

MUSIC EDUCATOR

A photograph of a woman with long, dark dreadlocks that have blue highlights. She is shown in profile, facing right, and is playing a black clarinet. The background is blurred, showing other people in a similar setting, possibly a school band or orchestra. The lighting is warm and focused on the woman.

Sometimes We Forget
Technology is Just a Tool
to Make Our Lives Easier
by Howie Ledford

The Tail that
Wags the Dog
*choosing music that
fits your band*
by Neil Underwood

Higher Education:
Fostering Relationships
to Advance
Music Education
by Cindy Wagoner



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Spring symbolizes new life and beginnings. For myself, and I suspect other educators, we're in the last push until summer. Our schedules and lessons are full of topics we haven't quite covered, and putting finishing touches on the year. Spring wraps up a busy season of contest festivals, performances, and other musical endeavors. For our organization, spring welcomes a new chapter of discovery into one of the pillars of our strategic plan: advocacy.

In February, the NC General Assembly passed House Bill 90 "Changes to Education and Elections Laws." HB 90 contains a variety of changes to previous bills (some unrelated to the class size bill) including a four-year phase-in implementation plan to reduce class sizes in grades kindergarten through third grade. Please refer to the chart for the projected teacher to class size ratio throughout the next four years. Along with the paced reduction of class sizes in grades K-3, the bill prescribes an allotment ratio of one "program enhancement teacher" per 191 students in kindergarten through fifth grade. During the 2018-2019, school year, funds from the NC General Fund will be appropriated to the "Department of Public Instruction 'to' the sum of \$61,359,225 in recurring funds for a position allotment for program enhancement teachers for kindergarten through fifth grade." (HB 90, Part 5, Section 5a.)

Along with our lobbyists, Ashely Perkinson and Rachel Beaulieu, NCMEA will continue to monitor legislative happenings and advocate for music education and its professionals. Please continue to stay updated via our monthly e-newsletter for any legislative updates or announcements pertaining to music education legislative policy.

In a recent e-newsletter, NCMEA announced our first annual Concerts at the Capitol event. This two-day performance event at our state capitol was a monumental celebration for not only NCMEA, but music education in North Carolina, as Governor Roy Cooper signed a proclamation declaring March as Music In Our Schools Month. This signed proclamation kicked off a month of promoting the importance of quality music education in schools throughout our state.

A celebration of this magnitude and significance would not have been possible without the dedicated work of Pat Hall, our

executive director, Ashely Perkinson and Rachel Beaulieu. Special thanks also goes to the performing ensembles and their directors who helped bring beautiful music to the halls of our state capitol:

[The Perfect Intentions, Overhills High School, Harnett County](#)
Choral Director, Stephen Church

[Carnage GT Advanced Honor String Orchestra, Wake County](#)
Orchestra Director, Winifred Marecheau

[aCAPella, Broughton High School, Wake County](#)
Orchestra Director, Christine Conley

[Enloe Magnet High School Quintet, Wake County](#)
Orchestra Director, Beth McCollum

Our Concerts at the Capitol event was one of several measures that NCMEA has determined to take to proactively promote and advocate for music education in our state. With this in mind, please be on the lookout for information pertaining to NCMEA's first Advocacy Summit event to be held in early August. The purpose of this one-day training event is to educate and empower attendees to become proactively involved in music education advocacy on the local, state and or national level. More information about this summit will be shared via our monthly e-newsletter and our other social media platforms.

Lastly, I want to extend a note of sincere gratitude to all of the members of NCMEA. Your involvement with our organization is what makes NCMEA a great place to be for music educators and advocates. Bringing students to our contest festivals, All-State or Honor ensembles; leading and/or participating in conference, sharing NCMEA advocacy efforts with music and non-music stakeholders, serving on our committees or boards, hosting NCMEA events, starting or maintaining a Tri-M chapter, being a mentor or mentee, taking courses to become a music educator, serving schools programs as a music business representative, promoting music education as a well-rounded part of a child's education, and so much more strengthens our commitment and resolve to continue as a champion for music education in North Carolina. Thank you for all that you do for music education.

	FY 2017 – 18		FY 2018 – 19		FY 2019 – 20		FY 2020 – 21		FY 2021 – 22	
	Teacher Allotment	Class Size Avg.	Teacher Allotment	Class Size Avg.	Teacher Allotment	Class Size Avg.	Teacher Allotment	Class Size Avg.	Teacher Allotment	Class Size Avg.
K	1:18	1:20	1:18	1:20	1:18	1:19	1:18	1:18	1:18	1:18
1	1:16	1:20	1:16	1:20	1:16	1:19	1:16	1:18	1:16	1:16
2	1:17	1:20	1:17	1:20	1:17	1:19	1:17	1:18	1:17	1:17
3	1:17	1:20	1:17	1:20	1:17	1:19	1:17	1:18	1:17	1:17



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Notes from the Executive Director

Pat Hall



The North Carolina Music Educators Association is very proud to announce Governor Roy Cooper's proclamation proclaiming March as Music In Our Schools Month in North Carolina. This is a first for the Old North State and henceforth it will be observed every March.



In honor of this event, NCMEA celebrated by hosting two days of inspirational concerts in our state's capitol featuring performances from area schools. On Thursday, singers from the Overhills High School show choir, Perfect Intentions (Harnett County), opened the day followed by the Advanced Honor String Orchestra of Carnage Middle School (Wake County). On Friday, Broughton High School's aCAPella vocal group performed ahead of Enloe High School's Quintet (both from Wake County).

First Lady, Kristin Cooper, attended the MIOSM Celebration on Friday. She knows first hand the benefits of music in helping students learn. She shared that her youngest daughter had been a member of the aCAPella group at Broughton High School. She says music is a big part of their family life.

We would like to thank all the student musicians and their music teachers for taking time out of their day and putting on wonderful concerts. We must also recognize NCMEA lobbyist, Ashley Perkinson, for her help in arranging this performance opportunity in a very special venue.



Carnage String Orchestra, Carnage Magnet Middle School
Winifred Marecheau, choral director (not pictured)



perform at the level they do. I applaud them and can't wait to see them again!
– Rep. David Lewis, NC District 53, Harnett Co., (left)
with Stephen Church, Overhills HS choral director

I was honored to be in attendance for the incredible and moving Overhills High School Perfect Intentions performance at the state capitol. I am amazed at the talent these students have and the dedication these students show on a daily basis to



The Perfect Intentions, Overhills High School



Enloe String Quintet, William G. Enloe High School
Beth McCollum, director



It is a significant milestone for music education in North Carolina to have a proclamation by the Governor and support from the First Lady recognizing the value and importance of music for all students at all times but particularly as we celebrate music in our schools nationally during the month of March.
It was such an honor to be in our state capitol and hear the sound of music being produced live by public school music students. As the music resonated throughout the capitol building it reminded me of how important it is that we never stop advocating for the value and role of music in the lives of our children and citizens of every age.

As Ms. Conley from Broughton High School reflected on recent events at Stoneman Douglas High School in Florida, while dedicating a performance to those students, it reminded me of the importance music plays in the healing and reflection of our society. Music has the power to heal and bind up these difficult wounds and refocus us all on the future.
– James Daugherty, NCMEA past president



I love Celebrating Music in Our Schools Month every year with my students at Tar River Elementary School in Granville County! Music connects us!
This is a wonderful time to connect children, their families and their communities through music. We do this inside the classroom, on the school stage, in collaboration concerts with the middle schools and high schools and outreach concerts.
– Angela Mangum, elementary music teacher, NCMEA MIOSM chair



The official recognition of March as Music in Our Schools Month in North Carolina is both exciting and truly significant. Our North Carolina music educators work each day to enrich the lives of children throughout North Carolina. Music in Our Schools Month gives us the opportunity to express support for our music educators and celebrate the many contributions they make toward a brighter future.
– Ashley Perkinson, NCMEA lobbyist

ADVOCACY UPDATE

On February 13, 2018, House and Senate leadership ratified a bill to fix to the class size mandate. Music Educators in North Carolina will maintain current funding levels going into the 2018 – 19 school year and the General Assembly will fund “program enhancement” teachers (e.g., music, arts, physical education, etc.) in kindergarten through fifth grade through a separate allotment in the years to come. House Bill 90 “Changes to Education and Elections Laws” further includes the following changes (among others unrelated to the Class Size issues):

- Phase in class size requirements over a four year time period.
- Provide that class size requirements for kindergarten through third grade would not apply to “program enhancement” classes.
- Authorize local boards of education to transfer positions from the “program enhancement” allotment to the classroom teacher allotment; however, starting in 2021, allow such “program enhancement” teachers for kindergarten through fifth grade to only be funded by the “program enhancement” allotment.
- Phase in an appropriation for kindergarten through fifth grade “program enhancement” teachers over a four year period.

NCMEA Leadership and our lobbyist will continue to follow issues related to music education when the NC Legislature reconvenes for their short session on May 16, 2018.



NCMEA past president James Daugherty, NC First Lady Kristin Cooper, and NCMEA executive director Pat Hall



aCAPella, with First Lady, Kirstin Cooper
Needham B. Broughton High School
Christine Conley, Choral Director

Rodney Workman, Chair



Greetings! As you prepare to end this school year with spring concerts and year-end celebrations we should take time to reflect on a very busy and successful year for the NC Bandmasters Association that culminated in the Honors Band Clinic and Concerts at UNC Chapel Hill. The clinicians who worked with our students are wonderful conductors and educators, and our students, along with the directors who were fortunate enough to observe the rehearsals, are better for the experience.



Dr. Mary Land, Middle School Honors Band

Mary Land is director of bands and assistant professor of music at Young Harris College in Georgia. She received the Educational Doctorate in music education from the University of Georgia, her Bachelor of Music Education from the University of Georgia and her Master of Music Education from Vandercook College of Music. She has served the Georgia Music Educators Association in various state and local offices. Land is currently the immediate past president of the Georgia Music Educators Association and the CNAfME state chair. She continues to make numerous appearances as adjudicator, conductor, and clinician throughout the United States and has recently joined the Conn Selmer Division of educational clinicians. Land serves on the board of directors for the Midwest International Band and Orchestra Clinic. She is a member of the National Band Association and has served as a national representative on the NBA executive board of directors. She is also on the faculty of the Interlochen Arts Camp as the conductor of the Intermediate Division Wind Symphony and the Interlochen Faculty Brass Ensemble.

Dr. John LaCognata, 9 – 10 High School Band

John P. LaCognata was appointed director of bands at the University of South Dakota in 2017. At USD, his responsibilities include conducting the symphonic band; teaching undergraduate conducting and applied trumpet; teaching graduate courses in conducting and wind repertoire; administering the USD Quad State Marching Band Competition, USD Honor Band Festival, USD Band and Orchestra Directors Institute, and USD Summer Music Camp; as well as overseeing the entire band program. He received his Bachelor of Science in music education from the University of Illinois, Master of Music in trumpet performance from Auburn



University, and PhD in Music Education with an emphasis in wind conducting from the University of Florida, where he was awarded a Doctoral Teaching Fellowship.

Concert bands under Dr. LaCognata's direction have performed at the Bands of America National Concert Band Festival in Indianapolis; the Florida Music Educators Association Conference in Tampa; the North Carolina Music Educators Conference in Winston-Salem, the South Dakota Bandmaster Association In-Service Conference in Brookings; and most notably, the 60th Anniversary of the Midwest Clinic in Chicago. He is an active conductor, adjudicator, clinician, and performer. He has served as a guest conductor for bands and honor bands throughout the United States.

Gary Green, 11 – 12 High School Band



Gary Green is the recently retired director of bands of the Frost School of Music at the University of Miami, Florida. In addition to supervising all band activities at UM, he is professor and chair of the department of instrumental performance and serves as the conductor of the wind ensemble. He holds a Bachelor of Music from Boise State University and a Master of Music from the University of Idaho.

Prior to joining the faculty at UM, he served for ten years as director of bands at the University of Connecticut and was influential in commissioning and recording new works for winds and percussion including "Symphony No. 3" by David Maslanka and "A Cornfield in July" and "The River" by William Penn. Throughout his career, Green has received numerous honors and awards. His recent conducting activities include events in Florida, Texas, Connecticut, Kansas, Maryland, Georgia, Utah, Virginia, Washington, and others. In addition, he has conducted All-State, regional, national, and international honor bands. He is an active conductor and clinician and has appeared with international, national and regional bands and intercollegiate bands across the country. He has frequently conducted the Texas All-State Band and premiered "Lux Aurumque" by Eric Whitacre with that ensemble.

HALL OF FAME

In addition to celebrating many of the best and brightest students in our state who were part of our All-State Honors Bands, we also took time before the concert to formally induct four new members to our prestigious Hall of Fame. These master teachers are most deserving of our praise and admiration after a successful and influential career in our profession.

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Michael R. Fussell

Mike Fussell graduated from East Carolina University with a Bachelors in Music Education in 1979 and began his teaching career in Havelock. He taught grades 6 – 12 at Havelock High and Junior High Schools. During his tenure there, the program grew in both quantity and quality. The concert band went from an excellent rating in Grade IV his first year to a superior rating in Grade VI by the fifth year. The marching band received numerous awards at marching band contests throughout North Carolina.



In 1985, he was awarded a graduate assistantship at East Carolina University in the music education department serving under Dr. George Knight. He also worked as an assistant director of the Marching Pirates with Dr. Tom Goolsby. After earning his master’s degree, he served as director of bands at Deep Creek High School in Chesapeake, Virginia, and at JH Rose High School in Greenville. Both programs continued to have outstanding marching and concert programs under his leadership.

In 1989, Fussell returned to Craven County to direct the bands at West Craven Middle School. While there, the band became one of the finest middle school bands in the state of North Carolina, receiving superior ratings at festival every year except two. From 1993 to 2002, the advanced band received nine consecutive superior ratings in Grade IV music. In 1998, the band was honored to be selected to perform at the NCMEA Professional Development Conference. West Craven Middle Bands also won numerous awards at Dixie Classic and Music In The Parks festivals. Each year the band placed many students in both All-District and All-State Bands.

Fussell has twice been honored by being selected to conduct All-District Band by the Eastern District Band Directors. In 1990, he conducted the High School Concert Band, and in 2001 he conducted the Middle School Concert Band. In 1996, he was awarded the Award of Excellence by the Eastern District Band Directors Association. He served one term as the president of the Eastern District and as treasurer for many years. He has been, and continues to be, very active as a clinician and adjudicator for both concert and marching festivals.

William C. Lanning



W.C. Lanning is a native of Winston-Salem. He is a graduate of West Forsyth Senior High School, and holds a Bachelor of Music Education from Mars Hill College and a Master of Music Education from Appalachian State University.

He retired from teaching in 2010 after serving as a public school band director for 28 years. He has held band director positions at Flat Rock Junior High School and East Henderson High School, Rockbridge Middle School (Rockbridge County, Virginia.), South Iredell High School, Freedom High School, West Davidson and East Davidson High Schools, and Meadowlark Middle School. He is currently working as the educational coordinator for Separk Music Company.

Bands under Lanning’s direction and co-direction have

earned 32 superior ratings at the North Carolina State Concert Band Festival and two superior ratings at the Virginia Band and Orchestra Directors Association State Concert Band Festival. The East Henderson High School Band was selected to perform for President George H. Bush on his 1992 visit to Hendersonville.

During his five-year tenure at Meadowlark Middle School, the band program was a consistent leader in placing students into the Forsyth All-County Band, the Northwest All-District Band, and the North Carolina All-State Band. Along with fellow directors Matt Liner and Forrest Munden, he developed the MMS Eighth Grade Band into one of only a handful of superior grade IV middle school bands in the state.

During his eight-year tenure at East Henderson High School he developed the East High Symphonic Band into a Grade VI band program that consistently earned superior ratings at the North Carolina State Concert Band Festival and was recognized as one of the top band programs in the Western District of North Carolina.

Lanning is the only band director in North Carolina to have ever won the prestigious Award of Excellence in two different districts (Western District in 1987 and Northwest District in 2010) and to have served as a district chairman in two different districts during his career. He was selected as the Mars Hill College Band Alumni of the year in 1997. His peers also voted him as the 2010 Band Director of the Year for Forsyth County.

Jim Hill



Jim Hill retired from teaching after 45 years as a band director. A native of Greensboro, he received the Bachelor of Arts from Guilford College and the Master of Music from UNC – Greensboro. After graduation from Guilford, he became a graduate assistant and adjunct professor, teaching band and instrumental techniques classes at that school. Upon graduation from UNCG, he took a position in Union County where he founded the Piedmont High School band program and taught there for 20 years. During that time, he was also band director and instructor at Wingate College. After leaving Piedmont High, he became director of bands at Monroe High School. He completed his teaching tenure at Central Academy for Technology and Arts in Monroe. He still remains active in working with area bands.

His bands were exemplary and were consistently rated superior at District Festival and at marching contests. Many of his students were selected for membership in All-District Band, All-Region Jazz Band, All-State Band, All-Region Orchestra and All-State Orchestra. He was the regional winner of the Terry Sanford Award for Creativity in Education, and twice received the Time Warner Star Teacher Award.

For 25 years, he hosted the South Central District Middle School Band Contest/Festival. He produced performance recordings for each band and continues recording the event to this day. He served for many years on the district board of directors. Hill was recognized by the South Central District Bandmasters Association with their Award of Excellence. He is in demand

as a clinician and adjudicator throughout North Carolina and South Carolina. He has published several compositions and arrangements for concert band and marching band.

Professionally, he has performed with the Greensboro Symphony, the Winston-Salem Symphony, the Triad Symphony, the Florence Symphony, the North Carolina Symphony and was with the Charlotte Symphony for 15 years. He was on the staff of the Eastern Music Festival where he performed with the Eastern Philharmonic. He has led orchestras for many stage shows, and has performed with many touring shows and musical spectaculars, and was music director for the Union County Little Theater.

Joe F. Phelps



Joe F. Phelps earned a bachelor’s degree from Indiana University, Bloomington, and a master’s degree from Eastern Kentucky University, Richmond. He has also studied at the University of North Texas, Denton; the University of Miami, and the University of Oklahoma, Norman. He studied with William Adam at Indiana University for his undergraduate work and on a continuing basis for more than thirty years.

While teaching band in the public schools of Arkansas and Indiana, Phelps played with the Fort Smith Symphony, the South Bend Symphony, and the Elkhart Symphony and soloed with the University of Notre Dame Concert Band. He also played with the South Bend Symphony Brass Quintet and was an orchestra member of the Domaine School for Orchestral Conductors and Players, Western Piedmont Symphony, and the North Carolina Symphony during their summer residences in Boone.

After coming to Appalachian State University in 1971, Phelps taught trumpet for 30 years and continues to teach part-time. For the first 16 years that he was at Appalachian State, he directed the symphonic band and the Marching Mountaineers. During that time, the marching band grew from 80 to more than 220 members and became known as North Carolina’s Band of Distinction. He also started and directed the trumpet choir. In addition, he played in faculty brass ensembles and has been a soloist with the University Orchestra, with the University Wind Ensemble, and with many high school bands throughout the state.

Phelps has had articles and reviews published in the *North Carolina Music Educator*, the *Band Directors Guide*, and the *International Trumpet Guild Journal*. His book, *So You Want to be a Trumpet Player*, was published in 2002. Among the awards and honors he has received from Appalachian State are the Chancellor’s Award of Merit, the Distinguished Service Award from the Appalachian Alumni Association, and the Outstanding Teacher Award in the School of Music for 2001.

Correction

Due to an editing error in the Winter issue, North Carolina Bandmasters award winners were listed with an incorrect award name or incorrect photograph. To correct this, we are reprinting the Awards of Excellence Winners in this issue. My deepest apologies to the winners for this mistake, as well as heartfelt congratulations for the honor they received.

Kim Justen, Editor

AWARD OF EXCELLENCE

The Award of Excellence is the most prestigious award we can give North Carolina Bandmasters who are active in the profession, and is a recognition of exceptional teaching, service and contributions to the profession. Being chosen by your peers as an excellent teacher has to be on the highest honors we can receive. I hope you will take the time to read about all of these outstanding educators!

Leo Nieves
Award of Excellence, Eastern District



Leo Nieves received his Bachelor’s in Music Education from East Carolina University in 2003. That same year, he took over as director of bands of Nash Central High School. He taught for 14 years as the director of bands of NCHS, directing approximately 150 students in various ensembles, including The Marching Bulldogs, concert band, wind ensemble, and jazz ensemble A. Nieves consistently received superior and excellent ratings with all of his ensembles. His bands have performed in Disney World twice, Universal Studios three times, and Washington, D.C.

Nieves is currently serving as a principal resident at Winstead Avenue Elementary School. He is a part of the Northeast Leadership Academy, one of the top principal preparatory programs in the country, where he is in his second year of the program. He will be receiving his Master of School Administration in May 2018.

Jane McLaurin
Award of Excellence, Southeastern District

Jane Burris McLaurin graduated from Appalachian State University in 1983 with a Bachelor of Arts in music education. She completed her Master of Arts in music community/junior college at Appalachian State University in 1987. While at Appalachian, she studied flute with Dr. Lynn White and was a member of the Appalachian State University Wind Ensemble under the direction of Dr. William Gora and also the ASU Marching Band under the direction of Joe Phelps.



She taught middle school band for 32 years in Scotland County, at Shaw Middle School, Carver Middle School, and I. Ellis Johnson Middle School. Her last sixteen years in Scotland County were at Spring Hill Middle School. Her middle school bands participated in North Carolina MPA performance annually, and consistently

received excellent and superior ratings in grade III music. Her students were selected to participate in the Southeastern District All-District Band each year and she served as a guest conductor of the Southeastern District All-District Band in 2003. She is currently in her second year of teaching music and band at Wallace Elementary/Middle School in Wallace, SC.

Michael Capps
Award of Excellence, Central District



J. Michael Capps is the director of bands at A.L. Stanback Middle School in Hillsborough. He attended Elon University and earned his Bachelor of Music in music education and trumpet performance in 1999.

During his tenure at Stanback, the success of his work has brought more superiors than years of service. Under his guidance, a continuous flow of A.L. Stanback band students and private students qualify for All-District and All-State honor bands in the areas of concert and jazz. In 2009, the eighth grade band was honored at the Dixie Classic Festival with Best Brass, Best Percussion, and Best Overall Band of the day. In 2011, A.L. Stanback was honored at the UNC Jazz Festival as the Most Outstanding Middle School Jazz Ensemble.

When not at Stanback, Capps is active as an adjudicator, guest conductor, performer, and private brass instructor. He has performed with the Triangle Brass Band, Carolina Gold Drum and Bugle Corps, Greensboro Philharmonia, Cathedral Brass, Elon University Community Orchestra, Church Street Brass, Alamance Chorale, Timeless, and subs for the O'Kaysions.

Keith James
Award of Excellence, South Central District



Keith James earned his Bachelor of Music Education from University of South Carolina in 1983 and his master's in Conducting from Winthrop University in 2007. He is a National Board Certified Teacher in early adolescent and young adult music. James began his teaching career in 1983 as an assistant band director at Walterboro High School and band director at Colleton Middle School. He was the band director at Smithfield-Selma HS in Smithfield from 1986-1992; South Granville High School in Creedmoor, from 1992-1996; Northwest Cabarrus High School in Concord from 1996-1998; Independence High School in Charlotte, from 1998-2007, and is in his eleventh year as the director of bands at Marvin Ridge HS in Waxhaw.

He has taken his band to many marching and concert events in which he has received superior and excellent ratings in concert band in grades 3 – 6, along with many grand championship and class awards in marching band over his teaching career. He has served as a clinician for area honor bands, several southeastern regional honor bands, as well as a marching band clinician and adjudicator for both concert and marching bands. He is a member of the Carolinas Wind Symphony, where he is the section leader and is a freelance tubist in the Charlotte area.

Jason Childers
Award of Excellence, Northwest District



Jason Childers is currently in his 16th year at South Caldwell High School serving as director of bands. He earned his Bachelor of Music Education in 1999, and his Masters of Music Education with a concentration in instrumental conducting in 2000, both from Appalachian State University.

His ensembles consistently receive superior ratings and reviews at adjudicated events, and other performances. His bands have performed nationally and internationally. His greatest source of pride has been the number of his high school students who have continued in the field of music education and become successful musicians, conductors, and educators in their own right. Childers is an active clinician, adjudicator, and composer for concert and marching bands across North Carolina.

Cliff Dodson
Award of Excellence, Western District

Cliff Dodson is the director of bands at Cane Creek Middle School where he has taught instrumental music education since 2002. During his career, he has served as a clinician, adjudicator, and performer. He conducted the WNCBA All-District concert band and has had the honor of conducting All-County band clinics throughout North Carolina. He adjudicated for the NCBA Concert Band Music Performance Adjudication as well other concert band festivals.



He received his Bachelor of Music in music education from Appalachian State University, his Masters of Music in instrumental conducting from the University of Louisville, and in 2002, became certified by the National Board for Professional Teaching Standards in early adolescence through young adulthood/music.

He has taught in both the North Carolina and Kentucky public schools. His bands have consistently received superior ratings in both state's state band and orchestra Music Performance Adjudications and have taken top honors in various national band festivals. The Cane Creek Middle School Honors Symphonic Band is a four time "Golden Mickey" champion of Festival Disney in Orlando, has performed on stage at Carnegie Hall in New York City, and the steps of the Lincoln Memorial. This Spring they will perform at the World War II monument in Washington DC.

NCMEA Feature Article Rotation Deadlines

- Spring: March 1
Technology | Jazz | Higher Education
- Summer: June 1
Elementary | Orchestra | Advocacy
- Conference: August 1
Items pertaining to conference
- Winter: December 1
Research | Choral | Band

Elementary

Janet Berry, Chair



It's spring and a perfect time to strengthen and build our connections with each other through NCMEA. Therefore, with the vision, support, planning and efforts of all Elementary board members and in collaboration with the Piedmont North Carolina Orff Chapter, Kodaly of North Carolina and Central Carolina Chapter of AOSA and many friends we're holding the second annual Spring Mini-Conference at Appalachian State University in Boone. Our goal is to provide a professional development boost, which all of us need to reach our end of the year goals in learning, performance,

Thank you, Thank you, Thank you to:

- Appalachian State University and Dr. Lisa Runner for offering the facility for our Spring Mini-Conference.
- Angela Mangum, for coordinating Music in Our Schools Month for North Carolina. This March event has been a staple for many elementary music educators and their students throughout the years. We didn't want the opportunity to sing together showcasing the musical strengths of our NC students to go by the wayside.
- QuaverMusic for providing lesson plans, music and tracks as one option and NAFME for partnering with American Young Voices to provide the world's largest concert opportunity along with lesson plans, music and tracks.

Our Elementary Honors Chorus clinician for November 2018...



Kristina MacMullen, assistant professor of conducting and assistant director of Choral Activities at The Ohio State University. She conducts the

Women's Glee Club and instructs both undergraduate and graduate students in the areas of conducting and choral pedagogy.

This years audition piece is:

"Ombra Mai Fu" by George Frideric Handel
Edited and arranged by Henry Leck
SA - Hal Leonard Corporation
Publisher ID 258774
J.W. Pepper Order #10038313
Students will audition using measures 15 – 30.

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Sometimes We Forget Technology is Just a Tool to Make Our Lives Easier

by *Howie Ledford*

I’ve had a hard time penning this article because I know how busy we all are. I feel like I’m supposed to give you something you can take away for your classroom. However, we are preparing for MPA, PTA, community performances, and everything else. While we are preparing all of those concerts, we are supposed to teach improvisation, arranging, composition, multicultural music, music industry, and a plethora of other topics. On top of all that we have to deal with parents, boosters, recruitment, and other administrative issues. That does not leave any teacher a whole lot of time. Unfortunately, there is no one silver bullet that can help us do all of that. Then I was reminded of a truth: Technology is a tool to make our lives easier.

We want more time and better results with our students. So I’m venturing a couple of suggestions and a procedure about technology to make your life easier. By no means is this a comprehensive list. But before we begin I need to make two statements. Technology should not be used for technology’s sake, and if technology does not make your life easier, do not use it.

First, jumping on the band wagon of early adoption does not help you unless you want to early adopt. By early adoption, I mean downloading the newest, first version of any software or hardware that is presented. I am not an early adopter. I always try to wait until the third revision of software comes out before I use it. Because of other issues, I was forced to early adopt the latest operating system for my computer this school year, and I walked around frustrated for a few weeks. There was nothing I could do, but if I would have waited and

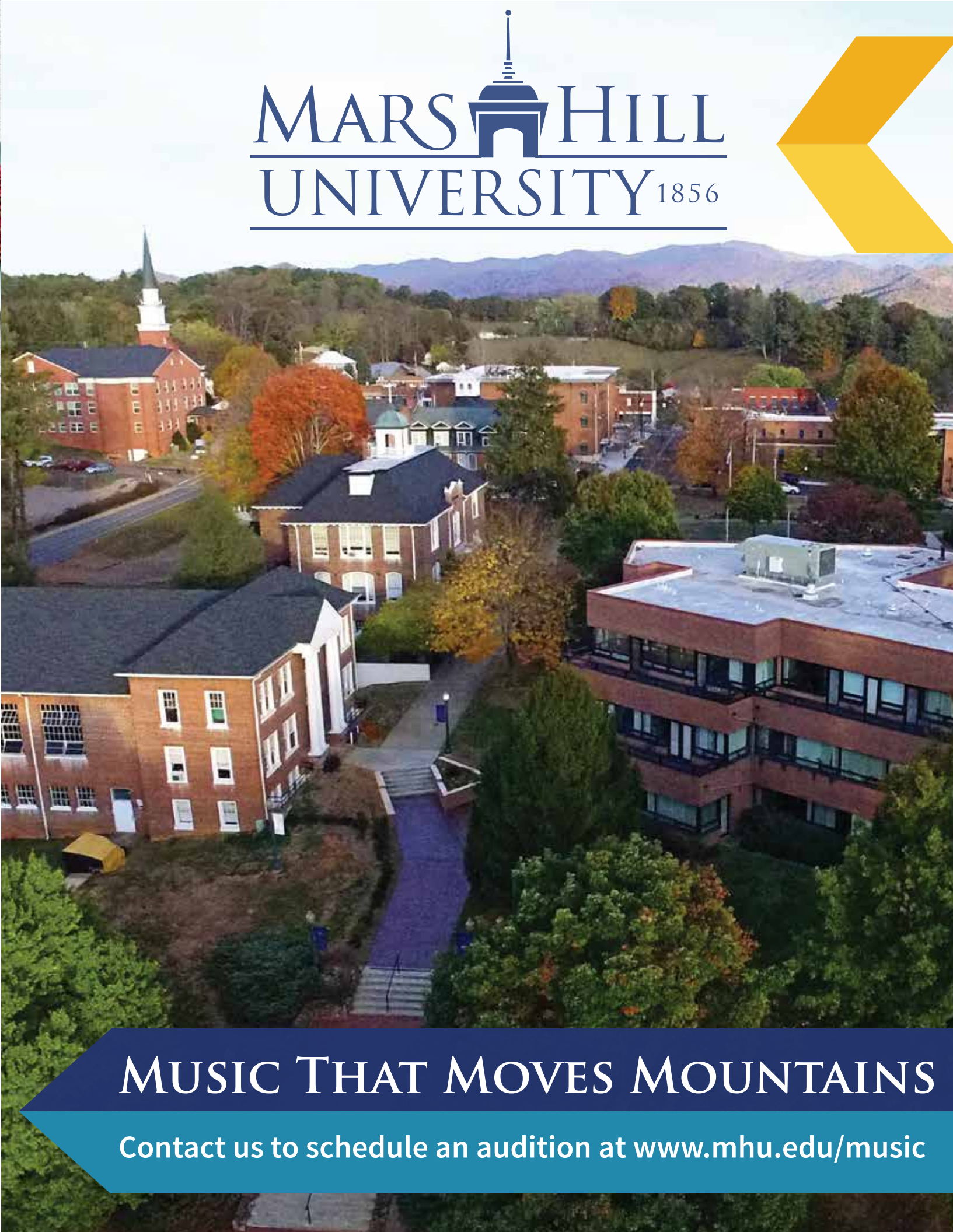
followed my own rules I would have been much happier.

Second, use what your school system gives you. I am amazed at people who do not use technology they have been given. I have seen this happen. For the sake of the guilty or the innocent I am going to change a name. My friend “Bill” was given an iPad for his classroom. Bill is an elementary teacher in a county in North Carolina. He did not pull it out of the box for a whole year. A YEAR!!! What good did that iPad do in his desk? No good at all. It was not even a glorified paperweight. This is after I gave him five different ideas that would make his classroom life easier if he used it. Think of all of the good he could have done over that year if he had pulled out his iPad and learned that technology.

Third, and along the same lines, really know your hardware and software. I mean really know how to use it. Sometimes this will be boring and tedious, but you want to make your life easier? Here is how. Open the reference manual and start from page one. Go through every single page in the manual. This will take time. You can skip the part about setting up the software or hardware because you have done it already.

I will almost guarantee that technology will do things you didn’t know it would do. Here is an example. Some people don’t know that Finale, Sibelius, MuseScore, and Notion all have a common file type: .xml. This file will open in all of the mentioned notation softwares. I can take a Finale file, save it in .xml, and open it in Sibelius, MuseScore, or Notion. The file will open with accuracy. It will transfer notes, rhythms, slurs, dynamics, text, and other useful data. This is extremely helpful if your students have MuseScore at home (which is free), and you have Finale or Sibelius. People don’t know this because they haven’t taken the time to go through the manual.

Finally, a process I like to call Reflect, Research, and Implement. Reflect on your teaching. Research a tool that will help you. Implement the tool in your class. This seems simple,



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but this is one of the secrets to my ability to use technology. I am not an advocate of going out and getting the latest thing. Truth be known, in some ways I fall into the camp of, “It has worked this way for years. Why should I change it?” There is a safety in that.


However, times change, and I am not a master teacher. I could always be better as a teacher. I need to meet students where they are. Therefore, I reflect on how things can go better, and I look for ways to make them better. Research how to fix what you could do better. I find that Google is your friend. Some of you are part of band/orchestra/choir groups on Facebook. Ask for help. It’s okay. Some of the information you will get is good and some of it is bad. The responsibility is yours to see what will help you.

Materials range from really good to really bad. The cost of the materials range from expensive to free, and some materials you invent out of necessity. I taught in the inner city for roughly half my career. I could not afford *Smart Music*, so that was out. However, I could put a recorder in a room, and have the kids play their playing test, so I didn’t lose rehearsal time. Hence, making my life easier.


I could put the recording in later and grade it while I was doing the dishes. Implement your technology. This seems to be common sense, but it is the truth. You have taken time and maybe money to help yourself. Use it. You could have the best piece of hardware or software in the world, but if you do not use it, what good is it? See how the new system you have in place

works, or if it works at all. I will bet if you took the time to learn something new, it would help you.


So, let’s bring this full circle. I have listed three tips and one process that should make your life easier or better in my opinion. There are countless other ways, but we have to look for them sometimes. The main purpose is to find tools that will help save time and to better teach students. Keep those two guiding principles in mind, then we will use technology in the manner in which it is intended.



Howell “Howie” Ledford is in his third year of teaching music production at Weaver Academy for Performing & Visual Arts and Advanced Technology in Greensboro. Prior to this, he taught electronic music at Career Center High School in Winston-Salem. He has taught band and orchestra for fifteen years. As a band and orchestra director, he has received excellent and superior ratings at state music performance assessments. He has also been an associate conductor for the Wachovia Winds Youth Wind Ensemble, and currently serves as an assistant band director for the East Forsyth High School Blue Regiment.



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The Tail that Wags the Dog

choosing music that fits your band

by Neil Underwood

Writing this article, I feel it necessary to first state that as a high school and middle school band director for 32 years, I often planned music and rehearsed my bands with one of our goals being to achieve a superior rating or strive to succeed in a competitive event. It would be hypocritical of me to state otherwise. I do feel, however, that throughout my career a balance was maintained, keeping playable music that was attainable for both my students and the audiences we served. The lessons learned from the preparation journey was far more important than the actual result.

It is very easy to get caught up in “the game” of doing what it takes to get the tangible plaque or trophy. I fear far too often in our profession, we lose sight of the educational motivation for pushing students so hard to prepare for Music Performance Adjudication or other competitive music performances.

In my current position as associate director of bands/director of athletic bands at Lenoir-Rhyne University, I am able to visit many middle and high school band rooms. I have also had the pleasure to serve in the capacity of adjudicator for concert and marching band festivals. Consistently, I hear bands whose directors have picked music that does not fit the level of the group or serve the audience that supports the program. Often the music picked is what the director feels works for the judging system, or is what the judges want to hear. In doing this, directors can skew the importance of music that is best for the student and/or the parents and supporters.

Groom the Dog – Selecting Concert Band Music

What should the main musical goal of the school band program be? Teamwork, goal setting, meeting a challenge, and commitment to excellence are life lessons offered in and out of our classrooms that are frequently missed elsewhere in the school curriculum. As musicians and music educators, however, one of our main responsibilities is to pick quality and appropriate literature for our students to play and perform throughout the school year.

As directors, we frequently fall into the trap of picking music that we like or what we want to play instead of what is best for our students. Likewise, we often pick tunes that are listed on the state contest/MPA list because of how our egos equate with the grade level of that music. Often the pressure from a band’s history, students’ and directors’ egos, and the director’s particular goals and likes get in the



way of students’ successful musical presentations.

When I was in college, my applied instrumental professor told me that if it took me more than 6 weeks to work up a piece of music, then it was above my ability. This is a good guideline to follow for bands as well. Hearing the stories of band students forced to play three tunes for many months just to get a superior rating in a certain grade level is more of a detriment than a positive to the band program and to the students’ overall music education. The result can be student and director burnout. I have found that students from programs who practice this kind of rehearsal overkill no longer want to play their instrument after high school. The student seems to be in band just for the competitive goal and not for the art of music making.

Pick Quality Music

There is wonderful band literature and some awesome transcriptions of symphonic greats on each of the NC MPA graded lists, I thru Masterwork. The list also contains some pieces that are not as high quality. As a musician, a director can pick the difference and find what pieces work best for his/her band. Consider the educational value of the works you select off the list.

Pick pieces suitable for your instrumentation.

Don’t pick two selections (along with the march) of the same style. Make sure your students can learn dynamics, style, phrasing, musicality and have technical challenges, within their capabilities and not beyond their control.

Picking music that features melodies is not a bad thing. While some of the more modern, less tonal, music can be very appealing, don’t pick three pieces for MPA without melody. Remember, having accessible music for your audience (parents and supporters) is important for MPA as well. You want parents, supporters, and administrators to appreciate the experience you are offering their children.

Pick at least one tune that allows your percussion to have a positive experience. Sometimes I hear a band perform and wonder how the percussion students survived in rehearsals. Boredom is a surefire way to lead to bad behavior and eventually dropouts.

Yes, the students need to buy into your selections! It is important that you sell the music to them. Convince them of the importance of

quality, appropriate levels, and “fit” for your band. You know what is best for the band. Pick music accordingly.

Quality music is important for all concerts you present. Make sure music selected for fall, winter/holiday, spring and year-end concerts has quality scoring, content, style, and is still educational for your students. It isn’t wrong to play popular music, but make sure it is a quality arrangement and fits your group. There is nothing worse than a poorly written pop tune played by a band with no chance of making it sound good. This leads to students feeling embarrassed and having negative opinions of band.

Here’s an idea to keep MPA prep from becoming boring – Challenge your students by adding a concert of easier music in early to mid-February. This will keep students – and directors – from burning out on MPA music. It is great for sight-reading, and the parents and community can really enjoy it.

What Should Wag the Tail?

My focus in this article will not stray beyond the two major ensembles existing in most NC band programs: concert and marching bands. The only point I make on this subject is that directors should remember to *keep the main thing, the main thing*. The school’s other ensembles can be great outlets and educational activities for students. The concert band, however, must remain the central foundation and focus of quality school band programs. Marching band can be an extension of the concert band that provides the school and community with a source of musical pride and excitement, but never allow the teaching of music in the classroom to become secondary to the other “stuff” – *the tail that wags*.

The Tail – Selecting Music for Marching Band

I am a firm believer in the thought process and planning that must go into creating a musical and visual package that challenges students, provokes their creativity, and entertains audiences, while gaining credit in a competitive environment.

A concern shared by me and many colleagues over the past few years has been the general lack in the quality of music being selected to perform in many of these shows. Again, but even more than in concert band music, melodic line and the general idea of musical phrase is becoming less and less apparent from some of our most popular band arrangers. While the Music Effect caption can often be easily satisfied by using “sound-effect” music with mere accents and sudden dynamic changes, I question the educational value of this music.

Paying royalties to have quality music arranged can be quite expensive, not to mention the cost of the arrangements alone. Expense has been an excuse for some bands and arrangers to simply make-up simple tunes, give it rhythmic content, write cool percussion and electronic background, give it a name and theme and you’ve got a show. I heard a band last fall who played an entire show with the winds using only the notes of the Bb scale. The percussion, electronics and guard were great. But the wind players were subpar at best. I question what these students actually learned musically and felt the focus of what the program was achieving was all off balance. This was a prime example of *tail wagging the dog*.

There are some very fine arrangements and marching band compositions that are published as stock-charts. Some of the better arrangements are the “old stuff” that can be adapted to fit today’s marching bands. Seek quality music first. If you are fortunate enough to have original music or arrangements written for your band, I encourage you to demand music with melodic lines and not just rhythmic effects. Your students and fans will thank you.

Many band directors feel marching band has become a game of haves and have-nots. While regrettably, there is some truth to this statement, I feel strongly that bands without large budgets can be just as good and still play quality music and achieve effects that work in today’s marching band. The thought process must take place in planning an intelligent, put-together, and entertaining show. It’s not about the props and money spent. It is about the quality, creativity and planning. But *first*, it’s about how well bands play and march.

For many years, high school bands have tried to emulate and often copy what is seen each summer at the latest DCI show. A highly respected colleague and friend has said to me on numerous occasions, “There should be a sign in front of each drum and bugle corps performance that states ‘Band Directors, DON’T TRY THIS AT HOME!’” There is a huge difference in what and how they do the drum corps activity from that of a high school band. While we can emulate and even copy some of their ideas, we should never strive to turn our bands into what they do each summer. It is our responsibility as *music*

educators to remember our priorities to the students and to music in our profession.

As band directors, we have multiple responsibilities and wear many hats. Our jobs are not easy. We must remember our first responsibility is to provide a safe and educational environment for our students to excel in music and in life skills. We must not allow external factors to taint our judgement of what is best for our students, specifically the quality of education and music opportunities we provide in all elements of our programing. It is our duty to never allow *the tail to wag the dog*.



Neil Underwood is the associate director of bands/director of athletic bands at Lenoir-Rhyne University in Hickory. Prior to Lenor-Rhyne, he served as director of bands at North Lincoln High School in Lincolnton, and at East Lincoln High School in Denver, NC. His bands have received 51 superiors in North Carolina MPA Festivals in concert, marching and jazz band. Serving as president of the North Carolina Bandmaster’s Association 2002-04, Underwood was also Teacher of the Year for Lincoln County Schools, and received the NC Citizenship Teacher of the Year. In 2013, he was recognized as one of SBO Magazine’s 50 Directors Who Make A Difference. He serves as an adjudicator and clinician for bands throughout the southeast.



As you read this, I hope you're either a) calmly checking off your final to-do list full of items like sending packing lists home with your All-State students, making sure they have the correct concert attire, and listening to your students sing the tricky passage in that one piece they don't like now, but you know they will love when they hear it all put together, or b.) basking in the glow of post-All-State goodness after a wonderful weekend of music making in Greensboro.

All-State is always one of my favorite weekends with my students because I get to spend it with not only the kids who are my vocal top fliers, but my musicianship top fliers; those kids who might not have the vocal chops to make Honors Chorus, but sit the tallest, raise their hand to answer every question I ask, and ace every written test I give. The joy on those kids' faces when they are standing on that stage singing their hearts out makes my heart so happy! In thinking about All-State, I would be remiss if I did not mention the endless work of Angel Rudd throughout the entire year to make sure All-State runs like a well-oiled machine. Thank you, Angel!!

I always like to work as efficiently as possible, as I'm sure you do too. That's harder and harder for me to do at the end of the year when everything is winding down. It's so easy for me to say, "I'll just take care of that in August." With that said, here are a few things you can do with any down time you have in late May/early June before you leave for summer to set yourself up for success and less work in August:

1. Go ahead and order the Honors Chorus piece for next fall. I usually order one copy in the spring and make photocopies for my students to take home as practice copies over the summer. I wait to order real copies for the students who commit to auditioning in the fall. Along with the photocopy, they get a handout with the audition info, date of Honors Chorus should they be selected, and clinic info. Some clinics happen before

school even starts in some parts of the state, so it's important for students to have it. I also make a Remind group so I can send out practice reminders throughout the summer and touch base about the clinic so I know who to expect. (If you're not using the Remind app, I highly recommend it. You can even schedule when the messages go out, so you don't have to actually remember to it in mid-July when you should be on vacation, not thinking about



students.)

2. Collect as many dates as you can for next school year and send them out to your parent email list and a hard copy home with your students. It's never too early to get dates on families' calendars.

3. Do you have field trips you take every year? I have electronic copies of all our required field trip forms that I have to submit to get them approved. I update them with the info for the following year in June, so when I come back in August all I have to do is print them and add them to my field trip notebook I give my principal. My field trip notebook includes a tabbed section and cover page for each field trip. The cover page is a checklist for every possible document I may need for field trip approval. I give my principal my notebook before school even starts so I know I have all the required paperwork for those trips done and don't need to worry about them throughout the year.

4. Set a summer reading goal. I aim for a balance of pleasure reading, professional reading, and personal growth reading.

5. Give your students an end of the year survey on one of your final days of class. Mine includes these questions:

- What did you like best and least about chorus this semester/year?
- How was chorus the same or different from what you expected?
- What did you learn about yourself in chorus this semester/year?
- If you could change one thing about chorus, what would it be?
- What was your favorite and least favorite piece we performed?
- How did you grow as a person this school year?

Put the surveys front and center on your desk when you leave in June so they are waiting there for you when you get back in August. Use them as a reminder of the fabulous kids that are coming back to your classroom on the first day of school! For me the workdays leading up to the first day are not my favorite days of the year, but it ALWAYS gets better when kids walk through my door. Having a reminder of those kids waiting on my desk is a great motivator for getting through those eternal meetings on the opening of school workdays.

I'm sure you have your own tricks for setting yourself up for success in August, but I hope one of these inspires you to add it to your own end of the year checklist. Enjoy the end of your school year!

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Growing up in rural North Carolina, we were taught a strong work ethic is one of a person's most admirable attributes. Rural North Carolina is where you'll find farmers who work 14 – 15 hour days, 6 days a week. I recently made the connection that the hours that we work as high school choral music educators can be equally as long – especially during the spring semester.

Working so many hours is a quick way to reach burnout. This rarely bothered me as a young teacher. After teaching for over ten years, however, I crave more balance. I think we deserve to have a life that is balanced with work, family, and fun. So how do you balance work and life?

One tactic towards balance includes carving out time each day and treating it with the same respect that I give other items in my calendar. Therefore, every work day, I find a minimum of 15 – 20 minutes to read. There is something about digesting new ideas and stories that helps create balance. I frequently switch topics/genres to keep it interesting.

I've mentioned Angela Duckworth's *Grit*, in a previous article, which discusses work-ethic and perseverance. I've also enjoyed *Bored and Brilliant* by Manoush Zomorodi where she discusses the benefits of disconnecting from technology and how it can boost creativity. *The War of Art* by Stephen Pressfield is another excellent read. Pressfield blends a little mysticism with the nuts-and-bolts of being a disciplined artist. Lastly, I appreciate *Quiet: The Power of Introverts* by Susan Cain. I am an introvert that functions in an extrovert's profession. Susan Cain discusses the differences and offers explanations as the workings of an introvert's mind. I also fervently believe that the book has helped me better serve the introverts in my chorus classroom.

I believe that reading not only engages and intrigues my mind, but also gives me an escape during the day. I feel that this break makes me a stronger teacher when I re-enter the classroom. Additionally, there are many times when the reading finds its way into a conversation with a class. For example, we were approaching a mild rut with our youngest group. We were behind and I wanted to see a visceral physical commitment as a result. I did not see that. I looked out at my beloved ensemble and observed a less-than-engaged looking group. I stopped and shared a quote from the Pressfield book. I paraphrased Pressfield by saying, "we must fight the battle anew each and every day." In order to improve, we must push the limits at each rehearsal. If we have a focused and efficient rehearsal one day, followed by a lack-

luster one the next, then we average out into the "good" category. We want to be excellent! Therefore, don't allow yourselves to become complacent.

Another addition to my schedule involved becoming more physically active. I've always enjoyed running and going to the gym. This became part of my routine in high school and continued through college. Fast forward to my time at Millbrook



High School where I experienced an eight-year hiatus from working out. I told myself I didn't have the time. Then, one morning I was sitting up and about to get ready for work and I thought, this shouldn't be so hard. I missed being in better shape.

Studies show that being in good physical condition is not only good for your body, but it's also good for your mind. I feel better. I'm not as tired at the end of the day and my energy has increased. Back to the

"carving out part," there are days when I leave my desk with work left undone. However, I give myself a timeline to work and then hit the gym.

The next suggestion is excerpted from our first day of choir each year. This is where we discuss, "Why chorus?" Why should anyone take choir? What are the benefits of taking choir? For our choirs, we always come back to community. We are a social species and we all need support. We believe in the power of community. Now to you, our leaders, I ask, who is in your community? How often do you contact them? Honestly, I am terrible at this one, and am therefore making it a current goal. Teaching is hard and almost impossible when we choose to face the challenges alone. First, family. Wouldn't it be wonderful to reconnect with a sibling, cousin, or parent once every week? Additionally, it's also healthy to have someone at your school who both supports and challenges you. Lastly, I am a huge proponent of attending conferences. Carve out the time and then establish and maintain your community that is supportive, inspiring, and replete with the good types of friction which we all need.

What are your strategies for balancing work and life as a high school music educator? I believe that balance will help us stay engaged and involved longer, and result in better experiences for future choral students. I'm sending this article now because balance doesn't happen without planning. Therefore, I encourage you to start dreaming now about how to balance the coming year. I welcome your thoughts and would love to hear how you plan to create balance. Email me at hschoral_chair@ncmea.net.

Young Professionals' Symposium

a mentor's perspective

by Tucker Daniel



My name is Tucker Daniel and I am currently a sophomore at the University of North Carolina at Greensboro, where I am double majoring in music education and Spanish. I play the alto saxophone, and study under Dr. Steven Stusek. I was selected by Dr. Brett Nolker from the music education department at UNCG to serve as a collegiate mentor for the NCMEA Young Professionals Symposium during the 2017

NCMEA Conference. This was my first year participating in the program, but it certainly will not be my last.

During the symposium I met amazing high school students. Two students from the Symposium recently attended an audition day at UNCG, where I was able to see them again, catch up, and share more information about my school. I would have benefitted

greatly in high school had I known of this program and the opportunity to participate. I would have enjoyed meeting many professors for our state's colleges and universities, as well as learning more about the music education profession.

Throughout the symposium, I was able to work with a small group of students. I shared my experiences in college music school and answered their questions about how to prepare for college and what to look for in a college. I truly enjoyed the experience of being a mentor, because I felt I was making a difference by helping students learn what to expect as a college music major.

A highlight from the program was attending the session, "Preparing for College Interviews," conducted by Dr. Brett Nolker and Dr. Jennifer Whitaker. As a high school student, I had no idea what to expect and certainly had no idea how to prepare for an interview. Dr. Nolker interviewed me as a demonstration, and then pointed out what answers piqued their interest or what they were looking for in a response to their questions. I know the students benefitted from this experience, because when students from the program came to audition and interview at UNCG, they were ready to see Dr. Nolker again and use their knowledge!

The Young Professionals Symposium was incredible. I am so fortunate to have been a part. I made some great friendships, including Lisa Qualls, who is in charge of the program. I look forward to participating as a mentor again next year!

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Higher Education: Fostering Relationships to Advance Music Education

by Cindy Wagoner

The NCMEA Higher Education section has a slightly different task than other sections working directly with K – 12 teachers. Our charge through our governing documents is to advance music education in North Carolina and foster relationships among NC colleges and university music faculty and public school music teachers. We do this through seminars, meetings, and other activities concerning the training of teachers, and plan sessions for conference that all teachers might be interested in, while bridging the work music educators do at the collegiate level to what is done at the K – 12 level.

One of our goals this past year has been to encourage membership of our colleagues in higher education institutions in NC. Officers for the Higher Education section include:

Cindy Wagoner, chair;
Brett Nolker, chair-elect;
Raychl Smith, secretary;
Morgan Soja, and Dan Johnson, members at large.

This group forms the Higher Education executive council along with non-voting input from the appointed teacher education chair, research chair, and historian.

This year, we are appointing an education affairs committee, and are working toward filling this committee with two junior/ community college members and four senior-college members so we might better inform the membership of impending legislation relating to our work, advocate for music education K – 16, and look at the ways in which we might better communicate across the silos of higher education, private and public, and K – 12 schools. Anyone interested in serving on the committee may contact Dr. Wagoner at wagonerc@ecu.edu.

In addition to participation in the NCMEA Higher Ed section, our collegiate friends are often busy presenting and attending national events. NAFME hosts two large-scale national conferences. Just as K – 12 teachers look for professional development through the state associations and the NAFME National In-Service conference, higher education members often do the same with national conferences.

Beyond the in-service for K – 12 music teachers, NAFME hosts a Biennial Music Research and Teacher Education National Conference. This year, the conference took place in Atlanta, in March. NAFME describes the biennial conference as “a forum for music education researchers, music teacher educators, program leaders, music administrators, curriculum specialists, P – 12 teachers, and graduate students in music education to encounter

new, original, and high-quality research and pedagogical innovations that advance music education, thus shaping the future of the discipline and profession.” Not only is this a forum for music education researchers and teacher educators to share their research, it serves as professional development as well.

It also helps to understand the ways in which faculty in higher education participates at the national level. Under the larger umbrella of NAFME, there is the Society for Music Teacher Education (SMTE) and Special Research Interest Groups (SRIG) who take on the planning of conferences, much like our sections do for NCMEA. As you might imagine, the leadership on the national level takes quite a bit of planning and coordination, with many serving as peer reviewers for submissions to the conference. Many of our higher education faculties in North Carolina actively serve in leadership at the national level. The NAFME leadership from North Carolina includes:

Dr. Constance McKoy, UNCG, SMTE chair
Dr. Brett Nolker, UNCG, SMTE Symposium chair
Dr. Tami Draves, UNCG, ASPA coordinator
Dr. Jennifer Walter, UNCG, Southern Division representative and SRIG chair of Instructional Strategies
Dr. Cindy Wagoner, ECU, SMTE ASPA facilitator, music teacher identity development
Dr. Debbie O’Connell, WSSU, SMTE ASPA facilitator, school & community partnerships

Research in higher education is often born from “I wonder why...” or “What would happen if...” and helps provide a knowledge base in a variety of areas directly and indirectly connected to the attainment of musical knowledge, pedagogy, and teacher training. The research question itself will be very concise, direct, and focused for a study to begin. Researchers are not necessarily trying to produce teaching methods, but providing insight into the ways in which we learn and teach in music classrooms. Without a bridge between higher education research and public school teaching, those insights are lost.

Dialogue between teachers at each level can enrich both classroom spaces. For instance, a practitioner in a choir room has a question about how his students are learning and applying a specific concept. Or perhaps an instrumental classroom teacher wants to set up a composition project but is unsure of how to do so effectively, or how the students are impacted by such a project. A university researcher would love to come in and set up a study to answer those questions!

Partnerships between higher education and public schools can enrich the public school music program in research scenarios. Partnerships can also occur between classrooms, meeting a need for pre-service teachers and meeting a K – 12 classroom need at the same time. As a researcher, I find it inspiring to spend time with teachers in K – 12 schools. Beyond that, I have also had to transition my teaching to ‘teach teachers!’ Teaching someone how to teach someone else is a very different perspective to pedagogical work and much more difficult than one might initially realize. It is that very difficulty that has inspired much of my own research.

Music education researchers investigate a wide variety of topics. Though many of us have our favorite areas to research in, we often follow a line of questioning that leads to other kinds of studies. Once these studies have been completed, and often before

a publication is written or accepted to a journal, a researcher will submit an abstract of the research to the conference call for peer review. Acceptance rates for conferences vary wildly, but it is most often very competitive to gain a spot for a presentation or a poster. Once acceptance is made, the researcher has to commit to attend the event. Though some universities still provide a modest amount of travel money to present research, many will attend the events while paying out of pocket for much of the cost.

To provide insight into the kinds of conference presentations and poster sessions you might encounter at a conference, I have included a list of those in North Carolina who participated this past month at the NAFME Biennial Research and Teacher Education Conference in Atlanta, with a brief description of the presentation or poster they prepared.

Presentations

There are many kinds of presentations, from panel discussions or symposia, to individual presentations. These can last anywhere from 20 – 90 minutes, depending on the format.

Dr. Tami Draves, UNCG, presented “*Outsider Within*”: *Dana’s Story*, a narrative inquiry. Draves explored the identity construction of Dana, a first-year music teacher, with regard to race, class, gender, and sexuality. The primacy of Dana’s low socioeconomic status emerged strongly. Her story may broaden our understanding of how social factors mediate students’ experiences in music education.

Dr. Connie McKoy, UNCG, participated in a panel where the participants discussed how their research points to a way forward

in optimizing diversity, inclusivity, equity, and access in music education. She shared how her research on culturally responsive teaching in music points to new purposes, goals, and objectives for music education, transforming how we “do” music in American schools and how we prepare music educators.

Dr. Evelyn Orman, UNCC, presented *Virtual Reality Research in Music Education: Past, Present and Future*. Virtual reality (VR) research in music education began almost two decades ago. Projected to be an \$80 billion industry by 2025, VR is used nationally in K – 12 schools. Orman discussed the technological problems, research questions, methodologies, designs and analyses applicable to VR and other areas of music education research.

Dr. David Teachout UNCG, presented *A Model for Evaluating Teaching in Higher Education* with Dr. Jeremy Lane from the University of Arkansas at Little Rock. Teaching quality in higher education is measured commonly with student evaluations of teachers via end-of-course surveys, though relying on only a singular data point is fraught with obvious problems. Alternatively, some advocate for a multifaceted portfolio approach to measure effectiveness. Teachout and Lane presented a synergistic collection of teaching tasks associated with student learning and ways to assess them.

Dr. Andrea VanDeusen, ECU, presented *Pre-Service Music Teachers’ Perceptions of Racial and Cultural Difference*. She shared data from a case study of pre-service music teachers’ experience in the local community during a week-long cultural immersion field experience. Her participants described their feelings as they began to take the perspective of a cultural outsider, and she discussed the

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implications for music teacher education practice.

Dr. Cindy Wagoner, ECU, presented *Music Teacher Identity Development: A Longitudinal Study* with a Dr. Kristen Pellegrino, University of Texas, San Antonio; Dr. Sean Powell, University of North Texas; and Dr. Erik Johnson, Colorado State University, working on a longitudinal multiple case study project. The researchers discussed their use of Olsen’s (2008) six elements of teaching identity as a theoretical framework, which offered new insights into music teacher identity development. The framework informed the interview questions and coding as the participants were followed from pre-service through the first year of teaching. The narrative of the participants’ stories highlighted their teacher identities and resiliency.

Posters

A poster session is a popular way to highlight strong research from across the country, as it can involve more researchers, and provides a synopsis of the research so attendees might peruse many ideas in a shorter amount of time. Posters are a short story, a visual way of presenting the research to a specific audience of people.

Dr. Daniel Johnson, UNCW and C. Palmer, Ball State University presented *21st Century Music Pedagogy: Integrating Creativity and Critical Reflection For Lifelong and Diverse Musicianship*. They examined what it means to be a creative, critically-reflective music educator in the 21st century. Situated in contexts of diversity, inclusion, equity, and access, Johnson and Palmer discussed trans-disciplinary and lifelong learning, purposefully-structured environments, and integrated school curricula.

Dr. Daniel Johnson, of UNCW presented *Including Traditional Instrument Pedagogy: Perspectives of Experienced Musicians on Diverse Transmission Practices*. The study investigated the influences of prior musical experience on traditional instrument pedagogy. The researcher interviewed twelve Great Highland Bagpipe musicians and found four emergent themes: advantages, limitations, aural transmission, and instrumental complexity. Implications involve expanding music teachers’ instructional techniques and including diverse multicultural musical traditions.

Dr. Daniel Johnson UNCW, joined Dr. Wendy Matthews, Wayne State University; Dr. Karen Koner, California State University, Stanislaus; and Dr. Kasia Bugaj, Florida State University; to present *Inclusive and Accessible Large Ensemble Strategies for Experienced Music Teachers*. This research explored how conductors set up, organize, motivate, and conduct ensembles for collaborative exchange of leadership. Although steeped in tradition, large and small conventional ensembles offer a range of meaningful opportunities for conductors to connect student-musicians with their peers and the music itself.

Dr. Jay Juchniewicz and Dr. Cindy Wagoner, both of ECU, presented *A Critical Analysis of edTPA Writing: An Exploratory Study*. Because previous research findings

have indicated the writing abilities of teacher candidates may play a pivotal role in success on the edTPA, this study sought to examine several aspects of candidates’ edTPA writing as well as previous reflective writing. Based on official Pearson scoring data for the edTPA from 2016 – 17, two groups of students scoring above and below the cut score of 45 were compared. While no significant differences were found between the two groups for overall word count, a moderate correlation was found between word count and overall score. Additionally, further analysis of word selection for both the edTPA and previous reflective writing indicated a propensity for use of specific vocabulary.

Dr. Evelyn Orman and Dr. Jennifer Whitaker, both of UNCC, partnered with Dr. Harry Price, Kennesaw State University and Dr. Deborah Confredo, Temple University to present *Effect of an Augmented Immersive Virtual Reality Learning Environment on Wind Band Conducting Skills: A Preliminary Report*. They examined an augmented immersive virtual reality learning environment used to enhance correct eye contact, torso movement, and conducting gestures with forty university music students. Participants who experienced the augmented VR learning environment exhibited significantly more correct torso movement and gestures than those who did not.

As you can see, there is a wide variety of exciting research going on in our state. There are journals you can check out beyond the *Music Educators Journal**, *Teaching Music**, and *General Music Today**, if you are interested in some of the research studies presented here. Look for the *Journal of Research in Music Education**, *Update: Applications of Research in Music Education**, *Music Education Research*, *Bulletin of the Council for Research in Music Education*, *International Journal of Music Education*, *Journal of Music Teacher Education**, or *Research Studies in Music Education*. The asterisks indicate journals available to NAFME members online. Interested in undertaking research in your classroom? Contact the Higher Ed section and we will help connect you with a university researcher!

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Jazz

Keith Grush, Chair



I t has been a busy spring in the Jazz section. We completed our first round of All-State auditions with the new format. We then had a wonderful All-State Clinic, with it being hosted for the first time at North Carolina State University on April 13 – 14. Please keep in touch with the website about changes in next year’s auditions. Also, please send in applications to perform at this year’s conference to jazz_chair@ncmea.net. We wish all of the groups participating in Jazz MPA’s the best of luck. Consider using that recording to apply to play at this year’s conference. Below are the biographies of our clinicians for our wonderful All-State Jazz Bands.

Bryan Carter



With a confidence reflecting an instrumental and compositional maturity that both belie his age and announce the arrival of a remarkable talent, Bryan Carter exudes what promises a highly successful career.

Shortly after completing his training at The Juilliard School in New York City and still at the very outset of his career, Carter has already played and/or recorded with many notable artists including Clark Terry, McCoy Tyner, Wynton Marsalis, Branford Marsalis, Mulgrew Miller, Jon Faddis, Ted Nash, Terell Stafford, Bobby Watson, Lew Tabackin, Kenny Barron, Cyrus Chestnut and currently tours with vocalists Michael Feinstein and Kurt Elling.

Carter’s profound respect for the jazz tradition and his ability to create new music that reflects a deep connection to this rich heritage is not surprising given his background. Beginning drums at the age of three, Carter quickly developed a strong passion for music — especially jazz. By the age of eleven he had already studied with legendary drummers Louie Bellson, Harold Jones, and Ed Thigpen.

He attended The Juilliard School as a jazz studies major and studied with Carl Allen and Kenny Washington. He was the recipient of the Irene Diamond Scholarship as well as the Samuel L Jackson Scholarship. While at Juilliard, Carter took a strong interest in composition, orchestration and interdivisional cross-collaborative performance.

As a new artist, Carter’s access to extensive outlets lead to performances at iconic and globally recognized venues including Lincoln Center, Carnegie Hall, The Staples Center and the Chicago Symphony Center. He also continues to travel and

perform at clubs, festivals and concert halls around the world.

The Bryan Carter Quintet released its first CD entitled “Enchantment” in May 2011, which peaked in the top 15 of the Jazz Week radio charts and CMJ Jazz charts.

Carter has also conducted clinics, master classes and workshops at schools, colleges and universities around the world. Currently, Carter serves as a teaching artist for the Jazz at Lincoln Center, “Jazz for Young People” program in New York City and The House Drummer for NBC’s Maya and Marty. Bryan endorses Sakae Drums, Vic Firth Drumsticks, Remo Drumheads, Zildjian Cymbals and 64 Audio Monitors.

Wes Parker



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. He holds a Bachelor of Science in music education from Tennessee Tech University, a Master of Music and a Doctor of Musical

Arts in trombone performance and pedagogy performance from The University of Southern Mississippi.

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, Placido Domingo, the Jimmy Dorsey Orchestra, the Temptations, and the Pointer Sisters.

Under Parker’s direction, the jazz program at NC State has grown to offer six performing jazz ensembles, and has hosted such great jazz musicians as Wayne Bergeron, Jeff Coffin, Bobby Shew, Chris Vadala, Jiggs Whigham, and Harry Watters.

An active clinician, Parker has worked with middle school, high school, and collegiate jazz ensembles, as well as numerous marching bands throughout the Southeast. Prior to his appointment at NC State, he served as the interim professor of trombone at The University of Southern Mississippi, and spent time teaching public school in Mississippi and Oklahoma.



With spring comes new beginnings, and for music educators, it means preparations for end-of-year performances. I hope that in this especially busy season, you will find time to reflect on the progress of your students. Make time to celebrate the incredible learning that has taken place in your classroom over the course of the year. Remind your students that each year, our classrooms become an episode of *Extreme Makeover: Orchestra Edition*! Thank you for the dedicated, passionate work you do each and every day with our North Carolina orchestra students. You're making a tremendous impact, not only on youth, but on society as a whole.

In recent months, our organization has made significant changes to our NCMEA Orchestra Policies and Procedures, including the revamping of wind, brass and percussion selection for North Carolina Honors Orchestra, and the inclusion of the sight reading score as part of the overall score at Music Performance Adjudication. Please make time to visit our website, www.ncorchestra.org/newwordpress, and familiarize yourself with our updated Policies and Procedures.

North Carolina Honors Orchestra auditions for winds, brass, and percussion must be submitted by July 1, 2018. *The selection process for string players has not changed.* Students are eligible to audition for NCHO if they 1) auditioned for and participated as a wind, brass or percussion player in their 2018 Regional Orchestra Clinic and Concert, and/or 2) completed the audition for North Carolina All-State Band in March 2018. All auditions for winds, brass and percussion must be submitted electronically, as specified in the Google form and other documentation. Please contact myself or Ryan Ellefsen if you (or your band director) have questions about the audition submission process.

The NCMEA Orchestra Section held several successful events this spring. The Eastern Regional Orchestra was held February 16 – 18, at Pinecrest High School. Thank you to Joli Brooks for her leadership as event chair and Matthew Holt for serving as site host. The Stringed Orchestra was directed by Sarah Russell, Orchestra Director at Providence Day School in Charlotte. The Symphony Orchestra was directed by Dr. Rebecca MacLeod, associate professor of music education at UNC Greensboro. The Western Regional Orchestra was held February 23 – 25 at Appalachian State University. Thank you to Brittany Green Stimpson for her leadership as event chair and Dr. Mélisse Brunet for serving as

site host. The Repertory Orchestra was directed by Joel Wenger, orchestra director at Southwest Guilford Middle School and High School in High Point. The Symphony Orchestra was directed by Dr. Jacob Harrison, director of orchestral activities at Iowa State University. Congratulations to all of the students on their outstanding performances, and we look forward to the Junior Regional Orchestra clinics later this semester.

The Eastern Regional MPA was held March 6 – 9 at NC State University. Carrie Henderson chaired the event. The site chair for the event was Palma Rajki. The Western Regional MPA was held March 14 – 16, at Atkins High School in Winston-Salem. Lars

Holmberg was the site chair and Tiffany King was the event chair. Thank you to our MPA event chairs and site hosts for all of their hard work and preparation for Music Performance Adjudication. Congratulations to the numerous ensembles that participated in this year's MPA.

Speaking of MPA, suggestions for additions, changes and/or deletions to the MPA Repertoire

List can be submitted using the form posted on our website under "MPA Recommendation Form." Approved pieces will be added to the list and released to directors at Sunday afternoon's general business meeting during NCMEA Professional Development Conference in November.

Any requests for additions/changes/deletions to the NC Orchestra Section Constitution, By-Laws, or Policies and Procedures must be submitted to me in writing by September 1, 2018. These requests will be introduced and discussed at the Regional Meetings, which will take place in September, and will be voted on at the Business Meeting during the 2018 NCMEA Professional Development Conference. Please continue to check the NC Orchestra Section website for the latest updates and information.

I wish each of you all the best as you finish out your school year. Please feel free to contact me at orchestra_chair@ncmea.net with any concerns, questions, or suggestions for our organization. I look forward to seeing everyone at Conference in November!



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