of Caldwell County and a graduate of Hibriten High School. Massey attended Appalachian State University, earning her Bachelor of Music in music education in 2005. She began her career at West Alexander Middle School, teaching there for three years. While there, she earned her Master of Music in music education from UNC Greensboro. Massey received her National Board Certification in 2010 and was nominated for Teacher of the Year in 2007-2008 (WAMS) and 2012-2013 (HMS). She is a member of the Northwest District Bandmasters Association where she has served as the MPA chairperson and as a middle school representative. She is also a member of the Lenoir Music Club, NCMEA, NAFME, and ASBDA.

Southeastern District

Roosevelt Pratt, Jr.

"Teaching instrumental music is my passion and it serves as the most fulfilling part of my career." As the director of one of the most popular show-style marching bands in North Carolina, he knows that a student who can perform grade five and six concert band music is a well-rounded musician. "You've got to give them the tools to excel at the next level, and by challenging them in high school, they've found themselves at the top in university



programs.”

He has the pride of a parent when he thinks about his 18-year career at E.E. Smith and 26 years total in the teaching field. He graduated from NC A&T State University in 1989 and went to work in Columbus, Ohio as an elementary orchestra and band teacher, followed by work in middle schools in Virginia Beach, VA, and Fort Washington, MD, before returning to his high school alma mater at the request of his high school band director, Paul A. Russell, in 1996. He relocated to Boynton Beach, Florida in 1998 and taught in Broward County Schools’ Deerfield Beach Middle School as band director.

Upon returning to Fayetteville and Cumberland County Schools in 2000, he taught orchestra for elementary, middle and high school while working as the assistant band director at Fayetteville State University. In January 2001, he was asked to return to E.E. Smith High School where he currently directs the instrumental music program.

South Central District
Windy B. Fullagar



Windy B. Fullagar is in her 24th year of teaching. She has taught music, band, and guitar from pre-K to high school levels. She is currently in her ninth year as the band director at Alexander Graham Middle School in Charlotte, where she has served on the school leadership team, team leader, literacy team, as Tri-M chapter sponsor and as a mentor teacher.

At the district level she serves, or has served, as member of the CMS professional development cadre, SCDBA middle school representative and SCBDA mentoring committee representative. At the state level, she serves, or has served, as NCMEA mentor program chair, Tri-M chair and on the DPI textbook adoption committee and as a DPI curriculum writer. On the national level, she has been a writer for National Music Standards, served as Tri-M advisory committee southern division representative and as the NafME program lead for mentoring pilot in Charlotte-Mecklenburg Schools. She has served as clinician for NC and SC area honor bands. All of her bands have consistently earned superior and excellent ratings at MPA and Music Festivals. Students from her band programs participate in county, district and state NCBA events each year.

She has been recognized as Teacher of the Year at Piedmont IB Middle, Lake Norman Charter, Alexander Graham and the Central Learning Community for CMS schools. She was elected as Teaching Fellow in 2011 and received the CATO Lifetime Achievement Award in 2016.

Western District
Amy Readling Shaffer

Amy Readling Shaffer is the director of bands at Asheville Middle School. Of her 31 years teaching music, the last 18 have been at Asheville Middle School where her bands have consistently received superior ratings at MPA. She is a native of Asheville, where she graduated from AC Reynolds High School.



She received her Bachelor of Music Education degree with an emphasis on flute and piano from Furman University in Greenville, SC and is a National Board Certified Teacher. Prior to teaching is Asheville, she taught middle and high school band and chorus in Winston-Salem, High Point, and Greensboro, NC and in St. Louis, Missouri.

In addition to directing her own bands, Shaffer is an active clinician and adjudicator and an avid performer on both the flute and piano. Throughout her career she has performed in many musical groups and venues. Some of those include playing the flute in the Asheville and Greensboro Community Bands and in the First Baptist Church of Asheville Orchestra, being the pianist at Green Street Baptist Church in High Point, singing in the “Circle of Praise” women’s singing group at Arden Presbyterian Church, and playing flute/piccolo/piano in the pit of many Broadway musicals in Greensboro, and St. Louis.

When teaching high school, she also taught and directed all the vocals and pit instruments in musicals including *The Sound of Music*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Bye Bye Birdie*. She has served on the Western North Carolina Bandmaster’s Association board of directors and is a member of NafME, NCMEA, ASBDA, and WBDA.

2019 NCBA Hall of Fame Inductees

David S. Albert - Nominated by Alyssa Montgomery



David Saleeba Albert started his musical career in Elizabeth City, under the direction of Scott C. Callaway, playing trombone, flute, bassoon and percussion in the school band. He attended Berklee College of Music in Boston, during which time he was also a studio drummer. He finished his music education degree at East Carolina and became the conductor of the band program in Elizabeth City after Callaway retired. Ten years later, he moved to Raleigh, where he was selected to start the band program and chair the arts department of Leesville Road High School.

Bands under Albert’s baton have performed at numerous state conventions and in many major cities including at the Midwest Clinic in Chicago. He retired from North Carolina Public Schools in 2011 with 31 years of service. He has mentored with Buddy Rich and performed with the Dorsey Brothers Orchestra as well as with Butch Miles, Joe Ascione, Milt Hinton, Don Menza, Buddy Baker, and Tommy Newsome. He was a student of *Tonight Show* drummer, Ed Shaughnessy. Along with teaching, conducting, and performing clinics, he can be heard in a variety of symphony, symphonic band, and jazz settings, and is also the co-leader of the Albert-Hobbs Big Band.

Albert served as president of the NCBA and is past president of NCMEA. He is a member of ASBDA and is an honorary member of Phi Mu Alpha. In 1998, he was appointed by the Governor of North Carolina to serve on the National Board for Professional Teaching Standards Music Committee to develop the National Standards for NBPTS. He recently served the North Carolina Symphony as director of education.



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Fran Shelton - Nominated by Steve Sigmon



After graduating from Hendersonville High School, Frances Shelton received her B.A. in elementary education and B.M. in music education from Mars Hill College, graduating cum laude. She received her Master's of Music from Appalachian State University. She holds membership in NCBA, WBDI, National Band Association and ASBDA.

She has served as president, president-elect, past president, and currently volunteers as finance officer of NCBA. She also served as president, president-elect and past president of the Western District Bandmasters Association, secretary of NCMEA, vice president, president-elect and president of WBDI, and representative for National Band Association. She is the 1990 winner of the Award of Excellence in North Carolina Western District, 1992 winner of the WBDI Scroll of Excellence, 1996 Teacher of the Year Award at Hendersonville High School, and 2004 WBDI Citation of Merit Award. In December 2009, Shelton was awarded the Silver Baton Award by WBDI.

Shelton was director of bands at Hendersonville High School for 28 years and taught at Robbinsville High School her first 5 years. During her 28 years, the HHS bands received straight superior ratings with the concert, marching and jazz bands; they performed at Billy Graham's Congressional Medal Ceremony, 1996 Olympic games, Gator, Sugar and Orange Bowls, Carnegie Hall in NYC, Symphony Hall in Boston, the Kennedy Center in Washington DC, Chicago Symphony Hall in Chicago, and Atlanta Symphony Hall.

Dr. John R. Locke - Nominated by Tom Jenner

Since 1982, Dr. John R. Locke has served on the UNC Greensboro College of Visual and Performing Arts faculty as director of bands, director of summer music camps, conductor of the Wind Ensemble, and conducting teacher. He holds a Bachelor's and Master's of Music from West Virginia University and his Doctor of Education from the University of Illinois.



Prior to his arrival in North Carolina, Locke held teaching positions in music at West Virginia University, Southeast Missouri State University, and the University of Illinois. He has conducted band performances throughout the country including at national conventions of the MENC, CBDNA, ABA, the Kennedy Center and the Strathmore Center in Washington, D.C., and Lincoln Center in New York City.

Twice, the UNCG Wind Ensemble earned critical acclaim from *The Washington Post* following concert performances in the nation's capital. Under Locke's leadership, the UNCG Wind Ensemble has released 16 commercially available compact discs including Fireworks! which was a Grammy Entry List 2011 CD in two categories, "Classical Album of the Year" and "Best Orchestral Performance." In addition, he has guest conducted the U.S. Air Force Band, U.S. Army Field Band, U.S. Navy Band, "The President's Own" U.S. Marine Band, the Dallas Wind Symphony.

Locke is past president of NCMEA and the Southern Division of College Band Directors National Association. He is a recipient of

Phi Mu Alpha's Orpheus Award and has received the National Band Association Citation of Excellence on three occasions. In 1994, he received the Phi Beta Mu International Fraternity Outstanding Bandmaster of the Year Award. In 2002, Locke was nominated for the O. Max Gardner Award, the highest award in the 16-campus UNC system. In July 2012, Locke was honored by NC Governor Beverly Perdue with the Order of the Longleaf Pine Award, the highest civilian honor in North Carolina.

ASBDA 2018 Ed Rooker Encore Award

Kelly Saunders

Kelly Saunders has been the band director at Rugby Middle School since 2016. During her short tenure there, the band program has seen a significant increase in student representation at county and district band events, and succeeded in scoring their first superior rating at MPA in over a decade. She strives to provide the students of Rugby Middle School with an array of musical experiences including jazz band, pep band, and off campus performances. Saunders is a proud alumni of Western Carolina University and happily lives with her supportive husband, Nick, and her two sweet dogs, Juniper and Ayla.

Colin Choat



Colin Choat is director of bands at Mount Tabor High School. Since becoming director, the band has enjoyed success on the field and in the concert hall, receiving first place in numerous captions at nearly every competition and superior ratings at concert band MPA. Most recently, he was unanimously voted the 2018 Winston-Salem/Forsyth County Schools Band Director of the Year. Before coming to Winston-Salem, Choat was percussion coordinator for the Manor Independent School District in Manor, TX.

He received his bachelor's and master's degrees in percussion performance from the University of Alabama and Appalachian State University, respectively. he has extensive experience with drum and bugle corps and winter percussion. He was a member of Spirit of Atlanta, Magic of Orlando, Boston Crusaders, Odyssey Percussion Theatre, and Music City Mystique. After aging out, he continued to serve on the instructional staff for the Boston Crusaders.

Hunter Soots



Hunter Soots graduated Appalachian State University with a bachelor's degree in instrumental music education in 2011. As a native of Caldwell County, he received his early musical training in the public schools of Lenoir. From 2012 – 2015, Soots served as the choir director and assistant band director at West Caldwell High School. In the fall of 2015, he accepted the position of director of bands at Hibriten High School. Under his direction, the Hibriten Symphonic Band has received straight superior ratings at North Carolina State MPA and Fiesta-val competitions in Atlanta. His professional

memberships include Phi Mu Alpha Sinfonia, NCMEA and NafME. Hunter also serves as pianist at College Avenue Baptist Church in Lenoir.

Jake Wentzek



Jake Wentzek has been the director of bands and choirs at Topsail High School since February 2015, and has recently been appointed the NCBA's Eastern District webmaster on the governing board. He taught for three years prior to his position in Pender County. He was director of bands at Murphy High School in Murphy, and was a student teacher with Garrick Cheyne at Cherokee High School in Canton, GA. He was also ensemble manager at Interlochen Center for the Arts in the summer of 2014 where he worked with numerous collegiate band directors.

Wentzek is a native of Northeast Georgia. He holds a Bachelor's of Music Education with an instrumental emphasis from Young Harris College in Young Harris, GA where he earned the prestigious Phi Beta Mu Outstanding Music Educator Award in 2011. In 2017, he was awarded the WWAY Teacher of the Week.

Wentzek's previous ensembles have won many awards such as the USBANDS 1A Southern Regional Championship, superior and excellent ratings at the NCBA MPA and Jazz MPA every year at Topsail, and more.

He is principal tenor saxophonist in the Wilmington Symphonic Winds, and tenor saxophonist in Artistry in Jazz, based out of Wrightsville Beach. His performance background includes tenor saxophonist in the Young Harris College Community Band, baritone saxophonist in the Georgia Wind Symphony, and tenor saxophonist in the Brasstown Big Band. He is an active member of North American Saxophone Alliance, NCMEA, NafME, Georgia Music Educators Association, National Band Association, Professional Educators of North Carolina, and NCBA.

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Scandalous: The Art of Controversy

by Nathan Street

Raft of the Medusa

Editor’s Note: The opinion of the author is not necessarily endorsed by NCMEA. However, we believe articles relating to music education that cause us to pause and reflect are worthy of publication.

The year is 1818 and a young, 27 year-old painter has completed a masterpiece that will one day be heralded as an icon of French Romanticism. However, in 1818, the work is held in contempt and disgust for its criticism of the current political nature of the French society. The artist is Theodore Gericault and the masterpiece is *The Raft of the Medusa*.

The year is 1913 and an exceptionally talented composer has just finished his newest work following a massively successful premier a few years prior. The new work premiered to a packed house only to be met with jeers, boos, and a full-scale riot. The work pushed music to an extreme level it had not been previously and suggested a level barbarism inherent in the current societal structure. The composer is Igor Stravinsky and the masterpiece is the ballet, *The Rite of Spring*.

Both Gericault and Stravinsky are examples of artists whose work pushed the boundaries of art and music to an uncomfortable, and sometimes scandalous, extent. Both are also examples of artists and musicians who today are considered among the lexicon of masters in their respective fields. Their controversial works are considered standard masterpieces to be studied and admired worldwide.

What is it about art that elicits such visceral reactions at times? For millennia, art and music have challenged humanity, served as catalysts for uncomfortable introspection, and served as an oft-times Dorian Gray-like reflection of the ills of society. Art and music have enraptured audiences to embrace the beauty of our world and also castigated society, government, and political classes for crimes against humanity. Art and music have drawn back the curtains of ignorance humanity has affixed to eclipse the issues of the day because of personal discomfort.

Art and music are conceived through expression and creativity. They are designed to assault a pervasive aspect of all humanity:

emotion. Introspection and brutal, unbridled inventory of our world is, at times, painful and pleasurable. In other words, the function of art and music is to challenge, review, redirect, rebuke, admonish, inspire, communicate ideas, provoke, celebrate expression, and elicit discussion. If one is offended by a work of art, it is most likely that the artist has achieved his or her mission. Where one is offended by the sentiments communicated through the expressive act, another may be inspired. In the end, an idea is successfully communicated and an emotional response is engendered.

Unfortunately, there are elements within our society who wish to extinguish the creative and expressive fires of others. Our society should vigorously reject such notions of fascism. Indeed, it was such dangerous worldviews that led to the authoritative book-burning episodes and ideas repression of the Nazi regime. Codified in our Constitution is the unalienable right to freedom of expression. This freedom of expression is not, nor should it ever be, contingent upon another’s offense to the expressed idea.

The community should take great care to research, understand, and consider the ideas expressed by a work of art or music. As director of fine arts for Guilford County Schools for the past ten years, I have been privileged to witness our amazing students as they expressed themselves through art, theatre, dance, and music. At times, their expression has not been something I would find aesthetically pleasing. However, I was able to understand and appreciate the concepts expressed, talents utilized to convey those ideas, and the freedom the students exercised in conveying those ideas.

With the continued polarization of our society, I am quite confident our students’ works of art will, in the future, challenge our notions of etiquette, society, humanity, and art. There will be times our students’ perspectives will conflict with our own

creating tension and angst. We should not always consider conflict a negative phenomenon.

Before our community reacts to that expression, may we take the time to embrace the mirror held up in front of us, examine ourselves honestly, and grow from our experiences. May we continue to maintain the marketplace of ideas in our community, engaging one another in civil discourse, and taking time to understand one another. Martin Niemoller best expressed the importance of supporting this marketplace of ideas:

First they came for the Socialists, and I did not speak out—
Because I was not a Socialist.

Then they came for the Trade Unionists, and I did not speak out—
Because I was not a Trade Unionist.

Then they came for the Jews, and I did not speak out—
Because I was not a Jew.

Then they came for me—and there was no one left to speak for me.

I am reminded of another masterpiece that has sparked controversy for millennia. This masterwork has been so controversial at times that it has been placed at the center of

heated debates, executions, decisions to ostracize individuals, and full-scale wars. Reactions to its ideas induce intense discipleship and scrutiny. Nevertheless, this masterpiece has endured through the ages. Whether one considers the Bible as a historical record or a work of fiction, he or she cannot dismiss its persistent presence as a masterpiece of literature. To censor every idea considered offensive would have resulted in history being deprived of Beethoven, Michelangelo, da Vinci, Alvin Ailey, Mark Twain, August Wilson, and yes, even the Bible.



Nathan Street, Ed.D. is the director of fine arts for Guilford County Schools, and holds a Bachelor’s of Music Education from Wingate University, Master’s of Music from UNC Greensboro, and a Doctor of Educational Leadership from Liberty University. As a former band, chorus, and orchestra director, he continues to serve as a conference speaker, clinician, and adjudicator across the region. He may be contacted at streetn@gcsnc.com.



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Dee Yoder, Chair



How can it be 2019 already? After working with Janet Berry and Jazzmone Sutton for the past two years, I, Dee Yoder, have become your new Elementary section chair. It's been my pleasure to meet many of you and get to know you. It is my honor and privilege to serve such amazing, talented, musicians.

I have spent more than 20 years at George Hildebrand Elementary School in Burke County in District 7. I am excited to be here as we learn, value, and receive support for our calling: to educate and share music with all. During my time as chair, I am here to support and encourage every one of you. Collectively, we are a strong force and can make a huge impact on our future.

As we go into this new year, take time to connect to those within our section. We have opportunities to create a supportive community that can be a sounding board, a safe place to seek answers, a source for creative teaching ideas and a place where we can promote our love of music – the reason we are not just educators, but music educators. There are so many fantastic elementary music teachers with so much to share. Each of us has unique talents and perspectives to nurture each other.

In order to stay current with our NCMEA board districts, our Elementary board went from 15 to 8 positions, still keeping the two members-at-large and adding a treasurer-elect to the executive board. While this does appear as though we are downsizing, many other opportunities are opening for participation in our section. We are looking for ambassadors to assist and lead in committees, publications, membership drives, and conference.

As music educators, we often feel alone in our building, but our connections through our association provide us with more than the classroom teacher can ever receive. We need assistance in building, growing and maintaining those relationships. We need to reach teachers who are unaware of our association and what it has to offer. I have found many LEAs do not have current lists of music faculty. Many of our emails and other communications are not getting to a large number of teachers. Ambassadors could help

bridge the gap between the LEAs and the teachers, as well. This role will be invaluable and will also fill the Element 1c: Teachers lead in the profession, in the NC Evaluation instrument. If you are interested in serving as an ambassador, please email me at elementary_section@ncmea.net. It would be amazing to get an ambassador from each county or LEA! The Elementary section is the best section because of the fabulous members of NCMEA.

Save the date, our **Mini-Conference** is scheduled for April 6. It will be held at East Carolina University with our own Dr. Raychl Smith hosting it. A special thank you goes to Dawn Wilson, chair-elect for securing ECU for us. It is truly a blessing to have her as the chair-elect. We will be sending out details for overnight accommodations and will also help you get in touch with each other to carpool. We have members willing to open their homes for travelers as well, so if hotel costs are an issue, please reach out and let me know. We want to make this mini conference accessible and affordable for all to attend.

It will be a blast to gather again and rejuvenate our teaching souls! Also, please consider this a call for proposals. Since its inception, we have had a make-it-take-it, a Kodaly, an Orff and a technology clinic at every conference but there are no boundaries to what we can offer. If you have a topic you would like to learn more about or explore for a session, or you are interested in presenting, send detailed information as well as contact information to me as soon as possible. The goal is to explore a variety of teaching pedagogies and related lessons along with usable teaching materials and manipulatives. The mini-conference is always a fun, relaxed day with our peers filling us with lots of great ready-to-use goodies!

There's no way to measure the value of each member's voice. I encourage you to become active in NCMEA in a way you feel comfortable and that shares your personal talents. Together we are stronger, bridge gaps and make dreams reality. Thank you for your trust and support; it's my honor to serve in this position. I appreciate every one of you! Quoting the artwork that hangs above my couch, "Teach music to a child and you give the soul a voice!" This, my friends, is what our profession does! Thank you!

Teach music
to a child and
you give the
soul a voice!

M

iddle School Choral

Aaron Lafreniere, Chair



Iwould like to begin by saying thank you to the middle school choral membership for electing me as their chairperson for the next two years. I am incredibly grateful for this opportunity. Of course, none of this would have been possible without the hard work, dedication, organization, leadership, support, and direction of our outgoing chairperson, Catherine Butler.

On behalf of the middle school choral section, thank you so much for everything you have done for us over the past two years. I would also like to congratulate Carla Reid on being elected as our new chair-elect. The three of us will continue to lead the middle school choral section in a professional and organized manner and make decisions that will make a positive impact as we embark on the future together.

Now, allow me to introduce myself. I am the middle school choral director at Northwest School of the Arts in Charlotte. This is my thirteenth year teaching middle school, and I have served on the Middle School Choral section since 2014 as a member-at-large, music list chair, and chair-elect.

Another round of applause for Catherine on her extraordinary work putting together a wonderful conference in November. Kudos goes out to Robert Waller on another successful NC Middle School Honors Chorus. Having Tom Shelton return home as our clinician this year, hearing his commissioned piece of "Shady Grove" and seeing him work with the demonstration choir of changing voices was truly a joy.

I hope you returned from conference refreshed and rejuvenated with some new and fresh ideas for the classroom. I know for many of us, myself included, conference is my favorite time of the school year. Learning new vocal warm-ups with Dr. Andrea VanDeusen, ways to incorporate movement and programming with Dr. Stuart Chapman Hill, and strategies for the first ten minutes with Bethany Jennings were just a few of the highlights for me.

Upon receiving this issue, I hope you are returning to school after getting some much-needed rest and well-deserved time with your family and friends. After returning from break, I normally start preparing for MPA by beginning my search for repertoire.

Here is my advice on how to prepare:

- Please consider taking your choirs to MPA.
- Make sure you register by the January 15 deadline.

- Contact your MPA site chair, or Susan Townsend, student events coordinator, with any questions.

- If you have never attended MPA, reach out to veteran teachers for tips and advice. If you have any questions, do not hesitate to ask.

- If you do not feel comfortable going for ratings, consider going for comments only.

- Become familiar with the music list. Feel free to choose both pieces from the list, one piece on the list and the other off, or both pieces off the list. In any case, the music list may provide a jumping off point to know what grade/level to consider for your choirs.

- Go for sight-singing as well! In the weeks leading up to MPA, be sure to practice examples from previous years. They are available on the MS Choral page of the NCMEA website.

- Paint the picture for your students. For students who have never attended, try to explain in detail what to expect the day of MPA. This will improve your overall experience and help guarantee your students' success.

- Invite choral directors or retired teachers to come and listen to your groups or ask them to do a workshop. Sometimes having another set of ears and/or having your students hear feedback from someone who isn't you can be incredibly helpful.

- Consider a Pre-MPA Concert. Plan the concert a week or two before MPA. This will ensure your students are prepared, while setting the tone for getting down to business. After the concert, work on the details of your performance, like crisp diction, phrasing, and dynamics. For my choral program, the Pre-MPA Concert also serves as a venue for a full-fledged sight-singing experience in front of a live audience.

I hope some of these tips prove helpful to you in your preparations for the remainder of the MPA season. Best wishes!

I look forward to seeing you all at the NC Middle School All-State Chorus in Greensboro on April 26 and 27. Our clinicians this year will be Melissa Keylock, Dr. Heather Potter, and Dr. Jeff Benson.

Again, thank you for allowing me the chance to serve as chairperson for the next two years. Please feel free to reach out to me with any questions, comments, or thoughts at mschoral_chair@ncmea.net. Excelsior!

Student Support and Academic Enrichment (SSAE) Grant Title IV, Part A of ESSA

by Jazzmone Sutton

This document is designed to inform music stakeholders about the Student Support and Academic Enrichment Grant that is allotted to their local education agency (LEA) under Title IV, Part A of the Every Student Succeeds Act (ESSA.)

Background

In December 2015, Congress enacted ESSA, which replaced the No Child Left Behind Act of 2001. Housed under Title IV, Part A of ESSA, there is a flexible block grant, entitled the Student Support and Academic Enrichment (SSAE) Grant. As defined by law, the purpose of the SSAE grant is:

“to improve students’ academic achievement by increasing the capacity of states, local educational agencies, schools, and local communities to —

- provide all students with access to a well-rounded education;*
- improve school conditions for student learning; and*
- improve the use of technology in order to improve the academic achievement and digital literacy of all students.”*

As defined by the law, the term “well-rounded education” means:

*“courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts history, geography, computer science, **music**, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience”*

Funding of SSAE (Title IV, Part A)

Since the enactment of ESSA in December 2015, the SSAE Grant has consistently increased in funding and is currently set at \$1.17 billion nationwide for the FY19 appropriations cycle. Although the allocated funding level has increased over the past two years, it has not yet reached its authorized amount of \$1.6 billion.

Throughout the US, school districts have been allotted funds based on a formula set by Congress. School systems will then develop a comprehensive needs assessment and a comprehensive continuous improvement plan in order to apply to their state education agency.

SSAE Grant Funds – District Level

SSEA Grant funds usage **must** be used at the district level for each LEA.

- School districts receiving **less than** \$30,000 are not required to

conduct a “comprehensive needs assessment” and must allocate funds in at least one of the three areas listed: well-rounded education, safe and healthy school programs, or the effective use of technology.

- School districts receiving more than \$30,000 must conduct a comprehensive needs assessment. SSAE funds spent by these school districts must be allocated towards all three areas listed. Districts must allot at least 20% for well-rounded education and 20% for safe and healthy school programs. The remaining 60% can be spent in a combination of the three areas of well-rounded education, safe and healthy school programs, and effective use of technology, with a 15% cap on technology including devices, equipment, software, and digital content.

A comprehensive needs assessment requires input from various stakeholders including (but not limited to): principals (all levels), school counselors, lead teachers, classroom teachers, enrichment/fine arts teachers, AIG teachers, parents, students, community members, and business members.

The comprehensive needs assessment must be completed once every three years when applying for the grant, but the assessment can be completed multiple times to reassess fund usage.

Summary

The SSAE Grant under Title IV, Part A of ESSA, is a flexible block grant distributed to the LEA via the state educational agency. These funds are a formula-based allotment that may be spent in three areas: well-rounded education, safe and healthy school programs and effective the use of technology. Contact your LEA federal grants program leader or coordinator to learn more about Title IV, Part A – the SSAE Grant.

Next Steps

Due to the SSAE Grant being relatively new to districts, some school district personnel are in the early stages of developing plans on how to use SSAE Grant funds. As an educational stakeholder, you can provide input on how SSAE Grant funds can be used in your district. Contact your local educational agency to identify who is responsible for federal grants and/or programs. Depending on the LEA, this person or department can have various titles including, but not limited to, federal grants director, financial advisor/director, SSAE/Title IV director, or Title I director. Your local arts supervisor or lead can also be a point of information and support when learning more about SSAE, Title IV, Part A.

After you contact the person responsible for Title IV, Part A or the SSAE Grant in your district, offer to participate or help create the district level comprehensive needs assessment. Each comprehensive needs assessment must include input from a variety

of educational stakeholders.

Following the completion of the comprehensive needs assessment at the district level, plans should be created on how to use the funds at a district level that meet the percentage requirements for the three content areas. The federal grants director/coordinator will then submit these plans via the Comprehensive Continuous Improvement Plan to the North Carolina Department of Instruction.

The deadline for the SSAE Grant is in June for school districts in North Carolina. The funds will be approved for use during the upcoming school year.

Frequently Asked Questions

How can these funds support music education?

Music education is enumerated as part of a “well-rounded education.” SSAE Grant funds can support music professional development, resources, materials, activities, and experiences on the district level.

Can my school district spend SSAE funds directly at my school?

SSAE Grant funds must be spent on the district level, which in turn could directly affect your school or music education more broadly across your LEA (district).

What happens when my federal grants director/arts advisor does not respond to my requests?

As awareness of ESSA grows, so does the understanding of the SSAE Grant funds. Your first or third contact may not yield results, but offer help or suggestions that best suit the students in your school system.

A possible strategy could be to work with colleagues and create a proposal on how to use a portion of SSAE Grant funds that fits one of the three content areas and present it to school and district leaders including your arts supervisor. Follow up on a regular basis to learn how funds are currently

being spent. Above all, keep a positive attitude and patience when offering help and support.

How do I find out how much my LEA is allotted through the Student Support and Academic Enrichment Grant?

Contact your local federal programs/grants coordinator for specific information on the allotted SSAE Grant funds.

Is music now a “core” subject?

The language “core subject” is from the No Child Left Behind Act. Now that the Every Student Succeeds Act has been enacted, it replaces NCLB. ESSA seeks to provide students with a “well-rounded” education, which includes music education. As ESSA and its language becomes familiar to educational stakeholders, music educators must promote music’s enumeration as a part of a “well-rounded” education.

Can the SSAE Grant be used at Title I schools only?

The use of SSAE Grant funding is determined at your district/LEA level, not school by school. A district can determine to use the funds only in Title I schools, but doing so must match with the district level needs assessment (e.g. providing equitable access to music education). This is why it is important to provide input on the comprehensive needs assessment.

Can Charter/Private Schools apply to SSAE Grant funds?

Due to Federal requirements, some charter schools could be eligible for SSAE Grant funds. Contact NCDPI Timothy Dryman at timothy.dryman@dpi.nc.gov to help determine the eligibility of the charter school. Private schools cannot directly receive SSAE Grant funds; however a private school can consult with the district within which it resides to receive SSAE funded programs to support its students following the private school consultation section of ESSA.



Davidson County Schools Experience Support and Success with Title IV Funding

by James Daugherty, Past President

The bipartisan Every Student Succeeds Act (ESSA) that was enacted in December 2015 includes a flexible block grant program known as the Student Support and Academic Enrichment Grant (SSAE) found under Title IV, Part A of ESSA. This sub-part, Title IV, was appropriated at \$1.1 billion by Congress in fiscal year 2018. ESSA replaced the No Child Left Behind federal education policy and guidance.

The \$1.1 billion in FY 2018 funding that Congress set-aside nationally for the Title IV, Part A block grant program represented a 250% increase from 2017's funding level of \$400 million. Congress originally authorized the block grant for \$1.6 billion. It is important to note that what is authorized and what is actually budgeted in Congress are not always the same amount of funding.

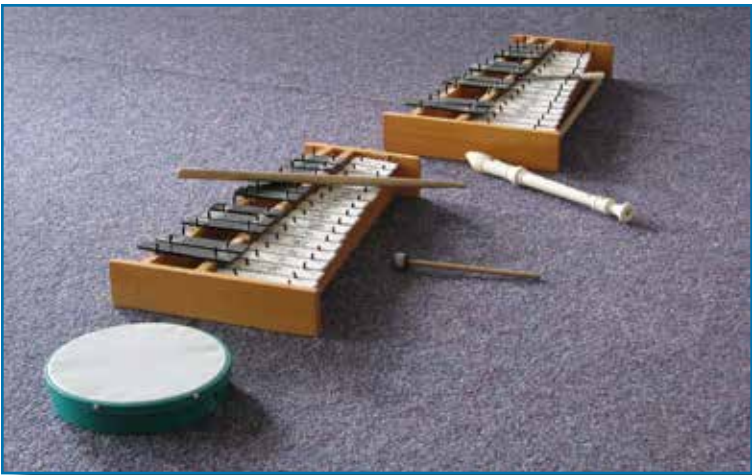
The 2018 funding level of \$1.1 billion has provided numerous school districts with the true flexibility needed to invest in a well-rounded curriculum that includes providing access to sequential and standards-based arts education courses. At this funding level, Title IV, Part A is able to operate as a formula grant program for all states, as intended by law, and eliminates the need for certain states to distribute funding at a competitive basis. This has been a true success story for NAFME and NCMEA members who have advocated so well for increased funding for this grant.

Title IV, Part A authorizes activities for funding in three areas:

- Providing students with a well-rounded education including programs such as college and career counseling, STEM, arts, civics and international baccalaureate/advanced placement.
- Supporting safe and healthy students with comprehensive school mental health, drug and violence prevention, training on trauma-informed practices, and health and physical education.
- Supporting the effective use of technology that is backed by professional development, blended learning, and education technology devices.

Each state has received an allocation from the flexible block grant based on the federal Title I funding formula. Sufficient funding of Title IV, Part A in FY18 eliminated the need for competitive targeting, meaning many rural school districts may receive the funds. This also increases local control over educational investments, such as supporting arts education.

Using the Title I formula, states allocate funds from this Title IV, Part A to school districts. After receiving an allocation, a



school district must actually apply to use the funds as a part of their Comprehensive Continuous Improvement Plan (CCIP) that is submitted to the Department of Public Instruction for use of all federal funds.

Success in Davidson County Schools

School districts with an allocation the size of Davidson County (ca. 18,000 students) must conduct a needs assessment and must then spend 20 percent of the grant on activities to provide a well-rounded education program and 20 percent of the grant on providing safe and healthy school activities. The remaining 60 percent of the money can be spent on all three priorities, including technology. However, there is a 15 percent cap on spending for devices, equipment, software and digital content.

Needs assessments are utilized by a school district to determine and identify where access may be lacking for students, such as in music or arts education. The needs assessment process for Title IV, Part A is part of the routine cycle of planning and evaluation expected in the federal law for all titles, including Titles I and II.

After identifying any deficiencies or needs, school districts create a plan to address those needs, which becomes a part of their funding ask to the state department of education (NCDPI). After receiving the funds and implementing the plan, districts must conduct a comprehensive needs assessment at least once every three years for Title IV, to reevaluate the outcomes and repeat the process. (Title I must conduct a needs assessment annually.)

This process affords teachers the opportunity to be involved with the district during the process of creating a needs assessment and evaluating programs. This is where individual teachers can make the difference by being involved and making certain the needs of programs, like music education at all levels, are fully identified and incorporated as appropriate into the district's Title IV, Part A plan and funding application for the next school year. Work for the needs assessment may begin at any point. All needs assessments, budgeting, and plan information for Title IV must be complete and submitted by the district in June in order to receive funds for use the following school year.

A successful plan of action for the use of Title IV funds begins with a supportive administration at the district level that understands all parts and areas of the new SSAE grant and is willing to bring stakeholders to the table in forging the best plan for allocating the funds.

From that perspective, Deana Coley, assistant superintendent for curriculum and instruction in Davidson County Schools, believes, "Education and engagement in the fine arts are an essential part of the school curriculum and an important component in the educational program of every student. It is exhilarating to have Title IV funding to support our collective work to advance arts education in Davidson County Schools."

Several priorities quickly surfaced for Davidson County based on stakeholder feedback in their initial needs assessment and in meetings with teachers to gain input on funds usage. One of the most important focus areas has been arts education (visual art, music: band and choir, and theater courses).

The district began the Title IV journey two years ago with a focus on improving the quality of instruction in elementary arts and physical education courses through additional access to materials by offering increased financial support to teachers to order necessary supplies both consumable and non-consumable. Without correct materials in all of these courses, students cannot possibly have equal access.

While the district has been able to ensure all kindergarten through fifth grade students have equitable access to instruction at the elementary level, steps are being taken to ensure there is better equity in supplies and materials for these subject areas so all students will have more opportunities to create, express, and thrive.

Elementary art, music, and physical education teachers often see over 40 classes per week and they need time devoted to the planning and implementation of resources to serve their students,

particularly at the kindergarten level, as all kindergarteners now have access to art, music, and physical education. Title IV, Part A funds are providing additional planning and collaboration opportunities for teachers ensuring students will have a more effective and supported course of study in their elementary music, visual art, and physical education courses.

Meredith Regan, Southmont and Tyro Elementary schools teacher shared, "Title IV funds have made a tremendous impact in my music classroom over this past year. These funds have afforded me the opportunity to purchase new instruments such as floor toms, boom whackers, triangles, tambourines and some other special sound effect instruments for my music classes. In a few cases, I was able to complete a class set.

"My students are thrilled to be able to use the new instruments, and they are able to play together without having to wait for a turn. I have been able to see firsthand how these funds can enrich the lives of my students. Over the years of our music budgets being cut, we have not been able to provide these kinds of musical experiences to our students until now."

Regan also addressed the professional development impact of the funding. She said, "This funding has also afforded us, as teachers, the opportunity to meet together and participate in



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collaborative planning. We have been able to have curriculum impact training sessions relevant to our teaching needs. This is also a crucial part of our teaching as we strive to do our best to educate the whole child.”

The second year of Title IV has brought more attention to the secondary programs in Davidson County. When working with secondary schools (middle and high schools), stakeholders identified critical needs in these areas.

The school district was fortunate in 2018 – 2019 to use a significant amount of funding to help fund equipment and musical instruments for band programs, printed music and resources for choir programs, consumable materials for visual art programs, and equipment/teaching materials for theater programs at the secondary level. Physical education programs in the middle and high schools have also seen additional financial support for equipment used in teaching physical education skills during daily classroom instruction.

The district’s assessment of secondary arts education stakeholders clearly and strongly articulated the need for supportive and additional resources for students so their efforts to provide a more comprehensive arts education can be reached.

Ashley Brady, choral director at North Davidson High School, is appreciative of the support the program offers her students and program. “Thanks to these funds, my program has been able to purchase a sound system that has completely changed the quality of my concerts. All of the hard work my students put in to our performances can be heard!

“Title IV funds also provided all of our Davidson County middle and high school All-County Chorus music this year, which is an absolute blessing right at the beginning of the year when you are putting a budget together, wondering how your program will be able to afford the year you have planned.”

Middle and high school choral teachers in Davidson County have also been able to begin a new singing opportunity focusing on the recruitment and retention of male singers from middle to high school. Titled, “Real Men Sing,” it is a one-day event that allows male chorus students from across the school district to come together for an event catered to their voices. It is a very unique opportunity, allowing middle school students to sing in a same-sex group with the high school students, emphasizing the importance and “coolness” of singing beyond middle school. In a sense, it is a musical mentoring program for choir. The music, clinician, and accompanist were all budgeted as a part of the Title IV grant.

Davidson’s arts education teachers reference in professional learning communities they often are forced to make choices on what to leave out or what to share in order for products or performance experiences to be available to students. The funds available through Title IV, Part A help to provide more opportunities for students in these areas.



Band students can be significantly impacted with these kinds of choices where students often have to share large and expensive school-owned instruments causing concern for the health and safety of students who share the instruments. Title IV funds are beginning to make an impact on this problem.

Title IV funding has had a significant impact for band students at Brown Middle School. Christina Carter, the band director at

Brown Middle, addresses physical needs for students in her band program. “Sixth, and most seventh, graders are too small to play on full size instruments. We have always used 3/4 size instruments to be sure those kids can be successful. However, when they get to eighth grade, and in fact some in seventh grade, they have usually grown enough to play on full sized instruments. The bigger instruments generate larger sounds, and help to fill out the sound of the band.

“We have never had the funds to provide two separate sets of instruments, so eighth graders have been playing on instruments that are really too small and don’t generate a big enough sound. We made a real reach

last year, and using county and booster money purchased a full size, four-valve tuba. With the Title IV funds added to our budget this year, we have been able to purchase two more. By the end of next year, we hope to have a full set of four full-size tubas. This will greatly help improve our overall band sound, and allow the students to be more successful.”

Visual art students also see a significant impact on their curriculum because they’re limited in creative choice due to insufficient funds for consumable materials used in the creation of visual art. Visual art and theater have historically received very limited funding and the use of Title IV, Part A funds is helping to close this funding gap. While band and choir do have a budget line item, in most cases, it does not adequately cover the costs of timely replacement and addition of instruments or printed music.

While not necessary to complete every year, Davidson County Schools has completed a needs assessment each year since receiving the grant to ensure budgeting of funds best meets the needs of students and teachers throughout the district. Utilizing the assessment is also critical in writing the narratives that must be completed in the CCIP grant application process.

A significant – and perhaps the most valued – impact the Title IV grant program has afforded Davidson County Schools has been the opportunity for the district to specifically support students by directing targeted funds as a tool to focus on educating the whole child through a comprehensive arts education.

Davidson County hopes recent support for Title IV is just the beginning and Congress will continue this funding for many years, allowing each school district, the entire state, and our nation, to give specific focus on each student’s future with better assurances of a well-rounded education through the arts.

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The Merger Story

*the merging of musical minds and
how NCMEA came to be*

*written in 1990 by Hortense R. Kerr
Past President 1971-1973*

In the 1950s, the early days of music education in North Carolina, the key executives were Theresa Claggett, Philmore (Shorty) Hall and Julian Helms, the presidents of the North Carolina State Music Teachers Association (NCSMTA), the North Carolina Band Directors Association (NCBDA) and the North Carolina Music Educators Conference (NCMEC), respectively.

The membership of NCSMTA and NCBDA consisted of African American music teachers, and NCMEC consisted of white music teachers, reflecting the racially segregated pattern prevailing in the southern states at that time. The common thread uniting these groups was that they were all dues-paying members of MENC.

As the founding members of NCSMTA, Theresa Claggett, Eloise Penn, and Emily Kelly were the grande dames of [choral] music education in North Carolina. They were disturbed by the professional isolation resulting from the separateness inherent in the segregated system. Knowing a portion of all MENC membership fees was rebated to the state MEAs, these women saw no reason why they, and other NCSMTA and NCBDA members, should not follow their money into the NCMEC.

Accordingly, sometime in the late 1950s, they requested a conference with Julian Helms, then president of NCMEC, requesting membership for all NC music educators in NCMEC, regardless of race. Needless to say, their efforts were rebuffed. Full membership into NCMEC was to wait another 10 to 15 years, and it would never be so simple again. Clearly, Claggett, Penn and Kelly were ahead of their time.



Desegregation of Schools

In 1954, the Supreme Court ruled that “separate, but equal” was inherently unequal. From that time until the present, with all deliberate speed, as well as with varying degrees of retardation and recalcitrance, public school systems in the US have moved toward some form of desegregation in the classroom.

With the Civil Rights Act of 1964, North Carolina, a leading state in the quality of its educational system, began to move teachers into schools of the opposite race. The Charlotte-Mecklenburg School System was one of several in the state which went in this direction about five years before the federal court formally ordered desegregation, around 1970.

In the meantime, James R. Hall of Winston-Salem Schools was appointed director of performing arts for the Charlotte-Mecklenburg School System (c. 1965). He was to be of considerable influence because he would later become president of the North Carolina Music Educators Conference. He quickly identified talented music teachers and leaders of all races. His immediate predecessor was Oliver Cook, who had, for 15 years, held integrated meetings of the Charlotte-Mecklenburg music staff. Their successive efforts foreshadowed, and prepared for, the desegregation process of the 1970s.

Hall not only continued the integrated staff meetings, but also made a determined effort to encourage leadership and to promote the exchange of ideas, materials, and musical programs. His election to the presidency of NCMEC around 1968 gave him the opportunity to expand these efforts to integrate the musical scene in the classrooms and offices, as well as in the district, county, and state-wide festivals, meetings, and professional conferences. Along with Earl Beach of East Carolina (a past president of NCMEC), Jim Hall was the person who spearheaded the movement to bring African American music educators into NCMEC. It was they who got us talking.

Other Catalysts

Even though the segregated school system was the custom in North Carolina, many music educators of all races knew one another, had developed good relationships, were exchanging ideas, had led workshops, and had worked within NCMEC and NCSMTA before any special political relationships had been formalized. Mary Crawford (Bennett College), Millie Liston

(Charlotte-Mecklenburg Schools and Greensboro City Schools), Jasper Bell and Mary Browne (High Point Schools), Donald Plott (Davidson College), Howard Pearsall (NC A&T State University), and Joseph Mitchell (NCCU) were examples of people who participated in such interchange.

Because the presidents of both NCSTMA (Hortense N. Reid) and NCBDA (L. Augustus Paige) were members of the Charlotte-Mecklenburg Performing Arts staff, we were early participants in Hall’s attempts to integrate the musical activities of the Charlotte-Mecklenburg schools. In addition to the regular staff meetings, all teachers were involved in workshops, clinics, discussion sessions and concerts. We were encouraged and supported in our efforts to attend – and participate in – our professional organizations. As an administrator, he surely knew before 1970 that the schools would eventually be integrated, and he wanted his teachers to be ready. He was another person ahead of his time.

Finally, Hall asked me if I would meet with him and Earl Beach to discuss integrating the membership of these disparate musical organizations. At that point, I asked Marvin Davenport, then president of NCBDA, to join us in the talks. Although unable to be with us, we got his informal approval. And so we went ahead. I asked Marguerite Wilson (Lincoln Academy, Kings Mountain) to accompany me. She was the chairman of the NCSMTA piano section.

The Critical Decision

Wilson and I represented our membership by recommending a merger rather than mere integration of membership. This meant, of course, the dissolution of our respective organizations, scrapping the constitutions – not an easy sell. The fact that it required four years to reach the goal gives some hint of the difficulty.

We almost came to an impasse, with one faction wishing only to integrate membership and the other determined to gain full participation in the decision-making process, possible only through a merger. After four years of extended negotiations, an agreement was finally reached. A merger contract was written, spelling out the dissolution of our respective organizations and reaching an agreement to continue working out some constitutional matters at a later date.

The First Minority President

In order to provide for shared leadership by both groups, it was decided a minority president should become president-elect of the new organization, which would be called the North Carolina Music Educators Association, dropping the Conference portion of the previous name.

NCMEC was now dissolved, leaving Dr. William Spencer, president-elect (Appalachian State University), without a position. I became the first minority president of the new NCMEA.



Outcomes

Once we had decided on a merger, it had to be determined which offices of each would be retained and which discarded; which commissions, standing committees, and sections to allow and which to dissolve and how to provide for the election of officers and members of the board of directors.

Commissions and Committees

Since commissions were based on long-term goals, many dependent upon MENC, little argument occurred here. Committees presented few problems since they are developed from the inherent needs of the organization. The fact that the chairpersons of these groups serve at the pleasure of the president affectively closed argument here.

Sections

Each of the former separate organizations had several sections in common and only a few which were different. Seen as opportunities for enrichment, variety, color and individualization, these were warmly received.

The commissions and sections had been decided upon prior to the formation of the new organization. It was the election of executive officers and section chairmen that was the problem. This aspect of the merger was delayed until after the new minority president assumed office.

The Challenge of the New Presidency

The first order of business was to set in motion a process which would provide for the equitable representation of all segments of the membership on the board of directors. This was our mandate.

Board Representation

Equitable representation for all on the board of directors proved to be the most difficult aspect of the transformation. The dilemma: how to guarantee minority representation that would be reflective of the membership and general population ratio. In attempting to solve this problem, we were assisted by Billiegene Garner, Millie Liston, Robert Shepherd (WSSU), and Marguerite Wilson.

We developed a Declaration of Intent, wherein we would state our nomination and election process for a specified period of time. This was the mechanism for ensuring the efficacy of the election process and providing sufficient time for people to become acquainted, to allow musical abilities to merge, and to acknowledge and encourage leadership.

The Declaration of Intent provided for:

1. The nomination of two minority persons for each elective office;
2. One third of the elective offices to be open to election of minority officers;
3. A ten-year period for solid implementation, after which it was thought the process could proceed without this assistance.



Although working in uncharted territory, the NCMEA board of directors were extremely conscientious, sincere in their convictions, and respectful of each other's views. Throughout my term of office as president (1971 – 1973), the membership and the board of directors was helpful, encouraging, and extremely supportive.

Conclusion

The Declaration of Intent was one of our most important accomplishments. In addition, the merger brought together several large groups of music educators and music students, and greatly enriched this expanded group of approximately 1,600 members around 1972. Some of the officers of the time were:

Erving Covert, Frances Cowan (choral section); chairpersons Mary Crawford (historian), Morris Donald (parliamentarian), Robert Gaskins (recording secretary), Homer Haworth (president-elect), and Millie Liston (general music chairperson).

These are the persons who were committed to an ideal, and who worked diligently to reach that goal. Without this group effort, the NCMEA as it is today would not exist.

The sections that were added from NCSMTA were junior high and piano.

Those added from NCMEC were: higher education, general music, legislative, and NC State department representative. These officers and sections are stated to the best of my memory.

The music of people indigenous to North Carolina – Black, Indian and Appalachian – was explored, researched and presented for the enlightenment of our membership and for our students.

Our awareness of each other's contributions, the sharing of ideas and the exchange of programs brought us all into the mainstream and served, we think, to place North Carolina in the forefront of music education in this society composed of many minorities.

Epilogue

Ten years after the end of the Declaration of Intent, respect and good will for one another seem to prevail wherever North Carolina music educators congregate.

Appreciation for everyone's contribution is apparent in the Honor Superintendent's Award, in the past presidents breakfast, in the officers representing all segments of society, and in constant communication between all NCMEA members and officers, past and present. Almost twenty years after the completion of the merger, you have over two thousand members, a twenty-five percent increase since 1972, an enviable record.

Any one of these items is commendable, but taken together, they form an honorable testimony to the sincerity of the music educators of North Carolina in your efforts to develop and hopefully, to adhere to the highest standards of musical learning, performance and to humanistic integrity.

In addition, they speak well of the validity and vitality of our earlier experiments, hopes, and dreams. We have learned much from the merger process and feel immensely enriched for having been a part of it. We have been rewarded for taking such a tremendous risk, for we have lived to see the potential for a greater, richer, and healthier music educators organization.



Hortense R. Kerr (formerly Hortense N. Reid) was choral director at West Charlotte High School, an assistant in the performing arts department of Charlotte-Mecklenburg Schools, and associate professor at the UNC Charlotte. An associate professor in the department of music, Howard University, Washington D.C., and past president of the National Black Music Caucus, an associate organization of MENC, Kerr passed away in 2002.



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Music Education in Fast Forward

We are living through a challenging time of change for our profession and our art. This year marks the twentieth anniversary of the Housewright Symposium on the future of music education, and we will soon enter the world for which its participants recommended we should prepare. While the insights and recommendations presented in the resulting Housewright declaration, *Vision 2020*, have been generally accurate and helpful for our profession, the participants in the 1999 event could not have foreseen the earthshaking societal and technological changes that were just around the corner. The two decades since have seen many conferences in the music industry and the education profession to discuss their quickly-changing environments and how to address the changes.

Deep-rooted shifts in the music industry have motivated many meetings and conferences in the last few years to address the future of what the industry refers to as the *music ecosystem*. The presenters at these meetings share ideas on topics such as changes in marketing and distribution models, artist's rights, the effects of new music technologies, and the changing demographics of music consumers.

Quite a few of these conferences, and also journalists from the music industry, have been focused on topics such as the role of artificial intelligence technology on songwriting and performance, the impact of 3D printing on instrument design, and the growing place of virtual reality technology on concert attendance. Each topic signals significant change in music and our musical interactions. Of particular interest to our profession should be the fact that, with very few exceptions, none of these conferences, music writers and critics, nor music industry leaders, including organizations like *The Future of Music Coalition*, include school music in their discussion of the future of music.

Each of us involved in the public schools is aware of the substantial change that has occurred in recent years. These adjustments are more than the usual evolution of the curriculum and instructional practice that has always taken place. They include changes in the structure and organization of the schools themselves, the role of the teacher in the classroom, and the evaluation of both student and teacher. Many of these transformations has had an impact on music education and the place of music in the schools.

While both the music industry and the education profession meet to consider and discuss particular areas of detail in their worlds, the changes we see in music and music education may all stem from shifts in the philosophical underpinnings of our institutions and industries. Music is a foundational human trait and action, and differences in philosophical position result in new perspectives and interactions with music and the place of music in our lives. When these changes occur, it indicates a change for the place of music in the schools, which must signal a change for the role of the music educator, and therefore, the development of new practices for the preparation of these teachers.

School music has been criticized recently for an increasing isolation from the larger music world, resulting in the accusation that we are less relevant. For some, these criticisms have been taken as a challenge and a motivation to approach their position from a new perspective. These leaders have stepped forward to move past the traditional role of preparing young musicians who can accurately reproduce the music of the past, and instead are designing programs that look forward. They offer children musical skills to create and produce new music in new ways, with new tools. In this way, they are reestablishing their relevance and maintaining the important place of music in the schools and in the lives of children.

If you are interested in the changing world of music education, this year our region will host national conferences in which some of the brightest minds of our profession will gather to consider our new direction. If you cannot attend, please access the documents and materials each event will produce.

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Finding S.P.A.C.E

Five Essential Steps for Student Success in the Middle School Classroom

by Dr. Alyssa Cossey

Many teachers who find themselves in middle school settings feel they have a gap in their teacher training as middle school students embody the space between elementary general and high school choral classrooms. However, middle school students are not simply an “in between” group of students; they are a unique population with their own strengths and needs. By following five simple – albeit not easy – steps, middle school teachers can affirm and support student growth and ultimately create a classroom where all students can find success.

Safe Space

Though singing in choir requires a great deal of vulnerability at any age, this is perhaps most true at the middle school level. Along with vocal change and development, adolescents also experience extreme physical, psychological, and emotional changes as well as a clear shift in the emphasis on peer approval and the need to belong.¹ Understanding this, middle school music educators have a responsibility to create a safe, supportive, and nurturing environment for their students. Kenneth Phillips addresses this very point in *Directing the Choral Music Program*; “directors should make a conscious effort at building a mutually supportive group environment” because, “students will participate more actively when they feel safe in the classroom.”² As Phillips explains, creating a safe space is the first, and perhaps most crucial, step in ensuring student success in the middle school classroom and will undoubtedly lead to more active student participation.

Participate

Once students trust that their middle school choral classroom is a safe environment in which to experiment, then singers will participate actively, take more risks, and fully engage in vocal warm-ups, sight-reading activities, and repertoire practice and performance. This leads to faster development of musicianship and sight-reading skills as well as development of essential vocal skills like head-voice or falsetto singing – skills which are nearly impossible to address and teach in an environment where experimentation and risk-taking are not supported and valued. Most importantly, when students participate fully, teachers can

more authentically and accurately assess their skills and needs.

Assess

Assessment, often thought of as the “A” word in educational settings, can and should be a useful tool in the middle school choral classroom. By evaluating student’s current skills, vocal development and range, and areas of deficiencies, teachers can better select repertoire and supplemental learning activities to engage and motivate students in the choral classroom. As Don Collins writes, “The most important consideration is to deal with the singers’ needs. Find music they can sing.”³ This can’t be done without assessing each student individually.

An excellent source for testing middle school voices can be found in Barham and Nelson’s, *The Boy’s Changing Voice: New Solutions for Today’s Choral Teacher*.⁴ Perhaps the most important take-away from their testing procedures is to “meet them where they are.” When first auditioning or assessing a new student, begin by determining their spoken pitch. This can be done quickly by asking a few informal, get-to-know-you questions and listening for the pitch at which their voice primarily speaks. Barham and Nelson also suggest using the word “hello.” Ask the student to speak the word slowly, and as they stretch out “heellloooo” you can listen for their spoken pitch. Then, use their spoken pitch, rather than a randomly selected note from the piano, as the starting pitch for a three-note (or less) vocalise that can be moved up or down to test

their vocal range. Though assessment includes much more than testing students’ vocal ranges – and even this requires a great deal of additional detail – it is a key step that should inform repertoire selection that will ultimately challenge and motivate middle school singers.⁵

Challenge

Finding the perfect balance of challenge for middle school singers is like living in the children’s storybook, *Goldilocks and the Three Bears*. If the repertoire is too easy for the choir, they quickly grow bored and lose interest; if it is too hard, they are likely to become frustrated and give up. If either situation goes unaddressed for too long, students may drop out of choir all together. Successful

middle school teachers understand that to find that “just right” challenge level, they must match activities and repertoire with students’ current skill levels – rather than try to fit students’ voices into pre-selected repertoire – and provide appropriate challenges.

Encourage/Motivate

Setting students up to successfully meet challenges in the choral classroom is perhaps the greatest motivator a teacher can provide. When students become aware of their progress and development by performing music which was previously too difficult, they feel encouraged to continue improving and begin to see themselves as successful musicians. Likewise, if students can chart their own vocal development and see growth in the range and quality of their voice, they may see their voice change as a temporary experience rather than a permanent state. When a teacher can create a learning environment where middle school singers can acknowledge their current limitations, and accept them as temporary, while simultaneously experiencing continued growth they will not only feel successful in the moment, but see themselves as life-long musicians.

Success

Patrick Freer, a leading scholar in middle school choral research, examines the importance of student success at the middle school level in his article, “Two Decades of Research on Possible Selves and the ‘Missing Males’ Problem in Choral Music.” In it, he briefly explains his “possible self-theory.” Freer argues that adolescents use personal experiences to determine their eventual identity. If they have repeated success at an activity they begin to attribute those successes to their future self. If, for example, a

student finds repeated success in the choral classroom, they will identify as future musicians but, if they face too many road blocks in the learning process, they may decide that their future self cannot be musical, and move on to another activity where they can be more successful.⁶

Student success, at any level, must always be a priority for music educators. If teachers can create a safe space for students, then students will participate fully. If students participate fully, then teachers can assess their students’ skills and use that assessment to design achievable challenges. If students are able to meet those challenges they feel encouraged and motivated. And, when students are encouraged and motivated by their own musical development, they will experience success. By following these five simple steps, music educators can provide the space and opportunity for every student to find success in the middle school choral classroom.

¹ Patrick K. Freer, “Boys’ Descriptions of Their Experiences in Choral Music,” *Research Studies in Music Education* 31, no. 142 (December 2009); Lynne Gackle, “Finding Ophelia’s Voice: The Female Voice During Adolescence,” *Choral Journal* 47, no. 5 (November 2006).

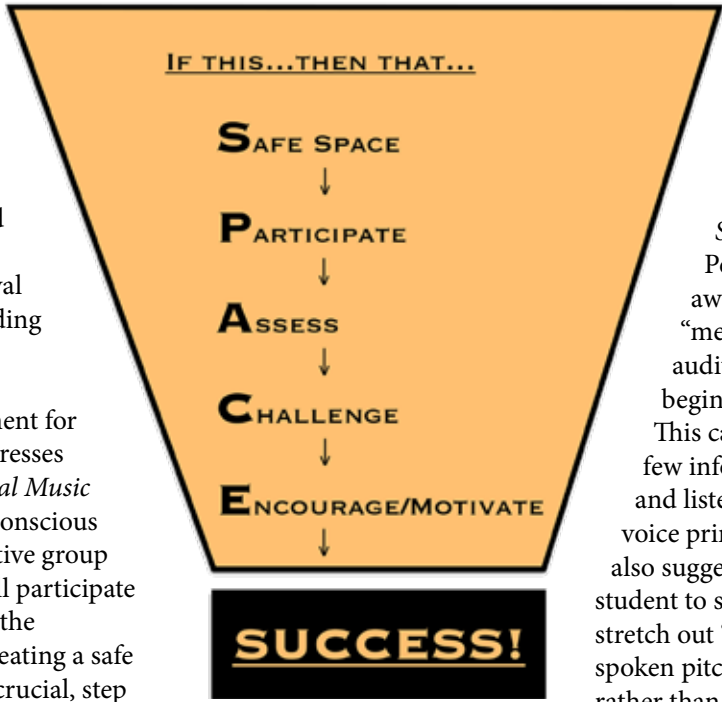
² Kenneth H. Phillips, *Directing the Choral Music Program* (New York: Oxford University Press, 2004), 110.

³ Don L. Collins, *Teaching Choral Music*, 2nd ed. (Upper Saddle River, New Jersey: Prentice Hall, 1999), 121.

⁴ Terry Barham & Darolyn L. Nelson, *The Boy’s Changing Voice: New Solutions for Today’s Choral Teacher* (New York: Alfred Music, 1991), 7-10.

⁵ For more information on testing procedures for middle school voices, visit www.alysacossey.com.

⁶ Patrick K. Freer, “Two Decades of Research on Possible Selves and the ‘Missing Males’ Problem in Choral Music,” *International Journal of Music Education* 28, no. 17, 17-30.



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Colleagues, after serving as the Jazz delegate and running our High School All State Jazz Clinic over the last few years, I am very excited to begin my tenure as the chair for the Jazz section for NCMEA. I also would like to congratulate David Lail, our new Jazz delegate, Kevin Young, Jazz chair-elect and thank our outgoing board members, Keith Grush and Margie Harrison, for all of their hard work. As I sit here in late November, memories of Conference still fresh in my mind, I hope when you all read this in early 2019, you find yourself still energized and excited to find success in the second half of your school year.

Now that we are working in our second year of the new audition process for our Region and All State Jazz ensembles, I hope you will continue to review with your students as they prepare. I invite you to share your questions or concerns with your region chair or with me directly. As with any major procedural change, we expect the occasional snag or confusion, but we will continue to improve upon this process to ensure that we are setting up our students (and teachers) for success.

Please encourage your students to seek out and listen to the referenced solos that were utilized in creating the instrumental etudes; they will not only help your students execute the figure in a stylistically appropriate manner, but can help them increase their personal command of the jazz vocabulary and be more confident in their own improvised solos.

As you prepare for auditions, there have been some changes to the All State Clinic for 2019. I want to thank Philip Wingfield and Dr. Mark Norman for their help in securing our new location. The All State Jazz Bands will now rehearse and perform at UNC School of the Arts in Winston-Salem, with the concert in Crawford Hall beginning at 1 p.m. on Saturday, April 6. Our clinicians this year are Sallie White for the Middle School Band and Brandon Lee for the High School Band.

As I think about the next two years, I am excited to begin planning for our 2019 Professional Development Conference and to work for you all representing Jazz Education in North Carolina. As a personal charge, I would like to invite and encourage more directors into the Jazz section. I hope to dispel the misconception that you cannot provide this experience to your students without a master's degree in jazz studies from a major university.

Over the last few years, I have been privileged to work with some incredible young jazz musicians, who sometimes knew more about the styles and music we were playing than I did. I began reaching out to colleagues, seeking resources that would allow me to keep up with my more advanced players, as well as foster that love and appreciation for jazz in my beginners.

This challenge has made me a better music educator. Believe me, if I can do it, you certainly can.

In the coming months, if you have any proposals for our next conference, please reach out to me. It is my hope that when you leave Winston-Salem next year, you will have some tangible ideas to implement as new tools to make the jazz program at your school a little better, or maybe to get one started from scratch. If you know of a colleague who has a jazz band or combo that is doing great work, encourage them to apply to perform next year and share the talents of their students with us.

Finally, I hope that you will consider attending one of the amazing jazz festivals that are held across our state. Jazz is a medium you cannot begin to master unless you are listening to it. Bringing your students out of their schools to hear other programs is a great way for them to start.

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Beth McCollum was recently awarded the NCMEA Orchestra Lifetime Achievement Award. At that time, Scott Laird gave a moving tribute to Beth. He graciously agreed to share that tribute here. In Scott's words:

It is my distinct honor and privilege to present Beth McCollum as the recipient of the 2018 NCMEA Orchestra Section Lifetime Achievement Award. Beth has served the state of North Carolina in profound and varied ways over the years and it is certainly fitting that we recognize her for a career of selfless care and support of so many.

Any remarks about Beth must begin with her life as a dedicated teacher to thousands of North Carolina children over the past 30+ years. Beth has served as director of orchestras at William G. Enloe Magnet High School in Raleigh for most of that time. The students of Enloe high school have been a steady and large presence on the stage of the NC Honors Orchestra, Eastern Regional Orchestra, not to mention national NAFME events, Triangle Youth Philharmonic, and other orchestral, chamber music, and solo events way too numerous to mention here.

Her orchestras are noted for their superior musicianship and discipline. Many of her students have gone on to successful careers in the music field including some that are teaching in North Carolina today. Early in her career, prior to her tenure in Wake County, Beth taught in Jackson and Watauga counties.

In addition to her work as a teacher, Beth is a true friend and caring colleague. I'll never forget my early years in North Carolina when I first attended NCMEA

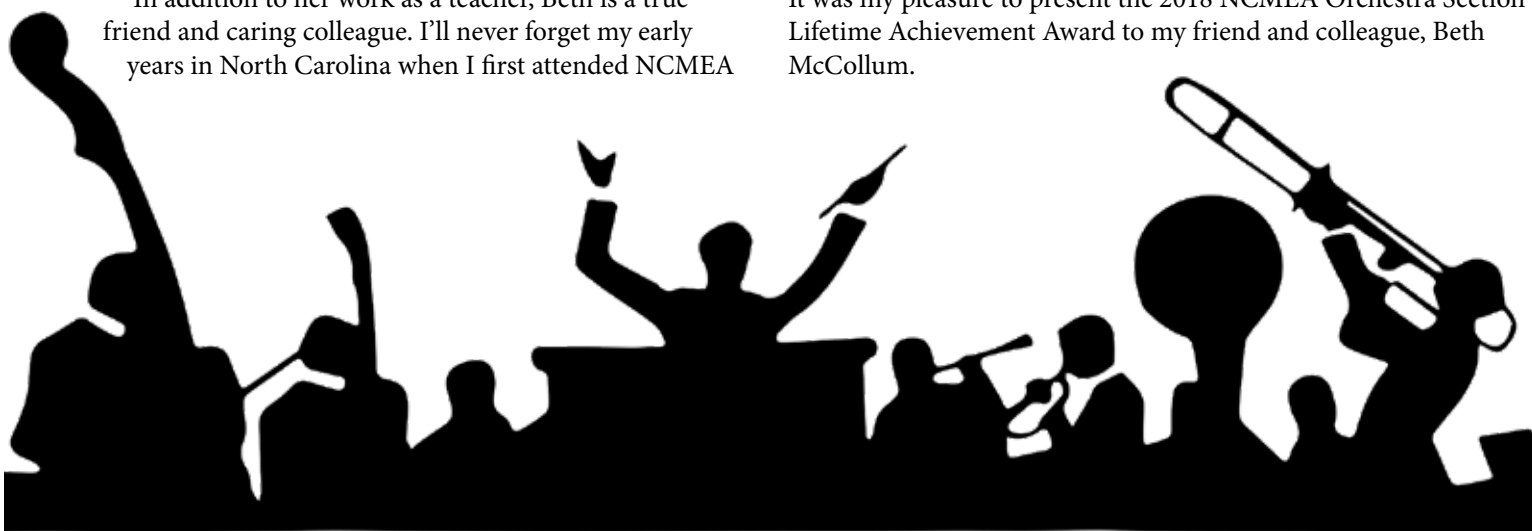
Orchestra events. Beth was the chair of the orchestra section and she immediately made me feel welcome. I knew instantly that we would develop a friendship based on a mutual love for music and sharing that love for music with our students. She has mentored numerous young teachers over the years and supports all of us, young and old, unconditionally.

Our mutual friend and colleague, Sabrina Howard, commented recently that Beth's passion for music and her relationships with students and colleagues is the characteristic that really sets her apart. "She is always willing to 'get in the trenches with us' when things aren't going great and when things are going well, she celebrates our successes." I couldn't agree with Sabrina more.

Beth has been a tireless leader and advocate for string education in North Carolina. She has served as chair of the NCMEA Orchestra section and chair of the Eastern Region, as well as numerous other leadership roles. Even when not serving in a stated leadership role, her steady manner, wisdom and leadership by example have set the tone for our section for many years.

Beth is a true teaching artist. She was named as the 2016 recipient of the North Carolina Symphony's Jackson Parkhurst Award. She received the 2004 North Carolina Orchestra Director of the Year Award.

She has taught, adjudicated, and conducted at way too many conferences, music camps and honors orchestra events to list. She is also an active violinist, appearing regularly around the Triangle. It was my pleasure to present the 2018 NCMEA Orchestra Section Lifetime Achievement Award to my friend and colleague, Beth McCollum.



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