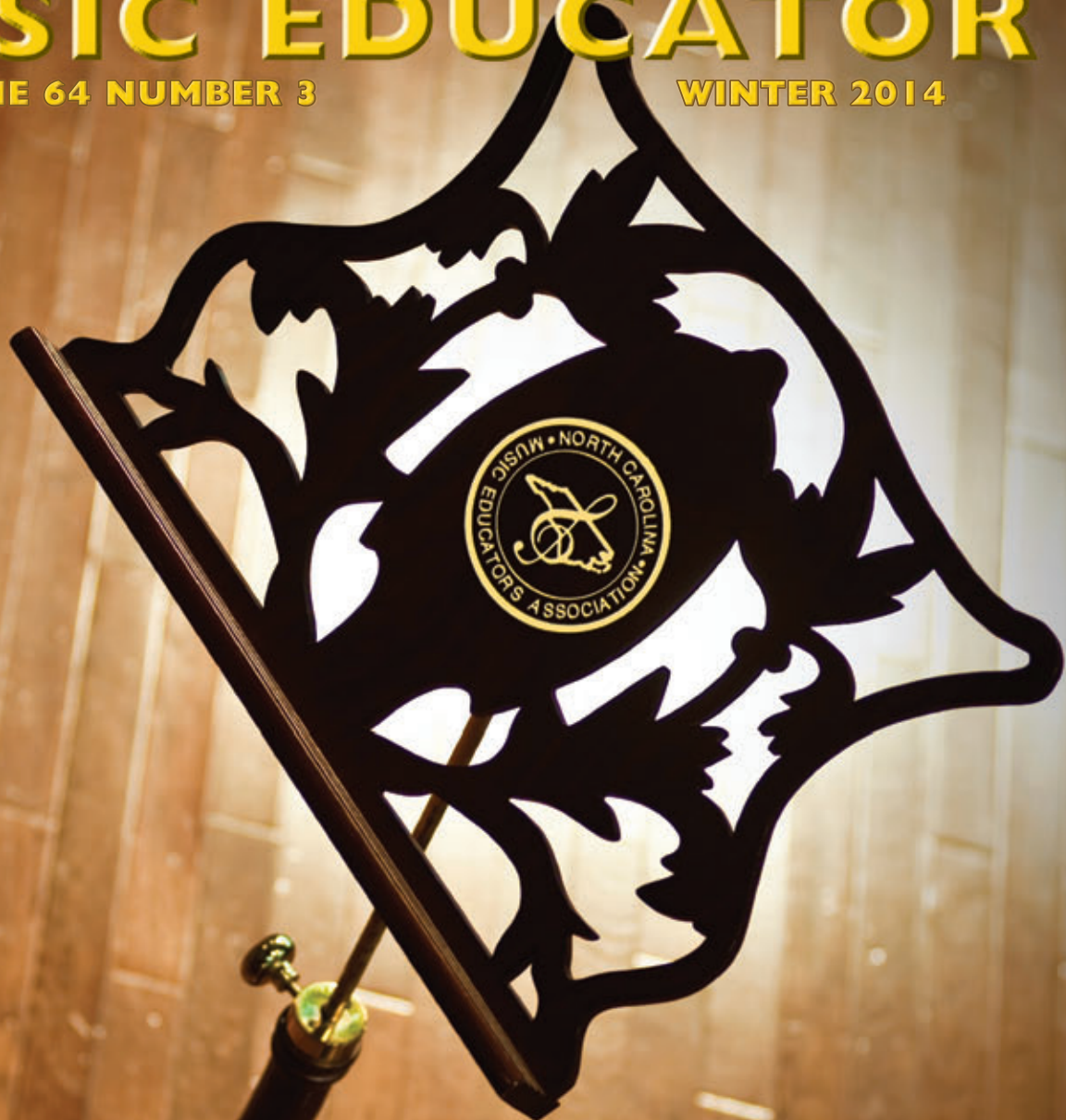


THE NORTH CAROLINA MUSIC EDUCATOR

VOLUME 64 NUMBER 3

WINTER 2014



OFFICIAL PUBLICATION
OF THE NORTH CAROLINA
MUSIC EDUCATORS ASSOCIATION

ONE STOP SHOPPING...

OUR CUSTOMERS ARE NUMBER ONE!

For more than forty years, musicians...
from novice to virtuoso...have discovered
one source for all their music needs:

THE MUSIC CENTER.

In addition to well-crafted, quality
musical instruments and accessories,

THE MUSIC CENTER offers a vast
selection of music...private music instruction...
highly skilled, in-house maintenance and repairs...
online instrument rentals...and outstanding school band
support from a team that is always willing to go the extra mile!

THE MUSIC CENTER provides 'one stop shopping'
for the music community of western North Carolina.

We are your full service **MUSIC CENTER!**



LENOIR

828.758.5253

800.222.6324

HICKORY

828.322.4366

866.218.9451

MORGANTON

828.437.7443

STATESVILLE

704.872.4521

GASTONIA

704.861.1037

888.484.2040

ASHEVILLE

828.299.3000



www.TheMusicCenterInc.com

Control your mie class with an iPad®



Yamaha Music in Education (MIE) is a technology-based general music program with a unique and engaging method, a special two-student keyboard, and now a new iPad app that gives teachers total control of instruments and learning materials from anywhere in the room. The iPad also gives teachers instant access to MIE textbooks and other course materials, making the job of teaching far more fun and effective. The app works with the MIE3 system as well as some older configurations. For more information about MIE, visit 4wrd.it/mieneme8 or scan the code below. Or, email miesales@yamaha.com today if you have questions about the iPad app's compatibility with your current MIE classroom system.

mie

YAMAHA musicineducation



©2014 Yamaha Corporation of America. All rights reserved. iPad is a trademark of Apple Inc., registered in the U.S. and other countries.



The North Carolina Music Educator

Volume 64 - Number 3 - Winter 2014

Official Publication of the

NORTH CAROLINA MUSIC EDUCATORS ASSOCIATION

Voting Members EXECUTIVE OFFICERS

President: Richard Holmes
holmesri@hickoryschools.net
Immediate Past President:
Sonja Z.M. Williams
sonja.ncmea@gmail.com
President-Elect:
James Daugherty
jdaugherty@davidson.k12.nc.us
Recording Secretary:
Susan Trivette
susantsbt@aol.com
Member-at-Large:
Jonathan Matthews
jdmo225@gmail.com
Member-at-Large:
Theresa Burns
reisee2@hotmail.com

SECTION CHAIRS

Band: Michael Wilson
michael.wilson@bcsemail.org
Band Section Delegate:
Rodney Workman
rworkman@davidson.k12.nc.us
Collegiate NAfME: Erica Spear
spearem@appstate.edu
Elementary: Beth Ulfers
ulfersb@pitt.k12.nc.us
High School Choral:
Carol Earnhardt
earnhardtcarol@yahoo.com
Higher Education:
Matt Buckmaster
mbuckmaster@elon.edu
Jazz Education: Andy Wright
andy.wright@carteret.k12.org
Jazz Section Delegate:
David Wortman
wortmanda@gmail.com
Middle School Choral:
Hillary D.S. Boutwell
boutwellbrood@yahoo.com
Orchestra: Jessica Embry
jessica.embry@yahoo.com
Orchestra Section Delegate:
Donald Walter
orchestra@mac.com

DISTRICT PRESIDENTS

District 1: James Markey
jmarkey@haywood.k12.nc.us
District 2: Cathy Baker
cjbaker@gaston.k12.nc.us
District 3: Wendy Cooper
wcooper@burke.k12.nc.us
District 4: Helen Sigler
hsigler@wsfcs.k12.nc.us
District 5: Janet Berry
jberry@iss.k12.nc.us
District 6: Windy B. Fullagar
windy@windyfullagar.com

District 7: Alice McIntyre
mcintya@gcsnc.com
District 8: Jade Tolles
jtolles@randolph.k12.nc.us
District 9: To be named
District 10: Eugene Cotton, Jr.
ecotton@hcs.k12.nc.us
District 11: Angela Mangum
manguma@gcs.k12.nc.us
District 12: Deborah Davis
ddavis120@suddenlink.net
District 13: Jerry Buttrum
jerry_buttrum@pender.k12.nc.us
District 14: Michelle Staley
michelle.staley@onslow.k12.nc.us
District 15: John Corey III
corey1@pitt.k12.nc.us

Non-Voting Members STANDING COMMITTEE CHAIRS

Advocacy: Jonathan R. Drye
jdrye@rock.k12.nc.us
Constitution: Maribeth Yoder-White
myoderwhite@bellsouth.net
Finance: Sonja Z.M. Williams
sonja.ncmea@gmail.com
Membership: James Daugherty
jdaugherty@davidson.k12.nc.us
Parliamentarian: David S. Albert
dsa.drums@gmail.com
Publications: Carla Copeland-Burns
carlacopelandburns@hotmail.com

COMMISSION AND COMMITTEE CHAIRS

Arts Coordinators: Janae Copeland
janae.copeland@onslow.k12.nc.us
**Exceptional Children &
General Music:**
Rue S. Lee-Holmes
rueh@sampson.k12.nc.us
Government Relations:
Christie M. Lynch Ebert
christie.lynchebert@dpi.nc.gov
**Information Services &
Assistant Conference Chair:**
Libby Brown
Libbster9988@gmail.com
**Professional Development
Conference Chair:**
Barbara Geer
geer4music@aol.com
Mentoring: Phillip Riggs
riggs@ncssm.edu
Multi-Cultural Awareness:
To be named
Music In Our Schools Month:
Angela Mangum
manguma@gcs.k12.nc.us
Research: Suzi Mills
millssw@appstate.edu
Retired Membership: David S. Albert
dsa.drums@gmail.com

Student Activities:
James Daugherty
jdaugherty@davidson.k12.nc.us
Technology Co-Chairs:
Barbara Vinal
barb.ncmea@gmail.com
Justin Barrett
justin.ncmea@gmail.com
Tri-M: Windy Fullagar
windy@windyfullagar.com
Young Professionals: Lisa Qualls
lqualls@triad.rr.com

AWARD, GRANTS & SCHOLARSHIP CHAIRS

Awards: Jane Williams
jane.williams@orange.k12.nc.us
Honor Administrator
Music Education Advocate
NCMEA Hall of Fame Award
Grants:
NCMEA Mini Grant:
Sonja Z.M. Williams
sonja.ncmea@gmail.com
NCMEA Summer Professional
Development Grant:
Christie M. Lynch Ebert
christie.lynchebert@dpi.nc.gov
Scholarships: John Corey III
Corey1@pitt.k12.nc.us
Bill McCloud Scholarship
Barbara Bair Scholarship
Ruth Jewell Scholarship

EX-OFFICIO MEMBERS

Collegiate NAfME Advisor:
Jane McKinney
mckinneyj@greensboro.edu
Editor: Carla Copeland-Burns
carlacopelandburns@hotmail.com
Executive Director: Pat Hall
ncmeaoffice@gmail.com
Historian: To be named
Music Industry Representative:
Barry Carroll, Jr.
bcarroll@musicarts.com
**Representative from the State
Department of Public Instruction:**
Christie M. Lynch Ebert
christie.lynchebert@dpi.nc.gov

NCMEA OFFICE

Executive Director:
Pat Hall
ncmeaoffice@gmail.com
883-C Washington Street
Raleigh, NC 27605
919-424-7008
www.ncmea.net

Updated December 2013



East Carolina University® School of Music

Tomorrow starts here.®

Get More than Just a Degree

Make lifelong friends and interact with students from around the world who share your interest in music. Pursue your passion through a variety of undergraduate, graduate, certificate, and minor programs. Graduate with the skills to follow your ambitions and the experience to enter the professional world.

UNDERGRADUATE PROGRAMS

- Music Education
- Music Therapy
- Performance
- Theory-Composition

GRADUATE PROGRAMS

- Music Education (100 percent online)
- Performance
- Theory-Composition

2013-14 AUDITION DATES

December 7, 2013

January 25, 2014

February 8, 2014

February 22, 2014 (no voice)

March 22, 2014

**For more information, call us
or visit us online today.**

252-328-6851

www.ecu.edu/music

*An equal opportunity/affirmative
action university, which accommodates
the needs of individuals with
disabilities.*

TABLE OF CONTENTS

| | | |
|----|---|--------|
| 8 | PRESIDENT'S MESSAGE | |
| 10 | NOTES FROM THE EXECUTIVE DIRECTOR | |
| 12 | CONFERENCE PHOTOS | |
| | Photos from Conference..... | 12, 14 |
| 15 | NCMEA AWARDS, GRANTS AND SCHOLARSHIPS APPLICATION DEADLINES | |
| 16 | BAND SECTION | |
| | NCBA President | 16-17 |
| | NCBA Awards of Excellence..... | 18-20 |
| 24 | MIDDLE SCHOOL CHORAL SECTION | |
| | Middle School Choral Section Chair..... | 24-25 |
| | Teacher of the Year Recipient..... | 26 |
| 28 | MIDDLE SCHOOL CHORAL SPOTLIGHT | |
| | Brevard Middle School Choral An Interesting Journey | 28 |
| 30 | HIGH SCHOOL CHORAL SECTION | |
| | High School Choral Section Chair | 30-31 |
| | Conference Sight-Singing Adjudications..... | 32 |
| 34 | HIGH SCHOOL CHORAL SPOTLIGHT | |
| | Creating Choirs That Care..... | 34-36 |
| | The Effective Choral Warm-Up..... | 37-39 |
| 40 | ORCHESTRA SECTION | |
| | Orchestra Section Chair | 40 |
| | Orchestra Region Teachers of the Year | 41 |
| 42 | ELEMENTARY SECTION | |
| | Elementary Section Chair..... | 42 |

ADVERTISERS

| | | | |
|--|----|-----------------------------|------------|
| ACM/National Guild | 30 | Music Center, The..... | 2 |
| Aebersold, Jamey/Summer Jazz Workshops | 12 | QuaverMusic | 44 |
| ASU Hayes School of Music..... | 31 | UNC – Charlotte | 11 |
| East Carolina University..... | 5 | UNC – Greensboro | 13, 22, 23 |
| East Tennessee State University | 7 | UNC – Wilmington | 27 |
| Jazzbooks/Aebersold, Jamey | 12 | UNC School of the Arts..... | 9 |
| Meredith College..... | 26 | Vivace Productions | 29 |
| Music & Arts Centers | 43 | Yamaha Music Corp. | 3, 21 |

NCME FEATURE ARTICLE ROTATION SCHEDULE:

Summer /Fall: Deadline, May 1 (Arrives in August)
Elementary • Orchestra • Advocacy

Conference: Deadline, August 10 (Arrives in October)
Items Pertaining to Conference

Winter: Deadline, December 1 (Arrives in March)
Research • Choral (HS and MS) • Band

Spring: Deadline, February 15 (Arrives in May)
Technology • Jazz • Higher Education

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

See www.ncmea.net for additional Journal information.

THE NORTH CAROLINA MUSIC EDUCATOR

Volume 64 – Number 3 WINTER 2014
Published four times a year — Summer/Fall,
Conference, Winter and Spring
by the
North Carolina Music Educators Association

Pat Hall, Executive Director
883-C Washington Street • Raleigh, NC 27605

EDITOR: Carla Copeland-Burns,
carlacopelandburns@hotmail.com

Mailed to active, retired and student members of the North
Carolina Music Educators Association,
a state affiliate of the Music Educators National Conference,
as part of their membership dues.

**DON'T HAVE
YOUR
NCMEA
MEMBERSHIP
NUMBER
HANDY?**

Now you can
download the
NAfME Mobile App
and you'll have it
with you all time.

Just go to the
app store on your
smart phone
and search for
NAfME.



EAST TENNESSEE STATE UNIVERSITY

**Department
of Music**

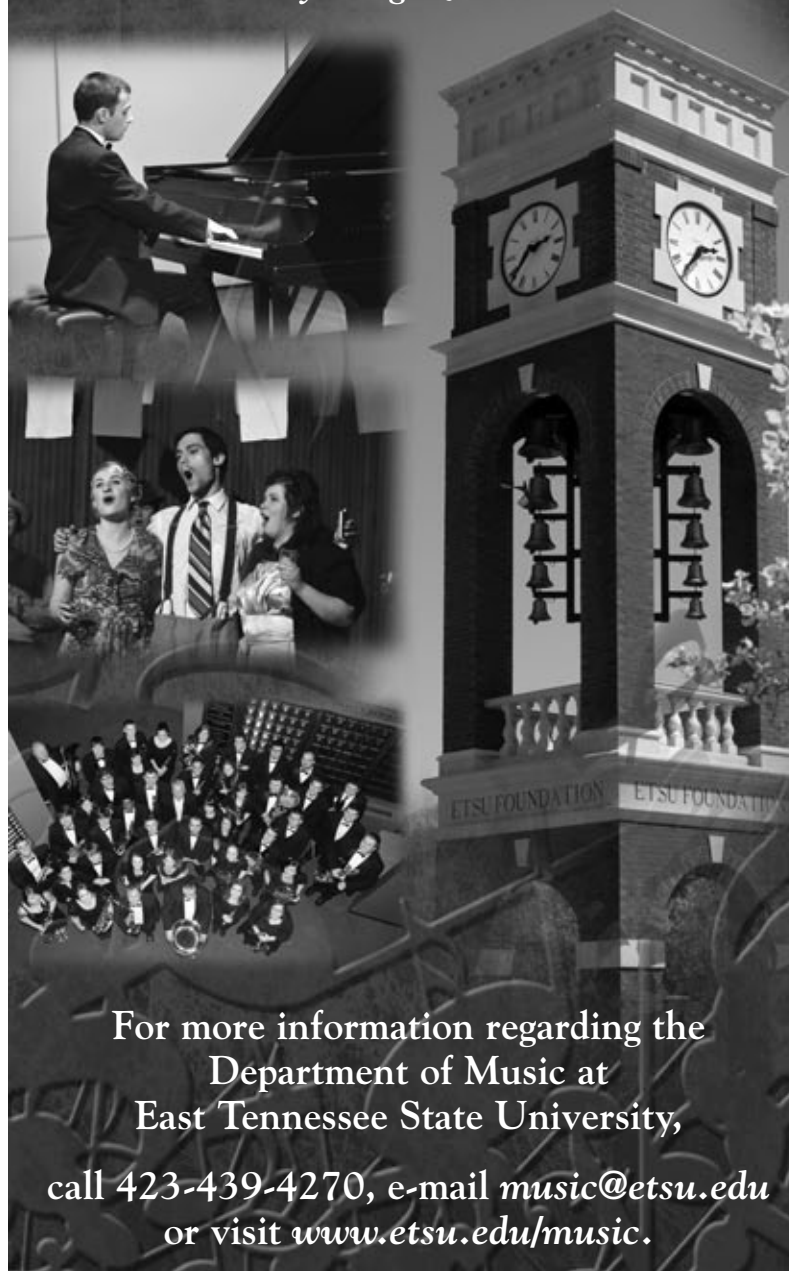


An All-Steinway School

Competitive scholarships available

*Every student
studies with a qualified faculty member*

Nationally recognized ensembles



For more information regarding the
Department of Music at
East Tennessee State University,

call 423-439-4270, e-mail music@etsu.edu
or visit www.etsu.edu/music.

PRESIDENT'S MESSAGE

Happy New Year! It is with much humility that I accept the role as the President of the North Carolina Music Educators Association. I trust that I will meet your expectations for the next two years!

I hope you found the 2013 NCMEA Professional Development Conference to be productive, informative as well as enjoyable. There were many fine performances by ensembles from all sections and the honors groups. There were also many fine clinics where we were able to learn a new trick or two and take back to our classrooms. The 2013 conference was once again outstanding!

We have many people to thank for our conference and its success. First of all I would like to thank Sonja Williams, our Immediate Past-President. Sonja has provided strong leadership and support to our organization for the past two years as President. Thank you Sonja!

Special thanks also goes to Barbara Geer and Libby Brown, Professional Development Conference Chair and Co-Chair, for making sure that everything was in the right place at the right time (including us!). Our Thanks to all of our Section Chairs, Commission Chairs and Board members who organized performances and all of the wonderful clinics that we had available to choose to learn from. Our Section Chairs, Commission Chairs and Board members: Michael Wilson, Band; Laura Arevaio and Jane McKinney, Collegiate NAfME; Beth Ulfers, Elementary; Carol Earnhardt, High School Choral; Matt Buckmaster, Higher Education; Andy Wright, Jazz Education; Hillary D.S. Boutwell, Middle School Choral; Rue Lee-Holmes, General Music Commission; Phillip Riggs, Mentoring; Barbara Packales Vinal, Technology; Lisa Quall, Young Professionals.

Thank you again for organizing a wonderful conference!

I would also like to thank the outgoing board members who served you and our students on the NCMEA Board of Directors: Dave Albert, Robert Jessup, Donna Wiles, Sara Tolles, Jonathan Drye, Jane Williams, Angela Mangum, Mark Cashin, Susan Braatz, Laura Arevalo-Galliego, Allison Ring, Fred Spano, Hazel Chapman, Connie McKoy and Marshall Butler. Thank you for your countless hours for working

RICHARD HOLMES



on the behalf of NCMEA! We certainly could not have accomplished what we have without you!

As music educators we have several new challenges coming our way (e.g. new assessments in the arts). A goal to accomplish over the next two years will be to develop a support system for all NCMEA members to be able to meet what we will face. As details become clearer on our new assessments, I will share my ideas of how NCMEA can help all of

us succeed. Be sure to keep informed and volunteer to help if you are able as we are much stronger if we all face these challenges together.

Congratulations to James Daugherty, our new NCMEA President-Elect; Susan Trivette, NCMEA Secretary; Jonathan Matthews, At-Large Member and Theresa Burns, At-Large Member as well as other members with new board appointments. You can see their names on the NCMEA website.

Remember your NCMEA Board is here to serve you, so please contact any member or myself with your thoughts and ideas.

In closing on a personal note, I would like to thank everyone for your thoughts and prayers on the passing of my father in November. Reading the emails, notes, cards and phone conversations were certainly a blessing during this tough time. Thank you very much.

Best wishes for a great winter. Be safe and God Bless!



JAMES DAUGHERTY
PRESIDENT
ELECT



SUSAN TRIVETTE
RECORDING
SECRETARY



JONATHAN MATTHEWS
MEMBER AT LARGE



THERESA BURNS
MEMBER AT LARGE



NCMEA Board Meeting Minutes

Posted on the NCMEA web site

www.ncmea.net

Click on "About Us"

In the submenu, click "Board Leadership and Minutes"

School of MUSIC

Wade Weast, *Dean*



Leftwich Photography

Top photo by Donald Dietz, bottom photo by Steve Davis

2014 AUDITION DATES

Instrumental and Composition: February 7*, 14*, 21*; April 4

Voice: February 1*, 8*, 22*; April 4

**Scholarship priority auditions*

CONCENTRATIONS

Brass, Collaborative Piano, Composition, Guitar, Harp,
Opera, Organ, Percussion, Piano, Strings, Voice, Woodwind

SUMMER MUSIC PROGRAMS

June 22 – July 11, 2014 www.uncsa.edu/summersession

Contact Dr. Timothy Olsen, Summer Music Programs Director at olsent@uncsa.edu for information



UNIVERSITY OF NORTH CAROLINA
SCHOOL of the ARTS

Your passion today.
Your profession tomorrow.

WWW.UNCSA.EDU

■ admissions@uncsa.edu

■ 336-770-3290

■ Winston-Salem, NC

NOTES FROM THE EXECUTIVE DIRECTOR

As I write this message, it has been a month since we all gathered at the 39th annual NCMEA Professional Development Conference in Winston-Salem. I hope you are refreshed and using new ideas and skills in your classroom.

To share some statistics: 1,239 of you registered for conference, attended more than 200 sessions and clinics, enjoyed many of the 20 concerts offered and visited with more than 100 music industry representatives in the Exhibit Hall. And, those numbers do not include all the Honors students, chaperones and performers. I think that is pretty impressive!

As I read the survey results, attending the clinics and sessions were most important part of the Conference. Networking and attending concerts were also highly rated. Professional development opportunities and networking with your peers is also the number one reason music educators join NCMEA and NAFME.

PAT HALL



In the fall of 2013, NAFME conducted a nation-wide survey on student events. Did you know that NCMEA had 2,754 schools and 70,505 students participate in our events in 2012-2013? Now that's impressive!! NAFME will be using these numbers and data gathered from all 50 states as they advocate on the behalf of music education with Congress in Washington. Did you know that was a benefit of membership in NCMEA and NAFME?

I am also touched everyday as I read comments on our Facebook

page and Twitter feeds about all your accomplishments in your classrooms, competitions and performances. That is very impressive!!!

As members of NCMEA we need to "toot our own horn" (to coin a phrase) and share all the great things we do to promote music as a fundamental component of education! There are many benefits of membership with NCMEA and NAFME (and that list can be found on our website). I ask that you continue to share your stories and please encourage all the music educators in your district to join us in all the impressive work we do by becoming a member of our Association!

**Join NCMEA
& NAFME!**

Why Start a Collegiate NAFME Chapter? Membership can help your students succeed.

**Membership in the
National Association for Music
Education provides:**

- Professional credibility
- Network of students and educators
- Tools & Resources
- Professional development
- Leadership opportunities

**Start a Chapter
Today!**



COLLEGIATE


musiced.nafme.org/collegiate



UNC CHARLOTTE

Department of Music

Welcomes Dr. Shawn Smith, Director of Bands
and Dr. Jonathan Govias, Director of Orchestras



AUDITION DATES

Monday, January 6, 2014

Saturday, February 8, 2014

Saturday, March 22, 2014

Saturday, April 12, 2014

Saturday, August 16, 2014

Bachelor of Music

Choral/General Music Education
Instrumental/General Music Education
Instrumental Performance
Vocal Performance

Bachelor of Arts in Music

Option of minoring or double-
majoring in another subject

Certificate in Jazz Studies

www.music.uncc.edu

CONFERENCE PHOTOS



**2014
NEA
JAZZ
MASTER**

JAMEY AEBERSOLD'S

2014 SUMMER JAZZ WORKSHOPS FOR EDUCATORS & STUDENTS

CHOOSE FROM 2 WEEKS

JUNE 29th THRU JULY 4th
OR
JULY 6th THRU JULY 11th

OR THESE 2-DAY COURSES

BASS/DRUM/GUITAR COURSE

JUNE 28th & 29th OR JULY 5th & 6th
RHYTHM SECTION WORKSHOP

"ANYONE CAN IMPROVISE"

JUNE 28th & 29th
2-DAY SEMINAR WITH JAMEY AEBERSOLD

COMBOS • JAM SESSIONS • CONCERTS • EAR TRAINING • THEORY • ALL ABILITIES • ALL INSTRUMENTS

812-944-8141
jason@jazzbooks.com

www.summerjazzworkshops.com



**WE DON'T MAKE MUSIC,
IT MAKES US.**

- David Byrne

MUSIC DEGREE PROGRAMS

Bachelor of Arts in Music
Bachelor of Music

Performance, including Jazz
Music Education
Music Composition

Post-Baccalaureate Certificates

Music Theory, Musicology,
Ethnomusicology, Composition,
Jazz, Music Education

Music Minor

Master of Music

Performance
Music Composition
Music Education
Music Theory

Post-Master's Certificates

Music Theory Pedagogy

Doctor of Musical Arts

Performance

Doctor of Philosophy

Music Education

MUSIC AUDITION DATES

January 25, 2014

February 8, 2014

March 1*, 2014

Minerva Music Scholarship, up to four years,
full in-state tuition.

*last date to be considered for a music
scholarship or assistantship.

CONTACT US

music@uncg.edu

336-334-5789

performingarts.uncg.edu



THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

School of
Music, Theatre *and* Dance

CONFERENCE PHOTOS



THE SOUND OF MUSIC



NCMEA Awards, Grants and Scholarships

Application Deadline: March 15, 2014

Awards

NCMEA Hall of Fame

At least 30 years of teaching experience

NCMEA Honor Administrator

Nominations may be made by an active NCMEA member, or group of members

Applications may be submitted to the District President or to the Awards Chair

NCMEA Honorary Life Member

Nominations made by each NCMEA Section

Submitted by the Section Chair

NCMEA Music Educator Advocate Award

Active NCMEA members nominate

Grants

NCMEA Mini Grant

Available to any NCMEA Member

Amount available – up to \$1,000

NCMEA Summer Professional Development Grant

Available for NCMEA Members working to provide staff development for
two or more Local Administrative Agencies (LEAs)

Amount available – up to \$4,000

Scholarships

Barbara Bair Scholarship

Available for an NC graduating high school senior

Student must attend a NC college or university as a music education major

Bill McCloud Merit Scholarship*

Available for an NC resident, collegiate rising senior music education major

Nomination made by NC University School of Music Dean or Music Department Chair

Ruth Jewell Scholarship*

Available for an NC resident, music education major attending an NC college or university

Nomination made by NC University School of Music Dean or Music Department Chair

*These scholarship applications are made available to the

University School of Music Dean and the Music Department Chairs.

All applications may be downloaded from the NCMEA website, www.ncmea.net

or by contacting the NCMEA Office.

NORTH CAROLINA BANDMASTERS ASSOCIATION

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 family and friends.

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 Band, 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.

If you are piloting the new assessment requirement concerning Standard 6, I wish you the very best of luck as we will all be involved next year.

IN-SERVICE CONFERENCE REFLECTIONS

This year's band offerings during the NCMEA Staff Development Conference offered a wide variety of clinics and outstanding performances. We were pleased to have the **Eastwind Reed Quintet**, **F. J. Carnage Middle School Symphonic Band**, the **Providence High School Wind Ensemble**, the **"Spirit of Cox Mill Symphonic Band"**, the **North Henderson High School Symphonic Band** and the **Asheville Community Band**.

Each of these groups presented an outstanding concert for our membership. The many hours that students put into a performance at NCMEA reflects their commitment to their school band and to the leadership of their band director.

Without the leadership of conductors **Matthew Pellas**, **Joshua Potter**, **Joseph Earp**, **Steve Sigmon**, and **Michael Robinson** a program of the caliber each band presented would not have been possible. We salute and congratulate each of these conductors for their tireless dedication to the quality musical performances and experiences they are providing for their students.

MICHAEL WILSON



We were pleased to welcome a wide range of clinics and clinicians for this year's conference. Clinicians are often underappreciated at conferences as most of them present clinics with little or no financial gain. This year our clinics were very well attended with well over 80 to 120 in each session.

Clinicians **Dr. Milt Allen**, **Jason Sulliman**, **Dr. Miller Asbill**, **Robin Gorham**, **Dr. Bruce Pearson**, **Dr. John Ross**, **Michael Haithcock**, **David Starnes**, **Dr. Ashley Barrett**, **Dr. Kelly Burke**, **Dr. Steven Stusek**, **Dr. Anthony Taylor**, and **Dr. Michael Burns** gave us valuable insight into pedagogy techniques, teaching techniques, life skills, and evaluation ideas. **Professor Michael Haithcock** and **Dr. Miller Asbill** also presented at this year's Midwest Band and Orchestra Convention. We appreciate the generosity of **Carl Fischer Music**, **Hal Leonard**, **Meredith Music Publishing**, **Neil A. Kjos Music Company**, **Jupiter Band Instruments**, and **Music and Arts**.

I hope that you were able to attend recognition ceremony for our Past Presidents on Sunday evening. Thanks so much to our Past Presidents that were able to attend. **Pat Garren**, **Charles Murph**, **Michael Robinson**, **Ron Payne**, **Fran Shelton**, **Anne Reese**, **Neil Underwood**, **Dave Albert**, **Phillip Riggs**, **James Daugherty** for attending and those who could not attend, we are grateful for your many years of service and thank you for your many contributions to the North Carolina Bandmasters Association.

Let me give a special thank you and word of recognition to our friends in the

music industry who exhibit with us at the state conference and help to supply many of the things that keep our bands running each year from instruments and music to accessories, fundraising items, equipment, uniforms, and unique tools of the trade. We would like to offer special thanks again to **Conn-Selmer, Inc.** and **Todd Rodrigue** for the use of the Concert Percussion by performing bands in the Benton Convention Center. Also a special thanks to **Mary Jo Dryden** and all the folks at **Jackson's Music** in Winston-Salem for public address equipment and to **Jim Kirkpatrick** at **West Forsyth High School** for tuning the percussion equipment and use of his podium. I would also like to thank all the **Winston-Salem/Forsyth County Schools** for the use of equipment.

Even though we just finished our 2013 Conference plans are well underway for the 2014 Conference. It is not too early to consider applying to perform at the 2014 Staff Development Conference. Applications to Perform at the 2014 Conference must be submitted with a Performance CD (Three Selections Only) and Three Letters of Recommendation by May 4, 2014. (End of Honors Band Clinic – Midnight). The letters of recommendation should be from a band director who has heard your band perform recently.

A committee will blindly listen to the submissions and performing groups will be selected from the recommendations of the committee. Applications to perform are available on NCMEA website at: <http://www.ncmea.net/conference/conferencemembers/member.html>

At the bottom left of this page click on the "Conference Performance Application link. The deadline to have your **application**, **recording**, and **letters of reference** to me is **May 4, 2014 – Midnight**. The application may have an NCMEA deadline in March, but you do have until May 4. There are many middle, high, and collegiate performing groups of very high quality in our state and we welcome your application to perform!

INTERESTED IN SERVING NCBA?

The Office of President-Elect, Secretary, and Section Delegate for NCBA are to be elected by secret ballot in even-numbered years at the NCMEA Staff Development Conference. Past-President **James Daugherty** is now

beginning the search for candidates. As per our constitution and bylaws, he will select two others to help with the nominating committee, each from differing districts. The nominating committee shall prepare a slate of officers with at least two nominees for each office and present these names to the membership for action in November of 2014. Any active member may make additional nominations from the floor. President-Elect **Alice Aldredge** will accede to the Office of President at our Fall Conference in November 2014.

NORTH CAROLINA HONORS BAND AUDITION AND CLINIC INFORMATION

All-State Honors Band Auditions will be held **Saturday, March 8, 2014** 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, 2014**. Please be sure that as a director with eligible students, it is your responsibility to meet this deadline. Even if you have not had your district concert by the 15th you must register. If your student(s) become ineligible there will be an opportunity to update, but only if you have registered by February 15.

The audition chairs for each level have an incredibly challenging job to put all this information together. The audition chairs do not have flexibility on the deadline. The Middle School Audition Chair is **Helen Bishop**, High School (9-10) Audition Chair is **Keith James** and the Senior High (11-12) Audition Chair is **Russell Knight**. 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 2014 North Carolina All-State Honors Band Clinic will be held **May 2-4, 2014** at the University of North Carolina at Chapel Hill with **Jeff Fuchs** serving as our site host. This year's clinicians are **Mr. Randall Standridge** (Middle School), **Dr. Scott Stewart** (High School), and **Dr. Scott Weiss** (Senior High School).

When making payment for auditions or 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 student who audition in multiple areas (i.e. High School and Senior High School) you must send separate checks for each level.** This is absolutely necessary for financial reporting to NCMEA. The Board would like to remind the membership that all student event chairs and site hosts must pay audition and clinic fees for all student events. The Audition Fee is \$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 would also like to remind all band directors across the state that 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.

NORTH CAROLINA BANDMASTERS ELECT THE 2014

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 **Dr. William Gora**, **Mr. Forrest Munden**, and **Mr. Charles Murph**. 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 during the All-State Honors Band in Chapel Hill.

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 our state website. You may download a traditional paper version of the form or complete the form online. 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. If you complete an online form it will be received immediately.

The deadline to submit nominations is **July 1, 2014**. Don't let

the opportunity slip by to recognize a valued colleague's contributions to our profession.

THANK YOU

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, **Gwen Fitzpatrick**-Eastern District, **Rodney Workman**-Northwest District, **Scott Clowes**-South Central District, **Al Strickland**-Southeastern District, and **Steve Sigmon**-Western District.

As our leadership team embarks on the next year we ask for your patience and trust as we move forward for the betterment of bands across North Carolina. A very special thanks to our Past President, **James Daugherty** and President-Elect, **Alice Aldredge** for their insurmountable help throughout the year. I also welcome and congratulate **Rodney Workman** who will serve as our Section Delegate this coming year and congratulate **James Daugherty** who will serve as President-Elect of NCMEA.

Finally, a special thanks to **Ruth Petersen** for keeping our website in tip-top shape. Be sure and take a look at the new photos from convention. I hope each of had a chance to see the display in front of South Main Hall 1 saluting NCBA and the 75th Anniversary of NCBA. The panels will also be on display during the All-State Honors Band weekend.

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.



NCBA AWARDS OF EXCELLENCE

WESTERN DISTRICT

Roger Caldwell has devoted a lifetime to North Carolina Public Schools, beginning his career at the newly opened Mitchell High School, in Bakersville, NC, the first year Bowman and Harris High Schools consolidated. He then began a lengthy association with Buncombe County Schools, first at Weaverville Middle School, working with Wallace Brown, Jr., long time band director at North Buncombe High School, helping build a band program and a lifetime friendship. Roger then put together an outstanding program at Clyde A. Erwin High School, directing symphonic, jazz and marching bands while also serving as band director at Clyde A. Erwin Middle School. Roger helped start the first Buncombe County All-County Band Concert and chaired the auditions for thirty years.

The opportunity was offered to return to his alma mater, Enka High School, when John R. Lackey (Hall of Fame member) moved to Enka Middle School, and for several years Roger was privileged to work with John, his high school band director. From a very musical family, Roger Caldwell's parents had four sons involved in band. Roger is only the third band director to serve Enka High School since the beginning of the band program in the mid 1950's, maintaining the standards that Ralph Middleton and John Lackey established with consistent superior and excellent ratings through many years in both concert and marching bands. His marching bands have won numerous sweepstakes awards. Roger was named Enka High School's Teacher of the Year in 2011, and he is a respected and integral part of the school faculty.

Every year, Enka High School hosts the second oldest marching contest in the state of North Carolina –The Land of the Sky Marching Band Contest. This year the contest hosted 27 bands from the southeast. He has also adjudicated marching contests in North Carolina, Tennessee and Virginia. Roger has supervised twenty student teachers from area universities during his career.

Roger earned his Bachelor of Instrumental Music Education Degree

from Western Carolina University in 1977. While at Western he studied trumpet with Dr. Martin Berinbaum, a Juilliard School of Music graduate who won national recognition and was often heard in Carnegie Hall. Influential teachers for Roger were Dr. Robert Welch and Dr. Richard Trevarthen of Western Carolina. He later completed a Masters of Arts Degree in Music Education from Western Carolina University, as well as a Master's degree in public school administration from Western Carolina University.

He resides in Candler with his wife, Jan, an elementary teacher, and former clarinet player. All three of his sons were trombone players, two are currently North Carolina teachers, and the youngest is a junior biology major at NC State University. Giving many years of his life to the Enka community, Roger is appreciated and loved for the sense of pride the Enka Band brings to the community. He has made a difference in the lives of many students, and many stay in touch and have contributed to the band program in many ways after high school. Roger believes band prepares students for life- we must all learn to play and live in harmony.

SOUTH CENTRAL DISTRICT

Tracy L. Humphries is a native of Spartanburg, South Carolina. She earned her Bachelor of Music Education from the University of North Carolina at Greensboro in 1991 and the Masters of Music Education from The Florida State University in 1996. Miss Humphries earned her National Board Certification in 2003 and renewed in 2012. She currently serves as the Director of Bands at Forest Hills High School, and also teaches at East Union Middle School. She has been with both

programs for over fourteen years. Prior to coming to East Union and Forest Hills, Miss Humphries served as the Band Director at DeTour Area Schools in DeTour Village, Michigan and at Paisley Math and Science Academy in Winston-Salem, NC. In addition to her "day job", Miss Humphries serves as the adjunct bassoon professor at Wingate University. She plays bassoon in the Winthrop/Carolinas Wind Orchestra, which she has been a member of since 2001. She is also a member of the UNCG Summer Music Camp Hall of Fame, and has been on staff with the camp for the past 25 years. During this time she has held a number of jobs, including working for seven years as a camp band conductor. Miss Humphries has served as an All County clinician in North and South Carolina. She has held the position of MPA Middle School Chairperson for the South Central District for the past six years. Miss Humphries is a member of ASBDA, NAFME, the North Carolina Music Educators Association, the South Central District Bandmasters Association and the Union County Bandmasters Association.

Miss Humphries had the opportunity to study with Dr. Cliff Madsen, the late Dr. James Croft and other great mentors while at Florida State. She has also been greatly influenced by the time spent working and studying with Dr. John Locke and Dr. Randy Kohlenberg at UNCG. Miss Humphries has been very fortunate to learn and to steal tricks and techniques from a great many colleagues and mentors over the years in her teaching career and in her years as a camp staff member.

She has also been blessed with great colleagues in her current position. She contributes the majority of her success, however, to the influence of her dear friend and colleague, the late Paul Jackson. She and Paul worked together for six years at Forest Hills High School and East Union Middle School before he took the position at Providence High School. In the months prior to his departure from Forest Hills, Mr. Jackson relinquished much of his role to her and guided her through the transition into the head director position. He remained a constant



R. CALDWELL

T. HUMPHRIES

resource through writing drill for the program, working with the marching and concert band as a clinician, and faithfully providing a support system as a colleague and friend. "It often felt like Paul was my biggest fan, and he was the best mentor anyone could hope for. To this day, he's still up to his mischief, helping me along." Miss Humphries has worked to maintain the high expectations and level of success that Paul Jackson, Tim Carpenter and Barry Howard had established at Forest Hills, but she has also tried to live the lessons Paul taught so many of us about life and the power of music. Miss Humphries is also extremely grateful for the love and support of her parents and her two furry children, Nellie and Jasper.

Of her philosophy on teaching, Miss Humphries states, "My job is to teach students how to make music and develop a level of proficiency on the instrument they play, with the hope that they become lifelong musicians and maintain the passion that drew them into making music to begin with. I believe, however, that my role is to also help them become good citizens of the world, with good manners, a decent sense of humor, a sense of compassion and high expectations of themselves and others. I've been very lucky to watch so many kids grow into fine musicians and finer people over the years. I hope I've managed to impact them for the better."

CENTRAL DISTRICT

William Thomas Pendergrass III, otherwise known as Bill to colleagues and "P" to students, is the Director of Bands at Ravenscroft School, a pre-K through 12 co-educational college preparatory day school which was founded in 1862 and is located in Raleigh, North Carolina. A native of Virginia Beach, Virginia, Mr. Pendergrass attended Princess Anne High School and was a member of the Cavalier Band for four years.

Mr. Pendergrass holds a B.A. in Religion from Virginia Wesleyan College in Norfolk, Virginia, where he studied with Dr. William R. Shealy; Pendergrass also holds a Masters of Divinity in Church Music from Southeastern Baptist Theological Seminary in Wake Forest, North Carolina, where he studied counterpoint, composition, and hymnody with Dr. J. W. Good. He is also certified in Music Education

through Campbell University where he studied with Dr. Jack Stamp and Dr. Scott Carter. He has over thirty years experience as a consultant, instructor, and arranger for a variety of middle and high school concert bands, marching bands, and percussion ensembles throughout the Southeast.

Mr. Pendergrass has been employed at Ravenscroft School since 1994. Since his arrival, the band program has more than doubled in participants. He has received the Helton Teaching Award (1999) and the O'Herron Distinguished Faculty Award (2005). He has also been included in the Who's Who Among American Teachers in 1998, 1999 and 2004. During his tenure at Ravenscroft, the Lower, Middle, and Upper School bands have earned numerous awards, recognitions, and Excellent and Superior ratings at concert band festivals and competitions throughout the Southeast. Students in both the Middle and Upper School divisions annually participate in various festival and honor bands, including the Central District Band, the North Carolina Honors Band, and the North Carolina Association of Independent School Honors Band.

Mr. Pendergrass is a member of the American School Band Directors' Association and the National Association for Music Education. He is also a member of the North Carolina Bandmasters Association and the Central District Bandmasters Association where he has also served as one of the founding web masters. He is also a clinician for MakeMusic, Inc., demonstrating SmartMusic and Finale software to teachers and students.

In his spare time, Mr. Pendergrass enjoys dining and cooking for family and friends, reclaiming his beach heritage, and proudly serving as a charter member of the North Carolina

Barbecue Society where he is able to pursue his favorite hobby: sampling barbecue from across the state.

If the primary goal of education is to teach students how to think rather than what to think, music education should then be about equipping students to transcend the printed page and technical skill to express what it is that they value.

Albert Einstein is quoted as saying that "Education is what remains after one has forgotten what one has learned in school".

The most important things that remain from music education have little to do with the mechanical or the memorized, although both can and do inform the remains of music education. What remains are the rewards that spring from a success equally valued by the lessons of challenge and failure; the sensation of discovery and the wonder of creative expression; the acknowledgement of gain; the awe and participation in something greater than oneself that spans and connects us to the past, present and future; the appreciation of the give-and-take relationship necessary in the successful class room; the pursuit of excellence and creativity that demands physical, mental, emotional, intellectual and spiritual commitment both individually as well as communally; and the ability to recognize and support these values in others.

NORTHWEST DISTRICT

Dee Raby has been the director of bands at Avery High School and Avery Middle School in Newland, North Carolina since 1997. She received her Bachelor of Music degree from Ohio University in 1974. Raby's teaching career began in the Ohio Public Schools as at Director of Bands at Alexander High School in Albany, Ohio. She also taught at the feeder middle school during her time in Albany.

From 1977-1981 Mrs. Raby accepted a position and taught as the Director of Bands in Cameron, Louisiana. While in Cameron, she built up the struggling band program to receive its very first superior rating in their state concert band contest. She married in 1981 and took on a second career as a stay at home Mom for a few years to raise her daughter. As her daughter grew older and she relocated to North Carolina, she



W. PENDERGRASS

D. RABY

BAND SECTION

began teaching middle school band in Morganton in 1989.

Following her tenure in Morganton she transitioned to the Avery County schools where she currently teaches as the band director at Avery County High School and Avery Middle School. While at Avery, she has taken the band to perform at Disney two times. In 2007 the band was invited to perform for half time at the Orange Bowl in Miami, Florida. She has built up the program at Avery to receive several superior ratings in both concert and marching band, and every year several students in the middle and high school band programs are selected for the North Carolina Honors band.

Mrs. Raby is a member of the North Carolina Association of Educators, the North Carolina Bandmasters Association, and the North Carolina Music Educators Association. She was honored by her peers as Teacher of the Year in 2002 and as Avery County Teacher of the Year in 2010. She was also a recipient of the the Kathryn G. Sipher Memorial Cup in 2005 and 2011.

EASTERN DISTRICT

David Stroud, a native of Kinston, NC, received his Bachelor of Music Education degree in 1998 from East Carolina University. Following graduation, he taught beginning strings and instrumental music at Wintergreen Intermediate in Pitt County, NC. After a year at Wintergreen, Mr. Stroud moved to Carteret County where he taught instrumental music at Broad Creek Middle School from 1999-2001.

Currently, Mr. Stroud is the director of bands at Newport Middle School and has been there since the school opened in 2001. At Newport Middle, he has had the honor of being selected as the 2003-2004 Newport Middle School Teacher of the Year, and runner up in Carteret County. Mr. Stroud is a National Board Certified Teacher as well as a member of the prestigious American School Band Directors Association.

Under his direction, his concert bands, have received consistent and consecutive superior ratings with his separate seventh and eighth grade bands at the North Carolina Music Performance Adjudication. In addition, the Newport Middle School Band was honored to be one of the performing ensembles at the North Carolina Music

Educators Association Convention in Winston Salem in November of 2010.

Mr. Stroud is an active guest clinician and adjudicator in North Carolina and Virginia, and has the privilege of being a conductor at the East Carolina University Summer Band Camp in Greenville, NC. Mr. Stroud resides in Newport with his wife, Carrie, their two sons, Damon, Camden, and daughter, Avery Elizabeth.

"Each day, I strive to create a classroom environment where all students have the ability to learn and succeed. As educators, we have the potential to shape and mold young students as they learn and grow in their musical endeavors. My hope is to provide them with a musical foundation that they can carry with them through life."

SOUTHEASTERN DISTRICT

William "Bill" Sutter is a native of Longview, Texas, but has called North Carolina home since 1971. He graduated from Millbrook High School in Raleigh, NC, in 1977 and began his undergraduate work at Furman University in Greenville, SC. Mr. Sutter graduated from UNC-Chapel Hill in 1981 with a Bachelor of Music Education before heading north to study at the University of Illinois where he received his Master of Science in Music Education in 1983.

In the fall of 1983, Mr. Sutter took the position of band and chorus director at Western Harnett High School, following his dream of building a band program. The High School band had seventeen students in grades nine through twelve that year. The program reached a high water mark of one hundred eighty-six students in 2004. Mr. Sutter's bands consistently receive Excellent and Superior ratings at MPA and at High School Marching Band competitions. Mr. Sutter is very active

in county, district and state events and encourages students to try out for and participate in All-County and All-District band auditions. He has served on the board of the Southeastern District Bandmasters Association as a Member-At-Large. He is in his thirty-first year of happily conducting bands at Western Harnett High School.

Philosophy on Music Education: "I love music, especially instrumental music. I love making music with young people. While I am not in the business of developing future band directors, I will do everything in my power to help those that choose this profession. My goal is to create an environment where young people can be successful playing their instruments, have a positive and fun experience, and along the way learn a bit about music."



*Visit
Our
Website*



at

www.ncmea.net



D. STROUD

W. SUTTER



Nathan East Depends on Yamaha.

"When I'm looking for that 'Upright' sound, I reach for my Silent Bass. The sound quality is rich and full and the feel is very comfortable. In my arsenal of basses, my SVB-200 has become an important instrument for live gigs as well as in the studio."

-Nathan East, Renowned Bass Artist



/YamahaStrings



@YamahaStrings

www.4wrd.it/nencme

©2014 Yamaha Corporation of America. All rights reserved.

UNCG SUMMER MUSIC CAMP

America's Most Popular Music Camp! www.smcamp.org

Attracting over 1,750 students, with a lengthy waiting list, the UNCG Summer Music Camp ranks as the largest and most popular university music camp in the United States. Music camp students are under the leadership and guidance of the artist faculty of the UNCG School of Music, Theatre, and Dance long recognized as a national leader in excellence. In addition, distinguished music teachers, performers and conductors from the state and nation will join the staff of the UNCG Summer Music Camp to ensure that each student receives the highest quality instruction available. Each summer, over 150 professional musicians are employed as teachers and counselors at the UNCG Summer Music Camp.



◆ **BAND**
◆ **CHORUS**
◆ **ORCHESTRA**
◆ **PIANO**

- ◆ This is America's largest and most popular university music camp.
- ◆ In 2013, 1,750 students attended the camp and were taught by a professional staff of over 150 musicians.
- ◆ Over the past 31 years, over 52,000 students have attended music camp from nearly every state and from numerous foreign countries including Canada, England, Belgium, Germany, Turkey, Taiwan, France, Italy, Austria, Japan, & China.
- ◆ Urge your students to apply early. We accepted 1,750 students into music camp last year, but many others had to be turned away. **APPLY in FEBRUARY!**
- ◆ Complete package including instruction, all meals, air-conditioned dorm room, recreation and health plan is only \$450. Private lesson is optional.
- ◆ In 2014, the UNCG Summer Music Camp will host 15 Concert Bands, 4 Orchestras, 4 Mixed Choruses and 160 Pianists.
- ◆ Download a brochure at www.smcamp.org **available on February 1st.**

Visit our Web Site!

www.smcamp.org

Download an application beginning February 1st, 2014.



Find us on
Facebook

UNCG Summer Music Camp ◆ PO Box 26170 ◆ Greensboro, NC ◆ 27402 ◆ 1-800-999-2869

SCHEDULE & FEES

for 2014

www.smcamp.org

Camp Schedule for 2014

1st Week

July 13 (Sunday) - July 18 (Friday)

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

2nd Week

July 20 (Sunday) - July 25 (Friday)

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

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

Fees

Plan 1 - Complete Package

\$450

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

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

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

Plan 2 - Day Camp plus Meals for Local Residents

\$360

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

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

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

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

Payment of Fees

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

or

2. Enclose a check for the **full amount** with application.

★ We also accept Visa & MasterCard.



THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

UNCG Summer Music Camp ♦ PO Box 26170 ♦ Greensboro, NC ♦ 27402 ♦ 1-800-999-2869

MIDDLE SCHOOL CHORAL SECTION

As chair, I can hardly believe that a year has already passed. At this point, with only a year remaining as chair of the Middle School Choral Section, I am reminded of the quote by Maya Angelou, "I've learned that you should not go through life with a catcher's mitt on both hands; you need to be able to throw something back. This can be applied in our classrooms, yes? It is hard to explain to our students what music has done in our lives that led us to teach, but it only seems fair to pay respect to the gift of music by sharing its impact with others. As this journal reaches your fingertips there are concerts, musicals, MPAs, and All-State preparations in motion. I encourage you to step back and congratulate yourself for taking the extra step to provide these opportunities for your students. It is no secret that you are creating lifelong memories that promote hard-work, camaraderie, and commitment to lifelong learning in all content areas.

I was so honored to have the opportunity to plan the 2013 NCMEA Professional Development Conference for the Middle School Choral section. It was a large task, and many lessons were learned about what it takes to create an amazing event for you. This is a perfect time to mention the infamous Libby Brown and Barbara Geer. A conference of this magnitude would not exist if these two ladies were not a part of it. I would also like to thank the Middle School Choral Board for their dedication to this event. So much goes on behind the scenes, and "thank you" cannot be stated enough.

**HILLARY D.S.
BOUTWELL**



Honors Chorus 2013 was an astounding introduction to the 2013 NCMEA Professional Development Conference. Dr. Al Sturgis, conductor of the Tar River Philharmonic Orchestra and Chorus, Principal Conductor of the Carolina Ballet, and Music Director of the North Carolina Master Chorale, was our 2013 Middle School Honors Chorus guest clinician. I was able to witness his remarkable and heart-felt interactions with both the students and teachers, and I am confident that as time passes, we will reflect upon what he meant to our section. More importantly, we will realize what he signified in a room filled with the best adolescent singers across the state who truly are the future of music education.

As always, we must continue to praise Robert Waller, our Honors Chorus Coordinator, for his enthusiastic devotion to our middle school section. Mr. Waller spends his year perfecting Honors Chorus in a way that upon arrival to the event it really is only about having an amazing weekend that celebrates exemplary middle school singers and the music educators who

helped get them there!

I would like to thank J W Pepper Music Company, Alfred Publishing, and Hinshaw Music for their contributions that include, but are not limited to, the donation of music packets for various workshops and choral reading sessions. The Dr. Brian Busch Memorial Grant remains a notable piece of the middle school choral puzzle. I would like to thank Carl Fischer Music and the J W Pepper Music Company for their donations that support this grant. The recipients for the 2013-2014 school year were Joni Britt of Bethel Middle School in Waynesville, and Jessica DesRochers-Mohlere of Hamlet Middle School in Hamlet.

This year, many of our own North Carolina choral directors presented interest sessions. Mr. Eric Johnson, Holmes Middle School, shared a two-part seminar on recruitment and retention in the middle school choral classroom. Erin McCully and Jennifer Sheak-Fowler, enlightened us on the many free Web 2.0 tools that are out there for the taking. Even though conference has been over for a few months now, I am still receiving comments about how helpful these sessions were to both new and more experienced choral educators across our state. Rivers Smith presented two roundtable sessions for new middle school choral teachers. Susan Townsend led a fabulous question and answer seminar on music performance adjudication preparation and planning. Sally K. Albrecht wowed us once again as she presented two reading sessions perfect for the middle school



MIDDLE SCHOOL CHORAL SECTION

classroom. *Celebrate and Sing! A Reading Session for Mixed Choirs*, introduced exceptional new literature from Alfred Music and Lawson-Gould centered on solid concert and contest repertoire specifically designed to bring out the absolute best in maturing choral ensembles. Her second session, *Reaching for the Stars! Adding Movement to Your Choral Program*, taught us how to add simple and effective riser choreography to your choral program.

This year's performance choir, Brevard Middle School, under the direction of Mr. Rivers Smith, should be repeatedly congratulated for their contribution to our conference. As chair, and on behalf of our section, I would like to commend the director, accompanist, singers, parents, and any other stakeholder who gave countless hours in preparation for this high honor of be invited to sing at the North Carolina Music Educators Association Professional Development Conference. I would also like to extend a special thank you to First Baptist Church in Winston-Salem, and to Dr. Janna Brendell and the members-at-large, for their hard work and assistance with this year's performance ensemble.

The presentation of the 2013 Richard Keasler Middle School Choral Teacher of the Year Award is always a highlight of the NCMEA Professional Development Conference. Congratulations to Dr. Janna Brendell of Waynesville Middle School who was selected by her peers to receive this prestigious award. You can read about Dr. Brendell, and why she is so deserving of this honor, in the following article.

Among the voices elected, and re-elected, for the Middle School Choral Executive Board are Angel Rudd, All-State Chorus Coordinator; Robert Waller, Honors Chorus Coordinator; Susan Townsend, Student Activities Coordinator; Jayme Updike, Secretary. The board also welcomes Kasie Ryan and Rebecca Waccholz as members-at-large.

Upcoming events include Music Performance Adjudication (MPA) for solo, small, and large ensembles, and Middle School All-State Chorus (April 25 and 26, 2014). Please do not miss these performance opportunities. Information regarding both events

may be found on the website. Please mark the dates in "Notes to Accent" on your calendar. It is not too early to make plans to submit your group's application to perform at the 2014 NCMEA Professional Development Conference or to make your application for the Dr. Brian Busch Memorial Grant. To access forms and find updated information regarding choral events, please visit the middle school website at <http://ncmiddlechoral.webs.com>.

As you continue to enrich the lives of your students in your choral classrooms, remember the famous words of Jiddu Krishnamurti who said, "There is no end to education. It is not that you read a book, pass an examination, and finish with your education. The whole of life, from the

moment you are born to the moment you die, is a process of learning." I look forward to seeing all of you at All-State!

NOTES TO ACCENT

- **April 25 and 26, 2014:**
All-State, War Memorial Auditorium, Greensboro. Contact: Angel Rudd
- **June 15, 2014:**
Application deadline for 2014 NCMEA Professional Development Conference Performance Choirs. Contact: Dr. Janna Brendell
- **September 15, 2014:**
Application deadline for Dr. Brian Busch Memorial Grant. Contact: Leigh Walters
- **September 15, 2014:**
Honors Chorus and All-State Application deadline



Future NCMEA Conference Dates

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



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

MIDDLE SCHOOL CHORAL SECTION

TEACHER OF THE YEAR RECIPIENT DR. JANNA BRENDALL

Each year the Middle School Choral sections honors one of their very own who is outstanding in the teaching profession. This prestigious award is named after Richard Keasler who spent his career as a middle and

high school choral director. Mr. Keasler mentored many of the teachers both retired and still teaching today. He continues to mentor with his support, encouragement and wit. Clearly, it is quite an honor to be named Middle

School Teacher of the Year, but more importantly, to be presented the award by the person for whom it is named.

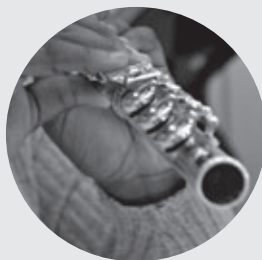
This year's recipient, Dr. Janna Brendall, is a graduate of Mars Hill College with a Bachelor of Music degree, Masters of Music from East Carolina University, and PhD from Florida State University. She has taught elementary through collegiate levels, conducted numerous All-District, All-County, All-State, and Honors Choirs. Dr. Brendall has held leadership positions with the American Choral Directors Association, the National Association for Music Education, and the North Carolina Music Educators Association.

Dr. Brendall currently serves on the North Carolina Middle School Board of Directors. Her proven success has been acknowledged by her school where she was named the 2009-2010 Teacher of the Year. Later that year, she was honored as the Haywood County Teacher of the Year, and further continued to be a finalist for the Western Region Teacher of the Year.

Dr. Rhonda Fleming, colleague, stated, "*Janna Brendall was one of the best music education faculty members to come to East Carolina University. She believes that the best music education for students is gained from making beautiful music. She is one of my most admired choral educators and also one of my dearest friends to this day.*" Dr. Andre Thomas proclaimed, "*When I think about a consummate music educator, the name of Janna Brendall comes immediately to mind. I got the wonderful opportunity to visit with Janna after she had decided to return to middle school. I saw a real teacher who spoke with joy and enthusiasm for the work she was involved in. Janna has a love for the young adolescent singer! She can take concepts and make them accessible for each and every one of her students. She does all of this in a positive environment and I am so thrilled that she is being honored. She indeed loves teaching!*"

Dr. Brendall currently teaches Choral Music and World Drumming at Waynesville Middle School where her performance groups consistently receive superior ratings. Dr. Brendall is noted as an impeccable musician. She is caring of her family, students, and colleagues. Although she has countless awards and honors, she is recognized for her down to earth personality, approachable demeanor, and just plain "niceness".

Study music at Meredith



Personal attention While we are one of the largest private women's colleges in the U.S., Meredith offers a 12:1 student-faculty ratio with small classes taught by exceptional professors.

Resources Music students benefit from guest performances and master classes by internationally renowned artists.

Flexibility Meredith offers a variety of undergraduate music programs for women, leading to both Bachelor of Arts and Bachelor of Music in Music Education degrees.

Affordability Meredith offers merit scholarships as well as need-based financial aid. Several prestigious music talent scholarships are available for qualified first-year music majors.

For more information

Contact Fran Page at (919) 760-8536 or email at pagef@meredith.edu

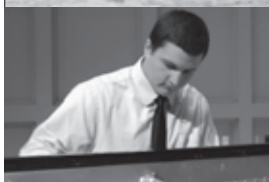
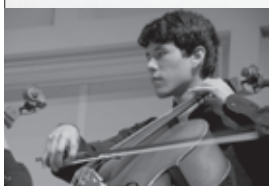
MEREDITH
COLLEGE

3800 Hillsborough Street
Raleigh, NC 27607-5298
1-800-MEREDITH
meredith.edu

Meredith College admits qualified women students without regard to race, creed, national or ethnic origin, sexual orientation, age or disability.

New!
Professional
Performance
Certificate

13-072



Experience a love of place!

UNC WILMINGTON

DEPARTMENT OF MUSIC

Work alongside a faculty of renowned performers and teachers in a nurturing environment as you *experience your journey of learning*.

Explore the power of ideas and innovation through a variety of degree programs for the undergraduate major and minor, including music education, performance, jazz studies, music entrepreneurship and music technology.

ENSEMBLES

Band: Wind Symphony, Chamber Winds, Pep Band

Choral: Chamber Choir, Concert Choir, Opera Workshop

Jazz: Big Band, Combos, Jazz Guitar, Vocal Jazz

Strings: String Ensemble, Wilmington Symphony Orchestra

Chamber Ensembles: Brass, Guitar, Percussion, Piano, Strings, Woodwinds

2014 AUDITION DATES

January 25

February 22

February 8

March 15

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



AN EEO/AA INSTITUTION
PHOTO: UNCW / KATHERINE FRESHWATER

www.uncw.edu/music

910.962.3415

BREVARD MIDDLE SCHOOL CHORUS AN INTERESTING JOURNEY

by RIVERS SMITH

I was talking with a fellow teacher a few weeks ago about my time as the chorus director at Brevard Middle School and she said, "That sounds like an inspirational movie!". The past four years at Brevard Middle School have been inspirational to me as a teacher while at times also feeling like a comedy, thriller or even horror story. What has happened over the past four years is the growth of a program both in numbers and musicianship that has exceeded my own hopes and expectations.

I was eager to build a successful choral program when I interviewed for the job in 2009. I told the interview committee that I wanted to build a program that clearly contributed to the overall success of the school. I also said that I hoped to be a "scheduling nightmare" as the popularity of the chorus program grew. With only 22 students enrolled in chorus schoolwide, we had a long way to go before any scheduling nightmares would need to be addressed!

The first months in the program were exciting and challenging. Adults in the community told me my classroom was called "The Black Hole" because of the high rate of teacher turnover. The all

female chorus was downright disgusted to have a man as their new chorus teacher. My efforts at teambuilding and trust activities were met with eye rolls, and my rehearsal expectations led to students reporting me to the principal four times within the first semester.

Something had to change, and it started with open and honest communication with the students. I expected the students to just want a great program and understand the work needed to achieve that goal. I had never communicated why I had high expectations or why I felt my goals for the chorus were important. I had also never asked them what they expected from chorus or given them a chance to think about and express any goals they might have for their time in my class.

So, we put down our music and started taping up chart paper on the walls. I shared my hopes and dreams of what could be, and how my life had been enriched and changed by the time spent in the choir and band rooms of my youth. I listed specific goals for the chorus of which I had dreamed and how the chorus could also make a positive impact on our school, town, and region.

I encouraged them to share what they had expected when they signed up for the class and to voice any new goals or expectations they could now envision if we worked together for the future. It started that day; it wasn't instant and it wasn't without future roadblocks, but the students began to feel a pride in their chorus and themselves. The choir room started to become that safe place where we could share ideas, talents and feelings freely. It has continued to grow in importance in our lives and become our island where we realize the synergy of a performing group, support each other through the trials of life, learn to appreciate and get along in a diverse environment, and literally launch our dreams and goals into reality.

We still set goals every semester and revisit them often. I am proud to say that within the first four years the students have surpassed every goal I had set for the first 5 and 10 years. Thank goodness they contributed to the goal setting; my goals were not big enough!

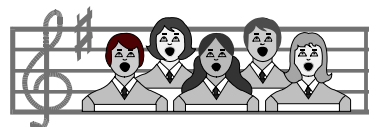
Over the past four years we have grown to over 150 students, consistently received superior awards at MPA and other festivals, had many participants in State Honors Chorus, staged a show choir and an a cappella / advanced choir, started an alternative percussion group called THUMP, performed at various community events and civic organizations, were featured on a television news story, and performed at the NCMEA Convention in November.

We have also helped each other navigate through family deaths, choir members with cancer, friendships lost and gained, and the trials that come with growing up and growing older. The "Black Hole" has become our safe harbor where our dreams become goals and our goals become a better tomorrow.

Rivers Smith is the Chorus Director and General Music Teacher at Brevard Middle School in Brevard North Carolina.



BREVARD MIDDLE SCHOOL CHORUS





UP THE TEMPO OF YOUR BAND!

Vivace workshops and seminars have long been America's most trusted band leadership training source.

Students work with top clinicians to develop their leadership and performance skills and learn the tools they need to jump start the energy and excellence in their band program.

Providing the ultimate summer band experience to students Vivace programs are an investment in your band and student leadership.



www.vivaceproductions.com

800-264-1121

info@vivaceproductions.com



1 and 2 Day Leadership Workshops With Tim Lautzenheiser, John Vilella and Heidi Sarver* (*CO & PA only)

| | |
|-------------------|--------------|
| American Fork, UT | June 30 |
| Chantilly, VA | July 9 |
| Sioux Falls, SD | July 10 |
| Greeley, CO | July 12 & 13 |
| Ankeny, IA | July 14 |
| Lafayette, LA | July 15 |
| Memphis, TN | July 16 |
| Fort Mill, SC | July 18 |
| Homewood, AL | July 20 |
| West Chester, PA | July 20 & 21 |

Marching Band Workshops

Teaching leadership and performance skills in band, percussion, color guard and featuring the George N. Parks Drum Major Academy

| | |
|-----------------------------|--------------|
| Kutztown University, PA | July 6 - 9 |
| West Chester University, PA | July 22 - 25 |

HIGH SCHOOL CHORAL SECTION

"If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music."

Albert Einstein

Recently, a parent of one of my students sent me an article from Forbes Magazine entitled, "To Foster Your Creativity, Don't Learn to Code; Learn to Paint". In the article, the author discusses the need for creativity in any field of study and how we as humans can harness our creative side. His solution to fostering your innovative creativity was...you guessed it...seriously pursuing artistic endeavors by singing, playing an instrument, painting, sculpting. The author states that nearly every Nobel Prize winner pursued the arts in some form and he demonstrates the statement by giving examples of the artistic pursuits of several Nobel Prize winning scientists and inventors. It is a wonderful article that I encourage each of you to read and share with parents and administrators. You can find the article at: <http://www.forbes.com/sites/alexknapp/2013/12/27/to-foster-your-creativity-dont-learn-to-code-learn-to-paint/>.

CAROL EARNHARDT



I hope that you were all able to attend the 2013 NCMEA Professional Development Conference. A main highlight of the conference was the North Carolina High School Honors Chorus under the direction of Dr. Brad Holmes from Millikin University. In two days, Dr. Holmes molded 180 singers into a cohesive, artistic, and beautiful ensemble. It was fascinating to see how Dr. Holmes communicated with the honors chorus participants. He understood them and it was evident that he loved kids and that he really enjoyed working with them. He communicated his artistic vision to them in a way that was creative, interesting and fun. Dr. Holmes was an incredible inspiration to the students and to the teachers who were fortunate enough to watch him work. I want to offer 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. Carol Riggs leadership in organizing the Honors Chorus event is one of the main reasons why the North Carolina Honors Chorus Clinic is considered to be one of the best in the nation. Both Carol and Gwen are invaluable assets to the choral section and we appreciate the sacrifices they make for the students and teachers of North Carolina.

An inspiring part of NCMEA conference has always been the performances of guest choirs. This year was no exception! Congratulations to all of the choirs who performed for us at conference for their wonderful representation of the choral education work being done in North Carolina! Special thanks to the students of Draughn High School (Renee Shatley, conductor), Parkland High School (Jonathan Sidden, conductor), Fuquay-Varina High School (Ruth McCoy, conductor), and High Point University (Dr. Marc Foster, conductor) for their participation in our conference.

If you attended conference, I hope that you were inspired and educated by the sessions presented. I want to thank each of the presenters for their hard work and their willingness to share their talents and expertise with the high school chorus teachers of North Carolina. Presenters this year were Dr. Brad Holmes from Millikin University, Dr. Andrew Crane from East Carolina, Elaine Smith from UNC Greensboro, Dr. David Gresham and Kathryn Gresham from Brevard College, Dr. Jose Rivera from UNC Pembroke, Chris Hansen from UNC-Greensboro and Donna Wiles from Hickory High School. Dr. Andrew Crane and Drs. David and Kathryn Gresham graciously accepted the invitation to write an article based on the interest sessions they presented at this year's conference. Their articles "Creating Choirs that Care" and "The Effective Choral Warm-up" are included in this journal. I know that you will benefit from this valuable information. I also want to give special thanks to the East Forsyth High School Madrigals and their director Roman Brady for serving as our "guinea pigs" at the MPA adjudicator training session. It takes a lot of guts to perform in front of a room full of "judges in training" and you did a wonderful job!



"Growing through Giving"

The Biggest Piano Event in the World

Guild auditions provide milestones from year to year as measurements of progress

National Guild of Piano Teachers

Sponsored by the
Largest Organization of
Piano Teachers in the World



International Headquarters:
P.O. Box 1807
Austin, TX 78767 U.S.A.

Teachers Division of American College of Musicians Founded in 1929 by Irl Allison

Audition participation and absence from school
APPROVED BY
TEXAS
EDUCATION
AGENCY

I am interested in joining the Piano Guild. Please send me more information about membership and Guild goals.

☐ Mr. ☐ Mrs. ☐ Miss _____ (Print or Type Name and Address)

Address _____

City _____ State _____ ZIP _____

HIGH SCHOOL CHORAL SECTION

At the Honors Chorus performance, Ron Vannoy from Alexander Central High School was named 2013 NCMEA Choral Section Teacher of the Year. So many teachers, family, friends, students, and colleagues were present as Ron accepted his award. Clearly, he has made an impact on many lives during his career as a music teacher. Ron has served on the choral board for many years and served as our choral section chair from 2010 until 2012. The board congratulates him and wishes him many more successes in his career. Please consider nominating someone for this special honor! Details about the award and instructions for submitting nominations are available on the choral page of the NCMEA website.

The NCMEA High School Choral Section could not function without the effective leadership of its executive board. At the choral section business meeting at the NCMEA conference, the following persons were elected to a two-year term of service: Richard Butler, Heather Copley, Kim Cozart, Robert Jessup, and Elaine Snow. Other members of our choral board include: Ron Vannoy, Past-Chair and Hall of Fame; Ed Yasick, Chair-Elect; Chris Hansen, Choral Activities Chair; Bernadette Watts, Secretary; Beverly Alt, All State Coordinator; Jeremy Truhel, ACDA All State Coordinator; Carol Riggs, NC Honors Chorus Coordinator; Terri Setzer, MPAMusicList Revisions; David Brooks, Constitution; 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. 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.

I am completely humbled and honored to serve as 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.

MOUNTAINS

of Opportunity

Hayes School of Music

APPALACHIAN STATE UNIVERSITY

2014-2015

HAYES YOUNG ARTIST SCHOLARSHIP COMPETITION AND AUDITIONS

**The winner of the Hayes Young Artist Competition
receives a four-year award totaling \$30,000.**

SCHOLARSHIP AUDITION DATES:

***Saturday, January 18, 2014**
(Instrumental & Vocal)
Any student wishing to audition for voice must submit a preliminary-round online video audition by December 4.

***Saturday, February 1, 2014**
(Instrumental & Vocal)
Any student wishing to audition for voice must submit a preliminary-round online video audition by December 4.

Saturday, February 15, 2014
(Instrumental Areas)

Saturday, March 1, 2014
(Instrumental Areas – Admission Only)

***To be eligible for the competition, prospective students must audition on these dates.**



Jared Parsons, Harp
2013-2014 Hayes Young Artist Scholar
Music Performance, Statesville, NC

828-262-3020
music.appstate.edu/prospective-students



HIGH SCHOOL CHORAL SECTION

Congratulations to the following schools who chose to be judged in Sight-Singing at the 2013 NCMEA Choral Section Music Performance Adjudications (MPA's)!

A.C. Reynolds High School
Apex High School
Ashley High School

Asheville Christian Academy
Athens Drive High School
Brevard High School

Cape Fear High School
Cary High School
Cedar Ridge High School
Central Cabarrus High School
Croatan High School
Davie High School
EA Laney High School
East Forsyth High School
Forest Hills High School
Fuquay-Varina High School
Garnet Magnet High School
Glenn High School
Greys Creek High School
Harnett High School
Hayesville High School
Heritage High School
High Point Christian Academy
Holly Springs High School
Jack Britt High School
Jacksonville High School
Jesse O. Sanderson High School
JT Hoggard High School
Leesville Road High School
Lejune High School
Massey Hill Classical High School
Middle Creek High School
Milbrook High School
New Hanover High School
Northwest Guilford High School
Panther Creek High School
Parkwood High School
Providence Grove High School
Providence High School
Ragsdale High School
Raleigh Charter High School
Richlands High School
Riverside High School
Rockingham County High School
Ronald Reagan High School
Rosewood High School
Southern Guilford High School
Southern Wayne High School
Southeast Guilford High School
Southeast Raleigh High School
Southwestern Randolph High School
Sun Valley High School
Swain County High School
Swansboro High School
TC Roberson High School
Terry Sanford High School
Thomasville High School
Wakefield High School
Weaver Academy High School
West Carteret High School
Western Guilford High School
Wheatmore High School
White Oak High School

HOW CAN NCMEA HELP YOU?

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

***Have you questioned if it was worth it
to find that money in your budget?***

***HERE ARE A FEW REASONS
WHY you should join NCMEA and NAFME
(both are included in your membership to NCMEA)***

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

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

Join NAFME and NCMEA now!

ABOUT NCMEA

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





IT'S WISE TO ADVERTISE...
IN THE
NORTH CAROLINA MUSIC EDUCATOR
SPRING 2014 ISSUE

Ad Copy Deadline: March 5, 2014
For Ad Rates or Possible Extension

Contact: Linda Sabella
Advertising Representative

3006 W. Abdella Street, Tampa, Florida 33607
Phone 813.876.913 - Fax 813.259.2503
Email: ncads1@tampabay.rr.com

CREATING CHOIRS THAT CARE: HOW TO MOTIVATE STUDENTS (OF ALL VARIETIES) TO “BUY IN” TO YOUR ARTISTIC VISION

By DR. ANDREW CRANE, *East Carolina University*

As choral directors, we often wish students would “care” as much about our art form as we do. We feel so strongly about choral music, that we have devoted our lives to it—often for little monetary compensation and even less administrative appreciation. Notwithstanding the challenges associated with our jobs, we carry on—for we feel the benefits of choral music outweigh the trials.

Unfortunately, not all of our students feel as passionately as we do about the choral art. Bad behavior, apathetic attitudes, and competing outside influences make it very difficult at times to motivate our students. At the end of the day, we can feel exhausted and frustrated. When this occurs, a teacher finds it easy to place blame on the students themselves, or the present school situation:

“If only Johnny weren’t in my class, things would go so much better.”

“The counselors just dump whoever they want in my class; that’s why I can’t get anyone to pay attention!”

“If only I taught at the school across town, where there is more support---then I could really make good music....”

While concerns such as these do exist, and certainly can contribute to our plight, the choral educator him/herself plays the single largest role in helping students to “care” about the instruction. This article will present a number of practical strategies that teachers can implement in order to help more students “buy in” to their artistic vision.

IMPROVING YOUR TEACHER “PRESENCE”

Goethe said the following: “I have come to the frightening conclusion that I am the decisive element. It is my personal approach that creates the climate. It is my daily mood that makes the weather. I possess tremendous power to make life miserable or joyous. I can be a tool of torture or an instrument of inspiration.”

DR. ANDREW
CRANE



Similarly, an unknown philosopher once declared, “You cannot lead where you do not go.”

Both of these quotes demonstrate the need for us as choral educators to consider our own “presence” in the rehearsal room. A teacher creates a particular rehearsal atmosphere from the very moment her or she walks into the room. Some possible descriptors of rehearsal atmosphere could include: positive, negative, apathetic, energetic, esprit de corps, creative, stale, boring, fun, serious, etc. We control the climate in the room through what we convey in our presence. Consider the following points:

- How do you walk into the rehearsal space? Some teachers find it difficult to “command the room.” Students cannot care unless they are *led* to care, by someone who is clearly “the adult in charge.” Consider your posture, the way you stand in front of the group. Does it convey strength or weakness, leadership or passivity?
- “Scan the room” often. Take the time to *look* at your ensemble—all of them. Look across the room, even in silence. Make eye contact with all of the students, frequently.
- Move around the room, perhaps more than you currently do. Don’t confine yourself to one specific spot in the rehearsal space. Changing your proximity to the students

keeps the rehearsal process “fresh” and engages them more.

- Frequently alter the tone of your voice. Don’t get stuck using the same delivery of speech. Some possible types of speaking: emphatic, fast, slow, loud, soft, humorous, serious, whispering, etc.
- With regards to discipline, try not to talk over the students’ talking. In this way, you lose control, and hinder your ability to motivate them. Don’t be afraid to WAIT for the students to stop talking, even if it takes what may seem like an eternity! Have the inner confidence to make them come to YOU. Stop yourself mid-sentence if you hear them start talking. The more times that you practice this, the more you will train them to not talk out of turn. Be consistent, persistent, and insistent!
- Use your conducting gesture to emphasize the points you make in rehearsal. Let the gesture demonstrate the expressive ideas in your interpretation. Early in the rehearsal process, an “exaggerated” conducting style may help get points across to the otherwise apathetic students.
- Have a source of inspiration in your office nearby, as the day gets tough: a book of quotes, inspiring music, “alone time,” etc. A quick boost of emotional energy between classes can work wonders.
- Dress well. The students will know you care if you do.
- No matter how humble a rehearsal environment you have, make it look tidy and professional.

REHEARSAL PACING

Well-paced instruction can often “trick” otherwise apathetic students into staying on task and engaging in the choral experience.

- The principle of “positive impatience:” pace the rate of your instruction *slightly faster* than comfortable for the group in front of you. If you execute this technique correctly, the students will find themselves so busy trying to figure out the next instruction, that they will forget they ever had a bad attitude in the first place. You can get the majority of the class to “buy in” merely by working quickly, and keeping them on task. Then, peer pressure works

in such a way that to do *otherwise* (i.e., misbehave, act bored, etc.) seems out of the norm or uncool.

- Divide up lesson plans by the minute. Write the order on the board, including measure numbers. Say “next”
- If you do have to spend a lot of time on just one piece, revisit it multiple times throughout the rehearsal process, interspersed by other activities.
- Seven-words or less technique. They should be singing WAY more than you are talking. Think of it as a ticking time bomb of disinterest. Every second that you “talk,” is a second you’re giving that student to become disinterested and unmotivated. Keep them active.
- Keep all sections involved for as much of the time as possible. Some of you struggle with sectional inequity---one section is great, and another is not. You are always waiting for the one to “step it up.” Have the good one sing with the bad one to keep them on task. One section hums while another one sings. Everyone sing the soprano part. Divide into sectionals when necessary.
- Alternate sitting and standing FREQUENTLY. It keeps the blood flowing, and it keeps the interest.
- Change the position of your rehearsal environment frequently. Again, it keeps students on their toes, and active---and they have less time to remember their bad attitudes.
- Vary your warm-up period each day---different kinds of activities—keeps them guessing
- Vary your method of instruction as much as you can: non-verbal, “lecture” mode, kinesthetic, broad-brush, root canal-----keeps students on their toes and involved
- Know the art of the well-timed story/anecdote/joke. It’s best when you’re in the middle of working really, really hard on something, and the smoke is starting to come out of their brains. Time for a quick story, then get right back to work.
- ALWAYS start on time. This shows you are serious and committed to what you do.
- Always start with something active.
- ALWAYS plan to have them leave the rehearsal singing something cool.

- ALWAYS plan your rehearsal for a variety of successful experiences: refining repertoire they already know, musical skills learning, reading new repertoire, etc.
- Figure out some way to take roll without taking tons of time.
- Put your business announcements in the middle of rehearsal.

POSITIVE REINFORCEMENT

Choral rehearsals often focus on “fixing” the variety of errors that singers can make. We tell our students: “don’t do it this way, do it *this* way!” However, a teacher can often better motivate students by reinforcing what they have done CORRECTLY as often, or more so, than pointing out what they have done incorrectly. Praising a choir with specificity will make the compliment “stick,” for example: “The way you shaped the word ‘*eleison*’ in measure 25 had the PERFECT syllabic stress. Wonderful!” The students will remember this vote of confidence, and will likely do it correctly in the future.

- You know how you “stop” a choir in the middle of a phrase to fix some minor detail, and they get irritated at you because you interrupted their singing? Try “stopping” them in the middle of a phrase, with no other reason but to tell them how WELL they did. Watch their surprise!
- A note about the so-called “problem student.” Try not to admit to yourself that you have any “bad apples” or unmotivated students. Assume and believe that everyone in front of you cares about choral music as much as you do, and then act genuinely surprised/befuddled when they don’t! Once you label someone as a “problem student,” you can create a kind of self-fulfilling prophecy for you and for them.
- With difficult students, try to find some kind of task that can empower them. Place some trust in that student, and give him/her some responsibility. “Everyone hand in your music to Jimmy. Jimmy, can you collect the music, please?” Often times, when students feel like they have some responsibility, they improve their behavior.
- If you EVER catch your difficult student (accidentally or not) doing something *well* — singing, doing a menial administrative task for you, behaving, etc. — let them know it!

Even if you have had problems with this student in the past, this little act of praise can mend a soured relationship almost instantaneously.

REPERTOIRE SELECTION

Every teacher should realize the importance of this decision, as this plays a huge role in motivating choral students. Make these decisions well in advance. Resist the convenience of ordering the first track on the publisher’s CD that you get in your mailbox. Do your research, and choose carefully!

- Only choose pieces that YOU believe in. You can never motivate a student to feel impassioned about music that doesn’t inspire you.
- Have the humility to seek help from colleagues and friends about repertoire that has worked for THEM. We’ve all succeeded and failed with repertoire selection — ask others what pieces have succeeded for them.
- When selecting music of historical composers, pick pieces that really “speak” to students in some way. Not everything written by a historically-important composer will work!
- Try to avoid programming too many “slow and pretty” pieces. Find upbeat works, and pieces that exhibit rhythm and counterpoint
- VARIETY is key. Not every student will connect with every piece you choose, so you have to find things with which they CAN connect! Historical, modern, English, foreign language, accompanied, unaccompanied, fast, slow, major, minor, serious, frivolous---the list of possible variations goes on.

INTRODUCING A NEW PIECE

You must believe in the piece from the very first moment of rehearsal. If you believe in it so much, the students will feel like they are really missing out on something if they don’t come on board. Remember, “*you cannot lead where you do not go.*”

- The students need to find success with a new piece IMMEDIATELY. Find some section of the piece that they can execute well within a few minutes, even if it consists of only a few measures.
- Consider introducing a piece with the section that will serve as the “hook” for future rehearsals. Don’t begin with the most difficult

HIGH SCHOOL CHORAL SPOTLIGHT

part of the piece. Make them look forward to rehearsing the piece the next day.

- Types of “hooks:” a beautiful melody (have everyone sing the part which has the melody), an ethereal chord cluster, an exciting rhythmic figure, etc.
- Play a recording
- Read the text together
- Tell a powerful story about the piece
- Do not introduce a piece by synopsisizing it in an “encyclopedic” way.

ADOLESCENT MALES

Some directors find it particularly difficult to motivate the boys in choir. Many adolescent males have very tenuous egos at this time of life. Therefore, tread carefully! One should never make them feel ashamed of the vocal risks they are taking. Their voices WILL crack at time. Some boys with unchanged voices will sing in the soprano range, while other boys of the same age will sing low bass. Additionally, oftentimes more boys struggle with matching pitch than girls.

No matter what other-worldly sounds you hear coming from these boys, you must never laugh, or ridicule, or bruise their egos-- ESPECIALLY if they are young and just starting out. As they become more confident in your choral program, a bit of good-natured sarcasm and ribbing can then actually work to your advantage. Some things to keep in mind:

- You may need to choose some repertoire of “questionable artistic merit” every once in a while to attract and entice the boys.
- Organize frequent challenges and competitions with the boys. Who can sing the lowest? Who can expel their breath on an [s] the longest?
- Have the boys sing for the girls, and then the girls will act as the “judges” of the boys. Make sure the girls remain VERY supportive and applaud for the boys!
- When rehearsing two parts together, try Soprano and Tenor or Alto and Bass together. I have found that the boys often try a little harder when they have to sing with girls.
- Appeal to their sense of masculinity. Channel your inner “football coach” a bit, both when instructing them, and when giving praise.

CHALLENGING / EMPOWERING THE STUDENTS AND GIVING THEM OWNERSHIP

Students “care” more about choir when they have opportunities to take ownership, and to feel an “esprit de corps” within the group.

- Give them a sense of pride in what they do: start a Facebook groups, create a big choir advertising campaign at school, make choir t-shirts, etc.
- Elect student leaders in the choirs, especially in the younger “training” ensembles.
- As a teacher, try to avoid “I” language where possible. Examples: “Give me more....” “I need more...” “I want it to be like this!” Try to use more “inclusive” language which suggests a team effort. Examples: “Can you sing a greater dynamic contrast in measure 25?” “That tone quality

improved greatly, but can we still go farther in terms of resonance space? Try it!”

- If you use “quartet checks” or other methods of assessment in your choir, plan these ahead of time. Make the “pass-offs” a challenge that the students can anticipate. Avoid “punishing” the choir with these kinds of assessments when they aren’t progressing as quickly as you’d like.

Implementing these strategies will not guarantee the full, active participation of each and every student in all of your classes. However, retooling some of our techniques as teachers can make a great difference in the learning atmosphere of the rehearsal room. Rather than “blame” students for their apparent lack of interest in choral music, let us seek to inspire them through effective and engaging teaching.

HAVE YOU MOVED RECENTLY?

Please notify NCMEA and NafME of your change of address.

NAfME

<http://musiced.nafme.org/login>

NCMEA

ncmeaoffice@gmail.com

919.424.7008

Now you can download your
NAfME Membership Card
on your Smart Phone.

Search the app store for
NAfME mobile membership.

You’ll always have it with you for
NCMEA Events & Conference!



D. GRESHAM

THE EFFECTIVE CHORAL WARM-UP: SOME INSIGHTS FROM THE FIELD OF VOCAL PEDAGOGY

By DAVID GRESHAM AND KATHY GRESHAM



K. GRESHAM

The high school choral conductor deals with rapidly maturing and developing voices, all at different stages of maturation and with different technical challenges. Additionally, the choral conductor is often a high school student's only professional guide to healthy singing habits. The more knowledge such a teacher has about the science of singing, the more effectively he or she can create a vibrant choral sound while imparting good vocal technique to individual students. Both of these goals can be achieved in part through a well-designed warm-up routine.

The Choral Warm-up

Every choral rehearsal should begin with a good warm-up – a set of targeted exercises designed to get the voice and body in shape for singing. We will provide in this article a step-by-step guide to an effective choral warm-up session, with brief explanations of the science behind each component. The pedagogical principles we will address include proper breathing technique, efficient phonation, and acoustic and register differences between male and female singers.

Step 1: Energize the Breath

Good choral tone requires sufficient and well-managed air, and proper breathing for singing begins with a free, comfortably tall body. Depending on what time your choral ensemble meets during the school day, you could be dealing with students who have slouched over their desks for several hours, or students who are not yet awake. Both groups can benefit greatly from a brief stand-and-stretch, followed by a vigorous breath warm-up.

Some reminders about breathing for singing:

- The diaphragm initiates inhalation by contracting and drawing the lungs downward, and that is its only role in the singing process. The diaphragm is an involuntary muscle: one cannot, therefore, "sing from the diaphragm," as many advise.
- In order for the diaphragm to descend fully, allowing optimal flow of air into the lungs, the abdominal muscles must relax. As the diaphragm descends, the contents of the abdomen are displaced down and out. (This visible expansion of the abdomen is what many describe as a "low breath," or an "abdominal breath.") Therefore, overly rigid abs and tight clothing are impediments to good breathing.
- The lungs are passive, but the ribs, which are connected to them, are under a singer's conscious control. Students should be reminded to keep the chest high and the ribs expanded during singing to maximize the length of a single exhalation.
- Upward pressure from the abdominal muscles speeds the ascent of the diaphragm and increases the pressure of air moving toward the throat. You might encourage abdominal contraction for crescendos

and upward leaps, then, but for a balanced sound and longer phrases, have students focus instead on maintaining rib expansion.

- The spine collects slightly on inhalation, and it lengthens on exhalation: this can be an empowering image for singers who tend to collapse while singing. Tell them they should actually be taller at the end of the phrase!

One exercise to encourage good breath energy is shown below. You should vary your conducting during this exercise and expect the singers to match your dynamic levels as well as any tempo variations you might choose to make. You can also extend this exercise, having students use air to support longer phrases.



Step 2: Encourage Efficient Phonation

Before discussing phonation, it will be helpful to review some vocabulary.

- Phonation – the sound made by the vibration of vocal folds, modified by the resonance of the vocal tract
- Subglottic Pressure – the amount of pressure exerted on the vocal folds by the air from the lungs during phonation (the glottis is the space between the vocal folds.)
- Adduction – the act of bringing the vocal folds together
- Occluded – closed (therefore, "semi-occluded" refers to an incomplete closure; in our discussion it refers to a closure that still allows air to move through.)

Truly efficient phonation is initiated without excess effort and sustained with the optimal ratio of subglottic pressure to airflow. Too much pressure can cause excessive adduction of the vocal folds, which may result in a strident tone, sharpening, and over time, hoarseness. This phenomenon is referred to as hyperfunction. Insufficient subglottic pressure can result in a weak, breathy tone that may also fall flat in pitch.¹ This is called hypofunction. The best chance a choral director has of avoiding both extremes is to encourage generous airflow with minimal subglottic pressure.

One way to accomplish this is through semi-occluded vocal tract exercises. A growing body of research exists to support the use of humming, lip trills, raspberries, and other exercises involving a semi-occluded vocal tract. Ingo Titze, a voice scientist at the University of Iowa, explains that a secondary point of occlusion decreases pressure behind

HIGH SCHOOL CHORAL SPOTLIGHT

the initial point of occlusion. In the case of singing, the initial point of occlusion is the vocal folds; the secondary point of occlusion can be a lip trill, a hum (/m/, /n/, or /ng/), a raspberry, or even a voiced fricative such as a /v/ or /z/. We have found that using these types of exercises in a comfortable range is a great way to elicit free phonation. Research shows that these exercises have a tendency to relax laryngeal musculature, resulting in a relatively lower laryngeal position. An added benefit of the semi-occluded exercises we call “motor exercises” (lip trills, rolled /r/’s and raspberries) is that they cannot be executed without sufficient airflow: the sound stops altogether when airflow is weak. Try these with your ensemble in a comfortable singing range after practicing breath exercise. This should get the phonatory mechanism working well before singing on vowels.

An exercise that moves from a semi-occluded vocal tract to a vowel is shown below. We have found this particularly helpful in getting [a] more “in the mask,” that is to say, with brighter, more forward placement. It is also a good exercise for generating freedom in the velum (soft palate). *Carry upward by half-steps to F major*



Step 3: Vocalize High and Low, Considering Male-Female Differences

Men and women must approach their high registers differently, because those registers occur at different pitch levels. Therefore, even the most basic understanding of vocal registers and vowel acoustics is very helpful to any conductor of a mixed ensemble. All resonance chambers have specific frequencies that they amplify, and others that they dampen. Every time we vocalize on a different vowel, we create a new resonance chamber. Unlike a fixed resonating tube, like a clarinet, our instrument is constantly changing its shape. This results in a variety of acoustic scenarios, with each distinct vowel shape favoring a different set of pitches. In order to make the most of this acoustic phenomenon, vowel charts of various sorts have been created so that singers can track formants in their singing.

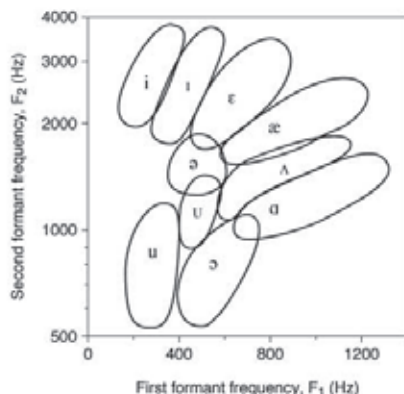


FIGURE 1: First and Second Formants of English Vowels

Vowel Pronunciations on the Formant Chart:

| | |
|-----------------------|--------------------------|
| i = the /ee/ in beet | ɔ = the /ou/ in bought |
| I = the /i/ in bit | u = the /oo/ in boot |
| ε = the /e/ in bed | ə = the unstressed vowel |
| æ = the /a/ in bad | sound in bacon, |
| Λ = the /u/ in bud | people, button, etc. |
| a = the /a/ in father | ʊ = the /oo/ in book |

(A formant is defined as a concentration of acoustic energy around a specific frequency). Figure 1 shows first and second formants for all of the sung vowels in English. To make use of this graph, you can look at a particular vowel and see where it will likely ring best by following the x-axis for first formant frequencies and the y-axis for second formant frequencies. This process also works in reverse; if a singer is having trouble projecting on a particular pitch, you might find the frequency for that pitch on the diagram and see which vowels would improve resonance. For those who are not interested in such minute acoustical details, there is a shortcut – the “hourglass.” Figure 2 shows arrowed curves creating an hourglass shape over a grand staff. Where the edges of the hourglass are closer together, a closed vowel is ideal (closed vowels include [i] and [u]). Where they move apart, open vowels are more likely to be successful (open vowels include [a] and [ɪ]). If you are really interested in tracking vowel formants, we highly recommend the vowel chart created by Berton Coffin that comes with his book, *Overtones of Bel Canto*.

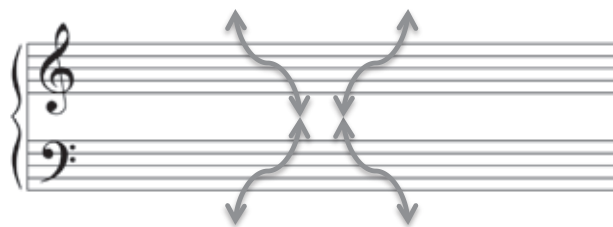


FIGURE 2: The Hourglass

Examining the hourglass in Figure 2, you will notice as a male singer moves into the range right around middle-C, closed vowels will likely work best. You can use this information both during the warm-ups and later in the rehearsal. If, for instance, a baritone is having trouble singing what for him is a higher note, say a D#, on an “ah” vowel, you might ask him to modify the open vowel toward a closed vowel by puckering slightly. The opposite will be true for sopranos. One famous example that most of us have had to deal with is the end of the Star Spangled Banner, where sopranos must sing “the land of the **free**” while ascending to a high B-flat. To sing that high on [i] is unlikely to be successful, so it is advisable for those singers to modify at the F to [I], then as they leap up the final fourth to open up completely to [a]. Those hesitant to recommend such modifications should take heart: research studies by several prominent voice scientists show that modified vowels are more correctly identifiable by listeners than “pure” vowels sung on mismatched pitches.²

HIGH SCHOOL CHORAL SPOTLIGHT

Bringing this information to bear in the warm-up session, we do many group exercises that employ different vowels for men and women. In the exercise below, everyone sings the same pattern, with women singing “aw” at the top and men singing “ooh” at the top. This slight variance causes little confusion for the singers but ensures much more successful entry into the high voice for all of them. We begin this exercise in B-flat and carry it all the way up to A-major above. (Be sure to remind altos and basses to drop out when they get uncomfortable.) As the pitch ascends, you might suggest modifying the first vowel to “ih” for women and the second vowel to the mixed vowel [ø] for men (as in the German word “schön”). Another point of clarification: the consonant sound beginning this exercise is meant to be unvoiced, as if you were saying “see” with a lisp. This lispy sound is a nice way to initiate airflow without excess pressure, and it also brings the tongue forward, allowing for better resonance.



Another difference between female and changed male voices is their basic registration. Men sing primarily in what most people call “chest voice” until they approach middle-C, at which point they begin the transition into a mixture of heavy and light mechanism (mixed voice into head voice). Women, on the other hand, sing in either mixed voice or head voice above middle-C, which is most of the time. In other words, men spend more of their singing time using heavy mechanism, whereas female singers (at least those singing classically) spend more time using light mechanism. We think this basic difference may account for the very different response men and women have to vocalises involving staccato. We have found that staccato exercises tend to elicit light mechanism in women, whereas they elicit heavy mechanism in men. This means that staccato is a terrific high voice exercise for women and a poor choice for men at the top of their range. (However, descending staccato patterns are great for warming up men’s low voices.) We have arrived at a compromise in the next exercise, which has women singing staccato arpeggios well above the staff, while men sing a single pitch on “zah,” tuning in fifths. (Tenors may benefit from switching to “zoo” when their pitch goes above D, in the key of G-major.) Carry upward by half-steps to B-flat or C-major



Following this exercise, any easy descending scalar passage can be used to warm up the low voice. One we

like to use is printed here, but a five-note scale on “ah---” or “blah-blah-blah” would also work well. An important note: the exercise below should make use of a rolled or flipped /r/. Carry downward by half-steps to A or G-major



At the conclusion of your prescribed vocal exercises, it can be helpful (and fun) to allow students to finish with an “orchestral warm-up” – that is, a free-for-all in which everyone warms up their own way. Not only does this allow each student the chance to do something personal they missed in the group warm-up, but the cacophony that results is a good release of energy before focusing on musical issues for the remainder of the rehearsal.

It is our hope that some of the exercises in this article will be beneficial to you in your ensembles. Our greater hope, however, is that you will be empowered to use the scientific principles outlined above to experiment, creating your own warm-up regimen that best suits your students.

¹ It is important to note that too much breath pressure can also be a culprit for flat singing: therefore, increasing breath pressure to combat poor intonation can have mixed results. A helpful discussion of phonation troubleshooting is contained in James C. McKinney’s book, *The Diagnosis and Correction of Vocal Faults* (Nashville: Genevox Music Group, 1994), pp. 86-92.

² A good discussion of the science of vowel intelligibility can be found in Richard Miller’s *Training Soprano Voices* (New York: Oxford University Press, 2000), p. 132.

References

- Coffin, Berton. *Overtone of Bel Canto*. Lanham, MD: Scarecrow Press, 1980.
- Conable, Barbara. *The Structures and Movement of Breathing: A Primer for Choirs and Choruses*. Chicago: GIA Publications, 2000.
- Doscher, Barbara. *The Functional Unity of the Singing Voice*. 2nd ed. Lanham, MD: The Scarecrow Press, 1994.
- Miller, Richard. *Training Soprano Voices*. New York: Oxford University Press, 2000.
- McKinney, James C. *The Diagnosis and Correction of Vocal Faults*. Nashville: Genevox Music Group, 1994.
- Nix, John and C. Blake Simpson. “Semi-Occluded Vocal Tract Postures and Their Application in the Singing Voice Studio.” *Journal of Singing* 64, no. 3 (Jan.-Feb. 2008): 339-342.
- Sundberg, Johann. *The Science of the Singing Voice*. Dekalb, IL: Northern Illinois University Press, 1987.
- Titze, Ingo. “Lip and Tongue Trills – What Do They Do for Us?” *Journal of Singing* 52, no. 3 (Jan.-Feb. 1996): 51.
- Titze, Ingo. “Voice Training and Therapy with a Semi-Occluded Vocal Tract: Rationale and Scientific Underpinnings.” *Journal of Speech, Language, and Hearing Research* 49 (April 2006): 448-459.
- Titze, Ingo. “One More Small Step in Solving the Mystery of the Benefits of Semioccluded Vocal Tract Exercises.” *Journal of Singing* 69, no. 3 (Jan.-Feb. 2013), 306-306.
- Vennard, William. *Singing: The Mechanism and the Technic*, Rev. ed. New York: Carl Fischer, Inc., 1967. (First ed., 1949.)



ORCHESTRA SECTION

By **JESSICA EMBRY**, *Chair*

What an outstanding 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 **Christopher James Lees**, the All-State Honors Orchestra performed with deep compassion and explosive energy. I can still recall the honor paid to the fallen soldier through David T. Little's Haunted Topography. And who can forget an audience on their feet in applause prior to the end of the Finale of Tchaikovsky's 4th Symphony! Bravo to the maestro, 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 knowledge and talent with your fellow music educators throughout the conference: **Dr. Kirk Moss, Christopher James Lees, Beth McCollum, Scott Laird, Sarah Russell, Cynthia Wright, Donny Walter, Erica Hefner, Angela Ammerman** and her students from the Annandale High School Orchestra, **Todd Miller, Ann Daaleman** and the Guy Phillips Middle School 8th Grade Orchestra, and **Johanna Rogers** and the Davis Drive Middle School Advanced Orchestra. A special thanks goes out to **Barry Carroll** and the outstanding staff of **Music & Arts** for supplying and setting up instruments for two sessions.

Congratulations to **Barbara Smith**, recipient of the Eastern Region Teacher of the Year Award, and **Judy Booth**, 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 a moment to congratulate Barbara and Judy 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. Congratulations to **Donny Walter**, who was elected as the Orchestra Section's Member-at-Large! It is great to think that our section will now have two voices when it comes to any business handled by NCMEA leadership. Also, we approved several changes to our governing documents, including the addition of a Financial Procedures

JESSICA EMBRY



section of our Policies and Procedures. Please take time to view these documents on the NCMEA Orchestra Section website: (www.ncorchestra.org/wordpress). In addition, we added three pieces to our NC Orchestra MPA Repertoire List: Concerto Grosso, Op. 6, No. 7—Handel—Grade VI; Fantasia on a Theme by Thomas Tallis—Vaughan-Williams/Hoffman—Grade IV; and Lijang River—Wang—Grade II. I am certain that this meeting was incredibly successful because of the discussions that occurred at our region meetings that happened in September. Let us to continue to communicate with one another throughout the school year so that we can continue to improve our organization to meet the needs of our students in the best way possible.

Please continue to check our website (www.ncorchestra.org/wordpress) for updated information for all student events. Information is updated as soon as it is available, so please check the site often. For those of you interested in requesting additions/changes/deletions to the NC Orchestra MPA Repertoire List, the forms are available under the MPA tab. All requests must be submitted prior to next year's NCMEA Professional Development Conference. Please contact me at jessica.embry@nhcs.net if you are having problems with your username/password on the website. Its hard to believe that I've been your Orchestra Section Chair for a year. It has been a very successful year in many ways. I look forward to working together with **Donny Walter** to be the voice of all orchestra teachers on the state level. I am excited to communicate with **Ruth Johnson**, Eastern Region Chair, and **Sarah Russell**, Western

Region Chair, to makes sure that we encourage collaboration and plan fantastic experiences for all students. And last, but not least, I look forward to hearing any concerns, questions, or suggestions for our organization from each of you. Feel free to contact me at jessica.embry@nhcs.net.

As we endure with our busy schedules, please remember to continue to feed your own knowledge bank. In order to meet the needs of all students, it is our responsibility to continually seek innovative ideas that will help our students improve. Engage in conversations (face-to-face and online) with orchestra colleagues from your area, across the state, and across the nation. Share your ideas. Listen. Observe. Try something new. It will be worth it!



Contact Information and Executive Director NCMEA

PAT HALL
Executive Director

883-C Washington St
Raleigh NC 27605

Office: 919.424.7008

E-mail:
ncmeaoffice@gmail.com
www.ncmea.net

2013 NCMEA Orchestra Section Region Teachers of the Year

Barbara Smith is the Eastern Region's Teacher of the Year

Barbara Smith began playing the cello in the sixth grade in the Charlotte City Schools. As a student, she studied privately, participated in various music camps, played in the pit for several musical theatre shows, and performed in a host of orchestras and ensembles. She also was selected to participate in the North Carolina All-State Honors Orchestra and the North Carolina Governor's School.

Barbara graduated from East Carolina University with a Bachelor's in Music Education and Music Therapy, with a concentration in cello performance. She also earned a Master's in School Administration from North Carolina State University. She also studied conducting with Dr. Timothy Russell at the Eastman School of Music and Andre Previn of the London Symphony.

Barbara began teaching orchestra in the Greensboro City Schools. She then moved to Wake County to teach at Ligon Middle School, where she began the popular Ligon Symphony Orchestra and The Strolling Silver Strings. During her time at Ligon, the orchestras were featured in various national and international competitions, and won many superior ratings and championships in orchestral performance.

Barbara also taught for a short time at Cary Academy Middle and Upper School. She spent the remainder of her career with the Chapel Hill-Carrboro City Schools, where she taught two high school orchestra classes, AP music theory, music appreciation, and three middle school classes. She retired in 2012, but currently maintains her private cello studio in Cary.

Barbara has guest conducted the South Carolina Senior All-State Orchestra, the NC Western Region Orchestra, the Jacksonville High School Honors Orchestra, and the Enloe High School Orchestras. She is an active member of the American String Teachers Association, the NC

Music Educators Association, and the NC Educators Association. She is a National Board Certified teacher and is listed in the Who's Who of American Teachers.



B. SMITH

J. BOOTH

Judy Booth is the Western Region's Teacher of the Year

Judy Booth received the Bachelor of Music degree from UNC-G and a Master of Education from UNC-C. She taught orchestra for 34 ½ years, the first three in the Greensboro City Schools where she was fortunate to begin her teaching career with master teachers, Jesse Suggs and Kenneth Killebrew. She then taught 31 ½ years in Charlotte-Mecklenburg Schools, at Northeast and Albemarle Road Middle Schools, before retiring in 2011.

She was mentored by Ed Benson in preparation for contests; and at contest/festivals, her groups always received high ratings. From 1994 to 2011, she took her students to the small mountain town of Sparta, NC, to perform outreach concerts; where, twice, they had the opportunity to perform under the direction of the composer, Dr. William Harbinson.

In Sparta, they also performed with Junior Appalachian Musicians, who played old time mountain music on traditional bluegrass instruments. Her students visited the School of Music at Appalachian State University after several of the Sparta concerts. Working under Composer-in-the-Schools grants from 2005 to 2009, David Crowe, composer and teaching artist, led her students in the

composing of music, with a different theme each year. They performed their compositions with the Charlotte Civic Orchestra in each of those years.

In 2010, she received the "NC Symphony Maxine Swalin Award for an Outstanding Music Educator;" and in 2011, she was presented the "Order of the Long Leaf Pine," which is the highest honor bestowed on a North Carolina civilian by the governor of our state.

She has been a member of the violin sections of the Greensboro and Winston-Salem Symphony orchestras; and presently performs with the Salisbury and Union Symphony orchestras. She was one of the founders of the Charlotte Civic Orchestra. She plays viola in the Lyric Arts String Quartet, whose members are CMS colleagues.

Besides playing music, her other interests include homeopathy, travel, mystery novels, animal welfare, organic gardening, and the farm to fork movement.

In retirement, she continues to do what she loves, and that is teaching strings. She was a volunteer with the Charlotte Symphony string project at Winterfield Elementary School; and serves as a string coach in several CMS schools. She particularly enjoys working with band directors who teach orchestra. She recently began teaching violin classes in an after-school enrichment program for low-income students.

She is a life-long learner, and has attended string teacher workshops in South Carolina, Michigan, Georgia, and Ohio. She continued her violin studies at various times, with Julie Kohl in Greensboro, and Martha Koljonen, Sungil Lee, and Tatiana Karpova in Charlotte. She studied homeopathy at summer school sessions in Baltimore and Montreal.

Professional memberships have included Mu Phi Epsilon music sorority, Charlotte Classroom Teachers Association, NAFME and ASTA.

She resides in Charlotte with her husband, Harry, two cats, and until recently, a dog. They have a son, David, daughter-in-law, Laura, and grandchildren, Jessica, Brooke and Dakota.

Reflecting on her career, she said, "it wasn't a job, it was a joy."

ELEMENTARY SECTION

By **BETH ULFFERS**, *Chair*

I hope you have enjoyed a relaxing holiday season after the hustle and bustle of providing the communities across the state with the joyful sounds of the season! It is a busy time of year but it allows our programs the opportunity to shine and take center stage as we engage children of young and old with the gift of music. Thank you for all that you do to make music come alive throughout our beautiful state.

Our NCMEA conference was a huge success! We were immersed in high quality musical experiences throughout our conference. Thank you to our fabulous clinicians, presenters, and exhibitors for a terrific conference! The weekend began with our elementary honors chorus, coordinated by Jana Winders and Frederic Angoco, and led by our clinician, Stephen Roddy. Mr. Roddy worked beautifully with our students, as did accompanist Jonathan Emmons, and their hard work was made evident in our outstanding concert. This could not happen without the dedication of all of our teachers who spend many hours preparing their students for this event.

Thank you to our hardworking elementary board that planned and facilitated 32 incredible sessions for our section! We are already making plans for next year's conference, based on your feedback. It is never too late to give us your input; I'd love to hear from you at ncelementarysection@gmail.com.

The Elementary Board would like to extend special appreciation to all of our wonderful clinicians, presenters, and performers. A tremendous thank you goes out to all teachers who so willingly jumped in and helped move instruments between sessions. It is very costly to bring a performing group to conference and we thank Jody Brent McCarn for bringing students from Davis-Townsend and Tyro Elementary schools to perform with the Demonstration Ensemble: "Hands on the Gamelan" under the direction of Will Peebles and Joy Shea from Western Carolina University. The Elementary Board would also like to encourage you to consider bringing an elementary performing group to next year's conference for a demonstration session. It could be an Orff Ensemble, Drumming Ensemble, Guitar group,

your school chorus, or you could provide a classroom demonstration. We would love to catch a glimpse of what is happening in our NC elementary music programs. This not only gives your students the opportunity to perform but will inspire other music teachers and help provide a wonderful example for our beginning and future teachers. 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 ncelementarysection@gmail.com. Please note the deadline of March 15th.

Our elementary section always amazes me with the willingness to jump in and do whatever needs to be done. With that in mind, it is time that our section steps up to the plate and takes on a challenge to increase the membership in our section. We have the largest section but have the lowest percentage of North Carolina elementary music educator members. We all have teachers in our counties that are not members for one reason or another. NCMEA has so much to offer all music educators and I couldn't imagine not being part of this wonderful network. Most of my favorite lesson ideas have come from the outstanding conference sessions I have attended over the past 16 years. Not to mention the network of teachers that have helped me grow professionally. Please make 2014 the year that you reach out to the teachers in your county. Give a presentation on the benefits of NCMEA. Take the conference program booklet and show the administrators in your area how being a member of NCMEA can help each music educator prepare for Standard 6 and



**BETH
ULFFERS**

improve classroom instruction. Each year we plan conference to equip our music educators with the knowledge, resources and motivation to meet the needs of all students as they prepare them with the 21st century skills necessary to be competitive, productive citizens. NCMEA has grant money available for professional development and mini-grant opportunities to help you fund resources for your classroom. Congratulations to our 2013 NCMEA mini-grant recipients, elementary music colleagues, Susan Cooperman Bradley and Mark Robertson. Susan received a mini-grant to purchase recorders, texts and materials for a recorder unit. Mark received a mini-grant to purchase Contra Bass Bars to complete his Orff Ensemble. All mini-grant applications are due March 15th.

Congratulations to Jana Winders, Honors Chorus coordinator, for being awarded the 2013 NCMEA Elementary Section teacher of the year. Jana is well known throughout the state of NC. She is a National Board certified teacher, co-founder of the Whirly Gig Festival and has conducted All County festivals throughout NC. Jana has been an active member on the elementary board serving as the honors chorus chair for the past two years. Past winners include: Lisa Packer, Anne Moorman-Smith, Cathy Eatmon, and Renee Anders. If you know of a colleague that contributes to the music profession on a local and state level, please consider nominating them for NCMEA elementary teacher of the year. The deadline is March 15th.

Communication is vital to our profession. We need to spread the good news of all of the wonderful events happening throughout the state of NC. Follow our North Carolina Elementary Section on facebook and visit the NCMEA website for professional development opportunities and the latest news concerning music education in NC. You make a difference in the lives of all children through your gift and love of music. Thank you for sharing that joy and love of music with your students, everyday.



TEACH. PLAY. INSPIRE.



SEND YOUR STUDENTS TO OUR
CONVENIENT NEIGHBORHOOD LOCATIONS:



CHARLOTTE
(704) 341-0000

CONCORD MILLS
(704) 979-5260

BURLINGTON
(336) 584-3338

HUNTERSVILLE
(704) 992-0225

CARY
(919) 854-0024

DURHAM
(919) 402-9270

TRIANGLE TOWN
(919) 872-1601

FAYETTEVILLE
(910) 864-8808

Registered Educators can place school purchase
orders and receive institutional discount pricing at [MusicArts.com](https://www.MusicArts.com).

**30 DAY PRICE MATCH
GUARANTEE**

We'll match our competitor's verified price for identical, in-stock items from authorized U.S. dealers, online or in stores, within 30 days of purchase. Terms apply. See store or [MusicArts.com](https://www.MusicArts.com) for details.

INSTRUMENTS | LESSONS | RENTALS | REPAIRS

North Carolina Music Educators Association
883-C Washington Street
Raleigh, NC 27605

NON PROFIT ORG.
U.S. POSTAGE
PAID
TAMPA FL
PERMIT NO. 3749

Introducing...

Beyond
Quaver's Marvelous
General Music Curriculum
Grades K-5



Check it out at
QuaverMusic.com/Preview



1-866-917-3633 • info@QuaverMusic.com • Facebook.com/QuaverMusic • QuaverMusicBlog.com

©2013 QuaverMusic.com, LLC