

THE NORTH CAROLINA MUSIC EDUCATOR

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**OFFICIAL PUBLICATION
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Volume 65 - Number 3 - Winter 2015

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PRESIDENT'S MESSAGE

Greetings NCMEA Colleagues! I hope that you had a wonderful holiday season and made great music with your students at your winter concerts!

2014 NCMEA Conference

I hope you attended the 2014 NCMEA Conference in November. Our Executive Director, Pat Hall, and the past Section Chairs planned a great conference for all. We were fortunate to have our own Maribeth Yoder-White as our Southern Division President, and Chris Woodside, NAFME Assistant Executive Director, Center for Advocacy and Constituent Engagement, with us. Both of these leaders added much to our conference and I wish to say thank you for coming! I also hope you enjoyed hearing the United States Air Force Band during the general session on Monday evening. The concert was GREAT! Plans are already underway for the 2015 Conference, so be sure to include November 7 – 10 in your calendar to attend.

NCMEA Membership Recruitment Campaign

Officially the Membership Recruitment Campaign ended on January 31. At the deadline for this article, I am pleased to share that we have had 119 members re-join NCMEA (these are colleagues who were members and re-joined after a break). Our goal is 125 and I expect that by the time that you receive the NCMEJ we will have met and exceeded our recruitment goal. Many thanks go to James Daugherty, our NCMEA Membership Chair and Pat Hall for organizing the Membership Recruitment Campaign. The success of the campaign is due to their organization and efforts. Even though the campaign has officially ended, please consider talking to a colleague in your school or school district about joining NCMEA and NAFME. We are stronger together!

Analysis of Student Work

I have established a committee to help support NCMEA members through this new process and to gather resources to help. As the members of the committee begin to meet, please be sure to be on the lookout for information and share your lessons/ideas for the ASW process. They're just getting started, so please be patient. Be sure to check the NCMEA website for updates as they become available.

RICHARD HOLMES



Events and Deadlines

I wish to encourage all of you to participate in the many events each section offers for our students. All events can contribute and enhance what we teach in our classrooms! Be sure to ask questions if you are unsure about any detail concerning an event so you and your students do not miss a deadline or some other important detail. Feel free to contact your section chair or myself if you need any assistance. We are here to help.

I would also like to remind everyone about the Awards, Grants and Scholarships that NCMEA offers. Awards: **NCMEA Hall of Fame, Honor Administrator, Music Educator Advocate and Honorary Life Membership.** Grants: **Mini Grant** and the **Summer Professional Development Grant.** Scholarships: **Barbara Bair Scholarship, Ruth Jewel Scholarship,** and the **Bill McCloud Scholarship.**

Information, applications and procedures for the Awards, Grants and Scholarships are located on the NCMEA website. The deadline for all is March 15. Please consider applying or encourage another colleague to apply.

I wish you the best as we all participate in clinics, MPAs and other musical activities with our students. Please feel free to contact me if I can be of assistance to you. Best Wishes! Be safe and God Bless!

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NOTES FROM THE EXECUTIVE DIRECTOR

By PAT HALL

In this issue of the North Carolina Music Educator we welcome our new editor, **Kim Justen**. Kim has a great deal of experience in public relations and brand development in both the corporate and non-profit sectors. She specializes in copywriting, website content, and editing.

She has written and designed newsletters, marketing materials and press releases for local media. In addition to her responsibilities as Journal Editor, Kim will be assisting with creating an overall communications plan for NCMEA including a design manual, press release templates and content for our website. Kim was a member of her high school band and still occasionally plays the French horn.

The big project in the NCMEA office this winter is integrating a new NCMEA website with NAFME's CRM (membership database). With this, joining and renewing your membership will be seamless. Another feature that will help streamline membership between NCMEA and NAFME will be a new conference registration module that will allow us to authenticate your membership as you register for conference.

Other cool new website features will include: a login section for members only; the ability to manage your member profile; message forums – a place where members can communicate with other members; social media integration with rolling Twitter feeds; calendar integration so all NCMEA events can be found in one place; a document manager for easy access to student-event forms and other shared documents for members; and much more. The timeline for completion of the new website is early spring 2015.

As part of our increased advocacy efforts, I will be meeting with other

PAT
HALL



statewide arts education leaders to discuss common issues and initiatives impacting arts education in North Carolina. Arts Education Leadership Coalition (AELC) members include representatives from NC Dance Alliance, NC Theatre Arts Educators, NC

Theatre Conference, NC Arts Education Association, Art North Carolina and NC Alliance for Arts Education. I will report back on our work in future issues of this Journal as well as the NCMEA monthly e-newsletter.

I am happy to report that NCMEA Advocacy Chair, Jonathan Drye, will be working with NAFME's Advocacy Leadership Force with representatives from all over the country to help define advocacy goals and objectives on the national level as part of the Broader Minded™ campaign.

In conclusion, I want to personally thank all the **new members** of NCMEA who have joined since August as part of our Membership Recruitment Campaign. I hope you will discover all the great benefits of membership and know that the NCMEA Board and Staff are here to assist you with any questions or concerns.

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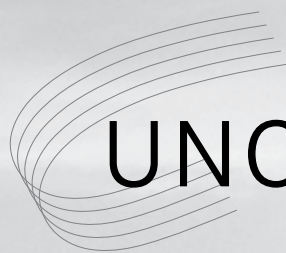
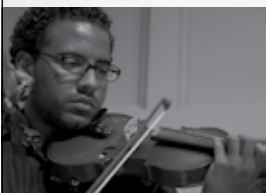
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TWO CHOWAN STUDENTS SELECTED TO PERFORM WITH 2015 SMALL-COLLEGE INTERCOLLEGIATE BAND

Two students from the Chowan University Department of Music have been selected to perform with the 2015 National Small-College Intercollegiate Band to be held March 25-28 at Vanderbilt University in Nashville, TN.

Junior Music Education major **Nick Gaffney** (saxophone) of Waldorf, MD has been fully accepted to perform with the ensemble, while fellow Junior Music Education major **McKaela Lane** (bassoon) of Knotts Island, NC is recognized as an alternate.

"Quite simply, this is the musician's equivalent of earning a position on the NCAA All-American College Football team," said **Michael Butrico**, director of bands at Chowan.

The general spirit and mission of the SCIB is to provide highly talented students from band programs at 4-year universities with fewer than



5,000 students the opportunity to perform high quality literature at the College Band Directors National Association's National Conference under a renowned conductor.

This is only the second time that a student of Chowan University has been selected. Current senior Music Education major **Vaughn Byrd** (trombone) of Stafford, VA was a 2013 participant.

SNOW CREEK TEACHER RECEIVES OAKE OUTSTANDING EDUCATOR AWARD

Karen Shuford, music teacher at Snow Creek Elementary School in Hickory, was recently named the 2014 Organization of American Kodály Educators Outstanding Educator Award at the OAKE conference in Atlanta, GA. The award is given to those who demonstrate superior music teaching while extensively using the Kodály philosophy, and whose students show exceptional skills through the teaching method.

Shuford has over 30 years teaching experience in TN and NC, teaching at the elementary, middle and high school levels. She is a graduate of Indiana University, and holds a Master's with Kodály Emphasis from the University of Cincinnati – College Conservatory of Music. She currently serves as a faculty member of both the Kodály Institute at the University of Tennessee at Chattanooga and the Carolina Kodály Institute.



"OSCAR OF TEACHING" BESTOWED UPON NEWTON-CONOVER CITY SCHOOLS EDUCATOR

Angie Sigmon, a K-3 teacher at Shuford Elementary School in Conover (Newton-Conover City Schools), was recently named North Carolina's latest Milken Educator Award winner and the recipient of a \$25,000 prize.

During a school-wide assembly, our State Superintendent **June Atkinson** made the surprise announcement. Sigmon is among up to 40 outstanding elementary educators nationwide who will receive the Milken Educator Award during the 2014-15 school year.

The honor includes an unrestricted financial award of \$25,000 and membership in a network of more than 2,600 past recipients across the nation.

To learn more, visit www.ncpublicschools.org and select the appropriate link under News.

MUSIC IN OUR SCHOOLS MONTH IS COMING SOON! WHAT IS IT?

By ANGELA MANGUM, MIOSM Chair

MIOSM is NAFME's annual celebration, engaging music educators, students, and communities from around the country in promoting the benefits of high quality music education programs in schools. How can you celebrate MIOSM? Let your imagination soar!

Hold special school concerts, community concerts, collaborative concerts, or music talent shows. Listen to, and sing, the songs selected for the 2015 Concert for Music In Our Schools Month. Use as many of the songs as you would like! The 2015 pieces are: *Always Sing, Feel the Beat!, Funga Alafia, J'entends le Moulin, Soldiers' Joy, The Star-Spangled Banner, We the People and Why We Sing.*

Always Sing is a new song written by vocal artist RaelLynn with Nicolle Galyon and Jimmy Robbins specifically for the 30th Anniversary of Music In Our Schools Month at the 2014 National In-Service Conference. You can read more about it at <http://www.nafme.org/always-sing/>.

Hal Leonard has provided all NAFME members with access to the sheet music and accompaniment tracks to use for your MIOSM Concerts *free of charge*. They can be downloaded at: <http://www.nafme.org/programs/miosm/the-concert-for-music-in-our-schools-month/the-concert-for-miosm-music/>. During March, NAFME will post videos of select choirs from around the nation performing the songs. You and your students can even vote for your favorites! Teachers are encouraged to celebrate this March "loud and proud" and "toot your own horn." Keep your

administrations, school boards, elected officials and locals news media aware of all of the wonderful music activities you do to enrich the lives entrusted to you.

ANGELA
MANGUM



NCMEA Awards, Grants and Scholarships

Application Deadline: March 15, 2015

AWARDS

NCMEA Hall of Fame

At least 30 years of teaching experience

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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

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NCMEA Summer Professional Development Grant

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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 RESEARCH MATTERS

By SUSAN W. MILLS, NCMEA RESEARCH CHAIR

North Carolina researchers studied music education partnerships, social networking, Internet connections, learner experiences including pedagogical approaches, and music education career issues in 2014. Research presented at the November conference featured nine studies, selected by a committee of peer reviewers and authored by single principal investigators as well as several collaborative research teams. Graduate students, undergraduate students and K-12 music teachers participated in the research, and contributed significantly to the 2014 conference through the Graduate Research Symposium and the Research Round Table.

Partnerships and Collaborations for Music Education

Brian W. Kellum of The Asheville Symphony and The University of Illinois – Urbana Champaign analyzed partnerships between a local school, symphony, foundation, and community for an *El Sistema*-inspired program in Asheville. Asheville *MusicWorks!* is a new program designed to provide excellence in musical training as well as academic and social enrichment for low-income students funded by the Connecticut-based Leever Foundation.

Characterized as a partnership between the Asheville Symphony, Asheville City Schools and the local community, *MusicWorks!* opened its doors to students at Hall Fletcher Elementary, where it primarily serves kindergarten and first grade students with plans to expand into upper grades. It represents an example of partnership and collaborative effort across multiple social levels and constituencies resulting in a comprehensive approach to music education that may be replicated in other contexts.

Partnerships were explored in other studies this year, such as “Swamp Sistas: Beth McKee’s Crowdsourcing” by Susan W. Mills, at Appalachian State University. Researchers studied the role and educational implications of Swamp Sistas socio-musical interactions with southern roots musician Beth McKee, based on field research including online and real time musical and social participant observation. Her collaborations with educators, authors and artists fueled

SUSAN W.
MILLS



a shared socio-musical trend, along with the performance venue created in collaboration with the Swamp Sistas, a fan-based network called the *La La*.

Implications of this study echoed the idea proposed by other music educators that social networking platforms could serve as student-centered approaches to music in which creative musical and socio-musical problems are relevant to students. Implications for further research includes acknowledgement that social music making is growing, and that students and audiences have already led a paradigm shift, creating some concern or even fear among music educators. It is important to know what, if anything, teachers may fear about the vulnerability of co-creativity with those stakeholders in their music performances.

Social Network and Internet Connections for Music Learning

YouTube’s social networking component appeared at the center of a study in which Dr. Jennifer A. Whitaker, University of North Carolina – Charlotte, teamed up with researchers Evelyn K. Orman and Cornelia Yarbrough, both of Louisiana State University, to examine general characteristics and musical content of unsolicited comments and replies to comments for YouTube music teaching and performance videos.

Results for relevant comments posted in response to music teaching videos ($n = 6,873$) revealed the largest number of comments were personal experiences related to video content (33%); followed by hostile, angry, insulting, or negative feedback (29%); and expressing personal validation, acceptance, or admiration toward the video uploader or another commenter (26%). Fifty-one percent of comments were about music related topics. Results showed an interest in discussing

instruments or equipment (15%), music pedagogy (6%), music literature (4%), technique (4%), and tone quality (4%).

Results for relevant comments posted to performance videos ($n = 4,782$) showed the largest number of comments expressed personal validation, acceptance, or admiration toward the video uploader or commenter (55%); followed by sharing personal experiences related to the video content (23%); and giving hostile, angry, insulting, or negative feedback (15%). Comments containing musical topics were related to literature (9%), voice (5%), expression/dynamics (2%), instruments/equipment (2%), technique (2%), tempo (2%), and range (1%).

Music educators who choose to incorporate YouTube videos in their instruction should select videos carefully, keeping in mind that students may be exposed to negative comments. Much of the negative feedback in this study was so hostile, offensive, profane, and in many instances vulgar that it seemed to dominate. Another concern was the lack of oversight by some of the uploaders relating to incorrect and correct information. More feedback from the uploader could enhance learning by correcting misinformation.

Videoconferencing via high speed internet was utilized in music instruction by Rebecca B. MacLeod and Holly Riley, University of North Carolina – Greensboro. They examined the potential of low latency audiovisual technology (LOLA) as a distance-learning tool for music. LOLA, developed by the Internet2 cooperative, has the capacity to reduce the audio/video latency typically found in other videoconferencing systems such as Skype, down to as little as 5 milliseconds. The speed of the Internet connection, along with high quality audio and video, allow performers to hear and see each other at a speed comparable to performing with someone on the opposite side of a stage. This means musicians can effectively perform together with little or no difficulty due to a delay.

Overall, participants rated LOLA as an effective tool for teaching jazz improvisation and agreed that they would use the technology in the future to teach and learn collaborative styles of music. Participants and instructors noticed that the delay interfered with true collaborative playing. Collaborative performances between individuals and small groups appeared more successful

than performances when all of the students performed with the instructor simultaneously.

Experiences of Music Learners

Interested in music learners' experiences, Fred Spano, University of North Carolina – Charlotte, interviewed LGBTQ persons who sing in a community GALA chorus about their high school music experiences and interactions with music peers and music teachers. In addition to gathering individuals' perceptions about their high school music experiences, the study also collected data about participants' perceptions of bullying in high school, self-awareness of their sexual identity in high school, and whether participation in music had any bearing on participants' coming out.

Analyzed interview data indicated that participants:

- described a more hyper-masculine band culture as opposed to choral culture;

- indicated positive experiences in high school music ensembles that were a function of the quality of music/literature performed, of the teacher's competence in music teaching, or of the teacher's fairness when dealing with students;
- perceived music ensembles as safe zones for them to learn and to express themselves musically and socially, as most were bullied in high school;
- hid their sexual identities (if they were aware of it) or distanced themselves from "known" or "peer-perceived" sexual minorities even though they felt the music ensemble to be a safe zone.

The experiences of general music learners appeared as a central component in a collaborative investigation, by Daniel C. Johnson, Nicholas Schaivone and Zebulon Mims, University of North Carolina – Wilmington, and Caroline Kanzler, Eaton Elementary School.

Researchers studied the effect of using differentiated educational centers as a pedagogical approach in terms of its effect on elementary students' musical understanding and auditory discrimination skills. Making use of differentiated educational centers in the classroom, centers-based instruction is an innovative and structured approach, providing for organized yet flexible learning experiences.

Traditional general music instruction served as a comparison pedagogical approach. Researchers hypothesized centers-based instruction would be associated with significantly higher post-test scores than traditional instruction on measures of musical understanding and auditory skills.

Results from this study disproved the hypothesis. In fact, the traditional instruction was more effective than the centers-based pedagogy as demonstrated by students' auditory discrimination skills. Implications for

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RESEARCH SECTION

music education include highlighting the effect of teacher-led, whole-group instruction.

Careers in Music Education

A collaborative team focused their investigation on male teachers, who provide General Music Instruction. Raychl Smith, East Carolina University, along with Chris Watson, General Music Specialist, Green Valley Elementary and Doug Baker, General Music Specialist, Easton Elementary, participated in a study about the stories of male elementary general music teachers and how they make sense of their lives.

Several common themes emerged from the life stories of participating teachers. Each teacher indicated they felt called to teach. However, this calling was not in the traditional spiritual sense coming from within himself, but from the persuasion of a family member, friend, or acquaintance. The teachers initially thought they would be teaching older students, and none of the men went into their undergraduate degree programs thinking that they would teach elementary general music.

The importance of mentoring future teachers was another pattern that occurred throughout all three of the narrative interview texts. Each of the men found joy in serving the profession

by guiding new teachers on the path to becoming who they are. A final evident pattern throughout the narratives was that each teacher chose to stay in the same university community where they pursued their undergraduate degree.

East Carolina University's Jay Juchniewicz examined questions asked by principals in music teacher job interviews in a pilot study. He focused his investigation on the questions principals asked looking to hire highly qualified music teachers and the characteristics that influence a principals' decision to hire prospective teachers.

Recent legislative mandates have begun to impact school employment practices by requiring principals to employ only highly qualified teachers. Since federal mandates have been in place, the researcher sought to discover whether questions asked during interviews of prospective music teachers reflect the desired characteristics principals have previously stated they prefer. Based on previous studies, has there been a change in the type of interview questions asked by principals in the past 15 years?

From this pilot, the wording of two interview questions was revised for clarity and to help elicit a more direct response from the potential music

teacher interviewees. Additionally, all 27 interview questions were rated as important and viewed as appropriate for the purposes of the final study.

Graduate Student Research

Graduate student research was highlighted at the 2014 Graduate Research Symposium, in which ongoing studies were presented with opportunities to obtain feedback from research colleagues across the state. Karen Thomas presented a study intended to determine the effect of musicians' earplugs on instrumental performance and the perception of tone quality, intonation, and dynamic contrast. Her research team included Raychl Smith, Sandra Teglas, and Donald Hodges, representing both University of North Carolina – Greensboro and East Carolina University.

Jacqueline J.R. Secoy, University of North Carolina – Greensboro, presented a study in progress called "Ukulele for Two – A Case Study of Parent-Child Music Instruction Using Ukulele," about the changes in a home music environment when a parent and child are enrolled in a music class together.

Research Round Table

In a newly created venue for the 2014 conference, researchers, graduate students and music educators gathered for round table discussions about research publications, ethics and undergraduate music research. These researchers represented all levels of music teaching and discussions centered around the issues and rewards of music education research, with discussions led by music education researchers and reviewers David Wilson, Laura Arevalo-Gallego and Susan W. Mills, Appalachian State University; Constance L. McKoy, University of North Carolina – Greensboro; and Janet Barrett, University of Illinois – Urbana Champaign.



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THE NCMEA MENTOR PROJECT: WHERE ARE WE NOW?

By CINDY WAGONER

Teacher socialization practices have long been recognized as integral to the retention of high quality educators (Joiner & Edwards, 2008; Mandel, 2006). The sink or swim mentality of teaching has been identified as a contributing factor to high attrition rates in the field of education (Kelley, 2004; Maciejewski, 2007; Smith & Ingersoll, 2004). For music teachers, feelings of isolation combined with challenges of heavy teaching assignments, large numbers of students, and multiple grade levels, contribute to high rates of attrition (Conway, 2003; Joiner & Edwards, 2008; Moir, Barlin, Gless, & Miles, 2009; Scheib, 2006; Stanley, 2011). Researchers examining attrition have found that a personalized mentorship program – matching mentors by subject area and location – enhances retention of teachers (Angelle, 2006; Ingersoll & Smith, 2004; Joiner & Edwards, 2008).

With awareness that young music teachers in North Carolina were in need of more mentoring than many school districts were providing, the North Carolina Music Educator Association (NCMEA) State Board implemented a mentoring program. The initial goal was to offer mentoring for music teachers in their first three years of teaching to provide extra support for stronger music education practices and higher retention in the state. The mentoring project began in 2011. In 2012, an all day retreat was held across elementary and band sections of NCMEA at the state convention for the mentors and their mentees. Though anecdotal evidence pointed to initial success, greater insight into the current NCMEA mentoring program was desired. Therefore, the primary purpose of the current study was to describe and document how the NCMEA general membership, mentors, and mentees perceive the NCMEA Mentoring program to date. Specific research questions explored were:

1. Who is or is not participating in the NCMEA Mentoring program?
2. What are the mentees' and mentors' perceptions of the NCMEA Mentoring program roles?

CINDY
WAGONER



3. What are the NCMEA members' perceptions of the benefits or drawbacks of the NCMEA Mentoring program?

The NCMEA Mentor Program Survey was designed using extant research and meeting notes from mentor meetings in 2013. The final survey consisted of 31 Likert-type questions, with three open-ended questions. Based on the participant responses to participation, specific questions about the ways in which the NCMEA mentoring program operated were employed to answer the first two research questions. The open-ended responses were designed to answer the third research question, by asking the following:

1. What part of the NCMEA mentoring project was most valuable to you?
2. What could the NCMEA mentoring program provide to make this an even better experience?
3. What specific suggestions might you add for the future of the NCMEA mentoring program?

Qualtrics® research software (2002) was utilized to distribute the survey.

All music teachers ($n = 1,998$) on the NCMEA listserv received an invitation to participate in the survey; 212 emails were unusable, leaving the final email invitation at 1,786. At the end of six weeks, a total of 325 NCMEA members (18%) had completed the survey. The majority of participants were female (63%) with nearly half of participants reporting 10 or more years of teaching experience ($n = 181$). Most participants came from the specialty area of band ($n = 121$), followed by choir ($n = 103$), general

music ($n = 91$), and finally orchestra ($n = 31$). Twenty-three (7%) respondents reported they were not currently teaching (retirees still actively mentoring).

Of the total responding to the survey, 69% ($n = 223$) did not participate in the mentor program. Almost a third of these respondents ($n = 161$) indicated they were not aware of the NCMEA mentoring program. Of the remaining survey participants who did know or participate in the mentor program, 14% had volunteered but did not have a mentee assigned to them. Only five percent of those responding to the survey served as mentors within the past two years. Of the mentees responding to the survey, 4% were first-year teachers and 1% second-year teachers. As very few of our NCMEA members who participated in the mentoring program actually returned the survey, non-response bias is a concern. Regardless, there were some interesting trends to discuss.

Mentors and mentees communicated most often through email, phone calls, and face-to-face meetings. Only five mentees indicated they visited their mentor's classrooms and half the mentors made a visit to watch their mentees teach. Mentors indicated they gave the most assistance to the new teachers in classroom management, curriculum and materials, teaching strategies, and music repertoire. The mentees most valued the help they felt they received dealing with job-related stress. Perhaps more interestingly, the mentors rated what they did for their mentees at a higher level on the Likert-type scale than did the mentees, even when they were in agreement.

Positive comments from those involved in the mentoring program included the opportunities to develop relationships with peers in the profession. A lack of communication about the mentor program summarized the feedback for improvement. Other suggestions included designing better matches between mentors and mentees, training for mentors, and feedback from the mentees on what they need to feel successful.

The initial survey supports the premise that the NCMEA mentoring program is valuable and worth pursuing. One of the more interesting suggestions for the future of the mentor program came from the open-ended responses, suggesting that a trio of new teacher, experienced teacher (5-

10 years of experience) and a highly qualified teacher (NBCT or 15+ years of experience) work together. This resembles closely some of the most current findings in mentoring studies in education and was the initial intent of the mentoring committee in 2011. An extension of this is making sure a new teacher has another new teacher to talk to. Dealing with the isolation of the classroom is often difficult, and geographically there may also be some isolation from peer groups that causes a deeper sense of anxiety for young teachers. Having a peer to commiserate with, someone who is having similar experiences in teaching and in life, is important. The Mentoring committee members are currently examining these suggestions.

As new models of mentoring are emerging from the research literature that encourage moving away from traditional buddy systems (Moir, Barlin, Gless, & Miles, 2009), ascertaining what is or is not working currently in North Carolina is crucial to future mentoring success with our young music teachers. Leaders of the NCMEA Mentor program will use these results to enrich and support all music teachers in the state and hope to increase involvement for all teachers.

Contacts for NCMEA Mentor Committee Members:

Band – Phillip Riggs, riggs@ncssm.edu

Orchestra – Sabrina Howard, sehoward@charlottelatin.org

HS Choral – Donna Wiles, wilesdo@hicolorschools.net;

MS Choral – Tamera Shook, mamajeanne@charter.net

Elementary Music – Beth Ulfers, ulffersb@ptt.k12.nc.us

Link to sign-up form: <https://sites.google.com/a/ncssm.edu/ncmeamentor/sign-up-form>

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NCME FEATURE ARTICLE ROTATION SCHEDULE

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

Elementary • Orchestra • Advocacy

Conference: Deadline, August 10 (Arrives in October)

Items Pertaining to Conference

Winter: Deadline, December 1 (Arrives in March)

Research • Choral (HS and MS) • Band

Spring: Deadline, February 15 (Arrives in May)

Technology • Jazz • Higher Education

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ABOUT THE AUTHOR

Dr. Cindy Wagoner is an Assistant Professor of Music Education at East Carolina University, joining the faculty after 27 years as an instrumental music teacher in Indiana. Wagoner has presented research from regional to international stages and is active as a guest conductor/adjudicator. She holds membership in SMTE, IMTE, SMPC, NAFME, NCMEA, Sigma Alpha Iota, Pi Kappa Lambda and Phi Beta Mu.

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SCHEDULE & FEES

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Junior High Band	Grades 6 through 8 and have played at least two years
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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
Junior Mixed Chorus	Grades 6 through 8
Piano	Grades 6 through 12 and have played at least two years

2nd Week

July 19 (Sunday) - July 24 (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

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HIGH SCHOOL CHORAL SECTION

By Ed Yasick, Chair

*"Music gives a soul to the universe,
wings to the mind,
flight to the imagination
and life to everything." – Plato*

As you read this article, I hope all of you had winter performances you were also able to take the time to enjoy. Too often, we are so concerned about getting everything ready, we forget about enjoying our musical accomplishments. As a new semester begins, we are focused on getting ready for MPAs, musicals, trips, and the many other things filling our winter and spring. I do hope amongst all the busy things occupying your time, you take a few moments to enjoy the beautiful music you and your students make every day.

I hope you were able to attend the 2014 NCMEA Professional Development Conference this past November. There were many exciting and inspirational presentations and performances. An exceptional highlight of the conference was the North Carolina High School Honors Chorus, under the direction of **Dr. Rosephanye Powell** from Auburn University. In two days, she molded 180 singers from schools across the state into an outstanding ensemble. It was exciting to see how she interacted with the honors chorus participants in an inspiring, imaginative and enjoyable way.

A highlight of the performance was the premiere of our commissioned piece, *The Lord Is My Light and My Salvation* by Dr. Powell. I cannot begin

ED
YASICK



to thank **Carol Riggs** for her many years of leadership in coordinating the Honors Chorus event. She spends countless hours making sure the event is inspiring for the students and directors. Thank you so much, Carol! I also want to offer a sincere thank you to **Gwen Hall** for once again serving as our outstanding accompanist for the event.

In addition to the Honors Chorus, another motivating part of NCMEA conference is always the superior performances by our guest choirs in the Stevens Center. A special thank you to all of the choirs who performed for us, showcasing wonderful choral music across NC! We also enjoyed hearing two pieces written by our Student Composition Showcase winners, **Jack Davis** and **Christopher Short**. Performing ensembles included: **Western Carolina University Concert Choir**, **Dr. Michael Lancaster**, director; **Grimsley High School Madrigal Singers**, **Marshall**

Johnson, director; **Holly Spring High School Colla Voce**, **Jenny Patchett**, director; and the **Brevard Chamber Singers**, **Dr. David Gresham**, director.

Please consider bringing your choir to perform at conference 2015. The deadline for applications is March 15. You can download an application from the website or email me for one. I look forward to having wonderful performances for 2015.

If you attended conference, I hope you were inspired by the sessions presented. I want to thank each of the presenters for their hard work and their willingness to share their expertise with us. Presenters included: **Dr. Rosephanye Powell**, Auburn University; **Dr. Kenney Potter**, Wingate University; **Dr. Andrew Crane** from East Carolina University, **Don Crafton**, founder of sightreadingfactory.com; **Michael Martinez** and the **Crest High School A Capeggios**; **Chris Hansen**, UNC-Greensboro; and **Donna Wiles**, Hickory High School.

Dr. Crane and **Dr. Potter** have written articles, "Finding Quality Repertoire for your Emerging Choir" and "Folk Songs of South Africa" in this issue, based on the interest sessions they presented at conference. I know you will benefit from the information presented.

Special thanks to **Elaine Snow** and the **Davie High School Madrigal Singers** who did a wonderful job serving as our "adjudication choir" at the MPA adjudicator training session. Also, thank you to **Marshall Butler**, **Diane Covington**, **Marta Force** and **Jane Woody** for sharing their adjudication expertise with us.

At the Honors Chorus performance, **Mary Beth Shumate**, retired choral director from Brevard High School, was named the 2014 NCMEA Choral Section Teacher of the Year. She made a significant impact on many lives during her career as a choral music educator and her service as NCMEA choral board secretary. On behalf of the board, I congratulate her on this well-deserved honor. Please consider nominating someone for this special recognition! Information is available on the website.

The NCMEA HS Choral Section could not function without the effective leadership of its executive board. At the NCMEA conference, the following were elected to a two-year term of service (2014-2016): **Eddie Adams**, Section Chair-Elect; **Michelle Sullivan**, Choral Activities Chair; **Kim Cozart**, Secretary;



CAROL EARNHARDT, DR. ROSEPHANYE POWELL
AND ASHLEY EARNHARDT BRADY AT CONFERENCE

Ross Broadway and **Carol Earnhardt**, N.C. Honors Chorus Co-Chairs; and **Jeremy Truhel**, N.C. All-State Chair. Other members of our choral board include: **Carol Earnhardt**, Past-Chair/Hall of Fame; **Terri Setzer** and **Heather Copley**, MPA Music List Revisions; **David Brooks**, Constitution; **Donna Wiles**, New Teachers/Mentor Program; **Marshall Butler**, Sight-Reading; **Cyndi Benton**, Teacher of the Year; **Drew Howard**, Educational Affairs; **Elaine Snow**, Grievances; **Robert Jessup**, technology; and **Richard Butler**, Member at Large. I am so thankful to have such a dedicated board leading the choral section.

A special thank you to **Carol Earnhardt** for serving the HS Choral Section as chair these past two years. I have enjoyed learning from her and cannot thank her enough for all she has done. Finally, I would like to express my appreciation and gratitude to outgoing board members **Ron Vannoy**, **Chris Hansen**, **Bernadette Watts**, **Beverly Alt**, and **Carol Riggs** for their service to the students of North Carolina over the last several years. Our board members work extremely hard to serve you and to help ensure music is a vital part of every child's education in North Carolina.

I am honored to serve as chair of the NCMEA High School Choral executive board for the next two years. I thank everyone for their support and encouragement and will do my best to uphold the high standards of excellence for choral music in North Carolina and support you in your endeavors to provide a quality music education for your students. If you have any comments, questions, or concerns, please feel free to contact me at hschoral_chair@ncmea.net or 919-380-3618.

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HIGH SCHOOL CHORAL SECTION

FINDING QUALITY REPERTOIRE FOR YOUR "EMERGING" CHOIR

By DR. ANDREW CRANE, East Carolina University

Conductors often have a long list of pieces they would like to conduct with their *advanced* ensembles. However, finding music for our "emerging" choirs presents a bigger challenge. For our beginning groups, we have to find literature that is not too hard, but also presents enough of a challenge to keep them interested. We try to find pieces with strong compositional value, yet in a style that also appeals to our less-experienced singers. Since repertoire plays such an integral part in our students' success and overall experience in choir, we must make these decisions carefully.

HISTORIC MUSIC

Choral conductors have hundreds of years of music from which to choose, yet so often we resort to the hot, new piece or whatever appears in the publisher's catalog during the summer. It is wonderful to program modern music for our choirs, and this definitely should be a staple of our singers' diet. However, I believe we have a duty to familiarize our singers with the great composers of the past.

This music has stood the test of time for a reason! Many conductors are hesitant about programming "historic" music with their younger groups for fear that it is either too difficult or too boring. I contend there is a great deal of time-tested music out there that is indeed enjoyable, and within their reach! What follows are a few ideas of choral genres that we sometime forget about with our younger choirs.

UNISON

Chant and art song are great ways to teach students to sing in unison. Through monophonic singing, singers can learn about concepts such as vowel unity, blend, intonation, and expression. Examples: *Ubi caritas chant*, *Ave Maria chant*; *Bach Bist du bei mir*, *Vaughan Williams Bright is the Ring of Words*

TWO-PART

Consider one of the many **canons** composed by composers of the past in order to give students their first experiences singing in parts. Singing these rounds is a great way to introduce choristers to the idea of harmony. Examples: *Sweetlinck Vanitas*, *Vanitatum*; *Praetorius Sing dem Herrn*

DR. ANDREW
CRANE



Another idea is giving **duets** to your students – pieces that were originally intended for two solo voices. Many of the German Romantic composers wrote these kinds of pieces, and they often lie in a very comfortable range. You can find some excellent duets as individual movements of major choral/orchestral works as well. Examples: *Mendelssohn Abendlied*; *Sound the Trumpet from Purcell Come, Ye Sons of Art*

RENAISSANCE HOMOPHONY FOR SATB

Many composers of the Renaissance era wrote homophonic, four-part, very straight forward pieces that lie very nicely in the range for all parts. These can be excellent tools for teaching musicality and phrasing. They can be performed unaccompanied or with piano doubling. Examples: *Tye Laudate Nomen Domini*, *de Sermisy Tant Que Vivray*, *Dowland Come Again, Sweet Love*

Here are three resources that can help you find these gems of historic repertoire for your emerging choir:

www.cpd.org, Choral Public Domain Library;

www.imsip.org, International Music Score Library Project;

www.wmea.com/CMP/repertoire/index.html, the best site I know for finding this kind of music. Search the Choral Treasure Hunt articles particularly.

I wish you the best in your quest to find excellent, quality choral literature for your beginning choirs!

2014 HIGH SCHOOL CHORAL TEACHER OF THE YEAR

Mary Beth Shumate served as choral director for twenty-four years at Brevard High School. Her choruses performed in Carnegie Hall, Europe, and in Washington, DC, as well as at numerous venues throughout North Carolina and the Southeast. Often her choirs performed large choral works with orchestra. Her choirs consistently received superior ratings in performance and sight reading at the NC Large Choral MPA. Her students participated in a wide variety of clinics and festivals at numerous colleges and universities throughout each year.

Shumate directed and produced twenty-three Broadway musicals while at BHS. Her students also presented Madrigal Dinners each December. She was the secretary for the NC High School Choral Section and is a member of the American Choral Directors Association. She recently completed a term as NCMEA District 1 President.

She is a National Board Certified teacher and was the 1998 Transylvania County Teacher of the Year. She received



a Bachelor of Music Education from Abilene Christian University in Texas, and the Master of Music Education from the University of South Florida. She is currently the conductor for the Hendersonville Chorale Community Chorus.

Shumate believes setting high expectations and celebrating the small successes along the way encourages excellence and inspires students to succeed. Caring about the individual student and providing challenges fosters learning.

HIGH SCHOOL CHORAL SECTION

2014 NCMEA SIGHT-SINGING MUSIC PERFORMANCE ADJUDICATIONS

Congratulations to the following schools and their directors who chose to be judged in Sight-Singing at the 2014 NCMEA Choral Section Music Performance Adjudications!

High School

AC Reynolds HS
Apex HS
Asheboro HS
Asheville Christian Academy
Athens Drive HS
Bessemer City HS
Brevard HS
Cary HS
Cedar Ridge HS
Chatham Central HS
Crest HS
Croatan HS
Davie HS
Durham School of the Arts
East Forsyth HS
East Wake HS
Eastern Randolph HS
Enka HS
Garner HS
Glenn HS
Gray's Creek HS
Green Hope HS
Harnett Central HS
Hayesville HS
Heritage HS
High Point Christian Academy
Holly Springs HS
Hopewell HS
Hunter Huss HS
J.M. Robinson HS
John Motley Morehead HS
Leesville Road HS
Lexington HS
Middle Creek HS
Millbrook HS
Northern HS
Northwest Guilford HS
Panther Creek HS
Parkwood HS
Pinecrest HS
Providence Grove HS
Ragsdale HS
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Riverside HS
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Rockingham County HS
Ronald Reagan HS
Rosewood HS
Sanderson HS
Southeast Guilford HS

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R. Brady
A. Parker
L. Gallager
C. Benton
L. Godfrey
C. Earnhardt
A. Stovall
M. Cook
A. McClain
E. Moss
L. Hathaway
M. Crayton
J. Patchett
D. Malone
J. Robinson
V. Howard
J. Cheney
T. Dickens
M. Rector
A. Siedschlag
E. Adams
R. Spencer
T. Ward
B. Bensen
A. Simms
E. Slenk
K. Gee
J. Glime
C. Clark Brown
H. Goodson-Spear
J. Boliek
T. Hicks
M. Nall
M. Dobbins
L. West
M. Butler
A. Dobbins

High School

Southeast HS
Southern Guilford HS
Southern Wayne HS
Southwestern Randolph HS
St. Stephens HS
Stuart W. Cramer HS
Sun Valley HS
Swain County HS
Swansboro HS
TC Roberson HS
Thomasville HS
West Carteret HS
Wheatmore HS

Director

D. Hocutt
S. Lawson
J. Cox
G. Hall
J. Hoffman
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M. Jennings
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HIGH SCHOOL CHORAL SECTION

FOLK SONGS OF SOUTH AFRICA

By KENNEY POTTER

The musical heritage of South Africa is rich in its folk song traditions. Each of its eleven official languages represents a culture with its own set of folk songs, most of which is neither documented nor transcribed. The diversity of the people of South Africa reflects the wide variety of styles and languages in its folk songs. For example, in the Afrikaans folk song tradition, the influence is strongly on European harmonies and song structure.

On the other hand, traditional African folk songs were mostly based on the pentatonic scale, with a simplistic call and response structure being the norm. With time, Western harmonies made their way into the tonal fabric of the folk songs of the indigenous Africans with semitones and other harmonic and melodic structures being introduced.

Additionally, missionaries had a great influence on the sacred music in South Africa. During colonization, they were sent to Christianize the indigenous population of South Africa and established many missionary schools and colleges. The influence of Western hymns and anthems are prevalent in the repertoire of sacred folk songs.

KENNEY
POTTER



There are literally thousands of folk songs of the indigenous folk of South Africa. This is because, in everyday life, black South Africans express themselves through song. When there is reason to celebrate, they sing; when there is a funeral, grief is expressed through song. When people are unhappy at work and during strikes, they sing songs of protest; and at political gatherings they express their solidarity through traditional folk songs.

The two African languages in South Africa that are most prevalent are *isiZulu* and *isiXhosa*. The Zulu and Xhosa cultures have a broad heritage of accessible folk songs. Sesotho folk songs are also in the general repertoire of South African choirs and are frequently performed. Folksongs in other indigenous languages do not feature as strongly; it may be they are simply less accessible than the three previously mentioned. Additionally, complexity can be an issue with the frequency of performances. For example, Setswana folk songs are difficult to perform authentically because the dance movements are very specific and complicated.

Many conductors feel inadequate and apprehensive about performing in an out of the box way. However, this music lends itself to improvisation, particularly when it comes to vocalisms and movement. There are many instances where ululation (a high-pitched vocal sound using the tongue) is used to enhance the emotions of a particular song. There are also other vocal sounds and whistles that help make the song sound more "authentic."

Movement in traditional African folk songs should underscore and strengthen the meaning of the text of the song. There are traditional movements/steps that are the basis of most of the dances, but they are not necessarily linked to specific folk songs. There are also exceptions, like the Venda snake dance, where a specific dance is linked to a folk song.

The oral tradition of keeping alive traditional folk songs of the different indigenous cultures is slowly dying away due to the influence of mass media, the Internet, recording artists and modern music. Young people are not as susceptible to the culture of their parents and grandparents as they once were. Without a concerted effort to preserve this treasure in written and recorded form, the folk song will be lost in a matter of generations. In South Africa, there are ethnomusicologists at work in this field, but the sheer volume of folk songs to be preserved makes the task daunting.

"Folk Songs of South Africa," published by Wingate University Music Press, offers both transcriptions of the music and instructional videos to assist in teaching the language and the corresponding movements of each folk song. For more information, go to: www.wingatemusicpress.com.

ABOUT THE AUTHOR

Kenney Potter, Director of Choral Activities and Music Education at Wingate University, holds degrees in music education from Florida State University and Portland State University and a Doctor of Musical Arts in choral conducting from the University of North Carolina – Greensboro. Committed to global education, his university choirs have travelled to South Africa as well as Latvia and Estonia, where they were honored with the Grand Prix award for best choir in the Pärnu International Choral Festival. He has a strong personal affinity to preparing teachers for the contemporary classroom, and he was honored with the Debra O'Neal Award for excellence in teaching.

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THE SOUNDS OF MIDDLE SCHOOL CHORAL MUSIC

By STEPHANIE PEO, *Chair*

In November, I shared a Rogers and Hammerstein musical unit with my 6th grade General Music class. *The Sound of Music* was, of course, on our “must-see” list of shows. For as long as I can remember, the words of those songs have accompanied my personal feelings. I usually change the words a little bit, but the sentiments are always in tune with my feelings. “How do you solve a problem like my students...?” “I have confidence ... (oh, help!),” “Move Every Mountain,” “Thirteen going on Seventeen,” “Something Good,” and sometimes “So Long, Farewell.”

After this year’s conference, the words “How do you hold a moonbeam in your hand?” kept coming to mind. The experience for the students, and for me as a teacher/music-lover, was a magical and often elusive one. So much of our time in the classroom is spent on non-instructional duties and note-teaching strategies that the passion for music sometimes gets buried in the sludge.

The opportunity to attend this year’s NCMEA conference and be inspired by old friends, new colleagues, clinicians like Honors Chorus conductor Dr. Christopher Aspaas from St. Olaf College, composers Sally Albrecht, Greg Gilpin, Earlene Rentz and the students in our demonstration choir from Southeast Guilford and the performance choirs from Murray Middle School and Valley Springs M.S. rejuvenated me more than ever this year. Jessica DesRochers, Jennifer Sheak-Fowler, Erin McCully, Stuart Hill, Andrew Minear, Dr. Rebecca Johnston, Susan Brumfeld, Eric Johnson, Maribeth Yoder-White, and Denise Eaton led informative well-planned sessions. This year’s Honors Chorus, organized by Robert Waller, was one of the best choirs ever.

How fortunate we are to be able to see our students rise to become their best selves when preparing concerts together and participating in adjudications with their peers! We experience the fruits of our labors in a way that colleagues in other subject areas do not. Although some consider the evidence of our students’ growth in the Arts to be intangible, we, as Arts educators, know

that it is clearly distinguishable and constantly evolving.

Perhaps that’s what makes the measurement of growth more difficult to pin down. At a session about the ASW process, several teachers asked how to create before and after artifacts. Our NCMEA adjudication rubrics used for Honors Chorus auditions, Solo/Small Ensemble and Large Ensemble MPA are excellent tools for collecting and sharing data demonstrating student growth. By using our rubrics accompanied by audio or video excerpts from first rehearsals and performances, we create concrete samples of our students’ development.

Students can use rubrics for self-assessments or as the basis for double-bubble (compare/contrast) thinking maps to share with administrators in graphic-organizer obsessed school districts like my own (not necessarily a bad thing). Using rubrics brings me to the subject of spring MPAs and All-State.

If you are participating in adjudications this spring, you are probably up to your earlobes right now in permission slip paperwork and final preparations. If you are not taking students to adjudications and All-State, you may be missing out on golden opportunities for your own, as well as student, growth. The shared experiences of yearly MPAs have brought my students together more than daily rehearsals.

Magically, areas of concern your students think you are imagining become worthy of improvement because someone else says they are real! Someone writes onto an adjudication rubric and they become valid. If three judges comment on the same issue, your status as a teacher is immediately



STEPHANIE
PEO

elevated to “master clinician” in your students’ minds. They might even concede, “You were right, Teacher!”

The shared success your students experience at MPAs helps to create a bond and gives them something to talk about after school. After MPA, my students actually *stop* complaining about having to wear the same neatly tucked outfits with no visible jewelry and react with consternation to student groups they saw wearing jeans, or mismatched shades of khaki, sneakers, or too-revealing items of clothing onstage.

They stop asking, “Why can’t we sing this song in English,” and start listening to whether other groups are singing “Day-O” or “Deh-oh.” They hear a group flawlessly perform a song they learned and realize what you were trying to achieve during rehearsals. They no longer groan when beginning sight-reading exercises, but compete for accuracy. Student revelations are a few of my favorite things! Students receiving superior ratings on solos finally believe they are good singers; those receiving excellent believe they need to practice.

We must educate and empower our students to climb every mountain. Students participating in All State and All-County Chorus become better singers, students and leaders. Peer pressure from classmates loses its power because participants meet like-minded students wanting to create terrific music and exercise the self-discipline to be successful.

This year’s All State Chorus will be April 24-25 in Greensboro. Clinicians are Fred Meads, Director of Vocal Studies at The American Boychoir School in Princeton, NY (6th grade); Christy Elsner, Founder and Artistic Director of Allegro Choirs of Kansas City (Women’s Choirs); and Dr. Michael Murphy of the Lionel Hampton School of Music at the University of Idaho (SATB). They will give our students something to sing about! Sometimes it seems we have to move mountains to make it possible, but the result is always something good.

How do you hold a moonbeam in your hand? You don’t. You hold it in your heart, and its light shines through you. Create memorable musical experiences for your students, and they will hold on to them for a lifetime.

For detailed information about NCMEA Middle School Choral events, visit <http://ncmiddlechoral.webs.com>.

MIDDLE SCHOOL CHORAL SECTION

A LITTLE HOMEWORK

By DR. CHRISTOPHER ASPAAS

A few weeks after the 2014 NCMEA Conference, I uncovered the stack of 'homework' I asked your Middle School Honors Chorus students to share with me. Their task: to answer one question in writing using at least four sentences.

The question: **Why do I sing?**

Many wonderful responses were the answers one might expect:

- I sing because I love it.
- I sing because it's fun.
- It is easy.
- There are girls there.

Other answers grab you and make you think:

- I sing because it gives me an escape from reality for a little while.
- I sing because I found a home in 7th grade where I could be myself and just live.
- It's almost the only thing I do that people say that I am good at! It makes me feel really special.
- I sing because it makes me feel free. People make fun of me for it, but I don't care.
- I sing for my sanity. I sing to keep alive. I sing because I can't stop.
- I sing because it is the only way I shine. Everyone in my family has some talent. I was nothing until singing came into my life. It gave me a reason to push on.

March is Music in Our Schools month, and I would challenge us all to revisit our conversations about 'why' we do this. Arts education in the public schools has long been battling for its existence, and some of our greatest challenges come from the top down. The U. S. Department of Education's current Mission Statement reads:

ED's mission is to promote student achievement and preparation for global competitiveness by fostering educational excellence and ensuring equal access.

What does that mean for musician education in the public schools? We have spent years demonstrating to our leadership the influence that arts education has in "promoting student achievement," and yet, our students are pulled from these very opportunities for remediation in STEM subjects. Somehow, the data, the results, the positive academic outcomes

CHRISTOPHER ASPAAS



for our students aren't adding up in a culture that values the individual over community and is trapped in the bubbles of standardized testing. My own daughters already have their 'numbers' as elementary schools students...

This is, quite frankly, demoralizing. We have the facts and figures. We have the supporting statements from our forebearers dating back to the early part of the twentieth century. We keep saying the same things over and over again, and they just won't listen!

So, why don't we change our tune? Why don't we tell a different story?

Chip and Dan Heath have authored three great books: *Switch*; *Made to Stick*; and, *Decisive*. In *Made to Stick*, they reference an idea developed in the military called the "Commander's Intent." For every objective, there needs to be *one core value* statement that every decision must reflect. Many successful businesses practice this very idea because it focuses all of the decision-making around a simple set of ideas.

The Preamble to NAFME's Mission Statement begins as follows:

Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination, and creation resulting in new knowledge.

This is great, but there are ways to do each of these things without music education.

Now here is a little homework for *you*. Ask yourself the question: what is at the core of my teaching? Not every situation will reflect the same core (general music, ensembles, classes like guitar, keyboard, theory, composition, etc.), and each of our

core values will likely be unique. It is a surprisingly simple yet challenging task... For one of my ensembles the core reads, "The St. Olaf Chapel Choir is a thriving community in spirit and song." Every decision we (me, my officers, members) make must satisfy this statement – all of it. Not only does it help guide us, it effectively communicates our values outside of the ensemble.

Ask yourself and your students why what we do together in music is important. We must make tangible that which is beyond testable. We must *translate* what is most important to us about our vocation and its impact to those who do not understand. We must not fear communicating about the *personal* impact music can and does have on our students and our communities. The numbers (dollars, test scores, etc.) are stacked against us, so we need to find another solution. Each of us. Together.

At the Honors Chorus concert, I shared a singer's homework that profoundly articulates the impact of *your* work in music education:

I sing because it is powerful. Music is power, it is more powerful than traditionally powerful things: violence, money, manipulation. Music is positive. It helps people grow. It's healing. It doesn't harm like most power. In this way, it is unique — not only unique, but also wonderful.

My most sincere thanks to every educator who fostered and prepared the young people of the Middle School Honors Chorus. I am inspired by your commitment to educating the whole person. Thank you for the opportunity to learn and share so much with your students.



MIDDLE SCHOOL CHORAL SECTION

CARLA REID AWARDED MIDDLE SCHOOL CHORAL SECTION TEACHER OF THE YEAR

Congratulations to **Carla Reid**, our Teacher of the Year. She not only received the honor of the Richard Keasler TOY award, but also set a new record for community support with an entourage of Caldwell County Board of Education, school administration, faculty, family and friends in attendance. Special thanks go to Robert Keasler for presenting the TOY award in honor of his father. Richard was an exceptional choral music educator and an inspiration to everyone who knew him.

Reid is a graduate of Western Carolina University with a Bachelor of Arts in Piano Performance and a Master of Arts in Piano Pedagogy. She has taught private piano lessons, led music activities at Yadkin Baptist Church, and has been teaching Chorus at William Lenoir Middle School since 2000. Although she began as a lateral-entry teacher, she quickly demonstrated her talents as an educator, earning her teaching certificate in 2003.

She has been voted her school's Teacher of the Year twice and serves as a mentor to beginning teachers. Her choruses have earned numerous superior ratings in performance and sight singing at Large MPA. She conducts them while simultaneously accompanying them behind the piano – a feat in itself! Her choruses have consistently earned superlative scores including Grand Champion Awards at choral competitions such as Fiesta-Val Music Festival in Atlanta, GA. Reid's choruses regularly participate in NCMEA middle school choral activities including Honors Chorus and



CARLA REID

All State Chorus. They have performed for a variety of community events including the Lenoir Community Interracial Christmas Program, Lenoir Shelter Home Vigil, Lenoir Shelter Home Domestic Violence Awareness Luncheon, and the Lenoir Shelter Home Art Show. The William Lenoir Chorus performed at the NCMEA In-Service Conference in 2008 as a featured middle school choir.

Reid has served as an accompanist for the NC Middle School Honor's Chorus, Caldwell County choral programs and

productions, and the Caldwell County All-County chorus, which she helped to form in 2005. She is a member of NCAE, NAfME, NCMEA, and the Alpha Delta Kappa Beta Iota chapter. She has been a guest lecturer at Appalachian State University and an All County Chorus clinician for Alexander County. She has also received the Director's Award of Distinction for Musical Excellence and was nominated for a Music Educator Grammy Award, 2013.



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BAND SECTION

NORTH CAROLINA BANDMASTERS ASSOCIATION

By ALICE ALDREDGE, Chair

Hopefully this article finds you well rested and rejuvenated after a much-deserved holiday break. With the many responsibilities we face as band directors, time for family and friends is hard to find. I hope you had a chance to make up for some of that lost time during the holidays. As we move forward into 2015, we turn our focus to All-District Band, MPA, NC Honors Band, Solo & Ensemble Festival, and Spring concerts. Best wishes to each of you and your students during this busy semester.

Upcoming Events

North Carolina Honors Band Auditions and Clinic Information

All-State Honors Band Auditions will be held **Saturday, March 7, 2015** (Snow Date: March 14, 2015) 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 2015 North Carolina All-State Honors Band Clinic will be held May 1-3 at the University of North Carolina – Greensboro with **Dr. John Locke** serving as our site host. This year's

clinicians are **Andrea Brown** (Middle School), **Richard Saucedo** (9-10 High School), and **Amanda Drinkwater** (11-12 Senior High School).

When making payments for auditions for the clinic, those payments must be in the form of a school check, a band booster check, a cashier's check, or cash. *The North Carolina Bandmasters Association cannot accept personal checks from parents or band directors. When you have students who audition in multiple areas (i.e. High School and Senior High School) you must send separate checks for each level.*

ALICE
ALDREDGE



District MPA Events

Thanks to **Drew Parker, Separk Music** for hosting our MPA Committee Meeting. The NCBA board approved a recommendation from the MPA committee allowing percussionists to play in multiple ensembles for MPA on another percussion instrument on the NC Honors Band Instrumentation list. This change is effective for this year. The most current version of the MPA List is online. This list includes all additions made at the Fall MPA meeting. *This is the official list and should be the one you reference when selecting music for your MPA Events.*

NCBA Website

The information above, along with the minutes from the Fall business meeting, can be found on the NCBA Website. Please use the website as you plan for your respective band programs. Our webmaster, **Ruth Petersen**, works diligently to keep us informed of pertinent NCBA information. We are fortunate to have someone with her level of talent and dedication working tirelessly on our behalf. Most communication about our organization will be transmitted via the webpage or from your respective district chairs. Please take time to make yourself more aware of this important educational tool.

To be elected to serve the membership is one of the most humbling experiences a band director could have in his or her professional career. As I start my term as President, I would like to extend my gratitude to former Past President, **James Daugherty**, and Past President, **Michael Wilson**, for all they have done to serve our organization. I am so grateful for the support they have shown me. Thanks also to **Richard Holmes**, NCMEA President, for his advice and friendship. I am thankful for the love of my family and know that I could not do this job without their support. Lastly, I appreciate all of you for believing in me. I am honored to work with such a fine group of music educators as we help guide our NC Band programs towards the future. I will do my best to continue to guide this organization in a positive and productive manner. It is truly my honor to serve you.



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PROFESSIONAL DEVELOPMENT CONFERENCE REFLECTIONS

By ALICE ALDREDGE, *Chair*

Our November NCMEA professional conference had countless opportunities to hear outstanding performances and fill our educator toolboxes with instructional strategies from some wonderful clinicians. It's always refreshing to attend professional development that is specific to our needs as music educators.

We owe our gratitude to our immediate Past President, **Michael Wilson**, for his tireless work organizing this year's event. He is a true advocate for NCBA, and was a faithful leader of this organization for the past two years. Through his guidance, our organization has worked to improve the quality of performance and educational opportunities for all students and directors in our state. We look forward to his continued support and guidance as he moves into his new role as Past President.

We recognized directors who had made a significant contribution to our NCBA bands at the fall business meeting. We were honored to have **Dr. William Gora** and his family join us for a special presentation of his 2014 NCBA Hall of Fame plaque. Our membership also overwhelmingly approved three new candidates, **Dr. Paul Bryan**, **Herbert "Herb" Carter**, and **Tommy Smith**, as our 2015 inductees into the Hall of Fame. The induction ceremony will take place immediately before the NC Honors band concert on May 3, 2015. Nomination forms for the NCBA Hall of Fame are online and due by July 1, 2015.

The NCBA board is pleased to be serving our membership. They work throughout conference to oversee clinics and other logistical concerns. Please extend a thank you to the following district chairs for their hard work: **Steve Sigmon**, Western District; **Lesli Clowes**, South Central District; **Phil Homiller**, Central District; **Rodney Workman**, Northwest District; **Al Strickland**, Southeastern District; and **Gwen Fitzpatrick**, Eastern District. We also appreciate the dedication and organization **Blair Smith**, outgoing NCBA Secretary, and **James**

Daugherty, out-going Past President, have provided during their six years of service to NCBA.

We extend a warm welcome to our new President-Elect, **Rodney Workman**. He has served as NC Honors Band Clinic Chair, Northwest District Chair, and NCBA Band Section Delegate, as well as on many NCBA committees. His service is a true indicator of his organizational and leadership skills. We welcome **Jason Barclift**, NCBA secretary and **Brent Harris**, NCBA Band Section delegate. Both have served at a district and state level, and their experience will be valuable as they move into their new roles on the NCBA board. Please take time to thank these individuals for the work they will be doing for our organization.

We need to extend another round of applause to the following performance ensembles and their conductors: **A.C. Reynolds High School Symphonic Band**, **Sean Smith**, Conductor; **Green Hope High School Symphonic Band**, **Brian Myers**, Conductor; **Hendersonville Middle School Band**, **Samuel L. Gudger**, Conductor; **UNC Pembroke Wind Ensemble**, **Dr. Tim Altman**, Conductor; and **Athens Drive High School Wind Ensemble**, **Dr. Jerry Markoch**, Conductor. The performances were exceptional and showcased the hard work of the students and outstanding leadership of their directors. These concerts were a true testimony of the spectacular band programs we have in North Carolina.

We were pleased to welcome a wide range of clinics and clinicians for this year's conference as well. Special thanks to **Ian Jeffress**, **Will Pebbles**, **Eldred Spell**, **Shannon Thompson**, **John R. Beck**, **Paula Corley**, **Richard Floyd**, **Larry Clark**, **David Albert**, **Kim Wangler**, **Carla Copeland-Burns**, **Shawn Smith**, **Jon Henson**, and **Christi Lynch-Ebert** for sharing their knowledge and expertise with our membership.

These experiences would not be possible without the support from the following sponsors: **Conn-Selmer**, **Ludwig/Musser**, **Jackson's Music**, **Northland Publishers**, **Carl Fischer**,

The Buffet Group, **Vandoren**, **Western Carolina University**, and **UNC - Pembroke**. We also want to recognize our music industry representatives and exhibitors who faithfully attend our conference every year. Please accept our sincere gratitude for all you do to support our organization.

There is a tremendous amount of behind the scenes work to set up and tear down the performance venue and other conference rooms. Please join me in recognizing the **Winston-Salem Forsyth County Schools** and their band directors for providing risers, orchestral shells, music stands, conductor podiums, and other needed equipment. So many directors offered to help out before, during, and after the conference; please accept our sincere gratitude for all you do to help make our jobs easier and the conference a success! We have an open door policy and always accept volunteer help. Just let us know and we will put you to work!

We are already planning for the 2015 conference. The application for performance is due by May 3, 2015 and can be found on the NCBA website. If you are interested in performing or presenting a clinic please email Alice Aldredge, NCBA President.

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BAND SECTION

NCBA AWARDS OF EXCELLENCE

EASTERN DISTRICT

Jason Barclift graduated from East Carolina University with a Bachelors of Music in Music Education in 1998 and a Masters of Music in Music Education in 2006. He received his National Board Certification in Music for Early Adolescence through Young Adulthood in 2005 and renewed his certification in 2014. From 1998 – 2005 he taught at H. J. MacDonald Middle School in New Bern, NC; from 2005 – 2011 at E. B. Aycock Middle School in Greenville, NC; and from 2011 – 14 at Broad Creek Middle School in Newport, NC. His bands consistently received superior ratings at the North Carolina Concert Band MPA and first place awards at other competitions. In the summer of 2014, he joined the West Carteret High School Marching Patriot Family as the band director at Morehead City Middle School.

Barclift holds memberships in the National Association for Music Educators (NAfME), North Carolina Bandmasters Association (NCBA) and the American School Band Directors Association (ASBDA). He has served the NCBA Eastern District as the Assistant All-District Auditions and Clinic Chair and Auditions Host for many years. He is currently serving as Past-President of the Eastern District.

Barclift is an active clinician and judge. He has conducted various Honors Bands and adjudicated marching competitions and state band festivals in North Carolina and Virginia. A native of Chesapeake, VA, he now resides in Carteret County with his wife Kim, band director at West Carteret High School, and their son Elijah.



**JASON
BARCLIFT**

SOUTHEAST DISTRICT

Jamie Bream, a North Carolina Teaching Fellow, is a 2002 graduate of UNC – Pembroke, where he received a Bachelor of Arts in Music Education. From 2002 – 2008 he was director of bands at Southern Middle School in Aberdeen. Under his direction, the SMS bands received consistent superior ratings, and performed extensively, both locally and at Walt Disney World. In addition to his middle school duties, he was an assistant band director for Pinecrest High School in Southern Pines and the SMS tennis and soccer coach.

Bream is currently Director of Bands at Sycamore Lane Middle School in Laurinburg, NC where he has continued to receive consistent superior ratings at district MPA festival. The SLMS Band has traveled to Walt Disney World and Williamsburg, Virginia, receiving several 1st place trophies. He is also an assistant director for the Scotland High School Marching Band, and has coached both boys and girls soccer at Sycamore Lane. He is a member of the Music Educators National Conference, NCMEA, SEBDA, and serves as the North Carolina All-State chairman for middle school and the Southeastern MPA chairman.



**JAMIE
BREAM**

CENTRAL DISTRICT

Matt Edwards has been Director of Bands and instructor of AP Music Theory at Fuquay-Varina High School in Fuquay-Varina, NC since 2002. The Marching Bengals have earned more than 80 caption and class awards over the last five years. The Symphonic Band and Wind Ensemble consistently receive

excellent and superior ratings at District MPA while more than three dozen students have earned superior ratings at the CDBA Solo and Ensemble MPA. More than one hundred Fuquay-Varina High School students have earned seats in All-District, All-State and Collegiate Honor bands over the last decade.

Edwards has a distinguished record of service to the band directing profession, serving as CDBA District President, SEDBA All-District Band Clinic Chair and Host and SEDBA Concert MPA Chair and Host. He served five years as CDBA All-District Auditions Chair, authored the CDBA Auditions Handbook and co-authored the CDBA All-District scoring rubrics. He has also served five years as a member of the NCBA MPA Committee.

Edwards received his Bachelor of Music Education degree in 1996 from the UNC – Greensboro. He was honored with the CDBA *Band Director of the Year* in 2008 and the *Award of Excellence* in 2014. He is Conductor of the Triangle Youth Academy Brass Band, an audition-based British-style brass band for middle and high school students based in Cary, NC. He has also conducted at the UNCG Summer Music Camp.

Active as a freelance trombonist, he performs regularly with the Triangle Brass Band. He has also performed with the North Carolina Wind Orchestra, Fayetteville Symphony Orchestra and Cape Fear Regional Theater. His private students have distinguished themselves through placement in All-District and All-State bands.



**MATT
EDWARDS**

SOUTH CENTRAL DISTRICT

Ruth A. Petersen moved to North Carolina from Iowa to study with Dr.

Randy Kohlenberg, Trombone at UNC – Greensboro. There she earned her Bachelor of Music Education in 1991 and her Master of Music Education in 1992. She earned her National Board Certification in 2002 and renewed in 2012.

Petersen currently serves as the Director of Bands at Bailey Middle School in Cornelius, NC, and has been there since the school's opening in 2006. Previously, she was the Director of Bands for eight years at Francis Bradley Middle School in Huntersville, NC, and for six years at Smith Middle School in Charlotte, NC.

She has been a Cable in the Classroom Award winner, a Wachovia/First Union Ben Craig Outstanding Educator finalist, a semi-finalist for the Harris Teacher of the Year, a Disney's America's Teacher Award Nominee and recognized in Who's Who of American Women twice and five times in Who's Who Among America's Teachers. She was Teacher of the Year at Smith Middle School and at Francis Bradley Middle School.

Her bands consistently earn excellent and superior ratings, and have performed with the Dallas Brass on three occasions and worked with jazz clinicians Jim Pugh and Jim Snidero. In 2007, her band participated in the National Anthem Project Finale and performed at the Old Post Office Pavilion in Washington, DC. The Bailey Band performed at Alice Tully Hall at Lincoln Center in New York City in 2009. Petersen's jazz bands have performed for CMS Emmy Night, the finale for the Superintendent's "State of Our Schools" Speech, and the National Association of Science Teachers Regional Conference. The Francis Bradley Jazz Band was the first middle school jazz band to perform at Northwestern High School's Jazz Discovery Festival in Rock Hill, SC.

Petersen teaches private lessons to brass students, and is an editor for NorthLand Music Publishers. Since 2011, she has been the webmaster for the NCBA. She has co-chaired the South Central District's Solo and Ensemble MPA since 2011 with Robert Carrington, Director of Bands at William A. Hough High School, and will be serving as Chair for the Western Regional Jazz Band Auditions in January.

RUTH A. PETERSEN



NORTHWEST DISTRICT

A graduate of Appalachian State University, **Matt Liner** earned a Bachelor of Music degree in Music Education. He began his career teaching at East Davidson High School and E.L. Brown Middle School in Thomasville, NC. Following his tenure in Davidson County, he became Assistant Band Director at Ronald Reagan High School and Meadowlark Middle School in Winston-Salem. After two years serving as the Director of Bands at Ronald Reagan High School from 2008-2010, he accepted the Band Director position at Meadowlark.

Ensembles under Liner's direction have received over thirty superior ratings at district/region concert and jazz band festivals. Each year, numerous students from his program regularly qualify for membership in county, district, region and all-state honors ensembles. Meadowlark has had consistent participation in the district solo and ensemble music performance adjudication.

He has instructed three ensembles that have performed at the NCMEA Conference and has also served as a clinician at this event. Liner has had the honor of conducting several honors jazz/concert band clinics and has adjudicated marching and concert band competitions/festivals/MPAs across the southeast.

In 1996 – 97, he was a member of the world championship finalist Carolina Crown Drum and Bugle Corps and was a part of the corps' instructional staff in 2000 – 2001. He has also been a visual consultant/instructor for Wake Forest Independent Indoor Percussion Ensemble. As a drill designer, he writes for several marching bands across the Carolinas.

In 2011, Liner was the Band Director of the Year for the Winston-

Salem/Forsyth County Band Directors Association. He is also the 2013 – 2014 recipient of the Northwest District Bandmasters Association Award of Excellence.

He has served as a member of the board of directors for the Northwest District Bandmasters Association and is the Past-Chairman for the NCMEA Jazz Section. His professional affiliations include the NAFME, NCMEA, the NCBA, the Northwest District Bandmasters Association, Kappa Delta Pi Honor Society of Education, Pi Kappa Lambda Honors Society of Music, Phi Mu Alpha Sinfonia Professional Music Fraternity and the ASBDA.

MATT LINER



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ASBDA ENCORE AWARDS

ASBDA Encore Awards are presented annually by the North Carolina Chapter of the American School Band Directors Association to outstanding band directors with less than seven years of experience in the profession. The purpose of the Encore Awards is to honor the achievements and service of new band directors and to promote the ASBDA mission of fostering rising talent in the music education profession. This year's winners are:

ANDREW CRAFT

Andrew Craft is the Director of Bands at Ronald Wilson Reagan High School in Pfafftown, NC. Since his appointment in 2010, Craft continued the success of the Reagan band program by earning 15 superior ratings at Concert, Jazz, and Marching Band Music Performance Adjudication, nine marching band Grand Championships, and has commissioned three pieces. Under his leadership, the program has grown from 128 to 230 students and increased the number of students who were selected for honors bands, including 81 for All-County Band, 42 in All-District Band, and 3 in All-State Band. He is the 2014–2015 Winston-Salem Forsyth County Band Director of the Year.

In addition to his responsibilities as Director of Bands, Craft instructs conducting and leadership activities at the Western Carolina University Drum Major and Leadership Academy and the Bands of America Drum Major Institute. He is in demand as an arranger and drill writer for competitive marching bands in the southeastern United States. Prior to his appointment at Reagan, Craft enjoyed success as the band director at Wilkes Central High School and Central Wilkes Middle School.

Craft earned his Master of Music degree in Saxophone Performance from the University of Massachusetts and a Bachelor of Science degree in Instrumental Music Education from Western Carolina University. He studied with Frank Battisti, Bob Buckner, John West, Laura Rexroth, and Lynn Klock.

His professional affiliations include Phi Mu Alpha Sinfonia, NAFME, NCMEA, Pi Lambda Theta Honor Society, and the North American Saxophone Alliance. He is a NC Teaching Fellow.



**ANDREW
CRAFT**

**ALLEN
KLAES**



ALLEN KLAES

Allen Klaes is in his seventh year as a music educator, the last six of which have been at West Henderson High School in Hendersonville, NC. He is the Senior High School Clinic Chairman for NC Honors Band as well as the Western District Bandmasters President Elect. He believes every student can be a successful musician, and while we focus on musical knowledge in the classroom everyday, students learn many life lessons as well.

The West Henderson Band has earned superior ratings in Concert and Marching performances. Students participate in All County and All District Bands, frequently earning first chair. They also participate in Solo and Ensemble with numerous superior ratings. The Concert Band has performed in Orlando, Atlanta, and Washington DC, earning a Grand Champion award at the Washington DC Dixie Classics Festival. This spring they will travel to Chicago to perform in the Field Museum. Last year, the Flying Falcon Marching Band won small classes Grand Champion awards at Enka's Land of the Sky Contest, as well as the North Henderson's Knight Tournament, and Freedom High School's Patriot Classic.

Klaes attended Western Carolina University where he performed with the Wind Ensemble, Symphonic Band, Tuba & Euphonium Ensemble, Pride of the Mountains Marching Band, as well as the Men's and Women's Cathouse Pep Bands. He was also a brother of Phi Mu Alpha Sinfonia, men's music fraternity.

He interned with Kenny Franklin at Brevard High School. He recognizes his

**MIKE
SELF**



mentors for their musical knowledge, dedication to education, and emotional support. They have had a significant, though indirect, impact on the students at West Henderson.

Klaes lives in Hendersonville with his wife Tracy, and their two dogs, Kristi and Carter.

MIKE SELF

Mike Self is a native of Elizabeth City, NC. He attended East Carolina University and earned his undergraduate degree in Music Education in 2008. Self is currently the Band Director at Broad Creek Middle School in Newport, NC. He began his teaching career at Chowan Middle School near Edenton, NC where he taught from 2008 until 2014.

Self was chosen as the 2013-14 Chowan Middle School Teacher of the Year. During his tenure at Chowan, he restored a tradition of excellence and quality musicianship while more than doubling the enrollment of the band program. Under his direction, numerous students were selected as members of the Eastern All-District Band, the All-State Honors Band, as well as regional and state Jazz Bands.

Self has served on the executive board of the Albemarle Band Clinic in multiple capacities, and has been an active musician in many ensembles around Northeastern NC. He currently resides in Newport, NC with his wife Rebecca, their son Ian, and three dogs, Teddy, Noel, and PeeDee.



By **JAZZMONE SUTTON, Chair**

Greetings! The beginning of a new year is a great time to reflect on the wonderful events of the previous year. For the NCMEA's elementary section, conference was a fantastic success.

I enjoy seeing so many North Carolina music educators gather together to learn and grow in the profession. It is important to renew our musical minds through professional development. Conference was also a great opportunity for teachers to reconnect and network with other educators around the state. We must remember that we are a resource to each other.

There were three spectacular student performance groups at conference. We're all aware of the hard work it takes to prepare our students for a performance. Special thanks to **Jana Winders** and the **Lucama's Singing Cardinals**, **Mark Robertson** and the **Oak Lane Orff Ensemble**, and **Jeannine DuMound** and the **Northern Elementary Ukulele Club** for performing and sharing their talents with teachers statewide. The board is searching for performance ensembles for the 2015 conference. These ensembles can be Orff, drumming, string, recorder or chorus groups. There are also opportunities for classroom demonstrations with clinicians. If you are interested in bringing a performance group, please contact us at elementary_section@ncmea.net. The deadline for these applications is **March 15**.

The board would like to express its gratitude to those extraordinary presenters and clinicians who demonstrated wonderful leadership and knowledge this year. On Saturday, **Tom Shelton** kicked off our clinics with the **2014 Honors Chorus**. He brought an educational energy and excitement, which lead to a glorious concert on Sunday. This concert premiered the piece *One Voice*, which was commissioned by the Elementary board for the conference. Thanks to **Fred Agncoco** and **Jeannine DuMound** for their hard work in organizing Honors Chorus.

There were also several informative sessions focused on Assessment of Student Work. Thanks to **Christie Lynch Ebert**, **Janet Berry** and **Dee Yoder** for their willingness to inform us on this

JAZZMONE SUTTON



process. We hope NCMEA will become a resource to help our teachers become successful in this evaluation step.

NCMEA also offers mini grants and professional development grants. Congratulations to **Dawn Wilson** at Northeast Elementary, who received a mini-grant to purchase ten world drums and two sets of adaptive mallets for her severe and profound/autistic class. These instruments are used throughout her K-7 classes to reinforce rhythms and cultures through world drumming lessons. Way to go Dawn!

Janae Copeland, Onslow County Schools, and **Dr. Daniel Johnson**, UNCW, received a professional development grant that funded a free Level I Orff course for NCMEA members. This course was held in Jacksonville, NC over the span of two weeks and over twenty educators were able to obtain their Level I Orff certification under the teaching of Maribeth Yoder-White and Daniel Johnson.

Congratulations to **Susan Jarrett**, 2014 NCMEA Elementary Section Teacher of the Year. An educator in Asheboro County since 1995, she's built a music program that's expanded beyond her daily classroom through her combined student and adult Taiko Drumming groups. She was instrumental in starting the Asheboro City School Elementary Choir festival. Jarrett serves as the District 8 board representative.

Know a colleague who contributes to the music profession locally and at the state level? Nominate them for the NCMEA Teacher of the Year. We all work with inspiring educators deserving recognition for their accomplishments. Please see our website for information on the nomination process. Applications are due March 15.

At this time, I would like to thank the amazing members of the Elementary board. From moving instruments to organizing student groups to bringing high quality clinicians to conference, it takes a large amount of time and work to pull off a successful conference. I am honored to work with so many educators, who constantly offer a helping hand. If you are a member of NCMEA interested in becoming involved, all board meetings are open to members.

Our goal is to provide resources for music educators throughout North Carolina. NCMEA has numerous opportunities available to educators, along with many great events in our state. Follow us on Facebook for classroom ideas, application deadlines, professional development opportunities and photos from around the state. Visit the NCMEA website for forms, conference information, and the latest news.

Lastly, what you do everyday is a job that goes beyond the classroom. As you know, you inspire, encourage and create the future leaders of our world. Thank you for your hard work and passion to educate children through the

NCMEA Board Meeting Minutes

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ORCHESTRA SECTION

By **MARGOT HOLLOMAN**, *Chair*

This was an outstanding conference! I hope each of you was able to experience and learn from the outstanding performances and sessions that were presented this year. Under the baton of **Octavio Mas-Arocas**, the **All-State Honors Orchestra** performed with great beauty and tremendous energy. The contemporary orchestra composition with electronica, *Medicine Warehouse* by **Mason Bates**, had a great impact on the audience as they responded with great applause. Thank you to Mr. Mas-Arocas for introducing our students, directors, and audience to amazing compositions like this by living composers. Bravo to the conductor, the students, and directors for their hard work and energized performance.

Thanks to all of the clinicians and ensembles for taking the time to share their knowledge and talent with fellow music educators throughout the conference: **Dr. Jeremy Woolstenhulme**, Mr. Octavio Mas-Arocas, **Joli Brooks**, **Sabrina Howard**, **Beth McCollum**, **Will Selle** and the **Watauga High School Orchestra**, **Dave Wilson** and the **Green Hope High School Orchestra**, and **Donny Walter** and the **Northwest Middle School Orchestra**.

Congratulations to **Jennifer Mahouchick**, recipient of the Eastern

**MARGOT
HOLLOMAN**



Teacher of the Year Award, and **Karen Guild**, recipient of the Western Teacher of the Year Award. These teachers were recognized at the start of the All-State Honors Orchestra Concert. Please take a moment to congratulate them on this great accomplishment.

I would like to take this moment to thank each teacher who attended the Orchestra Section business meeting where we approved several amendments to our governing documents. In addition, we added 20 pieces to our NC Orchestra MPA Repertoire List. Thank you to those directors who served on this committee. Please take time to view these documents on the NCMEA Orchestra Section website, www.ncorchestra.org/wordpress.

Congratulations to **Sarah Russell**,

who was elected as our new Honors Orchestra Chair. I know she will serve us, and our students, well as chair. Also, thank you to everyone that attended the September regional meetings for discussions that help this to be a productive and successful meeting.

Please continue to check our website for updated information for all student events. Information is updated as soon as it is available, so please check back often. For those of you interested in requesting additions, changes, and 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.

I am honored and ready to serve you as Orchestra Section Chair. I look forward to continuing the work that **Jessica Embry** has done to improve and strengthen our organization to better serve our students. Thank you, Jessica, for all of your hard work and efforts.

Let's continue to communicate and share our best teaching ideas with each other as we learn about new concepts and technologies that help us provide the best music education for our students. Please feel free to contact me with any concerns, questions or suggestions for our organization. My email address is mholloman@wcpss.net. I am looking forward to the next two years as your chair.

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KAREN GUILD

Karen Jackson Guild is the Director of Orchestras at Harding University High School and Mallard Creek High School in the Charlotte-Mecklenburg Schools. Her love for violin playing and string music began as a fifth grade orchestra student under the instruction of Leroy T. Sellers, who later became her private violin teacher and mentor. She was fortunate to play in school orchestras in Charlotte under the direction of Barbara Koesjan, Elaine Johns, Marvin Davenport, and in the Youth Symphony of the Carolinas with Dr. Robert Maddox and Kirk Trevor. She went on to study Violin and Music Education at Michigan State University, where she earned her Bachelor of Music Degree in Music Education and her Master of Music degree in Music Education.

Following in the footsteps of four generations before her, Guild began her teaching career as a String Educator in 1985 as an Elementary Orchestra Director in the Charlotte-Mecklenburg Schools, where she taught in seven schools per week for three years, and was a private violin teacher at Community School of the Arts.

Guild's middle school orchestras earned superior and excellent ratings in state and regional orchestra festivals. Under Mrs. Guild's direction, the Garinger, Harding and Mallard Creek High School Orchestras consistently received superior and excellent ratings at state level competitions and have had multiple participants in the North Carolina Honors Orchestra and Western Regional Honors & Repertory Orchestras.

A regular violin sectional coach and audition judge for the CMS Middle School Orchestra event, she was one of the conductors of the 1998 CMS All County Middle School Orchestra at the CMS Showcase Blumenthal Center performance. She has given her leadership to the event by serving as the 2011 - 2012 CMS Middle School Honors Orchestra Site Chair, and will be serving as the 2015 CMS Middle School & High School Honors Orchestras Site Chair at Mallard Creek High School.

**KAREN JACKSON
GUILD**



School. Due to budget cuts, she began teaching choir as well as orchestra in 2011. She continues to attend state and county events with both groups.

Mahouchick is the yearbook advisor and is very active in several school activities. She sings and plays violin in the music ministry at First Baptist Church Jacksonville and plays with the Crystal Strings Quartet. She lives in Jacksonville with PE teacher and coach, Joey, and their three children—Lauren (10), Nathan (8) and Hailey (4).

JENNIFER MAHOUCHICK

Jennifer (Deal) Mahouchick grew up in a musical family. With both parents as music educators, she made the decision early to be a music teacher. She graduated from Ohio University in 1998 and immediately moved to Jacksonville, North Carolina, where she began the orchestra program at the newly opened New Bridge Middle

**JENNIFER (DEAL)
MAHOUCHICK**



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JAZZ SECTION

By **DAVID WORTMAN**, *Chair*

Greetings fellow promoters of jazz!

As you receive this journal, I hope you have had a great Concert Band MPA experience and are looking forward to the Region Jazz MPA events. These events are growing in all three regions and are a great way to end your year. The Jazz MPA events are not just for traditional jazz bands. Combos, vocal groups, string groups, or any other groups are welcome. They should prepare three pieces in jazz styles such as swing, Latin, ballad, funk, etc. No sight reading is required at these events. There are three qualified jazz adjudicators at each event. They will offer suggestions on how to grow and strengthen your jazz program.

Looking back to November, we had great attendance at the Jazz Section events in Winston-Salem. These events continue to grow in order to serve the seasoned jazz educator as well as the director just thinking about a jazz program. Thank you for your support of these clinics. Please

**DAVID
WORTMAN**



consider having your jazz group perform at the conference. Again, this does not have to be a traditional jazz band. Other types of groups are also wanted for the conference.

We have several new faces in the jazz section. **Andy Wright** is now the past chair of the jazz section. Thanks to him for all of his organization and work in promoting jazz in North Carolina. I have now taken over the jazz chair position. This is a position that I feel honored to hold. I welcome feedback and

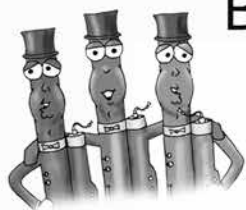
suggestions from the membership on ways to improve the jazz section.

The chair-elect on the state level will be elected at the All-State Clinic in April. This person will also serve on the NCMEA board as the jazz delegate. If you have suggestions for someone to fill this position, please let me know. **Carson Williams**, the new band director at Hickory High School, has agreed to serve as the HS All-State Auditions Chair. On the region level, **Bryan Castro** is the Eastern District Chair, **Jeremy Ray** is the Central Region Chair and **Sam Bogan** is the Western Region Chair.

A new constitution and by-laws will be voted on at the April All-State Jazz meeting. The proposed version is on the state jazz website, www.ncmea.net/jazz-education.html. Please review this document and be prepared to discuss it and vote at the April meeting.

Our new sight reading excerpts, lead trumpet and bass trombone excerpts seem to be working well for the region and state auditions.

Thank you for your support of jazz in North Carolina!



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Tips to Share with Parents

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

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

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

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

Access the Status Quo:

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

Communicate Effectively

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

Visit www.nafme.org for more Parent Resources.

