MUSIC EDUCATOR



Culturally Responsive Teaching in the Music Classroom

by Dr. Andrea VanDeusen

High School Choral MPA Revision by Brad Bensen

















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REMAINING AUDITION DATES for FALL 2018 ADMISSION

January 27, 2018 February 10, 2018 February 24, 2018*

*final date for music scholarship consideration

DEGREE PROGRAMS

Undergraduate

Bachelor of Music Performance

Music Education

Bachelor of Arts

Music

Arts Administration

Minors

Arts Administration

Music

Musical Theatre

Graduate

Master of Music

Conducting

Performance

Music Education

Music Composition

Music Theory

Doctor of Musical Arts Doctor of Philosophy Music Education

Post-Baccalaureate Certificates

Music Theory

Musicology

Ethnomusicology

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Jazz

Music Education

Post-Masters Certificate

Music Theory Pedagogy





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Jazz Chair's Message

Conference Memories

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Jazzmone Sutton



reathe." I distinctly remember hearing my mom's voice calmly guiding my two brothers and me through focused breathing exercises while growing up. My mom would have the three of us sit with our eyes closed and reflect on our interactions with others, focus on something we were looking forward to or simply practice breathing deeply. This practice gave us a chance to slow down and be still in what then seemed like a fast-paced world.

Although at that time, it felt more like a cruel punishment

than a useful practice, I have grown to find an immense purpose and power in deep breathing. As musicians, breath support takes us through the most beautiful phrases and toughest lines. As educators, we implement breathing in unison to refocus and center our students on a common goal or musical task. Breathing goes beyond the basic function of bringing air into our lungs; it becomes a vital part of our profession and vocation.

Through focused breathing, we can also reflect on the past, embrace the present and prepare for the future.

With a focused breath, we are able to reflect on the steps that were taken up to this point. When reflecting upon NCMEA, I think of the top-notch leadership that has cultivated a strong music education association for our state. A special thank you to Richard Holmes for his service to NCMEA as he rotates off the NCMEA board from the position of past president. Under his leadership, NCMEA continued to pave the way for quality music education throughout NC. I would like to also extend a note of gratitude to the district presidents who recently completed their two years of service at our conference this past November. These members have given freely of their time, service and hard work to continue the mission of NCMEA.

We experienced a fantastic conference with nearly two thousand attendees and countless students, and parents. It is always an inspirational experience to gather with colleagues from around the state to grow and learn together. Thank you to all of those who had a hand in providing quality professional development and musical experiences for teachers, students, and music education

partners from NC and beyond.

Also in November, our organization elected new officers and district presidents. I encourage you to take a moment and familiarize yourself with the newest board members of NCMEA. These members' names and contact information can be found in the NCMEA Board section of the About tab on the NCMEA website. Also, on our website, are the new NCMEA districts that have been realigned to match the current NC State Board of Education districts. Newly aligned districts and counties within

> them can be found on the website in the Membership tab.

In the coming months, music educators around NC will be waiting with bated breath on decisions relating to the 2017 - 2018 class size allotments and funding of program enhancement teachers, including music educators. As we enter a time of uncertainty, trust that NCMEA will continue to strive with purpose and great determination to be a

champion for music education. We stand with our fellow music educators and partners to advocate for a well-rounded education, which includes music education as enumerated in the Every Student Succeeds Act, for all of our students. Although NCMEA's legislative work may not be as prevalent on social media, know that our organization works diligently behind the scenes every day to achieve our mission of advancing music education. Please be sure to read through our monthly e-newsletters for updated and pertinent information.

Lastly, I want to thank you for your hard work and passion in providing quality music education to students and communities around North Carolina. It is through your work that students find encouragement and inspiration that will last them a lifetime.

Jazzmone



otes from the Executive Director

Pat Hall



elcome New NCMEA executive committee members and district presidents. At the close of the 2017 NCMEA Professional Development Conference the following new board members took the oath of office for two-year terms.

President-Elect

Carol Earnhardt, choral director Robert B. Glenn High School, Winston-Salem

Recording Secretary

Janet Berry, music education specialist W. A. Young Elementary, Morganton

Member-at-Large

Ruth Petersen, band director Bailey Middle School, Cornelius

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Johnathan Hamiel, band director R.J. Reynolds Magnet High School, Winston-Salem

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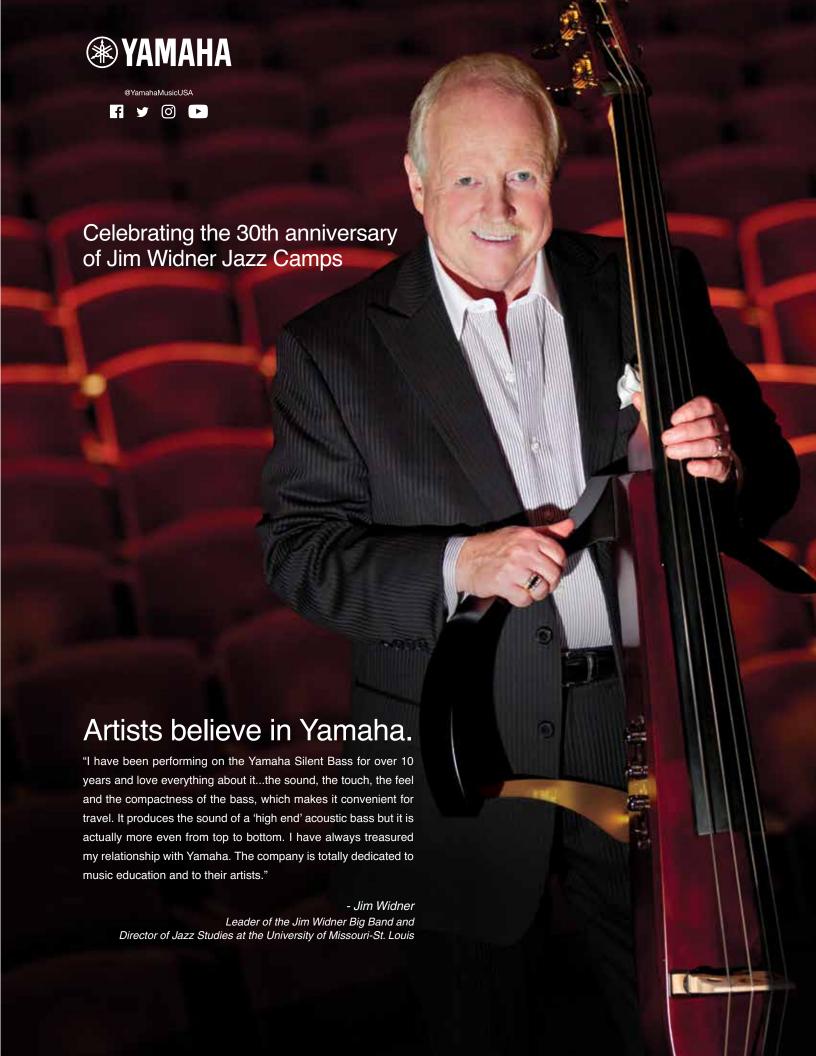
Bethel Elementary & Riverbend Elementary, Clyde

We have deep gratitude for all members rotating off the board: past president Richard Holmes, recording secretary Aria Westbrook, member-at-large Jeffrey Danielson, member-at-large Andy Carter, and mentoring chair Beth Ulffers. The following district president's completed their terms: Jennifer Fowler, Vickie Whitfield, Jessica Ferguson, Tonya Allison, Lois Parris, Kristen McGuirk, Lillie Allmond Harris, Brian Barfield, Pamela Collings, Pauline Reimers, John Phillip Mullinax, Angela Sessoms, Gena Wiltshire, Hillary Goodson-Spear and Jenifer Hudson. Thank you for your service!

There are many new opportunities and challenges as we work together to advance music education in North Carolina. I look forward to working with the new NCMEA board of directors in this new year.

ADVOCACY UPDATE

We continue to build positive relationships with our legislative leaders through our lobbyists Ashley Perkinson and Rachel Beaulieu. They have attended education oversight committee meetings in the fall and will attend a meeting scheduled for this month. They are keeping the staff and leadership informed of any updates on the K-3 class size reductions. In turn we will update our members through the monthly Enews and Advocacy Updates. NCMEA is holding our position supporting the intent language included by the General Assembly and urging legislators to fully fund Program Enhancement Teachers (including music and the arts) for all local school districts without delay. (Please refer to the complete position statement on the NCMEA website under the Committees/Advocacy tab.).





s we enter the new year, I hope you were rejuvenated by this year's professional development conference and Lare ready to take on the remainder of the school year. I think we all owe a huge thanks to the organizers within NCMEA, as well as the clinicians, sponsors, performing groups and vendors who worked to give us a great conference.

As we enter this last half of the year, MPA is coming up in the March. There's a lot of talk these days about the validity of MPA. However, I'm not sure you can provide another 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 better stage for the minimal fee ranging from \$175 - \$225 per band. The process keeps us honest, encourages high standards of teaching in the classroom, and can give great feedback and validity to what we are doing, something we need in this educational climate. Putting our students and ourselves on stage for others to assess is part of our job as musicians, performers and educators, and MPA is a great vehicle for assessment.

I'll be the first to say that a single summative assessment on a given day in March isn't in itself inherently educational, but will give a reminder that you have the power to make any event educational for yourself and your students. Remember, "the education is in the process", and "the process is the product." I also value my students being able to hear other performances of bands in our district in a nice auditorium. 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 to empty concert halls?

Now, it is my great pleasure to recognize leaders and exceptional teachers in our profession both young and more seasoned. The purpose of the ASBDA Ed Rooker Encore Awards is to honor the achievements and service of new band directors and to promote the ASBDA mission of fostering rising talent in the music education profession. As you read about the recipients, it should fill us all with great hope that our profession continues to be filled with the best and brightest and that we are developing and mentoring great young teachers within NCBA.

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



Molly Blair Encore Award, South Central District

Molly Blair is one of two band directors at Harris Road Middle School in Concord. Since graduating from Western Carolina University in 2012, she has had a successful teaching career at Southwest Middle School in Gastonia, Hickory Ridge Middle and High

Schools in Harrisburg, and currently at Harris Road Middle School in Concord. Blair has been a visual instructor for high school marching band programs in the greater-Charlotte area, and joined the inaugural staff for the Lenoir-Rhyne University "Spirit of LR" in 2016. For the last six years, she has been an active visual adjudicator. She is also a private flute instructor for grades six through twelve, and continues to maintain a busy performing schedule. She is a member of the North Carolina Music Educators Association, the National Association for Music Education, the North Carolina Association of Educators, the National Flute Association, and is a member of the South Central District Band Masters Association.

Keith Dublin Encore Award, Eastern District

Keith Dublin studied music education and jazz studies at East Carolina University. For the past five years, he has been a band director in North Carolina. He began his career at Washington High School, where he taught band and chorus. With a band program of about 25 students, he took his small but determined band students to perform for adjudication at a "Music in the Parks" event and received a superior rating. This was the first time these students ever received a superior rating or had been out of the state to perform.

In his second year teaching, Dublin became band director of James B. Hunt Jr., High School. During his time at Hunt High School the band program received several awards, including being named grand champion at the Orlandofest competition, multiple marching band awards and class placements. Additionally, he was able to revive the jazz band program; in 2016, the Hunt High School Jazz Ensemble received a superior rating at the North Carolina Music Performance Adjudication for jazz.

Ed Harper Encore Award, South Central District

Prior to teaching at Concord High, Ed Harper served as the band director and music theory teacher at South Mecklenburg High School in Charlotte. In May 2013, he graduated with a Bachelor's Degree in music education from UNC Charlotte. His



ensembles have received superior ratings at NCBA Marching Band MPA, SCDBA Concert Band MPA and Western Region Jazz Ensemble MPA events. He is an active member of the musical community surrounding Concord High. He performs as a member of the Rowan Big Band All-Stars and the Piedmont Primetime Community Band in Kannapolis.



Justin McCrary Encore Award, Northwest District

Justin McCrary is in his seventh year of teaching, and has been the band director at South Davie Middle School in Mocksville, since 2012. A native of Dobson, and a graduate of Surry Central High School, he received his Bachelor of Music from Appalachian State University. He completed his student teaching

at Hanes Middle School in Winston-Salem with Dr. Matt Talbert. Prior to his current position, he served as the band and chorus director at Thomasville Middle School.

The bands at South Davie have continued to grow and thrive under McCrary's direction. Concert and jazz ensembles have received superior and excellent ratings at the North Carolina Bandmasters Concert Band and Jazz Band MPA events. 2015 marks the first time in school history that the South Davie eighth grade band earned a superior in grade III music; and 2016 was the first time in school history that the jazz band received a superior rating. He has had numerous students earn placement into the Davie County All-County Band, Northwest District All-District Band, and the NC All-State Honor's Band.



Alyssa Montgomery Encore Award, Central District

Alyssa Montgomery graduated Summa Cum Laude from Appalachian State University with bachelor's degrees in music education and piano performance. While at Appalachian State, she was recognized as a Chancellor's Scholar, Academic Scholar, Harbinson Family Music Scholar, a member of Pi Kappa Lambda,

and an honors student.

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

In May 2013, she was named the Conductor for the Leesville Road High School Band Program. She feels it is truly an honor to conduct the Leesville Band Program where she once performed as a student. As its conductor and director of bands, she has led the bands to consistent superior ratings at North Carolina's Music Performance Adjudication. The bands have performed nationwide including in San Francisco, New York, Chicago, Atlanta, and Orlando.

Tyler Stark **Encore Award, South Central District**

Tyler Stark graduated from Appalachian State University with a Bachelor of Music in instrumental music education and a certificate of performance in percussion. While at ASU, he performed in multiple ensembles including the Appalachian Wind Ensemble, Appalachian Symphony Orchestra, Appalachian Philharmonic Orchestra, Appalachian Percussion Ensemble, ASU Steely Pan Steel Band, ASU Afro-Cuban Ensemble, and the ASU Irish Ensemble. He is a recipient of the ASU Theodore Presser Scholarship, the B.G. "Bill" McCloud Music Scholarship, and a member of Pi Kappa Lambda. He has had the privilege to study traditional Celtic music in Ireland at the University College Cork. He is also a proud alumnus of the Boston Crusaders Drum and Bugle Corps. He currently teaches at Central Cabarrus High School where he serves as director of bands. This includes directing the concert and symphonic bands, the CCHS Marching Vikings, jazz band, percussion ensemble, and winter guard. He also continues to perform as a percussionist in the greater Charlotte area with different groups across different genres.

Kevin Young Encore Award, Western District

Kevin Young is a graduate of Mars Hill University where he received his Bachelor's in Music Education and trumpet performance. He has performed with Johnson City Orchestra, Blue Ridge Orchestra, and Asheville Jazz Orchestra. He has been a guest soloist with many of the local middle and high school programs in Western North Carolina. On top of performing, Young began his teaching career at Asheville Middle School. During his tenure there, the band grew to 300 students. Over the last four years his concert bands and jazz ensembles have received superior ratings at all MPA events. He has had students selected for county, district and statewide events in both concert and jazz. He is the new band director at Enka High School.



Leo Nieves Encore Award, Eastern District

Leo Nieves received his Bachelor's in Music Education from East Carolina University in 2003. That same year, he took over as director of bands of Nash Central High School. He taught for 14 years as the director of bands of NCHS, directing approximately 150 students in various ensembles, including The Marching

Bulldogs, concert band, wind ensemble, and jazz ensemble A. Nieves consistently received superior and excellent ratings with all of his ensembles. His bands have performed in Disney World twice, Universal Studios three times, and Washington, D.C.

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



Jane McLaurin Encore Award, Southeastern District

Jane Burris McLaurin graduated from Appalachian State University in 1983 with a Bachelor of Arts in music education. She completed her Master of Arts in music

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January 27, 2018 (Instrumental and Vocal Areas)*

February 10, 2018 (Instrumental Areas)

February 24, 2018 (Instrumental and Vocal Areas; for Admission Only)

*To be considered for the Hayes Young Artist Scholarship and Competition, and to participate in the competition process, prospective students must audtion on one of the starred dates.









Appalachian

community/junior college at Appalachian State University in 1987. While at Appalachian, she studied flute with Dr. Lynn White and was a member of the Appalachian State University Wind Ensemble under the direction of Dr. William Gora and also the ASU Marching Band under the direction of Joe Phelps.

She taught middle school band for thirty-two years in Scotland County, at Shaw Middle School, Carver Middle School, and I. Ellis Johnson Middle School. Her last sixteen years in Scotland County were at Spring Hill Middle School. Her middle school bands participated in North Carolina MPA performance annually, and consistently received excellent and superior ratings in grade III music. Her students were selected to participate in the Southeastern District All-District Band each year and she served as a guest conductor of the Southeastern District All-District Band in 2003. She is currently in her second year of teaching music and band at Wallace Elementary/Middle School in Wallace, SC.

Michael Capps Encore Award, Central District

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

During his tenure at Stanback, the success of his work has brought more superiors than

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

When not at Stanback, Capps is active as an adjudicator, guest conductor, performer, and private brass instructor. He has performed with the Triangle Brass Band, Carolina Gold Drum and Bugle Corps, Greensboro Philharmonia, Cathedral Brass,

Elon University Community Orchestra, Church Street Brass, Alamance Chorale, Timeless, and subs for the O'Kaysions.



Keith James Encore Award, South Central

Keith James earned his Bachelor of Music Education from University of South Carolina in 1983 and his Master's in Conducting from Winthrop University in Rock Hill, SC in 2007. He is a National Board Certified Teacher in early adolescent and young adult

music. James began his teaching career in 1983 as an assistant band director at Walterboro High School and band director at Colleton Middle School. He was the band director at Smithfield-Selma HS in Smithfield, from 1986-1992; South Granville High School in Creedmoor, from 1992-1996; Northwest Cabarrus High School in Concord, from 1996-1998; Independence High School in Charlotte, from 1998-2007 and is in his eleventh year as the director of bands at Marvin Ridge HS in Waxhaw.

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



Jason Childers Encore Award, Northwest District

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



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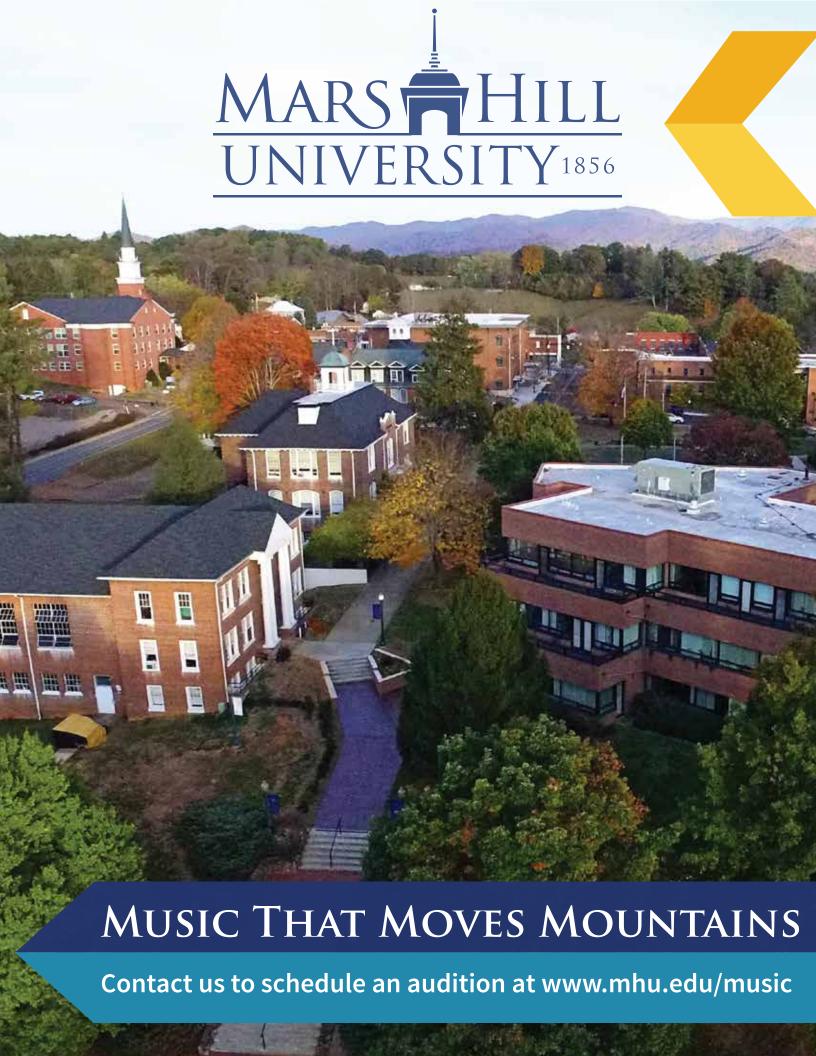
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His ensembles consistently receive superior ratings and reviews at adjudicated events, and other performances. His bands have performed nationally and internationally. His greatest source of pride has been the number of his high school students who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



Cliff Dodson Encore Award, Western District

Clif Dodson is the director of bands at Cane Creek Middle School where he has taught instrumental music education since 2002. During his career, he has served as a clinician, adjudicator, and performer. He conducted the WNCBA All District concert band and has had the honor of conducting All-County band clinics throughout North

Carolina. He adjudicated for the NCBA Concert Band Music Performance Adjudication as well other concert band festivals.

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

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

NCMFA Feature Article Rotation Deadlines

Spring: March 1 Technology | Jazz | Higher Education

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Elementary | Orchestra | Advocacy

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Camp Schedule for 2018

1st Week July 8 (Sunday) - July 13 (Friday)

Senior High Band Grades 9 through 12

Junior High Band Grades 6 through 8 and have

played at least two years

Beginner Band Played one year only

Grades 5 through 9

Junior Orchestra Grades 6 through 8 and have

played at least two years Violin, viola, cello, bass

Senior Orchestra Grades 9 through 12

Violin, viola, cello, bass, winds

& percussion

Junior Mixed Chorus Grades 6 through 8

Piano Grades 6 through 12 and have

played at least two years

2nd Week July 15 (Sunday) - July 20 (Friday)

Senior High Band Grades 9 through 12

Junior High Band Grades 6 through 8 and have

played at least two years

Beginner Band Played one year only

Grades 5 through 9

Junior Orchestra Grades 6 through 8 and have

played at least two years Violin, viola, cello, bass

Senior Orchestra Grades 9 through 12

Violin, viola, cello, bass, winds

& percussion

Senior Mixed Chorus Grades 9 through 12

Piano Grades 6 through 12 and have

played at least two years

Grade is determined by the current (2017-18) school year.

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or \$535 with a one-hour private lesson included

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\$405

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This year, all UNCG Summer Music Camp Applications will be completed by music camp parents **ONLINE** at www.smcamp.org **beginning February 5, 6 & 7**. Once accepted, parents will be able to pay the \$50 deposit online as well. Parents will need to have the name and email address of the student's primary music teacher in order to complete the **ONLINE** application.



Culturally Responsive Teaching in the Music Classroom

by Dr. Andrea VanDeusen



ulturally responsive teaching is a phrase educators use more and more when discussing teaching practice. What is *culturally responsive teaching*, and how might music educators incorporate it in their practice?

To understand culturally responsive teaching, one must first understand the meaning of culture. The term culture refers to the values, beliefs, behavioral and interactional norms, and worldviews shared by members of a group. Cultural knowledge shapes the way people perceive the world around them and the people with whom they interact.

In educational settings, culture influences interactional styles between teachers and students, and influences the perceptions of both teachers and students in these interactions. Cultural differences can negatively impact teaching and learning if teachers are not aware of culture's influence in their classroom environments. Scholars of culture and education suggested that in order to connect with students whose cultural backgrounds differed from their own, teachers must recognize that students' lived experiences are valuable in the teaching and learning process, and teachers must acknowledge and incorporate their students' cultural identities in their classrooms.

Gloria Ladson-Billings coined this approach as culturally responsive pedagogy.² Culturally responsive pedagogy is "a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skill, and attitudes".3 Culturally responsive pedagogy includes three criteria:

- 1) students must experience academic success;
- 2) students must develop and/or maintain cultural competence;
- 3) students must develop a critical consciousness through which they challenge the status quo of the current social order.4

Culturally responsive teachers incorporate students' backgrounds, knowledge, and experiences into their teaching. They promote learning from a variety of perspectives and facilitate a collaborative learning environment in which students and teachers are able to share their expertise. Culturally responsive teachers build relationships with their students outside of the classroom environment and seek to connect students' learning in their classrooms with the inherent knowledge found in students' communities.

Many resources exist in music education literature on culturally responsive teaching, as well as multicultural education.5 The following are a few considerations for music teachers seeking to teach using culturally responsive pedagogy in their own contexts:

Culturally responsive teachers seek to build a community of teaching and learning. They take time to value their students' identities and knowledge by asking:

- Who are my students?
- What knowledge and expertise from their homes and communities do they bring with them to the music classroom?
- What musical knowledge do my students already possess from their homes and communities?

Culturally responsive teachers show they value students' identities, knowledge, and experiences by:

- Creating a classroom environment reflecting the students who inhabit it, asking, "What cultures are represented on my bulletin boards and in posters on my walls? What cultures are not?"
- Considering curricular choices such as: "Who is/is not represented by the composers of the repertoire I choose? By the genres and styles? Do my selections reflect my own values? If so, how might this impact my connection with my students?"
- Sharing in teaching and learning by involving students in musical decision-making, and facilitating discussions about the historical, social, and political context(s) of music students study. Then, they connect those discussions to students' lived experiences.

Culturally responsive teachers take time to reflect upon their own cultural identities. Just as students' cultural identities influence the ways in which they interact with the world, teachers' cultural identities impact their interactions with students as well. Culturally responsive teachers ask themselves:

- What is my cultural lens?
- What experiences do I bring to the classroom?
- What values and biases do I carry?
- How do my values and biases shape the way I interact with students?
- How do my values and biases shape the way I teach?

Sometimes people ask, "Isn't culturally responsive teaching just good teaching?" In many ways, it is. Culturally responsive teaching requires teachers to get to know and build relationships with students and the community. Culturally responsive teachers honor students' knowledge and lived experiences, and help students understand music within its cultural, social, and political contexts. Culturally responsive teaching helps teachers create a community where students are valued and challenged, something we all seek as humans. It also requires teachers to examine their own cultural lenses and reflect critically on the teaching and learning they facilitate in their classrooms. This article merely skims the surface of culturally responsive teaching, but I hope these ideas might help you to consider ways in which you already are, and might continue

to progress toward, culturally responsive teaching in your own music classrooms and communities.

Endnotes

- ¹Culture. (2017). *Merriam-Webster*. Retrieved from http://www.merriam-webster.com/dictionary/culture.
- ²Gloria Ladson-Billings, "But That's Just Good Teaching! The Case for Culturally Relevant Pedagogy," *Theory into Practice* 34, no. 3 (1995b): 159-165.
- ³ Ladson-Billings, *The Dreamkeepers: Successful Teaching for African-American Students* (2nd Ed.) (San Francisco, CA: Jossey-Boss, 2009), 20.
- ⁴Ladson-Billings, "But That's...", 160.
- ⁵ Carlos Abril, "Music that Represents Culture: Selecting Music with Integrity," *Music Educators Journal*, 93, no. 1 (2006), 38-45; Vanessa Bond, "Culturally Responsive Teaching in the Choral Classroom," *Choral Journal*, 55, no. 2 (2014), 8-15; Kate Fitzpatrick, "Cultural Diversity and the Formation of Identity: Our Role as Music Teachers," *Music Educators Journal*, 98, no. 4 (2012), 53-59; Vicki Lind & Connie McKoy, *Culturally Responsive Teaching in Music Education: From Understanding to Application*, (New York, NY: Routledge, 2016); Julia Shaw, "The Skin That We Sing: Culturally Responsive Choral Music Education," *Music Educators Journal*, 98, no. 4 (2012), 75-81.
- ⁶ Vicki Lind & Connie McKoy, *Culturally Responsive Teaching...*", 141-42.



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Janet Berry, Chair



t is my privilege to be your Elementary section chair, and as I have stated, my major goal is to strengthen and build our connections with each other. Your input of ideas, questions or concerns are invaluable. Please feel free to email me at elementary_section@ncmea.net with your thoughts so that together we make the Elementary section of NCMEA the best it can be.

Wow, what a Professional Development Conference this year!

We had amazing sessions with John Feierabend, Cheryl Lavender, Graham Hepburn (Mr. Quaver), Cherie P. Herring, Elizabeth McFarland, David Row, Dr. Manju Durairaj, Leda Scearce, Rachel Grimsby, Tonya Allison, Dee Yoder, Kellee Church, Richard Sigler, Felicia Davis, Eric Johnson, Dr. Donna Wiggins, Steve Campbell (Dancing Drum) and music camp!

I'm sure you took benefits from each clinicians' words and the awesome experiences of their sessions. Because you chose to attend the NCMEA Professional Development Conference, your learning will make a difference in your instruction for the music students of North Carolina. Also, I hope you met a colleague from another school who can be your lifeline, or you theirs, throughout the year. There are no islands when it comes to the extraordinary elementary music teachers involved in NCMEA. Just pick up the phone, write an email, text, tweet....etc. NCMEA is here for you!

Next year will be just as exciting, beginning with our second Spring Mini-Conference on Saturday, April 28, at Appalachian State University's School of Music. Our clinicians are:

- Orff Maribeth Yoder-White & Dr. Lisa Runner (recorder), Appalachian State University, Boone
- Kodaly Shea A. Clay, King University, Bristol, TN
- Technology Bring a charged device, ipad, laptop Lois Parris, Lakeshore Elem., Iredell-Statesville Schools, Statesville, & Amber Tindall, Mull & Chesterfield Elem., Burke County Schools, Morganton
- Make It Take It Bring an idea or project Dee Yoder, George Hildebrand Elem., Burke County Schools, Morganton, & Cheryl Lewis, Fairview Elem., Buncombe County Schools, Asheville
- Ukulele Lindsay Williams, Swansboro Elem., Onslow County Schools, Jacksonville



Also this year, we will have Kristina MacMullen as our Elementary Honors Chorus clinician at the Professional Development Conference.

MacMullen serves as assistant professor of conducting and assistant director of choral activities at The

Ohio State University. She conducts the Women's Glee Club and instructs both undergraduate and graduate students in the areas of conducting and choral pedagogy.

Congratulations to...



Beth Ulffers, Elementary Music Teacher of the Year 2017, of Wintergreen Primary School, Pitt County Schools.

A Special Thank You goes to...

- Our Elementary Honors Chorus Co-Chairs, Jeannine DuMond and Kathy Smith, for their work in the preparation and performance of the NCMEA Elementary Honors Chorus.
- Our Elementary Board for their months of planning and willingness to jump in and help with any task.
- The Student Performance Group:

Pisgah Forest Elementary Chorus



Transylvania County Public Schools Director - Carolyn Smith Accompanist - Sarah Moses

Do you...

- Want your elementary group to perform at the conference? Are you interested in bringing your student group to perform or work with a clinician at our NCMEA conference? Interested teachers are encouraged to apply at www.ncmea.net/sections-2/ elementary/programs/
- Want to recognize an exceptional music teacher as Elementary Music Teacher of the Year? Any supervisor or colleague of an elementary music teacher is able to nominate

a NCMEA music teacher for this award, however it is strongly encouraged to review the criteria and rubric before submitting a nomination. All nominations must be submitted by May 15. More information can be found at www.ncmea.net/sections-2/elementary/awards/.

- Want support for a special project mini-grant? The Music Education Mini-Grant Program is intended to afford music teachers an opportunity to develop special projects to increase the existing potential for a quality music education program. These projects may be proposed for funding on a matching or non-matching basis at the applicant's discretion. The total amount of funding requested from NCMEA may not exceed \$1,000. No individual will be awarded more than one minigrant within a five year period. Application forms and deadlines available at www.ncmea.net/programs/grants/.
- Want support for a professional development opportunity? The Professional Development Grant Award is intended to provide funding to music teachers seeking to provide professional development activities specific to music education via an organized event for several teachers from two or more LEA's. Professional development activities may be proposed for funding on a matching or non-matching basis at the applicant's discretion. The total amount of funding requested from NCMEA may not exceed \$4,000. No individual will be awarded more than one grant within a three-year period. Please check the website for application forms and deadlines at www.ncmea.net/programs/grants/.

• Want to be involved with your Elementary Section? Contact one of your Elementary Section board members:

Chair

Janet H. Berry, elementary_section@ncmea.net W. A. Young Elementary & North Liberty School for Exceptionalities, Burke County Schools

Chair-Elect

Dee Yoder, dyoder@burke.k12.nc.us George Hildebrand Elementary, Burke County Schools

Secretary

Stephanie Prevette, sprevette@wsfcs.k12.nc.us Clemmons Elementary School, Winston-Salem Forsyth Schools

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Becky Horn, rebeccahorn@ccs.k12.nc.us Ed V. Baldwin Elementary School, Cumberland County Schools

Members at Large

Lindsay Williams, lindsay.williams@onslow.k12.nc.us Swansboro Elementary School, Onslow County Schools

Brittany Schafer, bschafer@burke.k12.nc.us Valdese Elementary School, Burke County Schools

Join us Saturday, January 27, 9 a.m. – noon for our Elementary board meeting. It will be online using the Zoom platform. Be looking on the Facebook page, NCMEA Elementary Section, for more information.



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iddle School Choral

Catherine Butler, Chair



s I write this in late November, I hope when it arrives in your mailbox in the middle of winter that we have had one beautiful snow that fell on a Friday evening and was gone in time for you to get to school and the smiling faces of your students by Monday morning. There is nothing more terrifying to a music teacher during "MPA season" than a wintry weather report. (Well, maybe when your best tenor is now singing bass II, but that's a whole other issue!)

I always like to have one piece in mind from my first semester concert that, if a blizzard does roll in, we would be able to pull out and dust off for MPA. Planning for all contingencies is not possible because, as we North Carolinians know, February can be sunny and mid-50s or gray and mid-20 for days on end. I have my fingers crossed that my perfect weekend snow scenario plays out and all of our students have all the time needed to put the final "t's" and crescendos on their MPA pieces.

I had such a great time at conference attending sessions and meeting so many of you! I thought the Honors Chorus under the direction of Dr. Jonathan Palant gave a wonderful performance on Sunday afternoon. Thanks again to Robert Waller for his stellar coordinating skills this year in a new location for Honors Chorus. In addition to Honors Chorus, we were able to hear great middle school performances by Bailey Middle School under the direction of Beth Coldiron and Southwest Guilford Middle School under the direction of Christina Lowder.

I learned different approaches for warming up my ensembles from Dr. Meredith Bowen and Dr. Andrea VanDeusen and then later in the weekend from Dr. Jamie Hillman. Dr. Stuart Hill returned to North Carolina this year to share some of his research into songwriting in Nashville and how we can incorporate some of his findings into our own classrooms. He also gave us great ideas about adding movement into our rehearsals to help engage singers.

One of my goals serving as chairperson of our section is to plan sessions at conference that help make our classrooms more inclusive of diverse students. This year, Latasha Thomas-Durrell shared some ideas about LGBT+ students. Dr. Andrea VanDeusen spoke about her research into culturally responsive teaching and challenged us to learn about the background and experiences of our students so that we can better communicate, teach, and understand them. As I look to next year's conference, I plan to bring in other presenters who can help us strive to make our classrooms safe and caring places for ALL students.

One more thing about conference – you don't have to have "Dr." before your name in order to present! One of my favorite sessions this year was presented by two of our own North Carolina chorus teachers: Aaron Lafreniere and Stephanie Madsen from Northwest School of the Arts. They shared how they use Bloom's Taxonomy

in their rehearsals and provided resources so we could all go home on Monday and use their ideas. I don't think they would mind my telling you they were very nervous to stand in front of their peers and share their ideas, but they did it. And you can too. If you have a unique idea/concept/system you use in your classroom, please submit an application to present at conference. We would all love to hear - and steal - your great idea!

Angel would have my head if I did not take this opportunity to remind you the deadline for All-State documents and checks is March 1. She will not take late items this year. All-State will take place in Greensboro again this year on April 20 - 21 with our clinicians Corin Overland, Nana Wolfe-Hill and Vic Oates.

Please feel free to reach out to me with any questions, comments, or thoughts at mschoral_chair@ncmea.net.





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School Choral

Eddie Adams, Chair



r. Kenney Potter from Wingate University and I were walking back from Quanto Basta on Friday evening and he brought up the topic of his Sunday evening session: Matters of the Heart. After a few thoughts, he paused and spoke to the ineffable nature of our annual conference. His thoughts encouraged me to search my own. I started attending conference as an undergraduate student and was immediately enamored with the miles of endless inspiration, information, and camaraderie. Conference continues to guide and mold me into the teacher I hope to one day become.

The 2017 NCMEA Professional Development Conference was complete with many exciting and inspirational presentations and performances. Once again, an exceptional highlight of the conference was the North Carolina High School Honors Chorus, under Potter's direction. In two days, he molded 179 singers from schools across the state into an outstanding ensemble. It was exciting to watch him interact with the honors chorus participants in a way that was inspiring, imaginative and enjoyable. I cannot begin to thank Ross Broadway and Carol Earnhardt for their leadership in coordinating the event. I also want to offer a sincere thank you to Gwen Hall for once again serving as our outstanding accompanist.

In addition to the Honors Chorus, another motivating part of conference is the superior performances by our guest choirs. A special thank you to all of the choirs who performed for us, showcasing wonderful choral music. Performing ensembles included: Marvin Ridge Bella Voce, Dareion Malone, director; Gray's Creek High School Chorale, Amy Stovall, director; and the A.C. Reynolds High School Chorale, Phillip Haynie, director. I sincerely hope you will consider bringing your choir to perform at next year's conference. The deadline for applications is March 15. Please download an application from the website or email me and I will send you one.

If you attended conference, I hope you were inspired by the sessions presented. I want to thank each of the presenters for their hard work and their willingness to share their expertise with us. After conference, I immediately started thinking about sessions for next year. What sessions would you most like to attend/ present? What are you working on in your class? What questions do you have? Are there areas where you would like to delve a little deeper? Please consider a session you would like to present. If it seems like too much, then please consider sharing the session with another colleague. Maybe for you, twenty-five minutes is less daunting than a fifty-minute presentation.

I recently spoke with my younger sister, a pharmacist by trade, about conferences in general. When it comes to topics worth sharing or presentations worth considering, she says, "Whatever you're doing that's working for you, then it's worth sharing." It may seem overly simplistic, but I believe grass roots solutions are not housed on a planet of geniuses located millions of miles away; sometimes, they're right in front of us. To better collect potential conference topics, you may consider keeping a list inside your daily planner/calendar, or on a notes application on your cell phone, complete with ideas, thoughts, or on-going challenges. With all of the stellar teaching taking place in music education classrooms across North Carolina, we have plenty to share!

At the Honors Chorus performance, Heather Copley, choral director from Apex High School, was named the 2017 NCMEA Choral Section Teacher of the Year. She has made a significant impact on many lives during her career as a choral music educator, and through her service as NCMEA MPA List Revision Chair and her assistance with performing choirs. On behalf of the board, I congratulate her on this well-deserved honor.



Please consider nominating someone for this special recognition! We are always in need of more submissions. Please take a second and recognize a music educator who has absolutely made a difference in your life. Information is available on the website.

The NCMEA High School Choral Section could not function without the effective leadership of its executive board. At the NCMEA conference, the following were elected to a two-year term of service (2016-2018):

Chair-Elect

Drew Howard

Choral Activities Chair

Michelle Sullivan

Secretary

Ellen Peterson

NC Honors Chorus Co-Chairs

Ross Broadway and Carol Earnhardt

NC All-State Co-Chairs

Sarah McLamb and Jeremy Truhel

Other members of our choral board include:

Past Chair/Hall of Fame

Ed Yasick

MPA Music List Revisions

Heather Copley and Bethany Jennings

Constitution

David Brooks

New Teachers/Mentor Program

Richard Butler

Sight Reading

Bethany Jennings

Teacher of the Year

Jenny Patchett

Education Affairs

Erin Slenk

Grievances

Elaine Snow

Technology

Roman Brady

MPA Revision

Brad Bensen

Thank you for allowing me to serve as chair of the NCMEA High School Executive Board. It is a rewarding learning experience that wouldn't be possible without outstanding mentorship from Ed Yasick, Carol Earnhardt, Ken Brooks, and you (yes all of you). My B.H.A.G. (big hairy audacious goal) is to simply support your excellent work and to encourage us all to get more involved.

Abraham Maslow said, "When a challenge presents itself, you either step forward into growth, or back into comfort." Let us all step forward together; this will benefit our profession, it will benefit us as passionate professionals, and, most importantly, it will benefit our beloved students. If you have comments, questions, or concerns, please feel free to contact me at hschoral_chair@ncmea.net.

Young Professionals' Celebrates Anniversary

by Lisa Qualls



The Young Professionals' Symposium celebrated its tenth anniversary during the NCMEA Professional Development Conference. Twenty-three outstanding high school students were accepted into the program this year. They were enthusiastic as they shared their thoughts and personal experiences with each other, clinicians, and collegiate mentors. Their collegiate mentors were outstanding in every way and actively participated in student sessions offering suggestions and encouragement.

I would like to thank our clinicians: Dr. Rachyl Smith, Dr. Jennifer Whitaker, Dr. Michael Martin, Dr. Dawn Price, Dr. Lisa Runner, Dr. Jay Juchniewicz, Dr. Jane McKinney, Dr. Brett Nolker, Dr. Robert Holquist, Dr. Jon Brotherton and Joseph Girgenti. They were genuinely interested in helping each student achieve their goals.

The Walker Town High School Band, under the direction of Quincy Lundy, and the Greensboro College Chamber Choir, under the direction of Dr. Jon Brotherton, served as the performing groups for student conducting sessions. I am appreciative of their willingness to perform for us once again.

It has been a joy and privilege to guide this program the past ten years. It is rewarding to step back, see what the program has become, and reflect upon the experiences students, as well as clinicians, have had through this program. Planning has already begun for next year. It's time to set our sights forward, embrace the future, and continually seeks ways to better serve our students through the Young Professionals' Symposium.



High School Choral MPA Revision

an Update on Choral Ensemble Assessment in NC

by Brad Bensen

ver the last 18 months, an initiative has been in place to revise assessment practices for HS Chorus Music Performance Adjudication events in NC. The purpose for this revision is to promote greater clarity in how choirs are being assessed, and to help further align adjudicators in assessment standards for choral music.

What follows is a review of what work has been done, implementation procedures for Large Ensemble MPA, and details for future applications.

What's Already Been Done?

NCMEA Choral Teachers were sent an invitation to give feedback regarding MPA assessment through an online Google Survey in May 2016.

Information was collected from over 130 teachers and professors in NC; consensus was to move toward a rubricbased scoring process instead of the current score sheet. The recommendation was also clearly voiced about adjudicators having more training for alignment and assessment clarity.

Research was conducted by studying adjudication documents and procedures from about 10 other states.

A draft rubric was created and submitted to the high school choral board this past summer; the rubric was vetted for revisions and suggestions by board members.

Where Are We Now?

A "finalized draft" rubric has been created based on research and feedback from the high school choral board; a copy of that rubric is available here (use phone's QR reader to view):





New with this style of scoring will be separate rubrics for each of the two performance works (graded individually, and then scores tallied together for an overall rating from each judge). Note that criteria are clearly articulated in the form of clarifying objectives for each of the major assessment categories (tone, musical accuracy, blend/balance, etc.). Judges will check the boxes for corresponding criteria, as appropriate, and will score based on the "preponderance of evidence" for each category.

Judges will continue to record audio comments and have a space under each category to write additional thoughts. Further, an area for adjudicators to list "strengths" and "elements to consider" is provided for each of the performance pieces. Instituting proper adjudicator training (especially related to scoring) with the new document will be a top priority before implementation.

Next Steps

NC choral directors are encouraged to review the rubric and submit feedback directly to Brad Bensen, MPA assessment revision chair at bbensen@wcpss.net. Feedback will be reviewed by the choral board and considered for further changes to the document. Document changes will be implemented, as appropriate.

This March, a trial implementation of the new rubric will be instituted at two MPA sites (still to be determined) by a single experienced adjudicator at each of those locations. The score from those judges will NOT be included in the average score from the other "standard" judges using the old scoresheet. Scores on the new rubric will be compared against the scores from the old scoresheet to confirm both alignment and reliability. The trial judges will give feedback to the High School Choral board based on their experiences with the new document. Choral directors who received trial-scoring with the new rubric will receive the rubrics and will be given an opportunity to likewise give feedback as to the clarity and helpfulness of the draft document.

In addition to the rubric, statements that clearly describe Superior-Distinguished descriptors of performance will be developed for each of the scored categories and made available through the local site chairs (at the two test sites). Such an example might look like the following (draft wording, to further be developed):

Tone that is consistent with a superior performance characteristic is appropriately resonant, and exhibits focus and vitality throughout the performing ensemble. Timbre is both homogenous and stylistically appropriate for the repertoire being performed. Vocal production is healthy without visual or aural indications of tension or vocal strain, including indicators such as stridency or breathiness. Consistency exists across register changes and differing tessituras. Effective diaphragmatic breathing promotes control and properly supports pitch/intonation. Superior tone is pleasing to listen to and contributes significantly to artistry and musical affect.

Future Implementation

The new rubric, in its finalized state, will replace the old scoresheet at all Large Ensemble MPA events in spring 2019.

Similar rubrics will be created for Small Ensemble, Soloists and Sight Reading, timeline to be determined.

Ultimately, this process of revision is purposed in helping to make MPA an even more educational event that provides clarity on what choirs are doing well, with some practical tips on how to improve vocal performance. It is the hope of the High School Choral Board to promote growth in all of us so that our students can achieve the most meaningful and enriching musical experiences possible.

Accolades



Over the summer, Stanley Michalski, Jr. received the Gold Medal on Honor by the Danish Association of Marching Bands. He is only the ninth person to receive the individual honor in the past 25 years, and is the only American recipient. Michalski was presented the award by Carsten Peterson, the national chairman.

Karen Meetze was inducted into the East Carolina University Educators Hall of Fame on Saturday, October 28. Nominated for the honor by her principal, she said, "It was a surreal experience!" Meetze has been teaching for 29 years, and is in her 22nd year at JH Rose High School as the choral director. In addition to her choral position, she also teaches English at Rose.





Keith Grush, Chair



e had a very successful NCMEA conference with many great performances and clinics. The highlight for the Jazz section was the amazing performance of the US Navy Jazz Commodores in the Stevens Center on Sunday night. It was so inspiring to see high quality musicians at the end of their national tour. We were also blessed to see clinics by Kevin McDonald (drummer for the Navy Commodores), David Perkel and Matthew Neff (trombonists for the Navy Commodores), Tony Garcia, Michael Dease, and Wes Parker.

All the performances were amazing, with performances by the Appalachian State University Jazz Ensemble, Western Alamance High School, Middle Creek High School, and the Northwest School of the Arts. The clinicians and performers all did a fantastic job and inspired those in attendance. Let us give special thanks to the directors of the student performing groups – Todd Wright, Michael Jefferson, Andrew Weiss, and Jerry Lowe for all the preparation and expertise it took to help guide the students to the wonderful performances.

I would also like to thank Michael D'Angelo, Kevin Kimbrough, David Wortman, and Kevin Young for their work in the clinics helping to explain the new audition procedures for All-Region and All-State Jazz Auditions this year.

As always, we would like to thank Robert Johnston and Kenny Tysor from Reagan High School for the use of their stage, sound shell, and this year, a vibraphone. Without your assistance, it would make our conference much more difficult to plan. In addition, we would like to thank Music and Arts, as well as Reverie Drum Company, for their assistance with materials during the conference.

As this is the season for preparing and having the Jazz auditions, I highly encourage all the membership to voice your experiences with the new process. This spring, we will be deciding on the materials for the 2019 auditions, and your input will be helpful. Please plan on attending the region meeting at your clinic this year, or to offer suggestions to the appropriate region chair or myself. This is a new process for everybody, and all concerns will be discussed and considered for improving this process for next year.

Planning is already under way for next year's conference. If you are interested in performing or presenting a clinic, please contact me at jazz_chair@ncmea.net.

Conference Memories











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Notes from Research

by Jennifer S. Walter & Abigail Hart, UNCG

elow is a short synopsis of the researcher posters presented at the 2017 NCMEA Professional Development Conference. The poster abstracts have been edited for length and to fit in this format. We hope you enjoyed the 2017 Research Poster Session.

Building a Collaborative Classroom Culture in Beginning Band

Joseph Girgenti, East Carolina University



There are many benefits to including collaboration and cooperative learning strategies in the beginning band classroom. Shifting to student-centered and process-oriented instruction may assist teachers in creating a stronger musical community, where student engagement,

motivation, and leadership increases. Using peer tutoring, mentoring, sectionals, and chamber ensembles gives students the opportunity to work together and develop necessary life skills.

An Analysis of Influences on Choral Performance Adjudicators' Rating Decisions of Choral Performance

Christopher Hansen, SC School of the Arts, Anderson University

The purpose of this study was to (a) examine influences on



choral music adjudicators' rating decisions of performance quality, and (b) see if differences existed by years of adjudication experience or academic training. There were four factors of influence: (a) the ensemble's performance, (b) visual aspects, (c) extra-musical aspects, and

(d) the conductor's contributions. There was a significant main effect found for the factors of influence and years of adjudication experience, as well as academic training.

Music Education Neuropedagogy: A Synthesis of Existing Literature

Kanda Haight, University of Florida

The evolution of neuroscience and neuroeducation have provided empirically derived evidence for the validity and best practices in music education neuropedagogy. The literature revealed best practices to improve classroom pedagogy for teachers

and enhance learning experiences for students. As a result, the following implications were recommended: (1) collaboration and creating cognitive connections; (2) facilitating transfer through long-term memory recall; and (3) assessment is critical.

What's Old is New Again - Making Music for Quality of Life

Mark Cole, Gardner-Webb University



Why does hearing a song remind us so quickly of other times in our lives? What does research say about activities that have been effective in counteracting age-related decline in musical participation? How do musical activities in adulthood contribute to quality of life and well-

being? This paper explores the activities thought to be relevant to quality of life in our aging population as well as examining why music continues to provide mental, physical and social well-being.

A Case Study on Factors That Influence String Orchestra Programs in NC Public Schools

LaSaundra Booth, Northcentral University



This qualitative case study will examine the nature of string orchestra programs in North Carolina Public Schools. Since many string programs thrive in NC magnet school program environments, the purpose of this study is to identify the factors used to determine the

establishment, continuation, or elimination of string programs in non-magnet public schools. A questionnaire and follow-up interviews will serve as the primary sources of data.

Ukulele and YouTube: Exploring Music Identity with Non-Music Majors

Raychl Smith, East Carolina University & Jacqueline Secoy, Longwood University



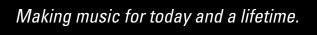
The purpose of this research was to understand how learning the ukulele impacts the musical identity of non-music majors. Student participants learned to play the ukulele in class, and instruction outside of class was supplemented through a series of YouTube tutorial videos.

Participants felt that a supportive classroom environment helped ease feelings of performance anxiety, and that learning to play the ukulele was the most memorable aspect of the course. Creating safe classroom spaces for communities of learners fosters musician identity development.

Rhythm Rx

Terri Armfield & Margaret Underwood, Western Carolina University

The purpose of this study is to propose methods of rhythmreading that can be incorporated into ensemble warm-ups. Varying



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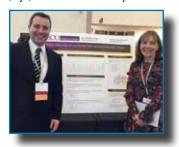
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degrees of rhythmic literacy among students can be categorized as those who: (a) have a good sense of internal pulse and rhythm; (b) are able to imitate the first group proficiently; and (c) do not understand basic pulse and rhythm. The following exercises can be used to remediate rhythmic deficits: (a) learning pulse; (b) learning common music patterns in several meters; (c) requiring students to develop an appropriate eye-tracking rate; and (d) reinforcing rhythms found in ensemble literature currently performed.

An Examination of Reflective Writing on Potential Success on the edTPA: An Exploratory Study

Jay Juchniewicz & Cynthia L. Wagoner, East Carolina University



The edTPA Portfolio is a performance-based assessment designed to evaluate beginning teachers' ability to teach in the field. The primary purpose of the current study is to examine previous reflective writing for potential success on the edTPA. Reflective writing from junior

level methods courses and scores on the edTPA were collected for twenty-five former music education students. Examination of the data will be conducted using the qualitative data analysis program Voyant.

Through the Eyes of Preservice Teachers

Danielle Todd, Northern Kentucky University

The purpose of this study was to examine the eye gaze of preservice instrumental music educators when observing middle school band rehearsals. Results showed differences between preservice teachers' eye gaze when considering specific moments during observation periods, the length of total eye gaze fixations (the length of time participants focused on one specific area) and preservice teachers' eye gaze over time (the length of a one minute video).

Effects of an Augmented Immersive Virtual Reality Learning **Environment on Wind Band** Conducting Skills: A Preliminary Report

Evelyn K. Orman, Jennifer A. Whitaker, UNC Charlotte, Harry E. Price, Kennesaw State University, & Deborah A. Confredo, Temple University



This study examined the use of a virtual reality (VR) learning environment to enhance correct eye contact,

torso movement, and conducting gestures of university music students. Forty participants

were randomly assigned to an augmented VR or non-augmented VR. Pre- and post-test videos were analyzed for correct eye contact, torso movement, and gesture. Participants who experienced the augmented VR learning environment exhibited significantly more correct torso movement and gestures than the contact control

Investigating Traditional Music Transmission: Perspectives of Experienced Musicians on Teaching and Learning the Great Highland Bagpipes

Daniel Johnson, UNC Wilmington

The purpose of this study was to investigate the influence of prior musical experience on the transmission practices of a traditional instrument, the Great Highland Bagpipes (GHB). After interviewing 12 GHB musicians, the researcher differentiated musical traditions as "conventional" (non-GHB experience) and "traditional" (GHB experience). Four themes emerged, centering on transmission practices of traditional vs. conventional experiences: (a) advantages of prior study; (b) limitations of prior study; (c) aural transmission; and (d) instrumental complexity. By adapting these traditions, music teachers can expand their repertoire of instructional techniques.

An Analysis of Diverse Cultures in Beginning Band Methods and Fifth through Eighth Grade Band Classrooms in Upstate, SC

Katerina Canter, Converse College

The study of music from diverse cultures has long been a strong focus in music education within the United States, appearing in both the Tanglewood II Declaration, and the current 2014 National Standards. This study had two main objectives: (a) to review three beginning band method books to determine how they address music from diverse cultures; and (b) to examine the presentation of music from diverse cultures in beginning band classrooms.



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