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OF THE NORTH CAROLINA
MUSIC EDUCATORS ASSOCIATION**

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WORDS FROM THE PRESIDENT

Happy New Year! I am sure everyone had a great holiday season with family and friends. I also know that many of you had performances too numerous to count. As you reflect upon your year, think back of things you did to make yourself better, to make your students better and what you'll do to prepare for all there is to come.

Since the last journal, we have had our In-Service Conference, which I cannot say enough about. Many of you were in attendance and it was great seeing you! There was something for everyone, no matter your experience. There were too many sessions to name, so I won't, for fear of missing one. If you were not there, mark your calendar NOW for November 9 – 12, 2013.

Our conference theme was "Music Education...Orchestrating Success." We welcomed Christine Fisher, our Southern Division President, who shared with us her personal story about how music orchestrated her success. She would not have been involved in music had it not been for that one special teacher – her music teacher. The teacher she spoke about was in the audience and there were tears shed by many because we could relate to her story. There are other stories that many of you could share and there are stories yet to be told by our students. We may not hear those stories until much later.

Each year we recognize many individuals and groups for their accomplishments in the area of Music Education. There is one group that I want to thank for their time, dedication and energy to serve you, the membership, as a District President or Section Chairperson.

Thanks to the outgoing Board members – Anne Goss, Adam Joiner, Jennifer Frisina, Marie Riedesel, Susan Bradley, Jim Grant, James Daugherty, Hannah Matton, Sarah Moser, Ron Vannoy, Daniel Johnson, Matt Liner, Leigh Walters, and Amanda Turner. Many of them and others spent countless hours planning the sessions for the conference. Their work does not go unnoticed and it is greatly appreciated.

Barbara Geer and Libby Brown made everything make sense, logistically.

An unsung heroine is Dr. Reta Phifer, our Executive Director. It saddens me

**SONJA Z.M.
WILLIAMS**



to know that this conference will be her last one for a while. You will never know the depth and breadth of what she does to make NCMEA what it is! We cannot thank her enough!

The exhibit hall had a plethora of materials for you to take back to your classroom. The exhibitors were happy to be in North Carolina because, "nothing can be finer than to be in Carolina." Additionally, words cannot adequately express the joy we all felt when hearing the American Spiritual Ensemble. The Ensemble members made us laugh, cry and throw our hands in the air with their dynamic renditions

of classic spirituals, jazz and Broadway numbers that highlighted the Black experience. Dr. Everett McCorvey, director and founder, stated the music they sing is America's music. He says, "it's part of our very diverse heritage, and celebrates the history of American people. If we lose this musical heritage, we lose our history." You definitely missed an excellent concert, if you were not in attendance!

The Board members will review the conference evaluation forms and begin making plans for the 2013 In-Service Conference. Please contact me or your Section Chairperson if you have an idea for a session that would be beneficial to the membership. Contact information for the Board members can be found in the front of the journal. Refer to the NCMEA (www.ncmea.net) and NAFME (www.nafme.org) websites for updates and highlights in music education.

As I close, ponder this — "*Music doesn't lie. If there is something to be changed in this world, then it can only happen through music.*" – Jimi Hendrix

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

See www.ncmea.net for additional Journal information.



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IN MEMORIAM

MICHAEL LARRY PITTARD

3/3/1946 - 1/1/2013

Mr. Michael Larry Pittard, 66, died at Wake Forest Baptist Medical Center on January 1, 2013. Mr. Pittard was born to Margaret and Reverend Jesse Leo Pittard in Charlotte, NC on March 3, 1946. He received his B.S. in Music Education at East Carolina University and his Masters in Music Education at Appalachian State University.

Mr. Pittard was a music educator and taught at many schools. He started at J.M. Alexander Middle School and then continued for 18 years at North Mecklenburg High School in Huntersville, NC; he then worked in the Macon County school district,

Coulwood Middle School, and finished his career at West Mecklenburg High School. Mr. Pittard was active in many choirs and churches throughout his musical career. He was the choir director at Farmville Christian Church, Farmville, NC, Mt. Zion Methodist, Cornelius, NC, Mooresville Presbyterian, Mooresville, NC, Calvary Lutheran, Concord, NC, Mountain City Methodist, Mountain City, TN, Mountain View United Methodist Church, Kingsport, TN, Clemmons Presbyterian, Clemmons, NC, and he ended his career at Calvary Lutheran Church. He was an active member of the ACDA and the NCMEA.

Michael is preceded in death by his father, Reverend Jesse Leo Pittard. He is survived by his first wife, Ruth Pittard, and current wife, Amy Pittard; his mom, Margaret Pittard; children:

James Michael Pittard (Samduk), Charlottesville, VA, Marian Elizabeth Goecker (Dr. Robert), Sarasota, FL; stepchildren: Richard Alan Washam, Meredith Leah Sawyer and Adam Tyler Washam, grandchildren: Abby and Robby Goecker, Tentsepel and Kunchok Pittard, Brandon Roberts, Kady Sawyer and Alexander Washam; sister Jerrie Charlesworth, Hickory, NC and brother Dr. Jesse C. Pittard (Cindy), Smithfield, NC; beloved nieces and nephews and two loyal pets, George and Gracie.

Memorials may be made to Calvary Lutheran Church Chancel Choir Fund and Davie County Humane Society. A memorial service was held at Calvary Lutheran Church, 950 Bradley Street, Concord, NC 28025 at 2:00 p.m. Saturday, January 5, 2013.

JOSEPH WILLIAMS LUPTON, JR., DIED JANUARY 13, 2013

Mr. Joseph Williams Lupton, Jr., 56, died January 13, 2013, at his home.

Mr. Lupton was born in Pitt Co., NC, the son of Willie Mae Moya Lupton of Greenville, NC and the late Joseph Williams Lupton, Sr.

He was a retired chorus teacher with the Durham Public Schools and Choir Director, pianist, organist at Pleasant Grove United Methodist Church.

In addition to his mother, Mr. Lupton is survived by his spouse, Jeffrey Deon Holland; brother, Bill Lupton and wife, Sandy, of Las Vegas, NV; sister, Bettie Lupton Jungers and husband, Mark, of Greenville, NC; two nieces and one nephew.

A memorial service was held at Pleasant Grove United Methodist Church. Memorial contributions may be made to: Pleasant Grove United Methodist Church Music Fund, 4415 Pleasant Grove Church Rd., Raleigh, NC 27613 or Pancreatic Cancer Action Network, 1500 Rosecrans Avenue, Suite 200, Manhattan Beach, CA 90266.

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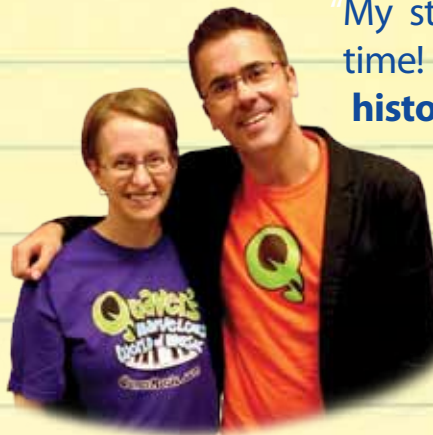


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**Music Education
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Mr. Kevin R. Kaufman of The Meadow School Wins the 2012 In Tune Ultimate Music Room Makeover

**Benson, NC Middle School Music Teacher Wins Annual
Contest and Grand Prize of Musical Instruments, Software and
Equipment worth \$30,000 for his School**

Mr. Kevin R. Kaufman, music teacher and band director at the Meadow School in Benson, North Carolina, has won In Tune Monthly magazine's annual "Ultimate Music Room Makeover" contest. Mr. Kaufman will receive instruments and equipment with a value of \$30,000 contributed by the national music education magazine's advertisers.

Participating manufacturers are Abelton, Casio, Etymotic Research, Jupiter, Martin Guitar, Notion, Peavey, Pearl, PRS, Roland, Shure, Wenger, Woodwind & Brasswind, and Zildjian.

Mr. Kaufman entered the contest in May of 2012 by submitting an essay about why the music program at Meadow deserves a music room makeover. His entry was chosen from all essays submitted by middle and high school educators from across the U.S.

Mr. Kaufman and the band program was presented with the contest's grand prize in a ceremony at the Meadow School in the afternoon of October of 2012. The ceremony, the Meadow School band program and Mr. Kaufman is featured in the December issue of In Tune Monthly.

About In Tune Monthly – In Tune is known as "the musician's textbook" published by In Tune Partners, LLC. The magazine and its sister publication *Music Alive!* serve music educators and their students by providing lesson material on musical techniques, a broad array of musical genres and instruments, music technology, higher music education, music creation, practice, recording and performance.

For more information, contact: Susan Kornfeld at 914-358-1200 x307, skornfeld@intunepartners.com.

A \$1 MILLION GOAL

Music learning should be a part of the education of every student, not just the privileged few. Give a Note Foundation has a goal of raising \$1 million to help spread the joy of music study to underfunded and underserved areas of the United States. Each year from 2013 to 2016, we're asking every NAFME Collegiate and Tri-M chapter to raise at least \$200 toward this goal.

Help us share the wealth that music education brings to those whose lives it touches. The Give a Note Foundation Fundraising Toolkit, found online at <http://giveanote.nafme.org/toolkit/> can help your Tri-M or NAFME Collegiate chapter get things rolling. All the elements are downloadable and printable.



Questions about any aspect of the campaign can be directed to Jennifer Gray Schleining via phone at 571-323-5957, or e-mail JenniferS@giveanote.org.

If you'd like to make a tax-deductible contribution at any time, go to www.nafme.org and click on the "Donate" tab on the top banner. You can also go straight to the page at <https://giveanote.nafme.org/donate>.

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BAND SECTION

By **MICHAEL WILSON**, *Chair*

Greetings to all of my colleagues and welcome back to what I hope was a wonderful holiday season for you. I'm sure you were relieved to finish that final holiday performance whether it was a concert or parade and have a few days to relax and spend time with your family.

By now most of you have started a new semester or grading period. Many of you are now busy with preparing your students for auditions and participation in All-County Bands, All-District Bands, and hopefully All-State Honors Band and very soon you will have selected your music for MPA. My very best to you and your students as you embark on these events.

In-Service Conference Reflections

We are thankful to **James Daugherty**, our *Immediate Past President*, for his diligent, faithful and organized leadership of our state association for the past two years. James has been a shining example of what we expect in a president and a leader for our organization. His level of commitment to our organization is above reproach and for that we are most appreciative. James, on behalf of the North Carolina Bandmasters Association I say congratulations on a job well done and sincere thanks for all you have done for our organization. We continue to rely on your insight and professionalism as you fulfill the duties of Past President.

It is in the same spirit that we welcome **Alice Adkins Aldredge** as our new *President-Elect*. Alice's previous district and state service will guide her as she steps into her new role of service. There are several areas in which the band section is served through the office of the President-Elect. Alice is in charge of all areas concerning the *Hall of Fame* and is charged with the task of overseeing the District Concert Band MPA events as well as implementing our new Listening Lab, replacing the new music reading clinic during the North Carolina Honors Band Clinic. The job of President-Elect is quite demanding, and often behind the scenes. Be sure to thank Alice for all of her hard work as the next two years progress. If you have any questions concerning our

Concert Band Music Performance Adjudication (MPA) events, please contact Alice. As President-Elect, she is our State Concert Band MPA Chair. Alice is responsible for overseeing eligibility concerns from event chairs and is also the main contact for final approval for directors who desire to perform out of district. The state website has information about all things Concert Band MPA. <http://www.ncbandmasters.org/mpa.html>

The In-Service Conference in Winston-Salem this year was filled with a quality array of performing groups and clinicians. Performances by the **Triangle Wind Ensemble**, the **Atlanta Youth Wind Symphony**, the **Cuthbertson High School Blue Note Winds**, the **Cuthbertson Middle School Band**, the **Apex High School Wind Ensemble**, the **United States Army Brass Quintet**, and the **East Davidson High School Wind Ensemble** were exceptional and we thank the many hours of preparation and rehearsal time that went into these performances by the students in these ensembles. A testament to the successful performances of these fine ensembles is the leadership of their conductors. **Dr. Evan Feldman**, **Dr. Scott Stewart**, **Todd Ebert**, **Katie Ebert**, **Paul Rowe**, **David Deese**, and **Wes Allred** are to be commended for their willingness to share the talents of their students and adults with us and for undertaking the additional stress of preparing quality performances for the many high school, collegiate, and practicing band directors attending our conference.

A great conference is not only filled with outstanding performing groups but with the knowledge and expertise of colleagues and friends from across the state and nation. There were record numbers of band directors attending clinics by **Dr. John LaCognata**, **Dr. Travis Bennett**, **Dr. Dan Cherry**, **Dr. Daniel Johnson**, **Chris Crockarell**, **Chris Brooks**, **Dr. Paula Crider**, **Rodney Workman**, **Dr. Thomas Bough**, **Marcia Neel**, **Dr. Scott Stewart**, **Ed Kiefer**, **Dr. Peter Boonshaft**, **Dr. John Pasquale**, **Arris Golden**, and **Patricia Hughes** at this past year's conference. These clinics

would not have been possible without the tremendous support of friends to the North Carolina Bandmasters Association. Our most heartfelt thanks are extended to **Alfred Music Publishing**, **American School Band Directors Association (NC Chapter)**, **C. Alan Publications**, **Jackson Music Company**, **Music Achievement Council**, **Northern Illinois University**, **Row-Loff Productions**, **UNC-Wilmington**, **Western Carolina University** and **Yamaha Corporation (Travis Goodwin)**.

In addition to the performing groups and clinicians, two ensembles and conductors served as demonstration groups for our clinicians. Often these groups are in the background but honor us all with their professionalism and quality work for their sponsored clinician(s). We want to thank the **Central Davidson Middle School Eighth Grade Band (Rodney K. Workman, conductor)** and the **Cedar Ridge High School Wind Ensemble (Patricia D. Hughes, conductor)** for their performances and efforts.

The music industry representatives and exhibitors who faithfully attend our In-Service Conference each year are unsung heroes and must be recognized for offering us their products, ideas, and innovations annually. Our conference would not be possible without them. The next time you have the opportunity, please offer a "thank you" to our friends and colleagues who have given their products and time to help us become better professionals in our field.

There are many people behind the scenes who gave a hand to James and to the state organization in making this past year's conference a reality. Many individuals gave of their time and energy by providing transportation for clinicians to and from the airport, moving equipment, and being sure that things were in place when the time was right. One group that often is unnamed is the **Winston-Salem/Forsyth County Schools** for use of their equipment and particularly the use of audio, sound, and percussion equipment for the Benton convention Center from **R. J. Reynolds High School (Derek James, director)**. Thank you to these groups and to individuals for your assistance.

Highlights from the Board and Business Meetings

The entire NCBA Board is pleased to be serving our membership. During the Saturday prior to the start of the NCMEA Conference our Board of Directors met for nearly three hours discussing a wide-range of items which will hopefully continue to move our state organization forward. Some key items to be aware of for this spring include:

- The Board heard a report that the All-State Clinic has consistently lost money for the last four years because of increased costs of food, travel for conductors, reimbursements, copy expenses, etc. To offset some of these expenses the board approved an additional \$2.00 increase to the audition fee and the clinic fee. The Audition Fee will now be \$17.00 and the Clinic Fee will be \$55.00 (A t-shirt is included in this fee, but can be deducted at online registration if you do not want a t-shirt.)
- The Board approved the appointment of a Commission Committee to prepare for a commission for the All-State Band for 2014 or 2015. Members will include the Clinic Chairs and two others.
- The Board approved the Honors Band Revised Solo Lists (Posted Annually on the Website)
- The Board approved the Concert Band MPA Adjudicators Manual and the production of a Video to reinforce the manual. Both should be in place at all Concert MPA events for 2013.
- The Board approved to eliminate the New Music Reading Clinic at the All-State Honors Band and replace with listening stations with scores.
- The Board approved a motion to change the Achievement Levels on the MPA Rubric for Sight-Reading Sheet.
- The Board approved the Percussion Committee to be incorporated into the Audition Committee.
- The Board approved a motion to assess each district \$100.00 to establish a portable and displayable timeline of NCBA History in recognition of its importance and our 75th Anniversary.
- Special recognition to **Phillip Riggs** and all the members of the newly formed **Mentor Committee**. They held their first New Teacher Retreat during the In-Service Conference. Twelve new teachers attended the one day session.

North Carolina Honors Band Auditions and Clinic Information

All-State Honors Band Auditions will be held **Saturday, March 9, 2013** (Snow Date: March 16, 2013) on the campus of **E.L. Brown Middle School** and **East Davidson High School** with **Wes Allred** and **David Deese** serving as our hosts. The online registration deadline will be **February 15, 2013**. Please be sure that as a director with eligible students, it is your responsibility to meet this deadline. The audition chairs for each level have an incredibly challenging job to put all of this information together. The auditions chairs do not have flexibility on the deadline. Please do not make their jobs more difficult. The Middle School audition chair is **Bryan Myers**, High School (9-10) audition chair is **Keith James** and the Senior High audition chair is **Ashley Wright**. Contact information and registration procedures for All-State Honors Band auditions will be on the state website. The audition and clinic fees will be posted on the state website and announced at district meetings.

The 2013 North Carolina All-State Honors Band Clinic will be held May 3-5 at the University of North Carolina at Greensboro with **Dr. John Locke** serving as our site host. This year's clinicians are **Michael Oare** (Middle School), **David Starnes** (9-10 High School), and **Dr. Stephen Pratt** (11-12 Senior High School).

When making payment for auditions for the clinic, those payments must be in the form of a school check, a band booster check, a cashier's check, or cash. **The North Carolina Bandmasters Association cannot accept personal checks from parents or band directors. When you have students who audition in multiple areas (i.e. High School and Senior High School) you must send separate checks for each level.** We understand this is time consuming but it is absolutely necessary for financial reporting to NCMEA. Thank you for your detailed attention to financial matters regarding the Honors Band auditions and clinic.

The rehearsals, discussions, and Saturday business meeting held during the North Carolina Honors Band Clinic is for all North Carolina Band Directors, even if you do not have students in the All-State Band. We value your

participation and attendance at this meeting and desire you to be with us for the clinic weekend.

As stated earlier t-shirts will be optional this year and should be ordered at the time of registration. (No extras will be ordered beyond those on the registration form.) Directors will need to include the cost of the t-shirt in addition to their registration fee if students are ordering a t-shirt.

North Carolina Bandmasters Elect the 2013 Hall of Fame Membership

We are pleased to announce to the membership those candidates who were elected by vote to the *North Carolina Bandmasters Association Hall of Fame*. This year's Hall of Fame Inductees include **Robert (Bob) Buckner**, **James C. Burns**, and **Ronald Payne**. The North Carolina Bandmasters congratulate all of our Hall of Fame Inductees and will have a special time of recognition for this year's inductees prior to the 2013 All-State Honors Band Concert at UNC-Greensboro on May 5th. There are many outstanding band directors who deserve a nomination for our Hall of Fame. Nomination forms for the Hall of Fame may be found on the state website (www.ncbandmasters.org).

Once on the website, find the Hall of Fame page link at the top to download the nomination form. The President-Elect is responsible for the nominations. You may send your nomination to President-Elect **Alice Aldredge** Alice.Aldredge@cabarrus.k12.nc.us at any time through the year either by mail, Word Document or PDF File. The deadline to submit nominations is **July 1, 2013**. Don't let the opportunity slip by to recognize a valued colleague's contributions to our profession.

Looking Ahead to Next Year

Even though we just finished our 2012 In-Service Conference, plans are well underway for the 2013 Conference. Several ideas are in the works as we celebrate the North Carolina Band Associations 75th Anniversary. We are engaged in conversation with performing ensembles and several great clinicians. It is not too early to consider applying to perform at the 2013 In-Service Conference. You will need to complete an application, submit a compact disc recording of your band, and have three letters of reference that

BAND SECTION

supports your application to perform. A committee will be chosen to listen to the submissions blindly and selections will be made from the recommendations of the committee. Applications to perform are available on the NCMEA website at: <http://www.ncmea.net/conference/>

[conferencemembers/members.html](http://www.ncmea.net/conference/conferencemembers/members.html) At the bottom of this page click on the "Conference Performance Application" link. The deadline to have your application, recording, and letters of reference to me is **May 5, 2013**. Directors in our state want to hear

quality middle, high, and collegiate performing groups.

Thank You

To be elected to serve the membership is one of the most humbling experiences a band director could have in his or her professional career. The trust you instill in our board to lead the way for North Carolina bands and band students is not something we take lightly. Please know that your board is a very hard working group and works many extra and additional hours to meet the demands of current trends and critical issues which are facing today's band directors across the state. Band directors, in all districts who serve on committees or who serve as student event chairs, are to be commended for going well beyond their call of duty in their service roles to the state organization. Please take a moment to thank your district chair for their commitment to students in your district. Our current district chairs are **Andy Carter**-Central District, **Jason Barclift**-Eastern District, **Kevin Howard**-Northwest District, **Scott Clowes**-South Central District, **Mary Beth Baginski**-Southeastern District, and **Kenneth Franklin**-Western District. As our leadership team embarks on the next two years we ask for your patience and trust as we move forward for the betterment of bands across North Carolina.

To every member of the North Carolina Bandmasters Association, I salute you, thank you for your work ethic, and praise your drive to be successful. My very best to each of you.

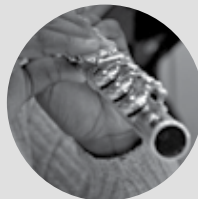
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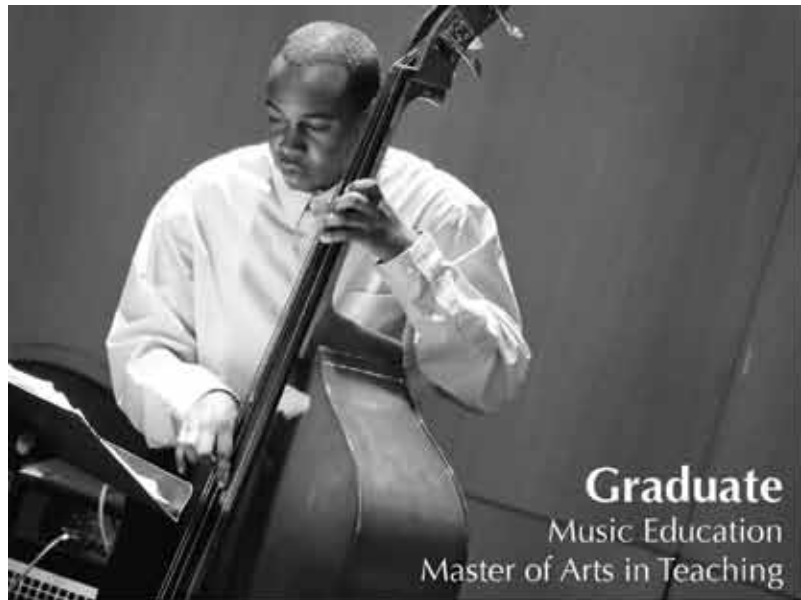
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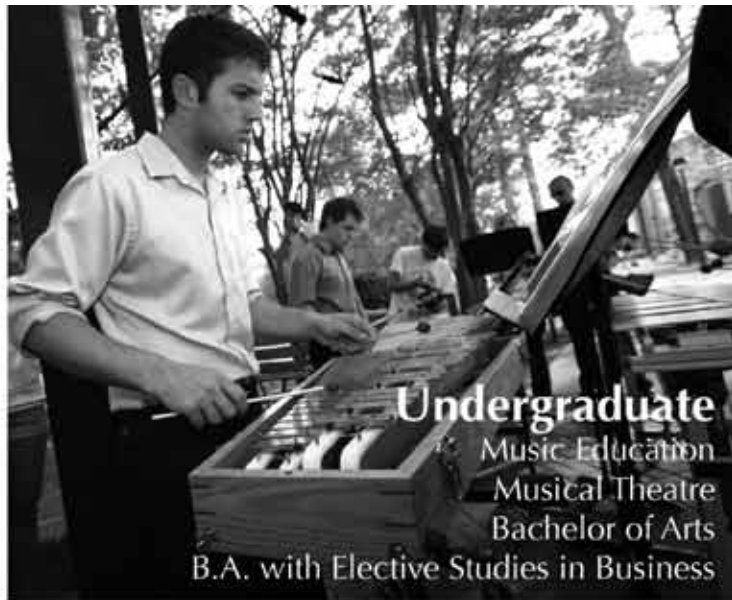
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2012 BAND AWARDS OF EXCELLENCE

CENTRAL DISTRICT

Tom Jenner is a native of Chapel Hill, NC, and a graduate of Chapel Hill High School. Mr. Jenner holds a Bachelor of Music Education degree from the UNCG (1985) and a Master of Music Education degree from The Florida State University (1990). He received his National Board for Professional Teaching Standards Certification in 2008. Mr. Jenner currently works at Fred J. Carnage Middle School in Raleigh, NC. Mr. Jenner's teaching experience includes Douglas Byrd Junior High School, William G. Enloe High School, Duke University, North Garner Middle School, and West Cary Middle School. Mr. Jenner is a member of the UNCG Summer Music Camp "Hall of Fame," and has held office and served on the Board of Directors of both the Central District Bandmasters Association as well as the North Carolina Wind Orchestra. Mr. Jenner has been selected as "Band Director of the Year" by the Central District Bandmasters, and is a member of the American School Band Directors Association. Mr. Jenner is an active clinician and adjudicator, both in concert band and marching band venues. He also serves the local band directors as frequently as possible as a "pre-MPA" clinician and adjudicator.

Under Mr. Jenner's direction, the Enloe High School Wind Ensemble was selected as the clinic band for the Carolina Conductor Conference with Ed Lisk. The EHS Wind Ensemble also was the first band selected for the Appalachian State University "Ensembles of Excellence" series. Mr. Jenner brought in many professional musicians to perform with the Enloe High School bands, including Jim Ketch, Jim Miller, Mary Boone, Andrew McAfee, Mark Norman, Don Oehler, Mike Cyzewski, and many others. The many guest conductors and guests include John Locke, Michael Votta, Mark Scatterday, Harry Begian and Karel Husa.

Mr. Jenner writes: My first major influence was my high school band director, the late **Robert Fleming** (member of the inaugural class of the NC Band Director Hall of Fame). Mr. Fleming had extremely high musical

and classroom standards. He also possessed the intangible gift to know what to say and do to make even the most mediocre band sound full and sonorous in the span of about ten minutes. My next major influence was, and certainly still is, **Dr. John Locke** at UNCG. Dr. Locke demonstrates to me what it means to be a great musician, a consummate professional, and a leader of young people. I was among the first students to enter the school band director profession out of UNCG under his influence, and I am eternally grateful that he invested his efforts and time in me. The late **Dr. James Croft** at Florida State University showed me a great deal about musical interpretation, expression, aesthetics, and "making the music mine." **Dr. Clifford Madsen**, Chair of the Music Education Department at FSU, was a tremendous influence on my teaching. There isn't a day that goes by that one of Madsen's thoughts or concepts doesn't enter my brain during my teaching day. I did have terrific trombone teachers, primarily **Bruce Reinoso**, **Greg Cox**, **Dr. Randy Melton** (principal trombone Greensboro Symphony Orchestra) while at UNCG, and **Dr. John Drew** at Florida State University.

I was extremely lucky to be part of the UNCG Summer Music Camp for many years as a counselor, rehearsal assistant, office assistant, and eventually a conductor of Senior and Junior Bands. The experience I received as an undergraduate student watching the camp band directors was absolutely invaluable. As a college student, I was able to assist and watch **master teachers** that I had admired for years – **Jesse Holton**, **Charles Murph**, **Ed Rooker**, the late **Randy Ingold**, and many, many others. I learned so much from these master teachers – not only pedagogy, but how to handle yourself as a teacher, and how to create a positive, productive rehearsal environment. All of these teachers had their individual strengths, but all of these people were great leaders of young people, and magnificent pure teachers.

Most of all I have been influenced by the magnificent students I have taught over the years, especially the great

musicians I worked with at Enloe High School. They were such fine young people and musicians that I was able to learn great music, and interpret it as I grew as a musician and conductor. Many of those young musicians have become professional musicians and teachers. Perhaps equally as important, many of those young musicians became professional people that love and care about music and music making.

Mr. Jenner lives in Raleigh, with his wife Ramona. They have been married twenty-five years, and their son Greg is an outstanding trumpet player who will be entering college next fall as a music education major.

SOUTH CENTRAL DISTRICT

Mrs. Stephanie Tomberlin graduated from Wingate College in 1993 with a Bachelor of Music Education K-12. She is currently serving as band director at Porter Ridge Middle and High Schools in Union County North Carolina and has been in this position since the establishment of the schools in 2005. Prior to this position, she taught at Monroe Middle and High Schools for eleven years. During her nineteen years of teaching, Mrs. Tomberlin's middle school bands have continually received excellent and superior ratings at the North Carolina State Music Performance Adjudication (NCMPA), with the past fourteen years being consecutive superior ratings.

Mrs. Tomberlin has served as an adjudicator in the Eastern, Central and Northwest Districts as well as a clinician for several County and District Bands in North Carolina. In 2001, Mrs. Tomberlin was named as "Teacher of the Year" for Monroe Middle School. She has a very strong passion for teaching music and works hard to help other educators as much as possible. With this, she has been serving as a mentor teacher for her schools since 1998.

Mrs. Tomberlin is a member of the American School Band Directors Association (ASBDA), the Music Educators National Conference (MENC), the North Carolina Music Educators Association (NCMEA), the South Central District Band Association (SCDBA), and the Union County Band Association (UCBA).

BAND SECTION



**TOM
JENNER**



**STEPHANIE
TOMBERLIN**



**TANYA
EDWARDS-TALTON**



**MARY JO
SPARROW**



**BEN
RHODES**



**AMY
SANDLIN**

On a personal note, Mrs. Tomberlin resides in Monroe, NC where she lives happily with her husband David and her daughter Kayla. She spends her free time spending quality time with her family and friends. When time permits, she enjoys jogging and doing yoga as her means of staying physically fit as well as relieving stress from everyday life.

SOUTHEASTERN DISTRICT

Tanya Edwards-Talton is a native of Fayetteville, NC. Mrs. Talton earned her Bachelor of Arts Degree from Campbell University in 1994, and a Master of Arts degree from UNC-Pembroke in 2008, and is a National Board Certified teacher.

Mrs. Talton has taught in Cumberland County Schools, Johnston County, and Harnett County Schools, where she is currently the band director at Overhills Middle School. Throughout her career her students have received Excellent and Superior ratings at concert band festivals and competitions. Numerous students at each school qualified for the North Carolina All-State Honors Band, the Southeastern District Middle School Honor Bands, All-County Bands, and UNC-Pembroke Honor bands.

Mrs. Talton has been an adjudicator and guest conductor/clinician for Southeastern District Band festivals, All County Bands throughout the state, and the UNC-Pembroke Honor Band. Mrs. Talton is the currently a Member at Large on the Board of the Directors for the Southeastern District, and the Middle School All District Clinic Chair.

My Philosophy of Education:

I believe music is the universal language that can be used to teach many ideas, subjects and concepts. I believe in providing each of my students with music instruction and performance

opportunities. Through the experiences I offer, I want my students to successfully master music both intellectually and aesthetically towards a life filled with musical sharing and learning.

Mrs. Talton also performs on flute, and is principal player of the Fayetteville Symphonic Winds. In the past she was a member of the Fayetteville Symphony for eight years. As a private flute instructor, she maintains that all her students perform successfully in the All County and All District bands for which they audition.

Mrs. Talton is a member of Music Educators of North Carolina, Southeastern District Band Directors' Association and the Harnett County Band Directors' Association.

Mrs. Talton resides in Clayton, NC with her husband (married November 9, 2012), and son Joshua, age 12.

WESTERN DISTRICT

Mary Jo Sparrow, a native of Ft. Collins, Co. started her musical education in the public schools under the direction of Mr. Glen Shull, a fine trombonist. She began her studies on trumpet and voice. Mary Jo attended the Univ. of Northern Colorado in Greeley, Co where she earned a double degree in trumpet performance and music education. She worked with Dr. Gene Aiken in the jazz area, Mr. Wayman Walker in band, and Mr. Bill Pfund on trumpet. She was a member of the honorary music sorority, Tau Beta Sigma. Following a number of years



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BAND SECTION

free lancing in Denver, Co. and several moves, she continued her education at Columbus State University in Columbus, GA with a Masters in Education Degree. Mrs. Sparrow has taught band as well as chorus, general music, strings, and guitar in Colorado, Georgia, Oklahoma, and Ohio. 18 years ago, she moved to Mars Hill with Dr. Jim Sparrow, a professor of low brass at Mars Hill College. She began teaching at N. Buncombe Middle School in 1996 and has continued to lead concert and jazz bands that have consistently received Superior ratings at MPA festivals. Her jazz band was selected to perform at the NCMEA convention in 2007. In addition to that, Mrs. Sparrow has performed at the NCMEA conference as a featured trio with the Asheville Community Band, Asheville Jazz Orchestra, and was on a panel with a jazz trumpet clinic. In 2009, Mrs. Sparrow was selected as teacher of the year for NBMS. In 2012, she was presented with the "award of excellence" at the NCMEA conference. Mrs. Sparrow has performed with the Denver Symphony, Denver Opera, Henry Mancini, Dave Brubeck, O'Jays, Lawton Philharmonic, Smoky Mountain Brass Band, and Asheville Jazz Orchestra in addition to many other freelance opportunities. She has been a member of the IAJE, Denver Musicians Union, Atlanta Musicians Union and served as Jazz Western rep for N. Carolina NCMEA. She is currently serving on the newly established Mentor Committee for NCMEA. Mrs. Sparrow has one daughter, Elizabeth Sparrow a junior and horn player at North Buncombe High School.

NORTHWEST DISTRICT

Benjamin Rhodes was born and raised in Wilmington, NC and graduated from John T. Hoggard High School. While attending Hoggard, he studied with Jack Stamp and David McChesney. He continued at Campbell University with Jack Stamp and graduated Cum Laude with a BA in Music Education after student teaching with John Enloe at Fuquay-Varina. Memorable times at Campbell include concerts with guest conductors, Eugene Corporon, Alan McMurray and Robert Reynolds. Following his graduation from Campbell, Ben was a graduate assistant to Gary Olmstead (Percussion) and Daniel DiCicco (Wind Ensemble) at Indiana University of

Pennsylvania where he received an MA in Percussion Performance. One of the cherished memories from IUP was a concert conducted by William D. Revelli.

Mr. Rhodes began his career as Interim Band Director at Cambria Heights High School in Patton, Pa, a school that featured bagpipes in the marching band. After sending a video of that band to Statesville High School, he was hired there to direct a second band that at the time also featured bagpipes in the marching band. Following his tenure at Statesville, Mr. Rhodes served as Band Director at Welborn Middle School in High Point, NC.

Ben is currently in his seventeenth year as Band Director at Chestnut Grove Middle School in King, NC. Under his leadership, the Chestnut Grove Bands have earned twenty-four Superior ratings, (nineteen of those with straight Superiors) at concert festivals including North Carolina MPA, Musicale, Music in the Parks, Music Showcase Festival and the Carowinds Band Festival. Chestnut Grove Band students consistently place in the Northwest All-District Band and the North Carolina All-State Band. Ben is an active judge and clinician throughout North Carolina and Southern Virginia. He was Chestnut Grove Teacher of the Year in 2005.

Mr. Rhodes is the percussion instructor at Pfeiffer University and assists with the Bands at West Stokes High School. He has performed with the Westmoreland and Johnstown Symphonies in western Pennsylvania, the Charlotte Symphony, the Winston-Salem Symphony and nine seasons with the Piedmont Wind Symphony in Winston-Salem. He currently is active as a performer in the triad, playing percussion, vibraphone and drumset regularly in several groups. Ben Rhodes lives in King with his wife, Allison and sons; Alex and William.

EASTERN DISTRICT

Amy Sandlin is a graduate of East Carolina University in Greenville, North Carolina, where she received her Bachelor of Music Education Degree in 1992, and her Masters of Music Education Degree in 1994. She has been a band director in New Hanover County since August of 1995 and currently teaches at Holly Shelter Middle School in Castle Hayne, NC. In addition to teaching band, Amy has

also taught private oboe lessons, with students placing in All-District and All-State Honor Bands.

In 2012, Mrs. Sandlin renewed her National Board Certification and is currently the Past-President of the North Carolina Bandmasters Association Eastern District. Mrs. Sandlin is a member of the Wilmington Symphony Orchestra, where she plays Oboe and English Horn, and also performs at area churches and community concerts. She has been the guest conductor with the New Hanover County All-County Band, Wake County All-County Band, and NCBA Central District All-District Concert Band.

Mrs. Sandlin's bands have received ratings of "Excellent" and "Superior" at State Band Festivals, and won first place at the King's Dominion and Busch Garden's Music In The Parks Band Festivals. Students under Mrs. Sandlin's direction have placed in the New Hanover County All-County Bands, All-District Bands, and All-State Honors Bands, as well as various summer band camps, such as East Carolina University and the University of North Carolina at Greensboro.

Amy comes from a very musical family – her father, Lloyd Hinson, plays trumpet, and her brother Bobby plays the trumpet and is the band director at Salem Middle School in Cary, NC. In 2011, Amy married her high school sweetheart, Kerry Sandlin, and they currently live in Wilmington, NC



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By CAROL EARNHARDT, *Chair*

***"I listened motionless and still; And as I mounted up the hill,
The music in my heart I bore, Long after it was heard no more."***

– William Wordsworth

As I write this article, I am still reeling from the wonderful sounds I heard at the 2012 North Carolina Music Educators Conference. I have attended the NCMEA conference since I became a teacher in 1993, and I can say with confidence that this year's conference was one of the best NCMEA conferences I have ever attended.

A main highlight of the conference was the North Carolina High School Honors Chorus under the direction on Dr. Elena Sharkova, artistic director of the Symphony Silicon Valley Chorale. In two days, Dr. Sharkova molded 180 singers into a cohesive, artistic, beautiful ensemble. Dr. Sharkova was not only a great conductor, but she was a great teacher. Under her tutelage, the students in the choir walked away from the clinic with lessons and advice that would make them better musicians and, most importantly, better people. "Consonants are for sharing information; vowels are for sharing emotions", "Strength is in numbers, but excellence is in personal responsibility", "DDD: Direction, Discipline, and devotion", "You are not just singing the right notes at the right time, you are changing the world". These were only a few of the "Sharkova sayings" that I frantically scribbled down while watching rehearsals. Watching her work was highly inspirational to the teachers of North Carolina, and I am sure she made an incredible impact on the honors chorus participants that will last a lifetime. A huge thanks to Gwen Hall for her willingness to share her immense talents with us as the accompanist for the rehearsals and the concert. Special thanks to guest musicians Phil Merritt, Aaron Craver, and Ben Rhodes for accompanying a few of the pieces at the concert. And, finally, a huge thanks to Carol Riggs for her magnificent leadership in organizing the Honors Chorus event. I am amazed at how Carol seems to get better every year!

An inspiring part of NCMEA conferences has always been the performances of guest choirs. This

year was no exception! Congratulations to all of the high school choirs who performed for us at conference for their wonderful representation of the choral education work being done in North Carolina! Special thanks to Barbara Swigart and the Croatan High School Vocal Ensemble from Newport, John Philip Mullinax and the Wolverine Concert Choir from Raleigh, Erin Pilisco and the Pinecrest High School Chamber Ensemble from Southern Pines, and Eddie Adams and the Millbrook High School Madrigals from Raleigh. You should be very proud of your students and I wish you continued success throughout the school year. At the Monday night general session, NCMEA members enjoyed a performance by the American Spiritual Ensemble under the direction of Dr. Everett McCorvey. All I can say about the performance of the American Spiritual Ensemble is – WOW! Their performance was so incredibly moving that I, as well as everyone else at the Stevens Center that night, was left begging for more! Our appreciation goes to Sonja Williams for making the arrangements for this group to perform at our conference.

Special thanks to all of our outstanding presenters at conference. Clinicians at this year's conference were: Eric Johnson, James E. Holmes Middle School – "Your Classroom Computer is for More Than Checking E-Mail"; Dr. Elena Sharkova, artistic director of the Symphony Silicon Valley Chorale – "Giving Every Student a Chance to Become a Consummate Performer" and "Russian Choral Music: Traditions, Interpretations, and New



CAROL
EARNHARDT

Music"; Christie Lynch Ebert, NCDPI – "Update on the NCDPI Essential Standards for Music Education"; Dr. Jose Rivera, University of North Carolina at Pembroke – "Engaging Ways to Teach Multicultural Music"; and Diane Convington and Ed Yasick – "Information for the New High School Choral Director". I was impressed with the variety of clinics offered at this year's conference, and each session that I was able to attend offered practical and interesting teaching tools that I could use in my classroom immediately after the conference. Special thanks to Dr. Andrew Crane from East Carolina and Dr. Everett McCorvey for choosing a variety of pieces for middle and high school teachers for the reading sessions at our conference. Until this past year, I don't think I have ever been to a reading session where I was sure to use every piece of music in the sample packet! Thanks to the Pepper Music Company for providing the music for Dr. McCorvey's reading session.

This year, Ed Yasick and I coordinated a session that I hope will be repeated often at our conference in years to come. The session was called "MPA Choral Adjudication: Learning the Process to Become an Adjudicator and a Refresher for Current Adjudicators". Special thanks to the Parkland High School Magnet Ensemble and their director Jonathan Sidden for being our "guinea pigs" at this session. And, special thanks to our seasoned judges, Marshall Butler, Sam Doyle, Rachel Dunn, and Betty-Neill Parsons for sharing their honest opinions, comments, and ratings of the performance by the choir. I feel like all of the attendees learned a lot.

At the Honors Chorus performance, Marc Setzer, choral director at South Mecklenburg High School in Charlotte, was named 2012 NCMEA Choral Section Teacher of the Year. So many teachers, family, friends, students, and colleagues were present as Marc accepted his award. Clearly, he has made an impact on many lives during his career as a music teacher. Marc is such an asset to the choral community in North Carolina. The board congratulates him and wishes him many more successes in his career. Please consider nominating someone for this special honor! Details about the

HIGH SCHOOL CHORAL SECTION

award and instructions for submitting nominations are available on the choral page of the NCMEA website.

I encourage each of you to read the article "Teacher Effectiveness: A Short Update for North Carolina" that was posted on the NAFMEA website by Mark Propst, Chair of the National Council of Music Program Leaders (<http://musiced.nafme.org/interest-areas/music-program-leaders/teacher-effectiveness-a-short-update-for-north-carolina/>).

According to this article, NCDPI will be requiring many of the State's non-tested subjects in school districts participating in Race to the Top (RttT) to "administer common exams to gather data on the impact of teachers on student learning." Each county is expected to create assessments that will measure teacher effectiveness. The chorus teachers in the Winston-Salem/Forsyth County School District have begun to work on common assessments to administer to our students in January 2013 and again in May 2013. I have asked Drew Howard, Educational Affairs Chair, to begin gathering teacher-made assessments from school systems across the state. It is my hope that Drew can collect assessment samples and share them with other chorus teachers in the state. While the arts teachers in North Carolina will not be required to provide growth data until the 2013-2014 school year, it would be sensible for us to be proactive in fulfilling the requirements of NCDPI and of our administrators. As you develop these common assessments in your county, please consider sharing them with Drew Howard (thomas.howard@cabarrus.k12.nc.us).

The NCMEA High School Choral Section could not function without the effective leadership of its executive board. At the choral section business meeting on November 12th, the following persons were elected to a two-year term of service: Ed Yasick, Chair-Elect; Bernadette Watts, Secretary; Carol Riggs, Honors Chorus Coordinator; Beverly Alt, All State Coordinator; and Chris Hansen, Choral Activities Chair. Other members of our choral board include: Ron Vannoy, Past-Chair and Hall of Fame; Terri Setzer, MPA Music List Revisions; David Brooks, Constitution; Diane Convington and Donna Wiles, New Teachers/Mentor

Program; Marshall Butler, Sight-Reading; Cyndi Benton, Teacher of the Year; Eddie Adams, Grievances; Ross Broadway, Technology; Drew Howard, Educational Affairs; and Michelle Sullivan, Member at Large. I am so thankful that I have a hard-working and dedicated board leading the choral section.

Finally, I would like to express my appreciation and gratitude to Ron Vannoy, Patti Fulk and Mary Beth Shumate for their service to the board over the last several years. Many people congratulated me for being chosen as the chair for the choral department, but I am reminded that while it is an honor to be chosen to such a position, it is also a huge sacrifice. All members of the board sacrifice time and energy to serve the choral teachers and students of this state. But, we do it because we believe in the importance of the activities

provided by our organization; we do it because we believe that the NCMEA choral section is a vital advocate for our programs; and most importantly, we do it because we believe that every child in this state deserves and should have a music education. Thank you Ron, Patti, and Mary Beth for the unselfish sacrifices that you have made to ensure the continued success of chorus programs across this state.

I am completely humbled and honored that you have chosen me to be the chair of the NCMEA High School executive board. I will do my best to maintain the state of choral music in North Carolina and to support you and your endeavors in providing a quality music education for your students. If you have any comments, questions, concerns, suggestions or advice, please contact me at 336-816-4982 (call or text) or email at earnhardtcarol@yahoo.com.

2012 HIGH SCHOOL CHORAL TEACHER OF THE YEAR

Marc Setzer currently serves as Performing Arts Chair at South Mecklenburg High School in Charlotte, North Carolina and has been South's Choral Music Director since 1979. He comes from a family of professional musicians; his parents were members of the Cleveland Orchestra, and his brother is a violinist with the Grammy Award winning Emerson String Quartet. Mr. Setzer holds both the Bachelor and Master of Music degrees from the University of Michigan. Upon completing his degree work, Mr. Setzer studied advanced conducting at the Aspen Summer Music Festival in Aspen, Colorado. He has been the recipient of several awards including the Theodore Presser Award for Outstanding Achievement in Music Education. He is a member of Pi Kappa Lambda (national music honor society) and in 1988, was a finalist for Teacher of the Year in the Charlotte-Mecklenburg School System.

While at South, Mr. Setzer's advanced choirs have consistently received Superior ratings at state and regional festivals. South's Chamber Singers have been featured several times as an honor choir at the North Carolina Music Educators Convention

MARC SETZER



in Winston-Salem. The ensemble has also performed at such prestigious venues as St. Patrick's Cathedral and Riverside Church in New York City, the Kennedy Center for the Performing Arts in Washington, D.C., Duke Chapel at Duke University, and the Biltmore Estate in Asheville, North Carolina.

Mr. Setzer served as Music Director for the Carolina Voices (Singing Christmas Tree) during the 1983-85 seasons, and was the founding director of the Charlotte Philharmonic Chorus. He has directed numerous All-County/District choirs in North Carolina and Virginia, and is an adjudicator for state and national choral festivals. He is married to Terri Setzer, Choral Music Director at Providence High School in Charlotte, and they have two sons, Justin and Brendon.

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

2nd Week

July 14 (Sunday) - July 19 (Friday)

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

Grade is determined by the current (2012-13) school year.

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CURRENT RESEARCH IN MUSIC EDUCATION: PRACTICAL RECOMMENDATIONS FOR CHORAL MUSIC DIRECTORS

BY JOSÉ RIVERA, PH.D.

Assistant Professor Choral Music Education
University of North Carolina at Pembroke

Informed teaching requires knowledge and implementation of effective strategies and interventions for teaching students to accomplish a desired goal. Yet, if we were to reflect upon the sources from which we acquire the strategies utilized in our classroom settings, we may trace them to personal experiences in a choral ensemble, previous teaching experiences, methods courses, music and teaching conferences, or conversations shared with colleagues within our profession. Research in music education provides a direct window into evidence-based ways we [music educators] facilitate the acquisition of musical skills and knowledge. One of the most significant contributions research offers is to determine if these strategies can be replicable and applicable to “real” classroom settings. Within the past few years, a growing number of research studies have examined ways in which students process and learn music, particularly in choral music. The purpose of this article is to provide research-based instructional and assessment recommendations for choral music practitioners, particularly at middle and secondary levels.

Teaching Sight Reading

One of the ways educators empower students to become independent learners is by teaching sight-reading skills that benefit singers and ensembles alike. Currently, there are a variety of effective teaching strategies that may be used to teach sight-reading skills, including solmization and mnemonic devices. Although the body of literature on music-reading skills is inconclusive, research evidence supports a few points of agreement that guide recommendations for music teachers, for example:

- Research indicates strong connections between rhythm

JOSÉ RIVERA,
PH.D.



reading and sight-reading, reinforcing the common belief that rhythm reading is a strong foundation to strong sight-reading.¹

- Research studies indicate that pattern recognition plays an important role in successful music reading as opposed to note-by-note reading.²
- Periodic individualized testing can improve sight-reading scores in choral settings and produces superior results to group instruction.³
- Other findings on this topic have supported that teachers can help improve their students' music reading scores through the use of composition, improvisation, listening, and performance as creative activities.⁴
- Allowing students practice time to study a sight-reading exercise can result in better sight-reading accuracy. Killian and Henry (2005) found that readers benefited from a 30-second preparation time, during which they sang out loud and also used body movement to maintain steady beat seemed to help weaker singers.⁵

In my personal experience, I have found these practices to be particularly effective in All-State sight-reading assessment. Teachers also can help

visual and kinesthetic learners make connections by employing footclapping, tapping, and related movements to sight-reading process. After all, the premise of differentiated instruction suggests that students responded differently to a given sight-reading system used in class depending on their preferred learning styles (auditory, visual, kinesthetic, tactile, multi-modal). Ultimately, some students experience success by using solmization and hand signs while others performed best by tapping (reinforcing) the beat while reading music.

Teaching Reflective and Critical Thinking Skills

Traditionally, choral directors have dedicated most of their time to developing independent music learners by providing students with a strong vocal foundation, sight-reading, and musicianship skills. Currently, this focus has shifted to providing experiences that develop critical thinking skills. For example, Anderson and Krathwohl's *Bloom's Taxonomy of Educational Objectives* (2001) has become widely accepted by educators as a means to qualify cognitive processes between lower thinking skills (remember, understand, apply) and higher order critical thinking skills (analysis, synthesis, and evaluation). Other terms also have been loosely associated with critical thinking skills, including reflective thinking, creative thinking, and problem solving. Figure 1 provides a list of categories and cognitive processes as well as their alternative names and illustrative musical examples involved in the application of Bloom's Taxonomy in choral rehearsal tasks.

Research studies have examined the amount of time allocated to critical thinking in music classrooms. The results consistently have found that students spend limited amounts of time involved in critical thinking activities. Recently, Garrett (2009) investigated the relationship between time spent in nonperformance and critical thinking activities.⁶ Participants spent an average of 45.94% of rehearsal time in student performance. The results showed that, of the mean rehearsal time spent in nonperformance activities, 45.96 % of the time was spent in teacher-student interactions focused on lower thinking skills while

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only 6.36% was spent in critical thinking skills in high school choral rehearsals.

Choral ensembles directors have many readily available tools to develop and assess critical thinking skills in the classroom. The following are recommended practices that teachers may follow:

- For centuries, composers have set literary works to choral music, such as the poems of Blake, Cummings, Whitman, and Cristina Rossetti, as well as Yeats, Frost, Shakespeare, Teasdale, and Tennyson. Teachers can probe students to explore the overall

meaning of the text and analyze the poet's points of view.

- Teachers also may help students develop critical and reflective thinking skills by allowing them to complete rehearsal and concert performances critiques. For instance, students can learn to use a choral evaluation rubric to assess their work and later engage in an informal discussion to justify their assessment. This type of learning activity allows students to analyze, evaluate, and generate conclusions about their performance. It also challenges students to hypothesize [educated guess] about which variables need to change [problem solving] in order to obtain their "fantasy performance."
- Student-centered activities during choral rehearsal often challenge students to prioritize [task analysis] and get involved in the process of creating a musical performance. An activity that I had used occasionally with my high school choir is the "conductor-less ensemble." First, I would make sure I taught the pitches and rhythms of a madrigal and divided the choir into small ensembles (quartets or octets). Then, students were responsible to rehearse with their ensemble for 15 minutes and perform for the class. Each ensemble was responsible for creating and performing their unique interpretation of the madrigal. To conclude the activity, each ensemble explained the reasons for their interpretation and students listening had the opportunity to give positive feedback.
- Another creative student-centered activity for the choral classroom is the use of student-composed sight-reading exercises (Students are first given a compositional rubric.). For example, after preliminary training in musicianship skills, students are capable of composing (four measures) simple sight-reading (melodic) exercises containing stepwise motions, skips, and leading tones in common time. This type of exercise synthesizes learning and engages students in

Application of the Revised Bloom's Taxonomy (2001) to Choral Rehearsal Tasks

Categories & Cognitive Processes	Alternative Names	Musical Examples
1. REMEMBER		
1.1 Recognizing	Identifying	Recognize musical symbols
1.2 Recalling	Retrieving	Recall the names of the pitches in specific clefs
2. UNDERSTAND		
2.1 Interpreting	Clarifying, paraphrasing, representing, translating	Paraphrase musical text to make a personal connection
2.2 Exemplifying	Illustrating, instantiating	Give an example of a choral piece from a specific time period
2.3 Classifying	Categorizing, subsuming	Classify compositional traits from a particular musical style
2.4 Summarizing	Abstracting, generalizing	Summarize the breathing process used when singing
2.5 Inferring	Concluding, extrapolating, interpolating, predicting	Infer places to breathe using the "rule of punctuation"
2.6 Comparing	Contrasting, mapping, matching	Compare and contrast legato and staccato singing
2.7 Explaining	Constructing models	Explain how a composer paints the text with the music
3. APPLY		
3.1 Executing	Carrying out	Crescendo every time the melodic line ascends
3.2 Implementing	Using	Breathe at the end of every phrase, but not in the middle of phrases
4. ANALYZE		
4.1 Differentiating	Discriminating, distinguishing, focusing, selecting	Distinguish the notes in a harmonic progression that are part of the chord and those which are passing tones
4.2 Organizing	Finding coherence, integrating, outlining, parsing, structuring	Outline the form of a piece of music
4.3 Attributing	Deconstructing	Determine the point of view of the composer when he set a particular text to music
5. EVALUATE		
5.1 Checking	Coordinating, detecting, monitoring, testing	Monitor the rehearsal process for good and bad intonation
5.2 Critiquing	Judging	Judge the performance of the choir based on a pre-determined set of criteria
6. CREATE		
6.1 Generating	Hypothesizing	Generate hypotheses as to why the conductor used a specific gesture
6.2 Planning	Designing	Plan a concert program for a specific occasion
6.3 Producing	Constructing	Compose a short sight reading example

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compositional/creative learning activities. Students performed one exercise each day.

Music teachers have an existing blueprint for developing critical thinkers through National Music Standards 7 (evaluating music), 8 (understanding relationships between music, arts and other disciplines), and 9 (understanding music in relationship to history and cultures). Our challenge is to adapt the cognitive process of analysis, evaluation, and synthesis described in Bloom's Taxonomy into our daily choral rehearsals.

- For the purpose of assessment of critical thinking skills, experts have offered insightful recommendations. For example, Small (1987) recommended activating student discussion by asking questions such as "How" and "Why".⁷ In addition, Brown (2008) suggested critical thinking assessment initiatives at the elementary and secondary levels, such as starting class by asking questions.⁸ Furthermore, models such as Gardener's

Arts PROPE (1989) and the Comprehensive Musicianship Model (CMP) recommended assessment that use rubrics and self-reporting critiques. Deturk (1989, 2002) proposed assessing critical thinking using written essay assignments while Snow and Apfelstadt (2002) proposed assessing critical thinking skills through classroom discussions.⁹

Assessment of Music Skills

High school choral directors continue to rely heavily on non-musical criteria when grading their classes. For instance, Kotora (2005) reported that the top three grading strategies used in a sample of choral classrooms were concert performance (87 percent), student participation (86 percent), and student attendance (85 percent) while only 77 percent assessed singing and 74 percent used written tests.¹⁰ These results raise further questions regarding the value educators place and spend time on music skills acquisition, audition, and sight reading skills.

Choral adjudication forms that

use rubrics are more favored by choral adjudicators than general forms. Noris and Borst (2007) compared the criteria and reliability of two choral adjudication forms.¹¹ Both forms included the same criteria (tone quality, blend, diction, rhythm, intonation, balance, and interpretation). For this study, one evaluation form was dimension-specific (gave specific descriptors) while the other form included general words such as excellent, fair, unsatisfactory. Results showed that the evaluators preferred the form containing qualifying statements for each criterion (full, robust sound, projected). A direct result of this trend is that presently many states are using forms containing qualifying statements on choral festival adjudication forms. Figure 2 illustrates a sample choral adjudication rubric.

Conclusion

Researchers in music education continuously seek for ways to understand the connections between teaching and learning. Research findings allow us to select and implement effective pedagogical practices associated with the music

	5	4	3
Tone Quality Elements	<ul style="list-style-type: none"> • Tone is forced, unsupported, or spread. • Vowels need to be shaped correctly. • Tone requires properly produced breath energy. • Tone needs resonance and focus. 	<ul style="list-style-type: none"> • Tone is frequently forced, unsupported, or spread. • Vowel shaping requires more consistency most of the time. • Tone requires more breath energy most of the time. • Tone requires more consistent resonance and vitality throughout. 	<ul style="list-style-type: none"> • Tone is occasionally forced, unsupported, or spread. • Vowel shaping requires more consistency. • Breath support and management are inconsistent. • More consistent resonance and vitality, especially in extreme ranges or in difficult passages, are required
Pitch Elements	<ul style="list-style-type: none"> • Pitches are predominantly incorrect. • Chord tuning is inaccurate. • Pitches lack a sense of tonal center. • Pitches lack a sense of melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Frequent errors in pitches are evident. • Inaccurate chord tuning, especially at phrase endings, is evident. • Tonal center needs to be more apparent. • Many inconsistencies are evident in the melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Occasional errors in pitches are evident. • Chord tuning requires more consistency. • Ensemble exhibits occasional lapses in a sense of tonal center. • Ensemble exhibits some inconsistencies in the melodic and harmonic intervallic relationships.
Rhythm Elements	<ul style="list-style-type: none"> • Many errors occur in note and/or rest values. • Performance lacks rhythmic energy and/or a sense of steady pulse. • Inaccurate attacks and releases occur. • Appropriate tempi are not observed. 	<ul style="list-style-type: none"> • Frequent errors occur in note and/or rest values. • Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging. • Attacks and releases require better accuracy. • Appropriate tempi are rarely observed. 	<ul style="list-style-type: none"> • Occasional errors occur in note and/or rest values. • Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging. • Attacks and releases require more consistent accuracy. • Appropriate tempi are observed some of the time.

HIGH SCHOOL CHORAL SPOTLIGHT

making process. The instructional and assessment recommendations briefly described in this article intend to make choral music educators aware of research-based practices that have been found successful, particularly at the middle and secondary levels. For instance, the current body of research provides evidence supporting feasible instructional practices such as rhythm and sight-reading, pattern recognition, individualized testing, creative activities, and extended practice time. In addition, research evidence has supported practices that enhance critical thinking, such as the use of literary works, writing critiques, creating performances, and using student-composed sight-reading exercises as well as assessment through reflective questioning and rubrics. As informed choral directors, we must look for ways to implement these practices in ensemble settings. Research-based pedagogical practices provide effective ways that empower students to become independent musicians, critical thinkers, and lifelong learners.

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2	1
<ul style="list-style-type: none"> • Tone is free (unforced), vibrant, and age appropriate most of the time. • Vowel formation is consistently unified most of the time. • Breath support and management are deep, low, and fully expanded most of the time. • Excellent placement and focus of tone results in good resonance and energy. 	<ul style="list-style-type: none"> • Tone is free (unforced), vibrant, and age appropriate. • Vowel formation is consistently unified. • Breath support and management are deep, low, and fully expanded. • Exemplary placement and focus of tone results in superior resonance and vitality.
<ul style="list-style-type: none"> • Pitches are correct most of the time. • Good chord tuning with adjustments is being made most of the time. • Ensemble exhibits a strong sense of tonal center most of the time. • Ensemble exhibits a solid sense of melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Pitches are correct. • Chord tuning is outstanding; adjustments are made instantly. • Ensemble exhibits outstanding sense of tonal center. • Ensemble exhibits outstanding sense of melodic and harmonic intervallic relationships.
<ul style="list-style-type: none"> • Note and rest values are executed correctly most of the time. • Consistent rhythmic energy and obvious sense of steady pulse are evident, and minor inconsistencies are corrected. • Attacks and releases are performed correctly most of the time. • Appropriate tempi are observed most of the time. 	<ul style="list-style-type: none"> • Note and rest values are executed correctly. • Consistent rhythmic energy and strong sense of steady pulse are evident. • Attacks and releases are performed correctly. • Appropriate tempi are observed consistently

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MIDDLE SCHOOL CHORAL SECTION

By HILLARY BOUTWELL, *Chair*

I am so excited and honored to begin my term as the chair of the Middle School Chorus section. As I start this article I am reminded of Luke 12:34, "For where your treasure is, there will your heart be also." I believe there are true riches to be found from the voices of young singers, and because of that, my heart has always been with the wonderful children who inhabit our North Carolina middle schools.

I can hardly think of a better way to reflect on our 2012 conference than with the performance from the Middle School Honor's Chorus under the direction of Dr. Sandra Snow. Her connection with every student was profound, and I believe it will be an experience that every singer will talk about even in their adulthood.

The middle school section was so pleased to offer new sessions on the weekend conference days. Sessions were packed and filled with excitement. There was truly something for everyone! We continue to express our deep appreciation to JW Pepper Music for supplying music packets for workshops and choral reading sessions. As you know, plans for conference never really end and the middle school choral section more than welcomes your thoughts, ideas, and perhaps participation as a presenter for upcoming conference dates.

The presentation of the Richard Keasler Middle School Choral Teacher of the Year Awards is always a highlight at the NCMEA In-Service Conference. Congratulations to Eileen Kress who was selected by her peers to receive this prestigious award. Her speech on stage was truly moving, and her thanks the next day at our general meeting had many in tears.

Our section said farewell to Leigh Walters as our chair. We didn't let her go too far though, as she will remain on the board as our Past-Chair. Stephanie Peo was elected Chair-Elect. An official welcome was given to our new All-State Coordinators, Angel Rudd and Dr. Beverly Vaughn.

Additionally, the section also elected our five members-at-large: Willie Pinson, Pauline Reimers, Ryan Mould, Eileen Kress, and Rivers Smith. During our general meeting, many new

faces were present. If you are a new middle school choral teacher, or know a new middle school choral teacher, I highly encourage you to contact Stuart Hill, our New Teacher Coordinator. It can be very overwhelming in the first few years, and Stuart Hill offers the materials and thoughtfulness to steer you in the right direction!

Upcoming events include the Music Performance Adjudications (MPA) for solo, small, and large ensembles and Middle School All-State Chorus (April 26 and 27, 2013). Please do not miss these performance opportunities. Information on these events, and others, can be found on our website, <http://ncmiddlechoral.webs.com>. Again, I stress the importance of participation in these events. You may know a colleague who is unsure and needs the strong persuasion to "get on that bus" and head to one of these happenings. We all have inspirational memories and anecdotes each time we take our students to these events. Shouldn't we be sharing these with others? After all, music is all about "passing it on." I never would have attended my first NCMEA event had it not been for the strong encouragement from a "down the road" colleague who heard I had taken over a small middle school choir in January.

As I sat down to write this report, I kept reminding myself that I had to give some insight into the world of the "middle school choral teacher." What do I need say to each of you at this point in the year? I was led to this quote by Pam Brown, "Music speaks of Platonic truth - the idea river rather than the polluted reality, love as we dream it rather than we experience it, grief noble and uplifting rather than our distracted



HILLARY
BOUTWELL

weeping. It is necessary to our survival and our sanity." As we head into THAT time of year, where our sanity may be in question, just remember that you are the one who is securing the students' precious sanity. I reflect and remember that it was always the days where I was most frustrated with "other things" that they entered with the most smiles and created the best sound. Through contemplation, I realize that maybe I have not said thank you enough. Maybe it is not always us that need the thank you. Perhaps we should be thanking our singers at this point for trusting us to place them in whatever voice part we deemed appropriate, for the concert attire that we knew would make them look polished, and for the repertoire that they would have never even considered. Maybe our students just need a quick thank you for joining choir in the first place. I don't think I said enough in the past, and I can't wait to say it over and over again in the future.

In closing, I am truly blessed to be able to attend many of the solo, small, and large MPA events that are quickly approaching. I cannot wait to travel and hear many of the successful choirs across the state of North Carolina. I hope to say hello to you, and your choirs, and put names to faces. My personal goal over the next two years is to form a strong working relationship with all of you. With that being said, from the small fishing town of Sneads Ferry, I'll see ya'll soon!

NCMEA Board Meeting Minutes

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MINIMALIST MUSIC CAN INSPIRE OUR ADOLESCENT STUDENTS!

By LINDSAY WILLIAMS

Charles Ives once said, "...music is more than what you hear." Ives was a revolutionary composer who felt that music does not need to sound beautiful or in tune, to be considered music. Using his prior knowledge of European music theory, and composition, he created a pathway for future composers to step out of the quintessential "box" of how to compose music. Through his work, he inspired future minimalist composers to follow their ideas, instead of how society wanted the music to sound like.

The purpose of minimalist music was not created to please the masses. Like Ives, composers sought to explore their own sound ideas within or without the musical standards they studied by. Some other composers may have seen

minimalist music as a revolt against the composing before, a new change in the musical world. Whatever composers decided was for them, minimalist music was a huge change in how the audience listened, understood, and participated in music. Composers during this time


LINDSAY WILLIAMS



made many decisions. They used electronic devices to control their compositions; they overlapped a similar melody, to create a large piece. Many composers even made decisions about performing their pieces. Unlike the Classical or Baroque era, when higher-ranking officials would force work onto the composers – minimalist composers had the choice of performance. If they wanted to have the general public involved with the listening of their pieces, they would hold a concert, or performance. Though when they did choose to perform their pieces, they took in account to whom they were performing for.

In the minimalist music movement, the composer became the performer again. Composers also made sure their performance groups stayed together to promote the authentic feeling of a similar performance each time they performed their piece. These performers became more realistic to the audience, thus allowing the audience to become more involved in their concert. Audiences allowed themselves to step away from the usual listening habits, and asked to really listen to the sounds and rhythms these composers had created together. This was the key to the public interest in minimalist music. The clear-cut lines of sound, within the simple tonal and rhythmic elements allowed the audience to connect with the music. Allowing the audience to be involved was another aspect of minimalist music, closing "The Gap." John Cage allowed 4'33" to be a composition created by the audience themselves, allowing "chance" to be the ultimate composer.

Composers also humanized their compositions by bringing in contemporary issues into their work. In 1966, Steve Reich's composition *Come Out* allowed listeners to hear the story of a police-beating victim, through Reich's overlapping recordings of a statement the prisoner had made about how he managed to get medical care. Listeners need to listen closely to Reich's composition to get the full effect of the overlapping sounds, but in the process they may have sympathized with the victim's situation, allowing them to realize an issue during their time. In 1976, Philip Glass began the project of bringing



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the minimalist music idea to the stage. In collaboration with Robert Wilson, they created *Einstein on the Beach*, a "portrait opera." Between the displayed pictures of Einstein, himself, to the solo vocalist, the light show, and the music creations by Glass, the opera was a hit. This opera created a new group of opera-lovers, which turned out to be listeners who preferred rock music over other genres.

It is only fitting that rock music listeners found minimalist music interesting. The repetitions in rock music mirror what the minimalist composers sought in their own music. I find that most popular music today is very simplistic, using electronic devices to help create the music. For example, many popular tracks begin as (electronic) instrumental compositions "mixed" by a performer who can put together rhythms that work. The next step would be selling these rhythmic tracks to a particular performer, who can then lace their vocals on top of what has already been created. This process can be repeated over again, with other vocal artists. Similar to what Ives did when he reused folk songs, when he deemed necessary, this rhythmic tracks are used when they fit into the idea of a particular performer. To solidify my argument, take Vanilla Ice, who released a song called, *Ice Ice Baby*, originally in 1989. Vanilla Ice clearly sampled the bass line of Queen's *Under Pressure*, unbeknownst to them. A simple bass line reused for another purpose is a characteristic of minimalist music. Why create something new, when the composer can just recreate using music already written?

In the beginning of rock music, there were no cover bands. The original rock musicians performed the original music created by their band. This is what the minimalist composers wanted to achieve. They strived to have "The Gap" between audience and performer minimized. Minimalist music was also about self discovery. Allowing the composer to open their minds to new ideas and sounds. A key ingredient to minimalist music was the involvement of the composer in the performance. Rock musicians always had one performer, preferably a guitarist, who was very talented at guitar riffs. These riffs would most likely not be written down, thus allowing the

creative genius to flow. These riffs are the small example of how spontaneous rock music could be.

Minimalist music was not for every listener. Personally, I only actually enjoy a few composers from this musical era, and will continue to share my interest for these few in my teachings. What these composers did with the adaptation of sound, rhythm, and electronic recordings allowed composers to begin thinking about what they wanted to create, instead of what the general public wanted to hear. Allowing the audience to appreciate their music for what it was, and not for what they wanted it to be. Letting these listeners squirm in their seats because they don't find their music enjoyable, but knowing that eventually they will find true meaning in what they heard, or saw. These composers and their ideas gave a few more puzzle pieces into the evolution of music as time passes.

There is a call for all music students to create, compose, and perform. I encourage you to engage adolescent musicians by referring to what they love, and how it came about by those who came many years before. A spark may be ignited. Through hard work and dedication, I believe your classrooms will be full of original student compositions worthy of performance and praise!


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Lindsay Williams graduated from State University of New York at Potsdam in 2004 with a Bachelors degree in Music Education and Voice. She received her Masters Degree in Music Education from Boston University in 2010. Mrs. Williams resides in Onslow County, North Carolina where she taught five years in the middle school choral classroom. Currently, she is teaching at Swansboro Elementary School as the K-5 General Music Teacher. She married her husband, Matt, in 2005. They enjoy spoiling their first child, Emma, who just turned one. Mrs. Williams is very passionate about inspiring young performers to appreciate the many musicians who paved the way for what we present on stage today. Mrs. Williams can be contacted at Lindsay.williams@onslow.k12.nc.us.



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REFLECTIONS ON BEING IN TUNE WITH TEACHING AND LEARNING

By CINDY WAGONER

"Reflection has come widely to be recognized as a crucial element in the professional growth of teachers" (Calderhead and Gates, 1993, 1). Reflection is, very simply, thinking about how we do things. Reflection of the teaching mind can allow us to articulate the minutia that takes place in the act of teaching. In turn, reflection can reveal how our actions, philosophy, and theories are performed through the decisions made in the classroom. Dewey (1933/1998, 1938/1963) reminds us that learner reflection is a powerful way to create meaning from our experiences. As I have moved from a long public school teaching career into higher education, I have personally experienced the need to reflect, redefine, and broaden my thoughts on teaching and learning. It is from a deeply personal experience that I share these thoughts.

As many of us will guide student teachers in the coming year, personal teaching reflection can take on an even deeper meaning. For instance, revelations pertaining to my own teaching philosophy and theories in action are of significance to my student teachers. Posner stated, "reflection with no experience is sterile and generally leads to unworkable conclusions, while experience with no reflections is shallow and at best leads to superficial knowledge" (Posner, 1989, 22). I believe reflection on teaching is a habit of mind and a skill that can be nurtured through practice. Before I can help student teachers learn to reflect on the new reality of their teaching world, I have to practice the behavior myself.

I have outlined how we all might start the process for ourselves, develop our own habit of mind, and model this for our student teachers as five reflective **tuning points**, first as applied as a personal reflection, and second as modeled for our student teachers.

First, we have to be **in tune** with the pedagogical, academic, and theoretical beliefs we ascribe to as teachers. This deeper reflection is a constant calibration for each of us. Like tuning

into radio stations on a cross-country trip, there are times when the channel comes in strong, clear, and steady, and times when the channel is lost, requiring us to re-tune or change the station completely in order to continue. We determine who we are as teachers, and why and how we teach through these beliefs. Exploring our beliefs and biases can be fertile ground for personal teaching growth, but we must take the time to do so.

Centering ourselves in this way can then help us guide our student teachers in their quest to be **in tune** with their own beliefs about teaching. They may explore this in their methods classes, but must begin to bridge the teacher they have imagined themselves to be with the teacher they really are in the classroom (cite). The dissonance between the two images can be unnerving for our student teachers, and it is difficult for them to come to terms with. I think having this kind of reflectivity modeled for them may help them negotiate the space between university training and classroom teaching and begin to develop this habit of mind.

Knowing who we are as teachers is vital to the second reflecting point. As we approach our student teachers, we must be **in tune** with them. The needs of our classroom students are vastly different from the needs of student teachers, and tuning into that beginning teacher mindset might require tapping into our interpersonal relationship antenna or what is also known as emotional intelligence (Mayer et al., 2008). Student teaching experiences

guide our university students into the profession most successfully when it is combined with verbal or written feedback (Chaffin & Manfredo, 2010). To do that, it is necessary to observe how student teachers respond, react, receive, and recycle the lessons we impart and share with them what we observe. Teaching and learning never exists in a vacuum, and there have been times I am sure I learned much more than my student teachers did. Reflecting on how the student teacher mirrors our own teaching can be quite illuminating!

Furthermore, we have to be aware of the ways in which our student teachers engage students in the classroom. We know our own classrooms and the students in them, and have benefitted from prior experiences that guide our decision-making. Student teachers run the gamut on the ability and degree to which they are **in tune** with their students. This ability may be dependent on the age group they are teaching as well. They must be guided as they develop skills in analyzing what the students are projecting back to them, and taught how to make better decisions based on that. The more we can model appropriate analysis and reflection, the more confidence the student teacher will have in attempting similar analysis and reflection themselves.

Third, we have to be **in tune** with the profession through curiosity about teaching and learning. Being **in tune** with our student teachers, our students, and ourselves is only part of the process. Being **in tune** with the broader profession of teaching is important as well. How do teachers from other subject areas determine what is appropriate and significant positive change in their students? How many perspectives might we take to examine our own teaching? When I first began my teaching journey, I thought that criticism from outside the field of music was unnecessary and an impediment to my personal music teaching growth. I now know multiple perspectives can be a powerful tool in our reflective toolbox. Those who share their thoughts on the act of teaching, regardless of subject matter, can be positive and influential for our growth as master teachers.

Student teachers have been isolated in a university setting, and almost exclusively within a school of



CINDY
WAGONER

music. Though they have outside lives and interests, many identify strongly with their own music classmates, ensembles, and studio teachers (Dolloff, 1999; Mark, 1998; Roberts, 1991). The observations of teachers they have had are without the benefit of personal experiences as a teacher themselves. They may bring with them honed social skills or they may be overwhelmed and awkward when meeting and interacting with other teachers, parents, and administrators. You do them a great service to discuss your observations with them, and openly reflect on ways to relate to others outside the field of music. Being honest and direct is not a moral lecture, but articulating a professional image you are also modeling for them. Assist the student teacher in learning how to hear the voices of administrators and peers and to evaluate this in the context of their own teaching in the classroom.

Fourth, we have to be *in tune* with multiple ways to determine whether what we do in the classroom is working. Reflection for master teachers wanders into the realm of assessment. We use multiple ways to help us focus our reflections on curriculum and in turn, use this to align our goals and objectives. Reflective teachers are “teachers in action” (Apfelstadt, 1996, 5). Using multiple perspectives within

the classroom to determine teaching effectiveness, and realign goals and objectives, is an integral part of the reflective habit of mind.

Student teachers often struggle with being able to examine their lessons from one perspective, let alone in multiple ways. The act of teaching is complex, and they may need to focus on one small element at a time. Allowing a student teacher to copy something you have modeled for them is not cheating! Mimicry of a master teacher may be one of the most helpful activities the student teacher can participate in (Rozelle & Wilson, 2012). I believe learning to teach requires student teachers to move through a process similar to the way they learned to play music. We first learn through hearing music; responding, singing, moving, and eventually reproducing music before we begin to read notation and understand and interpret it deeply for ourselves. Each student teacher will be different, and may need a different kind of modeling experience for personal success to take place. Expecting them to come into the classroom ready to go may be similar to placing musical notation in front of a child and saying, “Play this now!” Some may be able to do it, and others will need more examples,

remediation, and practice. Reflecting with our student teachers on the processes we use to work through teaching skills may increase student teacher confidence in the abilities they do have and encourage growth where needed.

The fifth and final point is to become *in tune* with our daily reflective rhythms and our inner life as a teacher. The ways in which we make this transparent are not as important as the habit of mind in doing so. For some, reflections may take the form of a blog, a diary, a checklist, or a series of post-its attached to lesson plans. This *tuning* of our inner teaching life moves beyond reflection to a bi-directionality of thinking about teaching and teaching about thinking with our student teachers. The true benefit of the reflective habit of mind may be thought of as a cause and effect, with the music teacher mentor and his or her views of teaching, at the center of a constant ebb and flow of teaching and learning. The work of a master teacher is never done. The art of teaching is forever changing in the context of the moment and the human beings involved.

Encouraging the student teacher to find their preferred method of reflection and to share with you can help to emphasize this spiral nature of teaching and

In Tune Reflective Point	Personal	Student Teacher
Self	Academic, musical, theoretical, and pedagogical beliefs examined	Model and use guided practice to develop
Students	Observe how student teachers respond, react, receive, and recycle lessons	Guide analysis skills as they assess their own students responses
Teaching Profession	Maintain curiosity about teaching and learning and open yourself to multiple perspectives	Discuss observations each day and reflect on ways to relate to others outside of music
Curricular Goals and Objectives	Develop multiple ways to assess teaching and learning	Assess individual development of teaching and learning assessments, while including remediation and practice
Inner teaching life	Making inner life or thoughts about teaching and learning transparent	Model bi-directionality of thinking about teaching and teaching about thinking

HIGHER EDUCATION SPOTLIGHT

learning. It is less important how it transpires, than that it becomes a collaborative point of professional reflective sharing. It might be difficult for some student teachers to move from their student role to that of the teaching role. Reflection is one way in which both music-teacher and university supervisor can encourage the development of professional teacher characteristics in our student teachers.

The five reflective points were being in tune with ourselves, in tune our students, in tune with the broader profession of teaching, in tune with curricular objectives and goal assessment, and in tune with our ability to be reflective. It is important to model the ways we utilize a reflective habit of mind about teaching and learning to our student teachers. We must express our thoughts to those just entering the profession to assist them in learning how to think about their own thinking as they approach teaching and learning. It is in this way I believe we become master teachers ourselves, and can serve as mentors to guide neophyte music teachers into the profession with the tools to become master teachers themselves.

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Dr. Cindy Wagoner is an Assistant Professor of Music Education at East Carolina University, specializing in instrumental music instruction and music curricular integration. She has a Ph.D. (Music Education), from The University of North Carolina Greensboro; and an M.S. and B.S. (Music Education, Oboe) from Indiana State University. Serving as an instrumental music teacher for 27 years in Indiana, her last 17 were spent as Director of Instrumental Music and Department Chair for Plymouth Community Schools, Plymouth, Indiana.

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ELEMENTARY SECTION

BETH ULFFERS, *Chair*

Greetings from the Elementary Section! It is hard to believe that we have completed another outstanding conference, been immersed in a season of holiday performances, "Nutcracker" lessons, and are entering the second half of our school year. Time flies when we are making music with our students and enriching the lives of those around us.

Each year many of us leave conference ready to take on the world! We have learned new ideas, strategies, purchased new materials and resources and have had an opportunity to network with music educators from across the state. I believe that the morale at every school would improve if all teachers had the opportunity to attend a conference as invigorating as our annual conference proves to be each year. As we charge forth in our schools and local communities, please take an opportunity to spread the good news about NCMEA. Although we have an impressive membership, there are many music educators that are not members and it is our responsibility to share with them the benefits of being a member and to invite them to join our association. Here are some of the highlights!

- Annual state conference and Professional Development
- *The North Carolina Music Educator*, Journal
- Honors Chorus
- Grant opportunities
- Our new mentor program for 1st year teachers
- The opportunity to bring a performing ensemble to conference

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- We select a State Elementary Music Educator of the Year

Please take a journal with you to your next music teacher's meeting, teach something you learned from conference and solicit new membership as you explain NCMEA opportunities. As ARTS educators, we are strongest when we join forces strengthening every program for every child. Visit our website www.ncmea.net to access the information for these opportunities. Please note the March 15th deadline on many of our opportunities.

Thank you to our fabulous conference clinicians, presenters, and exhibitors for a terrific conference! The weekend began with our elementary honors chorus, coordinated by Jana Winders and Frederick Angoco, and led by our outstanding clinician, Dr. Angela Broeker. Dr. Broeker worked beautifully with our students, as did accompanist Jonathan Emmons, and their hard work was made evident in the quality of our concert. This could not happen without the dedication of all of our teachers who spend many hours preparing their students for this event.

We had over twenty-five elementary sessions this year covering a broad spectrum of topics, reading session, activities, and approaches. Sessions were well attended from Saturday through Tuesday. We are finding that Saturday and Sunday are quickly becoming our biggest days! We were fortunate to have sessions with John Feierabend, Sally Albrecht, Mike Nichols, Noreen Hoffman, Julie Baur, Sandy Holland, as well as sessions featuring our talented music educators that are in the trenches everyday sharing their expertise with teaching strategies and assessment evidences. Sunday evening was powerful with an engaging Taiko drumming experience. If you weren't able to attend Christy Lynch Ebert's session, make sure you sign up to receive her weekly NCDPI update at <http://ances.ncdpi.wikispaces.net/>. It is imperative to stay informed!


Congratulations to a very special music educator, our 2012 NCMEA Elementary Teacher of the Year, Lisa Packer. Lisa joins previous winners Anne Moorman Smith, Kathy Eatmon, and Renee Anders. You may nominate a colleague for next year's award by using the elementary awards tab on the NCMEA website. Administrators across the state will also be made aware of this award through email. I would also like to encourage you to consider bringing an elementary performing group to next year's conference for a demonstration session. We are so grateful to Joy Rust and "The Dynamites" from North Graham Elementary School for their fantastic presentation! It is important for us to experience a teacher working with her students and to see how the students are empowered to be leaders and take ownership of their music education. You can visit www.ncmea.net to find out more about bringing a group to the conference by using the conference information for members tab, and then going to the conference performance application, or email me at ulffersb@pitt.k12.nc.us. Our newest opportunity this year is a mentor program for all 1st year music educators that are NCMEA members. We kicked off our program with a retreat at conference. Each 1st year teacher has been paired with a music mentor for the school year. Thank you to all of our music educators that signed up to participate as mentors.




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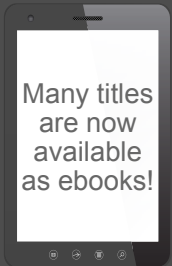
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We will continue to need your expertise and experience! We hope to see this program continue to grow as it helps retain music educators and train highly effective teachers.

Lastly, I must recognize and thank Sarah Moser our Elementary section chair for the past two years. Sarah did an outstanding job along with our secretary, Susan Trivette, and treasurer, Becky Horn. These three people along with the elementary section board have spent numerous months contacting presenters, organizing sessions, and preparing for our conference and have represented all elementary music educators of North Carolina. Kudos for a job well done! We have several new members on our elementary board representing each of our districts. I look forward to working with each of you over the next two years as the newly elected elementary section chair. Jazzmone Sutton will serve as our new chair-elect and our new members at large are Susan Jarrett and Dee Yoder. Our next Elementary Board meeting will be mid-February at UNC-G. All of our meetings are open to our NCMEA members. Please email Beth Ulfers ulfersb@pitt.k12.nc.us for meeting details, questions or concerns. Many hours of preparation goes into planning our annual conference. We welcome your suggestions and requests for conference sessions.

Many times our school systems refer to our programs as "specials" or we are labeled the "encore" teachers. However, I like to think of us as **HARD-CORE** teachers! We teach everything to everyone, everyday. **WE TEACH AND REACH ALL!** Music educators provide all students with rigorous, meaningful and enriching experiences. Thank you for all that you do for the children, families, and communities of North Carolina.



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JAZZ EDUCATION SECTION

By Andy Wright, *Chair*

Fellow Jazz Educators,

As the winter issue of the NCMEA Journal reaches you I hope that all of you have had a restful and rejuvenating holiday break. My name is Andy Wright and I will be serving you as your Jazz Section Chair for the next two years. We had an outstanding conference this past November with the most attendance at Jazz Section events to date. This is attributed to all the outstanding work that Past President Matt Liner has done, and continues to do, for our Section. When you see Matt, please thank him personally for all his hard work and dedication to this organization. I hope I can continue the trend of excellence that he has injected into our section. It will be tough, as he has certainly set the bar high. Thank you Matt!

I would also like to thank George Broussard, who presented the section with a \$3000 dollar check from the former North Carolina Chapter of IAJE. Use of these monies will be discussed

at our next membership meeting during the All State Clinic Weekend.

Most scholastic jazz band directors are aware of the all-region jazz band clinics that are quickly approaching. Each region has its own auditions for membership and will host its own clinic event that consists of a High School "A" Band, High School "B" band and a Middle School Band. Information on audition and clinic dates and procedures is located on each region's page of the jazz section website.

Auditions for the all-state jazz bands will be held on Saturday, March 9th 2013. Remember, every student that qualifies for membership in one of the region clinic bands (High School "A", High School "B" or Middle School) is eligible to audition for membership in one of the all-state jazz ensembles. The high school auditions will be held at East Davidson High School (1408 Lake Rd., Thomasville, NC 27360) and the middle school auditions at E.

Lawson Brown Middle School (1140 Kendall Mill Rd., Thomasville, NC 27360). Directors will need to complete the on-line registration form, located on the jazz section website, by Friday, March 1st. The auditions fee is \$15 per registrant and should be in the form of cash or a school or band booster check made payable to "NCMEA All-State Jazz Band". Registration fees will be collected at the registration table on the day of the auditions.

This year's all-state jazz band clinic will be held on the campus of the North Carolina Central University, Durham, NC (1801 Fayetteville St. Durham NC 27707) on April 12th and 13th 2013.

Securing clinicians for the All State Bands are still in progress. Keep checking the NCMEA Jazz page for updates regarding clinicians.

We are currently accepting applications for performance and clinic presentations at the 2012 NCMEA annual in-service conference which will be held November 10-12, 2013. Application forms and instructions are located on the conference page of the section website.

Please be sure to visit the jazz section website for comprehensive information on region and state jazz events. Don't hesitate to contact your region or state leadership with any questions or concerns.

Best wishes to you and your students for region auditions and MPA events.

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ORCHESTRA SECTION

By JESSICA EMBRY, *Chair*

What a great conference! I hope each of you took advantage of the opportunity to experience some of the outstanding performances and sessions this year. Under the baton of **Dr. Kenneth Thompson**, the All-State Honors Orchestra wowed the audience with their advanced musicality and mature sound. Bravo to Dr. Thompson, the students and sponsoring directors on such an exceptional concert!

A huge thank you goes out to all of the clinicians and ensembles for taking the time to share your talents with your fellow music educators throughout the conference: **Dr. Kenneth Thompson**, **Christian Howes**, **Dr. Jim Waddelow**, **Ara Gregorian** and the ECU Four Seasons Chamber Music Festival Next Gen on the Road Ensemble, **Bill Myers** and the Bailey Road Middle School/Hough High School Orchestras, **Aaron Craven** and the Forsyth Country Day School Orchestra, **Todd Miller** and the Apex High School Guitar Ensemble, **Qiyang Qiao** and his Cary Academy Orchestra, and **Dr. Patricia Sparti/Peter Strickland** and the Gardner-Webb University/Crest High School Orchestra.

JESSICA
EMBRY



Congratulations to **Joli Brooks**, recipient of the Eastern Region Teacher of the Year Award, and **Tom LaJoie**, recipient of the Western Region Teacher of the Year Award. These individuals were recognized at the start of the All-State Honors Orchestra Concert. Please take time to congratulate Joli and Tom on this great accomplishment. Look for their biographies in this issue of the NCME Journal.

I would like to take this moment to thank each teacher that attended the Orchestra Section business meeting. We conquered a significant amount of business in a very short amount of time. Your patience and understanding helped us create two new organizational

documents that model NCMEA's format. We now have the Constitution and By-Laws, which contain the organizational/formal information regarding our section, and the Policies and Procedures, which address all the details concerning our events and responsibilities. In addition, because of the establishment of region leadership, we now are in place to have a Board of Directors, which will allow us to utilize our funds at the state level. Thank you to each of you for helping make this such a productive and successful meeting.

Please continue to check the NC Orchestra Section website (www.ncorchestra.org/wordpress) for updated information regarding senior region orchestra, junior region orchestras, and MPA. The new forms to request additions/changes/deletions to the NC Orchestra MPA Repertoire List have been posted. Approved pieces will be added to the list and released to directors at the general business meeting each November. Please contact Tom LaJoie at thomas.lajoie@cms.k12.nc.us if you are experiencing any difficulties with the website.

Finally, I would like to say that I am honored and well-prepared to serve you as Orchestra Section Chair. I look forward to continuing the work that Amanda Turner has started and wish to thank her for all of her time and efforts. Amanda—thank you for everything you have done for our section. Among everything else that you have done, I sincerely appreciate that fact that you have worked so closely alongside the band/jazz band to help us gain the Orchestra Member-at-Large position on the NCMEA Board. Our voice will now be louder because you were willing to fight for us. Thank you very much!

My hope for each of you is that you continue to seek new ideas and innovations within your classrooms. I encourage you to have conversations (face-to-face, email, Facebook, wiki's, etc.) with your colleagues across the state to learn about new concepts and technologies that are helping improve our students' educations. Please feel free to contact me with any concerns, questions, or suggestions for our organization (or if you want to share your awesome teaching ideas with me!). My email address is jessica.embry@nhcs.net. I am looking forward to a great two years as your chair.

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2012 ORCHESTRA TEACHERS OF THE YEAR

Ms. Joli Brooks is the Orchestra Section's Eastern Region Teacher of the Year.

Ms. Brooks began playing the violin as a sixth grader in the public schools of Sanford, N.C. Ms. Brooks performed in the orchestra at Lee Senior High School under Karen Huey. She studied violin at the Duke String School with Dorothy Kitchen, and with Dr. Rodney Schmidt at East Carolina University. There, she earned her degree in Music Education, and in 2003 also earned a Master of School Administration. She has taught orchestra in Lee, Harnett, and Onslow County school systems, and has been named to Who's Who in America once and to Who's Who Among America's Teachers four times. Ms. Brooks has served as a clinician and adjudicator in North Carolina and

**JOLI
BROOKS**



Virginia, and has been host and chair of various state, regional and local activities for school orchestras.

She is the former concertmaster of both the Lee County Community Orchestra and the Crystal Coast Community Orchestra, and continues to perform professionally with the Crystal Strings Quartet. Ms. Brooks

is National Board Certified in the area of Early Adolescent through Young Adulthood Music, and worked part-time for the National Board for Professional Teaching Standards 2004-2008.

Her school orchestras consistently earn Superior ratings at state orchestra and small ensemble festivals, and many of her students each year earn music awards and scholarships.

Today, Ms. Brooks is the Director of Orchestras at Jacksonville High School, where she also teaches Advanced Placement Music Theory and Music Appreciation and serves as the director of the school's Creative and Performing Arts Academy. She is a student at Boston University, where she is pursuing a doctoral degree in music education. She and her husband, Jim Gillentine, live in Hubert.

Mr. Thomas LaJoie is the Orchestra Section's Western Region Teacher of the Year.

Mr. LaJoie is the Director of Orchestras at Alexander Graham and Randolph Middle Schools in Charlotte, NC. Mr. LaJoie is in his 20th year as a teacher with the Charlotte-Mecklenburg School system where he has taught elementary, middle school and high school orchestra as well as IB Music and AP Music Theory and Piano Keyboard.

Mr. LaJoie is a native of Charlotte, NC where he graduated from Garinger High School. He received his BM in Violin Performance from Winthrop College in Rock Hill, SC and his BME in

**THOMAS
LAJOIE**



Music Education from UNC Charlotte. Mr. LaJoie regularly performs with local groups. He is currently Assistant Principal Violist with the Salisbury Symphony, violist with the Union Symphony Orchestra and first violinist

with the Lyric Arts String Quartet. He has also served as Concertmaster for the Charlotte Repertory Orchestra and Charlotte Philharmonic Orchestra.

Mr. LaJoie has served as an adjudicator for the South Carolina Orchestra Contest and as a clinician for the North Carolina Western Region Repertory Orchestra and the South Carolina York District Honors Orchestra. He is an active member of the North Carolina Music Educators' Association where he has served as North Carolina All-State Honors Orchestra Chair and Orchestra Section Chair. Mr. LaJoie currently resides in Matthews, NC with his wife Heather and two daughters Kathryn and Elizabeth.

NCMEA RESOURCES LINKS

NAfME Website — <http://nafme.org/>

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

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

NAfME's online applications —

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

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

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

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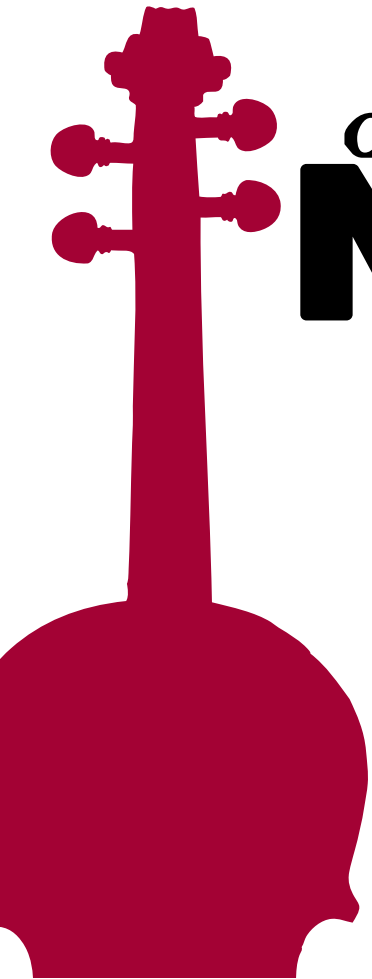
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- Make statistical studies and research supporting the value of music education available to other administrators and school boards.
- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students' successes with district colleagues. Include articles in school and district newsletters to communicate the value of music in a student's education.

Visit www.nafme.org for more Principal Resources.



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