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MUSIC EDUCATOR

NCMEA Board Directory	1
NCMEA President's Message	4
<i>Jazzmone Sutton</i>	
NCMEA Executive Director's Message	6
<i>Pat Hall</i>	
Hill Day	8

FEATURED ARTICLES

How Research can Improve your Teaching	14
<i>Rebecca Macleod</i>	
What's in a Name? Name Games & Songs	18
<i>Aimee Pfizner</i>	
Plant your Seed in Fertile Ground	22
<i>Johnathan Hamiel</i>	

COLUMNS

Band Chair's Message	10
Elementary Chair's Update	18
Middle School Choir Chair's Message	24
High School Choir Chair's Message	26

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East Carolina University	15
Festival	7
Gardner-Webb University	13
Hayes School of Music	3
Mars Hill University	5
Music and Arts	Inside Back Cover
Musicale	19
Smoky Mountain Music Festival	20
Triangle Strings	28
UNC Charlotte	9, 12
UNC Greensboro	11, 23, 25, Back Cover
UNC Wilmington	17, 27
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A New Season

Travel plans, beach trips, summer reading lists, restful days with family and friends, or part-time jobs have kept us busy throughout the summer. Now it's time to prepare for a new school year and all the experiences it will bring. Transitions are invariably accompanied by a variety of emotions. Even though a majority of us see our students over the span of several years, the experience of anticipation, excitement, passion, curiosity, and perhaps even fear of the unknown or uncertainty are common factors when starting a new year. Everyone can relate to the feelings of a new season. During this time, there is a choice to stay the course of a path that is well-traveled, venture out to new experiences, or a combination of both.

As educators, we delicately hold to practices that have proven effective for our classrooms and yet continuously evolve to keep up with our changing world. This balance is masterfully honed year after year through growth and development. One of my favorite music education mentors once said, "The day I stop learning for my classroom is the day I need to find a new profession." I'm proud to say she taught elementary music for more than 30 years, went into retirement, came back out to teach music part-time and continued her passion to learn more about her craft. Exploring a different teaching method, starting a new ensemble, refining ways to make music relevant to our students, or reconnecting with our own passion for music education, are ways we grow and flourish in our profession.

Throughout the past couple of years, NCMEA has been going through a transition of growth to become a leader in music education advocacy for our state. Being awarded the 2017 NAFME Excellence in Advocacy Award, obtaining an official proclamation of March as "Music in Our Schools" Month for North Carolina, and navigating the intricate mazes of music education legislation are a few examples of new experiences and milestones for our organization.

I must admit there was a lot of anticipation, anxiety, and passionate discussion about how to address music education advocacy on the state level, but nonetheless we walked into our new season of advocacy with a commitment to our students and quality music education in North Carolina. Our commitment to our students is what drives us to a deeper understanding and

pushes us out of our comfort zones. Quality educators and leaders seek advice and counsel from those who are experienced or known for generating strong ideas that are effective. As an organization, we sought expert advice from our lobbyists, arts advocates, and other state music education associations from around the nation.

Planning and setting goals are a natural part of our transition back to our classrooms and schools. Generating ideas and hope for success is an inevitable part of this transition. Our journey is amplified when we have a clear direction. NCMEA's direction is guided upon our 2017-2020 Strategic Plan.

In early August, the first NCMEA Advocacy Summit will be held in Burlington. The purpose of this Summit is to empower attendees to be proactively involved in music education advocacy on the local, state or national level. Attendees will receive information on advocacy leadership and how to implement this training on a more frequent basis.

Advocacy efforts are similar to practicing any craft. Refining smaller details and nuisances is just as important as practicing on a grander scale. Quality advocacy is relationship building at its core. It requires time, thought, and intention. By building strong relationships, we share the importance

of music education and cause them to act on music education's behalf. I encourage all of our members to be proactive about the importance of music education in the way that best works for your situation.

As you enter your new school year, know that NCMEA is here to support you in your musical education endeavors. If you have not completed the NCMEA District survey, please do so as soon as possible. Information from this survey will be utilized as a tool to connect members with their NCMEA District Presidents and disseminate district, state, and local information and opportunities. This survey is located on the NCMEA website in the Membership Tab under NCMEA Districts.

Best wishes on the end of summer and your transition into another exciting school year. May it be filled with the continued quality music making and relationship building throughout North Carolina and beyond.

Jazzmone Sutton



NCMEA President Jazzmone Sutton shares our advocacy successes with NAFME national assembly members in Washington, D.C.



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NCMEA PARTICIPATES IN STATE AND NATIONAL ADVOCACY EVENTS

On May 24, NCMEA staff and leadership joined our lobbyists, Ashley Perkinson and Rachel Beaulieu, for Arts Day 2018 in Raleigh. Our friends at ARTS NC annually invite arts advocates from all over the state of North Carolina to the General Assembly to promote arts and arts education. We visited with key education appropriations committee members Rep. Craig Horn and Rep. Jeff Elmore. We thanked them for their work on HB 90, which extended the class size reduction period and allocated funds for arts, music, PE and world language teachers. ARTS NC is also proud to announce the formation of an Arts Caucus of NC House members on both sides of the aisle.



On June 28, NCMEA leadership and ten collegiate members attended NAFME's Hill Day in Washington D.C. We met with Senator Tillis' education policy staffer, as well as several Representatives or staffers from each of our Districts. Our discussions centered around full ESSA funding. After our visits on the hill, NCMEA president, Jazzmone Sutton, and past president, James Daugherty, gave a presentation on NCMEA advocacy efforts to a national audience of music educators.

If you would like to get more involved with NCMEA's advocacy efforts on the local, state or national level, I encourage you to attend our first Advocacy Summit on Friday, August 3 in Burlington. (See Jazzmone Sutton's article.) There is no fee to attend, but you must register on the NCMEA website Advocacy Page.

NCMEA PROFESSIONAL DEVELOPMENT CONFERENCE 2018

Plans are well underway for this year's Conference, November 10 – 13 in Winston-Salem. We are pleased to announce Dr. Peter Boonshaft as our keynote speaker. He will be with us on Tuesday morning. The NC Bandmasters Association will present a UNC Greensboro College of Visual and Performing Arts concert on Sunday evening celebrating the retirement of John Locke, professor of music – bands, wind ensemble.

Jazzmone Sutton has invited Durham's Orquestra GarDel to perform on Monday evening. This is not a sit down and listen concert, but instead is a high-energy salsa and timba dance party in the Benton Convention Center.

With over 200 clinics, sessions and concerts, an Exhibitor Expo of more than 100 music industry representatives, the best opportunity of the year to earn CEU credits, and networking with more 1,600 fellow music educators, you don't want to miss Conference 2018.

Online registration will be open when you get back to school on August 16. We look forward to seeing you in Winston-Salem!

2018 Advocacy Summit

Friday, August 3

9 a.m. – 4 p.m.

Country Inn & Suites, Burlington

Learn current policy issues at the federal, state and local levels. Build your advocacy skills so you can lobby for music education at all levels. Participate in leadership training in the afternoon.

Speakers include:

Lisa Withers, leadership development consultant

Nate McGaha, executive director of Arts North Carolina

Ashley Perkinson, NCMEA lobbyist

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Hill Day 2018



Lauren Lewis, Jordan Harris, Elizabeth Hawley, and Hailey Nichols met Rep. David Price on his way to a floor vote.



#NAFMEHILLDAY18
Collegiates Lemar Martin, Diana Campuzano, and Yophi Bost working social media on Hill Day.



Lauren Lewis, Hailey Nichols, and Elizabeth Hawley stop for a photo on their way to visit Rep. Virginia Foxx.



Carol Earnhardt , Rep. Virginia Foxx, Lemar Martin, Hailey Nichols, Elizabeth Hawley, Yophi Bost, James Daugherty, and Lauren Lewis.



Yophi Bost, Carol Earnhardt NCMEA President-Elect, and NCMEA president Jazzmone Sutton, ready to take on the hill.



Collegiates Jordan Harris, Elizabeth Hawley and Jessica Leighton listen as Southern Division president-elect Sonja McLean Williams talks music education and federal funding.



Jazzmone Sutton, Nicolo Iorio, Diana Campuzano, James Daugherty, Meghan Chinn, Sarah Gilbert of Rep. George Holding's office, Jessica Leighton, Elizabeth Hawley and Lauren Lewis.

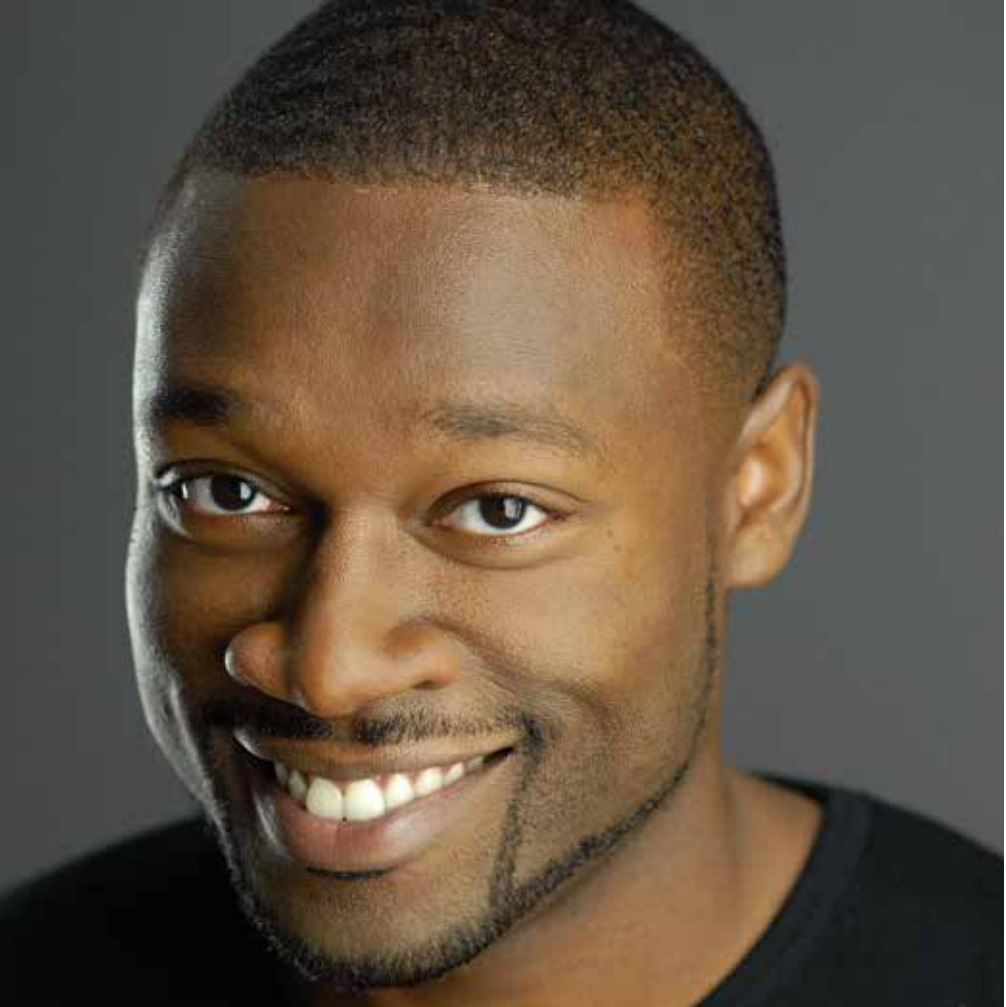


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Keeping Your Eye on the Ball

As we prepare for this year and sort through the many frustrations and celebrations we recently experienced in our profession, let me remind you to be steadfast in your role as an advocate for band, for music, and for the art of education. While the court of lawmaking or public opinion doesn't always tell us what is liked or right, be reminded that you are deeply appreciated in this profession. To those of you who are experienced teachers; those who serve in the valued roles of mentor, leader, and role model for students and other teachers across the state, you are valued far beyond your never-changing paycheck. Our association thanks you for your long service, leadership, and perseverance.

Last summer, this article focused on increasing participation in our events, attending professional meetings and reminding us of the great value of being an active and collegial director. When participating in all of these core band events, and many extra activities, it's easy to get overwhelmed. In your first years of teaching, just making it to 3:00 is the most immediate goal. Simply doing what is required or expected such as preparing students for, and attending, honor band auditions and clinics, concerts, football games, MPA, Solo Ensemble Contest, etc. is already a full-time job. Add in a full marching band schedule, a mattress sale, winter ensembles and you are suddenly thrown into a daunting rat race of a six-days-a-week job for 20+ weeks of the year.

As a result, burnout is a real thing, and a silent killer in our profession and in our programs – not just for directors. While the 23-year-old director fresh out of college may be willing – even thrilled – to attend seven marching contests in the fall, organize the spring trip to Disney World, and organize and rehearse a full range of extracurricular ensembles that rehearse and compete year round, those priorities change with the seasoned director. Often times the result is director turnover, a change in teaching assignment, or leaving the profession all together.

While I am not advocating laziness, or cutting all extracurricular parts of the band program, I want to remind you that the dog should wag the tail, not the other way around. Is high school band directing going to become a profession only

sustainable for those willing to spend more time at school than they do at home? Many are able to balance family, home, children, and a life outside of school while maintaining extremely active programs. But there are more who have not, more than we would like to admit, and the toll it is taking on our profession is heavy. The health of our profession depends on the directors with length of years and experience to lead us and it will be difficult to lead with so few of them left in the profession. There are only so many of you to go around and I urge you to keep focused professionally on what is truly important, the one thing only you can provide for your community above all others: *a music education*.

At last year's NCMEA Professional Development Conference, Phil Homiller said something I completely agreed with while serving on a panel discussion. "As a profession, we should be having more conversations and making more decisions for our programs based on philosophy rather than just doing what has always been done."

As a freshman in college, I recall grudgingly writing my philosophy of music education many times in many different classes. I'm sure anyone with a music education degree will recall this arduous task. Never being one to perform a task without questioning it, I recall asking, "Why are we doing this so much?" The answer was, "We're trying to get you people to realize there's more to music education than winning a trophy."

On a separate occasion, we were asked to write an advocacy paper justifying the existence of music as a subject in public school to which I wrote a glowing essay of how music education develops leadership skills, teamwork, commitment, friendship, community, work ethic, and many other "positively life changing experiences," all of which are valid.

Fully expecting to be praised for my 18-year-old intellectual prowess and writing ability, I was instead quickly admonished for defending music with every non-musical reason possible and was reminded that you can also get the skills I described by joining a volleyball team. When tasked with re-writing my paper using "musical" reasons as my justification, I arrived at a blank slate, one that is still developing to this day. I urge you in this new year to not

only keep music as the focus of your programs, but to take the time to consider your purpose, your philosophy of teaching music, its reason for existing as an academic subject not an "activity," and let it guide and inspire your decision making and reason for teaching.

The month before my college band director, William A. Gora, passed away, he called me to tell me he had heard a performance of my band online and wanted to talk about it. In the course of the conversation, I got a refreshing reminder of what my purpose as a director and conductor was, and a gentle reminder not to get pulled into "rat race" and to stay focused on what was important. In that last conversation with him, he also recommended a book to me by his late friend, Bobby Adams, *Music: From Skill to Art*. In the preface, there's note from the author worth sharing today.

May I remind you that you are a professional music educator. The state education department did not certify you as a marching band director, an activities director, a tour guide, a travel agenda, a fund-raiser, or an entertainer. You are or will be certified as a music teacher; a teacher of not just any music, but the music literature that qualifies music to be in the school curriculum as a serious academic subject on equal footing with literature, math, science, etc. It goes without saying that most band teacher/conductors are called up to provide functional music for various school and community events, which is often a requirement of the job. And that is something that must be done. However, it is up to you – not your parents, community leaders or principal – to keep the serious study of important concert music

the focus of your program. No matter how difficult that may be to accomplish, you really have no choice, because this is your professional responsibility.

Bobby Adams

NCBA and other professional organizations offer a wide-variety of activities and events that can occupy a vast amount of time and commitment from band directors and students alike. No matter your choice of activities, always stay focused on those activities that sustain and motivate all stakeholders to develop a passion for music that instills the desire to be life-long music lovers, consumers, and/or music participants.

For you, personally, never lose sight on why you made a choice to become a band director and what hooked you into band and music making as a student. Share your love of music with everyone, and keep the study of true art music at the core of our curriculum so we may always help students find a depth of knowledge in music, and we may sustain our profession as a vocation and avocation for years to come.

My final thought for you as my NCBA presidency comes to a close, is to ask each of you to encourage our association to always keep music and the balanced education of our state's band students at the heart and center of our philosophy. Allow that to guide the decisions made for the future. I wish you the best of luck this fall with your bands, and I look forward to seeing you all at conference!



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How Research Can Improve Your Teaching

by Rebecca Macleod

Teachers are frequently told to use research-verified practices to deliver instruction. What does that mean? What are the research-verified practices we should be using in our music classrooms? If we look at the body of research related to music teaching, we can find overarching trends associated with effective music teaching. Summarized below are some of the most applicable studies to music classrooms. Using research-verified approaches along with an inquiry-based mindset provides a powerful equation for effective teaching.

Understanding Research

Researchers prefer to look for trends across a body of research because a singular study cannot determine truth. As a general rule, researchers are taught to avoid the word “prove” because it is extremely difficult to prove anything. For the most part, research looks for differences or relationships between variables, not causation. For example, we may find that there is a relationship between music participation and higher standardized test scores¹, but we don’t know whether music participation causes higher test scores, or whether students who perform better on standardized tests happen to also participate in music. Perhaps the most exaggerated of all research findings investigating music and intelligence were those associated with the Mozart effect. The original study by Rauscher, Shaw, and Ky (1993) compared the abstract/spatial reasoning standardized tests scores of 36 participants who were placed in one of three conditions: listening to 10 minutes of Mozart’s Sonata in D major for two pianos, listening to a relaxation tape, or silence². Participants who listened to Mozart prior to taking the standardized test performed approximately 8 – 9 points higher than the participants in the other two conditions. Many researchers attempted to replicate these findings, and the majority were unsuccessful³. Yet, the media ran wild and many presumed that indeed, listening to Mozart can make you smarter.

Why question the validity of a single study? Individual studies provide important information, much like a single assessment of a student in a classroom, but one result may not predict future

results. We need more information. In order to say that we, as music educators, are using research-verified practices, we need to select practices that have been replicated and vetted over time. What do we know about effective music teaching from the research literature?

Research-verified Practices in Music Education Delivery Matters

Across numerous studies, delivery skills impact perceptions of lesson effectiveness as well as student achievement⁵. Researchers have found that not only is teacher delivery related to ratings of overall effectiveness, delivery seems to take priority over accuracy and quality of instruction⁶. Eye contact, facial expression, vocal rate and inflection, and teacher intensity are elements of teacher delivery that impact instruction. Simply increasing one’s eye contact with students can increase student engagement⁷. Challenge yourself to make eye contact and use student names. See if you can use the name of every student in your class and make direct eye contact with them as you address them by name. Make a list at the end of each lesson of which students you addressed or called on to participate. This will increase eye contact and improve rapport with students. Also, teachers who vary their facial expressions, vocal rate, and inflection are able to keep students more engaged. Video yourself to see whether you are using a variety of facial expressions.

Effective Pacing

Student engagement is directly related to active participation⁸. Experienced teachers limit verbal instructions to approximately 30 – 40% of instructional time⁹, thereby allowing students to



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actively engage in music making for the majority of the lesson. Not only do experienced teachers use less verbal instruction compared to novice teachers¹⁰, students stay more engaged, and prefer rehearsals with less teacher talk and more opportunities to perform¹¹. Teachers should consider video recording their lessons to measure the amount of time the teacher is talking compared to active student engagement. If students are off-task, one of the first things the teacher should review is the ratio of teacher talk to student performance.

Faster-paced teaching is generally rated higher than slower-paced teaching¹². “The perceived pace of instruction in music is proportional to the rate of student performance opportunities, rather than the overall percentage of class time devoted to student performance” (p. 278). Beyond simply reducing teacher talk, instructions and feedback should be brief and interspersed between opportunities for music making to increase student engagement.

Feedback

Feedback to students must be specific in order to be effective¹³. A ratio of four approvals to one disapproval is frequently recommended as an ideal target for younger-aged classrooms. This recommendation evolved from the Matching Law¹⁴, which essentially states that the rate of a given behavior will match the rate of reinforcement for that behavior. A practical application would be to provide students reinforcement for standing silently in line while awaiting entry for class. The number of times the teacher reinforces this behavior will predict how frequently students display the behavior in the future. While this may sound simple, in actuality, it is quite difficult because the teacher can only provide the reinforcement if the students are standing in-line silently. If approvals are given, but the students are not doing what is asked, then the teacher is inadvertently teaching the students to do the opposite of what is intended. Feedback must be specific and contingent on what the student is doing.

Students learn faster and perform better when they are successful approximately 80% of the time. If the teacher is sequencing so the majority of students are successful, it is much easier to provide positive feedback at a ratio of four to one, and much more meaningful. As students age, the need for teacher approval decreases, and in music, we find secondary school teachers give more negative than positive feedback¹⁵. It is possible that older students require less teacher approval because the music itself is reinforcing. Most students recognize and feel pleased when they are successful making music with others, so are not as dependent on the

external approval from the teacher.

Teachers should video their lessons to assess the amount of approval and disapproval being delivered. If you find you are giving more disapproval than approval, consider whether the students are successful enough for you to be more approving. You may need to sequence things using smaller chunks, or choose less difficult repertoire or musical tasks. If the activity is too difficult, then the teacher will find she has to give more disapproval, stop more frequently, and provide additional verbal instruction. Reducing the difficulty of the task may be a simple solution that will allow students to be more successful, increase pacing, reduce teacher talk, and provide more opportunities for teachers to deliver more positive feedback.

Effective music teachers demonstrate excellent delivery skills, faster-paced lessons, use concise verbal instructions, allow students to engage in music activities for the majority of the lesson, provide specific and positive feedback, and sequence instruction so students are successful nearly 80% of the time. To improve your own teaching, consider pinpointing one effective teaching characteristic, gather data (video), analyze your teaching, then decide whether you would like to make a change such as increasing eye contact, speaking in a softer voice, reducing teacher talk, or giving more approval. If you are interested in reading more music education research, membership in the National Association for Music Education provides you with online access to the *Music Educators Journal*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, and *Journal of Research in Music Education* (for an additional fee).

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9TH ANNUAL

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NORTH CAROLINA MUSIC EDUCATOR | 17



Elemental music is never just music. It's bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer.

Carl Orff

Summertime and the livin' is easy... Not so fast, if you are an elementary music educator in North Carolina, this is the 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, this feature article offers you some ideas to consider for the coming school year.

To new elementary music educators, this article is for you.



To give you a bit of background about our author, Aimee Pfitzner has been the Lower School Music Director at Cannon School in Concord for over 20 years. She holds a Masters of Music degree from UNC Greensboro. She completed Level I Orff-Schulwerk Training at Bridgewater State University in Massachusetts, Levels II and III at UNLV, and Master's Level at the University of Memphis. Aimee presents workshops around

the country as well as at National AOSA conferences. Her books, *Hands to Hands*, *Clapping Songs and Games from Around the World* and *Hands to Hands, Too* are available from Beatin' Path Publications. She can be found musically musing on her blog, ofortunaorff.blogspot.com.

Pfitzner's expertise and insights in this Elementary Section feature article are much appreciated. The elementary section board is excited to announce she will be presenting for us this fall at the Professional Development Conference

Join us Saturday, August 11,
9 a.m. – noon, on Zoom for our
Elementary Board Meeting. Look
on the Facebook page for more
information.

What's in a Name? Name Games & Songs

by Aimee Pfitzner

Ashlyn, Jack, Reshanda, James, boys and girls with lots of names. Shifa, John, Mira and Dwayne, sing a song and play a game! Most of us who teach elementary music have between 300 to 1,200 students we see in any given week or rotation. It can be difficult, to say the least, to learn all these names. Some teachers rely on technology, taking pictures of each student and creating a "class picture" with labeled names. Others test themselves by writing each remembered name after each class, still others create seating charts with children's names in a specific layout. Well, how about learning names in a fun, musical, and meaningful way? Enter name games and songs.

For the first several weeks of school I sing name songs and games with students at the beginning of each lesson. This helps us build community as we get to know each other, and also provides an informal assessment opportunity for beat and pitch matching.

I am going to share a few of my favorites today; for more, check out this post on my blog, ofortunaorff.blogspot.com/2017/07/whats-in-name-name-games-and-songs.html.

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ICKETY TICKETY

Process:

Teach rhyme and body percussion.

Students stand in a circle.

Perform body percussion and rhyme, one student at a time steps into the circle (as they are willing, if not, it is OK), says their name and makes up a motion to go with their name – encourage students to turn around in place, jump up and down, wave hello, etc. Keep it simple with younger children and set boundaries: no splits, backflips, nothing that will hurt anyone and nothing inappropriate for school.

All students take one step into the circle and say the “soloists” name while performing the same movement.

Step back out and perform body percussion and rhyme again.

Game continues.

Alternate version with song instead of speech:

Teacher Tip: With students who are reluctant to say their name, ask, “Would you like us to wave hello or turn around in place while we say your name?” This allows them some choice while honoring their comfort level.

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Process:

Teach song.

Students sit in a circle, one student is Mrs. or Mr. Macaroni. This student trots around the inside of the circle (a stick horse works wonderfully here!) and stops and faces another student on “glory, glory” and sings a solo for “this is Susie’s birthday”. The name “Susie” is replaced with the name of the student they are facing. All sing, “S, S, S for Susie....” while “Susie” takes the stick horse for a ride in the center and the game and song begins again.

JUMP IN, JUMP OUT

TRAD. AMERICAN PLAYGROUND CHANT

My name is Ma-ry. I like to boo-gie. And I like ice cream!

Jump In – All jump into the center of the circle.

Jump Out – All jump back to starting place.

Turn – Turn around in a circle, end by facing center of circle.

Process:

Students stand in a circle.

Teach rhyme.

Add movement.

Students think of two things to share about themselves. One at a time, students take the “solo” part by stepping into center of circle and sharing things about themselves. Want to see it in action? Check it out here: www.youtube.com/watch?time_continue=9&v=OlPA54vHmpI.

I hope you try a few of these and make it a musical and memorable start to the school year!



PLANT YOUR SEED IN FERTILE GROUND

*HBCU: the best kept secret in
music education*

by Johnathan Hamiel

During the spring semesters, many of our music students prepare for college and scholarship auditions. There is a small amount of scholarship and studio space in collegiate music programs. The college audition process can be a strenuous one, filled with high anxiety and stress. While we assist our students in this process, let's encourage them to open their options to that of Historically Black Colleges and Universities (HBCU) as well as Predominantly White Institutions (PWI). In my personal experience, I feel that HBCU are the best kept secret in the world of music and education.

HBCU instill many qualities and skills that will equip an aspiring music student with the tools needed to be successful as a music educator. HBCU foster a sense of pride and confidence in their students, as well as a feeling of self-worth and musical excellence by musicians and professors who share similar backgrounds, experiences, and socio-economic statuses with the students they serve. Many are aware of the preconceived notion that HBCU's students may not be musically proficient, professional, or have mastered the content knowledge of education and musical pedagogy.

This is far from the truth! My professors were amongst the best educators, performers, and professionals in the field of music education and have won numerous awards for excelling in the classroom, on stage, and in administration.

In North Carolina, when discussing the state of education in 2018, smaller class sizes was an important topic. For years, music class sizes at HBCU have always been smaller with more

individualized attention for students who wanted or needed extra help. In the musical world, I understand the need for size and numbers, but I did not lack any instructional or musical experiences from going to an HBCU.

As a matter of fact, we got to travel more because we had fewer students, so it cost less to travel. These experiences allowed me to travel abroad multiple times to perform and speak on stages I never would have dreamed of performing on. We were also exposed to, and performed, the standard masterwork band literature such as Divermento, Lincolnshire Posy, and The Holst Suites (to name a few); staple band pieces that we all should know and that have stood the test of time.

Since we were smaller at times, we did not have the personnel to cover all the parts in certain musical works, so our professor created *slash players*. At many HBCU, the music departments develop brilliant and superior slash players. Slash players are doublers – musicians and performers who can play multiple instruments at a superior level. Our professors were brilliant, professional, and knowledgeable, but more than anything, they were resourceful and optimistic.

In music education, I have seen many educators who have amazing skill when it comes to classical music; many who are exceptionally talented in jazz, and others who are exceptionally superior in musical arrangement and composition. At the small school I attended, we did not have graduate assistants to help teach, fill in the vacant spots during practices and performances, write pieces, rehearse ensembles, or to improvise and participate



in the traditional large jazz bands. Students had to be more than just proficient and experienced in classical, jazz, music theory, musical arrangement and musical composition for the program to flourish.

In educational psychology, a psychologist named Lev Vygotsky introduced a theory of cognitive development and the concept of the Zone of Proximal Development and the scaffolding method.

The Zone of Proximal Development... is the difference between what a learner can do without help, and what they can't do; which focused on the role of culture in the development of higher mental functions. Scaffolding, is a method of teaching, designed to offer students structure and support, much like its construction counterpart. ... It can also involve teaching a child something new by utilizing things that they already know or can already do.

Anita Woolfolk Educational Psychology,
11th Edition, Chapter 2

In a small amount of time – four years – professors take students who attend HBCU from where they are educationally and excel them to where they need to be in order to be competitive and knowledgeable in their field. Professors at HBCU are masters in the art of scaffolding. However, because of the negative stigma of HBCU, they do not receive the support of many directors in the music field, or applicants who allow other universities to have a competitive edge. Students attending HBCU may not have had the opportunities or resources to participate in private lessons, perform on intermediate/professional instruments, or to pay for tuition and miscellaneous fees of larger institutions (respectively).

Now, more than ever, we see many graduates from HBCU go on to become very successful music educators and make tremendous contributions to the field of music education. As a music educator, band director, and product of an HBCU and a PWI, I encourage all fellow music educators to step out of their comfort zones and begin to use *all* colleges and universities in this great state as a resource and tool to reach and motivate every student who comes in contact with us, not just the students who share in our similar taste in music. Regardless of any school a student may choose; HBCU, PWI, private or public, you get out of it what you put into it. In other words, you reap what you sow.



Johnathan Hamiel is a graduate of East Rutherford High School in Rutherford County. In 2003, he graduated from Winston-Salem State University with a bachelor's degree in Music Business Management and Merchandising. He has been teaching public school in Winston-Salem, NC for 15 years. In 2007, he earned his master's degree from the University of North Carolina at Greensboro in Music and Music Education. He is currently the Director of Bands at R.J. Reynolds High School in Winston-Salem, NC.



DR. JOHN R. LOCKE RETIREMENT CELEBRATION

Dr. John R. Locke, Director of Bands and Founder & Director of the UNCG Summer Music Camp, will retire in December 2018 after more than 36 years as a member of the UNCG School of Music faculty and over 44 years of teaching in higher education. Friends and former students are invited to join us as we celebrate Dr. Locke and his many accomplishments.

SCHEDULE OF EVENTS

Sunday, November 11

7:30 PM Wind Ensemble
NCMEA Conference

Saturday, November 17

10:00 AM – 12:30 PM Wind Ensemble
Open Dress Rehearsal
2:00 – 4:00 PM Alumni Band Rehearsal
6:30 PM Retirement Dinner

Sunday, November 18

Retirement Concert
1:30 PM Alumni Band
2:00 PM Wind Ensemble

For a full schedule, registration, information on the **Alumni Band** and details on donating to the **John R. Locke Scholarship Fund**, please visit:

vpa.uncg.edu/locke



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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 do 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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All Things All-State

The North Carolina All-State Chorus is the largest annual outreach conducted by the NCMEA's high school choral section. Thanks to this event, hundreds of eager high school musicians are educated and inspired by gifted conductors. NCMEA's mission is to "advance music education by promoting the understanding and making of music by all." I feel that, in addition to the hard work and talent you share daily, All-State Chorus surely aids us in advancing music education by providing this highly memorable and stimulating mass-choir experience for our young musicians.

This year's All-State took place on April 14 – 15, and hosted three choirs expertly led by exceptional conductors. Dr. Jaeyoon Kim from UNC Pembroke conducted the 9 – 12 Women's Choir; Christine Bass from Temple University conducted the 9 – 12 Men's Choir; and Dr. Cristian Grases from the University of Southern California conducted 9 – 12 Mixed Choir. They were supported by three talented collaborative pianists: Brenda Fernandez, Ariadna Nacianceno, and Gwen Mcleod Hall. Also, a special thanks to our three choir managers: Ramona Jenner, Ann Meigs, and Laura Sam. It takes a village of musicians to help facilitate All-State and you all did so with grace and professionalism.

It was deeply moving to observe the progress of rehearsals as well as the stunning final performance. The following Monday, I returned to school to find "All-State was LIT" written in bold letters on my white board. The guilty student immediately "fessed-up" and proceeded to ask, "Can I go ahead and audition for next year's All-State Festival?" Objective achieved!

An article concerning North Carolina's All-State necessitates a nod to our own Jeremy Truhel. He served as the All-State coordinator and co-coordinator for a decade. That means handling thousands of forms, hours working with spreadsheets, and countless emails. Included in his time as our leader was the transition from Greensboro, where it was held for many years, to Raleigh. Truhel worked tirelessly to research the move and communicate the progress with our membership. We are immensely thankful for his years of support and sacrifice. Thank you, sir, for providing years of quality singing experiences to thousands of high school students. All-State is now lead by Sarah McLamb who worked as co-chair with Truhel.

The Progress Energy Center for the Performing Arts served as a stunning home for All-State. However, next year our festival will undergo yet another move, this time to Charlotte. Next

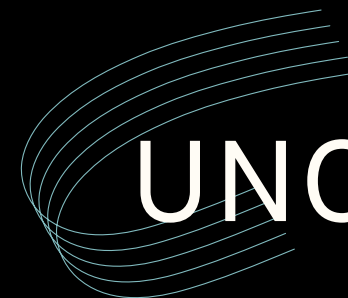
year's All-State is April 26 – 27. There are many reasons for this move. First, we were unable to secure viable dates in Raleigh that worked with school schedules. The move also allows us to reach out to those in the western part of our state. We are excited about this new location and hope to see many new faces, as well as some familiar ones, this year at All-State. More information will be shared at the H.S. Choral General Membership Meeting at the NCMEA Professional Development Conference in November.

We have three exceptional conductors for 2019 All-State. Representing Meredith College, Dr. Shannon Gravelle will conduct the 9 – 12 Women's Choir. Dr. Chris Kiver will conduct the 9 – 12 Men's Choir and visits from Penn State University. The conductor for our 9 – 12 Mixed Choir is Dr. Paul Radin from Temple University.

We appreciate your patience as we tackle this move to the Charlotte Convention Center. In one weekend, we will again provide a stimulating enrichment opportunity for many successful high school singers. As stated on our website, "The purpose of the All-State Chorus is to give our most outstanding students a chance to participate with other students of like ability in a highly select group and to give these students an opportunity to work with outstanding choral directors." The dates are set, the conductors are on board, and the location is booked. We have one crucial element remaining: your deserving students.

At All-State, we recognized two new members of the High School Choral Hall of Fame: Betty-Neill Parsons and Laura Sam. At the meeting, former students shared testimonials as to the abundant gifts of this year's recipients. As a section, we are honored to have been mentored by these stellar educators and deeply appreciate their years of exceptional service. As you're reading this, if you happen to think of a music educator who has made a difference in your life, please consider nominating them for Hall of Fame (or Teacher of the Year). The process is quick and simple, and can be meaningful for a much deserving educator. More information can be found on NCMEA's website or by contacting me at hschoral_chair@ncmea.net.

Our 2018 NCMEA Professional Development Conference will be held November 10 – 13 in Winston-Salem. We have many varied and interesting sessions planned for you. The best advice I can ever offer new educators is to make conference a priority. Without a doubt, attending our annual conference is the single-best professional decision I've made. I hope to see you there!



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UNCG
School of Music

Audition Dates for 2018–19

December 1, 2018

January 26, 2019

February 9, 2019

February 23, 2019

For complete degree offerings, application information, and audition requirements, please visit vpa.uncg.edu/music/apply.

Open House for Prospective Students

Monday, October 22, 2018

High school students and parents are invited to attend music classes and rehearsals, as well as meet with music faculty and admissions personnel.

Online Registration: vpa.uncg.edu/open-house



music.uncg.edu



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