

N O R T H C A R O L I N A

MUSIC EDUCATOR

A young man with dark skin and short, curly hair is shown in profile, playing a saxophone. He is wearing a light-colored jacket over a dark shirt. The background is blurred, showing warm, golden light and a red and white striped flag. The overall tone is artistic and focused on music.

Learning to Improvise
Using Transcriptions
by Dr. Frank Bongiorno

Social Media,
Your Students,
and You
by Howie Ledford

Bridging Higher Education
and In-Service
Music Teachers
by Dr. Cynthia Wagoner

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Musical, Technical or Both?

One of the most memorable and thought provoking conversations I've had with colleagues during my teaching career was over dinner after a clinic weekend. Our dinner turned into more of a PLC meeting surrounding the topic of which is better, being musically proficient or technically proficient during a performance. Years later, this conversation stands out because it continues to provoke thought and discussion, and has built a framework for approaching a musical performance.

As we all began adding our own thoughts on the benefits of being musical or technical, a great discourse began. Those with sentiments for a musical performance being most important struck a chord. I began to think back on what drew me to music as a young student. Even before I became a part of the school band, music always had a huge impact on how I felt from day to day. To this day, I can think of all kinds of popular songs that remind me of a point in time when I was growing up, or a piece that reminds me of a season or feeling. Joining the band only solidified my affinity for figuring out whatever life was brining my teenage years by reflecting my feelings through the mood of the music I was hearing.

There is no question, I carried those thoughts and connections with music into my teaching. For me, there has always been a deep and driving interest to find and bring forward the emotion contained in the music and help student performers and audience members have that same kind of connection to the music. After all, music has the innate ability to reach us in distinct and unique ways. How many times has the performance of music, no matter the genre, altered your mood or psyche?

Sometimes you learn a lot more by listening. You may have heard the old adage, "The good Lord gave you two ears and one mouth – listen twice as much as you speak." So while I have always had an affinity towards the musical performance, those who posed the question, "How can you have a musical performance if it isn't a technically accurate performance?" made complete sense. It grabbed my attention and caused me to reflect. I wondered, had I been guilty of trying to make music but forgetting to attend to

details? Have I been hearing one of the world's greatest symphony orchestras in my head, but not really hearing the actual sounds coming from my local band of angels? Has my musical heart been taking advantage of my technical mind?

Surely, there must be a balance of leading the performance to be *musical* while ensuring the music is *technically* correct. There is room at the table for musicality and technicality. The importance of each cannot be diminished. One without the other is an incomplete marriage, a circle broken.

Our balance as a music education association is not unlike this balance of musical and technical. In order to continue expressive and emotional moments of music making by our students and through our teaching, we must not forget to attend to the technical details required in today's political climate. In recent months, our leadership and board have very carefully considered the technical details that will promote music education in North Carolina. Our mission charges us to advance music education

by promoting the understanding – and making – of music by all. If we take part of our mission slightly out of context, I believe we have our current technical charge – to promote the understanding of music by all.

Gaining and generating a supportive audience for our cause inside the General Assembly has been a key step to promoting the understanding of music by all. In January, our board moved forward with two historical firsts. In order to understand the passion behind what we do, we must educate those who are not musicians on our outcomes and needs – our technique. On January 21, 2017, our board approved two position statements. The first in regard to the class size allotment provision for the 2017 – 2018 school year included in the 2016 state budget, and the second supporting the idea that music instruction should be delivered by those with a license to teach music education. It is extremely important for our association to be proactive and crystal clear on our beliefs, especially when there is looming policy and legislation that threatens music education in North Carolina.

While these are great documents, without a voice in the General



Promoting music education last summer at Hill Day. Today we are all charged with educating about music outside the classroom.

Assembly, they might never be noticed or promoted. Nearly a year ago, our leadership team decided we wanted one of our advocacy goals to be to influence the legislative, policy, and regulatory environment to support music education and music educators in North Carolina through engagement with stakeholder organizations. As this school year began, it was clear that in order to protect the opportunity for children in our elementary schools to receive music instruction, we needed to fully engage ourselves in the work of lobbying with policy makers in Raleigh. Our board took a huge step forward in January with approved funding to retain the services of a lobbyist. With the engagement of Ashley Perkinson as our lobbyist, we have embraced a historical moment for NCMEA and we now underscore our commitment to advocacy efforts for music education and music educators in North Carolina. The time is right for us to have this kind of forward thought and proactive stance.

We are a music *education* association. Most often we think that means educating students in our elementary schools, middle schools, high schools, and universities. But in today's tumultuous political climate, being a music education association means we are not afraid to tackle the big issues and leave no stone unturned in our efforts to do so. It means we are not afraid to learn more about the politics involved in education and be a part of the decisions that shape our future. We are not a group content to only wait and hope for the best. During the past month, we have made great headway in forming relationships with legislators and building support to change policy that will negatively impact music education. My goal for our association is that we have a respected voice at the table. I think we are on that path. And what would I say at the proverbial table? If it isn't right, we want to help fix it.

I would reiterate that, yes, there must be a balance of the music in our mind with the music that actually comes to everyone else's ears. There *is* room at the table for both musicality and technicality. There is room for our association to continue the outstanding work of making music we do every single day. There is also room for us to improve our technique, modify our advocacy pedagogy, and to educate beyond our own community into the community of those who make decisions for many. The importance of being *musicians* and being *technicians* inside and outside our classrooms cannot be diminished. When combined, we will have a perfect and well-rounded marriage for our craft and our livelihood.

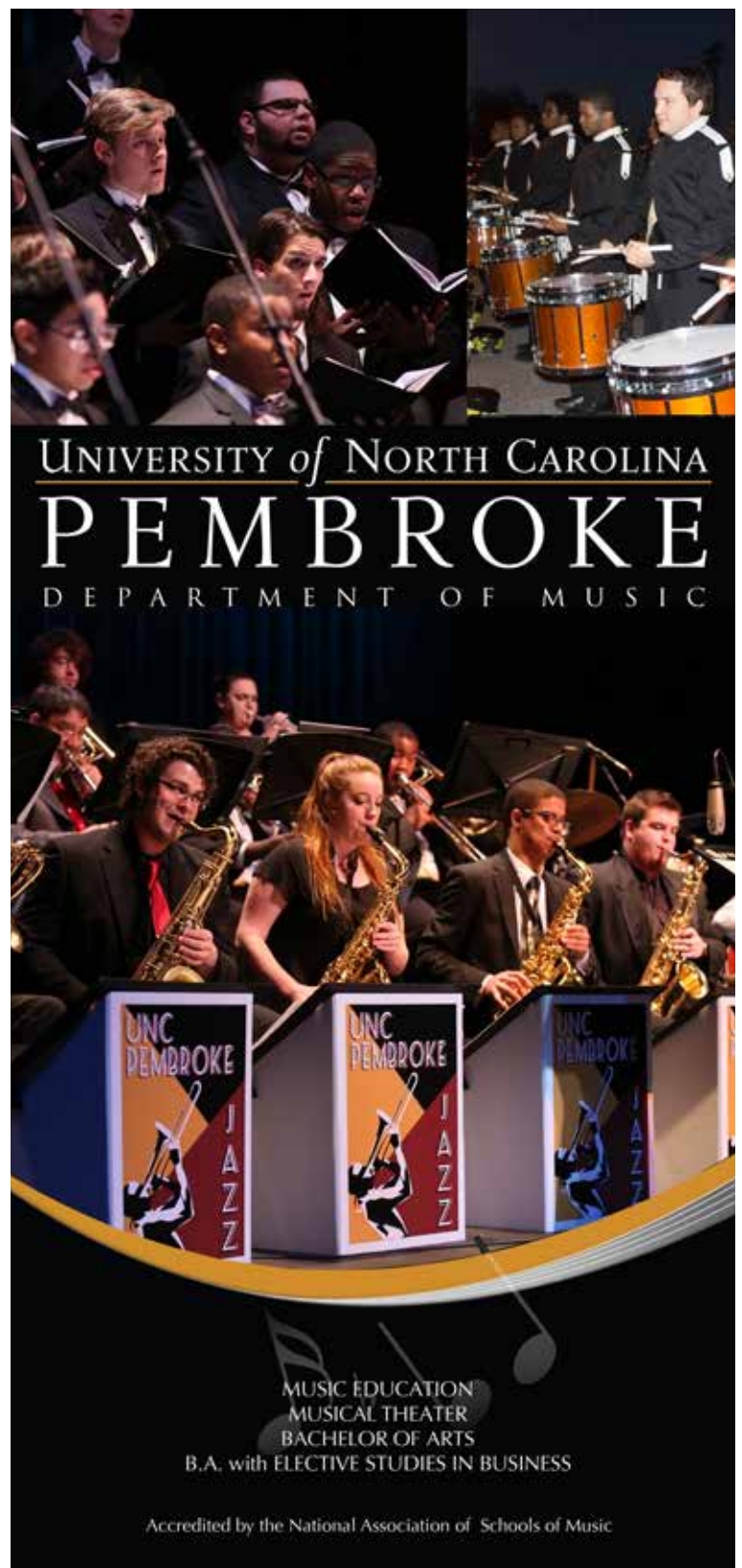
Please know how very much your tireless and committed work in teaching music in North Carolina is appreciated. While there have been days we have felt deflated, please rest assured that NCMEA is working hard, every single day, to make sure the value and importance of music education for all students in our state is never lost, and is highly recognized. I thank you so much for all you do for so many, and for bringing music into the lives of students, parents, and our communities!

– James

In Memorium

Betty Jane "BJ" Godfrey
(1927 - 2017)

BJ Godfrey taught band in Allendale, S.C. and Jackson, Ga. before moving to Charlotte in 1952 where she taught instrumental



music to 5th and 6th grade students in the Charlotte-Mecklenburg School System for 38 years. She was a proud member of Kappa Chapter of Delta Kappa Gamma professional sorority and strong supporter and member of the string section of the Charlotte Symphony.



NCMEA Members Honored

We're doing great things in North Carolina! And, NCMEA members are being recognized for their great teaching and outstanding music programs!

NCMEA Member Emily McNeil Named 2017 National Band Director of the Year

The award was announced at the tenth anniversary of the U.S. Army All-American Marching Band (USAAAMB), which performed at halftime during the All-American Bowl in San Antonio, Texas, on January 7, 2017. Emily McNeil has been the director of bands at East Rowan High School in Salisbury for eight years, where she directs the wind ensemble, jazz band, and marching band.



The National Band Director of the Year Award honors the band director who has been an inspiration to students and music educators, and who, by his or her actions, embodies the U.S. Army's core values. The award, now in its seventh year, was added to the U.S. Army All-American Marching Band program as part of its efforts to acknowledge the contribution of music education to the development of America's youth.

"The East Rowan High School band is a small, but mighty program, with about 30 students. This is the third year Emily has had a student participate in the USAAAMB program," said National Association for Music Education (NAfME) President Denese Odegaard. "She loves working with students and helping them find that moment in music when it all comes together. She has a true passion for music, and her goal as an educator is to make sure the students keep music in their lives beyond high school."



Tar River Elementary Wins 2017 Music In Our Schools – Music Inspires Tour

After more than 60,000 views of the 12 semifinalist schools' videos, Tar River Elementary was one of six schools nationwide chosen for the fourth annual Music In Our Schools – Music Inspires Tour.



Schools will receive a \$2,500 grant from Give a Note Foundation, which will be matched by the CMA Foundation. Radio Disney and Radio Disney



Country will join in celebrating the talented students with star studded performance on April 21.

"Give a Note believes in the power of music to inspire and to bring everyone together," said

Jane Mell Balek, Give a Note Executive Director and CEO. "We are excited to work once again with Radio Disney, Disney Performing Arts, and the CMA Foundation to celebrate and share the amazing power of music-making and learning through the Music In Our Schools Tour. This fourth Tour will once again show the positive impact of music on students' lives, and encourage communities to rally together to support music in all schools."

In addition, Angela has been invited to an awards reception celebrating the recipients on April 26 at Nissan Stadium in Nashville, hosted by Little Big Town. The event will feature business leaders from the CMA community who share an appreciation and commitment to music education, which is a central pillar of the CMA's mission.

Congratulations to NCMEA Member Angela Mangum and the Terra Tunes of Tar River Elementary School!

Tar River is the second North Carolina school to win the MI-OSM Tour. On March 7, 2014 the first Music In Our Schools Tour made a stop at Northwest School of the Arts, Charlotte. The tour then was a partnership between Give a Note, Disney Performing Arts and Season 4 winner of The Voice, Danielle Bradbery.

You too can help promote and celebrate school music programs and educators in their successes. If you or a colleague has received a special recognition, please share this information with the NCMEA office.

Keep up the good work North Carolina music educators! I encourage all of you to apply for and participate in these great programs offered by NAfME. Who knows, you may be the next winner!

Meet Ashley Perkinson

I am very happy to announce that your NCMEA Board of Directors, at the January board meeting, approved funding for NCMEA to retain the services of a lobbyist. This move allows us to focus on the advocacy portion of our strategic direction: Influence the legislative, policy, and regulatory environment to support music education and music educators in North Carolina through engagement with stakeholder organizations.

NCMEA President, James Daugherty commented, "Our engagement of Ashley Perkinson is a historical moment for NCMEA and underscores our commitment to advocacy efforts for music education and music educators in North Carolina. This is a huge leap forward and I am so pleased with our board for their forward thought and proactive stance."

Ashley Perkinson grew up in Archdale, N. C. and graduated Phi Beta Kappa from the UNC Chapel Hill School of Journalism in 1998. Prior to attending UNC Chapel Hill, she attended her freshman year of college at the North Carolina School of the Arts and studied clarinet under Robert Listokin. She received her law degree from UNC Chapel Hill in 2001. In 2010, Ashley founded Perkinson Law Firm with a focus on government relations and nonprofit law. Before founding her firm, she practiced at the law firm Everett, Gaskins, Hancock and Stevens in Raleigh.

She has represented statewide and national organizations at the North Carolina General Assembly for over ten years. Perkinson enjoys volunteering in the community and currently serves on the board of trustees of the North Carolina Symphony and as chair of the Symphony's external affairs committee and the strategic planning committee. She also formerly served as president of the Phi Beta Kappa Association of Wake County, chair of the distinguished guests committee of the Junior League of Raleigh's 2013 Inaugural Ball, secretary of the Wake County Bar Association, and chair of the Wake County Bar Association bylaws committee. In 2011, Perkinson was named by Triangle Business Journal as one of the Triangle's 40 Under 40.

She has already begun her work tracking the class size allotment issue and advising us on our advocacy position.



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As you prepare to end this school year with spring concerts and year end celebrations, we should take time to reflect on a very busy and successful year for the NC Bandmasters Association, culminating in the Honors Band Clinic and Concerts at UNC Greensboro. The three clinicians who worked with our students are wonderful conductors and educators.

North Carolina All State Honors Band Clinicians

Jeff Scott, director of bands at Cario Middle School in Mount Pleasant, S.C. is a graduate of the University of Kentucky and received a Master of Instrumental Music in conducting at Southern Oregon University in 2005. In 2006, he received National Board Certification in Instrumental Music.

Prior to his arrival at Cario in 2001, he served twelve years in the Berkeley County school system, first as director of bands at Sedgfield Middle School, and later as director of bands at Goose Creek High School. In 1992, he was named national winner of the Stanbury Award for Young Director of the Year. He is also listed in Who's Who Among American Teachers.

Dr. C. David Ragsdale is associate professor and chair of the department of music at the University of Alabama in Huntsville. In addition to his administrative responsibilities, he teaches courses in music education and conducting. He conducts the University's Wind Ensemble, the Huntsville Youth Orchestra's Sinfonia, the Huntsville Chamber Winds, and the Tennessee Valley Music Festival's orchestra and wind ensemble.

Ragsdale holds a Bachelor of Music from Appalachian State University, a Master of Music from Winthrop University, and the Doctor of Musical Arts from the University of Miami.

Dr. Jack Stamp is currently adjunct professor of music at the University of Wisconsin River Falls, where he teaches conducting. Prior to this appointment, he served as director of band studies at Indiana University of Pennsylvania (IUP) for 25 years. In addition, he served as chairperson of the music department for six years. He holds a Doctor of Music Arts in wind conducting from Michigan State University.

Prior to his retirement from IUP, he served as chairman of the division of fine arts at Campbell University. He also taught for several years in the public schools of North Carolina. In addition to these posts, Stamp served as conductor of the Duke University Wind Symphony, and was musical director of the Triangle British

Brass Band, leading them to a national brass band championship in 1989.

A special highlight of our weekend was the NCBA Hall of Fame induction ceremony. The NCBA Hall of Fame was started in 2002 as a way to honor some of our most outstanding band directors. Since its inception, the NCBA has inducted 68 band directors to the Hall of Fame. On May 7, 2016, just prior to our All State concert, we inducted Bill Witcher, Ed Kiefer and Craig Everette to this esteemed group. These directors have made a significant contribution to the improvement of music education and betterment of the profession. Applications for the 2017 NCBA Hall of Fame are due by July 1, 2017. Criteria and application can be found on the NCBA Website.

The entire North Carolina All-State Honors Band clinic weekend would not be a success without the tireless work of many dedicated professionals: auditions site chairs Rodney Workman, Daved Roberts and Wesley Richardson at Central Davidson; auditions chairs Susan Fritts, Laradon Pilot, and Russell Knight; clinic chairs Jamie Bream, Wes Richardson and Karen Williams-Lanning; state webmaster Ruth Petersen for our online audition and clinic registration and event information; President Elect, Jason Barclift NCBA Hall of Fame; and our All-State Honors Band Clinic host Dr. John Locke at the University of North Carolina Greensboro. Please be sure to thank these directors for all the work they do to serve the North Carolina Bandmasters Association.



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As I shared with you in the winter journal, a major goal of mine as section chair is to strengthen and build our connections with each other through NCMEA. Therefore, with vision, support, planning and efforts of all elementary board members, and in collaboration with the Piedmont Orff Chapter, Kodaly of North Carolina, the Central Carolina Chapter of AOSA and many friends, we held the first annual spring mini-conference.

I hope you attended on April 1 in Greensboro. Our goal was to provide a professional development boost, which all of us need to reach our end of the year goals in learning, performance, and assessment.

We had amazing clinicians:

Orff – Eric Young

Technology – Angela Mangum

Kodaly – Nancy Stover

National Boards – Dawn Wilson

Make-It-Take-It – Everyone Sharing

Honors Chorus Preparation – Jeannine Dumond

Speaking of Honors Chorus, this year's piece is "Non nobis domine," William Byrd, edited by Bartle, Publisher ID: 08763439, Order number #1791391 from JW Pepper.



Elizabeth McFarland is our 2017 Honors Chorus clinician. She has over 10 years of teaching experience in K-12 and higher education throughout Missouri. In August 2017, she will begin a new role as assistant professor of music education at Southeast Missouri State University. She is a vocal music teacher

at Parkway North High School in suburban St. Louis, and previously taught courses in choir, general music, and education, and supervised student teachers at the University of Missouri Columbia, the University of Missouri St. Louis and Webster University.

Thank you to Angela Mangum, for pulling together Music in Our Schools Month. This event has been a staple for many elementary music educators and their students throughout the years. We didn't want the opportunity to sing together, showcasing the musical strengths of our students, to go by the wayside. So, what do NCMEA members do? They take the ball and run with it. Thank you to those who brought all the music together: QuaverMusic and all the composers and arrangers who made this celebration possible.

Why are you a member of NCMEA/NAfME?

In response to this question, these are only a few of the many reflections on what membership in NCMEA and NAfME can bring to your career:

I am a member of NCMEA because of the great professional development opportunities at the annual conference, during the summer months and soon to be mini-conferences. I also love the fact that NCMEA has developed relationships with legislators in Raleigh and has hired a lobbyist just for us!

– Lois Parris

I've been a member of NCMEA for 18 years because it allows to me to connect with others in my field. Often we are the only music teachers in our buildings, and it is extremely important to me to have relationships with others in the profession. NCMEA has many opportunities for professional development as well as resources for advocacy, curriculum, and programs.

– Dawn Wilson

I am an NCMEA member because of the personal and professional connections it provides. NCMEA brings talented educators from all over North Carolina together in one place. Beyond North Carolina, NCMEA has connections all around the nation. The information, inspiration and drive that I experience when working and learning with other members of NCMEA/NAfME is invaluable.

– Jazzmone Sutton

Want to be involved with your NCMEA Elementary Section? We want YOU! Contact an officer and let us know. And join us Saturday, May 6, in the UNCG Music Building from 9 a.m. – noon for our Elementary board meeting. Visit the Facebook page for more information.

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As I crash towards June, I am always on the lookout for things to do with my students in the time after our concert, but before the end of the school year. It's so easy for me to become so performance-driven as the concert gets closer and closer that when it's over, I am often left thinking, "Now what??" Here are a few ideas I have used (or stolen) in the past few years so the remaining days of the year can be as meaningful and focused as those crucial days leading up to MPA.

Class Reflection

Have your students reflect on their year both inside and outside your class. You can ask their favorite and least favorite parts of class. I'm often surprised by their answers because things I think they probably hate (sight reading) are things they love because they are challenged. Unsurprisingly, their favorite parts are usually field trips.

The answers I like to read the most are to the question, "What is the most important thing you have learned in chorus?" I tend to get the typical "how to identify the key from a key signature" and "how to breathe for singing, not just for talking," but my favorite answers are the non-musical responses like, "If we don't work together, then we will never accomplish our goals." One of my personal goals as a teacher is to send thoughtful, responsible human beings out into the world, so reading these responses is always a highlight of my year.

Comparative Listening

Do you have recording of your ensembles from early in the year or even from years before? Bring those out and have them compare their spring concert performance to the old performances. Hopefully, they will hear their growth! If you can find your eighth graders singing when they were in sixth grade, they will get a good laugh out of watching themselves when they were "tiny." Another fun throwback idea: what if your eighth graders sang a song from their sixth grade year at your spring concert?

Goal Setting

While the memory of the spring concert is still fresh in their minds, you could have students who will return to chorus next

year go ahead and set some personal goals. You could then compile all the personal goals and help the ensemble set some ensemble goals. Do they want to work on blend? Adding a baritone section? Sight reading at a more difficult level at MPA? Obviously, these goals will be reviewed in the fall, but setting some without the distance of summer between the last time they sang and the goal setting process may lend more authentic and attainable goals.



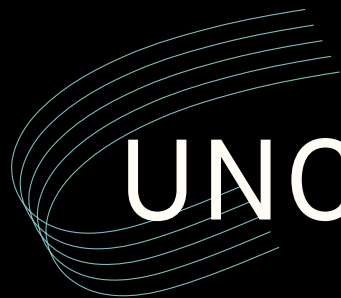
Honors Chorus Prep

Do not let your potential Honors Chorus auditioners for the next school year leave without a copy of the audition piece, instructions on how to access the rehearsal tracks, and information about any audition prep workshops that may occur in your area. The audition piece is announced at All-State, so there is plenty of time to order yourself a copy. I personally never give out real copies until the fall, after my students have paid the audition fee, so they get photocopies in the spring.

The Bridge to High School

I would be remiss if I did not encourage you to reach out to your high school feeder teacher during this time of year. I am sure many of you do an awesome job of cultivating a relationship with your high school counterpart, and by this point in the school year your eighth graders have already signed up for their ninth grade classes, so recruitment is not the goal of this interaction. Instead, giving the high school teacher the opportunity to give their rising freshman information about dates for the next school year, the big spring trip that's planned, how much concert attire is going to cost, how their parents can be involved in the booster club, etc. is the order of the day. They could even go ahead and sign up for their remind group so they can start receiving chorus updates before the school year even starts.

I hope the end of your school year is one filled with exciting music experiences and you use the summer to rest and recover so that you're ready to hit the ground running again in August!



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Bridging Higher Education and In-Service Music Teachers: Become a Clinical Teacher!

by Dr. Cynthia Wagoner

Any music teacher educator will tell you it is the public school music teacher who has the greatest impact on our future teachers. Music teachers can provide a great service to the profession as well as support their own personal growth by hosting a student teacher. Becoming a clinical teacher and mentoring an intern places you in the role of instructional and musical coach for a preservice teacher. The various roles you take on range from coaching and modeling teaching, to filing paperwork and dialoging with the university music teacher educator serving as a supervisor. Throughout the process of guiding an intern, you may find you learn much more about your own teaching in the process.

Characteristics of Excellence in Clinical Music Teachers

Great clinical teachers are able to be reflective themselves and build strong relationships with those in and out of the profession. Reflective teachers are able to think deeply about their teaching, such as being able to dissect music making as musical knowledge in action, staying abreast of current teaching techniques, or taking on leadership roles within a department, school, or professional organization. The strength of a good clinical music teacher is the constant pursuit of excellence in teaching as a lifelong journey rather than a destination, always focused on the students they teach.

Not only can a successful clinical teacher look inward, they have created a network of professional relationships with their students, parents, and colleagues. Building trust, being open, and communicating is crucial. This capacity for relationship building allows the clinical teacher to model appropriate professional relationships for the intern, as it is what we do, not what we say, that makes the most impact.

Finally, successful clinical teachers are competent in musical content knowledge and pedagogy, and have maintained their own passion about teaching music. Interns must learn to connect their methods and music coursework, such as theory, history, rehearsal techniques, and conducting, with application. It is the clinical teacher who guides the intern daily as they find the intersection between university coursework and the classroom teaching environment. Rather than seeing the intern as being deficient, the clinical teacher understands the transition and journey, meeting each student teacher where he/she is in the process of becoming a music teacher.

It would seem to go without saying that clinical teachers are passionate and enthusiastic about teaching music to children (Bell & Robinson, 2004). It is vital for the intern to see and feel this throughout their internship. Preservice teachers come into their internship with a set of ideals about teaching music and the



Our collegiate members are looking for the knowledge a current teacher mentor can provide!

reality can be overwhelming. A clinical teacher's ability to connect the art of teaching with enthusiasm and passion for the job can help interns learn about resiliency needed for their own careers in teaching.

Best Practice

As a clinical teacher, the more cognizant you are about your teaching and learning beliefs, the more apt you are to provide a framework to engage your intern in the process of learning to teach (Kim & Danforth, 2012). Taking time to uncover what you believe allows you to be explicit about the connections between your belief system and the actions you take in the classroom (Cortazzi & Jin, 1999). Your belief system guides everything from professional relationships to what you choose to teach. Spending time unpacking those unspoken values to share with the intern in the mentoring process can help to build stronger relationships.

After all, mentoring is about building a relationship with the intern and is crucial for a successful internship (Kim & Danforth, 2012). Successful relationships are built through collaboration and a willingness to share and learn by both intern and clinical teacher, where the focus is on enhancing educational and musical interactions between intern, clinical teacher, and students (Beck & Kosnik, 2000; Goodfellow & Sumsion, 2000; Pellegrino, 2013). As a result, the intern is more likely to experience a high level of professional development and gain decision-making skills (Zuckerman, 2001). That trust also provides for a 'safe space' for the clinical teacher to comment on, and engage with, the intern in the process

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of examining classroom activities (Stanulis & Russell, 2000) and allows the intern to have some ownership in the classroom (Kim & Danforth, 2012).

During internship, a clinical teacher should provide specific and guided feedback, focus on open-ended questions, and encourage meaningful reflection. For instance, watching your student teacher in the classroom, taking notes, and sharing your observations with the intern allows both parties to visibly see the process of improvement across time. Staying focused on one particular area in planning, presentation, or management can assist the intern in making specific improvements early on. Then, as the intern gains skills, asking more open-ended questions and focusing the discussion on lesson-related and pedagogical supports can improve the way interns are able to verbalize what they are thinking, feeling, and responding to in the music classroom. Reflection for the intern, both written and verbal, is a way for them to create meaning in the process of learning to teach, as well as making their thinking visible (Rodgers, 2002). As you can see, this may require clinical teachers to learn a new skill set as a teacher educator, similar to their higher education counterparts!

State Requirements

North Carolina Department of Public Instruction and the state legislature have provided guidelines for serving as a clinical teacher. Each university may also have specific guidelines for placing student teachers. Universities, as a part of the UNC system, will have specific area/counties where they are allowed to place their student teachers, so check the colleges closest to your county first. Private universities have a different challenge in finding school placements for their students. It is a good idea to check with each institution for individual requirements.

Specific NCDPI requirements include at least three years of successful teaching experience with an SP II music license to become a clinical teacher. Additionally, you must have a formal NC Teacher Evaluation of “accomplished” level, meaning you have received ratings of accomplished (or higher) on at least three of the five standards (www.ncpublicschools.org/ihe/edprep/), and have met expectations as part of music student growth (ASW). The university College of Education at each institution provides more individualized training, completed as a face to face or online seminar.

Contact your local university or your NCMEA Higher Education board with any questions. Our profession benefits when we work together to create wonderful classrooms for music making to happen!



Prior to her position at East Carolina University, Dr. Cynthia Wagoner taught instrumental methods at Elon University. Serving as an instrumental music teacher for 27 years in Indiana, her last 17 were spent as director of instrumental music and department chair for Plymouth Community Schools, Plymouth, Indiana. Wagoner has presented at regional, state, and national stages on music genre recognition, collaborative research design, and professional music teacher identity.

She is active as a guest conductor and adjudicator in North Carolina and Indiana. Wagoner is a member of MENC, Society for Music Teacher Education, Instrumental Music Teacher Educators, Society for Music Perception and Cognition, and North Carolina Music Educators Association. She is also a member of Pi Kappa Lambda and Phi Beta Mu.

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NCMEA Feature Article Rotation Deadlines

Spring: March 1

Technology | Jazz | Higher Education

Summer: June 1

Elementary | Orchestra | Advocacy

Conference: August 1

Items pertaining to conference

Winter: December 1

Research | Choral | Band

Feature article submissions should be sent to the appropriate section chair. Contact information can be found on the board list in this issue.

See www.ncmea.net for more information.

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Will You Join Me?

As a parent, teacher, or leader, have you ever been asked a question you couldn't answer? I certainly have. Through our discussions based on texts found in our music, topics arise ranging from political strife, the relationships between law enforcement and their communities, to school-based decisions, and many more. I believe students identify as members of a culture who often have little to say about their lives, and sometimes being an adult is no different. When these unanswerable questions come up, we focus on doing the best we can in our little part of the world. We often say if everyone were to focus on this directive, it would make the world a more kind, accepting, and livable place.

Now you are invited into the classroom, where this line has been delivered on multiple occasions. In my room, we work tirelessly to become better musicians by demanding improvement on a consistent basis. We also have a strong focus on community. Our version of community means our commitment to one another goes beyond the happenings of room 1702. It means we will also see one another at track meets, cheer competitions, or poetry slams. In essence, music may bring us here, but the people are what bring us back.

While we're proud of our community, there is a reinvigorated feeling that maybe we could do more to advocate for music. Maybe, as stated earlier, it's not enough simply to advocate in our classroom; we need to disseminate the powerful message of music education throughout our communities until it rings in the ears of our legislators. In short, we want to share the power and influence which comes from a strong music education with more people.

Recently, at our executive board meeting, President James Daugherty shared efforts for increased music advocacy. He encouraged us all to be more proactive and less reactive. NCMEA has hired a lobbyist who can fight for music education and be on the lookout for new legislation that may affect us. He also drafted statements which more clearly display our beliefs as a section. For example, one statement addressed House Bill 13, which could lower elementary class sizes. One fear with lowering the class sizes involves a necessity to hire more "generalists" or general classroom teachers. If this happens, it's possible music positions could be cut due to a higher demand for general classroom teach-

ers. If there is a budget increase, it might be possible to hire a new generalist and keep the specialist (music teacher). Since there is no correlating budget increase, principals will have no choice but to cut a position from another teaching area in order to add a new generalist. We feel music education is a core component of a well-rounded education, and this statement makes this stance clear and well-articulated. One thing is clear: our board leaders are smartly crescendoing our voices for music education.

It's not enough simply to advocate in our classroom; we need to disseminate the powerful message of music education throughout our communities until it rings in the ears of our legislators.

Let me tell you, I was so pumped, I was shaking. Our leadership has a strong and communicative vision for advocacy and I charged myself to see how music educators could follow up and increase our own voice. The first step: this article. Just as President Daugherty has encouraged me to be more proactive, I hope to pass along a fraction of that motivation to our cohort of teachers using this article as a conduit.

Additionally, we may ask what could happen if we added one more music advocacy initiative to our activities? That alone would greatly support the cause. With this in mind, I asked my students about the impact music education is having in their lives. I plan on submitting these stories on the NCMEA website. They will be shared at various events as our high school choral section seeks to establish a more extroverted and visceral voice for music education.

Through the stories my students shared, I was reminded of how passionate they can be. By doing so, their stance was sharpened and their beliefs reaffirmed. Amelia, a senior, discussed her severe anxiety issues. These complications prevented her from living life as a "normal person." She says she was, "...riddled with irrational fears and incoherent thoughts that clouded her reality." At one point, she says she "remembers countless days where she felt she would fall apart if she went to school or had interactions with people in any capacity." She also says, "The tranquil safety I felt during choir was enough to force myself out of bed. There, I could feel absolutely accepted without a shadow of a doubt... enveloped with nothing but sound, I could breathe." She also expressed her belief that every student needs such a place. Isn't this a mature thought for a 17 year-old?

Another learning moment for me came when I realized even



I, their music teacher, didn't know some of the aspects shared through this activity. In fact, that student standing in front of you may have much more of a story to share than you may realize. The Share your Story activity has therefore enriched our student/teacher relationship, made the necessity of our mission more palpable, and served as a reminder that what we do truly matters.

Regardless of the venue, be it band, football, mathletes, etc., I find solace in the fact our students are finding meaningful connections at school. Even as adults, we also need such a place. We need somewhere where we can effortlessly lay down our professional, social, maybe even our own inner voice of expectations, and totally immerse ourselves in a positive and cathartic experience.

I invite you to share your story and allow your students to share theirs. As an organization, we can chant the beauty of the good, thereby raising awareness about the very real affect music education continues to play in the lives of our students.

In the last issue, I invited you to share stories of what you're doing in your classroom to inspire your students, maybe even yourself. I have received no responses. I know we're all busy, yet I encourage you to take the time to share. By myself, I am a closed system and I want a connection amongst music teachers across the state. My goal is to use these articles to bring our high school choral directors together in an effort to better provide for our most deserving students. Will you join me?

NCMEA is collecting stories from members about the impact of music education on your life and the lives of your students. Tell us your story of what music education means to you and its importance in educating the whole learner. We also encourage you to identify how NCMEA has played a role in your story. Stories can be about moments that have inspired, uplifted or left a lasting effect on your musical journey. Share them at www.ncmea.net/committees-2/advocacy/share-your-story/

NCMEA will share your story with fellow music educators and in our advocacy work with local, state and federal elected officials.

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Social Media, Your Students, and You

by Howie Ledford

Social media is a very broad topic, but, in essence, it's dynamic content: content that changes at the whim of the purveyor. When you think about your social media feed(s), your content changes when you feel like changing it.

Students today are changing their content at breakneck speed. For example, I have a terrible school picture. Before thinking it through, I showed the picture to my students. I made sure there were no cell phones visible, yet, my picture showed up on Snapchat.

Our students are incredible at social media. It is their generation that has learned Instagram, Twitter, Facebook, Snapchat, and other platforms. So, why is this important? I think and feel we need to understand our students in as many ways as we can so we can relate to them. This article endeavors to give the teacher a better understanding of the mind of a student, and how we, as teachers, can use it to our advantage.

The main place students use social media is on their phones. Students have a difficult time when they lose their phones because they connect them to a much larger world. Without the phone, they feel barren, almost naked.

A researcher named danah boyd (not capitalized by her own choosing) wrote a book called *It's Complicated, The Networked Lives of Teens*. She has a Ph.D. from MIT and works for Harvard, Microsoft, and others. Her book was the compilation of her findings from interviews with 160 teens and their responsible adults.

Boyd found that one of the first reasons teenagers and preteens look at their phone is to virtually hang out. Many of these kids lack autonomy. Their parents fear bad people in the real world and want to keep kids safe. This is especially true for the helicopter and lawnmower variety of parents.

In her book, boyd discussed how kids want three things:

1. They want to be liked.
2. They want to be with their friends.
3. They want to be away from their parents.

This has not changed. However, they do not have autonomy, so they use modern ways to communicate to attempt to find some of that autonomy. These modern ways are called *networked publics*.

As an example, think of a room in a museum that is in cyberspace. There is a picture of something, a post. The students look at this picture and they talk to each other about it. However, they are in cyberspace. In this space, they can communicate through various methods including, but not limited to, texting, messaging, posting, snapping, and so forth. This room is a networked public.



The problem for teenagers and networked publics is their adult figures. These figures come into the public space and see what the student is doing. The students do not want their moms to tell them to put on a sweater when mom is not at the party. This is the reason many teens do not use Facebook any longer. In addition, when someone sees something out of context, it is called *context collapse*.

According to boyd, teenagers would rather hang out in person. This is partly why music students hang out in the music room. They would rather talk to their friends in person. They are comfortable in that space. Texting or snapping is not as efficient as face to face conversation, but it is a comfortable space because it is private. Think about texting conversations that you have. You would never talk to someone the way you talk to them in a thread. This is not an effective way of communication, but it is a way to discuss things in confidence.

The other reason they are good at social media, is because they have a fear of missing out. Things are planned or talked about in very short amount of time. Adults plan things over a day. Students do things in a matter of minutes. As a matter of fact, if they have not seen a plan within a certain amount of time, they would already be behind the times.

How can we, as teachers, use this knowledge to our advantage? First, we can relate to them. Relationships are the most important thing in a classroom. The students will not remember what they played in seventh grade, but they will remember a teacher who understood them. You can make a joke about some aspect of social media you find funny. The students will find you relevant.

Second, we can use our students' social media to recruit for our programs. Most of us have networked publics of our own. Most adults have Facebook pages. Kids have Instagram and Snapchat. Teachers should be taking advantage of this at concerts and

school events.

I recently had the UNCG Jazz Band come to my school. They performed for the whole school and the kids were encouraged to use social media during the concert. During the concert an alumnus texted me. His Snapchat was “blowing up” because the UNCG Jazz band was playing at school. This student lives in Atlanta. Think about this during your next concert.

How many people will see that your choir, band, or orchestra will be performing? Think about all the publicity your ensemble will receive if you tell people to live tweet, Instagram, Snapchat, or Facebook during your concert. People will invite their friends to their networked public to see your ensemble. If someone from Atlanta is getting news of a good event that is happening, imagine the local publicity you will receive.



Howell “Howie” Ledford is in his second year of teaching music production at Weaver Academy for Performing & Visual Arts and Advanced Technology in Greensboro. Prior to this, he taught electronic music at Career Center High School in Winston-Salem. He has taught band and orchestra for fifteen years. As a band and orchestra director, he has received excellent and superior ratings at state music performance assessments. He has also been an associate conductor for the Wachovia Winds Youth Wind Ensemble, and currently serves as an assistant band director for the East Forsyth High School Blue Regiment.

Mentors/Mentees Wanted

It’s never too late to seek help as a beginning teacher or to volunteer your time as an NCMEA mentor. If you are participating in our mentoring program, make sure you are communicating with your mentee or mentor. The success of our program depends on your involvement. It is imperative you take time to discuss classroom management, procedures/routines, student assessment, teacher evaluation, and of course, Analysis of Student Work.

Our NCMEA mentoring program is a perfect opportunity to share and learn from each other. Please keep in mind, NCMEA will provide substitute teacher pay and travel reimbursement if you would like to observe your mentee or mentor. The necessary forms and documents may be found on the NCMEA website under mentoring program. Our goal is to reach each beginning teacher and nurture them as they begin their career. Please encourage your interns to apply for the program. If you have suggestions for our mentoring program or conference sessions, please email Beth Ulffers at mentoring_program@ncmea.net.



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We had a wonderful All-State Clinic at the North Carolina School of Science and Math on April 7 – 8. Please keep in touch through the website about changes in next year's auditions. Also, please send in applications to perform at this year's conference to jazz_chair@ncmea.net. Below are the biographies of our clinicians for our wonderful All-State Jazz Bands.



Leonard Foy serves on the faculty of DePaw University, as artist/faculty at Birch Creek Academy and the Interlochen Arts Camp. He earned his bachelor's and master's degrees, and the performer's certificate, at the Eastman School of Music. He completed extensive post-graduate study at the Indiana University Jacobs School of Music.

Foy has been featured in both jazz and classical performance arts throughout the United States, Canada, France, Italy, Spain, Turkey, Finland, Argentina, England, and Russia. His career includes performances with the Nashville Chamber Orchestra, Grammy Award winning Nashville Symphony Orchestra, the Smithsonian Jazz Masterworks Orchestra, and performing cornet since 2003 with the Brass Band of Battle Creek.

Memorable CD recordings include Beethoven Symphony No. 7 with the Nashville Symphony; *Live 3 BBBC*, *Music for Battle Creek*, and *A Christmas Festival* with the Brass Band of Battle Creek; *Big Band Treasures Live*, *Tribute to a Generation* and the DVD *Live at Manchester Craftsmen's Guild with the Smithsonian Jazz Masterworks Orchestra*. Foy remains active as both a soloist and clinician.

Jim Warrick recently took early retirement after 38 years of teaching jazz, concert and marching bands at the high school and college levels. He was the director of jazz ensembles at New Trier High School (Winnetka, Ill.) for 27 years with the school providing four 24-piece



curricular jazz ensembles that he rehearsed during the school day and eight combos that rehearsed each week. He completed his bachelor's and master's degrees at Ohio University, and his residency and coursework for a Ph.D. in Music Education at the University of Minnesota. He also directed the symphonic band at Wheaton College, in addition to teaching music education classes at North-

western University, University of Minnesota, Marshall University and DePaul University.

At New Trier High School, Warrick created the nationally-known *Frank Mantooth Jazz Festival* now in its thirty-third year. The non-competitive daylong event called by *DownBeat* magazine, "The most educational festival of its kind anywhere," brings more than 1,300 junior high and high school jazz students together to perform and receive private masterclasses by ten nationally-known jazz educators.

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Spring has sprung! With this season comes the promise of new beginnings, and for us as music educators, spring means preparations for end of year performances. I hope in this especially busy season, you will find time to reflect on the progress of your students. Take time to celebrate the incredible learning that has taken place in your classroom over the course of the year. Remind your students that each year, our classrooms become an episode of Extreme Makeover: Orchestra Edition! Thank you for the dedicated, passionate work you do each and every day with our North Carolina orchestra students. You are making a difference!

We have had several successful events so far this spring. The Eastern Regional Orchestra was held February 17-19, 2017 at the North Carolina School of Science and Math. Thank you to Joli Brooks for her leadership as event chair. The String Orchestra was directed by Dr. Tara Villa Keith, director of the Davidson College Symphony Orchestra and Lee County Community Orchestra. The Symphony Orchestra was directed by Verena Moesenbichler-Bryant, director of the Duke Wind Symphony and Durham Medical Orchestra.

The Western Regional Orchestra was held February 24 – 26, 2017 at the UNC Greensboro. Thank you to Sabrina Howard for her leadership as event chair. The Repertory Orchestra was directed by Will Selle, orchestra director at Watagua High School and Hardin Park Elementary School in Boone. The Symphony Orchestra was directed by Grant Cooper, artistic director and conductor of the West Virginia Symphony. Congratulations to all of the students on their outstanding performances!

The Eastern Regional MPA was held March 7 – 9, 2017 at NC State University. Carrie Henderson chaired the event. The site chair for the event was Palma Rajki. The stage judges were Ryan Featherer, orchestra director at Maury High School (Vir.), Jim Waddelow, director of orchestras at Meredith College, and Greg Hurley, professor of string education at East Carolina University. The sightreading judge was Mira Frisch, cellist and string educator from UNC Charlotte.

from UNC Charlotte.

The Western Regional MPA was held March 15 – 17, 2017 at Atkins High School in Winston-Salem. Lars



Holmberg was the site chair and Julia Winegardner was the event chair. The stage judges were Tammie Burrows, orchestra director at Chesnee Middle and High Schools (S.C.), Anna Joiner, violist and professor at Furman University, and Alex Spainhour, retired orchestra teacher and Anderson Symphony (S.C.) conductor. Pamela Farlow, retired orchestra teacher from Greensboro, was the sight reading judge. Congratulations to the numerous ensembles that participated in this year's Music Performance Assessment!

Please remember that requests for additions, changes and/or deletions to the NC Orchestra MPA repertoire list must be received by June 30, 2017. The forms are posted on the website under the MPA tab. Approved pieces will be added to the list and released to directors at the general business meeting in November. Contact me if you have questions about this process.

Any requests for additions/changes/deletions to the NC Orchestra Section Constitution, By-Laws, or Policies and Procedures must be submitted to me in writing (email or mail) no later than June 30, 2017. These requests will be introduced and discussed at the regional meetings, which will take place in September, and will be voted on at the business meeting during the 2017 NCMEA Professional Development Conference. Please continue to check the NC Orchestra Section website www.ncorchestra.org/new-wordpress for the latest updates and information.

I wish you all the best as you work towards the end of your school year. Please feel free to contact me with any concerns, questions, or suggestions for our organization. My email is orchestra_chair@ncmea.net. I look forward to seeing everyone at our conference in November.



Learning to Improvise Using Transcriptions

by Dr. Frank Bongiorno

There is no question the transcribing process is extremely important in developing a jazz musician's ear, as well as helping develop the idiomatic characteristics of the jazz style through imitation and emulation. However, learning to practice these transcriptions is equally important in the developmental process of jazz improvisation. The following article presents some ways to practice transcriptions to develop your improvisational skills as a soloist.

Analyze the Transcription



After you learn a transcribed solo, preferably memorized, analyze the note choices used by the soloist and identify ideas that may be applied to other improvisational situations. For example, examine the relationships between certain notes and harmonies, the interval-

lic structure of melodic patterns (e.g., step or skip), the use of chromaticism, the direction of line (i.e., ascending or descending), etc. Improvisers will be better equipped to manipulate note choices during an improvisation if they understand the concepts underlying the note choices. In other words, one needs to go beyond solo analysis and apply the concepts gleaned from the solos studied, to one's practice session. Therefore, the analysis, or theoretical breakdown, of a transcription does not in any way intend to presuppose what the soloist had in mind during improvisation, but to simply examine the results of those thoughts for possible development in future solos by the examiner.

For example, by examining the excerpt from Miles Davis' solo on So What (see Example 1 below), some concepts based on the results of its analysis may be observed. First, the opening pattern of the solo is essentially composed of intervals of seconds, thirds, and fifths. Starting on the root of the chord, the pattern skips an octave, then a perfect fifth before descending, then ascending a step, and subsequently descending a perfect fifth, while the next phrase incorporates an ascending minor triad on the root of the chord. Further examination of this phrase also shows that this phrase is constructed primarily of notes from the E Dorian scale, and most of the notes used spell the E minor seventh chord along with the fourth (A) and the sixth (C#). Realizing the intervallic

structure and subsequent make-up of the pattern in your analysis will inevitably help you to integrate this idea in your own improvisations, if you so desire.

Example 1



Practicing Isolated Passages

Once you have transcribed a solo and analyzed the note choices for an understanding of the underlying concepts, begin learning to play, and memorize the solo. As you learn to play the transcribed solo, be aware of some of its salient features (i.e., typical patterns and progressions, scales, articulations, and other interesting, or unique aspects), as well as make mental notes of patterns that contain material you wish to learn and internalize. This material could either be an interesting melodic pattern, or a passage that negotiates a challenging harmonic progression. Go back and take a closer look at these phrases after you have learned and mastered playing the entire solo by memory. Isolate these phrases and begin practicing these phrases in various keys and root movements (e.g., descending half steps, whole steps, in fourths, and other root patterns).

Constructing Solos Using Transcriptions

Finally, another exercise that will help you apply your transcription study in developing improvisational skills is to construct solos based upon parts of your transcriptions. By rearranging sections of a transcription or by combining parts of several transcriptions, one can create a unique new solo.

Step one will be to combine four-bar phrases from the transcriptions to create a new solo (see Example 2 below). Step two will be to omit every other transcribed four-bar phrase and insert your own improvised idea using a variation of a transcribed pattern, or a concept-driven idea derived from your solo analysis (see Example 3 below); the third step of the process will be to create your own improvisation using the concepts of transcribing we have discussed.



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Example 2



Example 3



These exercises will be most effective if the reconstruction is done by memory. Changing certain notes and adapting the

phrase fragments to one another will develop a new, but logically constructed solo. Although you are still borrowing ideas from transcriptions, you are developing the mental facility of melodic manipulation in improvisation through this exercise. This process of borrowing and incorporating existing phrase fragments was common practice in the Bebop period. Charlie Parker not only incorporated parts of solos from other jazz musicians in his improvisations, but also reused some of his own ideas.

Once you have exhausted the various feasible combinations of melodic manipulation with one transcription, take the above exercise another step and challenge yourself further by combining phrases of solos from various artists' solo transcriptions, and with other tune sources such as Rhythm Changes or standards. The combinations and results are endless, but you will soon be on your way from imitation to creating your own original improvisations.

Frank Bongiorno is professor of saxophone and chair of the department of music at the UNC Wilmington where he has taught saxophone, as well as jazz studies since 1982, and is the director of UNCW Summer Jazz Workshop. During his tenure at UNCW, his saxophone and jazz students have received national and international recognition by such organizations as DownBeat Magazine and Jazzfest USA. His solo compact disc recordings include the critically acclaimed Classic Saxophone, Classic Saxophone, Vol. 2: Musica da camera, and Images, as a member of the Ryoanji Duo.



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What's It For?

Young Professionals' Symposium for High School Students

by Lisa A. Qualls

During our January board meeting, I spent time talking with our NCMEA's webmaster, Justin Barrett, discussing ways to change and update the Young Professionals' webpage to make it more inviting. We discussed the online applications, creating links to information students need, and a host of other things. During our conversation, he asked me, "What's it for? What is this program for?"

I thought to my myself, "What do you mean, what's it for?" Justin had been working so patiently, accommodating all my requests, that I took it for granted he knew all about the Young Professionals' Symposium. His question really caught me off guard, and to be honest, I didn't give him a great answer.

It later occurred to me that many of you may have the same questions. You see "Young Professionals" printed in the Journal from time to time or listed in the conference program, but you may not know what, and for whom, the program is either. At first glance, you may think it is something for beginning teachers.

The Young Professionals' Symposium is for high school students in our state in their junior or senior years, interested in the music education profession. The three-day symposium was created to provide unique learning experiences tailored to the needs and interests of these students. The symposium offers:

- Opportunities for discovering if becoming a music educator is the best path for them.
- A place where students learn and grow from interactions with college and university music professors, collegiate music education students, and other participants in the symposium.

- An opportunity to conduct an instrumental or choral group, as well as participate in an elementary general music clinic.
- Assistance with their preparations for college auditions and interviews.
- An opportunity to attend the NCMEA conference.

This year, the Young Professionals' Symposium celebrates its tenth anniversary. Special things are being planned to commemorate this occasion. If you have students interested in music education as a profession, by all means, have them apply. The application can be found on the Young Professionals' page of the NCMEA website.



Above: Dr. Bob Holquist instructing a student in the choral conducting session.

Below: Student conductor during the instrumental conducting session.



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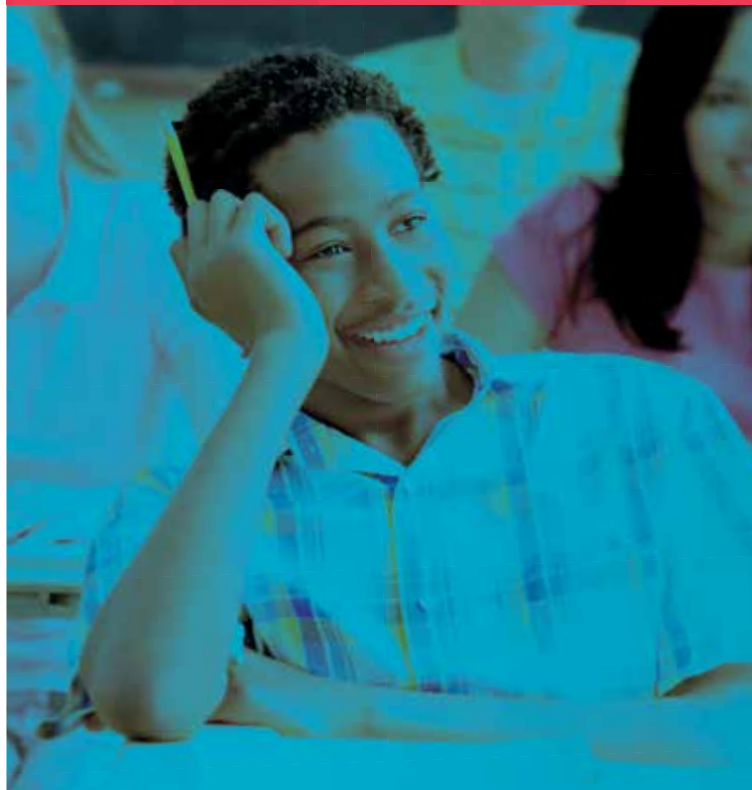




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