

THE NORTH CAROLINA MUSIC EDUCATOR

VOLUME 64 NUMBER 4

SPRING 2014



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Updated December 2013

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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 for additional Journal information.

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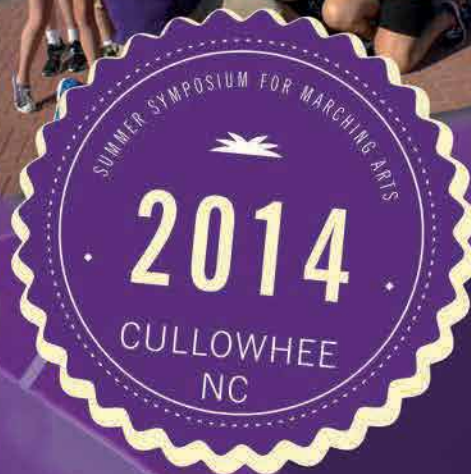
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PRESIDENT'S MESSAGE

Greetings Colleagues! I hope each of you has had a successful school year thus far and that all are ready to focus on the events and activities that the end of a school year provides.

At the January meeting of your NCMEA Board, I shared what I would like for NCMEA to focus on during my term as your NCMEA President. With the assistance of all NCMEA members I am sure that we can make progress on the following:

Membership

Membership has declined in the past few years with much of the decline due to the results of what has been decided in Raleigh by our state government.

We have several ideas in the development stage at the time of the deadline for this article to increase and maintain membership. Additional information will be shared as details are finalized.

Advocacy

Advocacy has been and will continue to be an ongoing progress. We can never stop advocating for Music Education in our schools.

We all are aware of the need of advocating to the public (*parents, school administrators, elected leaders, etc.*) for music education, but I want to add that we need to better advocate to the music educators in North Carolina the value of

**RICHARD
HOLMES**



having membership in NCMEA/NAfME each year.

A few of the reasons to have and maintain membership in NCMEA and NAfME are:

- The 21st-century advocacy support and resources you need to protect your music program
- A network of serious, committed music educators addressing issues such as standards, assessments, scheduling and diversity
- Access to professional development experiences including journals, national and state conferences, books, e-learning events and online mentoring.
- Opportunities for your students such as national and state honor ensembles, music honor society, and composition contests.

The benefits listed above are great reasons to be a member, however I think that a need to develop additional benefits is needed. I have a few ideas at this time and will share additional information as details are finalized. However, if any NCMEA member has an idea for additional benefits, please contact me at my email address: Holmesri@hickoryschools.net

The NCMEA website currently has helpful advocacy materials available to help you promote music at the local level. Over the coming months I hope to add additional links and other resources for use. Please share any websites, articles, handouts, etc. that you have found to be useful that can be added to our website for NCMEA members (we will of course need to obtain permission to post any published materials).

Develop a North Carolina Guide to NAfME's "Workbook for Building and Evaluating Effective Music Education."

NAfME currently has two workbooks for administrators who do not have

a music background to assist in evaluating our teaching. One book is entitled: "Workbook for Building and Evaluating Effective Music Education in General Music" and the second book is entitled: "Workbook for Building and Evaluating Effective Music Education in Ensembles".

These books are great starts, but the workbooks are designed with the most commonly used evaluation systems used in the United States. I would like for NCMEA to have a guide that is specific for the McRel system that North Carolina uses.

I would encourage you to purchase one (or both) of the workbooks above to assist you until a guide available for NCMEA members.

Provide support to members for the new Assessments in the Arts that are coming to North Carolina

In 2014 – 2015 ASWs (Analysis of Student Work) is to be implemented for the Arts. ASWs are will our "End of Grade" or "End of Course" tests. A pilot program is underway that will establish the process that all music teachers will use to determine Standard 6 (Student Growth) of the McRel Teacher Evaluation Instrument. Several of your NCMEA Board members are part of this process.

At this time, nothing is finalized about the process. The pilot program is scheduled to end by July 2, 2014. My thoughts of support that NCMEA could provide would be to help develop assessment guides (appropriate methods to assess specific Music Standard/Objective), lesson plans, units, other rubrics, etc. I hope to provide additional information as soon as the ASW process is finalized. Be sure to visit the NCMEA website over the summer for updates on this process.

If you are participating in the 2014 Pilot, please send me your name to my email address: Holmesri@hickoryschools.net. I would like for you to share with me your thoughts and ideas of the kind of support NCMEA can provide.

Continue and strengthen the NCMEA Mentor Program

We have had much success with the first year of implementing the Mentor Program. Please be sure to visit the NCMEA website if you wish to be involved (Mentee or Mentor) or contact Phillip Riggs, who serves as our NCMEA

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Mentor Chair. (riggs@ncssm.edu)

To help with the funding of the Mentor Program to allow as many as possible to participate, I would like to have a 5k run established. Sonja Williams, our Past-President, made the suggestion for the 5K run and will be working on organizing the event. Additional information (where/when) will be shared as details are finalized.

Research the possibility of establishing All-Collegiate groups for Band, Choir and Orchestra for NCMEA

NCMEA already has outstanding student groups for Elementary, Middle School Choral, High School Choral, Orchestra and Band. I would like to see collegiate groups added to the events that we offer music students in North Carolina as we have many outstanding colleges/universities in our state. I will share additional information as it becomes available.

I have outlined six areas that I would like to focus on during my term as your NCMEA President. If you have ideas to help develop any of the areas listed above to continue the forward movement of NCMEA, please contact me. I look forward to serving as your NCMEA President for the next two years!

Best Wishes to each of you as we all finish a great school year. Be safe and God Bless!

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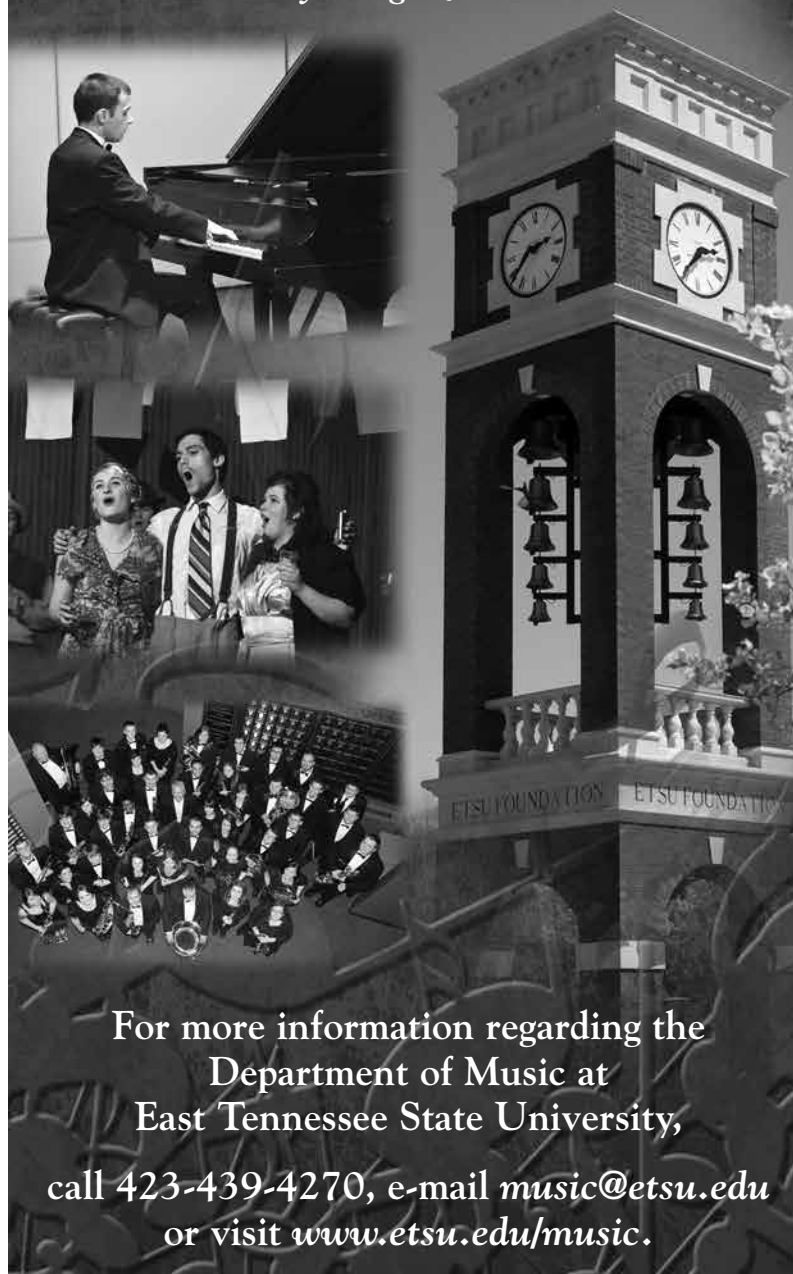


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ADVOCACY

The deadline for submitting articles to this spring edition of the North Carolina Music Educator was looming the week of snow and ice in mid-February. What am I going to write about that will be of interest to NCMEA members in April and May? So I looked at my calendar and saw that Legislative Day for the Arts will be held on May 21 in Raleigh. There's my topic, Advocacy!

One of NCMEA's goals over the next two years is to increase our advocacy efforts in the State and provide our members with more information on issues going forward.

That same week I received an email from a former music education teacher asking if NCMEA acts as a lobbying group for teachers in the North Carolina Legislature. She said she was interested in securing the truth about legislative effects on teacher's salaries,

PAT HALL



tenure, etc. She also mentioned there was a lot of fear-mongering among her educator friends.

Her timing is noteworthy because that same week in February, Governor McCrory and State Legislative leaders announced a plan to raise starting teacher pay. There were a lot of comments on the NCMEA Facebook page following that press conference.

To answer the former music educator's question, no, NCMEA does not hire a lobbyist to follow legislation at the General Assembly. However we are aligning with other associations that advocate for the arts and educators as we develop our own position on issues affecting music education in particular.

The North Carolina Association of Educators (NCAE) has a legal staff that is closely following the teacher tenure and compensation issue. Their website provides daily legislative updates and alerts at www.ncae.org. We won't know exactly what will be proposed on teacher compensation until a bill is filed during the next legislative session that begins on May 14, 2014.

NCMEA is a member of Arts NC, the advocacy organization that hosts the Legislative Day in May. Arts NC follows issues related to the arts in the General Assembly www.artsnc.org. This spring they will be following H127, *An act directing the State Board of*

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Education to require an arts education credit for graduation. This bill passed the House last legislative session. The Senate will take up the arts education requirement in the legislative session beginning in May. Arts NC and NCMEA will promote the adoption of H127 in the North Carolina Senate.

The most effective form of advocacy starts at the grassroots level by contacting your local elected officials to share your concerns. We encourage you to tell your story but also include facts and figures and specific "real life" examples that happen in your community. And, feel free to contact their office to find out their position on specific issues. You can find contact

information on members of the General Assembly at www.ncleg.net

There is a wealth of information on advocacy on all the websites noted above as well as on the NCMEA website. I have been saying that we need to "Toot Our Own Horn" by telling our story about the importance of music education. I invite you to join me for Legislative Day for the Arts on May 21.

(NOTE: This article focused on resources at the State level. Our national organization NAFME follows education policy on the National level. For more information visit their website www.nafme.org and click on the for Advocates tab.)

HOW CAN NCMEA HELP YOU?

***Are you wondering why, exactly,
you pay NCMEA dues?***

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- The 21st-century advocacy support and resources you need to protect your music program
- A network of serious, committed music educators addressing issues such as standards, assessment, scheduling and diversity
- Access to professional development experiences including journals, national and state conferences, books, e-learning events, and online mentoring
- Opportunities for your students such as such as national and state honor ensembles, music honor society, and composition contests

When you join NAFME, you also become a member of your local state music educators association.

Join NAFME and NCMEA now!

ABOUT NCMEA

NCMEA is one of eleven state affiliates of the Southern Division of NAFME: the National Association for Music Education. The mission of NCMEA is to promote music as a fundamental component of education and to provide opportunities for lifelong learning by supporting teachers, students, and communities in developing and fostering excellence in music.

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VIRTUAL INSTRUMENTS IN THE CLASSROOM

By **BARBARA VINAL**, NCMEA TECHNOLOGY CHAIR

The NCMEA Conference had some incredible sessions in the Technology strand last November. My personal favorite was the "iBand Jam Session". We jammed with mobile devices of all kinds - iPads, iPhones, Androids and so on. What a great time! My inspiration for creating such a jam session came from a talk by Francis Shephard from Apple a few conferences ago. He showed us the North Point's iBand playing "Feliz Navidad" - <http://www.youtube.com/watch?v=DcexJQM-8W0>. I was hooked!

Playing live music as a group at the Conference has been a missing component of the Tech sessions. We watch others make music with technology, but we were lacking that collaborative effort of making music together. We found that playing folk songs and 12 bar blues patterns on various devices was fun and creative. If it was this much fun for us, how great would it be for your students?

How do you start? At least one device should have Apple's

**BARBARA
VINAL**



GarageBand if possible. It is now a free app in the iTunes store: <https://itunes.apple.com/us/app/garageband/id682658836?mt=12>.

Although this is not a requirement, it sure has a lot of cool features. Using the Smart Guitar allows for strumming patterns, fingered chords or one touch chords. There are all kinds of free percussion instruments: congas, bongos, trombone, ocarina, and my favorite: Bebot. Check out the Google Play store as well as the iTunes store depending on your platform.

Amy-Mae Elliott has put together the 10 best for iOS here: <http://mashable.com/2010/04/11/musical-instrument-iphone-apps/> and AppsZoom has compiled them for Android here: http://www.appszoom.com/android_applications/virtual+instrument.

Download a few instruments and start playing! I would recommend that you also have speakers of some kind, as the volume levels really don't get loud enough on most devices to hear at any distance.

So now there is no need to pull out all the instruments in the closet when you only have 5 minutes between classes. Hand your iPad to a student and tell them to use the I, IV and V chords to create an accompaniment. Have the others pull out their smartphones. How about having one section of your chorus create a twelve bar blues pattern and have students scat sing over the top of it?

So many of our students have devices - iPod Touch, iPad, laptop, smartphone. Why not put those to good use and create your own Tech Band in your classroom? Improvisation is an area that we all too often don't devote enough time to. I guarantee your students will want to create and improvise all the time once you start! I know I did!

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TECHNOLOGY TIPS TO SIMPLIFY YOUR LIFE

By MARSHALL HANING

One of the most important issues in education today is the role of technology in the classroom. Today's students have more access to digital technology than ever before, and they have grown up with advanced video game systems, cell phones, and the Internet as their constant companions. A recent study by the Kaiser Family Foundation showed that children between the ages of 8 and 18 spend an average of almost eight hours a day consuming media. What's more, because many children interact with several media interfaces at once, they are able to consume nearly eleven hours of media during that time. These totals do not include time spent texting or using the computer for schoolwork, which means that the actual amount of time that our students spend with media and technology each day is even higher. Given the integral role that technology plays in the life of the modern student, it is both inevitable and important that this technology should make its way into the classroom.

Unfortunately, many teachers are not able to effectively integrate technology into their teaching. Study after study has shown that young teachers who have grown up with technology are often uncomfortable and unsuccessful using technology in their teaching, and older teachers face more and greater challenges than their younger colleagues. There are many reasons that teachers are not able to successfully use technology in their classrooms. Some teachers are still not comfortable with digital resources such as the Internet. Others fear that they will lose the respect of their tech-savvy students if they demonstrate their lack of ability in the classroom. Many more are simply unaware of the resources and devices that are available for their use, or do not have access to these resources (often because of budgetary constraints). The largest reason that teachers are not able to use technology in their classrooms, however, is that they are simply not trained to. They do not know how to effectively integrate digital resources and methods with

MARSHALL HANING



their classroom activities. In one study, a student teacher remarked, "It is one thing to learn and use a program or tool, but it's another thing to teach it to a room full of six year olds"

Fortunately, it is entirely possible for teachers to learn to use technology in their teaching. By following a few basic principles, any teacher can become adept at helping his or her students to learn more quickly, thoroughly, and independently by integrating digital tools with traditional teaching methods. Here are some tips to get you started:

1. Use technology to make your life easier, not harder. Too many teachers try to add technology in on top of everything else they are doing in their classrooms. Teachers, especially music teachers, simply don't have the time to try to fit one more thing into our already precious time. Many teachers who attempt to use technology in this way become frustrated at the lack of visible results and distressed by the lost rehearsal time, and quickly give up on the technological tools. Those teachers who are most successful using technology integrate it as a refinement of rather than an addition to their current methods. By identifying one of your classroom procedures or a part of your teaching process that is not working as well as you would like it to and attempting to streamline or revamp that process using technology, you make technology part of the solution rather than the problem and greatly increase the chances that you will stick with the tool for long enough to see positive results.

2. Don't use your budget as an excuse. The fact that your district can't afford to buy you an interactive whiteboard is not a reason not to use technology in your classes. There are a huge number of free programs and other free technology resources available via the Internet, and more are being created every day. In most cases, all you need to use these resources is an Internet-connected classroom computer and an LCD projector. If you lack even these minimal resources, consider writing a grant or asking a local business to donate a computer and projector for your classroom. The benefits to you and your students are well worth the time spent finding programs and tools that you can use for little or no cost.

3. Stick with the tool for long enough to see positive results. You will not be able to effectively evaluate a new technology tool after just a few uses, just as you are not able to effectively evaluate an ensemble's ability to perform a piece after just a few rehearsals. Once you have decided to adopt a particular piece of technology or a resource, give it a chance to become a fully integrated part of your teaching before you pass judgment. You may not be able to recognize the full potential of a resource until you have become comfortable with it by using it over an extended period of time. This process may take a month, a grading period, or even an entire academic year. Of course, you should not continue to use a tool that is creating more problems than solutions, but the more time you can give yourself to become comfortable teaching with a technological tool, the better you will be able to judge its true impact on your classroom.

4. Be comfortable with your tools before you begin teaching with them.

One of the best ways to become familiar with a new technology resource or program is to simply open a blank document (spreadsheet, database, Web page, etc.) and press every button in the program. Open every menu, look at every option, click on every icon and in general, act like a kid in a candy store. Try this even on programs you think you know how to use, like Microsoft Word or PowerPoint – you will be amazed at what those programs can do that you were never aware of. Most people are afraid to 'play' with

computers this way for fear that they will cause irredeemable damage if they click on the wrong thing. While this may have been true in the early days of personal computers, today's programs and operating systems are designed to be extremely user-friendly and tamper-proof. As long as you remain within the confines of a single program or resource, you should not be able to cause any real damage, especially since you are starting with a blank document or page that doesn't contain any valuable information. If you choose a formatting option or other tool that causes a problem, simply close the window (without saving the changes), open a new blank document, and resume where you left off. We know as teachers that there is no better way to learn than by doing, and this is one of the best ways of 'doing' technology that I know. One caution: most programs will ask you to verify your choice if you attempt to make any changes that are too drastic. If you get a pop-up window asking you something like 'Are you sure you wish to proceed,' make sure that you really do want to proceed before clicking on 'yes.' If you are in any doubt at all, click 'no' and move on to the next button.

Before you use a technological tool in the classroom, in front of your students, you need to be thoroughly familiar with how it works and what could go wrong. Practice! After you have gone through the above process of exploring the program, plan out exactly how you intend to use the tool in your classroom. Start with small applications and short periods of use, and work your way up. Do several dry runs without your students present, preferably in your actual classroom and using the exact computers and devices you will use during class. If possible, use the technology only on your 'teacher' computer for several days of actual classes before displaying it for the students to see. As with any teaching method, the more comfortable you are with a technological tool before you use it with your students, the more successful you will be.

5. Change one thing at a time.

Change is hard. It's difficult to change anything about ourselves, but it is particularly challenging to change something that is as personal as our teaching style. In many cases, using the technological tools that

are available to us requires actually changing the way that we teach. If you want your students to use an electronic student response system to respond to your questions during your classes, you will need to plan your questioning strategies in a different way than you might in a traditional lecture or rehearsal setting. If you want your students to use a computerized notation program to compose pieces, you may have to demonstrate score-writing skills on the projector in the computer lab rather than on the blackboard in your classroom. These adjustments require significant shifts in the teaching and learning process, both for teachers and for students. Trying to change too many things at once leads to frustration from both parties, and often causes an abandonment of all of the changes that were made.


During my first few years of teaching, my students hated the week following our state professional development conference. Every year, as I attended the various sessions, I would become more and more excited about the new techniques and resources that were being presented. When I returned to school, I would try to implement as many of the ideas that I had seen as possible, in the hope of completely revolutionizing my classroom and creating a learning community that would be admired by everyone who saw it. Unfortunately, what I usually achieved was to frustrate myself and alienate my students by haphazardly employing a variety of strategies that

none of us were really prepared for. After about a week, I would conclude that these strategies just didn't work and my classroom would go back to exactly the way it was before the conference, as my students breathed a collective sigh of relief.

Instead of trying to completely reinvent your teaching, try to make your changes step by step. Choose one thing that you would like to work on and allow yourself and your students a significant amount of time to become accustomed to the change. Once you have become completely comfortable with the new tool or technique that you have chosen, you can move on to the next. In this way, you ensure that you are never trying to think about more than one new thing at a time, and your students are not forced to deal with more than one thing that you yourself are still trying to get used to.

6. Don't be afraid if you don't know everything about technology.


Nobody does. Even teachers who focus on technology are constantly learning new things, even about programs and tools that they thought they knew well. The current state of technological development means that things are obsolete almost as soon as they are created, and that no one person will ever be able to keep up with all of the new resources that are constantly being created. What is important, though, is not how much you know, but how you use it. If you know enough about a technology resource to use that




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resource to help your students learn, then that's enough. You don't need to be an expert to teach successfully with technology. You just need to know enough to accomplish what you want to accomplish. If a student asks you a question about the technology tools that you are using, and you are not able to answer the question, don't

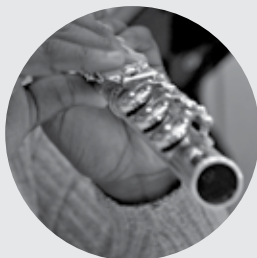
be worried! Tell the student that their question is not related to what they are working on right now, and encourage them to search out the answer on their own after class. Remember—nobody knows everything about technology, so you shouldn't feel bad that you don't.

Technology is an incredible tool, and we as educators are extremely

fortunate to have access to it. In addition, technology is an increasingly important and integral part of our students' lives. It is extremely important that we find a way to use this tool in our classrooms, but it is also important that we do so in a way that ensures that it will help, rather than hinder, our instructional efforts. Simply using technology in the classroom is not enough. As experts in pedagogy and instruction, we must find ways of using technology that support and enhance what we are already doing in our classrooms. By limiting the number of technology tools that we use, choosing tools that streamline our classrooms rather than cluttering them, and remembering that what we know is more important than what we do not, we can help to make our classrooms some of the most interactive, connected, and engaging that the world has ever known. I hope that you agree this is a goal worth working for.

- 1 Rideout, V., Foehr, L., & Roberts, D. (2010). Generation M2: Media in the lives of 8- to 18-year olds. Kaiser Family Foundation, retrieved from <http://www.kff.org/entmedia/upload/8010.pdf>
- 2 See, for example, Coursund (1999); Dessoiff (2010); Duran, Fossum, & Luera (2006).
- 3 Duran, M., Fossum, P., & Luera, G. (2006). Technology and pedagogical renewal: Conceptualizing technology integration into teacher preparation. *Computers in the Schools*, 23(3), 31–54. doi: 10.1300/J025v23n03_03
- 4 For a collection of free online resources for music educators, visit www.symboloo.com/mix/MusicEdTech/, or check out the NCMEA Technology page.

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ABOUT THE AUTHOR

Marshall Haning is a Ph.D. student in Music Education at Case Western Reserve University in Cleveland, Ohio. He taught high school choir for four years in the public schools of North Carolina, and has served as a choral clinician and adjudicator in Ohio, North Carolina, and Kentucky.





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EDUCATING THE OTHER 80%

By MATTHEW ETHERINGTON

What does that mean? You might be excused for thinking this phrase has something to do with the recent political debates, but no. The other 80% has become a buzz word in music technology circles over recent years, following a series of research findings by the likes of Dr. Rick Dammers and Dr. David Williams (musiccreativity.org). They have concluded that, on average, only 20% of high school student in the United States go on to study music at the high school level. So what about the other 80% of our high school students who are not engaged in music at school? They can be described as the “Non-Traditional Music Student” and I want to share with you one way in which I have opened up high school music to these kids at my school, as well as to our “traditional” music students.

Non-traditional music students are those kids who play guitar, drums, sing, or maybe love listening to music but don't play an instrument. Perhaps they do not read traditional notation and have a music life that is completely independent of school. At my school, we have graduated kids into college music programs, but we have also graduated successful “alternative” music students such as those in the pop and electronica worlds. High school students in both categories can be hugely successful, and can be brought into our school programs through the influence of music technology.

I am in year three of teaching a class called “Music Technology” but

MATTHEW
ETHERINGTON



it could equally well have been called “Music Composition.” My students record, edit, layer, and mix sounds together using GarageBand and a MIDI piano keyboard at a computer workstation. Those who read notation can work with notation and those who just use their ears can manipulate audio. Compositions range in style from classical to jazz to the weirdest ambient noises you've ever heard. I love it all and value it all equally.

I'm here advocating for music technology, but I also believe that learning to be creative through music composition is another focus area for music teachers. The power of technology to give students full creative license is so much greater now than it was when I was a high school student. Our responsibility is to understand the potential and empower students with the right tools. We don't have to be experts in technology to do this, and I'm going to provide you with some specifics here that will give you a solid starting point for your own programs.

Let's begin with the first hurdle: budget. I say hurdle, but really money is not the ultimate factor when it comes to launching a new course or program. It begins with a **VISION**, and for me this happened at a TI:ME National Conference where I first heard about “the other 80%.” I went away from that session more informed and energized about the need for different kinds of music programs in our high schools. I thought “why *not* at my school?” and began to put together a proposal for my principal. Having attended music technology sessions at both regional and national conferences strengthened my case, and I was able to back up my proposal with solid research.

It's equally important to get the appropriate **TRAINING**, so that you are prepared to teach using technology and not be at the beginning of a major learning curve. Start small, with one laptop or tablet in your classroom and show how effective technology integration can be before jumping in at the deep end. There are many courses available through TI:ME, SoundTree, Berklee College of Music, and other schools that can significantly strengthen your skills. If you want a down-and-dirty method of educating yourself in specific areas, then there's a little website called YouTube which might come in useful.

Ok, so now to **BUDGET**. In our school, we were able to keep the cost to around \$1000 per station, which should give you a ballpark figure. Think about the best platform for your school. It does make a difference whether your tech team will actually support your choice of computer, so make sure you speak to them first. The last thing you want is to be the only one in charge of fixing your machines. There's no right or wrong option here. Think about your hardware and software needs and how to achieve your goals in a cost effective way. In our lab, we used large inexpensive LCD monitors with a more expensive base computer to achieve an effective set up. Our MIDI controller keyboards, while a step up from the basic model, double as an audio interface, allowing us to plug in a microphone or guitar without additional hardware. The software was already installed, eliminating the need for additional purchases. The only upgrade that has been necessary



If you can tap, you can play.
GarageBand includes beautiful and highly expressive Touch Instruments that sound and respond just like the real thing. And Smart Instruments that make you sound like a pro — even if you've never played a note.

since the initial lab installation is a more robust set of headphones.

One other consideration in starting a course like this is that you could take two different paths, which might accomplish similar outcomes. With the emphasis on using computers, this course could easily fall under the technology umbrella at your institution. One potential advantage is that, while music funding is static or shrinking, there continues to be a push for technology and funding is not far behind. It might be that your principal would be thrilled to start a new course for technology credit, whereas a similar music credit option might not fit into the master plan. With the implementation of Common Core and the new standards for technology, this approach might help you out. By the way, be on your school's Tech Committee - it will position you as a forward-thinking teacher in your school, and you will have frequent opportunities to plug your ideas at meetings.

Grants should be on your radar. While applications often take up valuable time, it is worth pursuing grants both from outside organizations and from groups connected with your school (PTA, School Foundation, parent donors). A simple web search for "music grants" will bring up a host of organizations looking to support music in our schools. Of course, you now know that you can also apply for technology grants! Sometimes, just going through the process of applying and letting people know what your are up to (social media anyone?) can strengthen your proposal, even if you are unsuccessful in getting outside funding. On the other hand, getting a small grant can sometimes be a springboard to matching funds from your school's budget. It's all about communication, tenacity, and generating momentum. In addition to more traditional funding routes, there are a host of new fundraising sites on the web that might get you somewhere. Check your school policy before launching into an online fundraiser, but I have seen several teachers obtain smaller grants through organizations like DonorsChoose.org.

Once you get approval and funding to begin a Music Technology

course, you might be wondering about curricula. As creative teachers, we are often used to coming up with our own lessons, but publishers are beginning to come out with some excellent resources. Hal Leonard offers titles such as *Making Music with GarageBand and Mixcraft* (Hodson, Frankel, Fein, McCready) and *YouTube in Music Education* (Rudolph, Frankel). Oxford University Press has Scott Watson's *Using Technology to Unlock Musical Creativity*, and an excellent new book from Barbara Freedman called *Teaching Music through Composition*. Also, watch out for an upcoming book from Jay Dorfman which offers research-based findings of best practices in this field: *Theory and Practice of Technology-Based Music Instruction*. These authors and many others also have curricula on their own websites for public access.

One of the things I like about my Music Technology course is that the work is project-based. Student spend most of the time hands-on with their creations, and I take the role of advisor, checking in frequently with their progress and reflecting ideas with them to help guide them forward. This really is student-centered learning and quite different from the often teacher-centered world of the band, choral, or general music classrooms.

Students are naturally motivated by the approach, which is framed by clear guidelines, yet allows for an individual path. It's amazing to compare the different outcomes, for example, with a short movie

soundtrack where students produce wildly different audio scores for the same movie clip. Students love to listen and reflect on each other's work and learn a great deal from the process. Here are some projects that we have explored in my class:

- Film Soundtracks
- Using "Found Sounds"
- Importing Audio
- Live Sound Recording
- Audio Editing
- MIDI Performance
- Arranging
- Podcasting
- Remixing

I would urge you to consider implementation of technology into your music program or a fully-fledged Music Technology course. I love to see how creative our students can be in such an environment, and I feel like they keep me up to date, as much as I can teach them what I have to offer. As we think about fulfilling our goal of engaging 100% of our students in music at school, let us reflect on ways to stay fresh and keep up with some of the positive advancements in our field. In many ways, our kids approach music differently from the previous generation, and we must not allow music education to fall behind. There will, I hope, always be a place for music performance in our schools. It's a vital experience for our children. But let's also include new ways of learning, not at the expense of our traditional methods, but as a complement to them.

To view an accompanying online presentation, including a video of student reflections, visit <http://music4education.com/presentations>

Music Technology Lab Cost (2010)

12 x Mac Mini Computer 2.26 Ghz	\$7,099
12 x LCD Monitor	\$2,400
12 x Midi Controller /Audio Interface	\$1,270
12 x Security Locks	\$44
12 x Keyboard and Mouse combo	\$336
Security Cabling	\$87
1 x Blue Snowball USB Microphone	\$64
¼" Headphone Adapters	\$19
12 x Headphones	\$276

TOTAL: \$11,595

JAZZ SECTION

By **ANDY WRIGHT**, *Chair*

Greetings! I hope everyone had a great year and is looking forward to a much needed summer vacation. With that being said, I am proud of all of the accomplishments that have taken place in the jazz section this year. Reflecting on all the progress gives me great joy. I am also excited to see what the future holds for our section! Below are some things we have accomplished this year.

Our attendance at conference sessions continue to increase and involvement at region events continue to increase as well. We commissioned our first Jazz Composition that was performed by the All State High School Jazz Ensemble in April. We also improved our audition process by implementing new addendum solos for Lead Trumpet and Bass Trombone giving judges a better tool to discriminate

between students auditioning for those positions. Implementing new sight-reading rotations for high school and middle school auditions have given judges better tools to determine the best sight readers for our ensembles. One last goal for this year was to finish rewriting the jazz section constitution for the membership to vote on and begin implementing during the 2014-2015 school year. This process was 75% complete by the submission due date for this article. Please keep checking the NCMEA website for the new constitution.

By the time you read this article all jazz events for the 2013-2014 school year have come to a close. We continue to seek opportunities to serve you better. Current performance applications and session proposals for the NCMEA Professional Development

Conference held in Winston-Salem November 8th-11th 2014 are still being accepted. While the technical deadline for NCMEA has passed we realize that many of you interested in having your group perform would like to submit your recent MPA recordings as those recordings are examples of the best performances your ensembles have presented this year. As such, we will be accepting applications through June 15th 2014.

If you are reading this article and have not participated in any NCMEA Jazz Events, I encourage you to do so next year. Many educators do not participate in jazz due to lack of content knowledge not lack of interest. I can say that the development of the jazz section ten years ago is what got me involved in teaching jazz to my students. I have learned along with them and truly enjoy every part of the process. If you would like to get involved but don't know how to begin, please do not hesitate to contact me!

Thank you for a great year!

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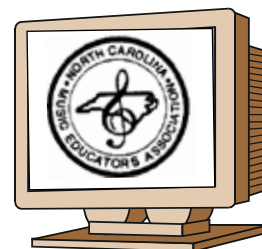
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GETTING THE CORRECT SOUND FROM YOUR BASS PLAYER

By KEVIN LAMPSON

Many times, as a private instructor and ensemble coach, I have encountered a bass player that failed to adequately support their group. When bassists play with good tone and correct style it can have many positive effects on the ensemble. Here I will not focus on technique (trust me, there is already an abundance of resources on technique), but will discuss some common problems that I have encountered and solutions for ensemble leaders to implement. The information presented in this article is equally applicable to both upright and electric bass, and will be approached as if discussing a right-handed bass player.

Use a Sound Model

As a mentor or teacher you should recommend favorable recordings to students so they have an idea of what good jazz bass sound and tone is. Always keep in mind that whether or not the bass player is a band student who also plays tuba, is from the school orchestra, or is a student who is not in band or orchestra at all, it is probable they do not listen to jazz during their free time. Therefore, it is critical that recordings be used to help in their learning. I have always had excellent results from Count Basie recordings. The bassists in his band were always top notch, and the bass lines they played are wonderful examples of style, tone, and rhythm. These bass lines tend to be very accessible to young students. This is because they tend to not venture into the upper stratosphere of the instrument and are not overly active harmonically. The notes in these bass lines rarely go "outside the box," and therefore are also a great way for students to learn about bass line construction and theory. The simplicity of these bass lines makes them a wonderful model for all bass players, not just beginners. Other bassists that can be used as listening models are Sam Jones and Paul Chambers. The bass lines of both of these artists are a great choice for the same reasons that the Count Basie bass lines are. As an added bonus, Paul Chambers is

famous for his arco (bowed) bass solos. This can be a wonderful tool to use if your bass player is an orchestra upright bass student and can be an excellent way to get that student more interested in jazz and soloing.

The Left Hand

The most common left hand problem I encounter as an instructor is that students tend to not hold on to notes long enough. What I admire most about the bassists of the Count Basie band is their big, fat, connected sound. This big, connected sound really helped the band swing as hard as it did. Students need to realize they should play full value quarter notes. Many students tend to play quarter notes short, and instead play an eighth note followed by an eighth rest. This is usually because students leave the note early to allow the fingers on their left hand to get to the next note on time. In other words, they cut the corner to make playing the bass line easier. These shortened quarter notes will never swing properly, and most students do not realize they are doing it. In many instances, fixing this problem is as easy as bringing it to the attention of the student. If the student is still having issues with playing full value quarter notes, have the student slow the walking bass line down to a slow to medium-slow tempo. Therefore, the student will have time to focus on playing each note full value. It is common for beginning students to become so focused on playing the right notes that they tend to forget other things. This slower tempo means a better probability that a student will remember to play true quarter notes. Slowing the tempo also lengthens the quarter note, and makes it more physically possible for a student to play full quarter notes.

The Right Hand

I never use the word "pluck" around my private students. When I began teaching private bass students years ago, I used that word when I wanted a student to play a string. What would usually happen is they would hook the string with a finger and pull the string away from the body of the instrument,



KEVIN LAMPSON

similar to how a violinist plays pizzicato. Doing this produces a sound that is thin. When students play a string in this manner it is also hard for them to control the string. Professional bassists also use the fingers on their right hand to mute the strings, and hooking a string with a finger makes this muting next to impossible. I now use the word "play" when I want a student to play a string. Always instruct students to play down into the body of the instrument and into the next string. This can be achieved by having a student flatten the fingers on his or her right hand, as opposed to having their fingers in a curved "C" shape. Doing this helps the student play with adequate attack and teaches him or her to use the correct part of the finger. This also keeps the student's fingers closer to the strings so he or she can control the strings better. When a student has difficulty executing a passage it is usually a right hand issue. Students might feel as though they "can't play fast enough," or the fingers on their left hand "can't move fast enough." It may feel like a left hand problem to the student, but in reality the right hand is probably to blame. This is also true for students playing with a bow. Students might strongly believe their left hand is to blame and have a hard time even fathoming their right hand may be the reason for their struggles. Many times I have had to convince private students the issue is with their right hand and not their left hand. The way to determine which hand has the problem is have the student play the difficult passage using only open strings. Have them use the same strings at the same time they would use during the passage, but only use the right hand to play open strings.

You can even have them put their left hand down to their side to make sure they don't accidentally use it. If they can't play the passage using only their right hand there is your answer. The reverse is true for determining if the left hand is to blame. In this case, have the student finger the passage using only their left hand. If the bass student likes rock n' roll and heavy metal, he or she may understand better if you tell them to "left hand tap" the passage. If the student can't execute this, then you have a left hand issue. More often than not it is going to be a right hand issue.

Lastly, if a student has a sound that is too muddy, the best way to fix it is to have the student play closer to the bridge with their right hand. The strings are tighter closer to the bridge, and therefore the sound produced there is cleaner and more focused. On many instruments, this sound can even begin to approach the vintage bass sounds of the 1970's. If a student's sound is too muddy, the first instinct of many directors is to start turning knobs on the bass amp or the instrument itself. Instead, try having the student play closer to the bridge. The reverse is also true if the sound of the bass is too thin. If this is the case, have the student play closer to the end of the neck, if not over the end of the neck. If the student is playing upright bass, have them experiment by playing up the fingerboard more. Strings being played in this area of the instrument have a much softer, thicker sound with less front-end definition. Turning knobs on the amp should be a distant second alternative.

Play the Bass and Not the Amp

To elaborate on the previous paragraph, always have the student play the bass and not the amp. Too many people rely on amps to alter the tone and volume of an electric instrument. Always do whatever possible to keep the volume and tone control in the fingers of the student. Turning the knobs on an amp takes this control away from them. If a bass student isn't loud enough, ask them to play a little harder. This also can add a nice percussive "ping" to the front of the note. This "ping" can help the bass line have a cleaner sound and allows it to cut through the ensemble better. Therefore, telling a student to play harder can make their bass line louder, and can make it have a cleaner

sound due to the front end of the note having a more percussive attack. Having a student turn the amp up is the second alternative, but only do this after having the student play harder. Turning an amp up can be a risky move. Always keep in mind that the bass student is closer to the amp than the director, and therefore the amp is much louder to the student than the director. To understand exactly how much louder, stand close to the bass player for a moment during rehearsal. What can happen when a director has a student turn up is the student plays softer in an attempt to balance out what he or she perceives as being too loud due to the abrupt gain in volume and the inability to hear the rest of the ensemble. Playing softer to counteract a loud amp uses less attack on the strings, which in turn will take away most of the percussive front end to the note. All this will do is muddy the sound of the bass and everyone else, including an audience, will have difficulty hearing the bass line. So, if the amp absolutely has to be turned up, do it in very small increments.

Conclusion

It is important that directors and bass students understand what the instrument is supposed to sound like, and far too often the sound of the bass is left up to the student. Directors need to keep in mind that their bass player's concept of bass sound may

be what he or she has heard on the radio, if he or she has a concept of bass sound at all. Bassists that play with the correct sound add a great deal to the stylistic legitimacy of the music they are performing. Utilizing the above information enables students to not only acquire the skills necessary to attain the correct sound of their jazz bass lines, but also the bass lines of other styles of music as well.

ABOUT THE AUTHOR

Kevin Lampson received both his Bachelor's of Music (Jazz and Studio Area) and Master's of Music (Performance) from Morehead State University. He is currently a student in the Alternative Licensure Program at Western Carolina University. Kevin has performed all over North America. Notable jazz artists he has performed with include Jamey Aebersold and Nicholas Payton. He has taught bass and jazz ensembles at the middle school, high school, and collegiate levels. Kevin is an in-demand bassist and teacher in the Asheville area and currently teaches bass and ensembles at the Music Academy of Western North Carolina in Hendersonville.



NCMEA is one of eleven state affiliates of the Southern Division of NAfME: the National Association for Music Education. The mission of NCMEA is to promote music as a fundamental component of education and to provide opportunities for lifelong learning by supporting teachers, students, and communities in developing and fostering excellence in music.

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SCHEDULE & FEES

for 2014

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Camp Schedule for 2014

1st Week

July 13 (Sunday) - July 18 (Friday)

Senior High Band	Grades 9 through 12
Junior High Band	Grades 6 through 8 and have played at least two years
Beginner Band	Played one year only Grades 5 through 9
Junior Orchestra	Grades 6 through 8 and have played at least two years Violin, viola, cello, bass
Senior Orchestra	Grades 9 through 12 Violin, viola, cello, bass, winds & percussion Now both weeks!
Junior Mixed Chorus	Grades 6 through 8 New!
Piano	Grades 6 through 12 and have played at least two years

2nd Week

July 20 (Sunday) - July 25 (Friday)

Senior High Band	Grades 9 through 12
Junior High Band	Grades 6 through 8 and have played at least two years
Beginner Band	Played one year only Grades 5 through 9
Junior Orchestra	Grades 6 through 8 and have played at least two years Violin, viola, cello, bass
Senior Orchestra	Grades 9 through 12 Violin, viola, cello, bass, winds & percussion
Senior Mixed Chorus	Grades 9 through 12
Piano	Grades 6 through 12 and have played at least two years

Grade is determined by the current (2013-14) school year.

Fees

Plan 1 - Complete Package

\$450

6 days, 5 nights, 16 meals, air conditioned dormitory room, instruction, health care, and recreation.

or \$470 with a half-hour private lesson included

or \$490 with a one-hour private lesson included

Plan 2 - Day Camp plus Meals for Local Residents

\$360

Includes instruction, 16 meals, health care and recreation. Reporting time 8:30 a.m. (earlier if you wish to have breakfast) until 9:15 p.m.

or \$380 with a half-hour private lesson included

or \$400 with a one-hour private lesson included

PIANO CAMP includes one hour of private lessons.
Plan 1 = \$490 **Plan 2 = \$400**

Payment of Fees

1. Enclose a check for **\$50.00** (non-refundable deposit) with your application and **pay the balance of the fee on or before June 1, 2014.**

or

2. Enclose a check for the **full amount** with application.
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THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

North Carolina Research Matters

RENEWAL OF TEACHING LICENSURE

by Dr. Cynthia L. Wagoner, *Teacher Education Chair*
Assistant Professor, Music Education
East Carolina University

Professional educators are reminded that they will need 8 renewal credits (up from 7.5 established in 2011) for licensure renewal **beginning June 30, 2014**. If you are renewing before June 30, you will only need 7.5 credits. The time period open for license renewal is from April 15 until June 30 during the year that the license expires. You will need one renewal credit for literacy, 1 renewal credit in the specific academic subject area and the remaining in general renewal credits, not to include years of experience. Don't forget that NCMEA can help with this by awarding renewal credits for the sessions you attend. If you are taking graduate classes from a university, you may receive 1.5 units of credit for each semester hour taken. Check out the dpi website (www.dpi.state.nc.us/licensure/update/) for more specific information!

Universities are working hard to ensure that all masters students completing their degree this spring will be eligible for the masters pay increase. Individuals currently being paid at the master's level or above this year, 2013-14, will continue to be paid at the same level. In order to be paid for higher degrees in the future, an individual must be employed in a public school and paid at the higher level this year. **Anyone employed and in a masters or above program, who does not complete by May 2014, will not be paid for the higher degree in the 2014-15 school year or thereafter unless budgetary changes are approved.**

According to East Carolina University, in order for an individual to be paid at the higher level *this* school year, the Licensure Division of NCSDPI must receive, by **May 7**, an official letter under the signature of the Executive Director of Teacher Education and Dean of the Graduate School stating that the students' names in this official letter are on track to receive a master's degree or above and the recommendation for the higher level license at the spring commencement. This will allow the Local Education Agency or charter school to include the appropriate salary change in the teacher's final June 2014 payroll. In addition to the letter, students must complete the appropriate forms and submit a processing fee of \$55. Please be sure to contact your university if this applies to you, as the May 7 date is extremely important.

DPI is moving toward an online licensure process sometime this spring. Stay tuned for updates through the DPI website.

Undergraduate Preservice Teacher Updates

As of July 2014, undergraduates will have to take individual area Praxis II exams again. Praxis I will now be called CORE. This does not include the 2014 interns, but will include those not graduating this semester. Most universities are encouraging their students to go ahead and take the Praxis II exam while their music content classes are fresh, rather than waiting and taking them later.

Approximately six universities in the University of North Carolina System are currently employing the edTPA to evaluate their preservice teachers during their internship semester. The edTPA is a Teacher Performance Assessment tool that has been piloted the past several years across the country, and the past three years in North Carolina. Designed to include Common Core State Standards and the Interstate Teacher Assessment and Support Consortium (InTASC), it has been developed as a subject-specific assessment tool.

The building of the edTPA portfolio requires students to show multiple evidences of planning, instruction, assessment, analysis of teaching, and use of academic language through a variety of artifacts in an integrated format. The preservice teacher is able to demonstrate their ability to use their pedagogical and content knowledge in the classroom through documenting three to five days of instruction, from planning through assessment and analysis of the effectiveness of their teaching.

These artifacts are then evaluated and scored across each area listed above, using rubrics on a three-point scale. Portfolios are evaluated on a pass/fail basis. Either the preservice teacher is ready to enter the classroom as a novice teacher, or they are not.

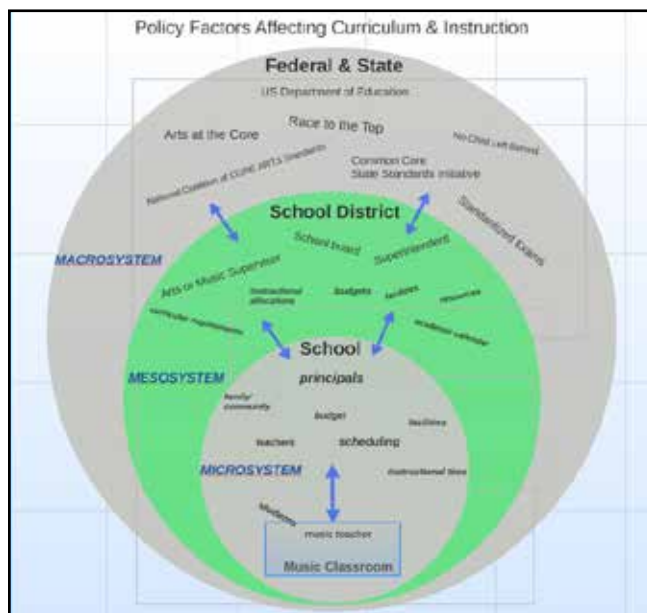
Developed through Stanford University, the edTPA is now part of Pearson. It is quite similar to the National Board Certified program. The beauty of this evaluation tool is that it allows students to employ a wide-range of professional behaviors specific to the context in which they are teaching. It also has allowed teacher educators to evaluate where preservice teachers need the most assistance and reevaluate what is being provided for them in their preservice training. It also encourages the behaviors and skills necessary for novice teachers as they enter the teaching profession, and to prepare them for future teaching evaluations.

CONFERENCE RESEARCH CLINICIAN SUMMARY

by Dr. Matthew Buckmaster, *Higher Education Section Chair*
Associate Professor of Music and
Education Elon University

At the November 2013 NCMEA Conference, the Higher Education section was honored to host Dr. Carlos Abril from the Frost School of Music at the University of Miami (Florida). His research presentation, entitled *Music Education Policy Research from a Socioecological Perspective*, described a number of policy studies using socioecological levels as a framework.

Dr. Abril focused part of his presentation on a recent study in collaboration with Julie Bannerman in which they examined how music teachers view factors impacting their programs and what they do to affect change within their socioecological structure (that is, across local, district, and state/national levels). Although these various levels often feel disconnected on a day-to-day basis to us music teachers, the socioecological system presented by Dr. Abril and modeled after the work of Brofenbrenner, illustrates the interconnectedness in a helpful way.



Copyright Carlos R. Abril. Used with permission.

In a recently completed study, soon to appear in the *Journal of Research in Music Education*, Abril and Bannerman surveyed a random sample of 374 active elementary general music teachers enrolled as NAFME members. Given a list of actions, these teachers were asked to indicate if they had taken any of them to impact their programs or positions, and then to rate their perception of the success of that action. Not surprisingly, these teachers were active in using performances or other musical events to showcase student learning in music, communicating with school administrators, coordinating/collaborating with teachers in their school, participating in school meetings, and sharing information about the music program with the school community. In fact, over 90% of the survey respondents had taken one or more of these specific actions.

Also not unexpectedly, the teachers responded that almost all of these actions positively impacted their programs (average 3.8 or higher on a 5-point scale). Only the action of participating in school meetings was ranked relatively low, with a 2.7 average ranking.

However, in the list of actions there were four efforts that teachers rated as fairly effective (3.5-3.6) yet were not applied very often. These actions were pursuing additional training/certification in music or music education (66%), working with other music teachers in the district to advocate for music education (73%), pursuing additional sources of funding for the music program (63%), and involving media to get the word out about music education (66%). These were areas that Dr. Abril speculated could be potential impactful actions for music teachers in the field.

To more closely examine their socioecological structure, participants were also to rank the influence of individuals and groups on their music programs. They rated themselves as most influential by a wide margin, followed by school administrators, teachers in their school, and parents. NAFME was also a noted influence, although this might be because all the respondents were members. The general music teachers reported acting within the

microsystem most often and most effectively; that is, with other teachers at their own school or with their principal. While teachers were less active in the mesosystem, Dr. Abril pointed to other research that suggests it can be a positive place in which to act. In particular, working with other music teachers across the district or state may support music teachers who feel isolated, disconnected, or who lack power in school-level decisions.

In our own macrosystem, the new NCMEA mentorship program is one such example of a beneficial collaborative group. Other effective-rated actions included advocating for music education with district colleagues, pursuing additional sources of funding, and involving media to communicate about the music program. One music teacher used the metaphor of a chain to describe the various people who influence music programs and positions. While the macrosystem remains largely beyond reach of the average music teacher, ripples at the micro- and mesosystems could become waves up that symbolic chain.

In today's educational climate, the question of how to continue to support flourishing music programs across the state and nation is a critical one. The findings of this study and other studies described by Dr. Abril suggest that music teachers have many resources with which they can act to positively impact their programs. The links in the chain across socioecological levels offer resources that may assist music teachers when interacting with decisions from the macro-level of the nation and state as they impact local policies. In addition, understanding the most effective steps of action to take is important to most efficiently make sue of our tight budgets, time, and expertise. But in each diverse microsystem these steps will take on different shapes based upon the strengths and needs of the people who inhabit that specific context. Dr. Abril's presentation made clear that creating connections between socioecological levels is important for music teachers to be able to positively impact their programs in terms of curriculum, funding, advocacy, and a variety of other vitally important issues.

N.B.: The full research study by Abril and Bannerman will be published in a forthcoming issue of the Journal of Research in Music Education.

NORTH CAROLINA RESEARCH PERSPECTIVES

by Dr. Susan W. Mills, *Research Chair*
Professor and Music Education Coordinator
Hayes School of Music
Appalachian State University

25 authors in North Carolina's music education research community presented findings at the November conference for a poster session that focused on music teacher decision making, music teacher preparation, musicianship at secondary and higher education levels, music technology, gender equality, working memory and hearing wellness. The topics and the types of studies reflected current trends in music education research as well as unique perspectives contributing in 13 single or multi-authored studies.

Decision making processes appeared in two studies, including one that explored the importance of teaching decision making in general, instrumental and choral classrooms. Daniel Johnson, Brett Nölker and Wendy

HIGHER EDUCATION SECTION

Matthews investigated what types of decision making processes music teachers use as they plan, execute and, and reflect on their classroom instruction; and what motivates them to make these decisions. They found that general music teachers focused on developing students' music content knowledge and citizenship skills by using specific pedagogical tools, and classroom management. In instrumental music, these same themes emerged with an enhanced focus on student discipline and teamwork. In choral music, decision making focused on classroom management, group outcomes, and the teacher's responsibility to the group learning.

In another study, Johnson and Matthews teamed up with James Daughtery to investigate experienced instrumental instructional decision making processes. Their findings suggested that teacher educators need to be better informed about factors that motivate music teachers to make decisions and how those motivations may influence their decision making processes. Both pre-service teacher preparation and professional development for teachers would be improved. Their findings also illuminated the differences and similarities between general and instrumental music teaching from the teachers' perspectives.

Pre-service teacher preparation was the subject of three studies, exploring the effect of an undergraduate measurement and evaluation course, the impact of an interactive, community engaged course and the background of instructors teaching woodwind and brass methods courses. One study by the research team of Johnson, Dransoff, Keenan, Mims, Sekeres and Villasenor from the University of North Carolina at Wilmington highlighted the need for pre-service teachers to be informed about enhancing instruction, facilitating students' musical growth, and program justification. The researchers interviewed graduates of a program who had all completed the same undergraduate measurement and evaluation course in music education. Findings centered on 1) documenting student growth, 2) applying practical aspects of assessments, 3) using different assessment types, 4) justifying classroom music, and 5) informing instruction.

The impact of a collaborative community-engaged course on pre-service teachers' professional concerns and reflections on teaching was investigated by a research team led by Rebecca MacLeod and including Christian Mack, Heather Lofdahl and Cody Rex. Students participated in a strings methods course designed to target time and attention in the curriculum, classroom management, secondary instrument skills, and increased field experience opportunities. A comparison of the pre-service teachers' ratings of self-concerns prior to and after course completion revealed increased concerns for time management and the principal's perception that there may be too much noise in the classroom. Self-concerns appeared to decrease for the ability to adequately prepare lesson plans, followed by the ability to manage the classroom, inflexibility of the curriculum and doing well when observed. The participants varied in their indications of the most impactful portion of the course, suggesting that each individual benefited from different aspects of the course in different ways.

Focusing their lens on instructors, rather than students, Cynthia Wagner and Jay Juchniewicz studied instructors

teaching undergraduate instrumental methods courses. Their results indicated that the majority of instructors were full time faculty members in music education and applied instrumental areas; the majority of secondary wind instrument courses are taught by a single instructor; and that similar method books, assignments and assessments were found across woodwind, brass, and combined wind method courses. Their findings were based on the information provided via questionnaire administered to instructors identified through the National Association for Schools of Music (NASM) list of Accredited Institutional Members.

The Internet played a role in 3 studies. In a feasibility study in trombone performance education, Aaron Wilson sought to establish the feasibility of an online music performance course that included both asynchronous and synchronous instruction. An approach that utilized both a multimedia blog format and real-time video instruction was developed, implemented and delivered to a group of trombone students. Wilson's findings suggested that the implementation of viable online instructional models is essential for the development of traditional music performance courses.

In a content analyses of responses to music teaching and performance videos on YouTube, Jennifer Whitaker, Evelyn Orman and Cornelia Yarbrough designed a pilot study to determine whether a coding system for analyzing comments used in previous analyses to YouTube view responses could be effectively applied to viewer's responses to music teaching and performance videos. The modified coding rubric did function well for this study. Researchers warned that if music educators choose to use YouTube videos either in the classroom or as "homework," they should be aware of highly negative comments and the potential for student exposure to profanity. They noted that since responses to online videos may be a measure of the general public's musical knowledge, music educators may want to incorporate activities involving online videos as part of their curriculum.

Collaboration and online technology grounded the primary question investigated by Lindsay Fulcher, "Are string students from existing chamber groups interested in forming online communities of interest?" While Fulcher found that students were willing to collaborate musically, they tended to use familiar websites (Facebook, Spotify, YouTube). They were less interested in online rehearsing citing different feelings from rehearsing in person. The project resulted in the development of a list of websites on which online musical collaboration is possible, with which the researcher hopes to inform K-12 teachers and encourage students to continue their musical experiences online, outside of class.

Fulcher also authored a study examining the gender equity in leadership positions of the national American String Teachers Association (ASTA). Findings indicated that female presence was small from the years 1951 – 2013, though growing with respect to writing scholarly articles, sharing information and pursuit of leadership positions.

David Teachout and Jessica MacNair examined whether musical information is processed in the phonological loop, a component of working memory where people process

verbal information and subvocalize (i.e., hear internally) written text. The study replicated earlier published research, but differed in that Teachout and MacNair used university music students rather than amateur musicians. They found a significant interaction effect for stimulus by background condition, strongly supporting the presence of modality specificity, though only with subjects having had at least two semesters of a four-semester aural skills course sequence. Researchers reported that their results could indicate that verbal and tonal processing are not independent, or that including students with more advanced aural skills coursework is critical to finding an effect.

The university marching band experience was explored, with respect to band members' hearing health in a study by Debbie O'Connell. The purpose of the study was to determine the sound-level exposure that students experienced when participating in a marching band and whether these sound-levels put them at risk for noise-induced hearing loss. Results indicated that both the musician and the non-musician (drum majors, color guard, and dancers) participants were placed at risk for noise-induced hearing loss. Music department and university administrators developed a plan of action for students participating in the marching band, recommending that the University provide musician earplugs for every member.

Students were initially excited about the use of earplugs, but over time the number of students who actually wore the earplugs diminished greatly.

David Teachout, Donald Hodges and Patricia Sink examined data based on the publication records and careers of six eminent music education scholars. The combination of quantitative and qualitative data led the researchers to suggest the following advice to music education scholars:

- Have a passion for knowing, an insatiable desire to learn and grow.
- Make a commitment to the highest standards of excellence.
- Do not wait for conditions to be right; simply do the work.
- Determine your priorities (e.g. family, community life, etc.), but make certain that scholarly activities occupy a valued place near the top and do not come as an afterthought, whenever there is time left over.
- Carve out time in the daily schedule for scholarly productivity.
- Maintain a balance between intense focus on the project at hand and the long view or big picture.
- View scholarly productivity and teaching as inextricably intertwined.



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BAND SECTION

NORTH CAROLINA BANDMASTERS ASSOCIATION

By **MICHAEL WILSON**, *President*

To all the members of the North Carolina Bandmasters Association, I send greetings and congratulations on nearing the end of another school year. It is my sincere hope that each of you has had a productive year and one that has far exceeded your expectations.

NORTH CAROLINA HONORS BAND CLINIC 2014

The 2014 All-State Honors Band Clinic will be held on the campus of the University of North Carolina at Chapel Hill **May 2-4, 2014**. Clinicians for our Honors Band Clinic this year will be **Mr. Randall Standridge** for the Middle School Band, **Dr. Scott Stewart** for the High School Band, and **Dr. Scott Weiss** 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, the concert MPA 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 on Sunday afternoon.

Randall Standridge (b.1976) will join us to conduct the **Middle School (6-8) Honors Band**. He received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning

**MICHAEL
WILSON**



to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. During his time at Harrisburg, the band program experienced significant growth and received many honors and awards.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, Band Works Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had twenty-eight works selected to the J.W. Pepper's editor's choice. His composition *Snake Charmer*, published by Grand Mesa Music, was included in *Teaching Music through Performance in Band Vol. 8*. His works *Steel*, *Gadget*, *Snake Charmer*, *The Rowan Tree*, *Still Still Still*, *That Old Hound Dog Rag*, *Danse Bohémien*, *Aggressivo*, *When the Spring Rain Begins to Fall*, and *Danse Carnivale* have been performed at the Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is

also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and concerts across the United States.

In addition to his career as a composer, Mr. Standridge is also the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as an honor band clinician, marching band adjudicator, drill designer, music arranger, and color guard designer for the marching arts. He is also a freelance artist/photographer and writer. He lives in Jonesboro, AR with his family.

Scott Stewart, who will conduct our **High School (9-10) Honors Band**, is on the Instrumental Music faculty at the Westminster Schools in Atlanta, Georgia. He served as the Director of Wind Studies at Emory University from 1999-2013, where he conducted the Emory Wind Ensemble and taught courses in conducting, wind band literature and history, and film music. He is currently the Music Director and Conductor of the Atlanta Youth Wind Symphony.

A native of Cicero, Indiana, Stewart holds a Bachelor of Music Education and Doctor of Music in Conducting from the Jacobs School of Music at Indiana University, and a Master of Music from the Butler School of Music at the University of Texas at Austin. Stewart's instructors include Ray Cramer, Stephen Pratt, David Woodley, Eugene Rousseau, Robert Duke, and Jerry Junkin.

Stewart has served as Conductor of the Emory University Symphony Orchestra, Principal Conductor of the Star of Indiana Brass Theatre, Assistant Conductor of the Bloomington Symphony Orchestra, Guest Lecturer and Conductor at the Western Australia Academy of Performing Arts, Director of Instrumental Music for the West Virginia Governor's Honor Program, and instrumental music



**RANDALL
STANDRIDGE**



**SCOTT
STEWART**



**SCOTT
WEISS**

instructor at McCallum High School and Lamar Middle School in Austin, Texas.

Stewart has conducted the Georgia All-State Band and performances by the Atlanta Youth Wind Symphony at the GMEA State In-Conference in Savannah, Carnegie Hall in New York City, Alice Tully Hall at Lincoln Center for the Performing Arts, the Midwest Clinic in Chicago, the national MENC conference in Milwaukee, and Southern Methodist University in Dallas, as well as broadcast on Public Radio International's acclaimed radio show, *From the Top* and featured regularly on WABE 90.1's "Atlanta Music Scene." The Emory Wind Ensemble performed at GMEA in Savannah as well as two performance tours of Europe (Rothenberg, Munich, Innsbruck, Salzburg, Lucerne, Vienna, Prague, and Graz) and a concert tour of Greece. He is the founder and on-air host of "Summer Winds," a program devoted to wind band music on Atlanta's National Public Radio affiliate, WABE 90.1 FM, which begins national syndication in the summer of 2014. Stewart is also heard frequently on the air "pitching" during the biannual fund drives with WABE program director Lois Reitzes.

At Emory University, he was departmental liaison for the PACE advising program and coordinated the undergraduate recruitment initiative for the Department of Music. He served on the Emory Scholars Selection Committee for eleven years, as well as the Emory Scholars Advisory Board, Emory College Admission and Scholarship Committee, Pre-College Program Advisory Board, PACE Advisory Board, the Emory College Honor Council, and freshman advisor for twelve years. He was honored by the Emory University student body by being selected to present the annual "Last Lecture," has been a "faculty spotlight speaker" for Family Weekend for the past two years, and was faculty convocation speaker in 2011, received the Winship Award for Senior Lecturers in the Emory College of Arts and Sciences for 2011-12 and the Faculty Appreciation Award from the Office of Admission in 2009. He is an active guest conductor, teacher, clinician, author, speaker, and saxophonist.

Scott Weiss, who will conduct our **Senior High (11-12) Honors Band**, is the Director of Bands and Sarah Bolick Smith Distinguished Professor of

Music at the University of South Carolina where he conducts the USC Wind Ensemble, teaches and administers the graduate wind conducting program, and oversees all aspects of the university's band program. Previously, he served on the faculties at the University of Kansas, the Indiana University Jacobs School of Music, and Lamar University in Beaumont, Texas. He also has nine years of public school teaching experience, including serving as Director of Bands at Harrison High School in Cobb County, Georgia, where his wind ensemble was featured at the 1999 Midwest Clinic.

Under his direction, the USC Wind Ensemble has established itself as one of the nation's leading university wind ensembles. In March 2013 the group performed the final evening concert at the National CBDNA Conference in Greensboro, North Carolina, and in March 2014 they were featured at the ABA Conference in Montgomery, Alabama. In addition, in 2012 he led the USC Wind Ensemble on a 12-day concert tour of the People's Republic of China that included 7 performances in 6 cities. Their standing-room-only performance at the National Centre for the Performing Arts in Beijing was televised live throughout China.

Dr. Weiss also has a series of critically-acclaimed compact discs on the Naxos label, including a new recording featuring the USC Wind Ensemble performing the music of Leonard Bernstein. The disc was on the 2014 Grammy ballot, and of this recording *American Record Guide* exclaimed, "Here is a public-university wind ensemble that sounds like one from a conservatory." A new disc featuring the USC Wind Ensemble performing works by Messiaen, Ticheli, Dzubay and Rogers entitled *And I Await* was released worldwide in September 2013.

Scott Weiss maintains an active international guest conducting schedule, particularly in Asia where he has conducted wind ensembles and symphony orchestras in well over a dozen cities. Recent highlights include performances in China with the Shandong Symphony Orchestra, the Shenzhen Symphony Orchestra, and the Central Conservatory Wind Orchestra; and his 2014 season includes performances with the Mongolian Symphony Orchestra,

the Nanchang Philharmonic, and the Jianxi Symphony. Closer to home he frequently conducts all-state bands, intercollegiate bands, and other honor bands throughout North America. He has also appeared as a guest conductor with both the United States Coast Guard Band and The United States Army Band "Pershing's Own."

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), **Russell Knight** (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 host, **Jeff Fuchs** at the University of North Carolina at Chapel Hill. Please be sure and thank all of these directors for their hard work and willingness to serve the North Carolina Bandmasters Association.

We will continue to have a room with internet access for listening in place of our New Music Clinic. Alice will coordinate with Mr. Fuchs. Be sure to bring your computer and 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. Summer meetings are the only time pieces can be moved or deleted for now.

This committee continues to work very hard to insure that our state list is of quality and selections are in the appropriate level. Every North Carolina Bandmasters 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.

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 her 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, 2014 for consideration in the 2015 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. Previously nominated directors will have to be re-nominated to be placed on the ballot.

The NCBA Class of 2014 Hall of Fame members will be inducted just prior to our All-State Honors Band concert on Sunday, May 4. This year's recipients include:

William A. Gora (Born December 26, 1946) earned a Bachelor of Music Degree from the University of Miami and studied conducting with Frederick Fennell. Following two years of teaching public school in Ft. Lauderdale, Florida, he completed a Master of Music Education Degree from the University of Florida. Soon after, he resumed his studies in conducting and wind literature with Fennell at the University of Miami and earned a Doctor of Musical Arts Degree in saxophone performance.

Mr. Gora was the Director of Bands and Professor of Saxophone at Appalachian State University from 1976-2006 where he conducted the



**WILLIAM
GORA**



**FORREST
MUNDEN**

Wind Ensemble and administered the total band program. The Wind Ensemble performed for meetings of the College Band Directors National Association, the North Carolina Music Educators Association, and the American Bandmasters Association. Dr. Gora served as director of Cannon Music Camp, one of the nations' most successful summer music programs, from 1982 through 1994 helping to shape the lives of many high school musicians and helping them into a pathway which would lead them into a career of band directing. In July of 1995, through the sponsorship of the Midwest International Band and Orchestra Clinic, he and Edward Lisk designed and hosted the first Symposium on Public School Reform for School Band and Orchestra Directors and presented a session at the 1995 Midwest International Band and Orchestra Clinic. They received a second grant in 1997, presenting a similar symposium at the University of Kansas, and presented an updated session for both the 1997 and 1998 Midwest International Band and Orchestra Clinic. Gora is a past President of the Southern Division of the College Band Directors National Association and holds membership in the National Band Association (NBA) where he served on the Board of Directors. He was elected into the American Bandmasters Association (ABA) in 1990 and served as chair of the Issues of School Reform Task Force for both the NBA and ABA. He also serves the ABA as a member of the Edwin Franko Goldman Citation Committee. Dr. Gora is a 1995 recipient of the North Carolina Board of Governors Award for Excellence in Teaching. In November 2000 he was inducted into the University of Miami Band Alumni Hall of Fame.

Some of the organizations Dr. Gora is affiliated with include: American Bandmasters Association College Band Directors Association, North Carolina Chair (1985-89); Music Educators National Conference; National Band Association, North Carolina Chair (1987-1991, 1994-1995, 1997-); North Carolina Music Educators Association; North Carolina Bandmaster's Association, Board of Directors, Northwest District; Phi Mu Alpha Sinfonia; Pi Kappa Lambda; Kappa Kappa Psi (Sponsor/Advisor); and Sigma Alpha Iota National Arts Affiliation. In June 2006, Dr. Gora was granted emeritus status by the Appalachian State University Board of Trustees.

Dr. Gora has consistently been a visionary and committed teacher, leader, advocate, and conductor. His respectable rapport and positive approach have reached all across the country but specifically here in North Carolina and have earned him enthusiastic accolades from many members of the North Carolina Bandmasters Association and the North Carolina Music Educators Association. His dedication and heartfelt enthusiasm for the teaching, creation, and advocacy of band programs and music education have gone far beyond personal goals or means and have advanced the cause of music all across North Carolina.

Forrest Munden committed 34 years to teaching band in North Carolina. He served as a director in Windsor and Reidsville, NC before ended his career in Greensboro at Grimsley High School. He retired in 1999 and returned to teaching band part time in 2004 with the Winston-Salem/Forsyth County Schools. He served on the Board of Directors of the Central District Bandmasters and became an elected member of ASBDA in 1997. His band programs were well-balanced including marching, concert, jazz, and small ensembles. His concert bands were always of the highest level with consistent Superior Ratings. Mr. Munden wrote two articles that were published in music journals. The first article was in the 2001 issue of the *Band World Magazine* entitled "Mentoring." The second article appeared in the 2010 issue of the *North Carolina Music Educator Journal* entitled, *Band Is More Than A "Me Too" Subject*.



**CHARLES
MURPH**

Forrest has been teaching since 1965 with only a few years off after his "official" retirement. Bill Witcher states, "There is no one more committed to excellence in the classroom and the performance stage. Having observed his classroom teaching and hearing his bands in performance, I have been impressed with his demand for excellence while caring for each and every child. Forrest is indeed a true gentleman and a role model for all band directors".

Charles Murph (Retired) is a past president of the NCBA. He received his BA degree from Lenoir-Rhyne College in Hickory and his MA degree from Appalachian State University in Boone, NC. He taught at Grandview Jr. High from 1959-1964 prior to his tenure with Greensboro City Schools from 1964-

1990. He served as band director of Mendenhall Middle and Page High Schools, building outstanding bands during his time there. While at Page High School his band performed at NCMEA and performed for MENC Conferences in Louisville, KY and Nashville, TN. In addition to being a past president of NCBA, he has held numerous positions within the organization and is also a member of ASBDA and Phi Beta Mu. He conducted the North Carolina Middle School Honors Band and served for many years as clinician for UNC-Greensboro Summer Music Camp. He also directed the Greensboro Concert Band and was recently named Conductor Emeritus of this group. He continues to serve music education by repairing band instruments.

IMPORTANT REMINDERS

We continue to celebrate the 75th Anniversary of the North Carolina Bandmasters Association. Our display depicting the history of NCBA will be available to view prior to the All-State Honors Band Concert. If your district would like to use the display at district events, please contact Ruth Petersen by emailing her at rootieAP@aol.com.

Plans are well underway for this fall's Staff Development Conference- November 8-11, 2014. I hope you will make plans to attend this year's

conference. It is not too late to apply to perform at the 2014 Conference. Applications to Perform at the 2014 Conference must be submitted with a Performance CD (*Three Selections Only*) and Three Letters of Recommendation by **May 4, 2014** (*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 on the NCBA website. 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 President-Elect, Section Delegate and Secretary. If you have someone in mind, please contact James Daugherty at 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.

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 a phone call away!

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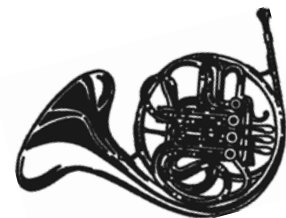
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MIDDLE SCHOOL CHORAL SECTION

When this article reaches your fingertips, MPAs have finished and you may actually be breathing again! What a school year we have had, and now more than ever, you should be congratulated for your efforts and commitments to your choral classrooms. I believe all of us were impacted by the recent strain of winter storms right around the time when practices were most crucial. Well, you did it! You adjusted your schedules, you transformed your traditional rehearsal techniques, and you got those singers on busses headed right for the MPA stage. I trust that everyone had a superb experience at each site.

Now I must dare you to take it a step further. If you received a superior rating for your performance you should consider submitting an application to be a performance choir for the 2014 NCMEA Professional Development Conference. It may seem terrifying now, but you will not find one previous performance group director who says it wasn't a life changer for both them and each member of their choir. Last year was the inception of the Chairman's Choice invitation. Each site coordinator watched, listened, and admired your devotion. As a result, you may receive a letter from me requesting for you to apply to perform at the 2014 conference. As a reminder, the deadline to apply is June 15, 2014. All paperwork and recordings should be directed to **Dr. Janna Brendell**.

The preparation that takes place by all coordinators is nothing short of a miracle. When I think about all the applications, checks, warm-ups times, performance times, adjudicators, and so much more..... Well, my head starts to swim. If you have a moment, please contact your site coordinators and personally thank them for their dedication to music education. As chairperson, I would like to extend much admiration to **Kim Morgan, Tammy Shook, Bob Holquist, Lennie Cooper, Melody Moore, Susan Townsend, Amy Daniel, and Stephanie Poe**. You each more than support our website's statement that "each site has its own wonderfully capable chairperson." Those words, written by our Student Activities Chair, Mrs. Susan Townsend, reign true. We could say that, and even more, about Mrs. Townsend. Not only is she in charge of the East #2 and

HILLARY D.S. BOUTWELL
Chair



East #3 sites, but she also coordinates and supervises all music performance adjudication events across the state of North Carolina. Brava to you!

Preparations for the 2014 NCMEA Professional Development Conference for the Middle School Choral Section are underway. Your comments and suggestions were heard, and this year promises to be filled with a multitude of middle school appropriate reading sessions. In addition, we are excited to offer interest topics such as technology, classroom management, vocal health, and the importance of administrative support in your choral classroom. It is not too late to present your own wealth of knowledge. Please contact me as soon as possible with your proposal. Teachers across the state of North Carolina would really benefit from your words of wisdom.

The NCMEA Middle School All-State event will be on April 25 and 26 at the War Memorial Auditorium in Greensboro. The All-State clinicians are **Mr. Ken Berg** (6th Grade Choir), **Dr. Andrea Ramsey** (Women's Choir), and **Dr. Andrew Crane** (SATB Choir).

Mr. Ken Berg is a native of the Virginia and North Carolina regions. He graduated from Samford University in Birmingham, Alabama with a Bachelors of Music Education in 1977, and a Masters of Music Education in 1981. For 28 years he was the Director



KEN BERG

of Choirs and Fine Arts Chairman at John Carroll Catholic High School in Birmingham before retiring in 2005 to become the Music Minister and Resident Composer in Residence at Mountain Brook Baptist Church.

In 2011, Mr. Berg retired from church work to become the first full-time Music Director and Resident Composer for the Birmingham Boys Choir (BBC), having been part-time with them since 1978. He and his wife, Susan, are the proud parents of two sons, Michael and David; both fine musicians in their own right, as well as BBC alumni!

Mr. Berg has served as a State and Southern Division officer with the American Choral Directors Association (ACDA), and has also served on the Training Courses Committee of the Royal School of Church Music in America. In addition to touring extensively throughout Europe, Japan and North America, his choirs have performed at ACDA, OAKE and MENC State, Division and National Conventions.

Mr. Berg often serves as a clinician and adjudicator throughout the United States. His music is published with Alfred Music, Bella Voce Press, Carl Fischer, Choristers Guild, Colla Voce, Emerson Music, Hal Leonard, Hinshaw Music, Kjos Music, MorningStar Music, National Music Publishers, Pavane Music, Santa Barbara Music Publishers and Walton Music.

Dr. Andrea Ramsey teaches choral music methods courses, undergraduate conducting, and conducts the University Chorus at The Ohio State University. She holds a Ph.D. in Music Education from Michigan State University, where she was a University Distinguished Fellow, conducted the MSU Chamber Choir, and assisted with the Women's Chamber Ensemble. Her conducting teachers included Dr. David Rayl, Dr. Sandra Snow, and Dr. Jonathan Reed. Additionally, she holds a Bachelor of Arts degree in Music Education from Arkansas Tech University and a Masters of Music in Choral Conducting from the University of Kansas where she served as a graduate teaching assistant and conductor of the KU Men's Glee Club, the first female to do so in the 120+ year history of the organization.

As a composer, Dr. Ramsey continues to serve as composer-in-residence to the Allegro Choirs of Kansas City (an upbeat energetic

MIDDLE SCHOOL CHORAL SECTION

youth choral program serving singers in grades 2-12) where she served as an assistant conductor for two years. Dr. Ramsey completes works annually for the organization and has traveled in residency with Allegro con Brio on tours to Austria and the Czech Republic (2008), Italy (2011) and France (2013). An ASCAP award-winning composer, she has over 60 works in print or press currently with publishers such as Hal Leonard, Boosey & Hawkes, Alliance, Santa Barbara, Walton, Colla Voce, and Carl Fischer.

A native Arkansan, Dr. Ramsey has 13 years of teaching experience with children's, public school, and university choirs. Her choral program in the Bentonville Public School district in Northwest Arkansas at Washington Junior High School grew to include approximately 375 students in grades 7-8. The choirs were twice invited to perform for the Arkansas All-State Music Conference.

As a presenter, Dr. Ramsey has presented for the 6th Annual International Symposium on Sociology in Music Education, American Choral Directors Association Divisional Conventions (Northwest, Central, and Southern), The Phenomenon of Singing Symposium in Newfoundland, Canada, as well as state conferences for choral music educators.

As a guest conductor, she has conducted all-state choruses and honor choirs in Alabama, Arkansas, Georgia, Kentucky, Louisiana, Mississippi, Missouri, New York, Tennessee, Virginia, West Virginia, and now North Carolina!

Dr. Andrew Crane is the Director of Choral Activities at East Carolina University in Greenville, North Carolina. Dr. Crane received a D.M.A. from Michigan State University, his M.M. from Brigham Young University, and his B.M. from Brigham Young University. As Director of Choral Activities, he conducts the Chamber Singers, University Chorale, and heads the graduate program in choral conducting. Prior to coming to ECU in 2011, Dr. Crane held a similar position at California State University, San Bernardino, where he received the College of Arts and Letters Outstanding Teaching Faculty award. He also is the former choral director at Provo High School (UT).

Choirs under his direction have appeared by invitation at multiple



**ANDREA
RAMSEY**

conferences of the American Choral Directors Association and National Association for Music Education; and have performed in major concert venues throughout Europe. He is active as a guest conductor of All-State and honor choirs, as well as clinician, presenter, and adjudicator throughout the country. Additionally, Dr. Crane enjoys a career as a professional solo and ensemble tenor, having appeared with such groups as the Los Angeles Bach Festival, Santa Fe Desert Chorale, Yale Choral Artists, Lansing Symphony Orchestra, Carnegie Hall Festival Chorus, North Carolina Master Chorale, and many more.

During the 2013-2014 season, Dr. Crane and the ECU Chamber Singers represented the United States in an invited appearance at the Tolosa (Spain) International Choral Contest. He also fulfilled a guest conducting residency at the Conservatory of Italian Switzerland.

He is a member of the National Association for Music Education, National Collegiate Choral Organization, and the American Choral Directors Association; and is currently serving as the Repertoire and Standards chair for college/university choirs in ACDA's North Carolina chapter. Dr. Crane resides in Eastern North Carolina with

his wife and four children.

Please mark the dates in "Notes to Accent" on your calendar. As mentioned, I encourage you to make plans to submit your group's application to perform at the 2014 NCMEA Professional Development Conference. To access forms, and find updated information regarding choral events, please visit the middle school website at <http://ncmiddlechoral.webs.com>.

As my report comes to a close, I wonder how many of you reading want to do even more. What district, regional, and state-wide events require your musical intelligences? Please ponder on the words of Vera Nazarian, "A choir is made up of many voices, including yours and mine. If one by one all go silent, then all that will be left are the soloists. Don't let a loud few determine the nature of the sound. It makes for poor harmony and diminishes the song."

NOTES TO ACCENT

- ♪ April 25 and 26, 2014 – All-State, War Memorial Auditorium, Greensboro.
- ♪ June 15, 2014 – Application deadline for 2014 NCMEA Professional Development Conference Performance Choirs. Contact: **Dr. Janna Brendell**
- ♪ September 15, 2014 – Honors Chorus and All-State Application deadline.



**ANDREW
CRANE**

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HIGH SCHOOL CHORAL SECTION

"Music can be a blessing to people. Our words and even actions may fail and lose the battle, but in the end, music will always win the war."

"For me, being at All State is like going on a retreat. It is a place where I can forget about school, extracurricular activities and life. It is a place where I can focus on my passion of singing and be with people who love to sing."

"Music forms a bridge between complete strangers who have never met, yet they instantly connect. All State Chorus is an opportunity for fellow musicians to intermix and realize that there are people who love music as much as you do, and you are just lucky enough to spend a weekend with them. I wouldn't miss it for the world!"

"Music is an escape from all the bad things in the world. Singing is a safe house for us and a portal for our creativity."

Dr. Rodney Wynkoop, the clinician for the 11-12th grade All State Chorus clinic, asked the students in the choir to write down why they loved to sing and/or why they participated in All State. The quotes at the beginning of this article were selected from the student responses. I hope you are as moved by their responses as I was. Our students GET IT! They understand the importance of music in their lives and the powerful connections that are made when we sing together.

The All State chorus clinic was an incredible success! **Dr. Jose Rivera**, **Dr. Rodney Wynkoop**, and **Dr. Sigrid Johnson** were excellent clinicians and we were all fortunate to have had the opportunity to learn from their leadership and musicianship. Special thanks to **Beverly Alt** and **Jeremy Truhel** who worked many hours to make sure that our All State choral clinic was successful. Sadly, Beverly Alt will no longer serve as our All State coordinator. The All State clinic has flourished under her leadership, and because of her diligent efforts, countless students in North Carolina have been able to enjoy a quality musical experience under the direction of some of this nation's top choral conductors. On behalf of the membership of the NCMEA choral section, I would like to thank Beverly for her many years of unselfish and tireless service to the students and teachers of North Carolina.

**CAROL
EARNHARDT**
Chair



At the high school choral business meeting on February 21st, **Ed Yasick**, the high school choral section chair-elect, presented a ballot of volunteers who are willing to serve our organization. The ballot included the following offices and candidates: Chair-Elect, **Eddie Adams**; Choral Activities Chair, **Michelle Sullivan**; NC Honors Chorus Co-Coordinator, **Ross Broadway/Carol Earnhardt**; NC All State Coordinator, **Jeremy Truhel**; and Secretary, **Bernadette Watts**. If you would like to run for one of the offices listed, please contact **Ed Yasick** at eyasick@gmail.com. We will vote on these offices at our business meeting in November at the NCMEA Professional Development Conference.

Three choral directors were recently inducted into the NCMEA High School Choral Section Hall of Fame. These directors have made significant contributions to the NCMEA High School Choral Section and to the high school choral students of North Carolina. From the list of nominees submitted by the members of the NCMEA choral section, a committee selected three who were inducted into the 2014 NCMEA Choral Section Hall of Fame: **Duane Best**, **Sam Doyle**, and **Barbara Geer**. These inductees were introduced at NCMEA high school choral section business meeting and were recognized at the All State Chorus Concert On February 22 at the Greensboro Coliseum. Please read their professional bios in this issue, and please consider nominating someone for the 2015 High School Choral Section Hall of Fame by emailing **Ron Vannoy** at rvannoy@alexander.k12.nc.us. It is a wonderful opportunity to recognize the directors who impacted the lives of their students through the love of choral music, who were dedicated to the choral art, and who demonstrated leadership in NCMEA and in choral music in North Carolina.

The NCMEA High School Choral Section board members are always searching for ways to make our section activities better for the high school students of this state and better for the high school choral teachers of the state. In an effort to identify the opinions of the members of the high school choral section, the board has created a survey that we want every high school teacher in the state to complete. Please go to <https://www.surveymonkey.com/s/XD2R6FC> and take this very short survey. Also, please pass the link on to every high school choral teachers in your area of the state – even those teachers who are not NCMEA members.

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

- **Rosephanye Powell** will conduct our N.C. Honors Chorus Clinic on November 8th and 9th. Dr. Powell is a very talented conductor and composer. Please encourage your students to audition for the choir. Deadline for submission of audition fees is September 10th. The most up-to-date information concerning N.C. Honors Chorus can be found at ncmea.net.
- Please send your nominations for Teacher of the Year to **Cynthia Benton**.
- Please send your Hall of Fame nominations to **Ron Vannoy**.

As I finish this article, looming ahead for us all are MPA's, Spring concerts, and chorus competition trips. Old Man Winter sure has been mean to North Carolina this year! While your scores at MPA's may be effected by the lack of rehearsal time and while every note, rhythm and phrase at your concerts may not be exactly as you envisioned, know that the impact you have on your students goes far beyond a snowy winter.

You are a positive, uplifting, and encouraging force in the lives of the children who enter your room each day, and in ten years, the scores at MPA's and the trophies at competitions won't matter, but the relationships you built with your students will continue to impact their decisions and their character. "We don't teach music to people, we teach people through music." ~ Eph Ehly.



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HIGH SCHOOL CHORAL SECTION NAMES 3 TO HALL OF FAME

DUANE BEST

Duane Best is a native of High Point, North Carolina. He attended Wake Forest College and Mars Hill College. He received his undergraduate [1960] and Master's Degree [1965] in Music Education from Appalachian State University. Best was the Choral Director at J. E. Holmes Middle School and J. M. Morehead High School in Eden NC for 38 years. He directed 12 Broadway musicals, directed a Vocal Jazz Ensemble, led annual choral musical variety shows including 275 students each year, and supervised 20 student teachers. For 16 years, he took students to New York City to experience Broadway shows. His choirs at Morehead High School participated in the American Youth Chorale European Tour and the NC Youth Chorale European Tour and performed twice at the World Fair in Antonio TX [1968] and in Knoxville TN [1982].

Best was the chair of the NC All-State Chorus from 1963 to 1967 and served as chair of the N.C. High School Choral Section from 1968-1970. In 1977, he served as the co-chairman of the committee that initiated the NC High School Honors Chorus and served as coordinator of the choir from 1977 until 1981. The Middle School and Elementary School Honors Choruses followed.

His professional organization memberships include the American Choral Directors Association [life member], Music Educators National Conference and the NC Music Educators Conference. He was a member of the NCMEA Board of Directors from 1984 to



**DUANE
BEST**

1986. He has served as an adjudicator or clinician in Georgia, Kentucky, North Carolina, South Carolina and Virginia. He continues to enjoy the privilege of encouraging directors and students as an adjudicator for the choral section.

Best was named the 1970 NC Jaycees Outstanding Young Educator from the Eden, NC chapter and the 1995 Richard E. Keasler Teacher of the Year Award from the NCMEA Middle School Choral Section. and the NC Summer Institute in Choral Arts [1998]. He served as the head counselor for the Institute for 15 years.

The auditorium at John Motley Morehead High School was named the R. Duane Best Auditorium in 1994, and the R. Duane Best Scholarship was initiated. The City of Eden City Council declared November 19, 2011 "The R. Duane Best Auditorium Day!" This was the dedication day for 1624 new auditorium seats and stage curtains. The Eden Chamber of Commerce selected Duane and Gloria Best as the 2011 Citizens of the Year for their leadership in the \$250,000 donor renovation campaign for the Best Auditorium's 50th anniversary.

In retirement, he directed a vocal ensemble at Rockingham Community College for several years, and, equally important, he directed church choirs at Emerywood Baptist Church, High Point NC and two Eden NC churches, First Baptist Church and First Presbyterian Church. In September 2013 after their 50th anniversary, the Bests retired in Cary, NC. Presently, Duane sings with the Glenaires, a mixed chorus, at Glenaire Continuing Care Retirement Community, Cary, NC. His son, Brad, lives in Raleigh NC and his son, Mark lives with his family in Savannah GA.

SAM DOYLE

Sam Doyle is a native of Mayodan, N.C. He attended the first Governor's School of NC in choral music in 1963. Mr. Doyle graduated from UNCG with a major in Music Education in January

SAM DOYLE



1969. In February, he took the position of Coordinator of Music, grades K-8, with the Northampton County Schools. In September, he began teaching in the Greensboro Public Schools and taught at numerous schools in the system. He completed 26 years as choral director at Page High School in 1998.

While at Page, Mr. Doyle's groups performed several times at the NCMEA fall conferences for both the Choral and Orchestra sections. The Page Choir performed opening day at the New Orleans World's Fair, Southern Division ACDA in Birmingham, and toured England, Scotland, and Wales under the auspices of Friendship Ambassadors Foundation. In 1978, the Vocal Ensemble performed at the International Society for Music Education's biennial conference in London, Ontario and was the U.S. representative at the Kennedy International Youth Choral Festival, Kennedy Center, Washington, D.C.

In March 1995, the Page Ensemble was a N.C. representative during the 50th celebration of the end of WWII in Washington, D.C. In June 1991, the Ensemble was a N.C. representative during the 200th celebration of Washington, D.C., as the nation's capital. They also performed in Philadelphia for the 1987 celebration.

He is currently semi-retired with 45 years of service in North Carolina. He continues to teach Music Theory and Advanced Placement Music Theory Music at The Weaver Academy for the Performing and Visual Arts for the Guilford County Schools. He has been a Reader for the Advanced Placement Exams since 2006. He started the Vocal program at Weaver and led in that position for the first four years of the school. The Weaver Chorale performed in Germany and Austria under his direction in the summer of 2006 as part of the Mozart Birthday Celebration.

HIGH SCHOOL CHORAL SECTION

Mr. Doyle has served twice as both Choral Activities Coordinator and Chair for the Choral Section of NCMEA. Doyle has served on the staff of NCSICA for eight years. He frequently serves as adjudicator and clinician for festivals. He is a member of NAFME, NCMEA, ACDA, and a life member of NEA. Mr. Doyle was twice selected as Teacher of the Year for the Greensboro Public Schools and is listed in "Marquis Who's Who in American Education" and "Who's Who Among America's Teachers." He received the Lara Hoggard Award for distinguished service in choral music in North Carolina in 1995, presented by the NC-ACDA and was director of the SSA All-State Chorus in 1996. He served as Artistic Director of the Alamance Chorale (Burlington) from 1988-1992, interim director DACAS (Danville, VA) fall 1998, interim director Choral Society of Greensboro, fall 1999. He is presently Choirmaster at St. Francis Episcopal Church, Greensboro, and director of the annual Mebane Community Messiah performance.

BARBARA L. GEER

Barbara L. Geer is a retired music educator/consultant from the Winston-Salem/Forsyth County School System. She has taught elementary, middle, and high school vocal, instrumental, and general music. She was choral director and Fine Arts Chair at East Forsyth High School for 22 years. In addition to her instructional duties, she has served as a supervisor of the Forsyth County secondary band, choral, and orchestra programs and has provided extensive mentorship for collegiates and new teachers.

She retired as Minister of Music at Kernersville First Baptist Church in January, 2013 where she worked with the Chancel Choir, Handbell Choir and Youth Choir and was responsible for the vocal and instrumental church programs. Activities included preparing music for two Sunday services, music for special events, two cantatas each year, educational trips, and working with solos, small ensembles, and instrumentalists. This is a position she held for 30 years. Upon retiring, Joseph Martin (noted sacred composer) wrote an anthem

**BARBARA
GEER**



for Barbara, which was performed at her retirement ceremony. In addition, she was just elected Deacon at First Baptist. Prior to that, Barbara worked with church music programs at First Presbyterian Church in Red Springs, NC, Snyder Memorial and First Baptist Churches in Fayetteville, NC, First Baptist Church in Aberdeen, NC, and Kernersville Moravian Church.

She received the BME degree from St. Andrews Presbyterian College (now university) in Laurinburg, North Carolina and the MM degree from the University of North Carolina at Greensboro. She has a distinguished record of state and national music leadership experience, having served as president of both the Southern Division of MENC and the North Carolina Music Educators Association. She is currently the Past President of NAFME: The National Association for Music Education, formerly MENC: The National Association for Music Education. Her term began in 2008 and concluded in 2010 as active president with another two years serving on the National Executive Board. While on the MENC National Executive Board, she served as a member of the Finance Committee, National Executive Committee, National Convention Task Force, Vision 20/20 Symposium, and planning committees for national conferences in Washington DC, Nashville, Milwaukee, and Minneapolis.

She is currently a member of the Lowell Mason Fellows selection committee. She was given the Kentucky Colonel Award in 2000 and 2002 and was voted North Carolina Choral Teacher of the Year in 2002. In 2005 she was selected as a Lowell Mason Fellow in MENC: The National Association for Music Education. She also received the Samuel Talmadge

Ragan Award for contributions to the Fine Arts of North Carolina in 2008. In 2010 she was inducted into the North Carolina Music Educators Association Hall of Fame, and in 2011 was recognized as a North Carolina Woman of Influence by the Delta Kappa Gamma Sorority International. In 2014, she was selected as a member of the North Carolina Music Educators Association High School Choral Music Hall of Fame. Additionally, she has adjudicated and conducted choirs in North Carolina, South Carolina, Maine and Virginia and currently chairs the North Carolina In-Service Conference as well as district vocal MPA ensemble and large choral festivals.

Barbara and her husband Ed, a retired engineer from Sprint, have been happily married for 45 years. Barbara is the proud mother of Susan Geer-Fickling, a hair stylist who lives in Charlotte with her husband Joel and two step-sons... Matts - age 10 and Griffin - age 7.



Future NCMEA Conference Dates

November 8-11, 2014
November 7-10, 2015
November 5-8, 2016
November 11-14, 2017
November 10-13, 2018

CERTIFICATE OF ATTENDANCE

NCMEA will provide a Certificate of Attendance for each member who registers for the conference.

Members should:

1. Request prior approval from their school system (LEA) before attending the conference.
2. Complete the Session Log, using approved sessions as listed in the Conference Program Book Approved Session list.
3. Return their Certificate of Attendance form and their Session Log to the appropriate person in their school system.

HIGH SCHOOL CHORAL SECTION

2013 NCMEA HIGH SCHOOL CHORAL SECTION TEACHER OF THE YEAR

Ron Vannoy began teaching at Alexander Central in August, 1989. Under his direction, ACHS choirs have received superior ratings in state and regional festivals each year since 1991. Mr. Vannoy received his BM and MM in Music Education from Appalachian State University, M.Ed. in Psychology from Springfield College, and has completed 68 credits in music education from the University of North Carolina at Greensboro. Mr. Vannoy has been active as a clinician for numerous All County choruses and church choir festivals. He has been active on the board of the NCMEA High School Choral Section, serving as chairperson from 2010-2012. Mr. Vannoy has served as NCMEA High School Honors Chorus site coordinator since 1996. He is the music director at First Baptist Church, Taylorsville, and resides in Lenoir, NC.

Under Mr. Vannoy's direction, the Alexander Central chorus has

performed in places throughout the country including Lincoln Center and Carnegie Hall. Students regularly participate in Honors Chorus, Mars Hill Choral Festival, All-State and Governor's School. For the past ten years, the program has averaged 300-400 students per semester. The Alexander County Board of Education has been very supportive of the arts at Alexander Central. Many positive



**RON
VANNOY**

changes have occurred. A music wing including 3 large rehearsal rooms with accompanying office, storage, and practice space was built in 2002. A 1000-seat auditorium was completed in 2005. A second choral director and band director along with a choral accompanist and artistic director for the auditorium have been hired. An arts credit is now a requirement for graduation from Alexander County Schools. As the arts become less important in the overall school curriculum, we are privileged to teach in a county that has remained committed to arts education.

Ron Vannoy currently serves as the past chair of the NCMEA High School Choral Section. He has inspired many students and teachers throughout his years of service to the High School Choral Section and continues to be mentor and friend to those who teach choral music in North Carolina.

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January 25, 2014

February 8, 2014

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March 22, 2014

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ELEMENTARY SECTION

I am thrilled to announce that planning for our November conference is well underway and we will have another year of engaging and inspiring elementary sessions! Our elementary board has brainstormed ideas for sessions based on current trends in music education, as well as on your input provided on conference surveys. It is never too late to email your suggestions and requests at ncmeaelementarysection@gmail.com. Conference planning develops within many parameters, such as presenter availability, costs, and cooperation with our other sections in regard to our use of time and space. With that said, the Elementary section works diligently to provide you with the most efficient, highly effective, and diverse sessions to meet the needs of our students and all of our teaching situations, as we prepare our students with the necessary skills to be independent musicians and productive citizens. Please take a moment to educate the administrators and music colleagues in your local communities about the importance and value of attending our NCMEA conference. It takes all of us to be advocates for our profession. In order to reach and teach all, each member needs to accept the charge

**BETH
ULFFERS**
Chair



to be the positive, professional seed that helps music education continue to grow, firmly setting roots as integral part of every community.

The Elementary section is thrilled to announce that **Tom T. Shelton, Jr.** will be our 2014 Elementary Honors Chorus clinician. Tom is a native of Greensboro, N.C. and a graduate of the University of North Carolina at Greensboro, where he earned both a Bachelor of Music Education and Master of Music in Choral Conducting. He is Assistant Professor of Sacred Music at Westminster Choir College. Focusing on children's and youth music at Westminster, he teaches classes in conducting, sacred music and music education. Mr. Shelton has a passion for music education in all areas: church, school and community.

He taught middle school choral music in Winston-Salem/Forsyth County for 18 years. During that time he was selected Teacher of the Year for both Atkins Middle School and Kernersville Middle School. In 1999 the North Carolina Music Educators Association presented him with the North Carolina Middle School Music Teacher of the Year award. Mr. Shelton has been active with the American Choral Directors Association, serving as a clinician for ACDA and NAfME Conferences in Alabama, Kansas, Kentucky, Mississippi, North Carolina and South Carolina. His ACDA leadership positions have included Southern Division President (2011-2012), National R&S Chair for Middle School/Junior High Choirs (2007-2009) and North Carolina President (2005-2007). He currently serves as the New Jersey ACDA R&S Chair for Youth and Student Activities. In February, he will present a session for the 2014 Eastern Division ACDA Conference in Baltimore.

Mr. Shelton has conducted festivals and honor choirs for elementary, middle school and high school students in 14 states and abroad, including the ACDA Central Division Junior High Honor Choir as well as All State Choirs in Alabama, Florida, Georgia, Kansas, Louisiana, Mississippi, New Jersey, North Carolina and South Carolina. His compositions have been published by Choristers Guild, Colla Voce Music, Heritage Music Press, Hinshaw Music Company, Santa Barbara Music Press, and Walton Music. Mr. Shelton's complete bio and honors chorus audition procedures are posted on the NCMEA website using the tab for "sections," "elementary," and then "elementary honors chorus."



THOMAS SHELTON

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Scholarship audition dates will be announced in early fall 2014



JANA WINDERS

The audition piece is "Et Exultavit" (Vivaldi for Treble Voices) by Antonio Vivaldi/ed. Galvan - Lorenz Corporation. Students are asked to sing "Et Exultavit" measures 8 – 17. The piece is \$1.95 and also available as an EPRINT from JW Pepper. From jwpepper.com the order number is: 3202538 or 3202538E.

Each year our section recognizes an NCMEA Elementary Music Teacher of the Year at our fall conference to honor elementary music educators that are leaders in our professional community. To nominate a colleague, you may use the NCMEA website. Look under "sections," "elementary," and "elementary awards." The deadline for nominations was March 15 and we have several outstanding teachers nominated for the 2014 award.

I would like to take a moment to take a closer look at our 2013 NCMEA Elementary teacher of the year, **Jana Winders**. Jana is a native of Wilson County and is in her 12th year of teaching elementary general music in the same school system she grew up in at Lucama and Gardners Elementary Schools. She holds Bachelors and Masters degrees in Music Education from East Carolina University. She is Orff Certified and in 2009 became a National Board Certified Teacher.

Mrs. Winders is active in the community as co-creator and leader of *Whirlkidz Sing*, which showcases talented Wilson County Elementary Students at the community's annual Whirligig Festival. She also leads numerous summer music camps for the local Arts Council and is an adjunct

professor at Barton College where she teaches their Integrated Arts class for education majors. In 2006 Mrs. Winders was named Teacher of the Year for Lucama Elementary and was runner up for Wilson County Teacher of the Year. She was recently selected as NC Jaycees Young Educator and Young North Carolinian of the Year. She is an active member of the elementary board for the NC Music Educators Association and most currently served as the NC Elementary Honors Chorus

Chair. Her 4th and 5th grade chorus, *The Singing Cardinals*, is regularly invited to sing at community events and enjoy the opportunity to share their passion for the arts with others as well as raise awareness for local charities. At each concert, the students select an organization to help. This Christmas they collected more than 700 hygiene products to give to a local organization that helps students in need. Mrs. Winders resides in Wilson with her husband, Rick, and her two beautiful children, Madison and Benjamin.

As you lead your final music programs for the school year and reflect on your impact as a musician, music educator, student growth, and your contributions with professional leadership, I hope you have exciting personal and professional development plans for the upcoming summer months. Whether you enjoy some much needed rest, enrich your "teacher toolbox" with training in Kodály, Orff, World Music Drumming, or participate in the Standard 6 Analysis of Student Work Process (ASW) as a reviewer, I hope you are able to welcome the summer months with good health and the beauty of music. Thank you for all that you do to further the musical potential in the lives of the children of North Carolina.

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ORCHESTRA SECTION

Can you believe it is the spring already?! Time definitely flies throughout the second half of the school year. I want to take a moment to thank each of you for the commitment and dedication you have to giving your students the best possible education. Because of you, your students learn to express themselves through music. Because of you, your students gain self-confidence and determination as they progress on their instruments. Because of you, your students get to work together to perform a diverse assortment of music. You may not realize it in the moment, but you are helping transform the next generation into a group of citizens that will recognize the necessity of collaboration, dedication, and musical expression. And that is priceless. Keep up the great work!

We have had several successful events so far this spring:

The **Eastern Region Orchestra** was held February 21-23, 2014 at the North Carolina School of Science and Math. A huge thank you goes out to event chair **Joli Brooks**! She handled some unexpected challenges in a very professional and positive manner. It is due to her hard work that this event was a great success. The **String Orchestra** was directed by **Dr. Jonathan Govias**, Director of Orchestras at the University of North Carolina at Charlotte. The **Symphony Orchestra** was directed

JESSICA EMBRY
Chair



by **Tonu Kalam**, Music Director and Conductor of the Symphony Orchestra at the University of North Carolina at Chapel Hill.

The **Western Region Orchestra Event** was held February 28-March 2, 2014 at Appalachian State University. **Sabrina Howard** continued her great leadership of this event. The **Repertory Orchestra** was directed by **Margaret Rehder**, Orchestra Teacher at R.J. Reynolds High School. The **Symphony Orchestra** was directed by **Dr. Kevin Gerald**, Director of Orchestras at the University of North Carolina at Greensboro. Congratulations to all of the students on their outstanding performances!

The **Eastern Region MPA** was held March 12-13, 2014 at the Minnie Evans Arts Center in Wilmington. **Nathan Artley** chaired this event and ran it with great success. **Edward Allison**, Adjunct Professor at Appalachian State University/Retired Orchestra Teacher from Shelby City Schools, **Rebecca Green**, Retired

Orchestra Teacher from Forsyth County, and **Matthew Troy**, Music Director of the Winston-Salem Symphony Youth Orchestra/Associate Conductor of the Winston-Salem Symphony, served as adjudicators for the prepared performances. **Dr. Jonathan Kramer**, Teaching Professor of Music and Arts Studies at North Carolina State University, served as adjudicator for the sight-reading. The **Western Region MPA** was held March 12-14, 2014 at Shelby Middle School. **Amanda Colson** chaired this event and did a wonderful job. **Ryan Featherer**, Orchestra Director at Maury High School (Virginia), **Dr. Jim Waddelow**, Director of Instrumental Activities at Meredith College, and **Dr. Greg Hurley**, Associate Professor of Music Education at East Carolina University served as adjudicators for the prepared performances. **Dr. Patricia Sparti**, Director of Orchestral Activity at Gardner-Webb University, served as adjudicator for the sight-reading. Over sixty ensembles and directors presented top-notch performances across our state this year. Congratulations!

Please remember that requests for additions/changes/deletions to the NC Orchestra MPA Repertoire List **must be received by June 30, 2014**. (The forms are posted on the website under the MPA tab). Approved pieces will be added to the list and released to directors at the general business meeting in November. Contact me if you have questions about this process.

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, 2014**. These requests will be introduced and discussed at the Region Meetings, which will take place in September, and will be voted on at the Business Meeting during the 2014 NCMEA Professional Development Conference.

Please continue to check the NC Orchestra Section website (www.ncorchestra.org/wordpress) for the latest updates and information. 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.



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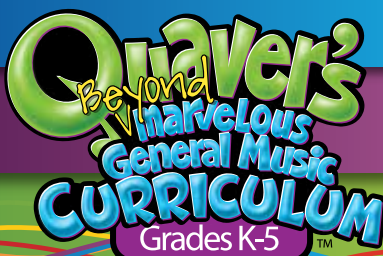
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