

THE NORTH CAROLINA MUSIC EDUCATOR

VOLUME 65 NUMBER 1

SUMMER-FALL 2014



OFFICIAL PUBLICATION OF
THE NORTH CAROLINA MUSIC EDUCATORS ASSOCIATION

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The North Carolina Music Educator

Volume 65 - Number 1 - Summer/Fall 2014

Official Publication of the
NORTH CAROLINA MUSIC EDUCATORS ASSOCIATION

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Updated July 9, 2014



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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.

THE NORTH CAROLINA MUSIC EDUCATOR

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a state affiliate of the Music Educators National
Conference, as part of their membership dues.

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2014-15 AUDITION DATES

- December 6, 2014
- January 24, 2015
- February 14, 2015
- February 28, 2015*
- March 21, 2015

*Last day for scholarship consideration.

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PRESIDENT'S MESSAGE

Welcome back to the 2014 – 2015 school year! I trust that everyone was able to relax and recharge for the new school year.

I always have goals that I would like to accomplish with the beginning of a new school year. I trust that each of you do as well. I am asking for your help to meet some of the goals that I have for NCMEA.

MEMBERSHIP

Please talk to your colleagues in your school and/or in your school system. Ask if they are members of NCMEA. If they are not, encourage them to join. Share with them some of the benefits of being a member. A few benefits 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 available for professional development experiences which include 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.

A personal contact can go a long way with having a person join for the first time or re-join after an absence. Please make the effort to talk with any colleague who is not a member.

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

I plan on appointing a committee to help create resources for NCMEA members to better understand the Analysis of Student Work (ASW) process. At the time of publication there is quite a bit of information that has not been finalized, but I hope the committee will provide assessment guides (appropriate methods to assess specific Music Essential Standards), lesson plans, units, other rubrics, etc.

I am pleased to share with you that plans have been made to have a session on the ASW process at our 2014 Professional Development Conference in November. The session will be offered three times so as to provide the opportunity for as many attendees as possible to be present.

**RICHARD
HOLMES**



I hope to be able to share more updates on the other goals that I outlined in the Spring Issue of The North Carolina Music Educators Journal via Section Chairs, District Presidents, our NCMEA website, etc. Be sure to be on the look out for any updated information. Feel free to contact me if

needed at my NCMEA email address: rholfmes@ncmea.net.

I hope you have a great beginning to the 2014 – 2015 school year and I would like to share with you the following quote:

*"Begin, be bold, and venture
to be wise."*

— Horace

Begin planning to attend our 2014 Conference. The section chairs have many outstanding clinics to offer as well as many outstanding performing groups. Our performing group for the Monday evening general session will be the United States Air Force Band from Washington, D.C. The concert promises to be a treat!

Please feel free to contact me if I can be of assistance as you begin the new school year. Best Wishes! Be safe and God Bless!

HAVE YOU MOVED RECENTLY?

**Please notify NCMEA and NAFME
of your change of address.**

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AUDITION DATES:

***Saturday, December 6, 2014**

Instrumental Areas Only

***Saturday, January 17, 2015**

All Areas

***Saturday, January 31, 2015**

All Areas

Saturday, February 14, 2015

Instrumental Areas Only

Saturday, February 28, 2015

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NOTES FROM THE EXECUTIVE DIRECTOR

On July 1, I completed my first full year as Executive Director of NCMEA. It has been a wonderful and rewarding experience. First, I want to thank the Board for their trust in hiring a non-music educator to fulfill this role. I appreciate everyone's advice and patience as I learned new terms and tasks from planning the Conference through (what I call) MPA season. More than 250 superior plaques were shipped from my office in April alone.

The most rewarding experience was getting out of the office to attend district clinics, MPA events and All-State concerts. I was truly inspired. I am very impressed by the high caliber of clinicians that were brought in to work with the students. I have a greater understanding of the role of the music educator and the impact on the students. I will continue to make time to visit your communities and student-events in the coming year.

**PAT
HALL**



Conference season is upon us. Mark your calendar for the **2014 NCMEA Professional Development Conference, November 8 – 10, 2014**. Bring your smartphones, iPads and tablets – we'll be introducing the **NCMEA Conference Program Digital App**.

The App features include:

- Attendee List that is sortable and searchable

- Exhibitor List that is sortable and searchable with booth location map
- Program Agenda with speaker details, session descriptions, location map and links to presentations/materials
- Ability to take notes on sessions and e-mail to yourself
- Ability to create your own schedule and add to iCal
- Ability to complete evaluations on each session
- Social media and twitter feeds
- Info tabs, Venue Maps, Links, Conference News
- Social media and Twitter feeds
- Broadcast messages

I hope you will find the App to be a very exciting addition to your overall Conference experience. All attendees will receive instructions on how to access the App with your registration confirmation. For those attendees who are less tech savvy and prefer a printed program we will provide a small scale hard copy of the Conference schedule.

Did you know that 2014 is the 40th Anniversary Year of the NCMEA Conference in Winston-Salem? To mark the occasion we're planning some surprise events and perhaps a Flash Mob.

Conference registration opens early August. Please check the NCMEA website www.ncmea.net for the most current information on the Conference including registration and hotel reservations. I also encourage you to pre-register and register online for quicker, easier check-in at the Conference. The **Pre-Registration deadline is October 15**. Make sure your NCMEA/NAfME membership is up-to-date. Renew online at www.nafme.org. Only current members can register.

Attending the annual conference to learn and network with fellow music educators is the number one benefit of your membership in NCMEA. I encourage you to register today and look forward to seeing you in November. We will be Celebrating 40 Years in Winston-Salem!

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AUDITION DATES for 2014-15

December 6, 2014

January 24, 2015

February 7, 2015

February 28, 2015*

** final date to be considered for a music scholarship/assistantship*

OPEN HOUSE for PROSPECTIVE STUDENTS

Monday, October 20, 2014

High school students and parents will be able to attend music classes and rehearsals, as well as meet with music faculty and admissions personnel.



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EDITOR'S NOTE

A PERSONAL THANK YOU

Dear Members,

With this journal issue I wrap up my time as your editor. It has been a pleasure working with NCMEA members and especially getting to know our Board Leadership. We have many distractions as teachers these days and the work of our Board is vital to keeping us abreast of changes, news, and resources in addition to the many musical opportunities for our students.

We are our best advocates and every time I read a submission I am reminded of both that fact but also how much we have to be proud of across the state. We are blessed with energetic, positive personalities who work diligently to ensure quality activities all year, but especially toward the fantastic annual conference. Our musical environment is a treasure to nurture and protect and I urge you to make sure NCMEA involvement is at

**CARLA
COPELAND-
BURNS**



the top of your list as a music educator if it is not already!

In this coming year I am very excited to be joining the faculty of UNC-Greensboro teaching flute and chamber music. I'm looking forward to continuing to get to know the wonderful Music Educators across our state and wish you all the very best. Thank you for all that you do!!

Sincerely,
Carla Copeland-Burns

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For more information, please visit: <http://performingarts.uncg.edu/vocal-arts-day/>



SATURDAY, OCTOBER 25, 2014



North Carolina Music Educators Association
Associated with the State Department of Public Instruction and
A Federated State Association of NAfME: The National Association for Music Education

September 2014

Dear North Carolina School Superintendents and Principals,

The North Carolina Music Educators Association (NCMEA) Professional Development Conference is scheduled for November 8-11, 2014. This year we celebrate 40 years of hosting this Conference in downtown Winston-Salem, NC!

The NCMEA Board of Directors and I ask that you encourage your music teacher(s) to:

- Become a member of NCMEA, the state affiliate of The National Association for Music Education (NAfME). Membership is processed through our national organization via www.nafme.org.
- Membership in NCMEA is required to attend our annual Conference. Teachers can earn up to 20 hours of renewal credit by attending the sessions and clinics offered over 3 ½ days. The Pre-Registration fee is only \$75, deadline October 15, 2014. On-site registration is available for a fee of \$95. Registration and Conference program information can be found on NCMEA website: www.ncmea.net.
- Membership also provides opportunities for your students to participate in NCMEA sponsored Honors Ensembles, All-State Festivals and District Student-Events throughout the year.

The NCMEA Professional Development Conference provides an array of sessions and clinics targeting specific music teaching areas (band, elementary general music, middle and high school chorus, jazz, and orchestra). This Conference includes opportunities to:

- Observe master teachers
- Develop new teaching strategies
- Network with peers
- Evaluate new instructional materials, instruments, technology and fundraising opportunities
- Interact with college and university faculty and provide recommendations for your own outstanding students
- Attend performances of North Carolina students and professional ensembles.

In addition, for the third year, NCMEA is providing a one-day **Mentoring Symposium** for teachers early in their careers. Teachers will be paired with an experienced music educator and will work with them throughout the academic year. This innovative mentoring program is funded by NCMEA at no cost to the school or school system. More information on our Mentoring Program can be found on the NCMEA website.

Thank you for your support of music and arts education for all students. We invite you to join us in Winston-Salem this November!

Sincerely,

Pat Hall

NCMEA Executive Director

883-C Washington Street, Raleigh, NC 27605

2014 NCMEA Professional Development Conference On-Site Registration Information

(Save \$20 if you Pre-Register by October 15, 2014)

<u>Registration Type</u>	<u>On-Site Registration</u>
Active Member	\$95.00
First Year Teacher	\$65.00
Collegiate Chapter Member	\$40.00
Retired Member	No Fee
Retired Member's Spouse	\$30.00

NCMEA will accept cash, checks or credit card payment (MC, VISA, AMEX)

**All registrants must show current NAFME membership ID card
or NAFME Mobile Membership App**

NAFME Membership Dues

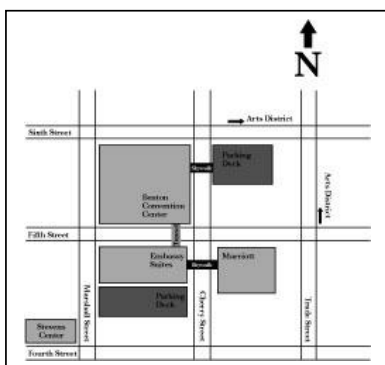
Join or Renew NAFME Your Membership on-line only at www.nafme.org
(No checks are accepted)

Please renew before arriving at the NCMEA Conference!

Dues Starting July 1, 2014

Active Membership	\$128.00
First Year Teachers	\$64.50
Retired Membership	\$58.00
Collegiate Membership	\$38.00

Winston Salem Map



General Information

Conference Location- Downtown Winston-Salem NC

Benton Convention Center
Embassy Suites/Marriott Winston-Salem
Stevens Center

Registration Location

Upper Foyer - Benton Convention Center
301 West Fifth Street
Winston-Salem, NC



North Carolina Music Educators Association

Housing Form-Members/Exhibitors/Honors Choruses

Winston-Salem, NC
November 8-11, 2014

www.visitwinstonsalem.com/ncmea

ONLINE



BY FAX



1.800.976.2282

BY MAIL



Visit Winston-Salem Services Dept.
200 Brookstown Ave.
Winston-Salem, NC 27101

ARRIVAL DATE: _____

DEPARTURE DATE: _____

Instructions

Requests for housing must be received by the Visit Winston-Salem Services Dept. by **Oct. 10, 2014**.

Requests will be acknowledged via e-mail within 5-7 business days. If you do not receive an e-mail from the Services Dept., please contact:

servicesdept@visitwinstonsalem.com
or **336.728.4237**

The Services Dept. is not responsible for providing hotel confirmations. Once the reservation is made, the hotel will send a confirmation to the e-mail address provided on this form.

All reservations must be guaranteed with a credit card or check. Credit cards **will not** be charged prior to check-in at the hotel. If guaranteeing by check, a deposit equal to one night's stay must accompany this form. Make checks payable to:

Visit Winston-Salem Services Dept.



Please submit only one (1) form per room and list all occupants.

Any changes or cancellations must be made in writing to the Services Dept. by **Oct. 10, 2014**.

After **Oct. 10**, all new reservations, changes and cancellations must go directly to the hotel.

All rates are subject to local sales and occupancy taxes, currently 12.75%

First Name _____ Last Name _____ Company/School/Honors Chorus - please circle:
Elementary, Middle or High School

Address _____

City _____

State _____

Postal Code _____

Telephone _____

E-mail Address - **Required**

Print names of ALL room occupants. Please indicate Adult (A) or Child (C) under 18, after the name.

NCMEA Annual Convention Hotels:

Hotel accommodations will be made on a first come, first served basis. If your selected hotel is not available, the next available hotel will be confirmed.

Note: The Services Dept. cannot guarantee bed type or special requests. Please confirm your requests with the hotel upon check-in.

Hotel Choices: Indicate 1st and 2nd choice (), **circle** occupancy **and** bed type

Embassy Suites*	\$161 single/double	()	Queen/Queen or King
Embassy Suites*	\$171 triple/quad (adults)	()	Queen/Queen
Embassy Suites*	\$270	()	2-Bedroom Suite
Marriott	\$140 single/double	()	Queen/Queen or King
Marriott	\$150 triple/quad (adults)	()	Queen/Queen

Embassy Suites & Marriott Cancellation Policies: **Cancellations made after Oct. 24, will be subject to a cancellation fee of one night's room and tax.**

*Embassy Suites is an all-suite hotel, rates include a full cooked-to-order breakfast as well as an evening manager's reception.

Wingate Inn	\$72 single/double/triple/quad	()	Queen/Queen or King
Hawthorne Inn	\$111 single/double/triple/quad	()	Double/Double or King
Hawthorne Inn	\$151 single/double/triple/quad	()	Suite

Overflow Properties' Cancellation Policies: **Cancellations must be made 24 hours prior to arrival date in order to avoid charges.**

Room Guarantee: I understand that the hotel will charge one night's room and tax to the credit card on file if I fail to show on my confirmed arrival date.

Credit Card: (circle) **AMEX DIS MC VISA** Expiration date: _____

Card # _____

Cardholder: _____ Signature: _____

_____ Check attached Check # _____ Amount _____

2014 NCMEA Professional Development Conference

On-Site Registration Hours

Registration in Benton Convention Center, Winston-Salem, NC
Upper Foyer North

Registration

Saturday	November 8	8:00 am – 6:00 pm
Sunday	November 9	9:00 am – 5:00 pm
Monday	November 10	7:45 am – 1:00 pm

Save \$20 and waiting in line at Conference
Pre-Register by October 15 at www.ncmea.net

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NORTH CAROLINA MUSIC EDUCATORS ASSOCIATION 2014 Professional Development CONFERENCE

November 8-10, 2014

Benton Convention Center, Embassy Suites, Winston Marriott & Stevens Center in Winston-Salem, NC

Pre-Registration Form - Deadline: October 15, 2014

Name as listed on Badge _____

School Name (include level) _____ City _____

Preferred Address _____ City _____ Zip _____

Email _____ NAfME ID # _____

NOTE: This year we are moving to a Digital Conference Program App for smartphones, iPad and tablets. On your listing as an attendee we will include your name, school and city (same as your Name Badge). We would like to include your email address on the digital app. If you agree it will be shared with all attendees including exhibitors. **Yes, include my email address on the App opt-in _____ OR opt-out _____** (If this is not checked, your email will be included on the app.)

Please indicate what Sessions you attend most (Select one from list below) _____
(Band, Collegiate, Elementary, High School Chorus, Higher Education, Jazz, Middle School Chorus, Orchestra, Other)

Registration Category

Pre-Registration Fee

- | | | |
|--|---------|--------------------|
| <input type="checkbox"/> Current Member | \$75.00 | |
| <input type="checkbox"/> First Year Teacher | \$45.00 | |
| <input type="checkbox"/> Collegiate Chapter Member | \$30.00 | Chapter _____ |
| <input type="checkbox"/> Retired Member | No Fee | |
| <input type="checkbox"/> Retired Member's Spouse | \$20.00 | Spouse Name: _____ |

MEALS:

- ☐ ACDA Luncheon \$15

PAYMENT FORM

TOTAL PRE-REGISTRATION \$ _____

_____ Check Enclosed _____ Credit Card (Please complete all information below) _____ MasterCard _____ Visa
If paying with a credit card we encourage you to register online at www.ncmea.net

Name as shown on card _____

Address/City/State/Zip _____

Card Number _____ Exp. ____/____ Security Code _____

Signature _____ Preferred Phone (_____) _____

All conference registration materials must be picked up on site, in Benton Convention Center Upper Foyer.

By registering for this conference I agree to be photographed for NCMEA publications. Initial here. _____

NCMEA Refund Policy: Should you not be able to attend the conference once registered, NCMEA will reimburse 80% of Conference Pre-registration payment if a request is made in writing to the Executive Director (address below) and mailed or emailed ncmeaoffice@gmail.com prior to November 7, 2014.

Make checks made payable to NCMEA.
Send this form with payment, postmarked on or before October 15, 2014 to

NCMEA
883-C Washington Street
Raleigh, NC 27605

Please keep a copy for your records.

ORCHESTRA SECTION

By JESSICA EMBRY, *Chair*

Can you believe it is already time to get started on a new school year?! I hope that you have taken time this summer to relax and refresh your mind in preparation for some fantastic adventures this year.

Looking back on the final events of the 2013-2014 school year, I'd like to take a moment to recognize the dedicated work of the Junior Region Orchestras. The **Junior Western Region Orchestra** was held on April 25-26 at Watauga High School. **Dr. Rebecca MacLeod**, Associate Professor of Music Education at the University of North Carolina at Greensboro, conducted the Honors Orchestra. **Donny Walter**, Band and Orchestra Director at Northwest Middle School, conducted the Repertoire Orchestra. Thanks to the hard work of **Aaron Craven** and **Erica Hefner**, this event was very successful.

The **Junior Eastern Region Orchestra** was held May 3 at White Oak High School in Jacksonville. **Joel Wenger**, Orchestra Director at Southwest Guilford High School, conducted the Honors Orchestra. **Joli Brooks**, Orchestra Director at Jacksonville High School, conducted the Repertoire Orchestra. **Laura Black** continued her outstanding leadership of this event. Congratulations to all of the students on their top-notch performances!

The **2014 NC All-State Honors Orchestra Personnel** will be posted on the NCMEA orchestra website no later than September 1. Congratulations to all teachers who have students selected for this outstanding ensemble! **Margot Holloman**, NCHO Chair, has been working diligently to plan all details of this event. Please contact her at mholloman@wcpss.net if you have any questions or concerns. Please pay close attention to the registration/payment deadlines, which are outlined on the acceptance form.

Please make every effort to attend your **Region Meetings** this fall. We will be discussing important issues that relate to proposed changes and additions to our governing documents, as well as details concerning all region events. This is your chance to have a voice in what happens within your

JESSICA
EMBRY



region. The **Western Region** will meet on Saturday, September 13 from 10:00 a.m.—2:00 p.m. at Northview Middle School in Hickory. The **Eastern Region** will meet on Saturday, September 20 from 10:00 a.m. – 2:00 p.m. at Spring Lake Middle School in Spring Lake (Fayetteville area). Please watch the NCMEA orchestra website for more information. **Note: We will ask for an RSVP for each of these meetings in order to determine space and lunch needs.**

Looking ahead to the **2014 NCMEA Professional Development Conference**, I am glad to announce that we have multiple outstanding clinicians and performing groups coming to share their talents. The **NC All-State Honors Orchestra Event** will take place November 7-9, culminating with a concert at the Stevens Center in Winston-Salem at 4:30 p.m. on November 9. **Mr. Octavio Más-Arocas**, the Music Director and Conductor of the Lawrence Conservatory Orchestra, will conduct the NC All-State Honors Orchestra. He is certain to provide the students with a meaningful and memorable music-making experience.

Our conference clinicians include **Dr. Jeremy Woolstenhulme**, **Mr. Octavio Más-Arocas**, **Joli Brooks**, **Sabrina Howard**, and **Beth McCollum**. Performances will be given by the **Watauga High School Orchestra**, directed by **Will Selle**, and the **Green Hope High School Orchestra**, directed by **David Wilson**. The **Northwest Middle School Orchestra**, under the direction of **Donny Walter**, will assist Dr. Woolstenhulme in a session. Also, we will have a combined session with the

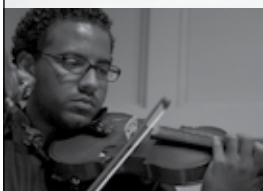
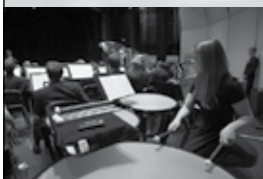
band section regarding the **Analysis of Student Work (ASW)** for Standard VI in the NC Educator Evaluation System. I encourage you to make every effort to attend this worthwhile conference.

Please continue to submit your requests for changes, additions, and deletions to the NC Orchestra MPA Repertoire List. Forms are available on our website and must be submitted prior to the **NCMEA Orchestra Business Meeting**, which will take place on Sunday, November 9 from 2:00-3:50 p.m. at the NCMEA Professional Development Conference.

Nominations are open for the **Eastern and Western Region Directors of the Year**. The online form is available on the "Forms" page under the director's tab on the NCMEA orchestra website. Please take time to nominate a colleague that you feel has accomplished many great things throughout his/her career and is deserving of this prestigious award. **Nominations must be submitted no later than September 30, 2014.** Online voting will take place on the NCMEA orchestra website from October 1-10, 2014.

Please consistently check the NCMEA orchestra website for the latest updates. Please contact me if you or any of your colleagues are experiencing any difficulties with the website (username/password issues, questions, concerns, etc.). I will gladly assist you. Also, feel free to contact me with any concerns, questions, or suggestions for our organization. My email address is jessica.embry@nhcs.net. Here's to a fantastic start to your 2014-2015 school year!





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Brass, Guitar, Percussion, Piano, Strings, Woodwinds

2015 AUDITION DATES

January 10

February 7

March 21

January 24

February 21

**For information, contact
Dr. Frank Bongiorno, chair
bongiornof@uncw.edu**



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Director of Bands
Virginia Commonwealth Univ.
Richmond, Virginia

Symphonic Band Grades 11 & 12



Col. (Ret.) Michael Colburn
Conductor and Commander
"The President's Own"
United States Marine Band
Washington, DC



February 12 - 14, 2015

Two Superb Invitational Honor Bands

Each student should be an outstanding performer and must be recommended by his or her band director. To apply, students must submit an application and a recording of several minutes of playing on either cassette tape or compact disc. **The deadline for the receipt of your application is Thursday, January 8, 2015.** Students from every state are eligible, making membership in both bands competitive and highly select - equal to fine All-State bands. Students selected for membership must arrive on the evening of Thursday, February 12, for the first rehearsal. Out-of-town students **must** be accompanied by their band director **or** by a designated parent chaperone. Students, directors, and parent chaperones will need to arrange for their own housing in Greensboro area hotels. A list of nearby hotels with conference rates will be available. Local residents may opt to commute. The fee for each honor band student selected is \$55, which includes the clinic fee, as well as lunch and dinner on Friday in the UNCG Dining Hall.

Schedule for Honor Bands

Thursday, February 12

7:00 - 9:00 p.m. Students arrive for Honor Band rehearsals
Conductors Conference begins

Friday, February 13

All Day Students rehearse and attend clinics
Conductors Conference continues

7:30 p.m. UNCG Symphonic Band and Wind Ensemble Concert

Saturday, February 14

Morning Students rehearse and attend clinics
Conductors Conference continues

2:00 p.m. Honor Band Concerts in Aycock Auditorium
Dr. Austin & Col. Colburn, conductors

Special Performances and Clinics

UNCG Symphonic Band & Wind Ensemble

John R. Locke and Kevin M. Gerald, conductors

7:30 p.m. Friday, February 13, 2015 Aycock Auditorium

Clinics on every instrument for Honor Band members on Friday afternoon

26th Annual
CAROLINA CONDUCTORS CONFERENCE
The University of North Carolina at Greensboro
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February 12 - 14, 2015

Conducting Workshop with Dr. Jack Stamp
Earn NC Certificate Renewal Credit

The 26th Carolina Conductors Conference will focus on technical, gestural, and musical aspects of conducting, led by **Dr. Jack Stamp, Director of Bands at Indiana University of Pennsylvania**. Dr. Stamp will present sessions and coach conductors with the Director's Band. **Dr. John R. Locke, Dr. Kevin M. Gerald, Dr. Terry Austin, and Col. Michael Colburn** will also make presentations on a variety of topics related to conducting and rehearsing. Apply early - the limited number of positions for active conductors will be filled in the order in which applications are received. **All participants are strongly encouraged to bring their band instrument and perform in the Director's Band.** The fee for all conducting conference participants is \$75, which includes lunch and dinner on Friday. **Participants may earn one unit of North Carolina Certificate Renewal Credit.** The Carolina Conductors Conference is a great opportunity to grow and develop as a conductor and musician under the guidance of our outstanding clinicians.

Comments from Recent Participants

"I have not been to a better workshop session anywhere."

"The entire experience is first-rate."

"Well organized and effective. The conductors were able to participate whether on or off the podium."

"I am once again going away with new insights, understanding, and enthusiasm."

"The clinicians are tops in the field."

"What a treasure this festival and clinic is!"

"This is one of the best professional development opportunities I've ever experienced."

For details & applications, write or call:

Dr. Kevin M. Gerald
UNCG School of Music, Theatre and Dance
Post Office Box 26170
Greensboro, North Carolina 27402-6170

toll-free: 1-800-999-2869 or (336) 334-5299
e-mail: kevin_gerald@uncg.edu

Conductors may register by phone. Visa & MasterCard accepted.



Dr. Jack Stamp
Director of Bands
Indiana Univ. of Pennsylvania
Indiana, Pennsylvania



Dr. Kevin M. Gerald
Director of Orchestras
Associate Director of Bands
UNCG



Dr. John R. Locke
Director of Bands
Summer Music Camps
UNCG



YOUR EAR DRUM: THE MOST IMPORTANT INSTRUMENT IN YOUR ENSEMBLE

By JOHN R. BECK

As music educators we strive provide students with the tools and experiences they need for a lifetime of music performance and appreciation. We work on sound production, technique, ensemble skills, and practice routines, but rarely do we discuss how to protect the most valuable asset for evaluating music: our ears.

For over thirty years there has been research and increased awareness about noise-induced hearing loss among musicians. The data is readily available, yet many instrumental teachers and performers either ignore the science or assume that because they play orchestral instruments they are not at high risk like commercial



Marimba practice - f



Trombonist warming up - mf



Violist warming up - mf

musicians or drum corps performers. The evidence is clear. Every instrument in the orchestra is capable of producing sound at levels that can place the player (or conductor) at risk of surpassing the maximum recommended daily exposure for unprotected ears. Add to this other environmental sound levels we encounter throughout the day (Automobile travel, movies, sporting events, in-ear head phones, parties, clubs, rock concerts, the school cafeteria) and musicians can quickly reach a daily sound exposure that is similar to factory workers who are required to wear hearing protection. *The NIOSH standards are:*

NIOSH

(National Institute for Occupational Safety and Health) 2002

Recommended levels of safe continuous sound exposure for unprotected ears:

- 85 decibels (dB) – 8 hours
- 103 dB – 8 minutes
- 88 dB – 4 hours
- 106 dB – less than 4 minutes
- 91 dB – 2 hours
- 109 dB – less than 2 minutes
- 94 dB – 1 hour
- 112 dB – about 1 minute
- 97 dB – 30 minutes
- 115 dB – about 30 seconds

Seeing and hearing the evidence:

We know that rehearsals and concerts can be loud, but are we really

conscious of volume levels in our many musical environments and how little time it can take to permanently damage the ear? A recent issue of the Percussive Arts Society publication *Rhythm! Scene* contains an article with embedded media that documented sound exposure using videotape of decibel meters recorded during rehearsals. This audio/video evidence helps musicians to more clearly associate sound with decibel readings.

To watch these videos and read the article, access the digital edition of the April 2014 *Rhythm! Scene* at www.pas.org > Publications.



Wagner-Timpani

The screen shot shown above is taken from a video of the last 20 seconds of Wagner's overture to "Die Meistersinger von

ABOUT THE AUTHOR

John R. Beck has been a faculty member at the University of North Carolina School of the Arts since 1998, and is a performer with the Winston-Salem and Greensboro Symphony Orchestras, Brass Band of Battle Creek, and the Philidor Percussion Group. He is a former member of the United States Marine Band and is currently the President of the Percussive Arts Society. His interest in hearing protection began when his father was forced to wear hearing aids to prolong his career as an orchestral timpanist and percussion teacher.



**Snare Drum Sound Shield Test
With and without sound shield.**

Nürnberg, WWV 96" with the decibel meter 3 feet from the timpanist seated in front of the brass section. *If sound levels are measured with a cell phone application make sure the microphone on the bottom of the phone is not covered. (Notice the difference in the decibel meter readings from the two meters on the music stand.)*

Decibel levels similar to those documented in the PAS article (see "Wagner" photo) have been recorded throughout the orchestra, and also with individual instruments playing by themselves. (Flutist's right ears and string player's left ears are continually subjected to decibel levels in the high 80's/low 90's during individual practice.)

Is permanent hearing loss any less serious than a concussion?

The football or baseball coaches would be immediately suspended if they allowed players on the field without protective gear. For music educators, at the very least hearing protection should be a precaution that is discussed and demonstrated regularly from the very first band

and orchestra classes. For the music teacher this information can help prolong a career and will also ensure more accurate hearing and better musicianship from the student ensemble.

Solutions

So how does a musician limit the sound exposure throughout the day and also hear accurately while performing? The answer lies in awareness of the sound level one is hearing and finding a balance of protected and unprotected activities.

The plastic sound shields often placed in front of the brass and percussion in orchestras are ineffective unless they are placed 6-8" from the back of the player's head to deflect sound waves around the ear. Even with proper placement reflected sound from the floor, walls, and ceiling reach the ear, and the shield does nothing to protect the musician from the sound they are producing on their own instrument. The only guaranteed method for protecting the ear is to use in-ear hearing protection.

IN-EAR FILTERS

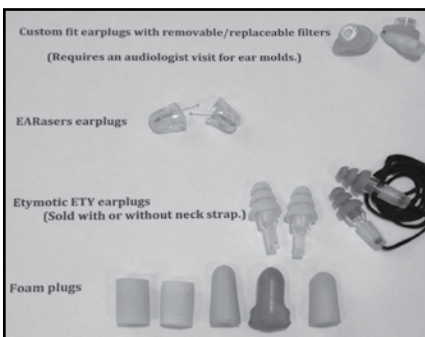
The least expensive way to protect the ear is with foam earplugs that are available at most drug stores. While these block out all frequencies effectively, most musicians dislike wearing them while playing. From observations of professional orchestra musicians, string players do not seem to mind using foam plugs but wind and brass players do not like the occlusion (stuffed head feeling) or the difficulty of assessing intonation with the foam plugs. Foam earplugs are a great option for anyone to have in their pocket for non-musical noisy

situations.

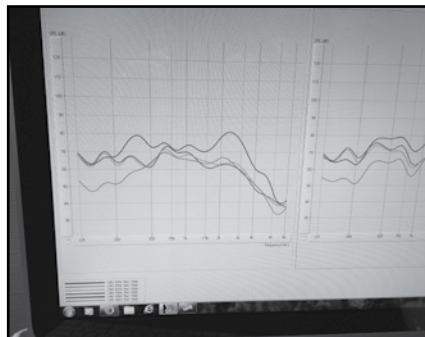
There are several companies that have developed earplugs specifically designed for musicians that reduce certain frequencies and offer filter options to reduce noise. These are a good solution for rehearsals and concerts, or other environments where dangerous sound levels regularly are encountered.

Three (3) styles of musician's earplugs were recently tested by audiologist Scott Mills Au.D. of Carolina Hearing Doctors. Using Real-Ear measurement procedures to test the effectiveness of each earplug in reducing sound, a small probe microphone was placed in the ear canal to measure the sound reduction of each earplug while listening to the frequency spectrum of the human voice broadcast through a speaker approximately two feet from the musician. The sound levels inside the ear (at the eardrum) were compared to the sound source levels outside the ear.

The photo of the Real Ear test of musician's earplugs shows: Top line=sound source, Bottom



Earplug Styles



Earplug Test

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line=custom fit plugs, Green and Blue lines=ETY stem and EARaser plugs.

All the earplugs tested provided similar patterns of protection and were successful in reducing the sound reaching the eardrum. In this test it was interesting to note that the custom fitted earplug provided significantly more protection at lower frequencies. (Lower pitch) Considering that percussionists and other instrumentalists are often in sound environments filled with low pitches, one could initially conclude that the custom fitted plug seems to be the most effective at providing maximum protection.

HOWEVER THERE IS MORE TO CONSIDER

When discussing musician's earplugs one thing is certain: placing a filter between the eardrum and the sound source is far better than leaving the ear unprotected. The total exposure over time (throughout the entire day) is what concerns musicians. Although sudden spikes of loud sound can cause damage, acoustic musicians typically don't encounter performance situations with unexpected volume changes as can happen with those who play with amplification. (Feedback, someone else controlling the mixing board, etc.)

There is discussion in the hearing protection community regarding overall sound exposure compared to reducing exposure for specific frequencies. The perception of the sound quality for a musician who is wearing earplugs that reduce mostly high frequencies is often different than that of an individual wearing filters that evenly reduce sound levels entire pitch range. Some people dislike earplugs that reduce low frequencies and feel that a more natural sound is experienced with more lows "in the mix."

In other words, reducing certain frequencies (pitches) more than others will change the experience for the musician and will reduce sound exposure, but not protect equally at all frequencies. Most musicians want the sound quality to be as similar as possible when comparing protected vs. unprotected conditions. *The unprotected ear is the most vulnerable to noise-induced hearing loss.*

CONCLUSION

So the questions for music educators armed with scientific data and affordable solutions to help students minimize the risk of hearing damage are:

1. Shouldn't we be insisting that every student musician have a pair of musician's earplugs in their case as an essential tool like rosin, a swab, extra reeds, valve oil, or a drum key?
2. Isn't hearing health worth the small financial investment especially if it will help a person become a better musician?

One forward thinking program is Avon High School in Indiana. The music department sells earplugs in a vending machine right along with reeds and other instrument supplies. The drum line members are all encouraged to wear hearing protection during rehearsals and performances and those who do report that they can hear the ensemble better since the sound distortion is reduced while wearing earplugs. This award-winning program understands the value of educating their students in hearing protection.

The most important thing we can do for this and future generations of students, is to educate them early in

the use of earplugs as a tool for better musicianship. Age-induced hearing loss is unfortunately something we can't control, however noise-induced hearing loss is easily preventable.

The author would like to thank Don E. K. Campbell – President, EARasers and Carolyn Travis – Global Brand Advocate; Gail Gudmundson, Au.D.; Patricia A. Niquette, Au.D., and Dr. Reed Killion, President, Etymotic Research, for their assistance in reviewing information for this article.

ADDITIONAL LINKS AND ARTICLES

Trombone warm up video: <https://vimeo.com/94803354>; Viola warm up video: <https://vimeo.com/94803039>; Marimba practice: <https://www.youtube.com/watch?v=CTQUQ5BsPO0>; Snare Drum sound shield test: <https://vimeo.com/94802713>

EARasers: www.earasers.net; Etymotic Research: www.etymotic.com; Westone: www.westone.com; Carolina Hearing Doctors: carolinahearingdoctors.com; Article about hearing perception: www.hearingreview.com

Percussive Notes – Vol. 51, No. 4 July 2013 pg. 36-39; *Percussive Notes* – Vol. 51, No. 2 March 2013 pg. 42-45

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A B C

SOUTHEAST HONORS STRING FESTIVAL & STRING TEACHERS CONFERENCE

JANUARY 22 - 24, 2015

The festival **Honors Orchestra** provides an opportunity for advanced high school string students to develop their performance skills through rehearsals, sectionals, performances, and master classes. **Student applications, including CD audition recordings, are due no later than December 9, 2014.** The fee for each selected student is \$45.00, which includes the festival fee, two meals in the in the UNCG Dining Hall, and a ticket to the Greensboro Symphony concert featuring Dmitry Sitkovetsky.



Dr. Frank Diaz
Guest Conductor
Festival Honors Orchestra
University of Oregon
Corvallis Youth Symphony

Based on the audition CD, students will be selected for a complimentary private lesson with UNCG string faculty members, scheduled as part of the Festival.



The **String Teachers Conference** features clinics on topics including string pedagogy, instrument repair, and effective rehearsal techniques. **The fee for all participating string directors and private teachers is \$60.00**, which includes the festival fee, refreshments, parking, and a ticket to the Greensboro Symphony concert. **Participants may earn 1.5 units of North Carolina Certificate Renewal Credit.** The String Teachers Conference is a terrific opportunity to grow as teachers and musicians and be inspired by our outstanding clinicians.

By popular demand, the String Teachers Conference will again include a conducting clinic coached by Dr. Kevin Gerald. Participants can select active participation in the conducting clinic on a first-come, first-served basis. Up to 6 conductors will receive 15 minutes of video recorded podium time and coaching. All teachers should bring their string instrument to play in the clinic orchestra.



THE UNIVERSITY of NORTH CAROLINA
GREENSBORO
School of Music, Theatre and Dance

For details & applications, please write or call:

Dr. Kevin M. Gerald
Southeast Honors String Festival
UNCG School of Music, Theatre and Dance
Post Office Box 26170
Greensboro, North Carolina 27402-6170
toll-free: 1-800-999-2869 or (336) 334-5299
e-mail: kevin_gerald@uncg.edu

SCHEDULE FOR 2015 SOUTHEAST HONORS STRING FESTIVAL

Thursday, January 22	5:00 p.m.	Students arrive for registration, rehearsals, sectionals and seating auditions Teachers Conference begins
	7:30 p.m.	Attend Greensboro Symphony concert featuring Dmitry Sitkovetsky, violin
Friday, January 23	All Day	Students rehearse & attend clinics; Teachers Conference continues
Saturday, January 24	Morning	Students rehearse & attend clinics; Teachers Conference continues
	2:00 p.m.	Honors Orchestra Concert in Aycok Auditorium

STRINGFESTIVAL.UNCG.EDU

ELEMENTARY SECTION

By **BETH ULFFERS**, *Section Chair*

Greetings fellow music educators! As summer comes to an end, I hope you are refreshed, energized and inspired to lead your students through another year of musical opportunities and growth. Your elementary board has been working throughout the summer to plan another conference filled with sessions to enrich, rejuvenate and further your professional development. We plan to immerse you in an environment that will allow you to continue the tradition of outstanding music education in this great state of North Carolina. Our conference sessions offer something for every teaching situation.

Please take a moment to read our feature article this month, "Special Education in Music Classes and Ensembles" by **Erin McRary Roper**. Erin is a music educator at Lyle Creek Elementary School in Conover, North Carolina, and a Ph.D. candidate at Auburn University. The featured article addresses the different categories of special needs identified in the legislation, current inclusion practices, and teaching strategies for music educators. This is relevant information with important implications for music educators, since we see such a diverse group of students in our classrooms weekly, and even daily.

Tom T. Shelton, Jr. will be our 2014 Elementary Honors Chorus clinician.

**BETH
ULFFERS**



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. 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."

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.

Please visit the Elementary Honors Chorus page on the NCMEA website for

information regarding honors chorus forms, deadlines, and fees. Auditions must be postmarked by September 15th. If your students are selected to participate, registration forms and fees must be postmarked by October 15th. Students whose teachers fail to submit by the deadline will not be allowed to participate in honors chorus. Please do not let this happen to your students! If you have any questions please contact **Fred Angoco**, honors chorus chair. His email address is on our NCMEA website under the elementary section tab.

The mentor program is continuing to grow. We have had a success story with one of our beginning teachers this past year. **Michael Partin** was a first year elementary music teacher in Wilson County. Michael is a graduate of East Carolina University and completed his clinical teaching in middle school and high school band. Michael contacted me knowing he needed help to learn how to teach K-5 elementary music. Michael was paired with NCMEA mentor, **Jana Winders** (and 2013 NCMEA teacher of the year.)

Here are some of the ways Michael and Jana worked together to ensure Michael's success in his first year of teaching. Michael and Jana would frequently communicate by phone or email. He would send letters to Jana to proof read before he sent them out to the families of his students. Jana

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**JANA WINDERS AND
MICHAEL PARTIN**

offered endless resources to him. If she had an activity that really worked with her students, she would teach it to him. Jana shared units, programs, props and set pieces. They also spent many hours together after school choreographing his musicals and choral pieces. He observed choral rehearsals after school and then stayed after to ask questions about what he observed.

With the support Michael received from his NCMEA mentor and community, he not only had a successful year, he was awarded Wilson County First Year Teacher of the Year Award. We want this type of mentorship to go viral in NC. We need your help identifying the beginning music teachers (first or second year) or new to our section or North Carolina. We welcome any NCMEA veteran mentors to pair with each new teacher. The mentor committee will host a breakfast at conference on Saturday morning, November 8th.

Refer to the conference schedule for the location and time. We will be hosting sessions all day to support our beginning teachers. Please spread the word about our mentor program and encourage all new teachers and interested mentors to contact Beth Ulfers at ulfersb@pitt.k12.nc.us.

I hope you are planning to attend conference. We have sessions scheduled from 8:00am Saturday, November 8th through 12:00pm Tuesday, November 11th. We have taken all of your comments from our conference evaluations and have planned diverse and multifaceted sessions to help you reach your professional goals and meet the need of all students. Here are a few of

the highlights of outstanding clinicians and sessions we have planned for you!

- Artie Almeida creator of Mallet Madness will be sharing her new teaching materials
- Internationally recognized Kodály educator, Susie Brumfield, will lead 3 sessions
- Didgeridoo Down Under with Rob Thomas and Tanya Gerard
- Silver Trout with Susana and Timmy Abell
- Technology Sessions with Quaver Music, Mollie Gregory Tower, and Brad Bonner
- Reading sessions, exploring new music and materials with Sally Albrecht
- Orff sessions with Dan Johnson, Eric Young, and Maribeth Yoder-White
- Tips for putting on successful music programs with Sean Nelson
- Question and Answer sessions with Analysis of Student Work (ASW) and Sample Assessments
- Creative Motion with Rachyl Smith
- Teaching Music via Ukulele with Sandra Teglas
- Playing instruments in the Intermediate grade levels with Brad Bonner
- Teaching improvisation and jazz with recorders and Orff instruments
- "This Works For Me" when teaching students with exceptionalities

Make sure you attend our Elementary section business meeting Monday, November 10th at 1:00pm. This is a voting year and we need your voice! If you are interested in serving on the Elementary Board,

contact Beth Ulfers, section chair. Following the meeting, we will have a student performance of *The Singing Cardinals*, under the direction of Jana Winders from Wilson County. We are fortunate to have a second student group performing this year. Mark Robertson's student Orff ensemble from Person County will perform and then have a master class with one of our Orff clinicians.

We must be our strongest advocates by educating our administrators, parents, and non-musical colleagues about the importance of music education in the lives of our students and its role in our schools. As music educators, our NCMEA Professional Development conference will be the most productive and beneficial professional development you will experience all year.

You will leave with the necessary information, skills, and inspiration to lead your students through a journey of rigorous, relevant, and inspirational musical experiences; connecting all areas of curriculum. Attending conference needs to be an annual expectation to meet your needs as a lifelong learner.

We invite you to "like" our North Carolina Music Educators Elementary Section Facebook page. You are welcome to post workshop opportunities, events, pictures, or simply sharing good news. Best wishes for a great start to your school year and thank you for all that you do for music education and the children of North Carolina.

2014 NCMEA Professional Development Conference

NEW

Exhibit Hall Hours

Lower Level Benton Convention Center

Sunday	November 9	10:00 am – 6:00 pm
Monday	November 10	10:00 am – 5:00 pm

Visit the Networking Café and Coffee Break Area
inside the Exhibit Hall

SPECIAL EDUCATION IN MUSIC CLASSES AND ENSEMBLES

By Erin McRary Roper

INTRODUCTION

Special education has long been a controversial and confusing topic. Special education was not offered routinely until the 1970s, and even then, students were not receiving appropriate educational opportunities and experiences. Growth was made as we moved toward inclusion, and now schools are mandated to teach all students. As music educators, we see large numbers of students, daily, and weekly. These students come to us with different needs, ability levels, and personalities. Regardless, we are required to provide them with an appropriate and full education.

My hope is to describe a brief history, current legislation, different types of disabilities, inclusion practices, and teaching strategies for students with disabilities.

SELECTED HISTORY AND LEGISLATION

The Education of the Handicapped Act (EHA) (1970), *Pennsylvania Association of Retarded Citizens (PARC) v. Commonwealth* (1971), the *Mills v. Board of Education* case, and Section 504 of the Rehabilitation Act of 1973 have all significantly impacted special education by increasing funding, establishing teacher training programs for special education, establishing the right for a free and appropriate education for students with disabilities (Adamek & Darrow, 2005, p. 21). Section 504 expanded upon the previous legislation, and applies for students who may not qualify for special education or services under IDEA. Eligible students include those who may have medical conditions such as diabetes or asthma, behavior problems or ADHD, or addiction issues (p. 22-23). Students cannot be denied the opportunity to participate in any school activity, whether academic or extracurricular.

Public Law 94-142 (*The Education for all Handicapped Children's Act*) was passed in 1975, and specified that no student could be denied a free and appropriate public education (FAPE) within the least restrictive

ERIN MCRARY
ROPER



environment. This law was renamed the Individuals with Disabilities Education Act (IDEA) in 1990, and significant amendments were approved in 1997 to align with the Goals 2000: Educate America Act legislation. More recently, in 2004, it was reauthorized as the Individuals with Disabilities Education Improvement Act (IDEA 2004). There are six major principles that this legislation established.

PRINCIPLES OF IDEA

There are six major principles included in the Individuals with Disabilities Education Act (IDEA), last amended in 2004. These six principles include: zero reject, nondiscriminatory evaluation, appropriate education, least restrictive environment, procedural due process, and parent and student participation (Adamek & Darrow, 2005; Hammel & Hourigan, 2011; Heward, 2009; Turnbull, Turnbull, & Wehmeyer, 2010).

The zero reject principle applies to all schools (whether public or private), hospitals, or residential facilities, and guarantees that students with disabilities will have access to a free and appropriate public education (FAPE). "Students may not be excluded from educational services because of a disability, no matter how severe the disability" (Adamek & Darrow, 2005, p. 29). The second principle of IDEA, nondiscriminatory evaluation, has two purposes (Adamek & Darrow, 2005; Hammel & Hourigan, 2011; Heward, 2009; Turnbull, Turnbull, & Wehmeyer, 2010). This principle provides students with an unbiased evaluation to

determine if they have a disability. If it is determined that a student has a disability, he or she is evaluated further to determine if and what special education and services are needed for the student to be successful.

Appropriate education, the third principle of IDEA, ensures that students with disabilities are provided with an appropriate education, one that is designed with the individual child in mind, and that is provided free of cost to parents or guardians (Adamek & Darrow, 2005; Heward, 2009). For students who are of school age (age 3-age 21), IDEA provides for an Individualized Education Program (IEP) (Adamek & Darrow, 2005; Hammel & Hourigan, 2011; Heward, 2009; Turnbull, Turnbull, & Wehmeyer, 2010).

Schools are required to provide students with disabilities with an appropriate education in what is referred to as the least restrictive environment (LRE). "In practice, this rule mandates that a school must educate a student with disabilities with students who do not have disabilities, to the maximum extent possible for the students to benefit from education" (Adamek & Darrow, 2005, p. 31). IDEA promotes placement in the general education classroom, and according to Heward (2009) and Turnbull, Turnbull, and Wehmeyer (2010), general education refers to academics, extracurricular activities, and nonacademic activities, such as lunch, recess, transportation, and dances. This allows students with disabilities the opportunity to interact with students who do not have disabilities.

Procedural due process, the fifth of the IDEA principles, creates accountability between the school and the families of students with special needs. If students or parents feel that the placement or services they are receiving are not appropriate, they have the right to procedural due process. This process begins with a resolution session, and if the issues cannot be resolved, mediation can be used, although it is not required by law (Turnbull, Turnbull, and Wehmeyer, 2010, p. 18-19). The final principle of IDEA is parent and student participation. Parents, and students, when appropriate, should be involved in the educational process. Parents should be included

on the IEP team, helping to determine specific goals, placement, or other services needed for their child. This also allows parents access to their child's school records.

CATEGORIES OF SPECIAL NEEDS

Behavior disorders, cognitive disabilities, communication disabilities, vision and hearing loss, and physical disabilities are all identified under the IDEA legislation, and as a result students with these types of disorders and disabilities may not be excluded from a free and appropriate education. Behavior disorders include conduct disorder, oppositional defiant disorder, mood disorders, anxiety disorders, and even schizophrenia (Turnbull, Turnbull, & Wehmeyer, 2010).

These disorders are characterized by three criteria: "chronicity - the particular behavior must be exhibited over an extended period of time, severity - the behavior must be extreme and outside the bounds of typical behavior, and pervasiveness - the behavior must be present across school settings and adversely affect school performance" (Adamek & Darrow, 2005, p. 136; Heward, 2009, p. 214; Turnbull, Turnbull, & Wehmeyer, 2010).

Cognitive disabilities include mental retardation, learning disabilities, and traumatic brain injuries. "According to the American Association on Mental Retardation, "mental retardation is a state of functioning that begins in childhood and is characterized by limitations, in both intellectual functioning, and adaptive skill (AAMR, 2004, p. 1)" as stated in Adamek & Darrow, 2005, p. 158). People who are diagnosed with mental retardation typically have an intelligence quotient (IQ) of less than 70, though they must also have difficulty with adaptive skills, such as reading and writing, understanding responsibility, and everyday activities (dressing, personal hygiene, or working).

Learning disabilities are defined as "a disorder in 1 or more of the basic psychological processes involved in understanding or in using language, spoken or written, which disorder may manifests itself in an imperfect ability to listen, think, speak, read, write, spell, or to do mathematical calculations" (*Individuals with Disabilities Education Act 2004, and as stated in Heward, 2009, p. 173; Turnbull, Turnbull, &*

Wehmeyer, 2010, p. 126). Students with learning disabilities may have difficulty understanding language, math, or problem solving strategies. Traumatic brain injuries are typically the result of an accident resulting in injury, and can cause problems in any and all areas, from cognitive ability, social skills, behavioral skills, or communication skills (Adamek & Darrow, 2005). This type of injury accounts for less than 1% of students who receive services under IDEA (p. 177).

Communication disabilities include autism and other autism spectrum disorders (ASD), as well as speech and language disorders. "Autism has six distinct characteristics: (1) atypical language development, (2) atypical social development, (3) repetitive behavior, (4) problem behavior, (5) sensory and movement disorders, and (6) differences in intellectual functioning" (Turnbull, Turnbull, & Wehmeyer, 2010, p. 302). There are three different types of speech impairments: articulation disorders, fluency disorders, and voice disorders (Heward, 2009, p. 304). Language disorders may include problems with the content, form, or pragmatic use. Students who have problems with content will have trouble understanding the meanings of words. Students who have problems with form will have difficulty ordering sounds or using the correct tenses. Students with problems in pragmatic use will have difficulty using the correct language at the correct times, therefore, struggling to have conversations with others (Adamek & Darrow, 2005).

Vision loss is based on visual acuity, which is a person's ability to clearly identify forms and details (*letters, numbers, symbols*) (Adamek & Darrow, 2005; Heward, 2009). A person is considered legally blind if their vision is 20/200 (based on the Snellen chart). Under IDEA, hearing impairments are defined as being severe enough to alter a child's ability to process linguistic material, enough such that their academic performance is negatively affected (Adamek & Darrow, 2005; Heward, 2009; Turnbull, Turnbull, & Wehmeyer, 2010).

IDEA identifies physical disabilities under two categories: orthopedic impairments and other health impairments. Orthopedic impairments are those caused by "congenital

anomaly (*absence of limbs*), disease (*rheumatoid arthritis*), or other causes (*cerebral palsy*)" (Adamek & Darrow, 2005; Heward, 2009, IDEA 2004, Turnbull, Turnbull, & Wehmeyer, 2010). There are two types of physical disabilities: neurological conditions and musculoskeletal conditions. Neurological conditions include cerebral palsy, seizure disorders, spina bifida, and spinal cord injuries. Musculoskeletal conditions include muscular dystrophy, amputations or congenital malformations, osteogenesis imperfecta (brittle bone disorder), achondroplasia, and juvenile rheumatoid arthritis (Adamek & Darrow, 2005; Heward, 2009; Turnbull, Turnbull, & Wehmeyer, 2010).

INCLUSION PRACTICES

There are two terms that are used to describe the services provided to students with special needs: mainstreaming and inclusion. These two terms are sometimes used interchangeably, but sometimes may have different meanings based on a particular school system, district, or state (Adamek & Darrow, 2005, p. 48). Mainstreaming refers to placing students with special needs in the general education classroom for certain parts of the school day. This term became known because of the passage of Public Law 94-142, and specifically because of the portion of the law that addressed the "least restrictive environment" (Adamek & Darrow, 2005; Atterbury, 1990). "Although music is not specifically mentioned in those sections, the intent of the legislation was to ensure that all educational experiences provided to normal children would also be provided to handicapped children as a part of their free and appropriate public education" (Atterbury, 1990, p. 6).

Today, the term inclusion is more commonly used to describe the practice of educating children with special needs in the general education classroom, with additional support and services offered throughout the school day (Adamek & Darrow, 2005). Again, the least restrictive environment principle means that students with disabilities should be educated as much as possible in the general education classroom. Therefore, there are multiple models of inclusion used to meet the needs of students.

The full inclusion model allows

SPECIAL EDUCATION IN MUSIC

the student to be placed in the general education classroom all the time. A collaborative/supported model means the general education teacher and the special education teacher work together to meet the needs of the student. Social mainstreaming allows the student to be placed in the regular classroom for social interaction with peers. The focus is not on the mastery of concepts in this model, but rather, it allows the student to interact with other students with different backgrounds. Some systems may use the home class model. The student has a "home base" with a regular classroom, and begins and ends the school day at "home base." The student is provided with other services as needed during the school day.

Other students participate in the resource room/pull-out model. This means that a student participates in the general classroom, but is provided with individualized services, such as speech, physical, or occupational therapy. He or she is pulled out at a specified time and for a specified length of time for these services during the school day. In the non-academic model, the student participates in a self-contained classroom, with the opportunity to go to specialist classes, such as music, art, P.E., drama, creative movement, or other classes. Mainstreaming means that the student is able to participate in general education classrooms, and can mean that the student only attends a particular class with his/her peers, such as music or math.

In a self-contained model, the student is taught in a self-contained special education classroom, with peers who have similar disabilities and needs. There is also a separate school model that allows the student to be educated in a school with other students with various or the same disabilities. Residential facilities take placements, either short-term or long-term, based on the student's needs. Finally, the homebound or hospital placement model, allows the student to receive educational services at home or in a hospital setting. This model can be used for students who have injuries or long-term illnesses, such as cancer.

Adamek and Darrow (2005) identify three types of barriers to successful inclusion practices:

organizational barriers, attitudinal barriers, and knowledge barriers (p. 45-48). "Organizational barriers relate to the ways schools and classrooms are structured, how goals for students with disabilities are defined, how instruction is delivered, and how classrooms are managed" (p. 45). Class sizes, lack of planning time, classroom set-up, and lack of support from colleagues can all create barriers for teachers when trying to plan effective instruction for students with disabilities.

"Attitudinal barriers relate to the beliefs and attitudes that teachers may have about educational services for students with disabilities" (p. 46). Teachers may have negative attitudes due to previous experiences or lack of training and knowledge about students with disabilities. To be successful, teachers must talk and collaborate together to think of ways to meet the needs of students. "Knowledge barriers relate to the range of knowledge and skills that teachers need to provide effective services to students" (p. 48). The only way to gain knowledge is to communicate and collaborate with colleagues and the families of the students. They know better what their student needs, what their strengths and weaknesses are, and what works.

TEACHING STRATEGIES

To best serve students with special needs, teachers must use a variety of strategies designed with the individual student in mind. First, and foremost, the most important strategies are collaboration and communication. Teachers, administration, and the families of students with special needs must build effective communication so dialogue can take place regarding what is best for the student. This allows collaboration, and sharing of important information. This allows all involved in the educational process to learn about the student, their needs, their strengths and weaknesses, and even preferences. Collaboration and communication can take place through meetings, phone calls, emails, team teaching, instructional planning, staff development and training, and teaching students with special needs.

Accommodations and modifications can be made to ensure student success. Accommodations and modifications are different - accommodations are "used

when the teacher believes that the student can achieve the same level of participation or accomplishment as the rest of the class, but just needs some additional support" (Adamek & Darrow, 2005, p. 62). "A modification is used when the student is not able to complete the same assignment or participate in the same way as the rest of the class due to the nature of his or her disability" (p. 63). Accommodations may allow a student extra time to complete the assignment or a separate setting for completing the work. Modifications may allow a student to complete a shortened assignment or allow participation in an alternate activity.

It is important that teachers use various instructional strategies and different curriculum materials when teaching students with special needs. The teacher can adjust the amount of participation that is needed or expected from the student. A student with special needs can participate only during specific times during the class, possibly during instrument playing or singing based on specific needs.

Teachers must also present instructional material in different ways (*multimodal*) (Adamek & Darrow, 2005; Pontiff & Keating, 2004; Schaberg, 1988; Sobol, 2008). Specifically, material should be presented through auditory, visual, tactile, and kinesthetic modalities.

For the music educator, this means students should have the opportunity experience music through singing, movement, playing instruments, reading, writing, creating and listening. To further student success, teachers can also use various modes of response. Students can respond to questions through different modalities, rather than writing the answer. In music, students can respond through performance or movement.

Teachers can also modify the skill level of a particular activity. A student with a disability may not be able to perform difficult rhythm patterns, but they may be able to play a steady beat on a drum or play an auxiliary instrument part on cue. Another adaptation is to give additional time to complete activities. Music teachers can work with the student to ensure they have adequate time. Students can also be asked to complete a certain portion of an assignment, rather than completing

the entire assignment.

Another important strategy for teachers is to set up the classroom in a way that is safe for students while also allowing them the opportunity to participate to the best of their ability. This might include preferential seating or instruments set up in a particular place in the classroom. Finally, for students with physical disabilities, it may be necessary to provide adaptive instruments. These are available through reputable music dealers and stores, and can offer students who wouldn't otherwise have the opportunity to participate an alternative. These instruments include drums, shakers, recorders, and others.

Students with special needs will also benefit from interaction and support from others, including their peers. Some students may benefit from the provision of an instructional assistant (paraprofessional), while some may benefit from peer (student) tutoring or having a peer "buddy." When deciding to utilize peer tutoring, teachers must be clear about expectations and roles of the peer tutor, and must be selective in choosing students to serve as a tutor (buddy).

CONCLUSION

Though there are many different types of disabilities, and many different students with these disabilities, and although the current legislation (IDEA 2004) does not specifically mention music or music education, the law is clear about one thing: no child can be denied an free and appropriate education, regardless of their disability. If, then, music is part of that education, then students with disabilities should also have the opportunity to participate. This also applies to other classes such as art, drama, creative movement, keyboarding, physical education, or career explorations. If teachers will embrace an open mind, and diligently collaborate, communicate, explore instructional strategies, and seek and use the support from their colleagues, administration, and families, students with disabilities or special needs will be successful in our schools.

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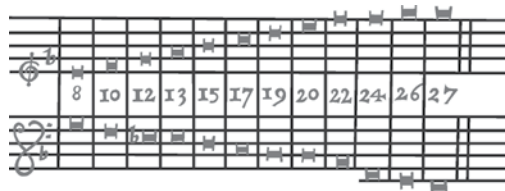
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ABOUT THE AUTHOR

Erin McRary Roper is a music educator at Lyle Creek Elementary School in Conover, North Carolina, and a Ph.D. candidate at Auburn University. Mrs. Roper is currently completing her studies for a Ph.D. in Music Education at Auburn University with Dr. Jane Kuehne. She received her B.M. in Music Education and her M.M. in Music Education from Appalachian State University. Other pedagogical training includes Orff-Schulwerk Level I Training with Dr. Maribeth Yoder-White and Lisa Runner at Appalachian State University. Mrs. Roper has taught general music, band, and choir in the public schools of North Carolina and served on the staff of Cannon Music Camp, Appalachian State University. Mrs. Roper resides in Granite Falls, NC, with her husband and step-son.

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NORTH CAROLINA BANDMASTERS ASSOCIATION

By MICHAEL WILSON, NCBA President

As we begin a new school year, I would like to say welcome back and it is my sincere hope that each of you found some time to relax and enjoy the summer. We rarely have that kind of time during the school year as we are always preparing for an event. It is also my hope that your marching band practices are well underway and you are preparing for your most successful season yet. I look forward to seeing you in November.

Welcome to Our New Directors

All of my colleagues around the state join me in welcoming you if this year begins your band-directing career in North Carolina as either a recent college graduate or new to our state. If you have been teaching one or two years, we hope that you will take advantage of the Mentor Program that is offered through NCMEA. It could be a great resource as you start your teaching career. There are many fine veteran band directors participating in this program and their years of experience would be invaluable to you.

Most all of our six band districts (Central, Eastern, Northwest, South Eastern, South Central, and Western) will have a district meeting this fall and many offer a New Director Orientation. These meetings can put you on a great starting path and introduce you to lifelong teaching partners. Please take the time to attend and make friends with as many colleagues as you can. Each district, as well as the North Carolina Bandmasters Association have websites full of information that can also be beneficial. I urge you to take advantage of every opportunity to be involved in your district and be in the know. Not knowing in the 21st Century is just not acceptable.

Upcoming Events

As you prepare your school calendar and plan ahead for the coming year, please include district and state sponsored NCBA events on your calendar. **It is a professional responsibility of all members to be present for each NCBA student event.** Remember that your presence

MICHAEL WILSON



goes beyond the registration table at student events. Attending rehearsals and meetings is important and a responsibility. The weather has caused quite a few problems for district and state auditions in recent years. *With this in mind, most of the student events have a make-up snow date. We cannot emphasize enough the importance of putting both of these dates on your calendar and making your students aware of them.*

The **NCMEA Staff Development Conference** will be **Saturday, November 8 through Tuesday, November 11**. We look forward to the many clinics, concerts, and information during this conference. All performing groups, presenters and sessions will be listed in the NCMEA Conference Journal edition. Look for new technologies as all sessions can be downloaded on your favorite electronic device.

Highlights of the Spring Board of Directors and Business Meeting

During our spring Board of Directors and General Business Meetings at the All-State Honors Band Clinic in Chapel Hill several items were discussed. Below are highlights of a wide-range of items which will continue to refine and move our state organization forward.

- The **All-State Honors Band Clinic Auditions** for this year will be held March 7, 2015 at E.L. Brown Middle School and East Davidson High School in Thomasville. The snow date is March 14, 2015. Please plan your year's calendar accordingly. The **All-State Honors Band**

Clinic for this year will be May 1-3, 2015 at the University of North Carolina at Greensboro – **John Locke**, host. The clinicians will be **Andrea Brown**, who teaches at the University of Michigan, Ann Arbor (MS), **Richard Saucedo**, from Carmel High School, retired (9-10) and **Amanda Drinkwater**, Marcus High School, Flower Mound, Texas (11-12). The membership also voted on names and approved invitations for 2016 as well.

- The **Auditions Committee** summer meeting be at Wheatmore High School, Trinity, NC on Saturday, June 7, 2014 from 10:00AM-4:00PM. Solos for 2014-2015 are currently on the website. Make sure to check carefully, as there are some changes.
- The **Concert Band MPA Committee** met during the All-State Band Clinic and the committee will meet again June 19-20 at **Separk Music** in Winston-Salem. Results from this past year's Concert Band MPA Events are posted on the state website under the "MPA" section. Please continue to make submissions for the committee to approve. The committee will continue to review the current list of Grade IV pieces as well. In 2014 the committee will rotate the following members: High School – Eastern, Southeast, Western and Middle School – Central, South Central, and Northwest. All Concert Band MPA Chairs will need to attend a meeting with President-Elect Aldredge at the NCMEA Staff Development Conference. The day and time for this meeting will be posted in the conference edition of the NCMEA Journal and be sent to district chairs. Listening centers will be available again this year at the **JW Pepper** booth.
- The **Marching Band Committee** met as well during the All-State Honors Band weekend. There are several changes this year concerning the hiring of judges, host fees, etc. All this information can be found on the website as well.
- **Phillip Riggs** reported that the Mentor Committee requested and was approved for an operational budget from NCMEA for 2014-2015.

The committee is currently planning sessions for the Saturday before conference. New teachers should make every effort to take advantage of this opportunity. There is money to cover expenses!

- The **Nomination Committee** including James Daugherty, Chair, Phillip Riggs and Gwen Fitzpatrick will be entertaining nominations for **President-Elect** (a six year commitment), **Secretary** (a two year commitment), and **Section Delegate** (a two year commitment). Directors interested in serving should see or notify a committee member no later than June 1, 2014. The committee will recommend at least two candidates per office and their names and bios will be in the conference NCMEA Journal. A secret ballot vote will be held at the NCMEA General Business Meeting.

In other business, the Board reported the following to the membership the following:

- The **Award of Excellence** recipients for each district will be recognized during conference. Dates and times are to be

determined. All recipients should have their biography and a photo to President-Elect Alice Aldredge by November 11, Noon.

- The membership will vote on the Section Delegate's and President-Elect job description during the General Meeting in November 2014. This Constitutional Amendment Proposal is currently on the website. Please take a moment to read before voting.
- **Hall of Fame** nominations are due July 1, 2014. The nomination form is online. Please take the time to nominate those who have given so much to our profession. Remember, nominees not selected for a specific year must be re-nominated the following year for their name to be on the ballot.

IN MEMORIAM

We say a fond farewell to our friends and colleagues including Charles Allen, **Edgar Q. Rooker**, and **Dawn Taylor**. We thank them for their many contributions to the North Carolina Bandmasters Association.

ask the mentors

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National Association
for Music Education

NCMEA/NAfME MEMBERSHIP RATE CHANGE

Effective July 1, 2014 The National Executive Board of NAfME increased dues for Active Members by \$2.00 annually and for other categories by \$1.00 annually.

MEMBERSHIP TYPE	NATIONAL DUES	STATE DUES	TOTAL
Active	\$91	\$27	\$128
Retired	\$46	\$12	\$58
Introductory	\$46	\$18.50	\$64.50
Collegiate	\$28	\$10	\$38

MIDDLE SCHOOL CHORAL SECTION

By HILLARY BOUTWELL, *Chair*

Swami Vivekananda once said, "Take up one idea. Make that one idea your life - think of it, dream of it, live on that idea. Let the brain, muscles, nerves, every part of your body, be full of that idea, and just leave every other idea alone. This is the way to success." No truer words have ever been spoken as we consider what we represent as music educators. Recently, I participated in a series of awards ceremonies across my district where an underlying theme was present: to honor students and faculty who excel academically and demonstrate distinction in fields such as knowledge, service, leadership, character, citizenship, and lifelong learning.

Every day, educators serve an astronomical amount of students and varying stakeholders. The thought of what is educationally accomplished across our country each day is almost too much to comprehend. As we tackle this both overwhelming and intimidating task, we must question why we would even desire this as our life's work. Buddha spoke, "We are shaped by our thoughts; we become what we think." I believe we can all agree we never seem to stop thinking about music. Long before we ever realized it, we WERE music!

Countless hours are spent as educators prepare singers for events such as Middle School Choral All-State. As I observed our clinicians Ken Berg (6th Grade Choir), Dr. Andrea Ramsey (Women's Choir), and Dr. Andrew Crane (SATB Choir) work with the singers, I started to become even more conscious of the magnitude and significance of what all performing arts educators achieve in their classrooms each day. Equally, it is the All-State Coordinator who constructs and governs the event. This year, we congratulate Ms. Angel Rudd, All-State Coordinator for executing an impeccable musical weekend for our young musicians. All-State will remain as exceedingly memorable experience due to her dedication and commitment to music education and the Middle School Choral membership.

The 2014 NCMEA Professional Development Conference in November

will be your next opportunity to renew your passion for music education. As you continue to enhance your 21st century skills, I encourage you to seek out sessions that will address what you need in your classroom, within your school, your district, and even the state of North Carolina. A wide array of seminars and performances are currently being designed, organized, and scheduled, and it promises to be an amazing year for both the MS Choral section and all of NCMEA.

The Middle School Choral general membership meeting on Monday, November 10, will prove to be a significant and crucial moment for our section as we vote for the following positions: Chair-Elect and five (5) Members-At-Large. This is yet another opportunity for you to reflect on the fundamental principles that signify who you are as a musician and individual. I implore you to volunteer your service on the Middle School Choral Executive Board. Each position brings with it a set of responsibilities, and much more. I can attest first-hand that I now have a profound sense of indebtedness for the work that is done by each NCMEA section, and the NCMEA Board as a whole. Over these years, especially as your Middle School Choral Chair, I have not said "thank you" enough for the contributions and commitments from those who have come before me and worked beside me. Genuinely, I believe Henry Ford stated it best when he proclaimed, "Coming together is a beginning; keeping together is progress; working together is success."

Auditions for the 2014 NCMEA Middle School Honors Chorus will be held in September. The audition piece will be *Festival Introit* by Greg Knauf. Please remember that copied music



HILLARY
BOUTWELL

is not acceptable for use at a singer's audition. The audition will begin at measure 50 and will end at measure 100. Students will also be asked to sight-read a short melodic exercise. They should be prepared to encounter the pitches *Do* to *Sol* that are mostly step-wise or at the interval of a third. They should also be ready to see rhythms made up of quarter, half, whole and eighth notes. Please visit our MS Choral website for helpful tools and the links to our *Honors Chorus Preparation Tracks*. These recordings serve as an important tool as you continue preparing with your superior singers during morning, classroom instructional, and after-school rehearsals. Dr. Christopher Aspaas, of St. Olaf College, will serve as the 2014 North Carolina Middle School Honors Chorus Clinician. Audition dates will be September 24 (East), September 25 (Central), and September 26 (West). Participating in the Honors Chorus audition process will augment your choral program as our student musicians become more secure singers and readers. As mentioned, for more information on this event, please visit the MS Choral website, <http://ncmiddlechoral.webs.org>.

As our summer vacation comes to an end, please remember to have your own moments of leisure and tranquility. Take the opportunity to reflect on your own core values and inner light. Famous writer, Edith Wharton, once said, "There are two ways of spreading light: to be the candle, or the mirror that reflects it."

I anxiously await visiting with all of you at our 2014 NCMEA Professional Development Conference.

NOTES TO ACCENT

For more details, visit the MS Choral website <http://ncmiddlechoral.webs.org>

- August 20, 2014 – Honors Chorus Application becomes active on MS Choral website.
- September 15, 2014 – NCMEA Honors Chorus and All-State Chorus Application deadline.
- September 24, 2014 – East Honors Chorus Auditions
- September 25, 2014 – Central Honors Chorus Auditions
- September 26, 2014 – West Honors Chorus Auditions
- November 8-11, 2014 – NCMEA Professional Development Conference



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A SYMPOSIUM FOR HIGH SCHOOL STUDENTS INTERESTED IN THE MUSIC EDUCATION PROFESSION

By Lisa Qualls

In High School Music Classrooms across the state, many students are asking: "Do I want to major in Music Education? Is the Music Education Profession right for me? How can I be sure?" NCMEA is committed to providing musical opportunities enabling students to better determine their future aspirations. *The Young Professionals' Symposium* provides students with opportunities to learn about the Music Education Profession.

Dr. Kimberly Council, Associate Professor of Music at Bucknell University and UNC-G alumnus, featured NCMEA's *Young Professionals' Symposium* in her article "Developing the Next Generation of Music Teachers: Sample Music Education Programs that Promote the Profession and Prepare Future Colleagues." She writes:

The North Carolina Music Educators Association (NCMEA) Young Professionals' Symposium provides junior and senior high school music students interested in pursuing music education studies with specifically tailored sessions and experiences that occur during the NCMEA Annual Conference. Application to the program is advertised on the NCMEA website (www.ncmea.net); through the official state journal, The North Carolina Music

Educator; and via the NCMEA High School Section Chairs.

Up to twenty-five applicants are accepted, and these individuals must meet four requirements: (1) create a satisfactory résumé of their musical activities, (2) complete an essay titled "My Musical Aspirations," (3) receive outstanding recommendations from their high school music instructors, and (4) meet the application deadline. Students may attend the symposium only once, and no more than three students from the same school may apply in any particular year.

During the three-day symposium, each participant is paired with a NAfME Collegiate student mentor who accompanies the student throughout the conference. These collegiate mentors provide each participant with a professional peer model to interact with outside the conference sessions. In addition, each high school student participates in mock college auditions and interviews where university faculty members from several North Carolina institutions provide individualized feedback and support.

Each participant also actively engages in a choral or instrumental

conducting session by conducting a predetermined piece with a high school or collegiate ensemble. Finally, all participants attend other specialized sessions that encompass a variety of topics, have dinner with a keynote speaker, attend the North Carolina High School Honors Chorus and Honors Orchestra Concerts, and visit booths in the exhibit hall to gather more information about specific music education programs. Based on the responses of the participants' exit surveys, students indicated the Young Professionals' Symposium is a valuable program that exposes and prepares them for the realities of an undergraduate degree program and a subsequent career in music education.

The North Carolina Music Educators' Association (NCMEA) has a long history of providing outstanding musical opportunities for students. The Young Professionals' Symposium was created to provide opportunities for students interested in Music Education as a profession to come together, explore ideas, and learn from many of our state's finest Music Educators. Student participation has increased each year. High School Music Educators are encouraged to offer this opportunity to students interested in Music Education as a field of study. Applications for the 2014 Symposium will be accepted through September 21, 2014. For additional information, contact Lisa Qualls, young_professionals@ncmea.net.



COLLEGIATE MENTORS



HIGH SCHOOL PARTICIPANTS

NCMEA Young Professionals' Symposium Application

Application Fee: \$25.00

Application Deadline: September 15th

(Please Print)

Name _____ Age _____
First Middle Last

Address _____
City Zip

Phone Number _____ Cell Phone _____ Email _____

Parent Name _____ Home Phone _____

School Name _____

School Address _____
City Zip

Band/Chorus/Orchestra Director's Name _____

Director's Phone _____ / _____ / _____
School Home Cell

Director's Email _____ MENC I.D. Number _____

☐ Choral Music ☐ Band ☐ Orchestra ☐ Elementary General Music

The following should accompany this application:

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

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

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

NURTURING PROFESSIONALISM A KEY INGREDIENT IN PLANNING FOR CONFERENCE EVENTS

Dr. Jane Grant McKinney, CNAfME Adviser

State collegiate officers met early this year at Appalachian State University and again this month through Skype in planning for sessions at the fall conference. To get more input from across the state, a survey was sent to each chapter for suggestions. Students decided not to host as many collegiate events as last year to allow for more time to take in the wonderful concerts and other events NCMEA offers at conference that enhances professional development. Students also received suggestions from the survey for presentations of research projects. All chapters have been notified to send in research project

proposals to Erica Spear, President (spearem@appstate.edu) by July 31st for consideration. Any topic related to music education is welcome. With another change to increase participation, the officers decided to rename the "Collegiate Executive Board Luncheon" simply "Collegiate Luncheon" so any representatives from chapters will feel welcome to come and share. They also decided to allow more time for the luncheon where members of different chapters can socialize and discuss activities of the conference.


A variety of session choices have been made so far. They include: a session by Don Crafton from Richmond,

Virginia, "SightReadingFactory.com: Revolutionizing How You Teach and Practice Sight Reading and Sight Singing;" a session by Dr. Matt Talbert, Assistant Professor of Music from Berea College, "Don't Sweat the Small Stuff: Giving New Teachers Encouragement to Stay the Course and Avoid Burnout;" a session by Dave Albert, Past NCMEA President, "Student Leadership: A New Look at Some Old School Ideas;" and a session on mentoring by NCMEA Chair of the Mentoring Committee, Phillip Riggs.

An initiative to increase collegiate membership nationwide was recently begun by Susan Lambert, Manager of NAFME Collegiate. Last year's membership total of 12,293 is 4,000 less this year. To increase membership, she has suggested a target membership goal of 3% for each chapter. In North Carolina, there are now 461 collegiate members; it would be great to increase that number to 500 which is quite possible since we currently have 27 active chapters. I hope each chapter will make increasing membership a priority if not this year (I know it is too late this year), then next year.

Congratulations are extended to the Elon University CNAfME Chapter for winning the National Chapter Excellence first place award for service. Seventeen states submitted 44 chapter projects to be considered for Chapter Excellence. The Elon Chapter certainly serves as a model for service for our other state collegiate chapters. Congratulations on a job well done are also extended to the state collegiate officers, Erica Spear (President), Rosalee Bailey (President-Elect), Lorena Schakel (Corresponding Secretary), and Floyd Kornegay (Recording Secretary). Each has dedicated time and thoughtful consideration to planning and scheduling of events and all was accomplished in a professional, cooperative manner. They will be a great addition to the profession of music education.

Those collegiate members and advisers who have suggestions or comments regarding our upcoming conference, please feel free to contact me (mckinneyj@greensboro.edu). I hope everyone is going to have a great summer and "recharge" for the fall.



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INSTRUMENTS | LESSONS | RENTALS | REPAIRS

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