

N O R T H C A R O L I N A

# MUSIC EDUCATOR

## The Every Student Succeeds Act: Opportunities for Music Educator Action

*by Lynn Tuttle*

Hill Day 2017

## Every Child has a Song to Sing: Is Your Bias Silencing your Classroom?

*by Johnathan Hamiel*



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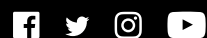


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## Building the Year and the Future of Music by Building Relationships

One could argue many points of view about pursuing or maintaining a career in education today. Our profession and passion has evolved so much while maintaining the strong roots at the heart of why we do what we do. As we start a new academic year, we muster new ideas and creativity in spite of the past. What is it that makes a teacher so faithful? If left to describe the core values of why we teach, how would we describe them?

In a Concordia University Portland post by Emma Fulcher, teachers shared why they teach.

“Being a child’s advocate and helping him realize his own potential is my greatest joy in teaching.”

“I teach because sometimes I know I am the only person in a student’s life who they can trust.”

Other phrases the writer gleaned from a Facebook post to teachers about why they teach included, to “impact future generations,” “it’s a calling,” to “help aspiring teachers,” and to “support future learners.”

While most teachers see their students for a semester or a year, we often see our students for multiple years, getting unique insights into their minds and lives. Often, we hear fellow educators share their excitement for a new beginning that comes with a new school year or semester. Yet as music educators, we create new beginnings most often with the same students. How is it that our other teacher friends are often so ready for new faces and minds to mold and shape, while we are constantly finding undiscovered creativity in returning students, while also welcoming into the fold new music students?

For music teachers, it may just be that our understanding of relationship building is one of our strongest core values. Music brings with it a powerful spark that connects to students where other subjects only aspire to ignite. Music truly is a relationship builder, tapping into so many ways in which we communicate. To build a great relationship we must first make a connection.

In his October 2015 post on the NAFME *Music in a Minuet* blog entry, “What Makes a Great Music Teacher,” Tony Mazzocchi wrote, “Great teachers connect to their students on an emotional level. We all remember how teachers we really respected made us feel. We remember the teachers who saw something special in us

and identified with us on some level.”

To that point, I have heard many great educators share the sentiment that students, “don’t care what you know until they know that you care.” These points may be why music teachers often have a way about their teaching that is mystifying to others. The creation of music at all levels, from beginner to the most advanced, empowers students to connect with others.

We are challenged and empowered more than ever to build and strengthen the future of music for everyone. A key to building a successful school year, and in building the future of music, is to build relationships with everyone possible – especially those who may not be inside our (forgive the music pun) “circle of fifths.” Over the last few years, NCMEA has taken significant steps in becoming an even better advocate for music through relationship building. By looking at what gives us strength and encouragement

in our profession, we may have found the answer to “How do we champion the cause of music?” Especially to those who need to hear it most –those not making music; those who are making decisions, and those in positions to protect music for the future.

The late, great educator Rita Pierson, whose “Every Child Needs a Champion” Ted Talk has won the hearts of teachers everywhere, quoted very powerful words from James Comer. He said, “No significant learning can occur without a significant relationship.” He knows relationships matter. Pierson went on to paraphrase him, saying, “Kids don’t learn from people they don’t like.”

I suspect most of us don’t either, and yet we find ourselves constantly trying to work with people with whom we have different ideas, ideologies, and personal interests. Isn’t it amazing how the creation and performance of music completely masks those struggles, laying a foundation so strong that even the most polarized individuals can join in a common interest, if even for just a moment. Music builds relationships.

I’ve thought a lot about Pierson’s words of encouragement lately. Most kids not only like, but love, their music teacher and class. If we believe her words, then it’s certain the world needs more music and music teachers! She explained to her students that they were chosen to be in her class. I believe music teachers

were chosen to be in their classrooms. We are a special group of human beings. As music teachers, we understand a human connection is the key to success, and builds relationships. Music touches the lives of students with an ability no other subject ever has.

North Carolina elementary music teachers had a tough year last year. Looking back, though, one of the most uplifting things we saw is just how much the general public supports music. For all the uncertainty our elementary music teachers faced, there was a new positivity that grew out of that experience that will impact music education at all levels and will drive us forward in our advocacy. That positivity is the grassroots support we have felt from so many who want music in our schools so our students have music as part of their education.

Together, we must open our hearts and minds and proclaim our music story. We cannot sit by in silence, counting our measures of rest, while we hear others play an awful chord, or hear yet another group sing a beautiful melody that just sticks in our head. We must not only share our story with those we teach, we must share our story with those in our community, with those who do not know us, and with those who make decisions on our behalf. We must make connections and build relationships through music. We must connect with those who are not making music as their vocation and remind them of a time when music was a passionate avocation or hobby for them.

We must talk to people about their experience of playing in the school band, about the time they sang the National Anthem before a ball game, and about the time they attended a summer music camp. We must remind them how much better the PTO meeting was because the third grade sang songs from their musical after the meeting about funding, and we must remind them how much more emotional the graduation ceremony was when the orchestra performed Pomp and Circumstance.

This past spring, NCMEA embarked on a social media campaign utilizing the hashtag #musicmakesmeNC to help collect stories, images, videos, sound clips, and quotes on how music is impacting the lives of North Carolinians. This is important because when our leadership and advocacy leaders have a moment to share what it is we do in NCMEA, we want to be able to share how music is working in the lives of people from varied backgrounds through the posts we are able to collect in this social media effort.

While most of us see hashtags used frequently on our favorite social media platforms, we often don’t think about what a great tool they could be. By searching a hashtagged word or phrase, you instantly see a myriad of thoughts on it. The internet and social media play such a significant part of our day-to-day activity that we want to utilize this great resource to help tell our story and build positive music support relationships with those well beyond our inner circle.

In April, I had the distinct opportunity to be a part of a

training session with Bill Daggett, founder and chairman of the International Center for Leadership in Education. Of the many valued points made at this training, one point reinforced how influential technology is on our communications and relationships. He reiterated that while at one time our closest relationships may have been formed and cultivated through neighbors, colleagues, church, and family, social media has drawn us closer to mere acquaintances through a single issue such as lifestyle interests, sports, jobs, or political views.

Even for those who do not have or use a social media account, it would be difficult for a day to pass without hearing a friend or colleague discuss something they saw or read in a social media post. What I often miss the most in my social media journey is the relationship building that music has always brought me. Stephen Covey, motivational writer and author said, “The place

to begin building any relationship is inside ourselves, inside our circle of influence, our own character.”

As we turn the page and start a new chapter this fall, I urge everyone to proactively build music relationships, particularly in social media. We cannot expect the world around us to know and understand the value of what we do unless we share it with them. It is through the impact of this collective positive sharing that we will make a difference.

As NCMEA begins a new year of support for music education, we plan to continue to share your musical stories through #musicmakesmeNC. We hope you will join us and share this information with your students, colleagues, and through your own social media posts. No one can share your musical story with the passion you can. Nothing is more powerful than videos and testimonials of musical teaching, performance, education, and research. Nothing builds a musical relationship better than making a personal connection to the musical experience that is changing your life and quite possibly changed another person’s. Help them remember. Share your story.

Working together we will continue to proactively make a difference in North Carolina and beyond for the sake of music education. As Pierson said, you were chosen. Music builds relationships and you are doing the lion’s share of work in your classroom every single day. Just don’t forget to tell the world. The future of music is so bright because of the passion and vigor you bring into your music rooms, rehearsal rooms, and advocacy efforts every single day. NCMEA thanks you for your enthusiasm, your energy, and for enriching the human spirit of every person you meet with music.

May your year be one of the most rewarding in your entire career, and may we all find that this year builds the best musical relationships we’ve ever experienced.

–James





## New Roles Mean More Visibility for NCMEA



**NCMEA Member, Jeremy Tucker Named Music & Theater Arts Education Consultant at NCDPI**

**C**horal Director, Jeremy Tucker will oversee music and theatre arts at the NC Department of Public

Instruction. He began his position on May 1. He will support all aspects of arts education with specific emphasis in music and theatre arts, including legislation, policies, services, standards, student assessments, instructional strategies, and program implementation.

Tucker is a graduate of UNC Greensboro with degrees in both music and theatre. He is nationally board certified in music and has taught elementary and high school students in Wilson and Wake Counties. He has also worked with pre-service teachers as an adjunct professor at Barton College in Wilson. Prior to entering the teaching profession, Tucker was the assistant musical director for the National Broadway tour of *Oliver! The Musical!* He was recognized as Teacher of the Year for Wilson County Schools in 2014, and was named a 2015 North Carolina Schools Regional Teacher of the Year. He will also continue to serve as the artistic director and conductor for the Raleigh BoyChoir.

Tucker states, "I am excited to join the NC Department of Public Instruction as music and theatre arts education consultant. I look forward to supporting our arts educators, community partners, and educational leaders to strengthen the quality of instruction our students receive throughout North Carolina." The NCMEA staff has already met with him and we look forward to working closely together to support music as an integral and core component of a comprehensive and balanced education accessible to all students.

**NCMEA Welcomes Part-Time Staff Member, Mark Healy**

The NCMEA board of directors allocated funding for a year-round part-time position at their April Board Meeting. On July 1, Mark Healy will be NCMEA's new communications manager. He will support and assist staff and board members in managing and creating content for the NCMEA website; develop and manage a social media communication plan for the association on Facebook, Twitter, Instagram and new social media formats; work closely with the executive director to create advocacy materials for members and communications with the media. He will also provide administrative and website support for the annual professional development conference.

His background as a professional technical writer/editor/interviewer with accomplishments in converting technical content into everyday English will bring a consistency to NCMEA's communications with its membership across all platforms. Mark has a B.A. in English from North Carolina State University and certifications in project management for technical writers, and webmaster.

You can hear Healy every Thursday evening as producer and host on Little Raleigh Radio's weekly online radio show, "Under The Influence." He interviews artists about their favorite songs and discusses the impact on their art.

We welcome Mark to the NCMEA family, and perhaps you may get a chance to be on the radio!



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## Hill Day 2017

by Alyssa Montgomery, Advocacy Chair

*When Federal funding began, George Washington paid fifers and drummers more than musketeers.*

**T**his quote was the first thing I read in our handouts when I arrived at the NAFME National Assembly. Being a first-timer, I honestly had no idea Hill Day even existed before being invited to attend. It may seem naive, but my reason for joining NAFME was for my students to participate in North Carolina honor ensembles and to attend the annual NCMEA conference. I am excited to share that your membership means so much more.

NAfME's annual National Assembly is centered around Hill Day. Members from across the globe join together to meet with the federal legislators on Capitol Hill in Washington DC. NAFME staff and lobbyists are actively involved on Capitol Hill throughout the year, but host this event to advocate with legislators in full force.

The day prior to Hill Day, the NAFME public policy staff shared key details of the Every Student Succeeds Act – the bipartisan bill that passed in 2015 by an overwhelming majority. The problem was... surprise, surprise ... funding. NAFME staff distributed all the logistical details needed to share with our legislators about how we need their help to make sure students get a well-rounded education by fully funding ESSA. At the end of the training, they reminded us that yes, we now had all the fancy policy words, but the most important thing to talk about was *our* stories.

Walking to Capitol Hill the next morning with hundreds of music educators, collegiates, executive directors, editors, corporate supporters and music advocates brought much strength and empowerment to my previously timid and nervous heart. We joined together to sing our National Anthem, *God Bless America*, and *America the Beautiful* by the Capitol, rallying for our cause the best way musicians can – through music.

The NCMEA team met with representatives of both Senator Richard Burr and Senator Thom Tillis, in addition to a staffer or a congressman for 10 of the 13 NC districts. We talked about

the importance of music education and the impact it has had on our lives and the lives of our students. Listening to our North Carolina college students share about their passion for music and the influence their teachers had on their lives not only made an impact on the representatives, but made an impact on me. Even though I was completely exhausted from what felt like miles and miles of walking and hours of meetings, I felt strong because of the difference we made. We opened our hearts, we shared our stories, and they listened.

Thanks to NAFME and the amazing group of passionate, determined, diligent, unrelenting leaders from NCMEA for making this event happen. I am more empowered than ever before to teach and share my passion for music education.



Hill Day was a wonderful experience that genuinely surprised me. I knew that it would be a great opportunity to meet collegiates from around the country and to make our case for music education on The Hill. However, I did not realize how impactful our voices would be. The passion for music education advocacy was overwhelming, and getting to experience this alongside fellow collegiates was truly special. – Cecelia Gulley, Appalachian State University, (right) with Rep. Mark Walker



My favorite part about Hill Day was the networking that happened while I was there. I knew no one before I came and I left knowing more people from not just my own state but the country. I never felt alone at Hill Day, I felt that I could jump into any conversation and be welcomed and that is just a different and wonderful experience. I will remember Hill Day and share it with as many people as I can and hopefully return next year and the year after. – Gina Vannais, UNC Charlotte

“When I first registered for Hill Day, I honestly had no idea what I was getting into, but I was quickly blown away by the energy, dedication, and passion for music displayed by the hundreds of current and future music educators from all 50 states. I was completely consumed by excitement and adrenaline from sharing my story with my US Senators, Representatives and their staffers, as well as being surrounded by hundreds of like-minded individuals that all want what I want music education in schools for the purpose of serving students.” – Jordan Harris, ECU



## Award-Winning MEA

NCMEA was recognized by NAFME at the National Assembly. Here are the comments from Lynn Tuttle:

This year's Excellence in Advocacy Award goes to a state which has been deeply engaged in meaningful advocacy this past year. Beginning in June last year, this state MEA worked hard to influence their state's ESSA plan. There was tremendous participation of members during regional stakeholder meetings across the state. At every meeting someone from the Department of Education confirmed that the voice of music educators had been heard very clearly. As a result of these meetings, the state is planning to include arts education as part of the state's Report Card beginning in Fall 2018. The state MEA is working with colleagues in two statewide coalitions to determine what to include and how should it appear on our own report card.

In August 2016, this MEA became engaged in advocating against a provision in the state budget set to go into effect in the 2017-2018 academic year that would cause local districts to lose flexibility they had used for many years to fund their elementary music, art, PE, and world language teachers because of a mandated class size reduction in grades K-2.

As the state began intense work on this advocacy issue in September, it was clear additional support was needed. At the board meeting in January 2017, the MEA secured the help of a lobbyist to work more effectively with the state legislature, as well as developed clear and concise position statements regarding the K-8 funding issue. With the lobbyist's help, the state MEA has been very strategic in its work with the legislature, building relationships as well as working toward a solution to the funding debacle.

And if that wasn't enough, the state also built several on-going communication and marketing strategies to support music education, including partnership with country star and American Idol winner, Scotty McCreery and 2016 Grammy Music Education winner Philip Riggs for an interview called Dream Big in Music: How Music Education Inspires Scotty McCreery. The MEA... plans to feature this at some point during their 2017 Professional Development Conference.

*Please join me in congratulating North Carolina Music Educators Association on winning this year's Excellence in Advocacy Award!*





My favorite part of Hill Day 2017 was the opportunity to network with other Collegiates from across the country, and having the opportunity to see the impact of music education on all people, ranging from children to congressmen! This experience was full of professional enrichment and the development of long lasting friendships with folks from across America! – Nicolo Iorio, Appalachian State University



My favorite part of Hill Day was meeting with our Senators and Representatives. Though spending 4 days with 100+ future music educators of my age was amazing, I learned a lot about our government. One always hears “you can write your senator” when a problem comes up, but it just means so little, our Congressmen just seem so important and so far away. Meeting with them in person made me realize they are just that – people. They were glad to meet with us “regular folk” and hear about our lives and what we do and what we want from our government. Hill Day gave me a whole new perspective on how our government functions and I finally felt like I had a say in what was going on. – Ashleigh Upadhyaya, UNC Greensboro (right)

The part of Hill Day I enjoyed most was getting to know a bunch of wonderful people. It’s exciting to know that I have so many new connections across the country! – Hailey Nichols, UNC Greensboro (left front)

## Every Child has a Song to Sing: Is Your Bias Silencing your Classroom?

by Johnathan Hamiel

Being able to identify and perform songs that are present in a student’s community warrants respect and admiration from their immediate circles of friends, family and people they respect. The power of a highly culturally diverse musical education is more influential than we may know. I try to make every musical experience I expose students to rich and enlightening music with cultural and educational substance. In high school, I played classic band literature. I loved, cherished and respected that music, but I wanted more. I was eager to perform music where the artist had a similar background as I did, (an African American male, raised in a rural town).

Many times, I wanted to study the music I was raised upon – the music my parents, family and community listened to. Early in my career, I noticed that as music educators, we all have a preference of music we enjoy listening to. Our job as professionals is to notice our preferences and step outside our comfort zones to learn the importance of diverse musical genres and styles of others’ cultures and preferences. In addition, we need to be culturally

aware that every student has a story to tell and a point of view which could make our classrooms, meetings, and conventions more inviting and welcoming of all genres of music.

I recall teaching elementary school and observing the motivation and excitement ALL students possessed during music class. Now, as I teach high school, I see those once excited students not enrolled or even interested in something that used to bring them so much joy. I’m aware this is situational given the demographics and socioeconomic status within different schools, but I cannot help but wonder what happened to all that passion and joy these students had? What experiences have they gone through from kindergarten to high school that changed their outlook on music and how can we change it back?

I’ve always struggled with teaching Celtic/Irish music in my classroom. It was just a style of music that didn’t appeal to me at the time. Then a coworker suggested I use it as a reference to teach students 6/8 time signature and simple duple meter by allowing them to hear, see, and practice these techniques while strengthening the student’s fluidity, musical competency, and culturally diversifying my classroom. Relating the duple meter to something as common as marching/walking will allow the students to internalize the beat of theses meter/time signatures.

As I viewed the joy students had when we performed Celtic music, I came to the realization that it was me who was holding us back! I had to learn to embrace a style of music not in my comfort zone, that was not a preferences of mine. Now, anytime I approach a unit of teaching 6/8 time and simple duple meter, I always use Celtic/Irish music as a tool or reference to enhance student fluidity

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and musical comprehension. I feel like it is my responsibility to retain every child I come in contact with AND make every single kid feel as welcomed and involved as I can in MY classroom (and I'm not referring to the cliché performances of Black History Month, St. Patrick's Day, Cinco De Mayo, and Jewish songs during their respective holidays). My question is, am I really being as authentic and genuine as possible while giving these different cultures the respect and care they deserve?

Below is an excerpt from David J. Elliott's *Key Concepts in Multicultural Music Education*, which may give a better understanding of what to look for when addressing multicultural issues and awareness:

As a descriptive term, 'multicultural' refers to the coexistence of unlike groups in a common social system (Pratte, 1979, p. 6). In this sense, 'multicultural' means 'culturally diverse'. But the term 'multicultural' is also used in an evaluative sense. It connotes a social ideal: a policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each. Thus a country can be culturally diverse, but it may not uphold the ideals of multiculturalism or pluralism. That is, it may not support equal legal, educational and economic opportunity for all groups. For example, although South Africa is culturally diverse, it is seldom considered a 'multicultural' society. Pratte (1979) argues that the designation 'multicultural' is only applicable to a society that meets three criteria: (1) cultural diversity, in the form of a number of groups – be they political, racial, ethnic, religious, economic, or age – is exhibited in a society; (2) the coexisting groups approximate equal political, econom-

ic and educational opportunity; and (3) there is a behavioral commitment to the values of CP [Cultural Pluralism] as a basis for a viable system of social organization. (p. 141) To earn the designation 'multicultural,' then, a society must evidence a shared belief in freedom of association, competing ways of life, and the preservation of differences...

As a music educator, one of the most detrimental things I hear students say is that they love music but hate music class. Isn't it all the same? Have we done these students a disservice by not accepting their music as an art form (which for some means not accepting them, their family history, and their culture and community in which they are a part)? I challenge you to reflect on the practices that you use and determine if they welcome and include each of the students in all of your demographic areas; if they are genuine and authentic to each culture represented; and if there is evidence of "cultural pluralism" and the preservation of different musical points of view. I challenge you to listen to the ideas of the music of the students!



Johnathan Hamiel is a native of Ellenboro, NC. He is a 1998 graduate of East Rutherford High School. In 2003, he graduated from Winston-Salem State University with a bachelor's in music business management and merchandising. Hamiel has been teaching public school in Winston-Salem for 14 years. In 2007, he earned his master's from UNC Greensboro in music and music education. He now sits on the NCMEA state board as chairperson for multicultural awareness. He is currently the director of bands at R.J. Reynolds High School in Winston-Salem.



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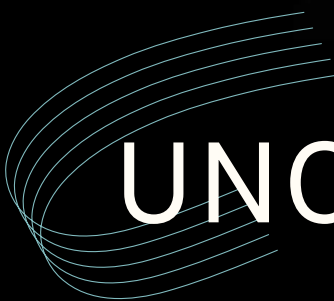


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# The Every Student Succeeds Act: Opportunities for Music Educator Action

by Lynn M. Tuttle, Director of Public Policy & Professional Development, NAFME

As we approach the first year of full implementation of the Every Student Succeeds Act (ESSA), what should music educators monitor regarding their school, district and state ESSA work, and what opportunities can they act on within their school, their district, and their state? As with any new law, there are many possibilities and opportunities, but, as is always the case, the devil is in the details. Where to start?

### State-Level Implementation

With a new leader for federal education now in place, U.S. Secretary of Education Betsy DeVos, we know more about how states will engage with ESSA implementation. And what we know is that the states can choose what they do and how they do it. Given the increased responsibility and flexibility handed to the

states regarding ESSA, here are some tips for what is going on at the state level, and some ideas about how you can get involved.

Know what's possible. Thirteen states sent their state plans to the U.S. Department of Education for approval by the April deadline. If you are in one of those states (see the table below), review the plan and see what your state has already included for music and arts education in your state plan. If you reside in Arizona, North Dakota, or Oregon, you may be aware that those states have also submitted as of the May deadline, and NAFME is reviewing those plans currently for information on where music education is supported in those plans. Contact [lynnt@nafme.org](mailto:lynnt@nafme.org) for more information.

Music in State ESSA Plans	Music/Arts in Accountability?	Music/Arts in Dashboards/Report Cards?	Music/Arts in Title IV?	Music/Arts support Professional Development?	Music/Arts – 21 <sup>st</sup> Century Learning Community Centers?	Music/Arts for Homeless Children and Youth?	Music/Arts resources for Schools in Improvement?
Connecticut	✓		✓		✓		
Delaware			*				
District of Columbia	✓		✓				✓
Illinois	✓		✓	✓		✓	✓
Louisiana	✓		✓	✓	✓		
Maine			✓				
Massachusetts	✓		✓	✓			
Michigan	✓		✓		✓		
Nevada		✓		✓			
New Jersey		✓	✓		✓		
New Mexico			✓				
Tennessee					✓		
Vermont							

\* Delaware is given an asterisk, for while music and arts education is not directly mentioned in the state ESSA plan, the Delaware Department of Education acknowledged the need to address issues raised by the music and arts education community and has committed to working with advocates on guidance or other support materials in the future.

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As you can see by this table, many states have included music and arts education within their plans, particularly in the areas of accountability and funding under Title IV, Part A (see below for more information on Title IV). Share this information with your district, and thank your state education leaders for including music and arts education. If the information isn't clear, or you have questions, don't hesitate to contact your state education department to learn more about how they will support music and arts education via ESSA. You can find your state's ESSA page and its plan here: <http://www.nafme.org/advocacy/ESSA/>.

Stay in touch with your MEA's state advocacy leadership and NafME policy staff. Working with our Advocacy Leadership Force members in the states and sharing information between the states, the NafME policy staff are always happy to help connect you into state level advocacy and help you share your expertise and advocacy ideas and suggestions. You can find your state advocacy leaders here: <http://www.nafme.org/advocacy/essa/nafme-advocacy-leadership-force/>. We suggest that you connect with your MEA leadership and learn how to get involved with the creation, revision and updates to your state's ESSA plan. And you can reach the NafME policy staff here: <http://www.nafme.org/about/staff/advocacy-policy/>.

Ask your state to support music education via its ESSA plan! If you reside in a state not listed above, find out where your state is in the process of creating its plan for September submission to the U.S. Department of Education. You can begin by sharing the above table with your state education leaders, or with your state MEA leadership working to advocate for music education. Are

there states listed here that your state attempts to emulate? Is there example language that you'd like to share? You can find quotes in support of music and arts education from the submitted state plans in the NafME public policy bulletin here: <http://www.nafme.org/music-arts-essa-state-plans-2017/>.

Know how your state is going to manage their Title IV, Part A funds. For this first year of ESSA implementation, Congress did not fully fund the new federal block grant, which can support a well-rounded education, including music. The amount funded is small enough that Congress, for this year only, is allowing states to run competitive grants for Title IV funds instead of granting those funds out directly to districts. A state, for example, could focus the funds for certain areas of a well-rounded education or certain areas of educational technology, and then create a competitive grant application process where districts would have to compete against each other to receive the limited funds. In other words – the funds just won't flow down to your district; your district might need to compete for the funds. You need to know what your state is planning to do and how it will handle these funds, as it will influence your work at the local level. You can reach out to your SEADAE member – the arts education consultant for your state – to find out more. A list of state arts education consultants can be found at [www.seadae.org](http://www.seadae.org).

**District-Level Implementation**

Be prepared for Title IV opportunities for music education within your district. ESSA includes a new funding opportunity for music education in Title IV-A, or chapter 4—21st Century Schools. This section of the law is greatly revised from prior versions, and

includes a block grant, or direct funding to school districts, for supporting a well-rounded education. Because music is listed in the definition of a well-rounded education, music education can be supported by these block grant funds, with two caveats: one, music education needs have been identified through a district-wide needs assessment and two, these local, identified needs are not currently met with state and local funding, so would benefit from supplemental, federal funding. I encourage you to get involved in the Title IV needs assessment for your school district. And NafME has a built-in tool to help you do that – the 2015 Opportunity-to-Learn Standards (OTLs). The OTLs list what resources are needed to carry out a quality music education program – everything from technology to facilities and instruments to student:teacher ratios. You can find the OTLs for your use with your district's needs assessment for music/Title IV here: <http://www.nafme.org/my-classroom/standards/>.

And understand if the Title IV opportunity will be a block grant to your district – or something for which you will have to apply. As noted above, states will have the option this year to compete out the Title IV funds instead of just giving them to your school district. Therefore, you will need to know how your state is handling the funds and if you can and should respond with a grant application to the state in order to receive supplemental funds from ESSA for music education (and other well-rounded subject areas) for your district. The competitive grants will most likely be available starting in the fall, so contact your SEADAE member ([www.seadae.org](http://www.seadae.org)) to learn more about what your state plans to do.

Ask for professional development support, which can be funded for music educators under ESSA. Funds from Titles I, II, and IV of ESSA can support professional development for educators, administrators and other school personnel. With the inclusion of music within the well-rounded education definition in the law, music educators are able to have professional development funded by these dollars now, too. As is the case with the Title IV funding, professional development funds will be prioritized for areas identified as having needs based on a district-wide needs assessment. So get engaged, and ask to be part of your district's professional development needs assessment team for ESSA.

**School-Level Implementation**

Understand how music education can now be supported under Title I of ESSA if you teach at a Title I School. The language for Title I schools has changed in ESSA to reflect the importance of a well-rounded education. Title I schools come in two varieties—schoolwide Title I schools and targeted assistance Title I schools. For the first time under ESSA, schoolwide Title I schools are encouraged to include information on how they provide well-rounded educational opportunities, including music education, to their students in their written Title I schoolwide plan. While this doesn't necessarily mean Title I funds will support those well-rounded educational opportunities, it's the first time that schools have been encouraged to include a wider range of curricular offerings beyond the tested subject areas within their Title I schoolwide plans. Also for the first time under ESSA, targeted-assistance Title I schools can use their supplemental federal Title I dollars to support well-rounded educational opportunities, including music, for their identified students. At targeted-assistance Title I schools, students receiving support through a Title I program are identified as the most academically

at-risk students in their school based on academic achievement indicators, usually the tested subject areas. Traditionally, Title I funds in targeted-assistance schools have funded supplemental interventions in the tested subject areas. Under ESSA, well-rounded educational opportunities may also be funded for these identified students.

If you teach at a Title I schoolwide school, ask how music will be included in the 2017–2018 schoolwide plan as part of a well-rounded education. You can even offer to write that section of the plan if that's okay – so that music gets listed and recognized as part of what your school does to support a quality education for all its students. [NOTE: your administrator may not even know that this is supposed to happen under the new law, so be ready to educate as well as ask!]

If you teach at a Title I targeted-assistance school, consider how supplemental music education could support the students identified as academically at risk. How else could you support them? How would these supports help them with the tested subject areas? Sharing this kind of information with your principal may help you access these dollars, and, more important, provide quality supplemental services to these students as they work to thrive in all aspects of their education.

And don't be shy about reminding your administrator at your Title I school that ESSA provides protection from students missing music to receive remediation. Like No Child Left Behind (NCLB), ESSA retains language in Title I that discourages schools from providing interventions or remediation for students by pulling them out of "the regular classroom."

Share with your school leadership how music helps parents be engaged with your school. A large part of what schools are asked to do that receive ESSA funding is to make certain parents are engaged with the school. Music education is a place where this occurs through our performances, our parent volunteers and our parent boosters. You can help your school meet its parental engagement goal simply by sharing how many parents you reach – or by offering to help the school share information with parents during assemblies, concerts and performances. NafME has a concert-flyer resource for your use to help your parents better understand ESSA, too. You can find the flyer here: <http://www.nafme.org/advocacy/5-ways-to-support-your-music-program/>.

**Conclusion – and Thank You!**

While the above list might look daunting, we wouldn't be able to share this variety of opportunities with you about the new federal education law if you hadn't done your part with your fellow music education advocates and convinced Congress to include music in ESSA. The opportunities listed here are because of the work you undertook over the last decade to speak out about the importance of music education. To make those opportunities become a reality, work now needs to occur at the state, district, and school levels. You don't have to do all of this – pick a place to focus and start there. And thank you again for making these opportunities possible. We look forward to learning what you do with them during this school year!

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# Young Professionals' Symposium

Celebrating Ten Years

by James Daugherty

One of the most important investments we make in the future of music education is through the cultivation of creating an interest in teaching for high school and college students. Once in school, collegiate students are often well on their way to engaging a future career; however, high school students in the eleventh and twelfth grade are still at a decision-making point for their future careers.

To help inspire our high school students, past leaders in NCMEA were visionary in the development of a program to nurture and grow their interest in music teaching. By introducing high school students to the professionalism experienced throughout the NCMEA conference, these students have an opportunity to see first-hand what music educators are learning, and aspire to become tomorrow's music educators.

As we celebrate the tenth anniversary of the NCMEA Young Professionals' Symposium, we celebrate its history and future. Focused on actively engaging high school musicians to the possibilities of becoming a music educator, the symposium began as a two-year pilot program in 2005. Following the success of the pilot, the NCMEA Board embraced the program on a permanent basis beginning as a part of the Professional Development Conference for 2007. Since that time over 275 high school juniors and seniors have been a part of this program gaining a "behind the scenes" insight into what it takes to be music educators.

Lisa Qualls, chair of the symposium notes that, "Over eighty percent of the students who have attended the Young Professionals' Symposium have gone on to become college music majors after their high school graduation."

Qualls, who taught choral and general music at the junior, middle, and senior high level during her thirty-year tenure with the Asheboro City Schools, has been a part of the program since its inception in 2005. The program has served as a fantastic bridge, connecting past participating high school students with over 200 collegiate students who have served as mentors for these young professionals each year of the program.

"Every single person associated with the program is genuinely interested in each student who participates," shared Qualls, who has invested a great deal of her post-retirement "career" reinvesting in the future of music education.

High school students considering music education often have many questions. They want to know if this is the right field for them. They ask how to be sure they want to make a vocation out of a passion and avocation. The Young Professionals' Symposium is committed to providing opportunities in the field of music education which enable students to make educated choices about their futures.

Others across the country have noticed the work of this program.



Just a few of the high school students who participated in the 2016 Young Professionals' Symposium.

Dr. Kimberly Council, associate professor of music at Bucknell University and UNC Greensboro alumnus, featured the Symposium in her article "Developing the Next Generation of Music Teachers: Sample Music Education Programs that Promote the Profession and Prepare Future Colleagues," which appeared in the *Music Educators Journal* in August 2013.

She writes, "during the three-day symposium, each participant is paired with a NAFME collegiate member/mentor who accompanies the student throughout the conference in order to help him or her navigate the convention center and to answer any questions the student may have.

"These collegiate mentors are selected by the director of the Young Professionals' Symposium to provide each participant with a professional peer model to interact with outside the conference sessions. In addition, each high school student participates in mock college auditions and interviews where university faculty members from several North Carolina institutions provide individualized feedback and support."

One key interest area for the participants is the opportunity to conduct. During the symposium, the high school participants are granted the opportunity to engage in a conducting experience with either a high school or collegiate choral or instrumental ensemble.

In addition to their networking, participants attend conference sessions designed specifically for their growth, enjoy a keynote speaker, and attend performances of the North Carolina High School Honors Choir and Orchestra.

Unique to the Young Professionals' experience is the chance to visit exhibitors at the Professional Development Conference and gather more information about music education programs, areas of

study, and businesses serving the music education field.

In reflecting on the anniversary of the program, Qualls noted, "My desire was to create a program that provided learning opportunities for high school juniors and seniors across the state interested in music education as a profession. Year after year, I am amazed by the intellect and talent our young people possess. Our clinicians are among the finest in the state. As the program approaches its tenth anniversary, it is gratifying to see what the program has become, but I am always thinking of ways to make it better and ways we can reach more students."

### Want to Find Out More?

Participants are selected through the application process; details can be found at [www.ncmea.net/programs/young-professionals-symposium](http://www.ncmea.net/programs/young-professionals-symposium). The application period is August 15 through September 25, 2017. Up to 25 applicants are accepted. To be considered, they must create a satisfactory resume of their musical activities, complete an essay about their musical aspirations, and receive outstanding recommendations from their high school music instructors. Students may attend the symposium only once, and no more than three students from the same school may apply in any year.

Council noted, "Based on the responses of the participants' exit surveys, students indicated the Young Professionals' Symposium is a valuable program that exposes and prepares them for the realities of an undergraduate degree program and a subsequent career in music education."

For additional information, contact Lisa Qualls at [young\\_professionals@ncmea.net](mailto:young_professionals@ncmea.net).

### A Word from Dr. Robert Holquist

It has been my pleasure to serve as a choral conducting clinician with students participating in the Young Professionals' Symposium as they consider the study of music and music education at the college/university level. Each year since the beginning of this program, I have selected an appropriate choral miniature for them to conduct. Both accompanied and unaccompanied compositions have been used, and we have had the good fortune to have a well-prepared choir to sing for them. The first year, Glenn High School provided the ensemble (Carol Earnhardt, conductor); since then, the Greensboro College Chamber Choir has assisted us (Dr. Jon Brotherton, conductor).

This experience allows the aspiring conductors the opportunity to stand before a group, demonstrating ability to provide "gesture communication," which is meaningful to the performers in bringing music to life. Most have not had the opportunity to direct groups, and there are several "levels of proficiency" present. My goal is always to get them to feel comfortable, and to make improvements in their technique,



leading to more effective conducting. We all work together, have a good time, and learn by watching one another. This is a marvelous opportunity for these students, as they can experience the feeling of leading others in making music.

Robert Holquist, DMA  
Western Carolina University



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Rodney Workman, Chair



**Whether this is your first year** teaching or your 30th, I hope you enter it with incredible zest, renewed energy and excitement about the year's possibilities. I look at every new school year as I do each sixth-grade band on the first day of school: a perfect beginning with endless potential. The better teacher I can be for them, the more incredible they will be.

I look at our senior class the way we should all look at ourselves. No matter what they have done previously, they have the potential to make this year their best ever. It's a fresh start for everyone. Having the benefit of past experience, they can take what they have learned – successes and failures – and use them to grow and be the best they can be, musically and personally. We are lucky in this profession that we get 30 or more chances to be the best we can be with the start of each new year. How many people get 30 “do overs” in their career? What will you change this year, whether it be your first or last, to be the best you can be for your students?

As a state, there two areas of improvement I would like us to work on as a group: collegiality and involvement. It is important in this profession to make contacts and use the vast support network we have to thrive in this wonderful profession. Bandmasters have always sought out ways to get together, to learn from one other, to recognize experts in our field and to let them help the profession to grow and mature. Recognizing and admitting your weaknesses and seeking out expert advice to grow in those areas is a major secret to success.

Ron Payne, a 40-year educator, Hall of Fame inductee and NCBA past president, constantly inspires me. If there is a bassoon fingering clinic, a conducting clinic, a concert, or meeting of NCBA, he is there, taking notes and learning as if it was his first year teaching. I can't count the times I've been nodding off in a clinic and there's Ron, enthralled and fully engaged. Without ever even knowing it, he taught me early on that the constant need to grow, be the best you can be, and learn is another secret to success and longevity in our profession.

Beginning this new year with a clean slate, reflecting on the past and using it to make positive changes for the future, and attending clinics and conventions with an open mind is a great start to positive growth and change. Knowing where to find the right

answers is the harder part. As a first-year teacher, it's easy to go to our conference, socialize with your college friends, attend a few clinics, and call it a success. It is harder to go meet new people, talk to one of the “icons” of band in this state, and learn from them. However, as all old-timers will tell you, the real education comes over meals and drinks, in the exhibitor booths, and all the

opportunities to meet and socialize with more informed directors. For young teachers, it's my hope you will reach out to those with experience and a proven track record of success. I think you will find a generation of older bandmasters willing and eager to share with a new generation.

One of the last pieces of advice I give is this: **BE INVOLVED!** Attend your district and state events. Be there to be collegial, to learn, and to grow. Each of our six districts begins the year with a district business meeting. Be

there, be a part of decision making, express your opinions, or risk being uninformed and starting the year off on the wrong foot. There are deadlines and information given at these meetings about how to register your students for auditions, how to be members of your respective districts, and how to successfully navigate the busy year.

Attend the NCMEA Professional Development Conference. It is the most important, and biggest opportunity, you have for staff development in this state. The amount of growth this conference has made under the leadership of our past NCBA presidents since I began attending is astounding. We offer better clinics, sessions and concerts each year, and I can say without hesitation, this is the best band director staff development you can attend in North Carolina.

Attend your All District auditions, All-District and All-State Clinic and meetings. Preparing students to audition is an incredible way to advance individual musicianship in your classroom. Whether they make it or not, these are amazing weekends to learn from colleagues and guest conductors and attend your winter district meetings.

Attend your district Concert Band MPA. There's a lot of talk these days about the validity of MPA, however, I'm not sure you can find a better opportunity to perform for four qualified adjudicators who will give feedback and honest assessment, find a more organized sight reading assessment, and perform on a



2017 NC All-State Band



## AUDITION DATES for 2017-18

December 2, 2017

January 27, 2018

February 10, 2018

February 24, 2018\*

*\* final date for music scholarship/assistantship 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 music faculty and admissions personnel.



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I also value my students being able to hear other performances of bands in our district. To take students to an event featuring 50 – 60 other concert bands and not have them hear groups other than their own is missing a major opportunity for growth. What kind of message are we sending about the importance of concert band when we allow our colleagues and our students to perform

Remember to participate, be involved, and be collegial this school year. You are not only necessary to the continued success of band in North Carolina, but we simply would not exist without you doing the job you do every day, creating band programs and making music across this state. Best wishes on a successful school year and I hope to see many of you at your fall district meetings and all of you in November.







## Summertime and the Livin' is Easy

But if you are an elementary music educator in North Carolina, you use this time to polish your musicianship skills and plan for the coming school year. As we work to strengthen and build our connections with each other through NCMEA, I wanted to feature some ideas to consider for the coming school year.

Are you looking for new ways to connect with your students and the community you serve? Add a dance club or host an Arts Day Festival. Do you need to broaden your horizons or step out of your comfort zone? A new position will really stretch you, as will teaching students with special needs.

Here are the stories from some of our music educator experts on how they're changing their classroom experiences. Thanks to them for taking the time to share what they do. Don't hesitate to approach them at the Professional Development Conference this November to ask for more details.

### Latin Dance in the Music Classroom

Jazzmone Sutton  
Swift Creek Elementary, Wake County



Tito Puente, Celia Cruz, Machito, The Palladium and many other classic Latin music artists aren't typically highlighted in our traditional text book or teacher training.

As I walk down the halls of my current school, there is a chorus of three and

four different languages being spoken by my students and their parents. The current schedule at my school allows fourth and fifth graders to rotate through an extra music, art or P.E. once a week every nine weeks. Recognizing the need to embrace teaching and learning that was reflective of the culture of my students, I began a Latin dance club.

Every Friday, fourth and fifth graders transform the music room into a dance studio, minus the floor to ceiling mirror and ballet bar. We begin with body warm-ups and basic Salsa steps, followed by partner work. The lessons are filled with students learning about Latin rhythms, instruments, history and Spanish

language phrases. We've learned traditional Latin dances and songs. Each nine weeks, the students create a choreographed dance with either a partner or group.

Latin Dance Club has allowed students to connect to either their own culture or experience different cultures in a safe environment with frequency. Non-English speakers are empowered to share their languages and music with others. Students now engage in basic levels of conversation not only in Spanish, but in Arabic and Chinese.

This model is working for my school, but maybe Persian folk, Coptic, Sitar, Irish folk, Hip Hop and R&B, or classic Russian music and dance styles would work better for your situation. Our students come to us with a wealth of musical knowledge. It is our privilege to connect with them where they are and build together.

### Arts Day Festival

Beth Yelvington  
China Grove Elementary School, Rowan County

The end of the school year brings excitement for the summer. This year I'm excited for another reason... Our school district is offering the First Annual Arts Day Festival to show off our community's talented children. Each school from K-12 is offered the opportunity to showcase visual and music arts in galleries and performances.

The most difficult decision for me was choosing who and what to showcase. So many options! After much thought, I decided we need to advocate for our music classes. So instead of using my school chorus, I chose a group of third graders. We are going to show everyone what we do in music class: Orff, ukuleles, and lots of singing!

Twenty-four of the most excited nine year-olds have been rehearsing after school for the last several weeks. They even voted on their group name, The Rockin' Red Cardinals, and



have taken such ownership of their rehearsals and performance. They practice at home as well as at school, thanks to 1:1 iPads, Schoology, and ukulele practice boards that I made for them. They keep me updated on their learning progress from home! THIS is why I love what I do every day!

### And Then I Left It All Behind

Dawn Wilson  
Wahl-Coates School, Pitt County



For 17 years, I taught in the same classroom in a PreK-8 rural school. Life was wonderful: I built a successful music program that became well-known

throughout the community and I was teaching children of former students. The staff had little turnover (mostly retirements) and we were all one big family.

Leaving was one of the most difficult decisions I have ever made, even scarier than becoming a single parent. What in the world could have tempted me from my safe haven of supportive friends, established relationships with students and parents, and a music program that could run itself? Always one to push myself to do more and become better, it was the opportunity to use my leadership skills and challenge myself in the process.

This past year I became a pirate, "sailing towards high achievement." I am now the music and integration specialist at an open enrollment public elementary School of the Arts. We offer music, theater, visual arts, and PE for all students K-5, and strings classes for students in grades 2-5, monthly trips to the local university for arts performances for all grade levels, and at least quarterly performances in our building from visiting artists. We also have free after school programs offering everything from piano classes to textiles to storybook theater. What an exciting time to be a part of a school that provides experiences and exposure to such a wide range of arts activities, and is beginning the integration process.

However, this is still a daunting task. And while I have many tricks of the trade and ideas, there is always room for improvement. Do you have suggestions or integration ideas? I'd love to hear from you!!! Please email me at wilsond@pitt.k12.nc.us.

Join us Saturday,  
August 12, 2017, online using  
Zoom from 9:00am - 12:00pm for  
our Elementary Board Meeting.  
Look on the Facebook page for  
more information.

### Don't Worry, You CAN Do It!

Dee Yoder  
George Hildebrand Elementary School &  
North Liberty School for Exceptionalities, Burke County

What would you do if you woke up one day to find you were teaching severe and profound exceptionalities? I did and I am! We teach in a time when differentiation is key to creating successful students. These students may need a lot more differentiation than others, but we already have the tools to teach these populations. We just need to expand our thoughts to meet their needs.



After struggling with what to teach my new students, I realized that my perspective needed to shift. I was planning from a teacher's point of view, not their point of view. Once you plan with the students' perspective in mind, you will start to see success.

I began utilizing my tech tool, such as Smart Notebook, Symboloo and even PowerPoint presentations with the music embedded and timed. Allowing the students the opportunity to pick the activity within your parameters gives them ownership through participation. For instance, show them two pictures of instruments, let them choose which one they want to play. Or have a Symboloo prepared that has all of your song choices for your lesson. Let the students choose the order. Use Smart Notebook with designed activities that can be repeated to suit the subject on which you are working. Often students with exceptionalities have processing skills slower than other students, so don't be afraid to repeat a lesson. Besides good music never gets old and loving these students won't either.

### 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 or janetberry@burke.k12.nc.us

**Chair-Elect – Dee Yoder**, dyoder@burke.k12.nc.us

**Secretary – Stephanie Pierce**, SPPIERCE@wsfcs.k12.nc.us

**Treasurer – Becky Horn**, rebeccahorn@ccs.k12.nc.us

**Member at Large – Lindsay Williams**, lindsay.williams@onslow.k12.nc.us





## Instructions for reading this article:

1. Read the first two paragraphs.
2. Close the journal.
3. Put it with your work/school stuff.
4. Open again in August.
5. Continue reading.

## Today's Reading

I really struggled with what to write for this the Summer NCMEA Journal that should arrive on your doorstep in July. I joked for a little while that I was going to write, "It's summer. You should be on vacation. Sincerely, Catherine," but

I'm pretty sure I would have been asked to write a little bit more. In all seriousness, please take some time during this break away from students, IEPs, duty rosters, field trips,

conferences, concerts, and early morning car rider duty to do something for yourself.

I know as a young teacher who was used to running at 100 miles per hour during the school year, slowing down for the summer was hard for me. I often felt guilty for spending afternoons sitting by the pool because I was sure there was something more productive I was supposed to be doing instead of relaxing. I quickly learned summers are meant for rejuvenation, relaxation and reflection – all of which are key to being a better teacher the following year. So, slow down. Spend time doing nothing. Allow yourself to think back on the past year and jot down some ideas about what you want to change and what you want to continue doing. Hang out with your family. Reconnect with your friends. Attend a workshop, if you feel so inclined. Take time to invest in yourself! Now, move on to step four.

## Mid-August Reading

I hope you enjoyed your summer! It's now time to start making real plans for the upcoming school year. If you jotted down some ideas while poolside a few weeks ago, get them out and decide how to put them into action this year. I know this is not earth shattering advice, but I think a calendar is your most important tool for staying on track and organized throughout the year. I live and die by my trusty old school paper calendar, but you do what works for you.

I also have a calendar on an entire white board in my classroom made out of artist's tape that helps to keep my students informed about upcoming events. (They can never honestly say they didn't know what was happening!) All of our state-wide choral events are located on our section page of the NCMEA website. You will want to make sure that in addition to putting the actual events on your calendar, you include the deadlines like September 15 for Honors Chorus and All-State registration and January 15 for MPA registration.

My other piece of advice, for what it's worth, is to not feel like you teach in a bubble. It's so easy when you are basically your own department at school to feel isolated. Don't be afraid to reach out to those of us on the board (our contact info is also on the NCMEA page) or other teachers in your county when you have questions. I still email my cooperating teacher from my student teaching days 15 years later to ask his advice about how to accomplish a particular task or how to handle a situation.

I hope your school year gets off to a great, energetic start due in some part to your dedicated effort to rejuvenate, relax and reflect during the summer! I look forward to seeing you in November at Conference.



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# NCMEA MENTOR PROGRAM

Beth Ulffers

We encourage all NCMEA members, whether new or seasoned, to be involved in the NCMEA Mentor Program this school year. There are several ways you can participate. As first and second year teachers, or teachers new to a section, you are eligible to participate in the Mentor Program. Seasoned teachers can volunteer to serve as a mentor. And all our members can encourage new teachers in your school district to participate in our Mentor Program.

## Highlights of the mentor program include:

- Substitute pay and travel reimbursement for the new teacher and/or mentor for classroom visits throughout the year.
- Pre-conference sessions focused on new teachers and mentors.
- Dr. Cynthia Wagoner, associate professor of music education at East Carolina University will be our featured clinician this year.

## Mentor Program Committee:

### Band Section and New Mentor Chair

Windy Fullagar  
tri-m@ncmea.net

### Band

Mary May  
mary.may@orange.k12.nc.us

### High School Choral

Richard Butler  
richardbutlerjr@ccs.k12.nc.us

### Middle School Choral

Kasie Ryan  
ryank@franklinacademy.org

### Elementary Music

Beth Ulffers  
ulffersb@pitt.k12.nc.us

To learn more about our NCMEA Mentor Program or to register as a participant, visit the Mentoring Program page of the Programs tab on the NCMEA website. You will find the registration form, additional information about the mentor program, and important contact information for mentor coordinators in each NCMEA section. Email the mentor committee at [mentoring\\_program@ncmea.net](mailto:mentoring_program@ncmea.net) with questions or ideas.







**This year marks the first** I have had the pleasure of serving NCMEA as Higher Education section chair, and the tenth anniversary of our move to North Carolina. Reflecting on this had me thinking back to my transition from public school to higher education. Having spent the majority of my teaching career in Indiana public schools, I found when I came to Higher Education that I had very little concept of what college professors did with their time.

When your day is structured around when you can manage to get a bathroom break and grab a bite to eat, having unstructured time seems to be a complete luxury! I found out quickly the problem with unstructured time is that one never knows when the work ends or if one is working hard enough! I had to relearn what productivity and success means in a new context. I am sure my colleagues will agree we find ourselves just as busy, serving in multiple roles, often at the same time!

It is in this vein of understanding the work we do across all music education teaching that the Higher Education section began talking about ways to engage in conversations with the K-12 music education community. Though our days may look very different, we want the same things and often suffer from the same problems. We want our students to engage in creatively driven, collaborative music making experiences and develop skills to become independent musicians for the rest of their lives. We want our students be empowered when they leave us to become highly productive, critically aware, and loving human beings and citizens of the world. We want to push back against marginalization of the arts in all public sectors and work to increase access and availability of music programs across our state. We may work toward these goals from different perspectives, but it is those very differences which can enrich our practice if we find ways to share perspectives that move us beyond our individual classrooms.

After group discussions at our state board meeting, the Higher Education section developed sessions for the fall we hope will allow us to share these perspectives. We chose session strands in three areas: Advocacy and Policy, Teaching Globally, and Best Practices from Research. As we complete our plans for the conference, we hope many of you will join us in some new, exciting sessions to continue to bridge music educators from all paths across the state!

In the meantime, growing as individuals is also important to our health as music teachers. After conducting a quick (non-scientific) poll, I am including titles of books that have enriched our teaching and might do the same for you! Choose one and

read it with a friend or two. We will be adding to this list as the year goes on, hoping to continue to inspire and empower you, as they have us.

Hope everyone has an inspired start to the new school year!

## Suggested Reading

*Pathways: A Guide for Energizing & Enriching Band, Orchestra, & Choral Programs*, Joseph Alsbrook

*The Courage to Teach*, Parker Palmer

*Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*, Robert A. Duke

*Teaching/Discipline: A Positive Approach for Educational Development* (5th Edition, 2016), Clifford K. Madsen and Charles H. Madsen

*The Music Lesson*, Victor Wooten

*Including Everyone: Creating Music Classrooms Where All Children Learn*, Judith Jellison

*The Ways Children Learn Music: An Introduction and Practical Guide to Music Learning Theory*, Eric Bluestine

## 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

Feature article submissions should be sent to the appropriate section chair. Contact information can be found on the board list in this issue.

See [www.ncmea.net](http://www.ncmea.net) for more information.

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For more information, contact Dr. Rachel Copeland, Coordinator of Graduate Studies, at [skibar@ecu.edu](mailto:skibar@ecu.edu) or **252-328-6342**, or visit [ecu.edu/music](http://ecu.edu/music).





## 2017 All-State and Thoughts for Next Year

**O**n May 5 – 6, **hundreds** of high school singers gathered in Raleigh to attend this year's All-State Festival. Due to a different venue, many teachers were nervous about the set-up with rehearsal spaces more spread out than usual. Upon finding out the Raleigh Convention Center would be unavailable, Jeremy Truhel and Sarah McLamb immediately set out in search of options and I think the end result worked out well.

It dawned on me at All-State that festivals are few, yet precious, in our state. The first two coming to mind were NC Honors Chorus and All-State. Then I thought about the music educators who credit an All-State type of experience as a major contributing factor as to why they do what they do. In short, though the All-State setup might not have been ideal this year, we sincerely appreciate those who support the activities of our NCMEA section. If you couldn't make it this year, please consider attending in 2018. After all, we can never pinpoint that one experience which will change a student's life for the better.

Our great clinicians, Dr. Nathan Leaf (NC State), Dr. Julia Yu-Oppheimer (Kansas State), Dr. James Franklin (ECU), and Dr. Chris Aspaas (TCU) were a pleasure to work with, and our students learned much from them. Next year's All-State Chorus will again be held at the Duke Energy Center for the Performing Arts on April 14 – 15, 2018. Please plan to attend.

At All-State, two wonderful choral directors were inducted into the 2017 NCMEA High School Choral Section Hall of Fame: Gwen Hall and Ken Young. These directors have made significant contributions to the NCMEA High School Choral Section and to the high school choral students in our state. It was wonderful to include two remarkable directors who have touched many lives. Please consider nominating someone for the 2018 High School Choral Section Hall of Fame by emailing Ed Yasick at [eyasick@wcpss.net](mailto:eyasick@wcpss.net). It is a superb opportunity to recognize the directors who impacted the lives of their students through the love of choral music, who were dedicated to the choral art, and who demonstrated leadership in NCMEA and in choral music in North Carolina.

As you begin planning for the new school year, I hope you will prepare your top choral students for the North Carolina Honors Chorus Auditions in September. Our 2017 Honors Chorus clinician will be Dr. Kenney Potter from Wingate University. The audition piece is "Sing Ye to the Lord" by Handel and available on the Honors Chorus website under "Music to Print." This piece

is written for double chorus (Chorus 1 and Chorus 2) and edited by Dr. Potter. Additional information as well as rehearsal tracks and registration materials will be available at [www.ncmeachoral.org](http://www.ncmeachoral.org). You must register your students to audition by midnight on September 10, 2017.

### Audition dates for North Carolina Honors Chorus

Thursday, Sept. 28 – East

Friday, Sept. 29 – Central

Saturday, Sept. 30 – West

Students should learn the entire audition piece. Directors will be informed of the audition "cut" by September 25. Honors Chorus will rehearse at the Benton Convention Center on November 11-12, 2017 and will perform at the Stevens Center on November 12. Complete information concerning Honors Chorus auditions can be found at [www.ncmeachoral.org](http://www.ncmeachoral.org) and at [www.ncmea.net](http://www.ncmea.net). Please contact Ross Broadway or Carol Earnhardt at [nchonorschorus@gmail.com](mailto:nchonorschorus@gmail.com) if you have any further questions about the 2017 North Carolina Honors Chorus. Please note, Ross Broadway will have a different address than last year. The address will be present on your invoice.

I hope you are planning to attend the NCMEA conference in Winston-Salem, November 11 – 14. I am excited about the number of motivating sessions which will be offered at this year's conference. We are still looking for high school performing choirs for Monday afternoon, November 13. Please consider submitting a recording. Or, if you know someone in your area with a strong program, please encourage them to apply.

Turning the corner as we transition from summer to school, I hope which you find authentic motivation to fight the good fight. As Steven Pressfield said, "Fear doesn't go away. The warrior and the artist live by the same code of necessity, which dictates that the battle must be fought anew every day." Always remember what a difference you make in students' lives. If at any time you have any questions or concerns, do not hesitate to contact me at [hschoral\\_chair@ncmea.net](mailto:hschoral_chair@ncmea.net). Additionally, if you have any interesting topics you'd like to see addressed in future articles, please let me know.

I look forward to seeing you at conference in November!

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# High School Choral Hall of Fame Recipients

The high school chorus teacher Hall of Fame award recognizes the outstanding achievements and lifetime service of retired or deceased chorus teachers in North Carolina.



Gwen McLeod Hall is a retired, 27-year veteran teacher whose tenure included service as choral director at Jordan-Matthews High School in Chatham County for five years and Southwestern Randolph High School in Randolph County for 22 years. She holds a Bachelor of Music from UNC Chapel Hill, a Master of Music from The University of Illinois at Urbana-Champaign, and National Board for Professional Teaching Standards certification. She was Teacher of the Year for both Jordan-Matthews and Southwestern Randolph High Schools, and was the 2008 North Carolina Music Educators High School Choral Teacher of the Year. She has conducted All-County choruses for Asheboro City, Randolph County, Rockingham County, Guilford County, Pitt County, and Wayne County Schools. She has served the choral sections of NCMEA as accompanist for over 50 NC All-State and Honors Choruses, and since 2006, has served as composer of the sight-reading material for North Carolina High School Choral MPA.

Carol Riggs speaks of Gwen as “a most humble super-musician and accompanist who adapts to each clinician’s gestures, styles and methods with ease. Gwen is a true example to our young singers of what beauty a collaborative accompanist can bring to their performance. As a master teacher, Gwen used music to teach students about life. She is a published composer of music and lyrics that give you a glimpse into her heart and the messages she wants young people to hear. Through her compositions, she touches many more young singers than just her students, our All-State singers, and Honors Chorus singers. Gwen’s positive thoughts and beautiful music touch singers she will never meet.”

Riggs also says she has taken the liberty to use Gwen’s lyrics from one of her songs, “to express the love she has shared with so many young musicians and their teachers.”

“How Did You Live”

You who stand at the fork of the roads yet taken,  
You are poised for the race that is set before  
Though the journey’s just begun,  
when your time on earth is done,  
How did you run? How did you love? How did you live?

Are yours the hands that held out hope,  
That wielded power to serve the meek?  
Are yours the arms that embrace the lost?  
Whose back was bent to protect the weak?

Are yours the lips that spoke the Truth?  
Whose words did loving kindness speak?  
Did Love’s labors rule?  
For Mercy and Justice seek?

Is it your passion that forged beauty,  
Your laughter that lighted the way?  
Are yours the feet, swift and sure,  
Who have run the race with honor pure?  
How did you run? How did you love? How did you live?



Ken Young is a lifelong resident of North Carolina. He was born in Concord, where he grew up in a family who cherished good music and always sang in church. He was a member of the band and chorus in junior high and high school, where he found his passion for choral music and was inspired by his chorus teacher, Richard Keasler. After graduating from Northwest Cabarrus High School, Young went on to study music education at Appalachian State University, where he was a voice major. He met the love of his life, Jan, between his sophomore and junior year, got married and finished his degree at UNC Charlotte.

Young began teaching in Cabarrus County Schools in 1973 as a K-8 music teacher. In 1975, the County opened its first middle school where he became the choral music teacher. In 1977, he became the choral music teacher at both Northwest Cabarrus High School and Northwest Middle School where he taught until his retirement in 2006. His choruses participated in MPAs and Choral Festivals, consistently received superior ratings. His groups performed locally at churches and civic organizations and were privileged to sing for the Palm Sunday Mass at St. Patrick’s Cathedral in New York City.

Over his career, Young served on many NCMEA committees. He has been an adjudicator for High School and Middle School MPAs and was an audition adjudicator for the NC Middle School Honors Chorus. He has also been the guest conductor of many All-County choruses across the state. He received the 2005-2006 North Carolina Music Educator’s Choral Section Teacher of the Year award. He has also been a Church Music Director for 48 years, and is currently serving at Calvary Lutheran Church in Concord, NC.

His former student, and current HS Choral Chair-Elect, Drew Howard states, “Ken certainly has a long list of accomplishments and accolades. However, these things do not even begin to encapsulate the most important aspect of Ken Young’s teaching career. Every student in Ken’s classes knew they were part of a special family. He took the time to get to know each one of his students, and we knew he cared about us. And, while musical excellence was important to him, he always had time to talk to a student who was having a rough day, or to teach all of the boys in class how to tie a necktie. Ken Young touched the lives of countless young people, and we were truly blessed to have him as our teacher, and as our friend.”

We congratulate both of these accomplished teachers on their induction into the Hall of Fame and thank them for their many years of service to our organization.

# KNOW A GREAT MUSIC EDUCATOR?

NOMINATE THEM FOR THE  
MUSIC EDUCATOR OF THE YEAR AWARDS  
DEADLINE SEPT 25TH

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Did a teacher inspire you throughout your musical journey? Show how special they are by nominating them for the Music & Arts Music Educator of the Year 2017!

### 1ST PLACE PRIZE

- Account credit with Music & Arts
- Photoshoot for the Music & Arts Educator Catalog (wardrobe, hair and makeup stylists provided)
- VIP experience at the annual Music & Arts Midwest reception in Chicago, IL
- And so much more!

Don’t waste time, learn more and nominate them now at [MusicArts.com/eoty](http://MusicArts.com/eoty)

**DEADLINE** Nominations end September 25, 2017 11:59 PM EST

**AWARD ANNOUNCEMENTS:** The Music & Arts Music Educator of the Year and its two runner-ups will be announced December 21st, 2017 at the annual Music & Arts Midwest reception. These finalists will be selected by a committee of retired music educators and famous music industry affiliates who reputable legacy in music education.





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

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