

# MUSIC EDUCATOR

## 2017 NCMEA Professional Development Conference

Over 200 clinics, sessions and  
concerts, including

Tim Lautzenheiser  
Sunday Afternoon Keynote

U.S. Navy Band Commodores  
Sunday Evening Concert

Piedmont Wind Symphony  
Monday Evening Concert

November 11 - 14 • Winston-Salem

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## AUDITION DATES for 2017–18

December 2, 2017  
January 27, 2018  
February 10, 2018  
February 24, 2018\*

\*final date for music scholarship consideration

## OPEN HOUSE for PROSPECTIVE STUDENTS

Monday, October 23, 2017

High school students and parents will be able to attend music classes and rehearsals, as well as meet with School of Music faculty and admissions personnel.

Online Registration: [vpa.uncg.edu/open-house/](http://vpa.uncg.edu/open-house/)

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James Daugherty



## The Times are a Changin’

A colleague of mine recently shared a humorous thought with me about how often teachers could be mistaken for prisoners if someone listened to their conversations – especially as they near retirement. She noted their comments often contain such phrases as, “How long have you got in?” “How many more years do you have left?” or “When do you get out?”

In recent weeks, many of my own friends and colleagues have hinted some similar sentiments to me as my term of service as NCMEA president draws to a close. “Are you ready to go?” “Are you excited?” or “What will you do when you are finished?” are all questions I’ve heard. The truth is I haven’t thought about “getting out” very much. More than anything, I’ve been thinking more and more about what I’ve got in and the value of the time spent as a music education advocate and servant.

When we are engaged in the work at hand it’s often easy to lose a sense of time. Time is the one thing we often covet so much, yet often seems elusive. Time is often used as a reason to act or react. It is certain that time will advance, even if we do not. The third chapter of the book of Ecclesiastes teaches a valuable lesson on time:

*To every thing there is a season,  
and a time to every purpose under the heaven:  
A time to be born, a time to die;  
A time to plant, and a time to pluck up that which is planted;  
A time to kill, and a time to heal;  
A time to break down, and a time to build up;  
A time to weep, and a time to laugh;  
A time to mourn, and a time to dance;  
A time to cast away stones, and a time to gather stones together;  
A time to embrace, and a time to refrain from embracing;  
A time to get, and a time to lose;  
A time to keep, and a time to cast away;  
A time to rend, and a time to sew;  
A time to keep silence, and a time to speak;  
A time to love, and a time to hate;  
A time of war, and a time of peace.*

It is easy to forget how long ago we started a task or to focus on how long it is until we finish that task while we are engaged in it. Time may be one of the most unique connectors of our music and our lives. Often there isn’t enough time for all that we must accomplish. Even without enough time we seem to do a timely job of procrastinating tasks that require our time.

We often look at life and our impact upon the lives of those around us in terms of how we have spent our time. To gain that understanding, it’s essential to in some way measure our time. Time

is most often measured in some sort of interval or distance. Some we can measure with a quantity. We can quantify the number of minutes of the class we teach, the number of years we’ll continue our career, or the number of steps we’ll walk in a day. Yet, we find it hard to quantify the time that has value to us. We become engaged and captivated in valued time because (just like an interval in music theory) it has not only a quantity but also a quality.

Musicians have not only learned to quantify distances in our melodies, we have very uniquely qualified the distances contained in them as well. We have learned and embraced the idea of measuring intervallic distances of sound and simultaneously quantified those sounds as perfect, major, or minor. We even diminish and augment our intervals. There’s probably more truth to how the study of intervals applies to our life than we ever would want to admit especially when considering the quantity as something that is most often static while the quality is variable.

Time may be a measuring factor of our success in life. At milestones or capstones in our career we may joke about how many years we “have left to go,” yet it is often a more momentous testimony to share how many years we “have in,” highlighting accomplishments while serving those years “inside.” While we may not have enough time to accomplish all of our goals, I think the wisest use of our time may set the stage for our success. It is the quality of our time (or what do we do with the time we are given) that is most important. While intervals and time are not synonymous of one another and certainly differ in their musical use, they both can be thought of as a measurement. There is no better way to consider service to NCMEA than through the lens of two important musical foundations.

When I think about the time spent serving music education in North Carolina over the past two years, I don’t know I could ever quantify it with any sort of due diligence. Two years ago, it seemed this predetermined term of office would be a long time. Yet what once seemed like a long time has now proven to be very short. Given a choice, it would be much easier to qualify (rather than quantify) this most formative and auspicious time in my career and time of service to others. Just like intervals in the study of music theory, this time has been filled with perfect, major, and minor events. There have been opportunities to augment our position as a strong music education association even in the face of uncertain diminishment by no fault of our own.

It is exciting to now be able to transition to a new role with

NCMEA and lend support to our next president. In the last few months we have worked hard preparing for the transition in NCMEA leadership. Jazzmone Sutton is an impassioned and innovative leader who will continue leading NCMEA with vigor and intensity. There isn’t a question she is afraid to ask in her quest to find the best possible solutions. She has a great guiding compass and map in hand, ready to chart our course for the next two years. It’s an honor to stand with her and with our next president-elect to champion music and music education for all of North Carolina.

I’ve still got a few more years before I get out. The office of past president awaits me. Serving music education has opened up a new world. These people on the inside are committed to ensuring every student and citizen in our state and nation have the opportunity for their lives to be well-rounded and positively impacted by music. These people on the inside understand building relationships and sharing their story is how we will keep music alive and away from a death penalty. These people on the inside are the best. My life is forever changed because of the opportunity to serve “on the inside.”

To every member of this powerful association and every member of our board, I say, “Thank you.” Thank you for your belief in our profession, our passion, and our mission. Do not be discouraged that the times are a changin’ – be encouraged that you get to be a part of this change and be the force that changes minor and diminished intervals to major and augmented ones. Music defines the times. We must always remind the world that life on the outside would not be possible without the music on the inside.

With my most humble appreciation and thanks to each of you

– James

## NCMEA WISHES TO EXTEND SINCERE THANKS TO THE FOLLOWING

*It takes numerous wonderful people to plan and present this outstanding professional development Conference. This is just a small list of those who spent many hours since last November to get ready for 2017. We thank all of you!*

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Adam Joiner, Professional Development Conference Co-Chair  
Pat Hall, NCMEA Executive Director  
Mark Healy, Conference Administrator and Webmaster  
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**RICK DILLING**  
Educational Representative

**PLEASE ALLOW US TO INTRODUCE** an old friend and colleague in a new role! **RICK DILLING** has worn a lot of hats on **The Music Center** team over the years...most recently as manager of our Asheville location. We are pleased to announce that Rick is throwing another hat into **The Music Center** ring as an Educational Representative!

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# Notes from the Executive Director

Pat Hall



Conference 2017 is just a few short weeks away! The City of Winston-Salem is excited to welcome the NCMEA Professional Development Conference to the recently completed \$20 million renovation of The Benton Convention Center. The interior design creates more open, flexible meeting space and incorporates architectural nods to Winston-Salem's historic arts, tobacco and textile roots. Conference attendees will enjoy the bright, expanded lobby spaces with areas for conversation, charging electronic devices and coffee.

Conference co-chairs, Barbara Geer and Adam Joiner, along with NCMEA section chairs, visited the Benton in early summer to provide input on reassigning sessions, clinics, rehearsals, concerts to new ballrooms and adjacent meeting rooms on the upper level of the Benton. The Benton is the first place you'll visit when you arrive in Winston-Salem to check-in at Conference Registration.

We also welcome more than 100 music industry vendors to our Conference this year. You will be able to visit musical instrument dealers, music publishers, tour and travel operators, along with

companies to help with fundraising projects and new technology. Music department faculty from colleges and universities, as well as military music organizations will be on hand to talk with you about their programs. You can also meet several new vendors who are visiting NCMEA for the first time! I encourage you to make at least one hour in your schedule on Sunday or Monday to visit our exhibitors and thank them for supporting the NCMEA Conference. The Exhibit Hall is located on the lower level of the Benton in Piedmont Hall.

The conference mobile app will be back and will be the most up-to-date version of the conference schedule with session descriptions, speaker bios, CEU credit tracking, drop pin venue maps, exhibitor information and locations, and more. We will provide access to the mobile app by mid-October, so take advantage of early registration to save a few bucks, avoid the lines, and beginning planning your conference schedule!

I look forward to seeing you in November!

## Conference Registration & Information Center

### Benton Convention Center Upper Level Lobby

Saturday, November 11	8 a.m. – 6 p.m.
Sunday, November 12	9 a.m. – 5 p.m.
Monday, November 13	8 a.m. – 1 p.m.

### Registration Rate Oct. 21 – Nov. 13

Active Member	\$120
Introductory (First Year Teacher)	\$75
Collegiate	\$50
Retired	No Fee
Non-Member	\$240

All registered attendees will have access to the NCMEA Conference Mobile App. The NCMEA conference mobile app will have the most up-to-date schedule and location information.

If you register by 5 p.m., Wednesday, November 8 you will have access to the app prior to your arrival in Winston-Salem. If you register onsite, it will be a few hours before we can upload your registration information on the app.

Attendees will also be able to track CEU credits on the mobile app. Pending approval from your school district or LEA, Conference attendance hours may be used for credit toward your license renewal. Session length 50 min = 1hr. Session length 80 min = 1 ½ hrs.

## NCMEA Exhibit Hall

### Benton Convention Center Piedmont Hall – Lower Level

Sunday, November 12	10 a.m. – 5 p.m.
Monday, November 13	9 a.m. – 5 p.m.

Be sure to plan at least one hour to visit and thank our vendors for supporting the NCMEA Conference.

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## All-National Honors Ensembles

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### Concert Band

#### McKinley Baker, Contrabass Clarinet

Central Davidson High School

Rodney Workman\*

#### Ernest Collins, Tenor Saxophone 2

Union Academy Charter School

Steve Stevens\*

#### Sunnie Li, Flute 2

Ronald W. Reagan High School

Andrew Craft\*

#### William McArthur, Percussion

NC School of Science and Math

Phillip Riggs\*

#### Melody Shaffer, Oboe

School of Inquiry & Life Sciences at Asheville

Emily Talley\*

#### Brian Suh, Trumpet 2

Athens Drive High School

Jerry Markoch\*

#### Mathew Wise, Euphonium 2

Pinecrest High School

Eugene Cottrell

#### Joshua Wright, Baritone Saxophone 1

Northwest School of the Arts

Jerald Lowe\*

#### Julia Yeh, Flute 1

Panther Creek High School

David Robinson\*

### Symphony Orchestra

#### Nicholas Edwards, Clarinet 2

Providence Day School

Michael Hough\*

#### Wen Nin (Shania) Khoo, Violin 2

Green Hope High School

Davis Wilson\*

#### Grace Krell, Flute 2

West Forsyth High School

Rebecca Green\*

#### Hannah Robins, Percussion

Ronald Reagan High School

Andrew Craft\*

#### Timothy Tucker, Trumpet 2

Wake Forest High School

Joel Tucker\*

#### Lily Zheng, Violin 2

Charlotte Latin School

Sabrina Howard\*

#### Samuel Zhu, Violin 1

Enloe High School

Elizabeth McCollum\*

### Jazz Band

#### Veronica Leahy, Alto Saxophone (Lead Alto)

Charlotte Latin School

Ron Payne\*

### Mixed Choir

#### Hayley Allen, Soprano 2

The Oakwood School

Kathryn Sauls\*

#### Juliana Gorena, Soprano 2

Clayton High School

Ann Meigs\*

#### Allison Honeycutt, Alto 2

Bandys High School

Allison Keisler\*

#### Tyler Horwitz, Tenor 2

Cary Academy

Emily Turner\*

#### Elizabeth Rogers, Soprano 1

Fuquay Varina High School

Taylor O'Donnell\*

#### Matthew Weeks, Bass 2

Currituck County High School

Tiffany Arbogast\*

#### Lexi Yauch, Soprano 1

Clayton High School

Ann Meigs\*

## General Music & Exceptional Children

by Rue Lee-Holmes

**Hello, Wonderful Ones!** In the hustle and bustle of back-to-school activities, remember to register for, and attend, the 2017 NCMEA Professional Development Conference in Winston Salem, Nov. 11-14, 2017. Refer to [www.ncmea.net](http://www.ncmea.net) for additional information. Please consider attending the following sessions sponsored by the General Music and Exceptional Children's Commissions. Check out the NCMEA Conference app for times and locations.

### Let's Jam Out!

The entire membership is invited to attend a *jam session* on Saturday, Nov. 11. Dr. Sandra Teglas, Dr. Christen Blanton Mack, Mark Dillon, and Dr. Jacqueline Secoy will facilitate the session. Bring the instrument of your choice and let's jam out!

### In the Middle and Loving It: Engaging Middle School General Music Students



Dr. Rue Lee-Holmes will present *In the Middle and Loving It: Engaging Middle School General Music Students*. This hands-on clinic will provide engaging activities for middle school (6-8) general music students and will suggest modifications for students with special needs. This is a repeat session offered Saturday, Nov. 11 and Sunday, Nov. 12.

Dr. Rue S. Lee-Holmes, MT-BC, is a middle school general music teacher and the Arts Education Coordinator for Sampson County Schools. She is also an adjunct music instructor at the University of Mount Olive. She serves as the chair of the Exceptional Children's and General Music Commissions on the NCMEA Board.

### Here's the 411! Utilizing Cell Phones in Secondary Music Classes

The General Music Commission is collaborating with the Technology section to sponsor the session, *Here's the 411! Utilizing Cell Phones in Secondary Music Classes*. Felicia Davis will discuss the best way to embrace the BYOD model in a secondary music classroom on Sunday, Nov. 12.



## US Army All-American Marching Band

All-American Bowl | San Antonio, TX | January 6, 2018

#### Mackenzie Aldridge, Clarinet

Tuscola High School

Tim Wise\*

#### Evan Allen, Color Guard

Whiteville High School

Emmanuel Ross\*

#### Michael Bell, Trumpet

West Henderson High School

Jerrold Klaes\*

#### Samer Issa, Marching Baritone

Green Hope High School

Brian Myers\*

#### Ladaizha Judkins, Color Guard

Smithfield-Selma High School

Brian Jones\*

#### Thomas Kane, Alto Sax

AC Reynolds High School

Sean Smith\*

#### Hayley Knighton, Color Guard

North Buncombe High School

Andrew Shelton\*

#### Jacqueline Leary, Color Guard

Camden Early College High School

Chris Whitehurst\*

#### Madison Lovingood, Clarinet

East Rowan High School

Emily McNeil\*

#### William Snow, Color Guard

Corinth Holders High School

Oliva Spell\*

#### Skylar Stone, Piccolo

Clayton High School

Bobby McFarland\*

#### Emily Williams, Color Guard

Clayton High School

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# Awards, Grants & Scholarships

The **2017 Mini Grant** was awarded to Janet Berry, W. A. Young Elementary, Burke County, for *The Simply Dulcimers Project*. Students will learn to play rhythmic, melodic and harmonic patterns on the simple string instrument known as the lap dulcimer. Students will also accompany singing of U.S. folk songs in the classroom and through performance. This project will allow the students to address NC Essential Standards in Musical Literacy, Musical Response and Contextual Relevancy.

The **2017 Summer Professional Development Grant** was awarded to Jennifer Fowler for an Orff workshop in collaboration with the Asheville City Schools and the Buncombe County Schools. *Sing, Move, and Play with Orff* was a full-day workshop, held in August, attended by more than 50 elementary and intermediate music generalists. The purpose of the workshop is to provide a full-day of content exploration using the Orff methodology with emphasis on student engagement and lesson design that incorporates exploratory learning strategies. NCMEA is pleased to fund this project in an area of NC that has little staff development opportunities for Orff.

## NCMEA Scholarship Awards






The **2017 Barbara Bair Scholarship** was awarded to Victoria (Tori) Mitchell. Tori, an alto saxophone player, is a graduate of Holly Springs High School in Wake County. She began her college career at UNC Charlotte this fall. In high school, Mitchell served as the primary student conductor. She led the warm-ups for their youngest ensemble and helped teach music theory. An excerpt from her application essay demonstrates her passion for music education, “The creation of music, from composition to performance, is a journey I cherish and value as one of the world’s greatest gifts. One must be in an environment that facilitates growth and inspiration in order to be able to effectively awaken the same enthusiasm in a younger generation. Music education is, and always will be, my true passion.”

Lauren Lewis, the **2017 Bill McCloud Scholarship** winner, serves as the collegiate CNAfME chapter president at East Carolina University. She states, “through this position, I have learned the importance of being active in the community, advocating for my profession, and constantly working for improvement in my teaching.” As a clarinet player at ECU she has performed with many ensembles including the ECU wind ensemble, marching band, volunteer community band, and a clarinet quartet. This summer, Lewis attended the NAFME Collegiate Advocacy Summit (one of nine North Carolina collegiate members) and Hill Day in Washington D.C. In addition, she accepted two national awards at the NAFME

National Assembly meeting in Tysons Corner, VA that same week. She is the recipient of NAFME’s Shannon Kelly Kane Scholarship and accepted the ECU CNAfME 192 Chapter of Excellence in Service Award. Congratulations, Lauren!

The **2017 Ruth Jewell Scholarship** was awarded to Nyi Nyi Myin, a music education major at Wingate University. Music and art was something he did not grow up with as a child. Western music was nonexistent in Burma, and music was not part of the curriculum in schools. His first encounter with western music was in sixth grade when he joined the school orchestra as a violist. In his freshman year of high school, he started singing with an after school choral program in Charlotte. Myin came into college as a performance major with an interest in composition. He soon changed his major to music education because he realized he had a talent for teaching. “I saw a person’s face light up when I was teaching them something, I saw glory in their eyes, and I just wanted to hold onto it,” he stated.

# Conference To Do List

-  Make sure your NCMEA/NAfME membership is up-to-date. You can join or renew through the NCMEA website, upper right corner.
-  If you haven’t already done so, REGISTER! Online registration is easy and only available on the NCMEA website.
-  If you register before you get to Winston-Salem, you will have access to the 2017 Conference mobile app and can begin planning your Conference schedule.
-  Bring a copy of your Conference registration confirmation or have access to the email confirmation. The QR code found on your confirmation will get you through the registration process quickly
-  Pack your bags and get ready for an educational and enlivening professional development experience in Winston-Salem!

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# Great Food, Great Music, and Free Shuttle Service!!!

*by Anne Saxon, NC ACDA Executive Director / Past President*

**NC ACDA Annual Fall Luncheon  
NC American Choral Director's Luncheon  
Monday, November 13, noon – 1:30 p.m.  
Centenary UMC's Memorial Auditorium**

**E**ach November, musicians and music educators alike make their annual pilgrimage to Winston-Salem for the NCMEA Professional Development Conference. Since a large majority of NC ACDA members are also members of NCMEA, NC ACDA hosts a luncheon for a chance to connect as a body of people who work in the choral field, and to invite others to come and learn about our organization. An auditioned choir is also invited to come and perform as part of this choral experience.

The majority of NC ACDA's leadership will be on hand at this event to greet our guests and get to know you better. A highlight of the luncheon will be the announcement of our next **Lara Hoggard Award Recipient**. This person will have provided statewide leadership in the choral art for a minimum of 10 years, and consistently demonstrated the highest musical standards throughout his/her career. Also, as a perk for non-members to attend, we will hold a drawing for some free memberships.

The free shuttle service provided by the church makes it easy to get to the event, especially if the weather is bad, or one can walk the two blocks from the convention center to the church. The shuttle is also available immediately following so you can return to your next conference session in a timely manner. Following lunch there will be a concert upstairs in Centenary's beautiful sanctuary presented by the UNC School of the Arts Cantata Singers, directed by Nathan Zullinger, which will include a chamber orchestra.

Tickets are just \$15 per person for a wonderful buffet meal, a chance to win a free membership, and to attend an awesome concert. We hope you will plan to come – and invite a friend or colleague to join you!

Luncheon pre-registration information is on our new web site at [www.ncacdaonline.org](http://www.ncacdaonline.org) – a few tickets will also be sold at the door for \$20 per person as space allows.

## UNCSA Cantata Singers

The UNCSA Cantata Singers is comprised of all voice majors from the undergraduate and high school divisions in the School of Music, with several students from other disciplines also taking part. The ensemble rehearses four days a week and presents three concerts per academic year. Members of the Cantata Singers also function as the opera chorus for the Fletcher Opera Institute's main stage productions. Within the last three years, the Cantata Singers have presented Haydn's "Lord Nelson Mass" (Joseph Haydn), "Fern Hill" (John Corigliano), "Magnificat" (J. S. Bach), "Carmina Burana" (Carl Orff), "Requiem" (Maurice Duruflé), and "Laud to the Nativity" (Ottorino Respighi). They have also collaborated with the Winston-Salem Symphony and Symphony Chorus, Magnolia Baroque, the UNCSA School of Dance, and recently hosted visiting composer Charles Fussell.

Nathan Zullinger maintains a multi-faceted career as a conductor, church musician, and teacher. He holds a Doctor of Musical Arts in choral conducting from Boston University and a Bachelor of Science in music education from Messiah College. He is currently the director of music at Highland Presbyterian Church in Winston-Salem, where he directs ensembles for all ages and serves as the organist for weekly services.



Previously he served the United Church in Walpole, MA, for eight years. Zullinger is a member of the faculty at the University of North Carolina School of the Arts, where he conducts the Cantata Singers and has taught courses in conducting and aural skills. He has taught or conducted at Boston University, Brown University, and the University of Rhode Island. During this academic year he is pleased to be leading works by Finzi, Poulenc, Vivaldi, Brahms, and Bernstein.

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# NCMEA Elections

## PRESIDENT-ELECT CANDIDATES



*David Dobbins*  
*Choral Director*  
*Southeast Guilford Middle School*

Dave Dobbins is in his seventeenth year as choral director at Southeast Guilford Middle School. He has taught for 27 years in North Carolina, and 22 in Guilford County. In his years at Southeast Middle, Dobbins has served as fine arts chairperson, fall festival chair, student-staff support team member, and cooperating teacher for many student-teachers and interns, as well as mentor for many new teachers. Each year his students participate in All-County and All-State Choruses, and are recognized by selection into North Carolina Honors Chorus. Choirs at Southeast Middle enter yearly in NCMEA MPA and Carowinds Choral Festival, where they consistently receive superior ratings in performance and sight reading.

The Southeast Middle Choral Ensemble competes annually at the Bush Gardens Fiesta-Val Competition where they also consistently rate superior, and are defending festival champions having earned this honor 11 of the last 13 years. Dobbins is a frequent guest clinician for choral festivals across North Carolina, as well as an adjudicator for choral and solo/ensemble festivals. He has presented and guest-lectured at numerous local and state music education clinics, conferences, and reading sessions, as well as local universities and meetings of NCMEA and ACDA. His choirs have twice been selected to perform at NCMEA conference. They frequently perform the National Anthem at Greensboro Grasshoppers games, and at the ACC Women’s basketball tournament as well as professional hockey games and other publicized venues. In 2016, he directed the North Carolina Middle School All-State Chorus.

Originally from Jacksonville, AL, Dobbins is a graduate of UNCG, where he had the pleasure of interning and studying voice and choral conducting with, among others, Dr. Hilary Apfelstadt, Dr. William Carrol, Dr. Richard Cox, Mr. Sam Doyle, and Dr. William McIver. In 1996 he began service on the NCMEA Middle School Section board as member-at-large, Central Honors audition chair, president-elect, and section president from 2006 – 2008. Dobbins served 2 terms as ACDA Middle Schools Repertoire and Standards chair.

In 2007, he established the NCMEA Middle School Section’s Brian Busch Memorial Grant which annually funded the purchase of choral music for two deserving North Carolina middle school programs. He was the 2005 Southeast Guilford Middle School Teacher of the Year, and the 2005 – 06 recipient of the NCMEA Richard Keasler State Music Teacher of the Year Award. He is a certified master teacher by the National Board for Professional Teaching Standards, and has worked as a national scorer and validator for NBPTS applications. In the last 27 years, Dobbins has

taught choral and general music, grades 6 – 8, drama, remedial reading, in-school suspension, and coached baseball and football in Alamance and Guilford counties and coached recreational league soccer.



*Carol Earnhardt*  
*Choral Director*  
*Robert B. Glenn High School*

Carol Earnhardt has been an NCMEA member since 1993. With the strong advocacy and support NCMEA offers to music teachers, Earnhardt believes that not just membership, but service to the organization is vital in the protection and promise of music education for many years to come. She has remained active in the organization through multiple service and leadership positions. Currently, she is the North Carolina Honors Chorus coordinator for the High School Choral section of NCMEA. She has served the organization in various positions. Most recently, she was the chair of the High School Choral section. For six years, she served on the executive board as the District #4 president and as the Barbara Bair Scholarship chair. At the beginning of her career as a music teacher, she served the Middle School Choral section as a member-at-large and the central Honors Chorus Audition coordinator.

Earnhardt is also an active member of the American Choral Directors Association (ACDA). She has served on the board for the North Carolina chapter ACDA for many years and has presented multiple interest sessions at their conferences. Currently, she is the community choir resource and repertoire chair. In 2010, she was excited to serve the Southern Division of ACDA as the international conductor exchange coordinator and hosted a visiting conductor from Cuba.

Carol Earnhardt has been the choral director at Robert B. Glenn High School since 1998. Earnhardt, a National Board Certified Teacher, received the Master of Music and the Bachelor of Music degrees from the University of North Carolina at Greensboro. She is currently pursuing a Ph.D. in Music Education at UNCG. Under her direction, the choral department at Glenn High School has grown to be a respected choral program in the state, performing by invitation at Carnegie Hall, the National Cathedral, the NCMEA Conference and the North Carolina ACDA Conference. Her choirs at Glenn collaborate frequently with university and professional choirs and, most recently, performed Dan Forrest’s “Requiem for the Living” with Bel Canto, a professional choir in Greensboro.

Earnhardt has served as the clinician for All-County Choral clinics in Cabarrus, Guilford, Randolph, Rockingham and Surry counties and has served as the conductor for the Cooperative Baptist Youth Choir Festival. She is the artistic director of a large community choir in Kernersville, the Heart of the Triad Choral Society. The choir gives multiple concerts a year and employs many instrumentalists from around the Piedmont Triad area for the performances. She has also been the music director at Bunker Hill United Methodist in Kernersville since 2008. Prior to teaching at Glenn High School, Earnhardt taught choral music at Hill Middle School in Winston-Salem and at Jones Elementary School in Mount Airy. She was named Teacher of the Year for Jones

Elementary for the 1995 – 96 school year. In 2006, she was elected as the Teacher of the Year for Glenn High School, and in 2007 was named the Winston-Salem/Forsyth County Teacher of the Year. Last year, she was humbled and honored to be presented the NCMEA High School Choral Section Teacher of the Year.

## RECORDING SECRETARY CANDIDATES



*Janet Berry*  
*W.A. Young Elementary School*

Janet Berry has taught K–5 general music at W. A. Young Elementary in the Burke County Schools since October 2016. Previously, she taught at Celeste Henkel Elementary in the Iredell-Statesville Public Schools from August 2005 to October 2016.

Berry was Celeste Henkel’s Teacher of the Year 2011 – 12 and a District Top Five Teacher of the Year that same year. She has previously taught band/choral/piano/music theory/music history in middle, high school and directed community bands for Catawba Valley Community College and Caldwell Community College.

She holds Bachelor’s and Master’s of Music Education from Appalachian State University, Orff Certification – Level III, Kodaly Certification – Level III, and is a National Endowment for Humanities Grant recipient for Summer 2014. She is a member of many professional organizations including the National Association for Music Education, the North Carolina Music Educators Association (also serving as past District 5 president and president-elect of the Elementary board), the American Orff-Schulwerk Association (national member and Piedmont NC Chapter – editor and webmaster), the Organization of American Kodaly Educators, and the Kodaly of North Carolina Chapter.



*Anna Peterson*  
*Yadkinville Elementary School*

Anna Peterson is beginning her 15th year of teaching in Yadkin County. During her time in Yadkin County, she has taught general music and chorus to students in grades pre-K – 8. She also regularly helps with the high school band program by leading flute sectionals. In addition to her teaching assignment, she also serves as the Lead Arts Teacher for Yadkin County Schools and chair of the Elementary All-County Choir. She is a board member of the Yadkin Arts Council and plays flute with the Winston-Salem Community Band. Each summer, she teaches a week-long music camp at the Yadkin Arts Council for students in grades K – 8.

Peterson holds a Bachelor of Music Education from Appalachian State University and a Master of Music Education from the UNCG. She holds National Board Certification, has completed three levels of Orff-Schulwerk certification at Appalachian State University, and most recently, has completed level one in World Music Drumming.

Peterson is currently working closely with the Yadkin Arts Council to find funding to purchase the instruments needed for all eight of the elementary music classrooms in Yadkin County. Since

beginning this project, \$42,000 worth of instruments have been purchased for the students and teachers of Yadkin County.

## MEMBER-AT-LARGE (Majority)



*Ruth Petersen*  
*Band Director*  
*Bailey Middle School*

Ruth A. Petersen earned her Bachelor of Music Education in 1991 and her Master of Music Education in 1992, both from UNCG. She earned her National Board Certification in 2002 and renewed it in 2012. She currently serves as the director of bands at Bailey Middle School in Cornelius, and has been there since the school’s opening in 2006. Previously, she was the director of bands for eight years at Francis Bradley Middle School in Huntersville, and for six years at Smith Middle School (Smith Academy of Foreign Languages) in Charlotte.

She has been a Cable in the Classroom Award winner, a Wachovia/First Union Ben Craig Outstanding Educator finalist, a semi-finalist for the Harris Teacher of the Year, a Disney’s America’s Teacher Award Nominee and recognized in Who’s Who of American Women twice and five times in Who’s Who Among America’s Teachers. She was Teacher of the Year at Smith Middle School and at Francis Bradley Middle School. She was recognized by her peers from the South Central District Bandmasters Association with the Award of Excellence in 2014.

In addition to consistently earning ratings of excellent and superior, Petersen’s bands have performed with the Dallas Brass on three occasions and worked with jazz clinicians Jim Pugh and Jim Snidero. In 2007, her band participated in the National Anthem Project Finale and performed at the Old Post Office Pavilion in Washington, D. C. The Bailey Band performed at Alice Tully Hall at Lincoln Center in New York City in 2009 for the Abraham Lincoln Bicentennial Celebration.

Her bands have also performed in Hershey, PA; Boston, MA; Orlando, FL; Atlanta, GA; and CedarPoint, OH. She has commissioned five pieces for middle school band including “Factory Child” by Ed Kiefer, “Dawn of the Angels” by Mekel

## Future Conference Dates

November 10 – 13, 2018

November 9 – 12, 2019

November 7 – 10, 2020

November 5 – 9, 2021

November 4 – 8, 2022



Rogers, “Blue Ridge Reel” by Brian Balmages, “Legend of the Queen Anne’s Revenge” by Robert W. Smith, and “The Swarm” by Robert W. Smith. Her jazz bands have performed for CMS Emmy Night, the finale for the Superintendent’s “State of Our Schools” Speech, and the National Association of Science Teachers Regional Conference. The Francis Bradley Jazz Band was the first middle school jazz band to perform at Northwestern High School’s Jazz Discovery Festival in Rock Hill, SC. Her students have also earned chairs in honors bands at the county, district, and state level.

Petersen teaches private lessons to brass students and is an editor for NorthLand Music Publishers. Her latest editing work helped to bring back an important text on the history of the wind band, *Time and the Winds*, by Frederick Fennell. She has also co-created a set of educational posters for band, orchestra, and chorus to teach the concepts on which students are adjudicated at music performances. Since 2011, she has been the webmaster for the North Carolina Bandmasters Association. She co-chaired the South Central District’s Solo and Ensemble MPA from 2011 through 2015 with Robert Carrington, director of bands at William A. Hough High School, and has served as chair for the Western Regional Jazz Band auditions since 2015. She has also been a member of NCMEA, NCBA, SCDBA, NBA, WBDI, JEN, ITA, and TI:ME.



**Dr. Raychl Smith**  
*Assistant Professor of Music Education*  
*East Carolina University*

Raychl Smith is assistant professor of music education at East Carolina University. Smith has previously served as program coordinator and assistant professor of music education at Minnesota State University Moorhead and instructor of music education at Elon University. Prior to teaching at the collegiate level, she taught in the public schools of North Carolina as an elementary general music teacher, elementary choral director, and middle school band director.

She has presented research at state, national, and international conferences on Creative Motion pedagogy, innovative approaches to facilitating free improvisation, community music making, and music education and social justice. She serves as the second vice president of the Creative Motion Alliance, a national organization that certifies teachers in Creative Motion pedagogy and teaches on the summer faculty of the Windswept Music Conference.

**MEMBER-AT-LARGE (Minority)**



**Johnathan Hamiel**  
*Band Director*  
*R.J. Reynolds Magnet High School*

Johnathan Maurice Hamiel is a native of Ellenboro, NC. He is a 1998 graduate of East Rutherford High School in Rutherford County. In 2003, he graduated from Winston-Salem State University with a bachelor’s degree in music business management and merchandising. Hamiel has been teaching public school in Winston-Salem for 15 years. He began teaching band at The

Downtown Middle School in Winston-Salem. In 2007, he earned his master’s degree from the University of North Carolina at Greensboro in music and music education. Later that year, he was awarded Teacher of The Year for The Downtown Middle School 2007 – 08 academic school year. After his tenure at the Downtown Middle School, he then accepted the director of bands position at Parkland Magnet High School, in Winston-Salem,

While at Parkland, Hamiel has transformed the PHS band program from a program of 35 students and 2 ensembles to a program of over 121 students and 5 ensembles. Under the baton of Hamiel, the band program at PHS has won countless awards and received superior and excellent ratings throughout the southeast United States. Under his tutelage, PHS hosted master classes by the Eastman School of Music, Winston-Salem State University Department of Fine Arts, University of Miami FL. (Frost School of Music) and University of North Carolina School of the Arts. Additionally, the Parkland Band Program was invited and participated in the UNCOSA short film/motion picture entitled *Felicia*. In 2013, the PHS band was selected to perform nationally on ESPN 1380 AM during their yearly kick-off of the ACC tournament. In turn, the ACC tournament came to PHS in 2015 when the University of Miami Pep Band came to Parkland to give a master class and sit-in with the Parkland Wind Ensemble. The Parkland band was also selected to represent NC in the National Memorial Day Parade in Washington D.C. in 2014.

In an attempt to enhance the community and culture of PHS, Hamiel also created a marching band leadership camp entitled Project LEAD. This camp is held every summer for leaders of community marching bands (drum major, section leaders, and captains). Project LEAD teaches students how to lead their peers, musical conducting techniques and how to appropriately line a football field. Unlike most leadership camps, it’s free for all students involved and available to any community band members.

He has also created a program entitled Creating A Spark. The Creating A Spark initiative is a program to get community elementary students interested and involved in band by having high school students perform for elementary students and allowing them to sample different band instruments as they combine with the high school students to make music. Hamiel also assists in conducting The Wachovia Winds Wind Ensemble. Wachovia Winds is a community ensemble comprised of the top band students and conductors in the Piedmont Triad.

In 2014, Hamiel was awarded Winston-Salem Forsyth County Schools Band Director of the Year. During this time, he also twice served as guest clinician and presenter of WSFCS All-County Bands and Youth Piedmont Honors Band. He was awarded Parkland Magnet High Schools Teacher of The Year for the 2014 – 15 academic school year. During the fall of 2014, PHS was the only band to participate in the WSFCS Bully Walk, a community service event to help stand up against school bullying. In the fall of 2014 PHS, under his direction, was noticed and was allowed to perform for ABC’s *Good Morning America* segment “Your Hired,” another nationally syndicated performance.

Johnathan Hamiel continues as director of instrumental ensembles at Parkland Magnet High School, where he currently teaches marching band, concert band, jazz band, percussion

ensemble, and just began teaching orchestra. Johnathan Hamiel is now in his second year as the director of bands at R.J. Reynolds High School in Winston-Salem. His former band students have gone on to perform and enroll in collegiate bands on music scholarships such as UNC Chapel Hill, ECU, Appalachian State University, Johnson C. Smith University, Livingstone College, UNC Pembroke, Morehouse, NC A&T, UNCG, and WSSU.



**Quincy Lundy**  
*Walkertown Middle and High School*

Quincy Lundy is in his 17th year of teaching band and is in his seventh year as director of bands at Walkertown Middle and High Schools. In December 2013, he was selected as the 2013 – 14 Walkertown Middle School Teacher of the Year and in 2016 was selected as the WSFCS Band Director of the Year. Lundy is formerly the director of bands at Quality Education Academy where his 4 – 12 grade band, The Seraphim Winds, performed numerous public concerts and received consecutive high ratings at local band festivals.

Prior to teaching band in public school, Lundy performed as a clarinetist in the United States Marine Corps Band at Camp Lejeune and Paris Island. During his military service, he also served as band platoon sergeant and audio recording/reinforcement engineer for the concert band, jazz band, and ceremonial band national concert tours. In 2001, he was awarded the Navy/ Marine Corps Achievement Medal for composing an arrangement of “God Bless the USA” for the Paris Island Marine Band. The highlight of his military music career was the powerfully moving premier performance of his original concert band work, “A Symphonic Tribute,” written in memoriam of his middle school band director, Russell French, who introduced Lundy to the world of instrumental music and deeply inspired him toward musical excellence. The piece was first performed in Cedar Falls, Iowa in 2000 by the Paris Island Marine Band and later performed and presented to Mr. French’s wife and son, Susan and Brian French, in Winston-Salem by the Cherry Point Marine Band in 2003 as a part of the Old Salem Visitors Center opening and dedication.

Lundy attributes his passion for teaching music through band to a phenomenal musical upbringing in middle and high school under band directors Russell French and Bill Toney. During his middle and high school years, Lundy had the opportunity to perform and premier some of the most challenging and popular literature for concert band at the baton of nationally and internationally celebrated conductors and composers for band to include James Swearingen, Robert Sheldon, Francis McBeth and others. He won first chair in the bass clarinet section of the Winston-Salem/Forsyth County All-County Band every year from 7 – 12 grades. He also was selected for the NW District and the NC All-State Bands every year from 8 – 12 grades, winning first chair All-State bass clarinet his 10 – 12 grade years. Encouraged by Russell French to audition during his final year of high school, Lundy won first chair bass clarinet in the 1994 National Band Association

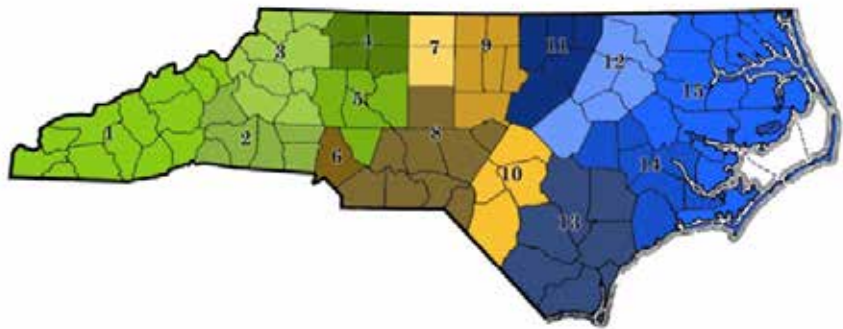
Concert Band conducted by the late W. Francis McBeth. During his senior year at West Forsyth High School, under the musical direction and mentorship of Bill Toney, Lundy was elected as drum major and was awarded the Marine Corps’ Semper Fidelis Music Award and was encouraged to audition for a military band.

After completing Marine Corps basic and combat training, Lundy attended and graduated from the Armed Forces School of Music in Norfolk, Virginia where he earned academic awards and later earned a bachelor’s degree in music education from Winston-Salem State University, where he was recipient of the WSSU Fine Arts Academic Award and also graduated Magna Cum Laude. He has performed numerous seasons with the Piedmont Wind Symphony. He has served as co-conductor of the Wachovia Winds Youth Wind Ensembles since 2012 and has served as conductor-clinician of the 2013, 2014 and 2016 Piedmont Honor Bands. He has also served as choral ensemble and congregational song leader at his church congregation for many years. He is a member of NCMEA and the NAFME.





# NCMEA Elections



North Carolina State Board of Education Districts



Last year we shared with you the decision by the NCMEA board of directors, as a part of NCMEA’s 2017 – 2020 Strategic Plan, to realign our NCMEA Districts to match the current NC State Board of Education Districts (map below). This action reduces the number of district presidents serving on the NCMEA Board from a total of 15 to a total of 8. District Presidents will hold two-year terms and be elected in odd number years.

It is our thought this reduction will allow each of the new district presidents to more uniformly serve their region and also help member constituents better understand their district boundaries and borders. During the next two years, the NCMEA Board is committed to strengthen and provide more support to the role of the district president.

This year at Conference, we will hold eight District Meetings to elect new presidents. The meetings will be held at 5 p.m. on Sunday, November 12 in the Benton Convention Center (room assignments will be on the conference mobile app). Current district presidents will preside (or co-preside) over the meetings. If you are interested in serving, please contact NCMEA President, James Daugherty, [jdaugherty@ncmea.net](mailto:jdaugherty@ncmea.net).

**District 1, Northeast Region**

Beaufort, Bertie, Camden, Chowan, Currituck, Dare, Gates, Halifax, Hertford, Hyde, Martin, Northampton, Pasquotank, Perquimans, Pitt, Roanoke Rapids, Tyrrell, Washington, Weldon

**District 2, Southeast Region**

Brunswick, Carteret, Craven, Duplin, Greene, Jones, Lenoir, New Hanover, Onslow, Pamlico, Pender, Wayne

**District 3, North Central Region**

Chapel Hill-Carrboro, Chatham, Durham, Edgecombe, Franklin, Granville, Harnett, Johnston, Lee, Nash, Orange, Person, Vance, Wake, Warren, Wilson

**District 4, Sandhills Region**

Bladen, Clinton, Columbus, Cumberland, Hoke, Montgomery, Moore, Richmond, Robeson, Sampson, Scotland, Whiteville

**District 5, Piedmont Triad Region**

Alamance, Asheboro, Caswell, Davidson, Davie, Elkin, Forsyth, Guilford, Lexington, Mount Airy, Randolph, Rockingham, Stokes, Thomasville, Surry, Yadkin

**District 6, Southwest Region**

Anson, Cabarrus, Cleveland, Gaston, Iredell, Kannapolis, Lincoln, Mecklenburg, Mooresville, Rowan, Stanly, Union

**District 7, Northwest Region**

Alexander, Alleghany, Ashe, Avery, Burke, Caldwell, Catawba, Hickory, McDowell, Mitchell, Newton-Conover, Watauga, Wilkes, Yancey

**District 8, Western Region**

Asheville, Buncombe, Cherokee, Clay, Graham, Haywood, Henderson, Jackson, Macon, Madison, Polk, Rutherford, Swain, Transylvania

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**DR. MILTON R. LAUFER**  
*as*  
**DIRECTOR OF THE  
SCHOOL OF MUSIC**

*Help welcome Dr. Laufer at  
the WCU School of Music Reception  
5-6:30 p.m. Monday, November 13  
Hutch and Harris Restaurant, Winston Salem  
Sponsored by Super Holiday Tours and the WCU School of Music*

## WCU SCHOOL OF MUSIC AUDITION DATES JANUARY 27, 2018 • FEBRUARY 17, 2018





# NCMEA Past Presidents

NCMEA resulted from a merger that occurred in 1970 between two professional organizations: the North Carolina Music Educators Conference (NCMEC) and the North Carolina State Music Teachers Association (NCSMTA). The list of presidents which follows represents those who have served since the inception of NCMEA.

1971-1973	Hortense N. Reed	1993-1995	Frank E. Williams
1973-1975	Homer Haworth	1995-1997	Barbara L. Geer
1975-1977	William G. Spencer	1997-1999	Fran Page
1977-1979	Robert B. Gaskins	1999-2001	William Crowder
1979-1981	Billiegene Garner	2001-2003	Earl Taylor
1981-1983	Mary Jane Crawford	2003-2005	Maribeth Yoder-White
1983-1985	Ralph B. Shumaker	2005-2007	Constance L. McKoy
1985-1987	Reta R. Phifer	2007-2009	Jerry Cribbs
1987-1989	Charles H. Gilchrist	2009-2011	David S. Albert
1989-1991	Barbara B. Bair	2011-2013	Sonja Z.M.Williams
1991-1993	John R. Locke	2013-2015	Richard Holmes

# Honorary Lifetime Members

David S. Albert	*Charles Gilchrist	Fran Page
Bob Alexander	*James R. Hall	Paul Peterson
Teresa Allred	Dorothy Hampton	Reta R. Phifer
Katherine Almond	*Captain James Harper	Mary E. Phillips
Renee Anders	*J. Kimball Harriman	Walter E. Phillips
*Barbara B. Blair	Lawrence Hart	Walter Plemmer
*Louis V. Bean	Homer Haworth	Bessie Ray
Treda Berry	*Herbert Hazelman	*Hortense N. Reid
Chrystal Bachtel	*Samuel Hill	*Blonza Rich
Lucy M. Banner	*Bernard Hirsch	Lee Rigsby
*Earl E. Beach	*Arnold E. Hoffman	Edgar Q. Rooker
*Julius A. (Sandy) Beam	*Lara Hoggard	Tammy Shook
Edward D. Benson	*Birdie Holloway	Ralph B. Shumaker
Mary Earl Berger	Karen Huey	Elaine Sills
Duane Best	Charles Isley	*Katherine Siphers
*Maxine Blackwell	*Ruth Jewel	*Earl Slocum
Diane Brooks	Evelyn Johnson	*Richard Southwick
*Rebecca B. Carnes	*Thor Johnson	*Zelma G. Spears
*Herbert L. Carter	*Mrs. Eugene Johnston	*William G. Spencer
Elizabeth Chance	*Richard E. Keasler	Glen Starnes
Richard G. Cox	Genevra Kelly	Earl Taylor
Mary Jane Crawford	Doris Kimel	Lue Taylor
Jerry Cribbs	*Robert Klepfer	Marie Teague
Carol Crocker	Barbara Koesjan	Martha Thomasson
*Carl Cronstedt	John Locke	Virginia Tull
William S. (Bill) Crowder	*C.D. Kutchinski	*Eula Tuttle
*Joe DiNardo	*Adeline McCall	*Walter L. Wehner
*Katherine Detmold	*L.O. McCollum	Frank E. Williams
*James A. Dillard	*Thane McDonald	Sonja Z.M. Williams
James E. Dooley	Constance L. McKoy	Susan Williams
*Joe Fields	*Harold McNeely	*Margaret Wilson
*Bernard Foy	*Florine W. Marren	Louise Winstead
Judith Freeman	Margaret Marsh	Eva Wiseman
*Paul B. Fry	Nollie Mitchell	Ruby Woolf
Billiegene Garner	James D. Morgan	Maribeth Yoder-White
Patrcia Garren	*Madeline H. Mullis	
Robert B. Gaskins	*Gordon Nash	
Barbara Geer	Josephine Osborne	
		*Deceased

## Southeast Honors String Festival & String Teachers Conference

January 19 – 21, 2018



The Eighth Annual **Southeast Honors String Festival**, hosted at UNCG, is an intensive three-day festival for students in grades 9-12, as well as middle and high school orchestra directors. **Dr. Alexander Jiménez**, Director of Orchestras at Florida State University, and **Prof. Mimi Zweig**, Professor of Music and Director of Pre-College Strings at the Indiana University Jacobs School of Music, will be our special guests.

The **Festival Honors Orchestra** provides an opportunity for advanced high school string students to develop their performance skills through rehearsals, sectionals, performances, and master classes. Online applications will be accepted beginning in November. **The student application deadline, including audition recordings, is December 5, 2017.** The festival fee for each selected student is \$55.00, which includes two meals in the UNCG Dining Hall and a ticket to the Greensboro Symphony concert on Saturday evening.

Based on the audition recording, students will be selected for a complimentary private lesson with UNCG string faculty members, scheduled as part of the Festival.

The **String Teachers Conference** features clinics on topics including string pedagogy, instrument repair, and effective rehearsal techniques. **The fee for all participating string directors and private teachers is \$65.00**, which includes parking, refreshments, and a ticket to the Greensboro Symphony concert. **Participants may earn 1.5 units of North Carolina Certificate Renewal Credit.** The String Teachers Conference is a terrific opportunity to grow as teachers and musicians and be inspired by our outstanding clinicians.



**Dr. Alexander Jiménez**  
Guest Conductor  
Festival Honors Orchestra  
Director of Orchestras  
Florida State University



**Prof. Mimi Zweig**  
Guest Clinician  
String Teachers Conference  
Director, IU String Academy  
Indiana University

### Schedule for 2018 Southeast Honors String Festival

<b>Friday, January 19</b>	6:30 p.m.	Students arrive for registration, rehearsals, and seating auditions Teachers Conference begins
<b>Saturday, January 20</b>	All Day	Students rehearse & attend clinics; Teachers Conference continues
	8:00 p.m.	Attend Greensboro Symphony Orchestra concert
<b>Sunday, January 21</b>	Morning	Students rehearse & attend clinics; Teachers Conference continues
	1:30 p.m.	Honors Orchestra Concert in UNCG Auditorium

stringfestival.uncg.edu



# Feature Performance

## Piedmont Wind Symphony

*I am thrilled to have the opportunity to lead the Piedmont Wind Symphony in this performance for the 2017 NCMEA Convention. I grew up in North Carolina and was deeply impacted by my experience in a public school music program. This performance allows me to express my immense gratitude for the work being done by music educators in North Carolina every day. Furthermore, it enables the musicians of the Piedmont Wind Symphony the chance to continue our support and advocacy for sustaining the arts in our communities and in our lives.*

*– Matthew Troy, conductor*

For 28 years, the Piedmont Wind Symphony has provided excellence in the performance of symphonic wind music for the Piedmont of North Carolina and continues this tradition for the 28th season under the leadership of new music director, maestro Matthew Troy. He is known for his innovative and engaging programming to make great music accessible to all audiences. Each season the Piedmont Wind Symphony presents classical concerts, holiday pops with world-renowned artists, and special event gala concerts, as well as educational and community engagement outreach.

The Piedmont Wind Symphony is proud to be a funded partner of the Arts Council of Winston-Salem, Forsyth County and the North Carolina Arts Council. Season sponsors include Windsor Jewelers, Chris and Mike Morykwes, Hard Pressed Co., Berkshire Hathaway and The Salem Center. For more information about the Piedmont Wind Symphony, visit [www.piedmontwindsymphony.com](http://www.piedmontwindsymphony.com).



Matthew Troy has led orchestras across the country including the Rochester Philharmonic, North Carolina Symphony, Oklahoma City Philharmonic, Portland Symphony, Greensboro Symphony, UNC School of the Arts Symphony, Northern Lights Chamber Orchestra (AK), the Carolina Chamber Symphony, Kensington Consort, the Philharmonia of Greensboro, Gate City Camerata, Fibonacci Chamber Orchestra, Wake Forest University Orchestra, Triad Chamber Music Society, Salisbury Symphony, and numerous other orchestras.

He is known for his inspired performances and artistically rich programming. During the 2015 and 2016 seasons he was listed as an Emerging Artist by the *League of American Orchestras in Symphony Magazine*. He also served as associate conductor with the Winston-Salem Symphony for six years.

While there, Troy conducted classics, pops, family, education, Handel's Messiah, and side-by-side, and gala concerts and was the conductor of the Winston-Salem Youth Symphony. During the summer of 2015 and 2016 Troy was the conductor of the Cannon Music Camp orchestras.

Troy is currently the music director of the Piedmont Wind Symphony and the education conductor for the Oklahoma City Philharmonic, where he will be making his classics and pops debut this year. Since becoming music director of the Piedmont Wind Symphony, he has increased the budget of the ensemble, formed new partnerships, commissioned new works, and expanded concert offerings. Troy has also received accolades for his innovative programming, including new grant support for his programs. This includes popular film and music projects, expanded outreach in school and the local prison system, and performances with prominent guest artists. He has led efforts for board development, more than doubled the overall audience size and demonstrated success creating a new and more diverse audiences.

Troy has led performances with many internationally renowned soloists, including Midori, Jennifer Koh, Anthony Dean Griffey, Antonio Pompa-Baldi, Eileen Ivers, Classical Mystery Tour, Judy Collins, Ben Folds, Bob Marley's band – The Wailers, Pink Martini and many others. He has taught conducting on the faculties of UNC School of the Arts, Wake Forest University, and UNC Greensboro.

He is a frequent clinician and has conducted All-State Orchestras in Oklahoma, later this season in West Virginia, and regional clinics in North Carolina and Tennessee. Troy is a passionate advocate for arts education and he continues to redefine the role of classical music in the 21<sup>st</sup> century.

Troy earned a bachelor's degree in music as a violist under renowned violist Scott Rawls at UNCG, where he also completed his master's degree in orchestral conducting. He also has studied with renowned conducting pedagogues Gerard Schwarz and Kenneth Kiesler, and at the prestigious Pierre Monteux School.



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**G**reetings! I hope your year is off to a good start. The first semester of school for band directors is often a whirlwind of endless activity. From the chaos and excitement of the first month of beginner band to the six-day work weeks with marching band, music teachers do more work in the first semester than some of our colleagues do in an entire year! As a result, our NCMEA Professional Development Conference falls at a perfect time, a time when we all need a little boost to make it through to Christmas. I hope this Conference in particular will not only motivate us to survive until Christmas break, but to thrive as we go back to our band rooms and share new ideas with our students and teach with a renewed zeal for our craft.

In the August article, I made mention of two areas that we could use some growth in: collegiality and involvement. There is no way to get to know colleagues better, and no better first step to be more involved, than attending the NCMEA Professional Development Conference. It is the most important – and biggest – opportunity you have for staff development in North Carolina. The amount of growth this conference has made under the leadership of our past NCBA presidents is astounding.

We are offering better clinics, sessions and concerts each year, and I can say without hesitation, this is the best staff development you can attend in North Carolina for band directors. We have gathered some of the best and brightest minds in our state to lead sessions, and have stolen great clinics from the Texas Bandmasters Convention and the Midwest Band and Orchestra Clinic to bring right here to North Carolina! We had a record number of applications from performing groups and have a wide array of chamber groups, middle and high school bands, as well as collegiate and adult groups.

As you will see from the list of sessions and performances, we will have no issues filling your schedule up this conference. From Sunday morning all the way through Tuesday at lunch we have packed the clinic with great sessions. You may also notice, that Tuesday in particular is absolutely stacked with excellent clinics and what promises to be two terrific concerts. This is a three day conference, and we have scheduled great things for Tuesday with the expectation that you will attend all three days actively. I look forward to seeing you there!

## Keynote Speaker Tim Lautzenheiser



Tim Lautzenheiser began his teaching career at Northern Michigan University. He then moved to the University of Missouri, and from there to New Mexico State University. During that time, he developed highly acclaimed groups in both instrumental and vocal music.

Following his tenure in the college band

directing world, he spent three years with McCormick's Enterprises working as executive director of Bands of America. In 1981, Lautzenheiser created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for teacher in-service workshops, student leadership seminars, and convention speaking engagements focusing on the area of effective leadership training. After thirty-plus years of clinic presentations, some three million students have experienced one of his popular sessions.

He presently serves as vice president of education for Conn-Selmer, Inc. He is a nationally recognized voice touting the importance of arts education for every child. His books, produced by G.I.A. Publications, Inc., continue to be bestsellers in the educational community. He is also co-author of the popular band method, *Essential Elements*, as well as the senior educational consultant for Hal Leonard, Inc. He is the senior educational advisor for Music for All, and NAMM (The National Association of Music Merchants).

He holds degrees from Ball State University and the University of Alabama; in 1995 he was awarded an Honorary Doctorate from the VanderCook College of Music. He continues to teach as an adjunct faculty member at: Ball State University, Indiana-Purdue/Ft. Wayne University, and Butler University. In addition, he is a member of the Midwest Clinic board of directors and the Western International Band Clinic/American Band College board of directors. He is presently the chair of the National Association for Music Education Music Honor Society (Tri-M).

## Teaching On and Off the Podium; the Importance of Role Modeling

The artistry of great teaching is never-ending. Being able to focus the collective energy of any group is the cornerstone to musical excellence. From the moment the students walk into the class until the final bell rings, there must be a sense of purpose. If you are a good teacher, the students will admire and respect you. If you are a *great* teacher, the students will admire and respect themselves.

## Program Success – A Careful Blend of Content and Context

We spend much time focusing on the cognitive aspect of learning, and sometimes avoid the affective value of the growth process. Do our students *listen* or do they *learn*? The master teachers know it is more than the *what* and/or the *how*, but it is important to make sure the students, parents, colleagues understand *why* the exchange of information has relevance to their welfare in preparing for the challenges of life. Ownership of responsibility only comes when the *landlord of learning* is the student.

# Band Clinics

## North Carolina's First School Band: The History of the Lenoir High School Band Sponsored by the ASBA

Bill Witcher

Continuing with our NCBA History Series, this is a great clinic to open up our conference. If you have never heard of Captain James C. Harper and the fabulous history of the Lenoir Band then you should really consider attending. The history of NCBA and the band movement in North Carolina is directly intertwined with this storied program. The session will be an overview of the origin and the 53-year history of the Lenoir High School Band and its founder, James C. Harper. The presentation will begin with the founding of the LHS Band in 1924, begun with the donation of 24 instruments from the American Legion on the condition that a band would be created at Lenoir High School. Topics to be included are the directors and assistant directors, seven of which are in the NCBA Hall of Fame, facilities and equipment (much advanced for the time period), music library, teaching methodology, and enhanced opportunities outside the classroom. Bill Witcher, a former student teacher with the LHS Band, will lead the session.

## "Count, Tap, Clap" – Coordinating the Relationship Between Rhythm and Pulse Sponsored by Scott Love and The Music Center

Debra Haburay

This terrific clinic was presented at the 2012 Midwest Clinic and Texas Bandmasters. CTC is a method designed to explore and develop the fundamental relationship between rhythm and pulse. With simple exercises, students begin to feel and make sense of how music moves through time. Participants will more fully understand the problem of coordination that must be addressed in order to achieve the goals of rhythm and pulse that lead to the lofty goals of style and phrase.



Debra Haburay teaches band at Forestwood Middle School in Flower Mound, TX. She is a native of Connecticut, where she studied trumpet with Richard Green. She received her BM in music performance from Northwestern University, where she studied trumpet with Vincent Cichowicz, performed with the wind ensemble under the direction of John P. Paynter, and the symphony orchestra

under the direction of Victor Yampolsky. She continued her studies as a graduate assistant at Baylor University receiving her MM in performance, studying trumpet with Barry Hopper, and conducting with Michael Haithcock. She also performed as a member of the Baylor faculty brass quintet and the Waco Symphony. Haburay serves as a clinician and adjudicator throughout Texas and is a member of Phi Beta Mu.

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

Presented by one of our own, this is a very intriguing clinic presented by Patrick Bennington of Western Alamance Middle School. Culturally sensitive instruction is part of our teacher evaluation system and this information should be able to help with instruction in this area. Applying global awareness through culturally sensitive instruction is a goal that should be considered by every American teacher because students from other cultures may not be learning at a rate equal to their peers. Instrumental music teachers have a unique opportunity to apply characteristics of other cultures to their lessons because these class types tend to include multicultural topics in state music standards.

## The Non Competitive Marching Band Panel Discussion

Phillip Riggs, Moderator

Panel: Phil Homiller, Ed Kimbrough, Andrew Jimeson, James Daugherty, Andy Washburn, Bill Witcher, Ryan Ellefson

Led by a panel of very distinguished bandmasters, this panel will discuss alternatives to competitive marching band. Bringing a different perspective from each of their respective successful programs this panel represents a wealth of ideas and knowledge. There will be a lot of room for new ideas, discussion and questions in this clinic.

## Real PLC Time with NC Band Directors Rodney Workman, Alice Aldredge, Jason Barcliff

If you want to have a PLC meeting that isn't a waste of time... this is it! Meet with 10 GREAT middle school and high school directors from our state who will each be discussing a different topic which you can join.

### Middle School

Chris Ferguson – Recruiting and Motivating the 6th Grader  
David Stroud – Motivation, Encouragement & Expectation: Thriving with 7th Graders  
Lesli Clowes – How to Have a Great Band with A/B Day 90 Minute Classes  
Matt Liner – How to Have a Great Band with A/B Day 45 Minute Classes  
Felicia MacNaught – Branding and Creating Esprit de Corps in the MS Band  
Matt Pellas – Picking Quality Middle School Literature  
Renee Todd – Incorporating Jazz into the MS Program  
Buddy Gudger – How to Teach Classes of Mixed Instruments from Day One  
Todd and Katie Ebert – Effective Model of Team Teaching between MS and HS

### High School

Dave Albert – Student Leadership/Esprit de Corps  
Josh Potter – Incorporating Chamber Music  
Jerry Markoch – Motivating and Inspiring the HS student  
Fran Shelton – Having a Big Band in a Small School  
Tom Jenner – Selecting Quality Literature in Concert AND Marching Band  
Craig Everett – Gaining Community Support  
Margie Harrison – Surviving a Transition: Following a Legend  
Ed Kiefer – Making Musicality your #1 Priority  
Sean Smith – Playing Test and Student Accountability  
Wes Allred – Turn a Failing Program Around in 180 Days or Less!



**Rehearsal Lab**  
**Small Instruments: The Best Diagnostic Tool**  
**You Never Knew You Had**  
**Robin Gorham, and Brian Fischer,**  
**(West Clermont High School-Cincinnati, Ohio),**  
**Fuquay Varina Middle School 8th Grade Band,**  
**Demonstration Group**

One of the best parts of the Midwest Clinic is the rehearsal labs! Any opportunity we have to have real students learning in real time is an opportunity for the most meaningful professional growth. Robin Gorham will use her 8th grade band in this demonstration clinic. Playing on the fundamental parts, or “small instrument,” of a wind instrument is an integral part of beginning band. However, continuing its use throughout player development and especially in rehearsal settings at all levels provides quick and effective results in improving ensemble intonation, balance, style and especially ensemble clarity. In this presentation, various scenarios and pedagogical applications are demonstrated via lecture, videotaped documentation and live ensemble performance.

**North Carolina Bandmasters Social**  
**at Finnegan’s Wake**  
**Sponsored by the Wake Forest University Office**  
**of Alumni Engagement/ Athletic Bands**

One of the best parts of conference – and potentially the most educational – is the informal time we spend with colleagues. Whether it’s old college friends, new acquaintances, or someone you’ve always wanted to chat with but haven’t had the opportunity, make sure and take this opportunity to socialize with other bandmasters. The food and beverage selection is terrific at Finnegan’s and I’ve never known a band director to turn down free food! Northern Nash Band Alumni Anthony Tang from the Wake Forest Office of Alumni Engagement has offered to host and fund this event for band directors, and I hope you will partake in this great social and professional networking opportunity.

**Reed our Lips: Tips to Get Your**  
**Woodwinds Sounding Great!**  
**UNC Charlotte Woodwind Faculty**

Faculty from the UNC Charlotte Department of Music will present effective tips and techniques for flute, oboe, clarinet, and saxophone students in the rehearsal setting. Particular emphasis will be placed on fundamentals including embouchure, air, and articulation development. We will also share practical exercises, discuss affordable equipment, and suggest effective language that has been implemented successfully with students of all backgrounds and ages.

**Scales at Every St(age)**  
**Sponsored by Scott Love and The Music Center**  
**Debra Haburay**

Another clinic stolen from our friends in Texas, this clinic on teaching scales at every level will offer some insight into the methods being used in some of the best band rooms in Texas. If

you are a fan of Master of the Alphabet, Debra Haburay’s approach to teaching and practicing scales may interest you. What comes next? From the musical alphabet to extended technique, this clinic outlines an innovative approach to teaching scales that both young and experienced players enjoy while keeping the musical phrase in mind.

**The Fun and Mental Approach to Small Bands**  
**Sponsored by NCBA Marching Band Committee**  
**Tom Case**

Tom Case is currently the director of bands at Adair County High School in Columbia, KY. Prior to his appointment at Adair County, he taught at Boyle County, Elizabethtown, Shelby County and John Hardin HS, serving as band director at each location. All of his concert and symphonic bands have received distinguished ratings at the KMEA District and or State Level Performance Assessment Event. His symphonic bands were selected twice to perform at the KMEA In-Service Conference. His symphonic bands have also been selected to perform at the University of South Carolina’s Band Clinic as well as the University of Kentucky’s Concert Band Invitational. He has also conducted various All-Region, All-District, and Honor Bands across the state and regional area.

**Low Brass High Standards: A Creative and**  
**Versatile Approach to Chamber Music**  
**featuring 3Basso**  
**Dr. Joe Brown, Dr. Jason Smith and Dr. Lucas**  
**Borges**

This presentation offers a creative chamber music experience through innovative use of instrumentation and repertoire featuring 3Basso. 3Basso (Dr. Jason Smith, tuba and cimbasso; Dr. Lucas Borges, tenor and bass trombones; and Dr. Joseph Brown, alto, tenor, bass trombones, euphonium) is an innovative chamber ensemble created from the desire to play high-level chamber music using an unconventional set of instruments: two trombones and a tuba. The group adapts a wide variety of compositions and arrangements in order to develop its repertoire. More information and sample presentation materials can be found at [www.3Basso.com](http://www.3Basso.com).

**Rhythmically Competent Students and Pin-Drop**  
**Quiet Classrooms: The Vital Connection**  
**David Newell**

How’s this go? Those three simple words from just one student can instantly bring any rehearsal to a grinding halt. Don’t want that to happen? Then join master teacher David Newell as he shares a unique, successful, outside-the-box formula that connects teaching rhythm and classroom management, resulting in rhythmically competent students and pin-drop quiet classrooms in which the music-making never stops!

**“I Don’t Have Time To Do It All!”**  
**Discovering and Resetting Priorities for Your**  
**Band Program**  
**Ed Kiefer**

Today’s band programs have so many options – concert, jazz, marching, small ensembles, winter guard, indoor percussion, and on and on. It is especially hard for small programs with one director or even large programs with limited resources. This judgment-free workshop will help you discover your true priorities and discuss ways to make gradual changes that will bring your program in line with what you believe to be truly important in music education. Bring an open mind and plenty of questions!

**The What, Why and How in Band Assessment**  
**Dr. Charles Vaughan**

Band directors are often tasked with preparing their ensembles for many performances throughout a year while providing relevant rigorous curricula, creating meaningful and effective assessments, and delivering it all in an inspirational way. Much of the extant research on the assessment practices of band directors will be explored while raising questions that will challenge attendees to examine their own assessment practices in relation to the NC Standards and the National Core Arts Standards.

**Setting Your Students Up For Success**  
**Philip Riggs and**  
**Dr. Matt Talbert**

It is easy for teachers to put on blinders when it comes to defining what success looks like in their classroom. Success may be different from school to school and from teacher to teacher. The purpose of this session is to examine some common misconceptions teachers have when setting expectations for their students, identifying what it means to be successful in the classroom, and exploring ways of creating and maintaining high (realistic) expectations.

**Tips for Quick & Easy Repairs**  
**Sponsored by Music and Arts**  
**John Blythe**

John Blythe has over 36 years in musical instrument repair handling brass, woodwind and percussion repair. He started as an apprentice in 1980 at the age of eighteen, at Burrage Music Company in Raleigh. He then moved back to Burlington in 1982, where he ran the repair shop for C.B. Ellis Music for eleven years before taking it over as his own. After owning his shop for over 12 years, in 2005 John came to work for Music & Arts as a repair service manager. John is currently the southeast district repair manager for Music & Arts, covering the North and South Carolina, Virginia, Georgia and Florida region. He has taught several band director emergency repair seminars as well as NAPBIRT regional and national repair clinics to other repairmen from all around the country, and was awarded the Dick Rush Award for outstanding clinic at the 2011 National Association of Professional Band Instrument Repair Technician Conference.

**How to be Competitive as a Small, Traditional**  
**Band Program: What Does it Take?**  
**Taylor Whitehead, director of bands, Warren**  
**County High School & Assistant Director,**  
**Virginia State University - Petersburg**

Many band directors of traditionally small band programs often steer away from competing because of the fear of not being successful or not having faith in the potential of their band. As the arts have seen many cuts in recent years, many programs have struggled to stay alive. This session is designed to give insight and helpful information in regards to planning, show design, choice of music arrangements as well as non-performance factors such as financial and parental support that affect the success of a small band program.

**Reed All About It:**  
**Simple Steps for Oboe Success**  
**Dr. Elizabeth Sullivan**

Many of the challenges to playing the oboe can be traced back to the relationship between the reed and the embouchure. In this session we will discuss how reed selection impacts embouchure, tone quality, and pitch stability. Participants will learn what to look for and how to easily guide a student through making a proper embouchure; vital skills for teaching all levels of oboists. The first 25 participants will receive a free handmade oboe reed to use in the session and keep.

**What is this Metal Thing Sticking out of my Face?**  
**(Myths & Methods in Modern Trumpet Pedagogy)**  
**Mark Clodfelter**

This session explores methods and myths in modern trumpet pedagogy. It will provide insight and practical, preventative solutions for common issues that occur among developing trumpeters. We will explore subtle, transformative adjustments in methodology that pay dramatic dividends both for the students and your band. The information in this session is student centric and will have immediate application in any band room or private studio.

**Successful Band Programs**  
**Utilize Strong Business Skills**  
**Perry Ditch**

Do you find yourself asking, why is no one in my school respecting my program? Why are students unmotivated and dropping out? Why are my parents and principal not supportive? This session will focus on how building relationships can build a program. We will see how building a band program is similar to building a business.



# NCBA Scheduled Performances



## Cuthbertson Middle School 8th Grade Band Katie Ebert, conductor

Cuthbertson Middle School opened its doors to students in August 2009. Since then, the instrumental music program has challenged students to pursue a musical journey of excellence. Now in its ninth academic year, the instrumental music program continues to experience success as middle school concert bands have consistently earned superior ratings at local, district and regional music festivals. The program has grown to an enrollment of approximately 340 music students who participate in grade level concert bands and a jazz band. Eighth grade students may participate in Cuthbertson High School's Mighty Marching Cavalier marching band, while students in grades 6-8 may join the cadet winter guard or the percussion ensemble.

Over the past nine years, the instrumental music program has provided students a number of opportunities, and students participate yearly in the University of Georgia MidFest Honor Band clinic, the Armstrong State University Winterfest clinic, the UNCG Carolina Band clinic, All County Band, District Honor Band, All State Honors Band, and the District Solo and Ensemble Festival. In addition, Cuthbertson Middle School students have created a "tone row" club to learn basic music theory concepts and assist annually in the recruitment of local fifth graders to the band program through special performances. Students also

participate in the Free Melodies program, developed by one of our high school students, where high school band students mentor younger students by teaching free private lessons after school.



Katie Ebert is the director of bands at Cuthbertson Middle School in Waxhaw, having served in this capacity since the school's opening in 2009. She also serves as the assistant director of bands at Cuthbertson High School. Prior to coming to Cuthbertson, she served for five years as the director of bands at Snelson-Golden Middle School in Hinesville, GA.

Ebert holds a Master of Music Education from Western Carolina University, and a Bachelor of Music Education as well as a Bachelor of Music Performance from Armstrong Atlantic State University. She is a graduate of Lassiter High School in Marietta, GA, where she served as section leader in the Lassiter Trojan Marching Band, and as principal clarinet in the Lassiter Symphonic I Band. She was awarded the National Band Association's Citation of Excellence in 2015 and was recognized as Cuthbertson Middle School's Teacher of the Year in 2016 – 17. She currently serves as a district representative on the state MPA committee.

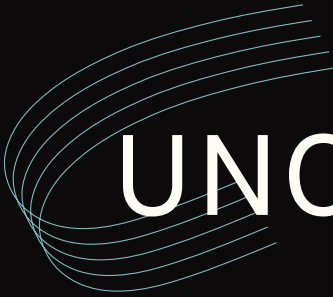


## Leesville Road Middle School 8th Grade Band Cara Vernon, director

Leesville Road Middle School, located in North Raleigh, is part of the Wake County Public School System. The school opened in 1991 as a 6th, 7th and 8th grade middle school and is part of the

greater Leesville campus, which also includes an elementary and high school.

Under the direction of Cara Vernon, the band program serves approximately 200 students; which consists of the 6th grade beginning band, 7th grade concert band and 8th grade symphonic



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band. All classes meet for 45-minute class periods each day.

To improve their individual skills and musicianship, students attend weekly sectional rehearsals and many take advantage of the opportunity for private lessons. The Leesville Road Middle School Band has been well-represented at All-County and All-District Band events, and the 7th and 8th grade bands attend the Central District MPA each year.

In addition to their involvement in band activities, students also participate in athletics, art, cheerleading, yearbook and other student leadership groups throughout the school. Through the dedicated work of many individuals, the program has built a culture of excellence that has flourished within the school and in the community.



Cara Vernon is in her fourteenth year of teaching and has been the band director at Leesville Road Middle School since 2015. She received her Bachelor in Music Education from East Carolina University in 2002. During her time at ECU, she was a recipient of the Friends



**Leesville Road High School Symphonic Band**  
**Alyssa Montgomery, conductor**

The Leesville Road High School Band Program is known as one of the finest high school bands in North Carolina. Founded by David Saleeba Albert in 1993, the tradition of excellence has continued under the direction of Leesville High School Band alumnus Alyssa Marie Montgomery. The program has grown to over 200 students and includes the symphonic band, concert band, ninth grade band, marching band, colorguard, jazz band, pep band, and various other small ensembles.

Unlike most high school bands, Leesville’s symphonic band (top wind ensemble) and marching band are the exact same group of students. Members of the band switch gears to fill out the drumline, front ensemble, and colorguard during marching season. Every member of the marching band is a top player on their concert band instrument – including the colorguard! The LRHS bands and ensembles consistently receive superior ratings and first place awards in numerous marching band contests and have received superior ratings at the Central District Bandmasters Association’s MPA in grades IV, V, VI and masterworks. The bands have traveled all over the nation, receiving countless first place awards and superior ratings in San Francisco, New York City, Chicago, Orlando, Atlanta, Williamsburg, and more, in addition to a performance at the 55th Midwest Clinic International Band and

of the School of Music Scholarship, an active officer in Sigma Alpha Iota, served as Drum Major for the Marching Pirates, and performed in the wind ensemble. She attended graduate school at the University of Texas at Austin, where she completed her Master in Clarinet Performance in 2005.

Vernon began her career as the associate band director at Henry Middle School in Leander ISD in Cedar Park, TX. During her tenure, the program received invitations to perform at the 2008 Western International Band Clinic in Seattle, the 2009 Texas Music Educators Association Convention in San Antonio, and the 2010 Midwest Clinic in Chicago.

She has had the opportunity to teach in different areas of the country, which has given her unique insight into programmatic and pedagogical styles. After leaving Texas, she spent 4 years as the director at the Potomac School in McLean, VA, and taught beginning band in several elementary schools in the Fairfax County Public School System. Bands under her direction have received superior ratings and awards at the state and national level.

Orchestra Conference. This will be their third appearance at the NCMEA Conference in Winston-Salem.

Many Leesville band members are selected each year to participate in the North Carolina Central District All-District Band, North Carolina All-State Honors Band, Central Region Jazz Band, North Carolina All-State Jazz Band, UNCG Honors Band, NC Governor’s School and more. Several band alumni are working on or have completed music degrees in colleges and universities in addition to performing in university and military bands across the United States.



Alyssa Marie Montgomery grew up in the Raleigh area, attending Leesville Middle School and High School, and is an alumnus of the Leesville Band Program. While a student of David S. Albert at Leesville High School, she played oboe and English horn and was the second drum major in school history to serve for two years.

Montgomery graduated Summa Cum Laude from Appalachian State University with two bachelor’s degrees – one in music education and the other in piano performance. While at Appalachian State, she was recognized as a Chancellor’s Scholar, Academic Scholar, Harbinson Family Music Scholar, a member of Pi Kappa Lambda, and an honors student. She performed in



  
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the Appalachian wind ensemble, symphony orchestra, symphonic band, concert band, ASU Marching Mountaineers and many other chamber ensembles. She also conducted the Marching Mountaineers as the drum major for two years.

Prior to her appointment at Leesville High School, she was director of bands at Wendell Middle School, where the concert bands and jazz band performed for many in and out of state concerts and festivals – receiving multiple superior ratings. There, she was nominated for the Diane Kent Parker First Year Teacher of the Year.

**Limestone College Tuba/Euphonium Ensemble**

Founded in the Fall of 2013, the Tuba and Euphonium Ensemble is one of the newest ensembles at Limestone. This ensemble is the primary chamber group for trombone, euphonium and tuba majors, but is open to students from any major who enjoy the jovial camaraderie that is shared by low brass musicians. The “Tuba Euph Ensemble” is active on and off campus giving 3 – 5 performances each semester. In the fall of 2015, this group was invited to step into the international spotlight when it was selected to perform at the International Tuba and Euphonium Conference hosted by the University of Tennessee, Knoxville. The Tuba-Euphonium Ensemble is under the direction of Mr. Eric Henson.

**The Maniacal Four**



A little irreverent, a lot talented, Maniacal 4 is dedicated to creating musical performances that not only entertain and engage, but challenge the limits of traditional concert presentation. The lively, acclaimed trombone quartet not only rocks the standard repertoire, but also embraces a wide variety of music from around the world and across eras. M4’s clever, insightful

arrangements of music ranging from pop/rock and jazz to classical masterpieces bring new life to familiar tunes, often with a tongue-in-cheek playfulness that belies the technical aplomb of the group’s four, highly-trained trombonists – Nick Laufer, Carl Lundgren, Alex Dubrov, and Matt Jefferson.

The four musicians got together as freshmen at the University of North Texas. Since the group’s official launch in 2006, Maniacal 4 has performed at music festivals on three continents. Concerts frequently feature a diverse cast of guest artists as well as lively improvisations and audience participation, including special requests. Innovative performances of rock blockbusters are audience favorites, and live M4 performances of “Bohemian Rhapsody” and “Carry On Wayward Son” have gone viral on YouTube and reddit.

**Mills Park Middle School 8th Grade Band  
Tony Powell, conductor**

Mills Park Middle School opened in August of 2010. Since that time, the band program has grown to over 320 students. There are five band classes that meet daily as part of the regular elective schedule: 6th grade beginning woodwinds, 6th grade beginning brass, 7th grade intermediate winds, 7th grade intermediate percussion, and 8th grade advanced band. Additionally, the

program offers jazz band as an extra-curricular ensemble that meets once each week and consists of students who have qualified through an audition process.

Mills Park students consistently qualify for county, district, and state honor bands in very high numbers. Since the program was founded, the 8th grade band has received superior ratings in grade III and IV at MPA each year. In 2017, the 7th grade band participated at MPA for the first time and received a superior rating in grade II/III. In the spring of 2017, the 8th grade band received the Sweepstakes Award at the Music Showcase Festival in Williamsburg, VA. This award is presented to the highest scoring middle school instrumental ensemble over a six-week competition season.

Tony R. Powell, a National Board Certified Teacher and North Carolina Teaching Fellow, has been teaching in the Wake County Public School System since 2004. Originally from Roanoke Rapids, NC, he began playing the trombone at the age of 10. While in high school, he attended the Governor’s School of North Carolina in instrumental music and was selected for the National Band Association Honor Band. He received the bachelor of music degree in music education from Appalachian State University. Powell earned the master of music degree in conducting from the University of Alabama. He has been teaching in the public schools since 1994, and his bands have consistently earned superior and excellent ratings at both concert and marching festivals. Powell was named director of bands at Mills Park when the school opened in 2010 and was selected as Teacher of the Year in 2012.

In addition to his teaching responsibilities, Powell enjoys composing, arranging, and designing drill for bands in North Carolina and Virginia. He serves frequently as a guest conductor, clinician, and adjudicator. He is a member of the NAFME, the National Band Association, and Phi Mu Alpha Sinfonia.

**North Henderson High School Wind Ensemble  
Steve Sigmon, conductor**

Opened in 1993, North Henderson High School began with Gerald Ledford at the helm of the band program. The band received the school’s first superior ratings at the North Carolina Concert Band Festival in 1994 and 1995. In 2004, Ledford chose to focus on teaching middle school students full time at Apple Valley Middle School. In 2008, following a four year span that saw the band program at North Henderson shrink to an enrollment of only six students, Steve Sigmon was hired to re-build the program.

Since its re-birth, the band has grown from the original 32 members to an enrollment of 115. The Wind Ensemble was created in 2011, the first year enrollment in concert band was split between two ensembles. Since then, they have performed in national music festivals in many U.S. cities, at least one per year and sometimes two, receiving superior ratings at each event, being selected as the honor ensemble all but once. In addition, the North Henderson Wind Ensemble has been chosen to perform for the North Carolina Music Educators’ Association Professional Development Conference on two occasions (2013, 2017).

The ensemble consists of ninth through twelfth grade students, and is a true wind ensemble set-up; all but clarinets serve as one player per written part. The ensemble meets once each day for an hour and a half.



Steve Sigmon is currently in his tenth year as band director at North Henderson High School in Hendersonville. After completing his undergraduate education at Louisiana State University, he spent two and a half years at Salisbury High School, before beginning his position at North Henderson. He is a member of NAFME and the ASBDA. He has served as a clinician in multiple states throughout the Southeast and Northern U.S., in honor band settings, University Honor Bands and Summer Camps, and with individual programs and school districts.

He has served as president of the Western North Carolina Bandmasters Association. He also served as a director for the John

Philip Sousa Foundation’s International Honor Band, an ensemble of high school and college students which tours and performs throughout Eastern Europe.

He was elected the 2011 – 2012 North Henderson High School Teacher of the Year, was chosen by *School Band and Orchestra Magazine* as their North Carolina Representative for the annual ‘50 Directors Who Make a Difference’ campaign, was recognized by RBC Bank’s Tribute to Teachers, featured on local television station WLOS’s Thanks to Teachers campaign, chosen by the Carolina Panthers and DSI as a recipient of their Carolinas Teacher of the Week program, and was given a Special Recognition Award by the Henderson County Education Foundation at their 2011 Hall of Fame Banquet, among others.



**UNC Charlotte Wind Ensemble  
Shawn Smith, conductor**

The UNC Charlotte wind ensemble performs a diverse repertoire of music, from traditional to contemporary, and includes the regular programming of world music with an emphasis on South American composers. Comprised entirely of undergraduate musicians, the wind ensemble includes approximately fifty members selected each semester by audition. In addition to highly-talented music majors and minors, the ensemble includes excellent musicians from majors in diverse fields of study. Past significant appearances of the group include invited performances at the NCMEA Professional Development Conference and a CBDNA Regional Conference.



Shawn Smith is associate professor of conducting and director of bands at the University of North Carolina at Charlotte. In high demand as a band and orchestra conductor, clinician and adjudicator, he has been invited to conduct professional and

educational ensembles throughout the U.S. and internationally, including engagements with two of the finest professional bands in South America, the State Symphonic Band of São Paulo (Brazil) and the State Symphonic Band of Córdoba (Argentina). His performances have been heard numerous times on American Public Media’s “Performance Today,” the most popular classical music radio program in the United States. Equally at home with opera and musical theater productions, Smith has conducted pit orchestras for the *Marriage of Figaro* and *Les Misérables*.

Smith serves as guest conductor and visiting professor of conducting for the annual International Festival of Music of Pará, Brazil, and has conducted professional and community bands throughout Brazil, from the large cities of Rio de Janeiro and São Paulo to small towns and villages in Northern Brazil.

As a public school teacher, Smith served as director of bands and orchestra at one of the largest high schools in Idaho where he administered a comprehensive instrumental music program. While at Meridian High School, ensembles under his direction were distinguished as among the finest in the state.





### UNC Greensboro Percussion Ensemble

The UNCG Percussion Ensemble performs a diverse repertoire, allowing students to experience a broad range of percussion music from Western and non-Western traditions. Programs include smaller chamber works (trios, quartets, quintets) as well as larger conducted works. Dr. Eric Willie, the ensemble director, cultivates an environment where students are fully engaged and contribute to all aspects of the percussion ensemble experience. This creates the opportunity for the exchange of musical ideas, development of effective chamber skills, and the creation of unique interpretations of music. As members of the ensemble, students also have the opportunity to participate in the West African Ensemble and Steel Band. The UNCG Percussion Ensemble performs two concerts per year and also participates in schoolwide events, such as the annual collage

concert. Off campus, the ensemble regularly performs at P.A.S. "Days of Percussion" in North Carolina.

Recent repertoire highlights include: "Threads" (Paul Lansky), "Tin Play" (Per Andreasson), "Sculpture in Wood" (Rudiger Pawassar), "Ionisation" (Edgar Varese), "Nordic Peace" (Tobias Bostrom), "Dusk" (Dave Samuels), "Metroplex Drive" (Anders Astrand), Sonata No. 2 "Woodstock" (Peter Schickele), "Gasoline Rainbow" (Adam Silverman), "Jose Before John 5" (Aurel Hollo), "Ogoun Badagris" (Christopher Rouse), and "Living Room Music" (John Cage).

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### Carolina Conductors Conference

The 29<sup>th</sup> Carolina Conductors Conference will focus on improving your conducting and rehearsal skills, expressive music making, and teaching strategies led by **Professor Craig Kirchhoff, Director of Bands Emeritus from the University of Minnesota.** The fee for all conducting conference participants is \$80, which includes lunch and dinner on Friday. The Carolina Conductors Conference is a great opportunity to grow and develop as a conductor, teacher, and musician under the guidance of our outstanding clinicians.

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**Symphonic Band**  
Grades 11 & 12



**Dr. Stephen G. Peterson**  
Director of Bands  
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Conductors may register online or by phone. Visa & MasterCard accepted.



# E

## lementary

Janet Berry, Chair



**It's about that time!** Our 2017 NCMEA Professional Development Conference is right around the corner! Some of our special guest presenters this year are:



Dr. John Feierabend is considered one of the leading authorities on music and movement development in childhood. He is professor emeritus and the former director of music education at The Hartt School of the University of Hartford and is a past president of the Organization of American Kodály Educators. He has given presentations in all 50 states and many other countries.

He will be presenting:

*First Steps – Movement*

*First Steps – Vocal*

*12 Steps to Music Literacy*

*Being Tuneful, Beatful and Artful for Upper Elementary and Middle*

Cheryl Lavender is internationally recognized as a master music educator, composer, author and clinician. Having taught music for 37 years at the elementary, middle, high and university levels, she maintains an active writing and speaking schedule through Hal Leonard Corporation.



She will be presenting:

*Calling all World Brothers and Sisters*

*Making Each Minute Count*

*Music Camp*

*Harmonize Around the World*

Elizabeth Hogan McFarland, our Elementary Honors Chorus clinician, is currently a Ph.D. candidate in music education at the University of Missouri. She earned a master's degree from Michigan State University in choral conducting and her Artist-Teacher Certificate through the CME Institute for Choral Teacher Education. She taught vocal music in Parkway and Lindbergh School Districts, and has taught courses and supervised student teachers at the University of Missouri, Webster University and the University of Missouri – St. Louis.

She will be presenting:

*Singing*

Graham Hepburn has a passion for igniting a love of music



in the hearts and minds of young kids. He received an honor's degree in Piano Performance from the Colchester School of Music and his musical career has ranged from solo recitals to touring the world for six years as a musical comedy performer. Music is a very important part of his life. On moving to the states, he has served as an elementary music teacher in Illinois, and is the heart and energetic force behind Quaver's Marvelous World of Music.

He will be presenting:

*Projects for Every Process*

*Your Elementary Choral Toolkit!*

*The World is Your Oyster!*

David Row is a full-time elementary music teacher and freelance music education blogger. A Nebraska native and Midwesterner at heart, he now lives and teaches in the Cherokee County School District outside of Atlanta. He completed all three levels and a master level of Orff Schulwerk training and has extensive experience with critical thinking in the arts. On his blog, MakeMomentsMatter.org, David shares ideas about classroom content, management, critical thinking, and more. He will be presenting:



*Kids that Dance (and Teachers too!)*

*The Art of Possibility*

*Music Camp*

*Sing, Play, Think! Critical Thinking for Everyday Learning*

*Divide & Conquer: Utilizing Learning Centers*

Cherie P. Herring has been teaching music for over three decades in a variety of positions. Currently she teaches at a technology-infused school, the Hammond School in Columbia, SC. The longevity in each of these positions has given Cherie time to learn, apply, and create as a SMART Certified Lesson Developer, SMART Certified Trainer, and SMART Notebook Education Instructor. Cherie is also a Seesaw Ambassador and 2016 Apple Teacher for iPads and Mac computers.



She will be presenting:

*21 SMARTBoard Superpowers for Music Teachers*

*Music Camp*

*Seesaw in the Music Room: A Game-Changer*

*Oops! I Flipped the Music Class*

Dr. Manju Durairaj teaches at the Latin School of Chicago, and is an adjunct professor at VanderCook College Chicago where she teaches methods, curriculum, and technology courses. She has presented at national and international music education conferences as well as at Orff and Kodály chapters. Her publications with Hal Leonard include InterAct with Music



Assessment Levels 1 and 2, InterAct Levels 1 and 2 Student Activities for Devices and Print, Technology in Today's Music Classroom and Dancing Around the World with Music Express Magazine.

She will be presenting:

*Rangoli: Introducing Indian Music*

*Building Empathy*

*ITeach Teaching Recorder*

Leda Searce is currently clinical singing voice specialist, clinical associate faculty and director of performing voice programs and development at the Duke Voice Care Center, where she provides rehabilitation therapy to singers, actors and other vocal performers with voice injuries. She is the author of *Singing Voice Rehabilitation: A Practical Approach to Vocal Health and Wellness*.

She will be presenting:

*How to Make Your Voice Last a Lifetime: Vocal Health for the Music Educator*

Rachel Grimsby is a frequent clinician for general music and music literacy presenting at the local, state and national levels. Most recently she presented her Conversational Recorder session at both the AOSA conference in Denver, CO and the inaugural FAME conference in Hartford, CT. She has also taught Conversational Solfege certification classes in the spring of 2014 and will open certification courses in First Steps next spring. She is a member of the National Association of Music Educators, Organization of Kodaly Educators, the American Orff-Schulwerk Association.



She will be presenting:

*Recorder Success*

*Sing, Say, Dance Play*

*Building Community for all Learners*



Tonya Allison has taught K – 8 general music, drama, band, and chorus for 22 years. She has taught with Hoke County Schools, Charlotte Catholic Schools, Yadkin County Schools (lead arts teacher), and is currently in her fourth year as the general music specialist at Marvin Ward Elementary School in WS/FCS. She has had many opportunities during her teaching career for professional growth through the gifting of grants, endowments, and scholarships, which will be discussed in this workshop.

She will be presenting (repeated on a second day):

*Paid to go to Professional Development, Sign me Up!*

Other presenters are Dee Yoder, *Lessons that Work in the EC*



*Class*; Kellee Church, *Multicultural Music*; Richard Sigler, *The Way of Recorder*; K. Michele Lewis, *Engaging Students in Creating Music through Drum Circle Facilitation* (Saturday and Sunday); Felicia Davis, *Cool Tools and Data Tracking*; Eric Johnson, *What's in Your Toolbox? Strategies for Engaging Young Singers*; and Dr. Donna Wiggins *Viewing Musical Arts Curriculum Integration*

*through a Multicultural Lens.*

Our Student Performance Group this year is the Pisgah Forest Elementary chorus from Transylvania County Schools, under the direction of Carolyn Smith. Her students will perform on Monday, 12 – 12:50 p.m. prior to the Elementary Section Business Meeting at 1 – 1:50 p.m.

I want to encourage you as your Elementary Section Chair and an NCMEA member, to attend this year's professional development conference where you will strengthen and build connections with others that share your love for teaching music.



## Want to be involved with your NCMEA Elementary Section?

We want YOU! Contact an officer and let us know.

### Elementary Section Officers

**Chair – Janet H. Berry**, [elementary\\_section@ncmea.net](mailto:elementary_section@ncmea.net) or [janetberry@burke.k12.nc.us](mailto:janetberry@burke.k12.nc.us)

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**Member at Large – Lindsay Williams**, [lindsay.williams@onslow.k12.nc.us](mailto:lindsay.williams@onslow.k12.nc.us)

Join us in January 2018 for our virtual meeting using Zoom. Look on the Facebook page for more information: [www.facebook.com/NorthCarolinaMusicEducatorsElementarySection/](https://www.facebook.com/NorthCarolinaMusicEducatorsElementarySection/)



# Middle School Choral

Catherine Butler, Chair



I sincerely hope your school year has gotten off to a fantastic start! The push through October can often be difficult after the beginning of the school year glow starts to wear off, but fear not – Conference is just around the corner! After surviving last year in the construction zone of Benton Convention Center, this year we will get to bask in the beautifully renovated space. The new spaces also mean that sessions will be in new and different locations than in previous years, so make sure you check the schedule carefully rather than relying on “this is where such and such always happens.” I will do my best to point out those changes as you read through some of the highlights in the next few paragraphs.

We will kick off the weekend with Middle School Honors Chorus, conducted by Jonathan Palant from the University of Texas at Dallas. I am excited about watching Dr. Palant work with the middle school tenors and basses from across the state. His book, *Brothers, Sing On! Conducting the Tenor-Bass Choir*, was a great read this past summer and I can’t wait to watch him in action. In addition to conducting the choir, he will also be presenting a session on Monday morning. (Please make sure you note the location change for Honors Chorus rehearsals this year. We will be in the Grand Pavilion, not North Main.)

Over the weekend, you will be able to attend sessions on classroom climate and culture, basic vocal pedagogy, songwriting, and score study. I am particularly thrilled to have Dr. Ken Phillips presenting on vocal pedagogy for a number of reasons. The biggest one being that there seems to be an increasing number of non-choral education majors who find themselves teaching middle school chorus these days. These teachers have strong music backgrounds, but often ask questions about how to “fix” the sound they are hearing from their students. It’s my hope that Dr. Phillips’ sessions provide some answers to these questions.

Monday morning will kick-off with our annual New Teacher Breakfast, followed by a reading session sponsored by Hinshaw publishing and conducted by Dr. Stuart Hill. He will also be presenting a session later in the afternoon on incorporating movement into your choral rehearsals. We will round out the afternoon with sessions on audiation and choral concerts presented by Bailey Middle School, conducted by Beth Coldiron, and Southwest Guilford Middle School, conducted by Christina Lowder. The majority of our sessions on Monday will take place at First Baptist Church.

On Tuesday we will have former NC middle school choral director Eric Johnson share his thoughts on assessment in the choral classroom, along a session for middle school directors on what to expect at MPA, presented by Susan Townsend and David Dobbins. We will wrap up with two reading sessions presented by Choristers Guild and JW Pepper.

I hope that you are able to join us in Winston-Salem for Conference. In planning I tried to spread out the sessions so that if you are not able to take time away from your class to come on Monday and Tuesday, hopefully you will be able to come for the weekend for those sessions. I look forward to seeing you there!

## Middle School Honors Chorus Clinician



Jonathan Palant is on the faculty at the University of Texas at Dallas and is founder and conductor of both Credo, a 115-member community choir, and the Dallas Street Choir, a musical outlet for those experiencing homelessness and disadvantage. In addition, Dr. Palant is minister of music at Kessler Park United Methodist Church, adult choir director at Temple Shalom Dallas, and is employed by the Dallas Independent School District to mentor middle and high school vocal music teachers.

In 2016, Palant presented lectures at the American Choral Directors Association Divisional Conference in Sioux Falls, and at state music conferences in Iowa, Montana, North Dakota and Wisconsin. This past June, he made his Carnegie Hall conducting debut performing with renowned artists Frederica von Stade, Harolyn Blackwell, Jake Heggie, and Broadway composer Stephen Schwartz.

From 2007-2011, he served as artistic director of Dallas’ Turtle Creek Chorale. Prior to that, Palant held collegiate teaching positions at Western Kentucky University and Madonna University, Livonia, Michigan. He taught secondary choral music at University School, an all-boys independent school in Cleveland, Ohio, and San Pasqual High School in Escondido, California.

Palant sits on the board of directors of the Intercollegiate Men’s Choruses and has served on the state board of the Michigan chapter of the American Choral Directors Association and Youth First Texas where he was founder and conductor of Dallas PUMP!, a choir serving at-risk youth.

In 2016, Musical America named Palant one of their “Innovators of the Year” for establishing the Dallas Street Choir. Both Palant’s book, *Brothers, Sing On! Conducting the Tenor-Bass Choir*, and his *Brothers, Sing On! Choral Series* are published by the Hal Leonard Corporation.

He holds degrees from Michigan State University, Temple University and the University of Michigan.

# Middle School Performance Choirs



## Bailey Middle School

Bailey Middle School opened in August of 2006 with less than 1,200 students in grades 6 – 8. Now in its tenth year, Bailey has approximately 1,690 students enrolled in all three grades. During this past decade, Bailey has built a positive reputation in the Lake Norman community as a school with high student achievement and award-winning music, arts, and athletic programs. In 2015, Bailey adopted the Leader in Me program, which is based on the *7 Habits of Highly Effective People* philosophy. Broncos receive a well-rounded education with the support of our Bailey families, teachers, staff, and the local community.

Bailey Middle School enjoys widespread support from parents and the community. The Bailey PTSA is strong and contributes time, talent, and treasure to support numerous programs and

events provided to our students, staff, and families.

Bailey offers a variety of arts programs both before and during the school day. Students interested in drama, dance, or singing can participate in the annual fall musical production. The music department offers a variety of programs such as performing band, jazz band, blazin’ bows, and the Bailey Singers. The performing band and orchestra have received superior ratings consistently in the South Central District competition. Last year, Bailey Singers received the school’s first superior rating for choir at MPA.

The choral program at Bailey is in its seventh year. Beth Coldiron is the third director in that time span. The Bailey Singers is a club comprised of students in grades 6 – 8. These students rehearse before school hours, four days a week. During the school day, Coldiron teaches general chorus for grades 6 – 8, a 6th grade



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boys' choir, and 7th and 8th grade honors choirs.

Beth Coldiron is a graduate of Virginia Tech, where she received her BA in music education and her MAED in curriculum and instruction. During her time as a Hokie, Beth was a member and captain of the Marching Virginians flag corps, treasurer of the Virginia Tech Collegiate American Choral Directors Association, and a member and officer of Delta Omicron (professional music fraternity). She participated in Virginia Tech's premiere a cappella group, Soulstice, Women's Choir, Chamber Singers, and the Blacksburg Master Chorale.

After completing her degrees in Blacksburg, she moved to the Orlando area where she taught chorus, theatre, and piano lab at Heritage Middle School in Deltona, Florida from 2012 – 2015. In Florida, she had students selected for various select ensembles such as All-County, All-State, and the ACDA Southern Conference Choir. She also taught private voice lessons and was the studio coordinator for four years at the School of Rock (2011-2015).



Southwest Guilford Middle School

First opening its doors August 24, 1992, Southwest Middle School has a current enrollment of over 1,100 students, and a staff comprised of over 100 certified teachers, teacher assistants, and office and support staff. Student achievement continues to be a top priority at Southwest Middle. The dedication of the staff and the hard work of students have resulted in student achievement being among the highest in Guilford County as indicated by the NC end of grade tests in mathematics and reading, and the NC end of course tests in algebra and geometry. They have been recognized as a School of Distinction by the state for several years.

The Southwest Guilford Middle School choirs have a busy performing season throughout the school year. They perform three major concerts that consist of a winter concert, a pre-MPA concert combined with the high school choirs, and a spring concert. In addition, the 7th and 8th grade students perform a small ensemble benefit concert with all proceeds going towards a specific charity. Over the past few years, they have donated over \$2,500 to the Guilford County Animal Shelter, Special Olympics, the Seeds-to-Success Scholarship Endowment run through the High Point Housing Authority, and most recently the Animal Foster and Rescue Program in Greensboro.

In December, the choirs travel to three local nursing homes to perform holiday carols for the residents and also carol around the school on the last day before winter break. Every year, all choirs participate in MPA and consistently receive superior ratings in performance and sight-reading. In addition, the 8th grade chorus travels to the Carowinds Festival of Music and also consistently receives superior ratings for their performance. The Southwest

Vocal Ensemble does extra performances every year at our Southwest Community Night, a Greensboro Grasshoppers game, local elementary schools, and most recently, they were invited to sing for the Women's Equality Day breakfast at the Greensboro Coliseum. Throughout the year, students from Southwest are also involved in All-County Chorus, All-State Chorus, NC Honors Chorus and the Wingate University Middle School Choral Celebration.

Christina Palermo Lowder has been the choral director at Southwest Guilford Middle School for six years. Her choirs consistently receive superior ratings at MPA and at the Carowinds Festival of Music. Prior to her career at Southwest, she taught chorus, piano and guitar at the Academy at Lincoln in Greensboro. She received her Master of Music in percussion performance from the University of North Carolina Greensboro and her Bachelor of Science in music education from Penn State University. At UNCG, she was a graduate teaching assistant and taught undergraduate percussion lessons, percussion ensemble and steel drum ensemble. She has been teaching drum set, percussion, piano and guitar privately for 14 years. As a freelance drummer and percussionist, she has performed with the Williamsport Symphony, Nittany Valley Symphony, Elon University Musical Theater, Guilford College Musical Theater, Community Theater of Greensboro, Gallery Players of Burlington, City Arts of Greensboro Drama Center, UNCG Musical Theater, High Point Community Theater, and Triad Pride Men and Women's Choirs, as well as various local schools and churches.

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- April 7th



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**T**his past May, a tall and fit young man popped his head into my office after school. I was instantly embarrassed when I didn't recognize him. Then he spoke, "Hey, Mr. Adams!" I shouted back, "Micah!" He had just returned from basic training for the United States Army. How this hilarious and talented kid went from choir geek to soldier is beyond me, but we are so proud to call him one of ours.

After a brief greeting, I sprinted in with questions including "How was it?" "What was the toughest part?" "What did you learn?" "What's the next step?" Micah mentioned that it was the most mentally and physically draining time of his life, but then he followed up with something that I didn't expect.

He said, "Mr. Adams, you may not believe me, but in basic training, I learned that a multitude of leadership lessons that I've acquired came from my choir experience." He went on to share a couple of specific examples, from training, along with their correlating occurrences in choir. I was struck with relief. Maybe, just maybe, I thought, I'm fulfilling part of my dream, which is grounded in investing in others.

Micah always had an outstanding instrument. However, this is also a kid who wore a pair of white Jordan's with his tux and who once missed a concert for an intramural basketball game. It wasn't until his senior year that he shared how close he was to taking a surely ill-fated path by hanging out with the "wrong crowd." In an interview for a music scholarship, Micah said, "I honestly don't know where my life would have taken me if it wasn't for music and my choir family."

I will catalogue Micah's example and utilize it when the string of workdays seems endless, the new emails too bountiful, and when keeping up seems an impossible task. In short, there exist few ventures that matter more than investing in the future through the professional and positive relationships we create with our students.

In addition to stories like this, another cherished annual revitalizer is our conference, and I hope to see you at our 2017 NCMEA Professional Development Conference. It is a proven opportunity to connect with colleagues, gather new resources, and to share the good work that permeates our strong high school choral section.

This conference will begin with Dr. Kenney Potter from Wingate University preparing our North Carolina Honors Chorus students for their performance on Sunday, Nov. 12, at the Stevens Center. He is a conductor who spent many years working in the public schools of North Carolina. I had the opportunity to

observe his rehearsals this summer at NCSICA and was impressed by the various techniques utilized, the brisk pacing, and smart programming.

This year's honors chorus clinic will surely be beneficial for students and teachers alike. The students will find the repertoire and the leadership rewarding, while the observing teachers will most assuredly take away applicable ideas and techniques-shared by Dr. Potter.

For me, the plight for continued growth is another component that keeps me primed for many more years of serving as a music educator. After the concert on Sunday, Dr. Potter will present a session titled, *Matters of the Heart: Inspiring Choral Musicians* at 7 p.m.

On Monday in the Stevens Center, our membership will be delighted by performances by three outstanding choirs from across our state: Marvin Ridge High School (Dareion Malone, conductor), Gray's Creek High School (Amy Stovall, conductor), and A.C. Reynolds High School (Phillip Haynie, conductor).

In addition to outstanding performances, we eagerly anticipate a variety of sessions that will be offered. Some of the titles include:

- *Thriving in Your First Four Years of Teaching*
- *Score Study for the Choir Student*
- *Adolescent Brains: The Power of Music*
- *LGBTQ Students in the Music Classroom*
- *Ensuring Healthy Singing in the Choral Rehearsal*, and
- *Yoga in the Choral Classroom*.

Of course, there are many other excellent topics which will be explored, but this gives you an idea of the rich offerings afforded to conference attendees. You're also invited to attend a keynote by Dr. Tim Lautzenheiser titled, *Choosing Excellence is Easy: Maintaining it is the Key to Success*. Lastly, I hope you will also attend the High School Choral Membership Meeting to receive more information about the State of Our Union. We have an outstanding executive board who is committed to investing in music education and they're eager to share the ways in which we're striving to improve music education in North Carolina.

I'm excited to discover the possibilities of this year. I adore our profession and fervently believe that what we do matters. As always, feel free to contact me with any questions or concerns at [hschoral\\_chair@ncmea.net](mailto:hschoral_chair@ncmea.net) and I look forward to seeing you in November.

# ★ ★ WHEN ★ ★ MUSIC CAN BRING AN ENTIRE NATION TO ITS FEET IT'S WORTH TEACHING







## Higher Ed, Teacher Ed and Research Create Sessions Bridging Higher Ed and K-12 Schools

**The Higher Education, Teacher Education, and Research** chairs and committees have worked hard to provide a slate of events for the NCMEA Professional Development Conference that will help bridge the concerns of higher education with those of K-12 schools. Three intersections of interest were identified when the NCMEA board met in January as Advocacy and Policy, Globalized Teaching and Marginalized Populations, and Best Practices and Research.

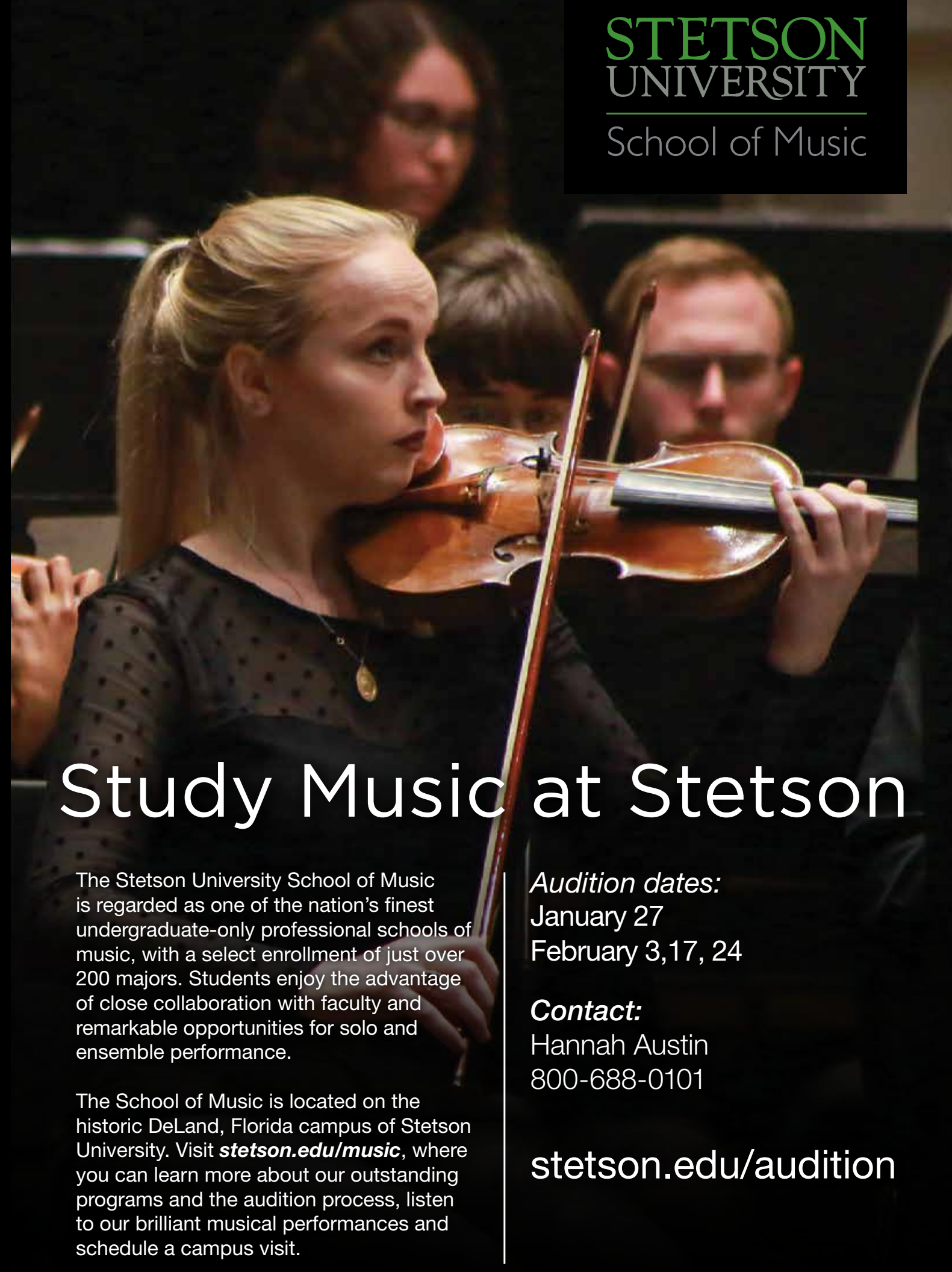
**Intersection: Advocacy and Policy** will have two sessions. The first will be a panel discussion to discuss issues central to our work in the public schools. What is the current educational policy and jargon and what do we need to be most aware of so we might best advocate for music education? What work is being done on the national, state, or local levels? Among the panel joining us will be Ronny Lau, who serves as a public policy advisor for NAFME as a lead strategist for education appropriations, and James Daughtery, our NCMEA outgoing president. The second session will be led by Dr. John Henry, from NC A&T, who will discuss policy as it impacts teacher licensure, including alternative routes to teaching.

**Intersection: Globalized teaching and Marginalized Populations** will also be two sessions. As teachers, we have been impacted with the replacement of HB2 regardless of our political stances. Last year, we started the conversation with two well-attended sessions investigating LGBTQ Teacher issues with Dr. Raychl Smith (ECU) and Culturally Responsive Teaching with Dr. Connie McKoy (UNCG) as a panel discussion. We are honored to welcome Dr. Louis Bergonzi of the University of Illinois to lead us in investigating marginalized populations in our classrooms. Dr. Bergonzi is a leading expert on LGBT issues within music education, as he investigates supportive music classrooms, particularly as related to bullying and victimization. He is also an incredible string educator, having served as director of the Eastman Summer Music Academy for String Teachers (1995-1999); director of the Rochester-Eastman Urban String Project (1997-2005); Melbourne Australia Summer Youth Music (1999-2005); Hong Kong Summer Youth Orchestras (1997); and All-State Intermediate

Orchestra at Interlochen (1985-1990), and has conducted multiple all-state honor orchestras. Hearing Dr. Bergonzi speak will be an incredible experience for all! Dr. Connie McKoy, our own NCMEA author, will lead a second session extending the work of Dr. Bergonzi and helping us transfer some of these ideas into culturally responsive teaching in our classrooms.

**Intersection: Research and Best Practices** will feature UNCG's Dr. Rebecca MacLeod as she presents **Best Practices: Using Research to Inform your Teaching**. Ever wonder how to read and digest research and apply it to the practical nature of the classroom? Dr. MacLeod is the perfect person to explain this, as she has published prolifically across the profession, and is known for her ability to distill the complex into the practical for her students. Dr. Jennifer Walter, NCMEA Research chair, will host the research poster session, which will feature research posters explaining work by graduate students and faculty at universities across the state, so you can use your newfound skills in deciphering research being done across our state by undergraduates, graduates, and university professors!

Join us for an opportunity to broaden perspectives and meet others across different sections!



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**Contact:**  
Hannah Austin  
800-688-0101

[stetson.edu/audition](http://stetson.edu/audition)





I am thrilled with the lineup of the sessions of the Jazz Section for the NCMEA conference this year. From the clinics and performance of the US Navy Jazz Commodores, to Michael Dease, Tony Garcia, and performances from four outstanding North Carolina jazz bands, this will be a conference to remember!

One thing we haven't done in the past: we will give two identical sessions designed to show directors and students how to prepare for the newly established audition procedures for All Region and All State Jazz Bands. This will be the first year for very different procedures where the Jim Snidero books are no longer used. Come to either of the sessions (Sunday at 4 p.m. or Monday at 9 a.m.) to see the new procedure and how to prepare for the auditions.

Please read below about the amazing clinics and performers that will be in Piedmont 1, and I look forward to seeing you all there!

### Maximizing Your Rhythm Section – Troubleshooting Notation, Comping, Communication, and Groove

#### Musician 1st Class Kevin McDonald – US Navy Jazz Commodores

Musician 1st Class Kevin McDonald joined the Navy Band in 2014. He has shared the international concert stage with Dave Liebman, Paquito D'Rivera and Lee Konitz in venues including Jazz at Lincoln Center, Le Poisson Rouge and Bimhuis. He holds a Master of Music in jazz arts from Manhattan School of Music, and a Bachelor of Music in jazz studies and contemporary media, and a certificate in world music/ethnomusicology from the Eastman School of Music.

McDonald has served as adjunct faculty within Manhattan College's Department of Visual and Performing Arts, as teaching artist in MSM's Department of Distance Learning, and has given masterclasses at Columbia University Teachers College, MSM, Weaver Academy for the Performing & Visual Arts, Music Academy of North Carolina, Williamsville East High School and Greensboro Day School.

### The Well Rounded Trombonist – Playing Classical and Jazz

#### Musician 1st Class David Perkel and Master Chief Musician Matt Neff – US Navy Jazz Commodores

Musician 1st Class David Perkel has been the lead trombonist and soloist for the Navy Band Commodores jazz ensemble since 2002. He was the second trombonist of the Richmond Symphony for five years, and has performed with many other orchestras including the National Symphony Orchestra, Kennedy Center

Opera House Orchestra, Harrisburg Symphony, San Antonio Symphony Orchestra, Virginia Symphony, National Philharmonic, Virginia Chamber Orchestra, and the National Gallery Orchestra.

As a jazz musician, Perkel has performed and/or recorded with numerous jazz luminaries including Chris Potter, Steve Turre, Branford Marsalis, Dianne Schuur, Alan Baylock Jazz Orchestra, Ryan Kisor, Dick Oatts, Doc Severinson, Jane Monheit, Jerry Bergonzi, Bob Mintzer, Jim Pugh, the University of North Texas One O'clock Lab Band and New York Voices. Perkel earned a Bachelor of Music from the University of North Texas, a Master of Music from the Manhattan School of Music, and a Doctor of Musical Arts from The Catholic University of America.

Master Chief Musician Matt Neff joined the Commodores as bass trombonist in October 2009. Prior to his appointment with the Navy's premier jazz ensemble, Neff served as bass trombonist with the Concert/Ceremonial Band, a position he held since joining the Navy Band in 1992. He has performed as soloist on numerous occasions and served as bass trombonist with the Navy Band Brass Quintet from 2003 – 09. A multi-talented musician, Neff has composed more than 30 works for the Navy Band Brass Quintet, and has published several works for brass ensembles. He holds a Bachelor of Music from Penn State University and a Master of Music from The Catholic University of America.

A strong advocate for music education, he has performed as guest artist/clinician at high schools and colleges throughout the country. He currently serves as adjunct professor of trombone at George Mason University.

### Demonstrating the new Jazz Audition Process

Members of the NCMEA Jazz Section Executive Board, the audition committee, and jazz professionals who helped in the process explain the new audition process being used this school year. The new process will be outlined in detail, as well as how to prepare students for the new requirements.

### "Herding the Cats:" Reflecting Your Priorities as you Teach Jazz Improvisation

#### Antonio Garcia – Director of Jazz Studies at Virginia Commonwealth Univ.

What are the objectives of your improv-instruction? What has to be left out? How much can you assist students' creative expression? Will you focus more on technical skills such as chords and scales? How can you be fair in your expectations for horns, vocalists, and drummers in the same classroom? What about dual competencies? Is your grading process concrete or abstract? If grading music students in any creative course for credit is a challenge, how do you grade something as personal and nebulous as jazz improvisation? Does your grading-structure reflect your instructional priorities? Even if you don't teach improv for credit,



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use grading as an analogy for what you believe your priorities are – and what your students may believe your priorities are. If you are grading, then remember that we – as a jazz-educating collective over recent decades – campaigned mightily to get jazz education into the schools as an extra-curricular, co-curricular, and finally curricular option for our students. The academic system has forced us to make a grading decision; so what are we doing with it? This session provides perspectives gained from surveying instructors with over 700 years of combined experience teaching jazz improvisation with over 400 of those years for credit

Demystifying the Rhythm Section

What’s the role of guitar, piano, bass, and drums within various jazz styles? We’ll explore appropriate comping within swing, bossa, samba, Afro-Cuban music, and more; provide references to helpful recordings, books, and online resources; and talk setup and balance. These essential, practical tips will create immediate and profound growth in the authenticity of your rhythm section’s delivery across musical genres.



Antonio J. García is a professor of music and director of jazz studies at Virginia Commonwealth University, where he directs the jazz orchestra I; instructs applied jazz trombone, small jazz ensemble, music industry, and various jazz courses; and founded a B.A. Music Business Emphasis. An alumnus of the Eastman School of Music and of Loyola University of the South, he has received commissions for jazz, symphonic, chamber, film, dance, and solo works from Meet The Composer, The Commission Project, The Thelonious Monk Institute, and regional arts councils. He has freelanced as trombonist, bass trombonist, or pianist with over 70 nationally renowned artists, including Ella Fitzgerald, George Shearing, Mel Tormé, Billy Eckstine, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins – and has performed at the Montreux, Nice, North Sea, Pori (Finland), New Orleans, and Chicago Jazz Festivals.

Formerly the coordinator of jazz studies at Northern Illinois University, he was selected by students and faculty there as the recipient of a 1992 Excellence in Undergraduate Teaching Award and nominated as its candidate for 1992 CASE U.S. Professor of the Year (one of 434 nominees nationwide). He was recipient of the VCU School of the Arts’ 2015 Faculty Award of Excellence. Visit his web site at <www.garciamusic.com>.

The Three T’s: Technique, Tunes and Transcription  
Michael Dease – Michigan State University



These are three necessary elements of a professional practice regimen designed to develop studies of all ages and levels. NYC jazz artist and associate professor of jazz trombone at Michigan State University Michael Dease will discuss and demonstrate ways to incorporate this approach into your practice routine.

Dease recently won the 64th Annual *Downbeat Magazine* Critic’s Poll for Rising Star Jazz Trombonist, and is a sought-after and two-time Grammy award winning lead, section and bass trombonist with today’s leading jazz orchestras.

His experiences include bands led by Christian McBride, Roy Hargrove, Nicholas Payton, Charles Tolliver, Rufus Reid, Jazz at Lincoln Center Orchestra and the Dizzy Gillespie All-Star Big Band. However, it is on the frontline of quintets and sextets led by master musicians like The Heath Brothers, Winard Harper, Renee Rosnes, Bill Charlap, Claudio Roditi, and Lewis Nash, where Dease has revitalized the trombone’s image. Not content to simply improvise, Dease arranges and composes for many different bands and constantly adjusts his tone and timbre to add just the right flavor to the music.

Dease’s unique blend of curiosity, hard work and optimism has helped him earn worldwide recognition, including awards from ASCAP, The International Trombone Association, Yamaha, Eastern Trombone Workshop, New York Youth Symphony, among others. Dease was recently profiled in Cicily Janus’ book, *The New Face of Jazz: An Intimate Look at Today’s Living Legends*. His singular talent has made him an effective and prolific teacher, resulting in invitations, master classes and residencies at University of North Texas, Scranton University, University of Iowa, Florida State College, Broward College, and many institutions abroad. He currently teaches jazz trombone at the renowned Michigan State University jazz program, and has also been on faculty at Queens College - CUNY, The New School and Northeastern University. Many of Dease’s current and former students are enjoying successful careers in the music world.

Rehearsal Techniques for Novice and Intermediate Jazz Bands  
Dr. Wes Parker – director of jazz studies at NCSU

In a clinic intended to benefit large jazz ensemble directors of all ranges, we will discuss rehearsal techniques, pedagogical and philosophical approaches that will cultivate a mature and proficient big band sound. From the most basic horn section articulations, to the more intricate details of understanding the important functions of the rhythm section, the goal here is to provide valuable resources to anyone who takes on the task of rehearsing a big band



Dr. Wes Parker has served as the director of jazz studies at North Carolina State University since 2006. He directs the jazz ensembles, coaches jazz combos, teaches jazz history and jazz improvisation, and instructs students in the low brass studio. Parker holds a Bachelor of Science in music education from Tennessee Tech University, a Master of Music in performance from the University of Southern Mississippi and a Doctor of Musical Arts in trombone Performance and pedagogy from the same university.

Parker’s trombone playing has been heard in jazz ensembles and orchestras throughout the United States. As an active freelance musician, Parker has performed with such artists as Branford Marsalis, Ellis Marsalis, Michael Feinstein, Josh Groban, Aretha Franklin, Idina Menzel, Regis Philbin, Plácido Domingo, the Jimmy Dorsey Orchestra, the Temptations, and the Pointer Sisters. Under Parker’s direction, the NC State Jazz Ensemble I has shared the stage with such great jazz musicians as Wayne Bergeron, Jeff Coffin, Bobby Shew, Chris Vadala, and Harry Watters.



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# Jazz Performances



ASU Jazz Ensemble  
Todd Wright, director

The Mariam Cannon Hayes School of Music jazz ensembles at Appalachian State stay busy in preparation for performances. In addition to presenting on-campus concerts, performing at North Carolina Music Educator’s conferences, and touring statewide at public schools, Jazz Ensemble I in spring 2007 performed in Freiburg, Germany and Montreux, Switzerland. In January 2011, a student combo performed in Madrid, Spain. In May 2013, Jazz Ensemble I performed in Amsterdam, Holland, Luxembourg and Trier, Germany. The ensemble last toured internationally to Italy (May 2015), venturing from Milan down to the Amalfi Coast with several cultural attraction and city visits along the way. While in Rome the group performed twice, at Casa Del Jazz and Sapienza Universita Di Roma, Europe’s largest university with over 125,000 students. A Scandinavian performance tour in May 2018 is also planned.

Jazz Ensemble I has performed with acclaimed jazz personalities including Clark Terry, Phil Woods, Bill Watrous, Ed Shaughnessy, Peter Erskine, Wayne Andre, James Williams, Michael Brecker, Slide Hampton, Benny Golson, Jon Faddis, Allen Vizzutti, Eddie Daniels, Rick Simerly, Wycliffe Gordon, Ingrid Jensen, Marcus Roberts, Chris Vadala, Randy Brecker, John Riley, Jeff Coffin, Jason Marsalis, Nick Brignola, John Fedchock, Steve Davis, Lewis Nash, Dick Oatts, Scott Wendholt and many others.



Todd Wright joined the Appalachian State University music faculty in 1990. As director of jazz studies he has been responsible for conducting Jazz Ensembles I and II, teaching courses in jazz improvisation, jazz history, jazz piano, jazz tunes and coaching combos. He oversees the course of study for the Jazz Certification Program, and in 1993 created the university’s Jazz Vocal Ensemble. He has earned degrees from University of Pikeville (KY), Appalachian State University and University of South Florida (Tampa).

Along with the Unifour Jazz Ensemble he was chosen a winner

of *Downbeat Magazine’s* Gold Award at Music Fest in Chicago and has performed at Spoleto Festival in Charleston, South Carolina. Wright has performed for corporate and national events such as the United Way and private events in association with the Masters Golf Tournament in Augusta, Georgia. He has been seen talking “saxophone shop” with former President Bill Clinton and has performed a celebration aboard a commercial airliner at 37,000.

Middle Creek High School, Apex  
Andrew B. Weiss, director

Middle Creek High School opened its doors in August of 2002 as the seventeenth high school in the Wake County Public Schools system. Today, Middle Creek is one of the larger schools in Wake County boasting well over 2,000 students. As a STEM school (science, technology, engineering, mathematics), Middle Creek has always put a strong emphasis on the arts.

The Middle Creek High School Band program is a comprehensive music education program that consists of two concert ensembles each semester (concert band I, II, wind ensemble, symphonic band), a marching band (The Mighty Marching Mustangs), a jazz ensemble, two jazz combos, two winter guards, a winter winds program, a percussion ensemble, Tri-M Music Honor Society, AP music theory and various chamber ensembles. The program has a rich history of quality music education and outstanding performances, and currently serves over 150 students.

Since its inception, the Middle Creek HS band program has earned superior ratings and first place awards in numerous marching band contests, winter guard contests and at the North Carolina Central District Bandmasters Association’s concert band and jazz ensemble MPAs.

The Middle Creek High School bands have been led by two outstanding band directors, whose leadership and service to music education have been noted in the Central District and throughout the state of North Carolina. John Enloe (2002-2013) was the first band director at Middle Creek; Andrew B. Weiss (2013-present) followed and is currently serving as the director of bands.



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Jazz at Middle Creek High School is a fairly new entity, with it beginning in the fall of 2014. Middle Creek boasts a traditional big band (jazz ensemble) and has a jazz combo class where select students are provided an in-depth study in jazz and jazz performance in a combo setting.

Andrew B. Weiss hails from Long Island, NY and relocated to North Carolina in 2006. Andrew holds a Bachelor of Music Education from Hofstra University and a Masters of Arts from C.W. Post University. He is a low brass player, having studied euphonium and tuba with Michael Salzman, although he considers himself a brass player, being proficient on all the instruments in the brass family, and a guitarist, having an in depth study in classical guitar with Bill Zito.

Weiss began teaching at Finley Middle School in New York before eventually becoming director of bands at Huntington High

School. In 2006, he became the director of bands at C.E. Jordan High School in Durham, NC, and in 2013, he became director of bands at Middle Creek High School, a position he holds to this day.

His wind ensemble and symphonic bands have consistently received superior ratings at district band MPA contests. His marching band consistently receives top honors and first place finishes at state and regional competitions. His jazz ensemble and jazz combo have received top honors and superior ratings at festivals including the UNC Essentially Ellington Regional Jazz Festival, Mid-Atlantic Jazz Festival and the Central District's jazz MPA. He is in high demand as a guest clinician for concert band, jazz band and marching band, and in 2013, he was named the Central District's Band Director of the Year.



**Northwest School of the Arts, Charlotte**  
**Jerry Lowe, director**

The Northwest School of the Arts in Charlotte has a history of fine jazz bands. The high school jazz band had the honor of performing at the 2001 NCMEA Conference, and also served as the clinic band for noted jazz educator and composer Dean Sorenson. They performed at the Piccolo Spoleto Arts Festival in Charleston between 1998 and 2004.

Jerry Lowe is enjoying his 39th year in music education. After spending 12 years as music director at North Lincoln Middle School, he returned to Northwest School of the Arts in 2016 as director of bands. His performing groups have consistently

received high ratings in local, regional, state and interstate levels in North Carolina, Maryland, Tennessee, Florida, Georgia, South Carolina and Virginia. He received the 2016 Award of Excellence from the South Central Band District, and in 2008 was honored by UNC Greensboro as the Jazz Educator of the Year. He has been chairperson of the NCMEA West Region MPA for the past 15 years. He served as NCMEA Jazz section chair from 2004 – 06.



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### US Navy Band Commodores

Jazz is America’s music and the US Navy Band Commodores, the Navy’s premier jazz ensemble, have been performing the very best of big band jazz for the Navy and the nation for over 40 years. Formed in 1969, this 18-member group continues the jazz big band legacy with some of the finest musicians in the world. Led by Senior Chief Musician William C. Mulligan, the Commodores’ mission includes public concerts, national concert tours, ceremonial support in

honoring our veterans, jazz education classes and clinics, and protocol performances for high-level military and civilian government officials.

The Commodores are held in high regard nationwide by concert patrons and critics alike. The list of guest artists who have appeared with the Commodores reads like a who’s who of jazz and popular music: Ray Charles, Branford Marsalis, Clark Terry, Grover Washington, Jr., Chris Potter, Jerry Bergonzi, Eddie Daniels, James Moody and many more. They have appeared on television shows, played nearly all major jazz festivals and toured across the United States and abroad. In conjunction with the Airmen of Note (Air Force) and the Army Blues (Army), the Commodores even host their own annual jazz festival, the Joint Service Jazz Festival in Washington, D.C.

As a versatile and relevant musical organization in the 21st century, the Commodores write and arrange much of their vast library of music. Their concerts are an eclectic mix of traditional big band music, exciting jazz vocal arrangements as well as fresh new instrumental music written specifically for the Commodores of today. This vibrant, dynamic musical group is constantly striving for musical excellence and the pursuit of new and exciting ways to communicate with their audiences. Their most recent recording, “Directions,” was released in 2009 to critical acclaim.



### Western Alamance High School, Elon Michael Jefferson, director

Western Alamance High School is located in Elon, NC and has an enrollment of 1,300 students. The band program at Western, under the direction of Michael Jefferson, serves 120 students. The school was built in 1963 and the band program began in 1963 with Eddie Harris as band director while he was still a student at Elon College. Over the past 54 years the band program has flourished. The Western Alamance band program consists of a marching band, two concert ensembles and two jazz bands.

Many students who’ve come through the music program at Western Alamance have gone on to become band directors and professional musicians, and we continue to produce such alumni

today. Our current jazz ensemble is comprised of 9 – 12 graders and has performed in the community and numerous festivals during Jefferson’s tenure. The jazz band has performed at Central Region MPA, the Elon Jazz Festival and at Downtown Disney. This is the first time the Western Alamance jazz band has been invited to perform at the NCMEA Professional Development Conference.

Michael Jefferson is director of bands at Western Alamance High School. A native of Gretna, VA, he received his bachelor’s degree in music education from Elon University and his Master of Music in music education from the University of Mississippi. He is a horn player and an active musician within the community. This is Jefferson’s seventh year at Western Alamance and his fourteenth year teaching music in NC.



Photo courtesy of American Youth Philharmonic Orchestras. Tie Xu, photographer

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# Mentoring

by Beth Ulffers

The NCMEA Mentor Program welcomes Windy Fullagar as the new NCMEA Mentor Program chair starting this school year. Windy has served on this committee since it was established and is excited to help this program continue to grow.

The Mentor Program is offering a mentor retreat filled with exciting and relevant sessions for our new teachers and mentors at the Hawthorne on Saturday, November 11 at conference. Dr. Cynthia Wagoner will be our featured clinician this year. She is associate professor of music education at East Carolina University. She has a tremendous amount of experience with mentoring and is a growing leader with mentoring throughout the country and abroad. She is a dynamic and engaging presenter and facilitator. Her sessions will help develop the necessary tools and skills to lay the groundwork for mentoring processes. Ultimately, our new teachers and mentors will leave with a mentoring game plan to pave the way for a successful year.

Dave Albert, past NCMEA president, will be our featured speaker at lunch at our Mentor Program retreat at conference. He has a wealth of experience in the band world and has served as a mentor to numerous music educators across North Carolina. Additionally, our new teachers and mentors will have an opportunity to break out by sections and have a question and answer session with NCMEA members. Please encourage the new teachers and mentors in your section and county to participate in the NCMEA Mentor Program. If you have any questions or are interested in participating in our program, please visit our website to register for the program and conference sessions. You may also contact a committee member of the Mentor Program.

### Mentor Program Committee Members

Windy Fullagar (Mentor Program chair and Band Section)

windyb.fullagar@cms.k12.nc.us

Mary May (Band section)

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Beth Ulffers (Elementary Section)

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Kasie Brooks (Middle School Choral)

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Richard Butler (High School Choral)

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Joey Walker (Orchestra)

orchestra\_delegate@ncmea.net

# Multicultural Awareness

by Johnathan Hamiel



WSSU Singing Rams

As the Multicultural Awareness section, we have been working hard to provide NC Music Educators with quality sessions that we feel can be relevant to any classroom. I am extremely excited to offer a number of great sessions for the NCMEA Conference in November that will develop our state music educators in the field of multiculturalism in music. These sessions and times are as follows:

### Best Practices for using Choral Music to Discuss Social Justice!

D'Walla Simmons-Burke

The WSSU Singing Rams and Burke Singers



Often, music has been used to draw people together, encourage and sometimes invite them to take part in some way – integration of society. Music (of different genres) can also be used to emphasize the proper and improper in a society. Today, in our American society, there is an immediate need to help students facilitate conversations about race, diversity and stereotypes. Therefore, this session is designed to introduce pedagogical practices for teaching, creating and performing negro spirituals and social justice awareness songs, the benefits of learning and performing such music, and comparing the stylistic/ vocal considerations related to the different genres.

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Teaching and Performing the Negro Spiritual Effectively: Where's the Spirit in your Choral Performance of the Negro Spiritual?  
Travis Alexander  
The North Carolina A&T Concert Choir

This session is designed to offer attendees general thoughts and ideas on the art of effectively interpreting the negro spiritual. Assisted by the NC A&T State University Choir, this session will be a live demonstration of various approaches to teaching and performing the negro spiritual of various styles, composers and time periods. It will include ethnic observations musically inherent in the score or text, adhering to composer instructions where practical for your ensemble, innovative ideas for helping choristers work through trouble spots and sing with rhythmic vitality and tips on diction, phrasing and tempo.

Let's Mix It Up Spiritually with Repertoire You Should Know: Wonderful Arrangements of Spirituals Composed by Non-African Americans and Sacred Choral Works by African Americans Not in the Spiritual Style  
Travis Alexander  
The North Carolina A&T Concert Choir

This session is designed to introduce attendees to little known or rarely performed spirituals composed by Non-African Americans, as well as sacred anthems composed by African Americans written in the European classical style. Assisted by the North Carolina A&T State University Choir, this session will offer some complete performances and/or excerpts of such repertoire with discussion and Q&A throughout. Suggestions on how and when to program such pieces and their relevance will also be discussed.



The Burke Singers

How to be Competitive as a Small Traditional (High Stepping) Band Program: What Does it Take?  
Taylor Whitehead

Many band directors of traditionally small band programs often steer away for competing because of the fear of not being successful or not having faith in the potential of their band. As the arts have seen many cuts in recent years, many programs have struggled to stay alive. This session is designed to give insight and helpful information in regards to planning, show design, choice of music arrangements as well as non-performance factors such as financial and parental support that affect the success of a small band program.

Viewing Musical Arts Curriculum Integration through a Multicultural Lens  
Dr. Donna Wiggins



Participants will be actively engaged in creating arts-integrated experiences across the elementary school curriculum using multicultural resources. Primary strategies including, but not limited to, Orff, Kodaly, and Dalcroze will be incorporated into the development process. Arts integration teams will present their creative work in turn during the session. Attendees will take away multiple examples of multicultural music integration across mathematics, science, social studies, and language arts.

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Sarah Russell, Chair



**G**reetings, colleagues! One of the many joys of being an educator is having a finite end and beginning to each year. I hope each of you took time to rest and recharge this summer, and are off to a successful year of music-making in your classrooms.

I hope everyone has made plans to attend the 2017 Professional Development Conference in Winston-Salem. The conference is a wonderful opportunity to be inspired, rejuvenated, reconnect with colleagues, and glean valuable ideas to take back to your own classrooms. There will be a variety of clinics by outstanding educators and renowned clinicians. You will not want to miss the performances of middle school and high school orchestras as well as a university chamber ensemble.



The 2016 All-State Honors Orchestra rehearsals and concert will take place Friday, November 10 – Sunday, November 12, at the UNC School of the Arts in Winston-Salem. The concert will take place at the Stevens Center in Winston-Salem at 4:30 p.m. on Sunday. Honors Orchestra conductor Kevin Gerald, conductor of the Symphony Orchestra at the University of North Carolina Greensboro, has planned an outstanding program for our students. His energy and skill from the podium will make for an outstanding musical experience for both directors and participating student-musicians.

Registration for Honors Orchestra will be held in the lobby of the Watson Hall at UNCSCA from 5 – 6:30 p.m. on Friday. All directors, including those living in the area, will need to register their students at that time. Directors are responsible for making necessary hotel reservations for both themselves and their students.

Conference begins on Saturday afternoon with the ASTA New Music Reading Workshop and Business Meeting. These sessions will take place in SMC 168, in Watson Hall at UNCSCA. All conference participants are invited to attend both of these sessions. Sessions will continue on Saturday evening with a clinic by Jessica Embry, director of orchestras at Ashley High School. She will present a session on motivating your school ensemble. This is a two-part session which will focus on both teachers' motivation as well as the motivation of students in our ensemble. The session will take place in the Green Room of the Stevens Center.

After our Business Meeting and the Honors Orchestra concert on Sunday, sessions will continue on Monday morning at 9 a.m. 2017 NCHO Conductor Kevin Gerald will present a session on rehearsal strategies that he finds most typical, relevant and helpful when working with student ensembles. His demonstration ensemble will be the Northwest Guilford High School Orchestra.

We welcome Debbie Lyle from St. Anne's-Bellfield School in



Virginia, who will present a hands-on session on The Bornoff Approach for school orchestras. This session will cover both the approach and strategies for implementation in the school orchestra. Participants are encouraged to bring their instruments.

Monday morning's sessions continue with a session by Dr. Mira Frisch and David Russell from the University of North Carolina Charlotte. Their session will focus on historically important string pedagogy for the orchestra classroom. They will present a variety of exercises and techniques that are useful for string ensembles of all ages and experiences.

Monday afternoon's sessions bring performances by the Southwest Middle School Orchestra, directed by Kristen Wright and Northwest School of the Arts Chamber Orchestra, directed by Erica Hefner. Monday's sessions conclude with a demonstration session by Ryan Ellefsen regarding application of two useful technology programs in the classroom. The East Chapel Hill High School Orchestra will serve as a demonstration ensemble for this session.

Tuesday morning will begin with a performance by Gate City Camerata from the University of North Carolina Greensboro. This faculty-student chamber ensemble is led by Dr. Scott Rawls, professor of viola at UNCG. Following their concert, we will enjoy a performance by the Cummings High School Orchestra, directed by Cynthia Smith. The morning will conclude with a session by Lisa Morris, director of orchestra at Diggs-Latham Elementary School. Her session will teach participants how to take important set-up techniques and set exercises to popular music. It will be a fun and informative way to close out conference!



Finally, I remind and encourage you to attend the Orchestra Section Business Meeting on Sunday, November 12, at 2 p.m. We will discuss and vote on several important items.

Remember to use the NCMEA Conference app to see the entire conference schedule as well as the orchestra sessions, clinics, and performances.

Please continue to check the NCMEA Orchestra section website for the latest in important information, updates, calendars and useful forms. Please contact me if you are having any difficulties with the website, and I will do what I can to assist you. Feel free to contact me with any concerns, questions, or suggestions for our organization at orchestra\_chair@ncmea.net.

I look forward to seeing you in November!



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