

# THE NORTH CAROLINA MUSIC EDUCATOR

VOLUME 63 NUMBER 4

SPRING 2013



OFFICIAL PUBLICATION OF  
THE NORTH CAROLINA MUSIC EDUCATORS ASSOCIATION

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# The North Carolina Music Educator

Volume 63 - Number 4 - SPRING 2013

Official Publication of the  
NORTH CAROLINA MUSIC EDUCATORS ASSOCIATION

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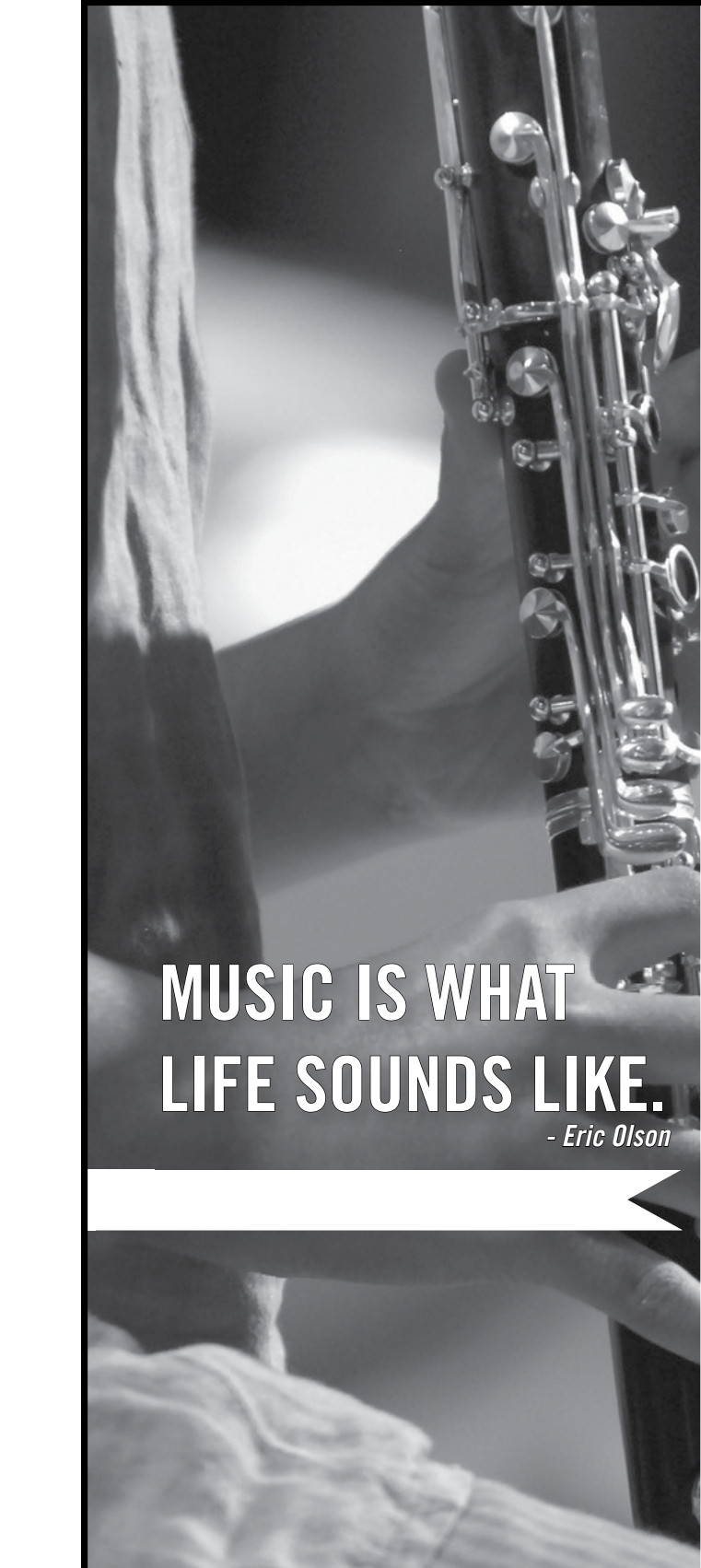
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Updated January 14, 2013





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*- Eric Olson*

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**For information, contact Dr. Frank Bongiorno, chair**  
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## WORDS FROM THE PRESIDENT

George F. Root and Fanny Crosby wrote the music and words to this song - "There's music in the air, when the infant morn is nigh. And faint the blush is seen, on the bright and laughing sky." I would say that music is definitely in the air in North Carolina. How do I know? I read the posts on Facebook. Seriously, though, I know that our music educators have their choirs, bands, and orchestras participate in MPA, provide music for community events, celebrate "Music In Our Schools Month," take Spring festival trips, give concerts, and put on their school musical - just to name a few! It is a busy time of the year.

As I travel across the state conducting All-County choral clinics, speaking at Tri-M induction ceremonies, participating in MPA, and teaching on a regular basis, I see that we are providing music education which is orchestrating success for our students. We have our challenges; however, with the MSL's, Common Core, implementing the Essential Standards, and keeping up with the day-to-day work. Don't weaken, stay strong and remember why we do what we do - the children!

Music is in the air! The District Presidents reported at our January meeting all of the wonderful things going on throughout the state. Highlights from the Districts include:

- A PLC was formed to facilitate communication within the district. The goals of this Professional Learning Community will be to facilitate an increased awareness of goals students are accomplishing, increase the ability of the district to network and gain support when needed

### SONJA Z.M. WILLIAMS



from each other and help members make their communities more aware of the Arts.

- Choir selected to record for Hal Leonard and Walton music.
- Choir and Band programs participated in altruistic projects.
- Ninety-four flutes, clarinets, trumpets and trombones were purchased at \$30,000.00 to start a band program for 5th graders.
- All-County clinics conducted by members of the Board.
- New Tri-M chapters were chartered.
- Over \$45,000.00 worth of new instruments, music, stands, and other equipment were purchased for a school.

In the Winter journal, I stated, "There are other stories that many of you could share and there are stories yet to be told by our students. We may not hear those stories until much later." Well, a former student who is now married and a mother of two asked for my email address. I received an email that she had nominated me for the Grammy Music Educator of the Year. I was pleasantly surprised to get that notice. It goes to show that we never know the impact we have on a student.

This award is to bring attention and recognition to the teaching profession in general and to school music teachers in particular. Winners will receive an award along with a monetary grant. Additionally, one teacher will be selected to attend the Special Merit Awards Ceremony during GRAMMY Week 2014 in Los Angeles, CA. It would be nice to win, but I'm already a winner knowing that she took the time to nominate me. This is just one story. Do you have a story? If so, share your story at <http://advocacy.nafme.org>.

Presidential tidbits:


- Check out our new website design - [www.ncmea.net](http://www.ncmea.net).
- Visit [www.nafme.org](http://www.nafme.org) for updates on all aspects of Music Education.
- Online membership renewal is encouraged.
- Plan NOW to attend our Professional Development Conference (no longer In-Service Conference) in November - you'll be glad you did!

"Music is to the mind as air is to the body." -Plato



## Future NCMEA Conference Dates


November 9-12, 2013  
November 8-11, 2014  
November 7-10, 2015  
November 5-8, 2016  
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# REFLECTIONS FROM A LONGTIME MUSIC EDUCATOR AND SOON TO BE DEPARTING NCMEA EXECUTIVE DIRECTOR DR. RETA R. PHIFER THEME AND VARIATIONS ON TEACHING AND SERVICE

I have been blessed with a long and fulfilling career - sharing my love of music and music organizations with legions of students and colleagues. Being a music educator is who I am. Music making and working on behalf of music organizations permeates my whole being. I would sum it up with Helen Kemp's mantra: "Body, soul, spirit, voice, it takes the whole person to sing and rejoice."

Having taught or led children in singing from my teenage years, I have accumulated about 50 years of service to the music profession - from high school, through college and grad school, while teaching and while serving as NCMEA Executive Director for the last seven years. Furthermore, I have been a NCMEA member since 1975 and I have served on the NCMEA board in various capacities - District 6 President, Historian, President, Barbara Bair Scholarship Chair, and Executive Director.

So, as I depart the role as NCMEA Executive Director, I can not give up my love and commitment for music, music education and NCMEA; however I will be stepping to the sidelines so that when the torch/baton is passed to our new ED, Pat Hall, she will have my full support as she utilizes her gifts and develops her leadership style to guide and serve NCMEA leaders and members. My task at this point is to facilitate, enable and foster a smooth transition in leadership and service. Yes, the ED job is indeed service, continually keeping a wide array of tasks/responsibilities going simultaneously, accurately, and with a smile and positive attitude.

As I depart, I know that it will take some time of total rest in order to find balance in my life, to reenergize my creative spirit and love of life beyond music organizational management.

**RETA  
PHIFER**



As I prepare to depart, I am making preparations and will be working with Pat to create a smooth transition - cleaning out and organizing files, creating documentation for daily operations, updating the office inventory, etc. Such activities have and will continue to allow me to reflect on what has been done over the last seven years. I will do all I can to enable long-term solvency of the association I love.

### Reflections: Early Memories -

- o The confidence of the NCMEA leadership in hiring me, a retiring music teacher who had no idea what the NCMEA ED job really involved. While I knew how the board operated and made decisions and was aware of some of the services the organization provided to its members, but I certainly did not know all the varieties in Section geographic districts and student-sponsored events or what they involved.
- o The positive support of the NCMEA Board and leadership as I embarked on the journey, especially support from Dr. Connie McKoy, Jerry Cribbs, Dr. Maribeth Yoder-White, and David S. Albert.
- o Coming home to find my two-car garage filled with NCMEA "stuff." Dave Albert, Connie McKoy and

Fran Page packed the NCMEA property in Raleigh and Connie and Dave delivered the "stuff" to my house. From that night on, I began the journey that has consumed my life and direction for seven years.

- o The cooperation and collaboration, positive energy, dedication and service of the NCMEA Board and our members.
- o Processing the first bills and printing checks using QuickBooks.
- o Having the opportunity to learn how to operate QuickBooks and better understand financial operations and financial statements/reports with the capable and dedicated leadership of Jim Wolf, retired banked and NCMEA volunteer extraordinaire.
- o Finding and moving into the NCMEA Charlotte Office, ably assisted by Mark Propst, Jim Wolf, as well as my sister, Connie Savell and her husband, Jim.
- o Getting donated filing cabinets, office desk, chairs, tables and a variety of other office supplies from an office that had been vacated in the Quorum Office Park. WOW, what a savings for NCMEA!
- o Working collaboratively with the President, Past President and President-Elect to establish what had to be done. Once document drafts were prepared, each of these officers assisted with editing and trying to improve forms and communication documents, to include conference materials.
- o Preparing for the first conference - At the time, I did not know how to do a mail merge from the registration database to create name badges, so we typed every name badge, one at a time, which involved staying up practically all night on Friday night after arriving in Winston-Salem. It is a miracle that we got them finished - that is, Connie Savell, Connie McKoy, Jerry Cribbs, and IT help from Jerry's son by phone.

Computers and printers were so new that I really did not know the unique characteristics of printers so I got printers hooked up to the wrong computer and nothing was printing. In addition, the ink

jet printers ran out of ink faster than I had anticipated. Thank heavens for Maribeth Yoder-White who went out and purchased additional toner. In addition, we (my sister and I) didn't know how the changing of toner in the machines really worked since we had not changed them very often and since, at the conference, we were not operating in a quiet office environment, and we were under pressure. Eventually those things worked out and later, laser printers were purchased which were much more efficient. I can laugh about it now, but at the time, I was running on caffeine and utter determination to succeed.

- o Finally having a budget proposal for the board – I was hired in April 2006 at the board meeting when a budget usually is adopted; however, no budget proposal had been prepared. It took some time, literally months, before a real budget was even discussed. We were in survival mode. I started out by sharing operational practices from the past as I researched, found and analyzed documentation, and learned to download QuickBooks financial reports and better understand overall financial operations.

I deeply appreciated the trust and confidence the board had in my ability to learn, process, and share all the financial data. I had no clue how to present the reports initially, but together, we all grew in effectiveness, efficiency, and understanding.

- o Student-Event Financial Reports – WHAT'S THAT????????????????? Initially I had no clue about what events each NCMEA Section sponsored, what geographic units/counties were involved in each section's districts, that Sections had different districts from NCMEA, or what was included and who was supposed to turn in financial reports. Over the last seven years, with the help of event chairs and district treasurers, and with the guidance and insight of Jim Wolf's direction, both the financial report guidelines and forms have been

improved and report compliance has improved remarkably.

Student event financial reporting is one of the most vulnerable components of the whole NCMEA operation and since all financial transactions must be included when reporting to the IRS, lack of compliance could impact NCMEA's nonprofit, tax exempt 501 (C-3) status. I really appreciate all the work event chairs and district treasurers have done to keep and report all such transactions.

- o W-9s – What's that? Clinician and adjudicator's Social Security numbers previously were listed with financial report so they were not filed separately and 1099s were not provided to clinicians, conductors, etc. At this point, we have three large notebooks with W-9s and a spreadsheet of all persons paid by NCMEA is created annually. Thank goodness our auditor's office processed and mails the 1099s – 158 for the 2012 calendar year.
- o Communication and getting to know NCMEA members – I have really enjoyed getting to know our NCMEA members. Many of our members, especially student event chairs, communicate regularly via email and by phone. By attending all-state events I have been able to put names with faces. NCMEA could not operate without all our dedicated volunteers, including officers and event chairs.

## NCMEA's Recent Accomplishments -

- o Continued Financial Stability – NCMEA has been blessed with substantial long-term assets. During my tenure, the NCMEA Board authorized investing some of these funds with the Foundation For The Carolinas. By so doing, NCMEA has increased its financial assets by more than \$59,000 since August 2008, even during a time of economic uncertainty.
- o Created Financial and other NCMEA Board Policies to better comply with IRS expectations under the Sarbanes-Oxley Act of 2002.
- o Instituted monthly internal

audit of NCMEA finances. Bill Crowder, an NCMEA Past President, has audited the books since August 2009.

- o Provided transparency in Financial Reporting to the NCMEA Board of Directors - Board members were encouraged to ask questions to help better understand NCMEA finances. Section held funds were clearly defined and reported.
- o Increased expectations for documentation of student-sponsored event finances – Additional forms were provided for a clearer paper trail. Event chairs were provided an audit on their financial report and were held accountable for all documentation.
- o Completed paperwork for and received State Sales Tax Refund.
- o Obtained a NC Charitable Solicitation License, initially in July 2009 and updated annually through November, 2013.
- o Filed 10 Unclaimed Property claims with Department of State Revenue and received a one-time payment of \$3,403.69 on March 9, 2012.
- o Increased insurance coverage by purchasing an Umbrella Policy and Director and Officers Insurance.
- o Provided an annual written report by the ED for the Annual ED Review. These documents provide a history of what was done annually.
- o ED created new documents:
  - NCMEA Board Handbook, 2010, First Edition
  - NCMEA Executive Director Handbook (2011) documenting Executive Director responsibilities by month and by task.
  - NCMEA Office Inventory - Some equipment and materials have been discarded.
  - NCMEA Student-Sponsored Event Financial Guidelines and Forms handbook, First Edition, 2008 and provided annually.
  - Library of NCMEA publications. This library is housed in the NCMEA Office. It contains journals, NCMEA Directories, NCMEA Member Handbooks, Board Handbooks and Student-Sponsored Event

### Need information about your NAFME membership?



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Financial Guidelines and Forms handbooks.

- o Office Assistant – The NCMEA Budget allowed for and I hired part-time employees for the association (Beginning in January 2010).

I would like to challenge the NCMEA Board of Directors and members to continue to seek out new ways to fulfill the association's mission by providing appropriate, viable service to members, students and communities in the 21<sup>st</sup> Century and beyond.

I send my best wishes to our current and future officers and members and look forward to my new role as former Executive Director and President of NCMEA.

The NCMEA Office will be moving to Raleigh. We will make every effort to provide updates on the NCMEA Website and keep members informed

once we have a time-line established for the move.

In closing, I would like to quote a prayer that I shared with the NCMEA Board in April 2006 when I began my service as Executive Director.

*Eternal God,  
You call us to ventures  
Of which we cannot see  
the ending,  
By paths untrod-den,  
Through perils unknown.  
Give us faith to go out  
with courage,  
Not knowing where we go, but only  
that your hand is leading us  
And your love supporting us;  
Through Jesus Christ our Lord.*

From *Daily Prayer*, by Eric Milner-White and George Wallace Briggs (London: Oxford University Press, 1941) found in *Book of Common Worship Daily Prayer* (Louisville, Kentucky: Westminster/John Knox Press, 1993)

### NCME FEATURE ARTICLE ROTATION SCHEDULE

#### Summer /Fall: Deadline, May 1 (Arrives in August)

Elementary  
Orchestra  
Advocacy

#### Conference: Deadline, August 10 (Arrives in October)

Items Pertaining to Conference

#### Winter: Deadline, December 1 (Arrives in March)

Research  
Choral (HS and MS)  
Band

#### Spring: Deadline, February 15 (Arrives in May)

Technology  
Jazz  
Higher Education

Interested in submitting a Feature Article? Contact the appropriate Section Chair – contact information is on the Board list found in every issue of the NC Music Educator.

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



## **Advocacy of Music Programs in North Carolina**

**By JONATHAN R. DRYE**

Advocacy is one of those words that we, as music teachers hear from the first day of our college education. We are told to be advocates of our programs and for the greater good of music, but do we really understand and know what this means? The definition of advocacy is: *the act of pleading for, supporting or recommending*. Who knew that what we actually do fits that definition perfectly? Music educators are constantly pleading for supplies and support, while other areas are often given funds and materials that automatically enhance their programs. As music educators, we must understand that just because our programs are alive and well, the spirit of music is not always recognized. In many ways, we are compared to athletics on the secondary level; however, the major differences are rarely recognized. When walking into almost any middle or high school, you see trophies, plaques, and banners commemorating the schools honors. Most of the time, the biggest banner is of a conference or state championship in football, basketball or another athletic event. Would it not be wonderful to walk into a regular secondary school and see a large banner announcing a schools superior rating in a band or choral contest? This is a very idealistic reality in which the music educators must, pardon the pun, toot your own horn.

One issue with being our own advocate is that there are so many different materials out there that are full of useful and practical information, the problem is, when do we have time to sit down and read all of this material? Even now, as I write this article, I am thinking about 50 other things that I need to be doing and getting ready for auditions this week and so goes our busy lives. The information that is provided for us is very useful and helpful, if you have time to study it and find time to implement all of the strategies. Think of it like a 3<sup>rd</sup> grade teacher; you have a new curriculum that you are just learning and these students are supposed to know concepts that were formally taught in

4<sup>th</sup> grade, but they will be tested on it this year. Yes you can follow the district created pacing guides, however, you must administer benchmark test every six weeks to see if the students are learning the concepts. If they are not, you have to move on, because the pacing guide tells you to keep going. Music teachers have to keep going because we always have an audition, performance, or program coming up in which we have to be prepared. Many of us not only teach at a school, but we sing or play with other groups or conduct them, so how do we have time to be an advocate?

Being an advocate of music is quite simply, what all good music educators already do. By the nature of our job, we are advocates. When parents see their students perform and hear what they can do, they are often amazed at how much the students can learn. In a very ambitious program last winter, I decided to let my kindergarten students perform just before winter break. 96, students, 40 some speaking parts and 16 traditional Christmas carols that were started in November went off without a hitch. I have to admit that I was surprised at how well my students performed, but the parents, and teachers alike were amazed that they could actually understand the words they were singing. It is stories like these that need to be shared across North Carolina.

The mission of the North Carolina Music Educators Association is to promote music as a fundamental component of education and to provide opportunities for lifelong learning by supporting teachers, students, and communities in fostering excellence in music. Are we doing this in North Carolina? Definitely! The students that perform at convention, and participate in festivals are proof that we are fostering excellence in music. We need to be able to share these stories as a state, to let all communities know what we are doing in North Carolina. Starting this year, we would like to start a live blog on the advocacy page on the NCMEA website. I would like to invite teachers and students from across the state share their musical experiences that work for the good of music. If you have an inspiring story about your music program and how you advocate for music, please go to the advocacy page blog and post it or you may send it via email to [jdrye@rock.k12.nc.us](mailto:jdrye@rock.k12.nc.us) and I will make sure that your story will be posted. Every time I have a students walking up the hall wanting to talk about music with me, I consider that a victory. Sometimes, silent advocacy works better than you think, but we as a state need to share our good news and share how we are engaging the community around our school. Remember, advocacy begins with you but is carried out into the community through everything you do in your classroom as well as the programs you present to the community. We need to make sure that everyone else knows and understand what we already know about music, it can change lives.

### **NCMEA**

## **Board Meeting Minutes**

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# TECHNOLOGY IN THE 21<sup>ST</sup> CENTURY "THE WORLD IS FLAT 3.0"

BY BARBARA BALCH VINAL, *Chair*

Technology is changing at lightening speed. What was considered cutting edge in 2012 is rapidly being revamped and replaced in 2013. The ability to integrate technology was once a distant thought and has now become not only a reality but also a requirement. Infusing the curriculum with web based tools, digital media and cloud based storage has taken us from being sheltered in our four walls to realize that the "World is Flat," as stated by Pulitzer Prize winning author, Thomas L. Friedman. <http://mit.tv/zBz6lQ>

What? The World is Flat? Friedman, in his MIT Open Courseware talk, states that there are three key areas that cause this Flat World platform: Compete, Connect and Collaborate. "It is not enough to just be able to download things from the Internet, but now we can upload whatever and whenever we want to," Friedman states. "We're going from vertical to horizontal," (Friedman, 2007).

The music classroom, full of creativity and collaboration at its core, understands this concept better than any

BARBARA  
VINAL



other subject area. Henry Wadsworth Longfellow penned the phrase: "Music is the universal language of mankind." And so it has been. We have provided competition, connection and collaboration by the very nature of what we do every day. Adding technology might seem to some like an unwelcome layer of sugary frosting on top of the finely layered creation beneath.

Blending these new technologies with our traditional concepts, although daunting at first, creates an incredibly rich experience for both student and teacher. Whether collaborating with students on a composition project or

having professionals Skype into the classroom, these models of technology infusion energize the classroom.

One method of using technology to gain more instructional time is "Flipping" the classroom. Wikipedia defines this as:

**Flip teaching** (or flipped classroom) is a form of **blended learning** which encompasses any use of technology to leverage the learning in a classroom, so a teacher can spend more time interacting with students instead of lecturing. This is most commonly being done using teacher created videos that students view outside of class time. It is also known as **backwards classroom**, **reverse instruction**, **flipping the classroom**, and **reverse teaching**. (Wikipedia, 2013)

When we provide core content to students outside of the limited time we have with them, we can utilize the face-to-face (F2F) class time far more efficiently. Having students view a video that provides direct instruction prior to the class helps generate deeper meaning and mastery during the F2F time. Many budget cuts have shortened the class time, eliminated anything "extra" and forced us scurrying for ways to educate in the most efficient manner possible.

Students using the flipped classroom model can view videos or listen to podcasts multiple times. The ability to stop and start a video or podcast helps students master the concept at the tempo they choose. Students that need adaptive devices benefit from this model, as well. The ability to differentiate instruction is greatly enhanced using the flipped classroom model.

Today's students need to be engaged in their learning. Gone are the days of being told what to do and memorizing facts about information that can be found at the touch of a few keys. Integrating tools such as Google Earth, YouTube and Symbaloo into the classroom have enriched the educational platform.

For example, let's say you are presenting a unit on Calypso music. Once the song or piece is presented, the class can "fly" to the Caribbean, and look at the climate and topography using Google Earth. Next it's over to YouTube for videos to watch the making of a steel drum, the First and Ten Steel

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Drum band of football players playing those drums and then the Hang drum performance that has everyone wanting to own one.

All of these things add a real-world element to the classroom. No longer are we just looking at a picture of a place on a map. No longer are we trying to imagine what it would look like to see a performance of the instrument we just heard. No longer is our classroom contained by the four walls in a single city in a single state in a single country. We are truly global citizens!

We must connect our students to the greater reality. When students perceive that they have a connection, albeit tenuous, they will actively engage in the learning process. Dr. Wells-Papanek (2010) reinforces that idea:

Recent brain research says that it is important for students to connect life experiences with new learning. In order for learners to engage, students must perceive content and concepts to be useful and worth investing the effort to make sense out of the lesson. If learners can relate to the content, then they are more likely to retain and recall the information.

As we flatten our world, we connect cultures and time eras through this wonderful language we call music. The technology shouldn't replace what we do any more than it should replace the learning of math or writing concepts. The technology just provides more and greater avenues for expanding the world of our students. They should still create, explore and practice music. But, now they can engage in culturally rich, interactive music by being a participant through multiple media venues.

A Flat World, you say? Although scientists haven't thought the Earth was flat since somewhere around the beginning of the 17<sup>th</sup> century, it stands to reason that we might just have finally proven that the "World is Flat" after all.

Friedman, T. (2007, November 28). *The world is flat 3.0*. Retrieved from <http://mit.tv/zBz6lQ>

Wells-Papanek, M.Ed. D. (2010). *Engaging today's students*. Retrieved from <http://www.designlearning.us/engaging-today-s-students>

Wikipedia, C. (2013, January 05). *Flip teaching*. Retrieved from [http://en.wikipedia.org/wiki/Flip\\_teaching](http://en.wikipedia.org/wiki/Flip_teaching)



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# KEEP IT SIMPLE AND MAKE IT INTERACTIVE CONNECTING TO THE 21ST CENTURY MUSIC STUDENT

By JUSTIN BARRETT

*Master of Instructional Technology Candidate, UNC-Wilmington*

Let's start with a game, shall we? We'll call it, "What 'should be' vs. the reality of the situation."

Round One: it's 3:00. School's out and your students have left the classroom and are outside waiting for their rides or leaving the campus. They're likely talking to a group of their friends about the latest trials and tribulations of their school day while texting other friends, listening to music in their headphones and somehow managing to keep up with it all. But wait; there is a mass of research that says that we, as human beings, are incapable of contributing to and/or focusing on multiple tasks at once. Round one goes to reality.

Round Two. Music class and you ask your kids to find the common name for Beethoven's Piano Sonata No. 8 in C minor, Op. 13. Twenty years ago, they likely would have headed to the library shelves to seek out an encyclopedia of some sort, but to your surprise, a kid in the back just shouted "the Pathetic Sonata" without ever leaving his seat. This same student surprised you by asking why Beethoven's music sounded so much like something from the Trans-Siberian Orchestra. What happened? Well, students knew exactly where to go to find the answer on their laptops and smartphones, and while they were there they happened upon a recording that has them curious about its name and origin beyond your original question. They've connected with the piece and used their resources to discover the information and, the best part is, you didn't do a thing except get them on the road to discovery. Reality takes round two.

Round three: Ask your students to sit quietly with no talking, no phones, no computer, no movement; just sit. Tell them you want them to relax. Give it about thirty seconds and look around. There's whispering, phones have reappeared, ceiling tiles are being

counted, everyone seems physically and emotionally uncomfortable. Now, go over to your stereo (assuming you have one) and turn on Rachmaninov's Piano Concerto No. 3 in C minor, movement 1. Turn it up. Let them hear the soft, ominous, introduction. When the music really gets going, observe your students again. Eyes are closed, bodies are relaxed, tension is gone, and you can literally see them leaving the cares of the day behind and drifting away. They're more relaxed with the walls rattling than they were in absolute silence. Reality takes the lead.

### More Than a Game

It's important to understand that today's students are growing up in a time like we've never seen before. Schools are realizing it and are trying desperately to keep up. As more schools adopt a "one to one" model (one laptop/device for every student), we are seeing teachers and students evolve into tech-savvy and intellectually curious users. Teaching practices and curriculum are evolving and the field of education as we know it, is shifting beneath our feet.

Today's new teachers are entering the world of music education woefully unprepared for the brave new technology-based classrooms and accelerated learners they will encounter. Teacher education programs are also struggling to keep up with education keeping up with these accelerated learners. Teachers have to find new ways to connect with their students as well as accommodate the challenging requirements of the latest "educational reform trends". Educators are looking for strategies for meaningfully incorporating technology to satiate their techno-hungry students in ways that will benefit their learning. To do so, they go directly to that veritable source for answers: the mighty internet.

### So many gadgets, so little time!

Lecture upon lecture, talk upon talk, demonstration upon demonstration, has been had, discussing the needs,

praises, and failings of the countless digital systems at our fingertips in cyberspace. There are so many out there, most of which are useful in their own way, that it seems unreasonable—and nearly impossible—to "pick one" that does everything you want/need it to do. The fact is that with so many tools available it can be hard for teachers to sift through and find what is going to work for the music education classroom. As educators, we have to sift out the flashy non-educational tools. If the tool looks cool, sounds cool, and does this really cool thing, you have to take a step back and look at it like the educator you are and ask "is this cool thing actually teaching, or is just entertaining?" If it's purely entertaining, there's a market for that, but it's not in the classroom. Educators are looking for tools that are both entertaining AND educational. That's not to say we can't use fun or cool tools, merely that we must ask ourselves the purpose of the tool and whether or not it meets our teaching needs. If not, tell your kids about it and let them seek it out themselves. Tell them the perks of the tool and let them decide when, how, or if they would use it. They'll have the same level of involvement and you won't lose the time on unnecessary things.

### Realizing our own reality

Now it's the end of September, your marching band season is in full swing and you're gearing up for your first concert. Add to that the fact that the first 9-weeks is ending so you've got to start your grading. Let's add one more thing to your plate, shall we? Go online and find 3 things for your next class period to teach your students a new concept using an online tool that they can access at home. Oh, and make sure it's educationally valuable and the students know why/how to use it. You'll probably need to give about a 15-minute demonstration of the tool(s) before you turn them loose to play.

Okay, you know that that was clearly a joke. It is utterly laughable to believe that any teacher teaching (on average) 150 students for 90 minutes a day (maybe), while doing extra-curricular activities, and professional development, and somehow managing some semblance of a social life can take out such time to do that, no matter how tech-savvy they may be.



We have to have strategies for approaching this “modern learner” in ways that will benefit them without costing us time, our program, or our sanity. To do that, let’s look back at the game that we talked about at the beginning of this article. What can you surmise from the three scenarios?

In short, there are three basic conclusions that reality shows us every single day:

1. Today’s learners are not only capable of multiple tasks; they can do it all while blaring music directly into their ears and dancing.
2. Today’s learners don’t need us to tell them every minute detail. In fact, they’ll get more out of the learning if we pose a problem and get out of their way to find out the answer themselves.
3. Today’s learners are not only uncomfortable with silence and inactivity; it is emotionally uncomfortable for most of them to experience “pure silence”. Most commonly, the modern learner is so comfortable with sound and distraction; they’re uncomfortable when they’re not engaged in some sort of activity.

Now, let’s return to the seemingly daunting task of finding something online to help meet the needs of the classroom. The key is to have a reason to do it in the first place. If the tool doesn’t have a purpose that serves you and your learner, don’t use it? Here are some tips to try in the music classroom:

### **Step 1: Find a reason**

What do you value? What do you want your students to be able to do with the education you provide them? Are they simply playing music to play for a concert and the concert is the only thing they need ever think about? Or, are they studying this music, it’s nuances, it’s theoretical foundations, it’s tonal structure, it’s historical importance, etc.? Once you have decided what they need to know, now you have a reason to select and use a tool.

### **Step 2: Find the appropriate method and time for using a technological tool**

Nothing is more frustrating than spending time working in an online system that requires large quantities of time and focus only to discover that the tool doesn’t work or address the task.

Find out what is going to work best for your situation. If you’re a school that is one to one, a computer-based program is great! If you’re not, but students have the privilege (or just happen to have...) cell phones with internet access, there are plenty of mobile apps and the like that could suit your needs. If neither of those is a possibility, but you have a Smart Board (or something similar), find a tool that can promote total classroom involvement while maintaining the interactivity capabilities of the technology. If none of these are an option, be creative and don’t be afraid to try new technology.

### **Step 3: Keep it simple and make it interactive**

“Keep it simple” means finding something that is going to teach the objective without overloading the learner—or the teacher. For instance, if you want to teach a middle school trombone student how to read the notes of the bass clef, finding a flash game that teaches all four clefs in a race of pitch identification is far too difficult for a learner to accomplish in one sitting, especially if they are new to the concept of the bass clef. Find something that uses faster speed of identifying ONLY the pitches of the bass clef so that they don’t get overloaded and/or frustrated; in the end, they’re going to learn more effectively, and will retain the information easier if they’ve had it delivered in smaller doses.

“Make it interactive” implies that whatever tool you use, make it something that the learner themselves can become actively engaged in. The learner’s desire to be absolutely immersed in the activity of learning is the key characteristic that sets the modern learner apart from previous generations. They are so accustomed to interacting with technology that it seems odd for them to not be able to do so. Sometimes, the simplest tech tool is the best if you don’t mind being a little creative. For example, if you have content that involves learning vocabulary, make it into a game by simply writing out the term and definition in a PowerPoint presentation, and then erase the TERM. Present the PowerPoint with its definition and the resource of mobile devices or another web-capable device and have the students figure it out. Give them time and let them explore. They’re gaining

computer skills, research skills, and they’re motivated to participate in the learning situation. Just remember to keep it simple and make it interactive. Sound easy? No? Then let’s give you some tools from my personal “bag of tricks” to get you started. Remember, every educator is different, every situation is different, and not all of these tricks may be the solution you’re seeking, but they could provide the help you need to discover your own.

#### **[www.weebly.com](http://www.weebly.com)**

Weebly is the layman’s website builder. It’s super easy to use and still manages to have a great visual appeal. In it you can create websites that are easy to navigate, mobile friendly, and serve whatever purpose you desire. I use Weebly for a variety of things and the best part is, for the purposes of a teacher, it’s FREE!

#### **<http://www.qrstuff.com/>**

This website is a great, easy, way to generate a QR code. With it, you can create a scannable link to just about anything. Why is that important? It’s more than just a marketing tool. Remember that when this thing is scanned, the user is taken to whatever you want to show them. Anything from a Wikipedia page to a youtube video, to a page in your weebly site, it’s all possible with the click of a QR code.

#### **[www.mentormob.com](http://www.mentormob.com)**

Mentor mob is a really unique idea. It allows you to upload documents, bring in websites, embed youtube videos, etc. and align them all as a simple presentation. Then it provides you with a link to the presentation. This is incredibly valuable for today’s “Flipped classroom” concept in that it allows the teacher to put together the resources for the classroom, and then make them ultra-portable. Just find what you want the learners to see, then put it in order, and give them the link (or make the link into a QR code, or put the link in your weebly website). That’s all you have to do.

#### **Google Chrome Add-Ons**

Google has met the world of education with so many user-friendly and useful things it’s sometimes awe-inspiring. The issue in the past has always been “does this work on Mac or PC?” Google has met that and developed a system that crosses every platform, not just windows and mac, but also tablets, phones, and even

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\*These scholarship applications are made available to the  
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mp3 players with web capability. Their Google Chrome browser is the best example of this. It is open to every platform and offers thousands of add-on programs that basically function like web-apps. You can find most anything you want, from Audiosauna (a web-based GarageBand Look-a-like) to metronomes, to surgery games, and even some very cool ear-training applications. It's all there and available **FOR FREE**.

Those are just a few of the many truly useful and user-friendly tools you can use in the music classroom. In finding what technology works for you and your students, the best words of wisdom are to be creative, keep it simple, and make it interactive.

### **The Many Benefits of Music Education—Tips to Share with Your Principal**

Here are some simple ways principals can assist their school's music educators:

#### **CREATE AND FOSTER AN ENVIRONMENT OF SUPPORT:**

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Provide adequate funding for instruments and music education materials.

#### **COMMUNICATE CONSTRUCTIVELY**

- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- **Share** your students' successes with district colleagues.

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# LEVELING THE PLAYING FIELD

By JOHN LOWE

Ever wonder how you could get your middle school band students to spend as much time practicing their instrument as they do playing video/computer games? What is it about gaming that entices them to spend countless hours not only playing the game, but also researching strategies/tactics and mods/add-ons to customize or maximize their gameplay experience? Wouldn't you love to get your students to exert the same amount of time and effort improving their musicianship? James Gee ponders the nature of game design in one of his latest books:

"I found myself asking the following question: 'How, in heaven's name, do they sell many of these games when they are so long and hard?' I soon discovered, of course, that good video games sell millions of copies.

So, here we have something that is long, hard, and challenging. However, you cannot play a game if you cannot learn it. If no one plays a game, it does not sell, and the company that makes it goes broke. Of course, designers could make the games shorter and

simpler. That's often what schools do with their curriculums. But gamers won't accept short or easy games. So game designers keep making long and challenging games and still manage to get them learned. How?" (Gee, 2007, p.3).

Isn't learning how to play a musical instrument also a long, hard, and challenging process at times? As I transitioned from serving as high school band director to technology facilitator, I wondered if certain elements of gaming might increase engagement when students are learning to play an instrument. What if we could leverage the appeal of achieving a high score, leveling a character, gaining new or special abilities, or earning achievement points into the process of learning to play an instrument? I approached the middle school band director about this possibility and she agreed to give it a try.

I helped facilitate the use of SmartMusic with the middle school band director as a means to increase engagement and time spent practicing. There are now five computer stations in storage and practice rooms where students can access SmartMusic separate from the main rehearsal area. Students take many, but not all, of their assessments via this application. In the past, individual playing assessments took an entire class period or had to be extended over the course of several days. Students were provided written work to complete while waiting for other students to be assessed, but engagement was not high. The current situation allows group instruction and performance to continue on individual assessment days. The students easily rotate to the assigned rooms and are allotted three attempts on an assignment during the class period and must submit their highest score. Students are allowed to retake any assessment with permission from a parent until grades are due at the end of the grading period. The computers in the band room are available every day in the morning and after school by appointment for students who need

additional access to SmartMusic. Students whose parents choose to purchase a SmartMusic subscription at home can attempt their assignments as many times as they wish before submitting their score. This process encourages students to practice for continual improvement, not just for the sake of a single assessment grade. The ability to continue work on an assignment until you achieve the score you want is in some ways tied to the idea of leveling up in digital games described by McGonigal (2011): "Leveling up is a much more egalitarian model of success than a traditional letter grading system based on the bell curve. Everyone can level up, as long as they keep working hard. Leveling up can replace or complement traditional letter grades that students have just one shot at earning." This initial implementation of SmartMusic resulted in some improvement in student engagement and learning, but I knew we could do more.

I decided to focus on improving the idea of "leveling up" that is prevalent in many successful games as a key factor in improving the implementation of SmartMusic with the middle school band. Marc Prensky describes leveling up as "getting to the end of one level and starting another. Emotionally, though, leveling-up means feeling yourself getting better at the game, and achieving mastery over something difficult and complex, something you couldn't do when you started." (Prensky, 2011). A distinct connection exists between this element of video game design and what can and should be appealing about learning to play an instrument. I worked with the middle school director to create units in SmartMusic that corresponded to specific skills and learning targets in the curriculum. Each unit contained assignments selected from several areas available in SmartMusic including scales and exercises, selected method books, sight-reading, solo literature, as well as jazz improvisation exercises. Units were purposefully designed to build upon the skills and knowledge obtained in previous units and were named Master Musicianship Levels (MMLs). Students began with MML 1 and could proceed through MML 12 at the onset of the project. I simplified the process of assigning the units to

### ABOUT THE AUTHOR

*John Lowe served as director of bands at Clinton High School in Clinton, N.C. for fifteen years. He still resides in Clinton with his wife Vevlyn and their two sons Carter and Jackson and is now the Technology Facilitator for Sampson Middle and Clinton High School. This is his twentieth year of working in the field of education. John is a graduate of East Carolina University, where he studied trombone with George Broussard and received a Bachelor of Music degree. Mr. Lowe received his National Board Certification in Early Adolescence/Young Adulthood Music in the fall of 2004 and served as a National Board Assessor in at the Pearson Virginia Beach Scoring Center for three years. He holds a Master's Degree in Instructional Technology from East Carolina University.*



students by attaching them to a class in SmartMusic. This allows students to enroll themselves in the next class and level without waiting upon the teacher. The only drawback to this is that the classes have to be created each year for the next group of students because of the way SmartMusic incorporates date designations for the school year and grading periods.

Because of the experimental nature of this project, the middle school director was wary of requiring participation or making it count towards an official grade. I heartily agreed to this specification because I agree with Prensky (2011) that "like all of us, including the adults who spend countless hours perfecting golfing, fishing, and other hobby skills, kids love to learn when it isn't forced on them. In fact, because their brains are still growing, kids probably love this non-forced learning even more than the rest of us." It was very important to me that students be as self-directed as possible when they participated in the Master Musicianship Levels project.

I wanted to also tie in the idea of a leaderboard to encourage healthy levels of competition to complete all twelve Master Musicianship Levels. The middle school director did not relish the idea of even posting a digital leaderboard because of the extra work required to track and post student progress. We settled on a set of stickers denoting each level that could be quickly distributed when student progress was verified. The stickers were purposefully designed to identify each level, be appealing visually, and be unique from level to level. Students were encouraged to post the stickers on their instrument cases to document their progress. The stickers worked! Students were proud to display the levels they passed for the world to see! As more cases were adorned with stickers, more and more students began participating in the project.

I additionally desired to develop a culminating honor for those students who completed all twelve levels in the project. It was important that the learning and skill development that occurred while "leveling" could be reflected in this achievement. The band director and I decided that the students who completed all twelve Master Musicianship Levels would perform

a solo of their own choice during the Spring Concert. This accolade not only required students to apply acquired knowledge and skills but also extended the learning process because of the innate personal and musical growth required to perform for an audience as a soloist.

The Master Musicianship Level project was a successful first attempt at integrating technology and certain key elements of gaming with learning to play a musical instrument. The students who participated in the project developed more characteristic tone, an expanded range, more technical proficiency, and became better sight-readers than students who did not participate. The band director reflected that this particular grade was more advanced as an ensemble as well and attributed this to the influence of the improved musicianship of the MML. I will continue to tweak the content of the Master Musicianship Levels and work with the band director to develop and institute additional achievements and rewards that will keep the students engaged and motivated to master more complex musical skills and knowledge. I plan to leverage what I learn about the

process and outcomes of other gaming in school projects like Lucas Gillispie's WoWinSchool and SAGA as well as the potential of leveraging a platform like the 3D GameLab that is in beta development at Boise State University to enhance musical learning. I encourage other music educators to consider how intertwining key elements of gaming into your instruction might increase the engagement and motivation of their digitally native students.

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# OXYMORON: THE SOCIAL MUSIC THEORY CLASSROOM

By JENNIFER SNODGRASS, Ph.D., *Appalachian State University*  
and ALEX ALBERTI, *Appalachian State University*

The term music theory evokes panic in many musicians. Whether the fundamentals are taught within the ensemble context or in an AP music theory classroom setting, the tense and anxious atmosphere has caused many students to dread any reference to the subject. To destroy this fearful approach to music theory, one must pay close attention to the needs of each classroom. When a teacher can successfully tailor the delivery and culture of the classroom to fit the needs of the students, the environment relaxes, productivity increases, and attention to subject matter strengthens. A teacher must ask: What is the culture of the generation? How are the students changing or different? What's happening to the personalities of our musicians?

### The iGeneration in the Classroom

The classroom environment is rapidly changing. No longer are instructors just the experts that hold power over final grades, they are designers of the learning methods and environment. The generation populating our classrooms, both on the high school and university level, are seeking a different delivery style than only a decade ago. They are collaborative in nature, wanting to work with people from all backgrounds and ideals. They are interested in

learning about facts as well as topics of human nature. Students want to be in charge of their learning experiences and seek out instructors that will guide and mentor them through the process. This generation, termed the iGeneration (born 1995-2010), are consumers of media, proficient in all things technology, successful at multitasking, incredibly social, and creative in approaches to thinking. They are also uncomfortable with silence, unwilling (or anxious) to share viewpoints, have short attention spans, and are overwhelmed with constant testing. While it may be uncomfortable to some educators, we must recognize these strengths and weaknesses, developing and implementing new approaches of delivery to embrace the positive aspects of these learners.

### REACHING STUDENTS THROUGH COLLABORATION AND TECHNOLOGY

No other approach has affected our teaching like the inclusion of technology. The success of computer-assisted instruction in music theory and aural skills has been well documented. Programs such as *musictheory.net* and *tenuto.com* allow students to drill the fundamentals on a daily level along with their practice routine. However, this isolated approach is not reaching out to this generation as it did to previous students. As mentioned above, this generation wants to collaborate and work together to understand a concept or solve a problem. More and more collaborative technologies, such as GoogleDocs and DyKnow, allow students to work together via technology. How do we, as educators, pair these technologies with the collaborative and social dynamic in the music theory classroom?

A social classroom is one which embraces the ideology of Lev Vygotsky, a Russian psychologist, who molded the idea of "social constructivism." His theory states that learning cannot be separated from the social process;

therefore, learning itself is a product of social interaction. Vygotsky's theory paves a clear route for learning, beginning interpersonally and travelling internally. In this regard, Vygotsky paints learning as a socially motivated activity. Vygotsky also advocates what is called the "zone of proximal development" or ZPD. The ZPD is "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers" (Vygotsky). In other words, the ZPD is the area in which a student can be best elevated to self-sufficiency with the help of others. For example, if a student is practicing a solo for an ensemble audition and has a great deal of trouble, it may be very helpful for this student to be paired up with a more capable peer or mentor. The peer or mentor offers what is known as "scaffolding," or small pieces of hands-on help for the student. This collaboration can increase the productivity, excitement, and learning curve of a classroom. In our example, if the peer helps the student remember a variety of fingerings and offers advice with breath support, the student takes the socially learned information, grows, and later removes the "scaffolding" to achieve the same results on their own.

In the classroom, social constructivism translates into peer motivation. A student's peers will encourage and contribute to the learning process of others. The social atmosphere of the classroom should encourage and develop a sense of responsibility and community, uplifting other learners to the height of their potential. The teacher in a classroom which embraces this theory will serve as the vessel to student learning, as opposed to the sole communicator of knowledge. For example, a teacher may give the students in a music theory classroom a piece to analyze for its sonata form, but when it comes time for the discussion, the professor watches and facilitates the interaction of the classroom, as opposed to simply "spouting off" the details of the piece. This gives the students the sole responsibility of working through and collaborating on the details of the form with guidance and questions from the

### ABOUT THE AUTHOR

*Dr. Jennifer Snodgrass and Alex Alberti pictured at the 2012 NCMEA In-Service Conference. Dr. Snodgrass is an associate professor of music theory and director of graduate studies in the Hayes School of Music at Appalachian State University. Alex Alberti is a senior music education major currently student teaching at Enloe High School in Wake County.*

teacher, rather than blindly copying down the information as the teacher recites it.

## INTEGRATION OF COLLABORATIVE ANALYSIS AND TECHNOLOGIES IN THE CLASSROOM

Based on this philosophy and the need for more integration of technology into the theory classroom, instructors at Appalachian State University (North Carolina), Oakland University (Michigan), and Muhlenberg College (Pennsylvania), designed collaborative analysis projects for their theory courses. Using technologies such as Skype and GoogleDocs, students from each university were given the opportunity to share ideas and approaches to analysis, culminating in a final analysis project which encouraged students to learn from each other while still justifying their own analytical interpretations.

The first collaborative analysis project was based on the harmonic and formal changes found in Chopin's *Mazurka in A-flat Major, No. 37*. Grouped with students from Oakland University, students from Appalachian State University were asked to meet together as a group to discuss analysis questions via Skype and format a final document using GoogleDocs or similar program. The questions given to the students were merely a guide to start the discussion and included instructions on documenting differences in interpretation. The second collaborative analysis project was based on "O Tod, wie bitter bist du" by Johannes Brahms. Students from Muhlenberg College were grouped with students from Appalachian State and were again asked to meet together as a group via Skype to talk through the assignment. Instead of a collaborative analysis paper as in the first assignment, students were asked to complete the following task:

*As a group, come up with five questions that would guide a student through the analysis of the piece. For instance, one question could be something like; "The first four measures of this piece are very ambiguous, both in terms of key and function. What creates this sense of dissonance and/or instability?" You do not have to list the answers for the questions; however, your questions should lead the student towards a better understanding of the highlights of the composition.*

## Results of the Initial Study

The majority of students in each classroom were music education majors, so this allowed the students to think through questions like an educator, asking questions that would lead their future students towards an understanding of the musical meaning. The questions were thoughtful and musical, making it obvious that the group understood what was happening in the difficult musical excerpt. A few examples of the student responses include,

- Brahms ignores the contemporary western music rules. How does he do this in measures 3, 10(in the key of D major), 15? Analyze these measures.
- The chordal analysis has constant descending thirds. How does this relate to the theme of the song?
- How does the final modulation (to a major key) relate to the text? Does this ending suffice to conclude Brahms' idea for the piece?

At the conclusion of both assignments, the student participants were asked a series of questions in terms of the collaborative and technology focus of the assignments. In regards to the level of anxiety raised or lowered using the collaborative approach, the results were mixed.

- "I felt more confident with my answers after discussing them with our own group, but just because I felt more confident than in my own work, I don't know if our answers were more correct."
  - Even though I think I took longer on this project, working with other people made me less anxious."
  - "It made the anxiety much worse. I had to compromise on answers with the other group and I had to fight the urge to micromanage the way that they answered questions."
- Without the use of technology, students would not have been able to work on the project simultaneously. Students were all positive in terms of this integration, indicating that:
- "The most positive aspect of this experience was meeting new music students. It was like finding life on another planet. The two I communicated with seemed friendly."
  - "The fact that we all got along on Skype and made 2 new friends that I

could see myself hanging out with was the best part."

- "It was nice to see how different/similar people outside our department work on the same things."

As an overall teaching and assessment tool in the music theory classroom, it was obvious that the students valued the social interaction, perhaps even more than the final outcome of the identification of analytical techniques!

- Brahms ignores the contemporary western music rules. How does he do this in measures 3, 10(in the key of D major), 15? Analyze these measures.
- "The most positive aspect was the open and friendly nature of the collaboration. Everyone participated and brought a perspective."
- "It was helpful to reference other students and their thoughts when dealing with a complicated section."
- "It was nice to see how different/similar people outside our department work on the same things."
- "I enjoyed getting to hear other people's ideas and feeling confident about our answers."
- We really liked working in a group, but it was hard to get together due to schedules....yet overall it was nice to hear the opinions of other people, especially when it reaffirmed our own thoughts on the piece.
- It was fun to work with this group, I think we would love these projects if our lives weren't as busy as they are, though, because it gave us a chance to really reach out to other music students because sometimes we feel like we live in our own world that only includes Appalachian State Music students. It's nice to know that there are others out there just like us with the same passion, and frustrations.
- Working with the students from Muhlenberg University was very neutral. The students there were very driven to give out their analysis and did not hold back. We, the students from ASU, followed along with it and did not have any objections to their

work. There were a couple of educational conversations about various possibilities with only a few chords.

- We each have a different background in music theory, and as a result, some things that one school knew, the other school may

have not had a lesson on before.... Overall, it was a fun experience getting to interact with other people who are just as interested in music theory. Music is a language that we share, despite our differences, if you will. It created immediate common ground.

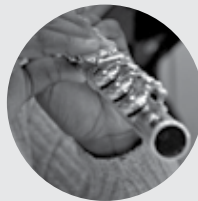
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## CONCLUSIONS

Social collaboration has its ups and downs, but it is incredibly useful to implement into any classroom. First, one must ask the purpose of the assignment. For example, a high school band director may have two flute students from different high schools play an All-District solo for each other over Skype, and use GoogleDocs to evaluate each other's performances and provide feedback. In this situation, peer motivation and evaluation would be excellent justification and purpose for social and technological collaboration. Next, the teacher must evaluate what resources are immediately available to the student. If a theory class does not have access to Skype or students with laptops, perhaps the best method of social collaboration would be through a trip to the computer lab to use email or a collaborative word processor. If a classroom has a projector, a suitable webcam, and a paired school with similar resources, a teacher could even go as far as live Skype performances between two institutions with peer mock-MPA evaluations online to each other. High School A's flute section could write up a score sheet evaluating High School B's flute intonation.

In any setting, technological and social collaboration is a fun, exciting, and constructive way for students to expose themselves to a fresh batch of faces and personalities. Socialized learning is on the rise for this generation, and if we as educators are to keep up, we must be willing to adapt and see the exciting possibilities that encompass collaboration.

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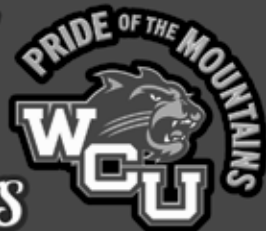
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# MUSIC EDUCATION IN THE CLOUDS

By PHILLIP RIGGS

It seems like most technology these days is headed into the clouds. What does that mean exactly? Initially, "the cloud" was a way to store files on a web storage site such as *Dropbox*. Virtual storage allowed us to share larger files with more ease and to access files from various devices, ( i.e. laptop, tablet device, smart phone). With tablets and "apps" becoming more popular, software companies are now working to develop programs that are web-based. In other words, you do not have to purchase a CD or download a stand-alone program for each computer. The software itself is online. There are some great advantages to this approach;

- Your software is always up to date. You will no longer have to purchase the newest version every other year.
- You are less likely to need the IT department to set up the software or site license.
- Teachers and students can access their work from anywhere as long as they have an internet connection.
- Your limited budget can go further.

What are the benefits of content delivery and assessment via cloud-based software?

Our role as educators is always evolving and so is the way that students are stimulated to learn. We must serve as moderators for the content that students find online. A quick search of Youtube will result in many videos about any number of music topics but all of them will not be in keeping with your approach to teaching the given topic. Our challenge is to find the

PHILLIP  
RIGGS



material that we do find complementary to our programs and share it with our students. One great example of this is [www.thelessonroom.com](http://www.thelessonroom.com). This site offers many useful instructional videos. However, they are for a variety of students at different stages of their development.

What if you do not find content online that complements your teaching of a given topic? Why not create it yourself? This does not have to take extra time on your part. Set up a video camera in the back of the class when you are demonstrating a new concept. Create your own Youtube channel and share the link with your students and their parents. You can adjust the settings on your channel so that only your students can view the videos. Of course, if you think the videos would be helpful to others you can make them available to the world. There are several advantages to this approach.

- Students can review any part of the lesson that they did not understand during class.
- Students can share the lesson with their parents. This enables the parents to help you reinforce their child's work at home.
- Students that were absent from class or forgot their instrument can work on the lesson with the video to keep from falling behind.

In the "Flipped Classroom" you might even have the students and their parents watch the videos BEFORE you teach the lesson in class. By doing this, students come to class "content aware" instead of "content

naive". In other words, they may not have the concept mastered but will be somewhat familiar with the ideas you are presenting in class.

What if we take this idea a step further? During a professional development day, get together with the other music teachers in your area and create videos for one another. For example, maybe one of the band directors is a woodwind specialist, another is a brass specialist, and another is a percussionist. You could each make videos that you would share with one another on a common site. This would be particularly productive for students from various middle schools that attend the same high school. By viewing common videos, all the clarinet students from the various middle schools are more likely to come to the common high school with similar concepts and terminology. Another variation of this idea would be to have older students create videos for younger students. This would take more planning on your part but would reinforce the work of the older students and inspire the younger students. We all know that if a high school student tells a middle school student something it has to be true. (Just like everything on the internet is true).

I recently had a chance to discuss cloud-based music software with Dr. James Frankel, leading music technology authority and author of *The Teacher's Guide to Music Media and the Copyright Law*, published by Hal Leonard. He is the director of *MusicFirst*, Cloud-based solutions for Music Educators, [www.musicfirst.com](http://www.musicfirst.com). Dr. Frankel is a long-time friend of NCMEA and to NAfME across the country. He has presented hundreds of technology sessions for music teachers. He and his team at *MusicFirst* have been working since last April to determine the best cloud-based music software. In addition to the software they offer, Jim's team offers guidance to implement the tools successfully in the classroom. Jim says, "It's all about access and affordability". They are working to offer software that students can use anywhere they have internet access. He says that one of the most common questions he hears is, "Why should I purchase a particular software license when there are free versions available?" His reply is, "In addition

### ABOUT THE AUTHOR

*Phillip Riggs is currently a music instructor at the North Carolina School of Science and Math. He is a past president of the North Carolina Bandmasters Association and has served NCMEA as chair of the technology and mentor committees.*



to the enhanced features of the paid versions, they have administration features that allow teachers to view student work and scores.” He also commented, “We have attempted to address every concern that music teachers have expressed in the past concerning music software.” *MusicFirst* was just introduced at the Texas Music Educators Conference with great success. According to Dr. Frankel, “This is just the beginning. We have many other exciting things coming out in the future.”

Cloud-based software offered by *MusicFirst* includes Notation, Sequencing, Music Appreciation & Learning, and Music Theory.

The sites below are not music specific but, can be great resources in the music classroom.

## VoiceThread

Another useful web-based program is VoiceThread, [www.voicethread.com](http://www.voicethread.com). This application is great for content delivery and assessment. VoiceThread allows you to upload video, audio, and pictures. Once uploaded, you can annotate with a draw tool important sections of a video. VoiceThread also allows you to add commentary over your video and audio. By using this software, teachers can introduce their students to new music and concepts to reinforce their work in the classroom. Imagine uploading a segment of your performance from last night, drawing on the video to highlight visual issues and including voice-over commentary all while the performance is playing. Now take this idea one step further. Post the performance and have students assess the performance by drawing on the video and creating their own voice-over commentary. The entire class can post comments about the performance. Initially, the student comments are only seen/heard by the teacher and the student that posted the comments. If you determine that the comments would benefit the class, you can share them with the entire class. What a great way to incorporate authentic self-assessment and peer-assessment.

## Google Docs


On the most basic level, Google Docs is a great way to do your daily word processing, spreadsheets, presentations (like Powerpoint), and forms. The first three work very much like the programs that are probably on

your computer now. I have found the forms creator to be very useful. The form creator is a great way to have students complete self-assessment and peer-assessment rubrics. You can create custom rubrics to meet the needs of each specific class. Students can complete them from their computer, tablet, or smartphone. Each form that is submitted populates a spreadsheet for that particular form. No more keeping up with stacks of papers and getting home to realize you forgot to bring them home to grade. As long as you have an internet connection, you can login to read/grade the students' work. The forms creator is also a great way to survey the class and to have parents sign up for specific volunteer duties.

Another great use for Google Docs is the Google Drive. The drive is a place to store all your files, files created on Google Docs and files uploaded from your computer. You have several options with your drive, you can keep the files private so only you have access to them, share specific files so that others can only view the files, or share the files so that others can view and edit the files. You will be given options to share the files with specific individuals, with “anyone

that has the link”, or with “anyone on the web”. You can download the Google Drive so that it is an icon on your desktop. When you chose “save as” on any file, you can save to the Google Drive from your computer. The file will automatically be in your Google Docs Drive. You do not have to go online and upload the file to the drive. By clicking on the “More” menu and selecting “Even More” you will find many other “Apps” that might be useful in the classroom. Many are already using the Google Calendar feature. It is very user-friendly and integrates well into most school websites. Google also offers many templates to create simple websites. Many teachers use these sites as class-specific sites in addition to their main school website. “Google Earth” is also a great app to show students the origin of music they are studying.

I encourage you to explore these sites and contact me if you have any questions about their use. I also encourage you to contact me if you have other music technology ideas that you would like to share. Please send questions/ideas to: [ncmeamusictechnology@gmail.com](mailto:ncmeamusictechnology@gmail.com) or [riggs@ncssm.edu](mailto:riggs@ncssm.edu)



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## JAZZ EDUCATION SECTION

By **ANDY WRIGHT**, *Chair*

### *Fellow Jazzers,*

As the spring issue of the NCMEA Journal reaches you I hope that all of you have completed your performances at concert band MPA and are preparing for your participation in one of the regional jazz MPA events. There are several other wonderful festivals that are available to give your jazz ensembles an opportunity to perform and receive expert instruction from regionally recognized clinicians. Please visit the jazz section website for information on jazz section regional MPAs and area jazz festivals.

The auditions for membership in the all-state jazz band were held on March 9th and I would like to take a moment to thank the middle school auditions chairman, Matt Liner, and David Deese the high school auditions site host. Also deserving of a big thank you is Wes Allred, sight host of the middle school all-state auditions and Keith Grush, auditions coordinator.

The clinician for the all-state middle school jazz band will be Will Campbell, Assistant Professor of Saxophone and Director of Jazz Studies at the University of North Carolina at Charlotte. Will spent over 3 years touring the world and recording with the Harry Connick, Jr. Orchestra. Highlights with Harry include a sold-out Broadway run, The Grammys at Radio City Music Hall, and performances at venues such as London's Royal Albert Hall, Lincoln Center, The Kennedy Center, L.A.'s Pantages Theater, and The Olympia Theater in Paris. Will's most notable playing can be heard on Harry's albums "Blue Light, Red Light," "When My Heart Finds Christmas," and "The New York Big Band Concert" (DVD).

World renowned jazz educator, Conn-Selmer endorsed trombone artist, composer, and arranger, Antonio "Tony" Garcia, will be the clinician for the high school all-state jazz band. Mr. Garcia is an Associate Professor of Music and Director of Jazz Studies at Virginia Commonwealth University, where he directs the Jazz Orchestra I; instructs Applied Jazz Trombone, Small Jazz Ensemble, Music Industry, and various jazz courses; founded the B.A. Music Business Emphasis (for which he initially served as Coordinator); and directs the Greater Richmond High School Jazz Band. A member of the board of The Midwest Clinic, Mr. Garcia has adjudicated

festivals and presented clinics in Canada, Europe, Australia, The Middle East, and South Africa.

We are currently accepting applications for performance and clinic presentations at the annual NCMEA in-service conference this coming November. Please visit the jazz section page on the NCMEA website for application instructions. Plans are in full swing to bring you some great concerts and clinics at this year's Professional Development Conference. Be looking for concert and clinic lineups in the summer journal.

There are many directors that are working very hard to help the jazz section grow and flourish. These people will be your representatives and will supply you with information about regional and state events. Please don't hesitate to contact them with your questions and concerns.

### **Jazz Section Board of Directors**

Andy Wright, Jazz Section Chair, West Carteret High School, 4700 County Club Road, Morehead City, NC 28557; School Phone: 252-726-1176; School Fax: 252-726-6290; [andy.wright@carteretk12.org](mailto:andy.wright@carteretk12.org)

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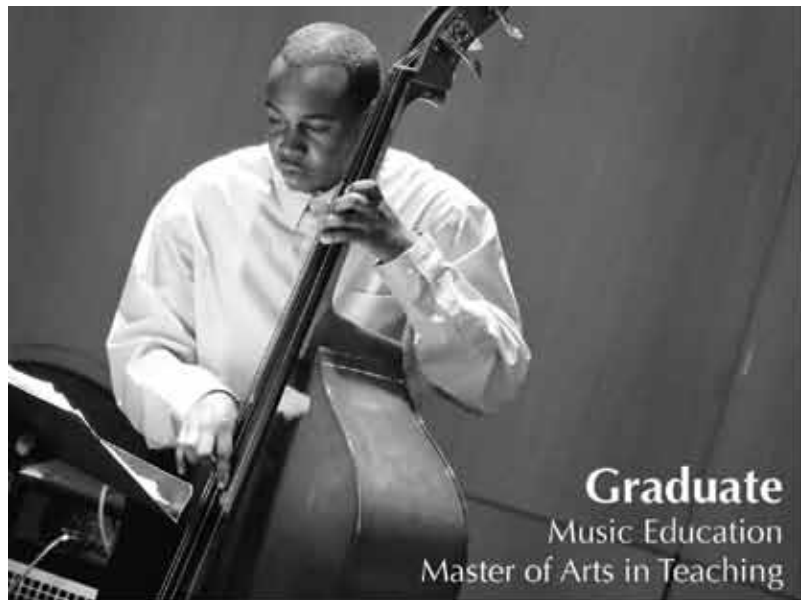
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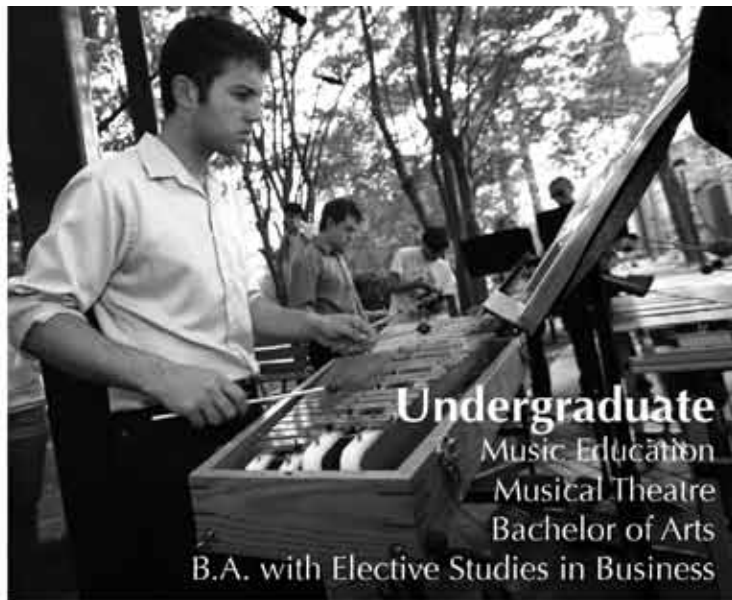
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# JAZZ LISTENING

By STEVE HAINES

When you study music, you have to make your mind keen to the extreme, to one phenomenon which is one of the most tremendous, one of the most extraordinary phenomenon... Listen well.<sup>1</sup>

I was at a friend's house and noticed his twelve-year-old brother listening to music. He was using headphones, and listening to Rage Against the Machine as he was fast-forwarding through to his favorite scenes of a movie. Under one arm, there was a bag of chips he was nibbling on, and with the other hand he'd occasionally take a sip from a soft drink. He was also playing with a hand-held video game. Talk about multi tasking! I couldn't manage that.

In our busy society, we rarely focus on one thing at a time. For musicians, though, listening requires our total concentration. This is because listening to music should be our primary resource for becoming educated. Ahead, let's examine how to listen, and then what to listen to. We'll also discuss ways we can apply what we've heard so we can be stronger musicians.

### How to listen

As musicians, we have to listen to music much differently than other people. We can't listen to music superficially or without thoughtful attention. Many people listen just enough to determine whether they like the piece of music or not. For musicians, saying "I dig this!" or "That's not happening" isn't good enough. As learning musicians, we must dissect and analyze every single thing we hear. Doctors do the same thing with the human body. Attorneys do the same thing with the law.

Let's start with a simple exercise. Take any piece of music, from 2-6 minutes long, and listen to it. Turn off your cell phone, television, Internet, or any other distractions. Close your eyes and listen.

Next, write down one hundred things you noticed about the music. You can write down anything. For example, "The drummer doesn't seem to be hitting as hard as I would have thought...the guitarist only plays during the saxophone solo."

STEVE  
HAINES



This can be difficult at first because we tend to take for granted what we are listening to. Sometimes it helps to pose questions about the music, and then try to answer these questions by listening. Some typical questions might be, "Is there an introduction before the melody, and if so, how long is it? Who plays the melody? What is the form, and is it constant? How many instruments are playing at each section? Are there key changes?" More difficult questions might be, "Who influenced these musicians? How and when was this recorded? How does the orchestration change from section to section?" There are endless questions you can ask, from the most basic to the more specific.

You might need to go back and listen again a number of times. Sometimes I listen to one second of music over and over again until I have found the answer to my question.

You'll be amazed at the information you can glean from listening to just one piece of music: sound, rhythm, melody, harmony, improvisation, recording techniques, instrumentation, time signatures, voice leading, key changes, bass lines, orchestration etc.

If you are still unsure about anything, ask someone with more experience. Also, collaborative listening is very powerful and lots of fun. Don't be afraid to ask about something that you are curious about. You'd be surprised at all the new things you can learn.

Do this listening exercise many times with different music, until your observations become habitual. The more experience you have listening, the stronger you will become. You will

be able to extract more and more from the music.

Even listening to music you consider unsuccessful can be a learning experience. In other words, if you don't like what you are hearing, don't stop listening! Ask *why* it is successful or unsuccessful and you'll learn about music in a much deeper way. For example, if a student group isn't swinging, ask yourself why, and then listen. You might hear that the bass player plays too many notes, or the drummer is playing the bass drum too loud. By listening you'll learn about the common problems that all musicians face.

### What to listen to

The next step is to expose yourself to anything and everything. Great authors read. Great painters observe. And great musicians listen. If you are having a conversation with somebody and a musician's name comes up that is unfamiliar to you, write it down. Then find some music from this person and listen to it. If someone on the bandstand calls a tune you don't know, write it down, and then later listen to it and learn it.

### Listen to all styles of music.

There is no hierarchy of musical styles. Much can be learned from the wealth of musical styles from all over the world. I've heard people say, "jazz is a musician's music," which is pretentious. Then there is the terrible expression, "close enough for jazz," which demonstrates the misconception that jazz lacks focus or care. Both expressions try to categorize the entirety of jazz as either *greater than* or *less than*. It's more important to be familiar with music than be judgmental of it.

Lastly, **we must include the creators of jazz in our listening.** If Boeing built a new solar jet, whom would the pilot want to talk to before the first flight? Naturally, she would talk to the creator of the aircraft. Similarly, if we are students of jazz music, we should listen to the creators of the music.

Listen to Louis Armstrong, Lester Young, Sidney Bechet, Billy Holiday and Duke Ellington, to name a few. Letting their mastery of music seep into your musical memory will build a strong foundation. These incredible musicians embody the spirit of optimism and swing, which is found at the root of jazz music. Also, they



teach us the importance of the blues. You will learn the all the fundamentals of jazz: sound, articulation, strength in melody, creativity, passion, moods, and history.<sup>2</sup>

Case in point: Nadia Boulanger, the French composer and pedagogue, is considered to be one of the greatest music teachers. Among her students were Aaron Copeland, Elliot Carter, Philip Glass, and Quincy Jones. She taught fundamentals: traditional harmony, counterpoint, Bach (*she expected her students to memorize Bach's Well-Tempered Clavier*), voice leading, etc. Through teaching the fundamentals, they developed their own *personal*, *unique* musical voice.

The same can be said about jazz. **The deeper the roots, the higher the tree.**

Listed below are some great jazz band albums that might serve as a starting point for listening:

Louis Armstrong and His Hot Five and Sevens, *The Hot Fives and Sevens*, CJ 44422

Louis Armstrong, cornet; Johnny Dodds, clarinet; Kid Ory, trombone; Lillian Hardin, piano; Johnny St. Cyr, banjo; Baby Dodds, drums; also Earl Hines, piano.

The Lester Young Trio, *The Lester Young Trio*, Verve VSP 30

Lester Young, tenor saxophone; Nat "King" Cole, piano; Buddy Rich, drums.

Sidney Bechet and his track: *I Know That You Know*; New Orleans Feet Warmers; Victor, 063824-1 (05/28, 1941)

Sidney Bechet, soprano saxophone; Gus Aiken, trumpet; Sandy Williams, trombone; Lem Johnson, tenor saxophone; Cliff Jackson, piano; William Myers, bass; Arthur Herbert, drums.

Ella Fitzgerald, *Ella in Berlin: Mack the Knife*, Verve 731451956423; Ella Fitzgerald, vocals; Jim Hall, guitar; Paul Smith, piano; Wilfred Middlebrooks, bass; Gus Johnson, drums.

Billy Holiday, *Lover Man*, Zeta 706 and *God Bless the Child*, Delta 17013; (*Billy Holiday, vocals. Too many orchestras and musicians to list*);

Sarah Vaughn, *Sarah Vaughn with Clifford Brown*, Emarcy 36004

Sarah Vaughn, vocals; Ernie Wilkins, arranger; Clifford Brown, trumpet; Paul Quinichette, tenor saxophone; Herbie Mann, flute; Jimmy Jones, piano; Joe Benjamin, bass; Roy Haynes, drums.

The Duke Ellington Orchestra, *Such Sweet Thunder*, Columbia, CL 1033

Duke Ellington, piano; Russell Procope, alto saxophone, clarinet; Johnny Hodges, alto saxophone; Jimmy Hamilton, tenor saxophone, clarinet; Paul Gonsalves, tenor saxophone; Harry Carney, baritone saxophone; "Cat" Anderson, Ray Nance, Clark Terry, Willie Cook, trumpets; John Sanders, Britt Woodman, Quentin Jackson, trombones; Jimmy Woode, bass; Sam Woodyard, drums.

The Duke Ellington Orchestra, *The Blanton-Webster Band* RCA, 5659-2RB

Duke Ellington, piano; Barney Bigard, clarinet; Johnny Hodges, Otto Hardwick, alto saxophones; Ben Webster, tenor saxophone; Harry Carney, baritone saxophone; Wallace Jones, Cootie Williams, trumpets; Rex Stewart, cornet; "Tricky" Sam Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone; Jimmy Blanton, bass, Sonny Greer, drums.

The Count Basie Orchestra, *Sinatra at the Sands*, Reprise, 1019-2

Frank Sinatra, vocals; Quincy Jones, conductor; William "Count" Basie, piano; Marshall Royal, alto saxophone, clarinet; Bobby Plater, alto saxophone, flute; Eddie "Lockjaw" Davis, tenor saxophone; Eric Dixon, tenor saxophone, flute; Charlie Fowlkes, baritone saxophone, flute; Al Aarons, George "Sonny" Cohn, Wallace Davenport, Phil Guilbeau, trumpets; Henderson Chambers, Al Grey, Grover Mitchell, trombones; Bill Hughes, bass trombone; Freddie Green, guitar; Norman Keenan, bass; Percival "Sonny" Payne, drums.

Mel Lewis/Thad Jones Orchestra *Live at the Village Vanguard*, BN 60438

Mel Lewis, drums; Thad Jones, cornet; Jerome Richardson, flute, clarinet, soprano and alto saxophones; Jerry Dodgion, flute, alto saxophone; Joe Farrell, flute, tenor saxophone; Eddie Daniels, clarinet, tenor saxophone; Pepper Adams, baritone saxophone; Eugene "Snooky" Young, Marvin Stamm, Richard Williams, Jimmy Nottingham, trumpets; Bobby Brookmeyer, Garnet Brown, trombones; Cliff Heather, bass trombone; Sam Herman, guitar; Roland Hanna, piano; Richard Davis, bass.

Art Blakey and the Jazz Messengers *Moanin'*, Blue Note 4003

Art Blakey, drums; Lee Morgan, trumpet; Cutis Fuller, trombone; Bobby Timmons, piano; Benny Golson, tenor saxophone; Jymie Merritt, bass.

The Miles Davis Sextet, *Kind of Blue*, COL 40579

Miles Davis, trumpet; John Coltrane, tenor saxophone; "Cannonball" Julian Adderley, alto saxophone; Bill Evans and Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums.

The Charlie Parker Quintet, *Jazz at Massey Hall*, Prestige, 24024

Charlie Parker, alto saxophone; 'Dizzy' Gillespie, trumpet, Bud Powell, piano; Charles Mingus, bass; Max Roach, drums.

Thelonious Monk Quartet, *Monk's Dream*, CK 6356

Thelonious Monk, piano; Charlie Rouse, tenor saxophone; John Ore, bass, Frankie Dunlop, drums.

The John Coltrane Quartet, *A Love Supreme*, IMPD8 280

John Coltrane, tenor saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums.

The Wes Montgomery Quartet, *The Incredible Jazz Guitar of Wes Montgomery*, RLP 12-320

Wes Montgomery, guitar; Tommy Flanagan, piano; Percy Heath, bass, Albert Heath, drums.

The Oscar Peterson Trio, *Night Train*, Verve 68538

Oscar Peterson, piano; Ray Brown, bass; Ed Thigpen, drums.

The Ornette Coleman Quartet, *The Shape of Jazz to Come*, Atlantic 1317

Ornette Coleman, alto saxophone; Don Cherry, cornet; Charlie Haden, bass; Billy Higgins, drums.

## Application

It is critical that we apply the vocabulary of music to our art form. Benjamin Franklin said, "He was so learned that he could name a horse in nine languages; so ignorant that he bought a cow to ride on."

For us, this means practicing, rehearsing, performing, and listening all the time. Rather than use a fakebook to learn a tune, learn it by rote. Rather than read a written solo, learn one from a recording. Instead of using a play-along, practice with a great record, so you'll feel everything and imitate what you hear. For arrangers, transcribe each instrument from music to learn about orchestration. For teachers, rather

than introduce jazz nomenclature from purely a visual point of view, have your students listen to chords in action. For example, while teaching the dominant 13th chord, have your students listen to Benny Goldson's *Killer Joe*<sup>3</sup>.

For those teachers in middle and high school, don't be afraid to play some music during your rehearsal. Rather than teach your students "the blues scale" (the antithesis of the blues,<sup>4</sup>) have your students imitate the blues with their horns. Muddy Waters, Son House, Johnny Lee Hooker or B.B. King are good people to listen to. The simplest solo, such as a repeated note taken from the blues, can be much more effective than a flurry of notes with no control. Imitation is an extremely effective learning technique.

Another applied listening exercise is to listen to yourself playing. You are probably harder on yourself than anyone around you, so who better to edit your playing? Record and listen to yourself rehearsing, performing, and even practicing. Try recording yourself playing a tune first with just a metronome, and then without. Listen back to yourself and fix the problem. At first this can be a painful process, but it gets better as you improve.

### **Final Thoughts**

When you gain more experience listening to music in this way, you will be able to imagine the score as you hear it. You'll understand what is happening, why it is happening, and where it comes from. You'll be able to hear music and take an educated guess about who the musicians are, and when it was recorded.

The greatest reward will be found *in the musical moment* with your band. The more active listening you do, the quicker your musical reflexes will become. You will recognize what you hear as the music unfolds, which will help you react to whatever the music may call you to do.

There is nothing wrong with textbooks, teachers and theory, as long as the music comes first: we are, after all, musicians.

Steve Haines can be reached at [sjhaines@uncg.edu](mailto:sjhaines@uncg.edu).

**Steve Haines** directs the Miles Davis Program in Jazz Studies at the University of North Carolina at Greensboro. He has performed or recorded with players such as Ellis, Branford, and Jason Marsalis, Joe Williams, Mark Levine, Joe Chambers, Jimmy Cobb and Fred Wesley. *The Steve Haines Quintet: Beginner's Mind*

was hailed by All About Jazz as "one of the best inside/outside records of the year." Haines holds a B.M. in Jazz Performance from St. Francis Xavier University in Canada and a M.M. in Music from the University of North Texas. He orchestrated and arranged the musical Ella: *The Life and Music of Ella Fitzgerald*.

<sup>1</sup> Boulanger, Nadia. "Gabriel Fauré" lecture, Potsdam State Teachers College, Potsdam, NY, December 15, 1945. From the dissertation of Barrett Ashley Johnson, An original composition, Galleria Armonica, Theme and Variations for Piano, Harpsichord, Harp and Orchestra; and a comparative study between the pedagogical methodologies of Arnold Schoenberg and Nadia Boulanger regarding training the composer. (*Louisiana State University, December 2007*) 208.

<sup>2</sup> I defy anyone to find eighth notes that sound more rhythmically "modern" than Louis Armstrong's cadenza on West End Blues, or melodies that are more strong and striking.

<sup>3</sup> Golson, Benny, and Art Farmer. *Meet the Jazztet*. (Blue Note 1568. Originally released February 6, 1960.)

<sup>4</sup> Any note can sound like the blues. Listen to Ella Fitzgerald, Johnny Hodges, or Ornette Coleman.

## NCMEA RESOURCES LINKS

**NAfME Website — <http://nafme.org/>**

**NAfME Advocacy, Legislation and Policy - Groundswell — <http://advocacy.nafme.org/>**

**NAfME Member News Updates — <http://musiced.nafme.org/category/news/>**

**NAfME's online applications —**

**<http://musiced.nafme.org/login?ref=http://musiced.nafme.org/store>**

**NCDPI Website — <http://www.dpi.state.nc.us>**

**NC Percussive Arts Society website — <http://www.pas.org/Chapters/NorthCarolina>**

By **JESSICA EMBRY**, *Chair*

I recently returned from taking my students to perform at Disney World. While we faced some major challenges during our performance (horizontal rain, large gusts of wind, and out-of-tempo squawking birds in an outdoor venue), the experience was one that I wouldn't trade for anything. My students gained first-hand experience on how to recover when unexpected things happen during a performance. From having to try to turn pages with a sheet of plexiglass on your stand to trying to shield your instrument from bursts of rain, my students maintained their focus and presented a great program. They worked together as a team and I couldn't be prouder. I encourage you to branch out and give your students experiences beyond your normal concert venue. It is definitely a character-building experience that will be remembered for a very long time. As we enter the spring, I hope you all remain energized through our busiest time of the year. Please remember to take time for yourself when you need it. Your students will thank you for being refreshed and focused as you continue to push them toward excellence. (And yes, I need to listen to that advice myself!)

We have had several successful events this spring:

The **Eastern Region Orchestra** was held February 22-24, 2013 at the North Carolina School of Science and Math. Chaired by **Joli Brooks**, the event was a great success. The **Western Region Orchestra Event** was held March 1-3, 2013 at the University of North Carolina-Greensboro. **Sabrina Howard** continued her great leadership of this event. Congratulations to all of the students on their outstanding performances!

The **Eastern Region MPA** was held March 11, 12 and 14, 2013 at Methodist University. **Nathan Artley** chaired this event and ran it with great success. **Marta Partridge**, Retired Orchestra Teacher from Wake County Schools, **Rebecca Green**, Retired Orchestra Teacher from Forsyth County, and **Jessie Suggs**, Retired Orchestra Teacher from Guilford County, served as adjudicators for the prepared performances. **Dr. Greg Hurley**,

**JESSICA EMBRY**



Assistant Professor of Music Education (Strings) at East Carolina University, served as adjudicator for the sight-reading. The **Western Region MPA** was held March 13-15, 2013 at Shelby Middle School. **Amanda Colson** chaired this event and did a fantastic job. **Dr. Chung Park**, Director of Orchestras at Appalachian State University, **Dr. Lucy Manning**, Retired Orchestra Director and Violin Professor from Old Dominion University, and **Dr. Robert Culver**, Professor Emeritus from the University of Michigan served as adjudicators for the prepared performances. **Dr. Mira Frisch**, Assistant Professor of Cello and Director of String Chamber Music at UNC Charlotte, served as adjudicator for the sight-reading. Over ninety ensembles and directors presented top-notch performances across our state this year. Way to go!

I am currently seeking **Session Presenters** and **Performing Groups** for the **2013 NCMEA In-Service Conference**. Help make the 2013 Conference outstanding by sharing your talents with your colleagues! And think of what a great experience it would be for your students to perform in front of teachers from across the state! Please contact me if you're interested! Also, new for 2013, we will be holding an open sharing session for participants to ask questions and share ideas with their colleagues. If you are interested in serving in this capacity or know someone that would be, please let me know ASAP. I'd like to have four well-qualified teachers to serve on this panel.

Please remember that requests for additions/changes/deletions to the NC Orchestra MPA Repertoire List **must be received by June 30, 2013**.

(The forms are posted on the website under the MPA tab). Approved pieces will be added to the list and released to directors no later than the general business meeting each November. Contact me if you have questions about this process.

Any requests for additions/changes/deletions to the NC Orchestra Section Constitution, By-Laws, or Policies and Procedures must be submitted to me in writing (email or mail) **no later than June 30, 2013**. We did a great job of reorganizing our documents last year. Let's continue the process with the improvements we've been making in our section at our business meeting at the 2013 Conference.

Finally, please take time within your regions to discuss potential candidates for Region Chair, Region Chair-Elect, and Region Secretary. (A Region Treasurer may be appointed by the Region Chair). Elections will be held at the region meetings in September and terms will last for two years. Please review the NCMEA Orchestra Section Constitution (available on the NC Orchestra website under the By-Laws tab) for further information about Region leadership.

Please continue to check the NC Orchestra Section website ([www.ncorchestra.org/wordpress](http://www.ncorchestra.org/wordpress)) for the latest updates. Please contact me if you or any of your colleagues are experiencing any difficulties with the website.

I wish you nothing but the best as you work towards the end of your school year. Please feel free to contact me with any concerns, questions, or suggestions for our organization. My email address is [jessica.embry@nhcs.net](mailto:jessica.embry@nhcs.net).



## BAND SECTION

By **MICHAEL WILSON**, NCBA President

It is hard to believe that another school year has almost come and gone. It is my hope that this year has been one of great reward for you and your students. I must admit that with all the new changes coming from the national and state level, it has been a challenge to keep up. I encourage you to persevere through these changes and know that what you do for students each day is very important.

### NORTH CAROLINA

#### HONORS BAND CLINIC 2013

The 2013 All-State Honors Band Clinic will be held on the campus of the University of North Carolina at Greensboro **May 3-5, 2013**. Clinicians for our Honors Band Clinic this year will be **Michael Oare** for the Middle School Band, **David Starnes** for the High School Band, and **Stephen Pratt** for the Senior High School Band. In addition to seeing these master conductors work with our students many of our state committees will be meeting, the North Carolina Chapter of the **American School Band Directors Association** will meet, the marching band committee will meet, we will have a general meeting of our NCBA membership, and you will get to see some of our most recent **Hall of Fame Inductees** be formally recognized just prior to the concert.

**Michael Oare** will join us to conduct the **Middle School (6-8) Honors Band**. Mr. Oare earned undergraduate degrees in Music Composition and Music Education from Old Dominion University in Norfolk, Virginia. A veteran music educator, Mr. Oare remains active as a composer, arranger, performer, conductor and adjudicator. As a published composer, he has written

numerous arrangements and compositions, with a special interest in music for the young band. One of his works, *To Dream in Brushstrokes*, is included in the acclaimed *Teaching Music Through Performance* series by GIA publications. His compositions are included in the catalogues of several major publishing companies, with all of his most recent works published by Hal Leonard.

Since 1991, he has been the Director of Bands at Great Bridge Middle School in Chesapeake, Virginia. His Great Bridge Middle School Bands have consistently received superior ratings in the annual Virginia Concert Band Performance Assessment and have performed for the Virginia Music Educators Association conference on three occasions. He maintains State and National professional memberships, is a member of ASCAP and the international bandmasters fraternity *Phi Beta Mu*. He is a recipient of the National Band Association's *Citation of Excellence*, and is a multiple year honoree in *Who's Who Among America's Teachers*. Mr. Oare plays Eb Clarinet with *The Virginia Wind Symphony*, and remains active serving as an adjudicator and clinician for marching and concert band clinics, festivals and contests. Mr. Oare resides in Chesapeake with his wife Chris and daughter Devin.

**David Starnes** will conduct our **High School (9-10) Honors Band**. Starnes joined the School of Music at Western Carolina University in the summer of 2011 as Assistant Professor/Director of Athletic Bands. He directs the Pride of the Mountains Marching Band and the Symphonic Band. A native of Chattanooga, Tennessee, Mr. Starnes graduated magna cum

laude from the University of Tennessee, Knoxville in 1988, where he earned a Bachelor of Science degree in music education. Prior to coming to Western Carolina, Mr. Starnes was the founding Director of Bands at Kennesaw Mountain High School in Kennesaw, Georgia, where he served for eleven years. Mr. Starnes is sought out nationally and internationally as an adjudicator, clinician, guest conductor and creative designer. Under Mr. Starnes's leadership, the Kennesaw Mountain High School bands have been recognized at local, state, and national levels for their achievements in all areas of performance. In December of 2003 the John Phillip Sousa Foundation presented the Kennesaw Mountain High School Band the prestigious Sudler Shield of Excellence for outstanding achievement in marching band. The Kennesaw Mountain High School Wind Symphony performed at the 60<sup>th</sup> Midwest Band and Orchestra Clinic held in Chicago, Illinois in December of 2006. Mr. Starnes is married to Rhea Jeanne Starnes, and architect, and they have a teenage daughter, Hannah.

**Stephen W. Pratt** is Professor of Music at the Indiana University Jacobs School of Music, where he is Director of Bands, Chair of the Wind Conducting Department and Chair of the Performance Coordinating Committee, will conduct our **Senior High School (11-12) Honors Band**. Currently in his twenty-ninth year on the faculty, he is in constant demand as a clinician, guest conductor and adjudicator across the nation and internationally. Mr. Pratt holds degrees from Indiana University and The University of Michigan. He joined the IU faculty in 1984 and was honored as a faculty member of the highest distinction in 1988 by the combined honor societies on campus. In 1993 he was the national recipient of The Distinguished Service to Music Medal awarded by Kappa Kappa Psi, the national collegiate band honorary organization. In 1998 he was honored with the Outstanding University Music Educator Award, awarded by the Indiana Music Educators Association. Mr. Pratt is currently principal guest conductor of the Bloomington Symphony Orchestra and served as music director and conductor of the Bloomington Symphony Orchestra from 1995-2000.



**MICHAEL  
OARE**



**DAVID  
STARNES**



**STEPHEN  
PRATT**



The entire North Carolina All-State Honors Band Clinic weekend would not be a success without many people who work tirelessly and most often behind the scenes. Our auditions site hosts are **David Deese** and **Wes Allred**; the audition chairs are **Helen Bishop** (Middle School), **Keith James** (High School-9/10), **Brad Langhans** (Senior High-11/12); Clinic Chairs: **Jamie Bream** (Middle School), **Rodney Workman** (High School-9/10), **Allen Klaes** (Senior High-11/12); our state webmaster **Ruth Petersen** for our online registration for auditions and clinic; the New Music Chair, **Alice Adkins Aldredge**; and our All-State Honors Band Clinic site hosts, **Dr. John Locke** and **Dr. Kevin Gerald** of the University of North Carolina at Greensboro. Please be sure and thank all of these directors for their hard work and willingness to serve the North Carolina Bandmasters Association.

Our New Music Clinic will have a new face this year. Alice will coordinate, with Dr. Locke "listening stations" that will be available throughout the weekend. Scores will also be provided, but be sure to bring your own ear buds. Remember that as you listen to a piece you feel is appropriate for our state list, fill out a rubric and leave it with Alice. If you would like a work added to our list or moved on the list be sure you download a rubric from the state website under the MPA section and send that completed form along with a score to the summer meeting of the MPA Committee.

This committee continues to work very hard to insure that our state list is of quality and selections are in the appropriate level. It takes all of our participation to help make this possible. Every North Carolina Bandmaster is invited to participate in this process by talking with your district representative and sending in a rubric for additions or changes. If you have an interest in seeing what the committee does first hand in the summer, please contact the chair of the committee, **Alice Aldredge** at [Alice.Aldredge@cabarrus.k12.nc.us](mailto:Alice.Aldredge@cabarrus.k12.nc.us).

## NORTH CAROLINA BANDMASTERS HALL OF FAME

Nominations for the North Carolina Bandmasters Association **Hall of Fame** will soon be due. More information is on our state website: Awards Hall of Fame Nomination Form. The website has been updated so that you may complete an *online* nomination or a traditional

paper nomination. If you make a choice to do an online nomination, please be sure to email **Alice Aldredge** to notify him you have submitted a nomination. You may also still send your nomination via traditional mail or you may print the paper version, scan it, and email it to Alice. Per NCBA procedures, the President-Elect is responsible for the nominations. The deadline to submit nominations to Alice is **July 1, 2013** for consideration in the 2014 class. The names of the nominees will be included in the Conference edition of the North Carolina Music Educator. If you feel a person is worthy, download the form and nominate them now. We want to be sure that we continue honoring those in our profession that should be included in the Hall of Fame.

The NCBA Class of 2013 Hall of Fame members will be inducted just prior to our All-State Honors Band concert on Sunday, May 5. This year's recipients include:

**Robert (Bob) Buckner** (Retired) has served many years and in numerous capacities on the Board of Directors of the NCBA. Bob was a high school band director for several years in the Western District, most of his years spent at Sylva Webster High School. In that time (late 60's through 1979) he developed a small A high school into one of the finest band programs in our state. The band received numerous "superior" ratings in concert and marching band events. In 1979 marching band won the Marching Bands of America Grand National Competition. Since he retired from high school directing, Bob has written drill for many of the outstanding bands in North Carolina and across the country. He is a member of the Bands of America Hall of Fame. Bob served as director for Western Carolina University "Pride of the Mountains" Marching Band for almost 20 years. In

2011 the band won the Sudler Award. While Bob is known for his reputation with marching band, he is one of the finest experts on concert band and an incredible teacher.

**James C. Burns** (Retired) attended Edmonds High School in Sumter, SC. His band director was James Pritchard. He attended Clemson University from 1953 to 1954. He then served in the US Army for two years with Ed Rooker playing in Army Bands. From 1958 to 1962 Mr. Burns attended East Carolina University earning his music education degree. Mr. Burns was the band director for one year each at Southern Alamance High School and Zebulon High School. He became the Cary High School band director from 1964 to 1977. His Cary bands performed at numerous local civic events, Sun Fun Festival in Myrtle Beach, Cotton Bowl, Orange Bowl, Disney World, Macy's Thanksgiving Parade, a Washington Redskins football game, the US/Russia track meet at Duke University (1972), Rose Bowl twice (1973 and 1977) Governor of NC Inaugural Parade (Holshouser), Presidential Inaugural (Reagan) and traveled to Geneva, Switzerland to perform at the Festes de Geneve. In 1977 he stepped down from the directorship of the Cary High School Band and became band director at Daniels and Ligon Middle Schools in Raleigh for several years. He returned to Cary as the band director of East Cary Middle School until his retirement. He also worked at Pearson Music and then Brook Mays Music. Jimmy is still an active performer on trumpet in various jazz bands in the Triangle Area. He has performed with the Triangle Brass Band, Barnum and Bailey Ringling Brother Circus, the Ice Show, Rodeos, and has performed with numerous celebrities performing in the Raleigh/Durham area.

## HALL OF FAME



**ROBERT  
BUCKNER**



**JAMES  
BURNS**



**RONALD  
PAYNE**

## BAND SECTION

**Ronald D. Payne** received his initial music training in the Kings Mountain School System from Joe Hedden and Donald Deal. He received both his M.M.E. and B.M.E. degrees (cum laude) from East Carolina University where he studied euphonium with George Broussard and David Lewis and conducting with Robert Hause. In July of 2006 he retired with thirty-one years of credited service in the North Carolina Public Schools, most recently from Providence High School where he served as Director of Bands and Fine Arts Department Chair. Bands throughout his career have been consistent grade VI "Superior" bands. Under his baton, bands in 1987 and 2003 from two different high schools were selected as featured performers at the North Carolina Music Educators Association In-Service Conference. He was conferred the status of both Nationally Registered and Nationally Certified Music Educator by the Music Educators National Conference in September of 1991. Mr. Payne is active as a clinician, adjudicator and performer in the southeast and is a Past-President of the North Carolina Bandmasters Association. He has served many years and in numerous capacities on the Board of Directors of the North Carolina Music Educators Association, most recently for a two-year term as a Member-At-Large. Peers have honored him by electing him as the State Chairman of the American School Band Director's Association and colleagues in NCBA awarded him the prestigious "Award of Excellence" for outstanding achievements and contributions to public school bands in 1993. In June of 2006, he received the prestigious "Citation of Excellence" from the National Band Association and in May of 2007 he was presented one of nineteen Star Teacher Awards for the Charlotte-Mecklenburg School System. He considers his selection by his NCBA peers to serve as the 2009 High School All-State Honors Band clinician to be the highlight of his career. In November 2012, Mr. Payne was elected by his peers to membership in the North Carolina Bandmasters Association Hall of Fame and will be officially inducted into the society on Sunday afternoon, May 5, 2013.

In August of 2007, Mr. Payne received the appointment and is currently serving as Director of Upper School Bands at Charlotte Latin

School in Charlotte, North Carolina and in December 2007 he was named Latin's Music Department Chair. His professional memberships include: A.S.B.D.A., M.E.N.C., N.C.M.E.A., Phi Kappa Phi, Phi Kappa Lambda, and Phi Mu Alpha. He lives with his wife Gail in Matthews, NC.

### **SOLO AND ENSEMBLE/SUMMER MUSIC CAMP**

One very important opportunity for band students that can sometimes get overlooked as the year draws to a close is your district **Solo and Ensemble** event. Check for your district's dates and site hosts here <http://www.ncbandmasters.org/calendar.htm>. Solo and Ensemble is a great opportunity to afford students a chance to perform with an accompanist, as a duet, a trio, or as a small chamber group. Rules and regulations for Solo and Ensemble events are contained in the Constitution and By Laws which are on the state website. A second and equally important opportunity for band students is attending a summer music camp. We are fortunate to have live in a state where the opportunity for summer study in music is within a few hours reach of everyone from the mountains, to the piedmont, and the coast. The wealth of knowledge students will bring back from these summer experiences can stimulate excitement and enthusiasm beyond measure for your band program upon their return.

### **IMPORTANT REMINDERS**

In 1938, James Christian Pfohl was the first elected president of the newly formed North Carolina Bandmasters Association. This year marks the 75<sup>th</sup> Anniversary of the North Carolina Bandmasters Association. A display depicting the history of NCBA will be unveiled in May at the NC All-State Band Clinic in celebration of the 75<sup>th</sup> anniversary. If your district would like to use the display during the next year at district events, please contact Ruth Petersen by emailing her at [RoothieAP@aol.com](mailto:RoothieAP@aol.com).

Plans are well underway for this fall's Staff Development Conference—November 9-12, 2013. Please notice the name change of our conference. The state board voted this change in January. As we celebrate the 75<sup>th</sup> Anniversary of the North Carolina Bandmasters Association, I hope you will make plans to attend this year's conference. Much emphasis will be placed on showcasing our own. Be

sure and check our state website ([www.ncbandmasters.org](http://www.ncbandmasters.org)) for the performing groups and clinic sessions when we start back up in August. It is not too late to apply to perform at the 2013 Staff Development Conference. Applications to Perform at 2013 Conference must be submitted with a Performance CD (Three Selections Only) and Three Letters of Recommendation by May 5, 2013 (End of Honors Band Clinic). The letters of recommendation should be from a band director who has heard your band perform recently. A committee will blindly listen to the submissions and performing groups will be selected from the recommendations of the committee. Applications to perform are available on NCMEA website at: <http://www.ncmea.net/conference/conferencemembers/members.html>. At the bottom left of this page click on the "Conference Performance Application" link. The deadline to have your application, recording, and letters of reference to me is **May 5, 2013**. There are many middle, high, and collegiate performing groups of very high quality in our state and we welcome your application to perform!

In November, our membership will hold elections for the new additional position (**section delegate**) that will sit on the NCMEA Board representing the NCBA. This new position was voted on in November 2012 by all members of NCMEA. This person will assist the NCBA in many capacities. If you know of someone in your district that you feel would serve the state in this capacity, please talk with him or her about this mode of service. Having experience (as an officer or event chair) at the district level is preferred. It is not too early to consider potential nominees. If you have someone in mind, please contact **James Daugherty** at [jdaugherty@davidson.k12.nc.us](mailto:jdaugherty@davidson.k12.nc.us) or bring their name and contact info to our business meeting during the All-State Honors Band Clinic on Saturday. Remember your voice on the State Board of Directors is your District Chair. Each District Chair is very conscientious in representing you so feel free to contact them or myself with any suggestions or thoughts you may have. We are all here to serve you.

*In closing*, I hope that each of you have a great summer. Please find some time to rest and relax. You have earned it and deserve it. If there is anything I can do for you remember that I am only an email or phone call away!

## YOUNG PROFESSIONALS SYMPOSIUM

The Young Professionals' Symposium for Secondary Students is a program created by NCMEA for High School Juniors and Seniors interested in the Music Education Profession. The symposium takes place each year during the NCMEA Conference. The symposium begins on Sunday afternoon and concludes Tuesday morning. While at Conference, students are paired with Collegiate Mentors and attend sessions designed especially for them. Opportunities to visit exhibits, speak with college representatives, and attend additional sessions of interest are provided.

### **Sessions Provided for Students**

- Introduction to Choral Conducting, Dr. Robert Holquist
- Introduction to Instrumental Conducting, Dr. Jay Juchiewicz

- Preparing for College Auditions and Interviews, Dr. Connie McKoy and Dr. Jeff Ward
- Teaching Elementary General Music, Dr. Maribeth Yoder-White
- Round Table Discussion, Dr. Jane McKinney

### **How To Apply**

The application can be found on the NCMEA website. A letter of recommendation, application fee of \$25.00, and an essay entitled, "My Musical Aspirations," must accompany the application. Applications are accepted from June 15th through September 15th. The application deadline is September 15th. Instructions for mailing are listed on the application. Students accepted into the program will be notified no later than October 5th. The Conference registration fee of \$35.00 includes a Sunday evening

banquet ticket. Students must have an adult chaperone present at Conference. Housing and meals are determined by their director.

### **What Students are Saying Who Attended in the Past**

"The Symposium is one of my fondest memories from High School. I loved all the workshops. When I was choosing my major, it was always between performance and education. The Symposium helped me solidify my decision." *Muffy Underwood, 2010*

"I participated in the Young Professionals Symposium in 2009. It was the greatest experience I had in High School. After attending the symposium, I was reassured that Music Education was what I wanted to do." *Christopher Girgenti, 2009*

~ **Our Students are North Carolina's Future Music Educators.** ~

## Why Start a Collegiate NAFME Chapter?

## Membership can help your students succeed.

Membership in the  
National Association for Music  
Education provides:

- Professional credibility
- Network of students and educators
- Tools & Resources
- Professional development
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Start a Chapter  
Today!



**COLLEGIATE**

[musiced.nafme.org/collegiate](http://musiced.nafme.org/collegiate)

## NCMEA Young Professionals' Symposium Application

Application Fee: \$25.00

**Application Deadline: September 15th**

(Please Print)

Name \_\_\_\_\_ Age \_\_\_\_\_  
First Middle Last

Address \_\_\_\_\_  
City Zip

Phone Number \_\_\_\_\_ Cell Phone \_\_\_\_\_ Email \_\_\_\_\_

Parent Name \_\_\_\_\_ Home Phone \_\_\_\_\_

School Name \_\_\_\_\_

School Address \_\_\_\_\_  
City Zip

Band/Chorus/Orchestra Director's Name \_\_\_\_\_

Director's Phone \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_  
School Home Cell

Director's Email \_\_\_\_\_ MENC I.D.Number \_\_\_\_\_

☐ Choral Music ☐ Band ☐ Orchestra ☐ Elementary General Music

### **The following should accompany this application:**

- 1) Application Fee of \$25.00 (checks payable to NCMEA)
- 2) Letter of Recommendation from High School Director
- 3) Typed essay of 300 words entitled, "My Musical Aspirations"
- 4) Musical resume detailing musical accomplishments and experiences

Applications missing items will not be processed. \*\*\* No more than three students from each school will be selected to participate in the program. Students accepted into the program will be notified no later than September 10th. Though NCMEA sponsors this program, NCMEA does not assume responsibility for chaperoning students. While at the Conference, students must be chaperoned by their directors, parents, or a designated adult over 21 years of age.

Mail Completed Applications and fees to  
Lisa A. Qualls, 933 Tamworth Road, Asheboro, NC 27203



## ELEMENTARY EDUCATION SECTION

By **BETH ULFFERS**, *Chair*

Planning for our November conference is well underway! Our elementary board met online in January to review comments from our conference evaluations and we are preparing a conference that will equip our North Carolina Elementary educators with the necessary skills, resources and teaching strategies to transform our music rooms! Our goal is to offer sessions that will help our educators meet the needs of all students. We have brainstormed new ideas for sessions including assessment strategies, cooperative learning groups & centers, plus a variety of instructional strategies applicable in all teaching situations. Our goal is for our educators to leave with pertinent information that they can use the next day in their classroom with all students. If you have a request for a particular clinician or session, it is not too late to email Beth Ulffers, section chair, [ulffersb@pitt.k12.nc.us](mailto:ulffersb@pitt.k12.nc.us). We welcome your ideas and suggestions! The Elementary Honors chorus chair, Jana Winders, is pleased to announce that **Stephen Roddy** has accepted our invitation to serve as the clinician for our 2013 Elementary Honors Chorus. Mr. Roddy is the founder & director of the 200-voice Houston Children's Chorus. He is in high demand as a children's music recording specialist and has directed or produced recordings for Silver-Burdett Ginn Music textbooks, Shawnee Press, Lifeway, Fred Bock Music Company, and Warner Bros. Music. Mr. Roddy has choral compositions published by Fred Bock Music Company, Gentry Publications, and Shawnee Press. The audition piece has been posted on the NCMEA website Elementary section under Honors Chorus. Please email Jana Winders [janawinders@yahoo.com](mailto:janawinders@yahoo.com).



**STEPHEN  
RODDY**

**BETH  
ULFFERS**



com with Honors Chorus questions.

North Carolina has a plethora of outstanding music educators. We would like to take an opportunity to recognize an excellent elementary music teacher as the NCMEA teacher of the year at our fall conference. To nominate a colleague, you may use the NCMEA website. Look under "sections," "elementary," and "elementary awards." An email soliciting nominees will also be sent to administrators across the state in the coming months. Nominations may be sent to Beth Ulffers at [ulffersb@pitt.k12.nc.us](mailto:ulffersb@pitt.k12.nc.us). Please note the September 1<sup>st</sup> deadline. This is a great way to honor a deserving colleague!

The board hopes that another conference highlight will be a performance of an elementary group. We received many positive comments about our featured performing group last year. We welcome a chorus, Orff ensemble, recorder consort, drumming ensemble, or other such group that you could share with our membership. This is another way to model excellence in teaching for all of our membership and to encourage others to set goals for their program. For more information, you can contact me at [ulffersb@pitt.k12.nc.us](mailto:ulffersb@pitt.k12.nc.us) or visit the NCMEA website, using the "conference" tab, "members," "conference performance application." (Note the application deadline will remain open for this until late summer.) Directors must be an NCMEA member to apply.

As your school year winds down after the rush of concerts, programs, assemblies, and recitals, take time to enjoy your summer, make music, and connect with other music educators. Reach out to new music educators and encourage them to become a member of NCMEA. Our new mentor program is designed to reach and help retain music educators but we need your help to identify and encourage beginning teachers to get involved with NCMEA. We strengthen music education when we collaborate, share, mentor, and continue to be life-long learners.



### Future NCMEA Conference Dates

November 9-12, 2013

November 8-11, 2014

November 7-10, 2015

November 5-8, 2016

November 11-14, 2017

## HIGH SCHOOL CHORAL SECTION

***The trouble with weather forecasting is that it's right too often for us to ignore it and wrong too often for us to rely on it. - Patrick Young***

As I sit to write this article on another cold February day, I stare out of my living room window and wonder when I will see blue skies again. I feel like some of the only light I have experienced this winter has been in my chorus room! How wonderful it is to love your job so much that no matter the color of the skies, sunshine can always be found at your workplace. Corny, I know, but very true. Last Christmas, I took my Women's Choir to perform at a nursing home. After our scheduled performance in the main quarters, the staff asked if we would perform in the back of the home for the Alzheimer's patients. Of course, we agreed, and were led through a locked door to the back hallway and into a small gathering room. As we sang for the lethargic patients, I noticed a frail lady in a wheelchair waving her arms as if she were conducting a choir. As we walked out of the room after performing a few Christmas carols, I stopped to speak to her. I asked her if she enjoyed the performance. With no indication of the symptoms of the disease that plagued her mind, she held my hand between hers and looked up at me with bright eyes and a smile the size of Texas and said, "I used to direct choirs in Greensboro – middle school all the way up to high school." She held my hand tighter as her eyes and smile lit up even more and said, "It's fun, ain't it!" I will never forget her. I saw myself in her eyes and remembered that I am so blessed to be a chorus teacher! We bring light to our students each day by sharing our talents, our energies, and our love with them, but that light is magnified and reflected back to us from our students in so many ways, so much so, that even when we are old and grey and no longer ourselves, the warmth of the years of service to our students still burns.

The weather has definitely played a role in molding my first year of service as choral section chair. It was a very difficult decision to cancel the All State Clinic in January. One week before the scheduled event, as reporters began forecasting possible nasty weather, Beverly Alt, Jeremy Truhel and I began exchanging e-mails and late-night phone calls trying to weigh our

**CAROL  
EARNHARDT**



options. We crossed our fingers that the forecast would change and agreed to wait until that last possible hour to make a decision. Early Thursday morning brought an assurance of imminent dangerous weather. So, with Kevin Fenton waiting at the airport in Florida to catch his flight, pianos delivered, tuned and waiting to be played, coliseum staff preparing for our arrival on Friday, and choir directors and students from around the state waiting with packed bags, the board voted unanimously to cancel the event. Turns out, we made the right decision. The ice covering Greensboro (and most of the land mass in North Carolina) would have posed a very dangerous threat to the safety of our students and teachers, even with a modified schedule. I want to thank Beverly Alt and Jeremy Truhel for their time, their diligence, their patience, and their leadership in helping me make the decision. I want to thank the board for being supportive in making a tough call.

At the top of the All State registration materials sent to directors when allotments are assigned, this sentence appears: *If Allstate is cancelled due to bad weather it will not be rescheduled. If Allstate is cancelled due to bad weather fees will not be refunded. Fees are nonrefundable for any reason.* When All State was cancelled in 2010, the board decided to include this statement on the registration form to avoid a financial disaster should All State be cancelled due to weather. For years, our event has been held at the Greensboro Coliseum and we have found it to be a perfect venue for our large event. But, because the coliseum is booked for most of the year, scheduling a make-up date for an event cancelled due to weather is impossible. This year, we got LUCKY! The coliseum had ONE weekend that had not been booked by another vendor. The board voted to re-schedule

All State for May 3rd and 4th at the Greensboro Coliseum **and** Beverly and Jeremy secured the same conductors for the weekend! I am looking forward to May, and I am so glad that our students will be offered this wonderful learning experience despite Mother Nature's curse in January.

By the time you are reading this article, Music Performance Adjudications will be a memory and you will be preparing for End-of-the-Year concerts and for graduation. Thanks again to Ed Yasick, Chris Hansen (our newly elected Choral Activities Chair), and all of the MPA site coordinators for another successful year of adjudications. The high school choral section saw a big change in this year's MPA's. Thanks to Chris Hansen, digital equipment was purchased for each MPA site so that all judges could give recorded comments instead of written comments. I hope that you found the recorded comments useful for you and your students. I am sure the board would love to hear your feedback on this change!

For the second year, the choral section will induct three of our finest high school choral directors into the Hall of Fame. These directors have made significant contributions to NCMEA, ACDA, and to the high school choral section in particular. NCMEA choral section members were asked to nominate outstanding High School Choral directors who impacted the lives of their students through the love of choral music, dedication to the choral art, leadership in NC choral music, and influence on the lives of students. Out of those nominees, the committee selected three recipients to be inducted into the 2013 NCMEA Choral Section Hall of Fame: Marta Force, Mike Pittard and Jim Williams. These inductees will be recognized at All State in May or at the NCMEA business meeting in November. Please consider nominating someone who has influenced your education and career in music education for the 2014 High School Choral Section Hall of Fame Award by emailing Ron Vannoy at [rvannoy@alexander.k12.nc.us](mailto:rvannoy@alexander.k12.nc.us).

Congratulations to the following teachers who were nominated for the NCMEA High School Choral Section Teacher of the Year: Jill Boliek, Riverside High School; Maggie Cook,

## HIGH SCHOOL CHORAL SECTION

Greenhope High School; Delores Crutchfield, Asheboro High School; Jacquelyn Holcombe, Cary Academy; Bob Johnson, C.A. Erwin High School; Norman (Trip) F. McGill, III, Ashbrook High School; Mary Beth Shumate, Brevard High School; Ron Vannoy, Alexander Central High School; Bernadette Watts, Alexander Central High School. Voting was done through Survey Monkey in February and March and the recipient will be announced at the N.C. Honors Chorus concert in November.

At the Choral Section business meeting this November, Ed Yasick will present a slate of choral teachers who are willing to serve as a member-at-large on the NCMEA Choral Section Executive Board. Members at the November meeting will be asked to vote for five of these worthy candidates. Currently, the list of candidates include Richard Butler (South View High School, Cumberland County), Heather Copley (Apex High School, Wake County), Kim Cozart (Andrews High School, Cherokee County), Mignon Dobbins (Reagan High School, Forsyth County), Robert Jessup (Franklin High School, Macon County), Sarah McLamb (Corinth Holders High School, Johnson County), Ellen Peterson (North Davidson High School, Davidson County), Tonya Smith (Elkin High School, Surry County), Elaine Snow (Davie High School, Davie County), and Emily Turner (East Wake High School of Arts, Wake County). If you would like to serve on the choral board, please contact Ed Yasick at [eyasick@wcpss.net](mailto:eyasick@wcpss.net) so that your name can be included on the list of nominees this November.

As your school year comes to a close, let me remind you of a few important events:

- Dr. Brad Holmes will conduct our N.C. Honors Chorus Clinic on November 9<sup>th</sup> and 10<sup>th</sup>. Dr. Holmes is a very talented conductor and composer. Please encourage your students to audition for the choir. Deadline for submission of audition fees is September 10<sup>th</sup>. The most up-to-date information concerning N.C. Honors Chorus can be found at [ncmea.net](http://ncmea.net).
- The University of North Carolina School of the Arts will be performing at the NCMEA Professional Development

Conference. Plan to attend this wonderful performance!

- Please send your nominations for Teacher of the Year to Cynthia Benton.
- Please send your Hall of Fame nominations to Ron Vannoy.

On March 12<sup>th</sup>, I will be flying to Dallas, Texas for the National American Choral Directors Association Conference. I have my cowboy boots ready! And, I am looking forward to some warm Texas weather and blue skies! At the conference, I will be searching for interesting sessions to be included in future NCMEA Professional

Development Conferences, talented conductors to be invited to serve as our All State and N.C. Honors chorus clinicians, and outstanding new music to be included in reading sessions at our conference. If you would like to suggest a clinician for N.C. Honors Chorus or All State and/or you have been to an interesting professional development clinic or workshop that would be great to include in our conference in November, please contact me at [earnhardtcarol@yahoo.com](mailto:earnhardtcarol@yahoo.com).

I hope you have a restful and peaceful summer filled with warm weather and sunlight!



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# 2013 HIGH SCHOOL CHORAL HALL OF FAME RECIPIENTS

**Marta Force** received her BM Ed degree from Appalachian State University, and has taught choral music at all levels for the Greensboro Public Schools. Marta is a member of ACDA and NafME, and has served as an officer for ACDA, Alpha Delta Kappa, Sigma Alpha Iota and NCMEA. She was a finalist for the 1993 Greensboro Public Schools Teaching Excellence Award and was PTA "Teacher of the Year" at Grimsley High School in 1997.

Marta received the Grimsley Alumni Association Merit Scholarship in 1999 for travel and study abroad (Oxford and Cambridge Universities) and was honored to have the GHS school yearbook dedicated to her in the spring of 2002. She is the recipient of the 2003 NCMEA High School "Teacher of the Year." Retired from teaching at Grimsley High School in 2004, she was selected as guest speaker for the Commencement Ceremonies, Class of 2006. A certified Mentor Teacher in coordination with area colleges and universities, Marta has supervised 30 student teachers, and was the Music Department Chair from 1972-2004.

Under her direction of the Grimsley High School Madrigal Singers, performances included three Southern Division Music Educators' Conventions, Duke University Chapel, N.C. Executive Mansion, the Washington National Cathedral, the East Room of the White House, as well as countless others. She led the ensemble on a summer concert tour of England, Scotland, and Wales, as well as a tour of Germany and Austria. The ensemble was selected as the featured choir for the National Youth Choir Festival at Carnegie Hall in 1998; a second performance in 2002 included a brief performance on "Good Morning America" Television Show.

Marta served as High School Choral Section Chair (1998-2000) for the NC Music Educator's Association, as well as the Repertoire and Standards Chair for High School for the ACDA Southern Division from 1998-2000. She served as an adjudicator and assistant

**MARTA  
FORCE**



**JIM  
WILLIAMS**



administrator for the National Treble Youth Choir for the ACDA National Convention in Miami, Florida.

As president of the NC Summer Institute in Choral Art, a non-profit summer choral camp now in its 55th season, camp enrollment has grown from 42-600 participants under her leadership. She has been instrumental in bringing 28 renowned choral conductors to serve as clinicians, including Dr. Lara Hoggard, Paul Salamunovich, Andre Thomas, Don Neuen, Weston Noble, and Anton Armstrong. In 2005, Force designed the curriculum for the first Music Certification Workshop as an outgrowth of NCSICA, a workshop that provides advanced preparation for the national Board Certification Exam and serves music teachers K-12.

Marta is the immediate past Director of Choral Activities at Greensboro Music Academy and the independent Carolina Children's Chorus, the AHA Capella Singers of the American Hebrew Academy and the Simcha Choir of B'nai Shalom Day School, including involving administrative duties. She was also founder of the NC Children's Chorus Festival. She co-coordinated the first NC Youth Chorale performance at Carnegie Hall in 1991, and served as consultant the following year held in Avery Fisher Hall, Lincoln Center in New York. She was guest conductor for the Superintendents Honors Chorus, Dade County (Miami) Spring 1994 and Fall 2002, and has served as a guest conductor for numerous North Carolina all-county choirs.

**Jim Williams** is a native of Morganton, NC where his high school band director was noted North Carolina composer, M. Thomas Cousins. Jim studied music at Mars Hill College (AA), East Carolina, and Appalachian State University (BS, MA), all in North Carolina. He was band and choral director at Hildebran High School, Cultural Arts Coordinator for the Burke Co. Public Schools, and choral director at East Burke High School before retiring in 1994 after 32 years in the county school system. Following his retirement he taught at Mars Hill College and continues to work with the Choral Festival there.

Jim was selected as the 1982-83 NC Teacher of the Year and spent the year traveling the state promoting public education. He received the Lara Hoggard award from the NC-ACDA in 1991 for Distinguished Service in Choral Music in North Carolina. He is a member of numerous professional organizations and continues to be active in choral music as a guest conductor and in assisting groups and directors on a request basis. He has been very active in NCMEA throughout his career, holding numerous positions on the NCMEA Executive Board during his many years of service.

Jim has over 45 years experience as a church choir director. In 2007, he retired from First United Methodist Church in Hickory, North Carolina after 31 years of service. The church awarded him the title Chancel Choir Director Emeritus. He is an accomplished composer. Of his published compositions, *A Parting*



## HIGH SCHOOL CHORAL SECTION

*Blessing* has been the most successful with over 200,000 copies sold. In June of 2009 it was performed at Carnegie Hall by a choir of approximately 700 voices as part of the 70th Anniversary Gala of Shawnee Press. The piece is designated a Shawnee Classic. Jim and his wife, Susan, live in Valdese, NC.

**Michael Pittard**, who passed away at Wake Forest Baptist Medical Center on January 1, 2013, was active in music education in North Carolina his entire life. After singing under the inspiring direction of Charles Starnes at East Mecklenburg High School in Charlotte, Mike received a B.S. in Music Education at East Carolina University and a Masters in Music Education at Appalachian State University.

Mike taught at many schools during his noted career. He started at J.M. Alexander Middle School and then continued for 18 years at North Mecklenburg High School in Huntersville, NC; he then worked in the Macon County school district, Coulwood Middle School, and finished his career at West Mecklenburg High School. Mr. Pittard was active in many choirs and churches throughout his musical career. He was the choir director at Farmville Christian Church, Farmville, NC, Mt. Zion Methodist, Cornelius, NC, Mooresville Presbyterian, Mooresville, NC, Calvary Lutheran, Concord, NC, Mountain City Methodist, Mountain City, TN, Mountain View United Methodist Church, Kingsport, TN, Clemmons Presbyterian, Clemmons, NC, and he ended his career at Calvary Lutheran Church.

He was very active in ACDA and NCMEA. He was an active NCMEA Choral mpA adjudicator and held many offices on the High School Choral board including choral chairperson from 1978-1980. We honor Mike and share his award with his family: wife, Amy, brother and sister in law, Dr. Jessie and Cindy Pittard, his sister, Jerrie Charlesworth, and his previous wife, Ruth Pittard. His children, Marian Goecker and James Pittard, as well as his mother, Margaret Pittard, were not able to attend but are here in spirit for their beloved father and son.

As a music educator, Mike actively played a significant part in expanding each student's musical experience well beyond the classroom. He led his

**MICHAEL  
PITTARD**



choirs in state contests yearly, where they consistently received superior ratings. He also created opportunities for students to travel and perform in unforgettable locations each year; from the cathedrals of New York City and Washington, D.C., to the international splendor of Europe and its neighboring countries. Mr. Pittard was intent on giving his students the most memorable experience possible in order to shape their passion for extraordinary music and respect for the arts.

Throughout his career, Mike Pittard influenced and inspired hundreds of students and choir members, choosing music as a ministry. Since his death, there has been a huge outpouring of

love, appreciation and support from generations of students whose lives Mike touched. One student's words capture the sentiments of so many who have written about his influence in their musical and personal growth:

*"Right now I am sad but also very full of gratitude. I just heard that my choir director from junior high and high school passed away. Mr. Pittard gave us such a strong choral foundation, such a love for music, and opportunity to learn early that a group can be better than its individual parts, to experience the magic of being in that artistic zone where time and the world are briefly suspended and you are truly united in the moment. How many of us, his students, have been fed, comforted, buoyed up, sustained, and connected to others by music and the voice? How many people can one good music teacher touch? And how can we ever say thank you enough? Rest in peace, Mr. Pittard."*

As a teacher, a father, a son, a brother, a husband, and a friend, Michael Larry Pittard will forever be remembered for his loyalty, commitment, love, and inspiration to us all through his music and his life.

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## MIDDLE SCHOOL CHORAL SECTION

As I sit down to write this article, I can hardly believe where we are in the year! Our students are anxiously awaiting Spring Break. Many of you have completed, or are very close to performing, at one of our Music Performance Adjudication (MPA) sites. I know that both you and your students will find the experience to be both beneficial and fun! When I reflect on past MPA performances, it was always the ability to sit down and hear other groups that my children appreciated the most. I hope you were able to sit down and hear what other really great Middle School Choral programs are going across the state of North Carolina.

As the end of the year approaches, I have two important topics that I would like to address. First, the importance of applying to perform at the 2013 NCMEA Professional Development Conference. Second, sharing the gift of NCMEA membership with a fellow music educator.

### **Topic One:**

#### **You did it....now reap the benefits!**

So you received a Superior at MPA? Congratulations! I am confident that you and your singers devoted much time and energy preparing for this performance. Your hard work is to be commended, and I applaud you. In your exit package provided by your MPA site chair you received a letter from me encouraging you to apply to perform at the upcoming NCMEA Professional Development Conference.

The NCMEA Middle School Executive Board would like to encourage you to submit a recording for consideration to perform at the November NCMEA Professional Development Conference. Educators from across the state look forward to hearing the two middle school choruses selected to perform at conference each year. This year, the two choirs will be performing on November 11, 2013.

The conference performance application, recording submission instructions, and other pertinent information can be found on the middle school choral website, <http://ncmiddlechoral.webs.com>. Applications must be postmarked by June 15, 2013. Dr. Janna Brendell, the Conference Performance Coordinator, will submit the application and recording to a selection committee for review. Again, the deadline for submission is

**HILLARY  
BOUTWELL**



June 15, 2013. Please consider this incredible musical experience for you and your singers!

Additionally, this year marks the first annual Chair's Choice nomination for NCMEA Conference Performance Choirs. At the conclusion of your MPA event, the judges collaborated and determined which of the group(s) performed at a level that truly exemplified the type of choir that should be honored at the annual NCMEA Professional Development Conference. Some of you may have received this invitation to audition. As chair of the NCMEA Middle School Choral Board, I implore you to consider submitting an audition recording to Dr. Janna Brendell. Your group should be heard! Furthermore, this is a musical experience that your students will be talking about long after they have graduated from your program. Again, job well done to every choir and director who visited the stage at an MPA event, it is no small feat!

### **Topic Two:**

#### **Operation Find-a-Friend**

During my term, there are many things I hope to address. However, one of my greatest tasks is reaching out to educators who do not know the great opportunities that exist when he or she chooses to be a member of the North Carolina Music Educators Association. Personally, I have committed myself to lifelong learning. I understand that there is always a publication that needs reading, a technique that needs implementing, an innovative idea that needs to be heard, and a fellow colleague that warrants observing because what they are doing is out of this world! Every year I learn something new at an NCMEA event. I take so many things back to my classroom! It saddens me that some teachers, possibly right down the road from you, are going through life without any idea of what they are missing.

I would like to ask you to help me in seeking out these individuals. Make a call, send an email, or bring it up at your next district meeting. Spread the news that NCMEA membership is worth it! Wouldn't it be amazing to report that all districts across our state have 100% participation for the Middle School Choral Section? Let's do it! Some of the really amazing experiences in my life occurred only after a friend introduced me to the opportunity!

With that being said, see you at All-State!

### **LAURA JEAN REED**

#### **6th Grade Choir Clinician**

As Director of Chicora Voices, the Greenville Children's Choir, Jeanie comes with a wealth of knowledge and accomplishments to her credit as a specialist in the child's voice. She has established herself as a distinguished educator in Upstate South Carolina where she is currently the Music Specialist and Chair of the Fine Arts Team at Greenville's Stone Academy of Communication Arts. Jeanie was the 2007-2008 Greenville County Teacher of the Year and an Honor Roll teacher for the state of South Carolina 2008-2009. Jeanie is an active clinician and guest conductor throughout the nation.

Jeanie holds the Bachelor of Music and Master of Arts in Education from Furman University, with additional study in working with the child's voice at Westminster Choir College. She is most proud to be the mother of Mitchell, a student at Clemson University, and Philip, a student at Furman University.

### **LAURA FARNELL**

#### **Women's Choir Clinician**

Laura Farnell is an active choral composer, clinician, accompanist, and adjudicator who resides in Arlington, Texas. After graduating summa cum laude from Baylor University with her Bachelor of Music Education in Choral Music (with a piano emphasis), Laura taught elementary music for two years. She then taught junior high choir for eight years in Arlington, Texas. She was honored by her schools with Teacher of the Year awards in 2000 and 2003, and in 2004 she received an Excellence in Education Award as the Arlington Independent School District's outstanding junior high teacher of the year.

Laura enjoys working with middle school students and presently serves

## MIDDLE SCHOOL CHORAL SECTION

as an invited clinician for numerous district, region, and state honor choirs across the country. She also presents workshops for choir directors at both district and state levels and has presented at music conferences in Illinois, Iowa, Oklahoma, Texas, and Wisconsin. A prolific composer, she especially enjoys writing and arranging music for choirs at the middle school level. She is represented by several music publishers with more than sixty compositions in publication. Many of these pieces are commissioned compositions that have been written for and premiered by choirs such as the Texas Choral Directors' Association State Junior High Honor Choir, invited choirs at the Texas Music Educators' Association convention, and the Mississippi JH All-State choir.

Laura is a member of the Texas Music Educators Association, Texas Choral Directors Association, the Texas Music Adjudicators' Association, and The American Society of Composers, Authors and Publishers. She and her husband, Russell, and their sons Ryan (5) and Will (1), attend First Presbyterian Church of Arlington where Russell serves as Minister of Music and Laura directs the childrens' choirs.

### ALAN REED

#### SATB Choir Clinician

Alan Reed has enjoyed a career as a church musician for over 30 years in the Greenville, South Carolina area. He has served as Director of Music at Prince of Peace Catholic Church in Taylors for the past nine years where he directs choirs ranging in age from age 8 through adults. Prince of Peace is fast becoming recognized for its beautiful sacred liturgies and music that features Gregorian chant and polyphony from the early Renaissance through the 21st Century.

Before coming to Prince of Peace, he was Director of Music at Trinity Lutheran Church in downtown Greenville for nearly twenty years. He has also been active as a baritone soloist and choral clinician throughout the Carolinas in church, school and community choir settings.

In addition to church music and festival conducting, Alan and his wife, Jeanie, direct a community choir program in Greenville called Chicora Voices. (Chicora is the name given by American Indians to what is

now the Carolinas.) Chicora Voices now has 90 young singers age 7-18 from throughout Upcountry South Carolina and Western North Carolina in six single-gender choirs for boys and girls. Founded in 2005, Chicora Voices has established itself as a premier choral experience for young singers in the Western Carolinas and collaborates regularly with other choirs and orchestras in the region. This year's choirs will tour New York City on Memorial Weekend in order to sing a festival concert in Carnegie Hall, making this the choir's second appearance in that venue.

### Notes to Accent

**April 26 – 27, 2013:** All-State, War Memorial Coliseum, Greensboro, Contact: Angel Rudd or Dr. Bev Vaughn

**June 15, 2013:** Application deadline for 2013 NCMEA Professional Development Performance Choirs, Contact: Dr. Janna Brendell

**September 15, 2013:** Application deadline for Dr. Brian Busch Memorial Grant, Contact: Tamera Shook or Leigh Walters

**September 15, 2013:** Honors Chorus and All-State Chorus Application deadline

### Please Notify NCMEA and NAFME When You Have a Change of Address

If you have a member friend who has moved or plans to do so or who has any change in contact information or teaching location, please remind them to notify both NCMEA and NAFME so that they will continue to receive journals and emails.

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2. NCMEA, Dr. Reta R. Phifer, Executive Director, 7520 E. Independence Blvd., Suite 155, Charlotte, NC 28227 or [rphifer@ncmea.net](mailto:rphifer@ncmea.net)

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## NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION UPDATE ARTISTIC LITERACY AND THE COMMON CORE: NORTH CAROLINA'S APPROACH

By **CHRISTIE LYNCH EBERT**, *Arts Education  
Consultant*

*NCDPI representative and ex-officio consultant to the board*



**CHRISTIE  
EBERT**

Greetings, North Carolina Music Educators! The Common Core State Standards were developed in 2009 by a consortium of 48 states and led by governors and chief state school officers. In 2010, the North Carolina State Board of Education formally adopted the *Common Core State Standards* as part of North Carolina's *Standard Course of Study*. In her blog (February 2013), North Carolina State Superintendent June Atkinson writes about how the Common Core has addressed equity, mobility, improved testing, and better aligned resources, but states that the Common Core's most significant impact is on what is happening in classrooms every day. The impact of the Common Core on classrooms raises several questions for arts educators:

- What is the message that is being sent about expectations for implementing the Common Core?
- How do music educators teach Music Standards and support the Common Core?
- How does the emphasis on the Common Core align with the development of Artistically Literate Citizens, as described in the *National Core Arts Standards: A Conceptual Framework for Arts Learning* (January 2013)?

In an effort to send a cohesive message, honor the integrity of the music discipline standards, and set the stage for the *National Core Arts Standards*, North Carolina has taken an approach of focusing on what it means to be artistically literate (as defined in the National Core Arts Standards) and aligning these principles with the Common Core expectations for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects. Below are 10 key points that are part of the messaging for our state, which may be helpful to others striving to identify the relationship of the Common Core with music education classroom practices.

1. **SHARED EXPECTATION FOR LITERACY:** As stated in the Introduction to *The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects* there is a shared expectation for literacy, K-12, for teachers of all content areas. (CCSS Introduction, Page 4).
2. **CCSS STANDARDS SUPPLEMENT CONTENT**

**STANDARDS:** While the standards convey a shared expectation and responsibility, it is also important to note that the intent of the standards is to supplement, but not replace discipline-specific (music) standards. (CCSS Introduction, Page 3).

3. **TECHNICAL SUBJECTS:** The arts are specifically mentioned in the definition of Technical Subjects: "A course devoted to a practical study, such as engineering, technology, design, business, or other workforce-related subject; a technical aspect of a wider field of study, such as art or music" (CCSS Appendix A, Page 43). Music Teachers should be familiar with the 6-12 Literacy Standards for Technical Subjects, but can also make connections to other ELA and/or Literacy Standards, as appropriate, through the study of music.
4. **PROCESSES OF COMMUNICATION:** Processes of communication are closely connected and integrated throughout the Common Core State Standards (Introduction, Page 4). In North Carolina, we have emphasized the philosophical foundations and lifelong goals for Artistically Literate Citizens and the communication aspects of the National Core Arts Standards framework as aligned with the shared processes of communication in the Common Core. What does this look like?

**ARTISTIC LITERACY:** The *North Carolina Arts Education Essential Standards* focus on the development of artistic (musical) literacy and proficiency in the arts. The new, voluntary National Core Arts Standards are framed by a definition of artistic literacy (below) that includes philosophical foundations and lifelong goals, artistic processes and creative practices, standards that students should attain, and model cornerstone assessments by which they can be measured (*National Core Arts Standards: A Conceptual Framework for Arts Learning* (2013):

"Artistic literacy is the knowledge and understanding required to participate authentically in the arts. Fluency in the language(s) of the arts is the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts."

As with the Common Core, the Core Arts Standards address the concern for producing college and



career ready students from our country's schools. The definition of artistic literacy matches well with the shared expectation and responsibility of music teachers in supporting the Common Core State Standards authentically, and as appropriate, through discipline-specific Music Education standards.

The chart below specifically describes the Arts as Communication, the first of five over-arching Philosophical Foundations and Lifelong Goals which provide common values and expectations for learning in arts education in the National Core Arts Standards: A Conceptual Framework for Arts Learning (2013):

## PHILOSOPHICAL FOUNDATION

### LIFELONG GOALS • THE ARTS AS COMMUNICATION

*In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).*

*The National Core Arts Standards: A Conceptual Framework for Arts Learning (2013) also speaks to communication in relationship to the Framework for 21st Century Skills:*

Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.

## COMMUNICATION

Communication lies at the heart of the arts. In studying the arts, students develop a vast repertoire of skills in intrapersonal and interpersonal processing, listening, observing, speaking, questioning, analyzing, and evaluating meaning. Often, in the arts, this meaning concerns ideas that may be difficult to express outside of the medium chosen by the artist, but is always of great significance to the artist and the informed observer. Use of these processes is developmental and transfers to all areas of life: home, school, community, work, and beyond. It is through communication that collaboration and cooperation occur. In learning to communicate through the arts in a standards-based curriculum, students learn to:

- Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.
- Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions.
- Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade).
- Utilize multiple media and technologies, and know how to judge its effectiveness as a priority as well as assess its impact.
- Communicate effectively in diverse environments (including multi-lingual).

5. INTEGRATED MODEL OF LITERACY/RESEARCH AND MEDIA SKILLS EMBEDDED: The need for students to be able to conduct research and produce and consume media, including print and nonprint texts, in media forms old and new, is embedded in every aspect of today's curriculum, and similarly,

embedded throughout the Common Core State Standards. (CCSS Introduction, Page 4)

6. ART IS TEXT: Art (Music) can be "read," analyzed, and interpreted, just like a book. Dances, music performances, theatrical performances, and art works are all forms of text. Arts teachers can benefit from applying close reading strategies supported by the CCSS and helping students justify their interpretations of works of art through evidence in the text (dance, music literature, painting, script, etc.). See David Coleman's Guiding Principles for the Arts, Grades K-12 (2011) for specific information related to providing students with repeated opportunities to deeply observe high quality works of art (text), and thereby inform students' abilities to create and perform or present within the arts discipline. (Similar to the idea that better readers make better writers, students develop understanding of the accumulation of choices that are made in the construction of music, which in turn informs their abilities to create and perform music).
7. DISCIPLINE-SPECIFIC VOCABULARY: This one is a natural fit. Tier Three words (what the Standards refer to as domain-specific words) are specific to a domain or field of study (such as music) and key to understanding a new concept within a text. (CCSS Appendix A, page 33).
8. WRITING: Music Education teachers should incorporate writing, not as an activity in isolation, but as appropriate, within the context of teaching the Music Education Essential Standards. Writing might take place in music education classrooms through many forms such as journals, reflections, analyses, critiques, evaluations, responses to music; defending musical choices; research (short or sustained) and gathering information from multiple print and digital sources; concert or program notes, programs, written descriptions or explanations of works of music; multi-media presentations to produce, publish, or update individual or shared writing or artistic products; stage plans, screenplays, or scripts. Additionally, the creative practices, as defined in the National Core Arts Standards framework, include: imagination, investigation, construction, and reflection in multiple contexts. These processes have direct transfer to all aspects of learning and life in the 21<sup>st</sup> century, including to processes used in writing.
9. OTHER TEXT APPLICATIONS IN THE ARTS: The arts themselves are often narratives, and there are certainly narratives written in and about the arts. Some texts are informational, such as reading discipline-specific terms or procedures that are applied when participating in or performing in the arts, or reading about composers, choreographers, playwrights, artists, techniques, styles, movements, etc. Some texts are technical, such as a music score which provides directions that convey graphically what students are to do to perform the music, or, a script or screenplay, which includes directions for how the acting, music, production elements, etc. are implemented.

10. LANGUAGE OF THE ARTS: Arts literacy, as defined in the National Core Arts Standards, “requires an acknowledgement that each arts discipline has a language of its own that is informed by its history and common practices and learning these languages requires in-depth immersion and training.” It is through the artistic processes (creating, performing/producing/presenting, responding, and connecting) and their unique applications through the individual disciplines, that individuals realize artistic literacy and its relationship to college, career, and lifelong learning.

## IMPLICATIONS FOR MUSIC EDUCATORS: IN NORTH CAROLINA, MUSIC EDUCATION TEACHERS ARE EXPECTED TO:

- implement the NC Music Education Essential Standards, and,
- make connections with the Common Core State Standards, as appropriate, and within the context of the teaching of the music-specific standards.

In short, implementing music standards with a focus on developing artistic literacy allows music educators to maintain the integrity of their disciplines while implementing authentic approaches, skills, and behaviors into their teaching to help meet the shared responsibility for literacy in the Common Core State Standards. What approaches are used in your classroom? This is a conversation that is sure to continue and to which NCMEA could provide guidance in relation to authentic connections between standards-based music education classroom practices and Common Core expectations.

## STAYING INFORMED

Please watch for future articles in the NC Music Educator, which will detail issues impacting Comprehensive Arts Education in North Carolina, including current legislative action. For important announcements regarding the Essential Standards, legislative updates, and other issues impacting music education programs in North Carolina delivered to you via email on a weekly basis, subscribe to the NCDPI Arts Education Listserv Update. If you are not already a member, please send an email to: [christie.lynchebert@dpi.nc.gov](mailto:christie.lynchebert@dpi.nc.gov) and request to be added.

Thank you for all that you do to teach music as an integral part of a balanced and comprehensive education to the nearly 1.5 million students in North Carolina’s schools!

## RESOURCES FOR FURTHER EXPLORATION

- Arts and the Common Core on the NCDPI Arts Education Wikispace: <http://ances.ncdpi.wikispaces.net/Arts+and+the+Common+Core>
- Guiding Principles for the Arts, Grades K-12 (2011): <http://usny.nysed.gov/rtrt/docs/guidingprinciples-arts.pdf>
- National Core Arts Standards: A Conceptual Framework for Arts Learning (January 2013): <http://nccas.wikispaces.com>
- The Arts and the Common Core: A Review of Connections between the Common Core State Standards and the Core Arts Standards Conceptual Framework (The College Board, New York, NY: December 2012) Accessible from: <http://nccas.wikispaces.com>
- Arts Education Standards and 21st Century Skills: An Analysis of the National Standards for Arts Education as Compared to the 21st Century Skills Map for the Arts (The College Board, New York, NY: August 2011) Accessible from: <http://nccas.wikispaces.com>
- Framework for 21st Century Skills: <http://www.p21.org/overview/skills-framework>



## Tips to Share with Parents

Parents wield extraordinary influence over local principals, school boards, and other decision makers. Encourage them to become involved in the advocacy process and make a significant difference in the quality of their child’s music education program.

Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent).

On average, students in music performance scored 57 points higher on the verbal and 41 points higher on the math section of the SAT than did students with no music participation.

Here are some simple, time-effective ways parents can assist their child’s school music educators:

### Access the Status Quo:

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board about your desire to have a strong music education for your child.

### Communicate Effectively

- Be in touch with local music teachers on a regular basis. Offer to help out.
- Ask yourself why your children need high quality music education. Be able to articulate the answers to teachers, administrators, and other parents.
- Take part in your school’s music booster organization.

Visit [www.nafme.org](http://www.nafme.org) for more Parent Resources.



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