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### Welcomes New Faculty for 2019-2020



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Assistant Professor of
Classical and Contemporary Voice



Audrey Babcock
Assistant Professor of
Classical and Contemporary Voice



Shayna Stahl
Associate Director of Bands/
Director of Athletic Bands



Eric Millard
Assistant Professor of Trumpet

**Bachelor of Music** in: Composition | Jazz Studies | Instrumental or Vocal Performance | Instrumental/General or Choral/General Music Education | Elective Study in an Outside Field

Bachelor of Arts in Music | Undergraduate Certificate in Musical Theatre Minor in Music Performance



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### Correction

In the Research Poster article on page 32 of the winter issue, we incorrectly stated Cynthia Wagoner and Jay Juchniewicz are from Eastern Carolina University. The correct school name is East Carolina University. We apologize for any confusion this may have caused.

### Moved Recently?

Notify NAfME of your change of address. By doing so, your NCMEA membership address is automatically updated as well!

NAfME: www.nafme.org/login

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Carol Earnhardt



A small body of determined spirits fired by an unquenchable faith in their mission can alter the course of history.

### - Mahatma Gandhi

'love watching historical documentaries while I'm on the treadmill. I watch them while walking to exercise my mind while I exercise my heart. Right now, I am watching *The Day* the 60's Died (www.pbs.org/show/day-60s-died/). In 1970, on college campuses around the world, thousands of students took

to the streets to protest the government's decision to invade Cambodia.

Producers of the documentary use film and pictures - as well as current interviews of stakeholders – to chronicle the circumstances surrounding the death of four students at Kent State University on May 4, 1970.

It was on a day of protest that the four students were shot and killed. Ten days later, police fired upon a meeting of students at Jackson State University, killing two and wounding 12. These events catapulted our nation into what some have called the most divisive period of time since the Civil War.

As I watched the documentary, I could not help but think about what was happening in North Carolina in the spring of 1970. Like NCMEA, I was born in 1970. I have no

memory of the divisiveness described in documentary. I found the scenes - from college campuses, to the jungles of Cambodia, to the Nixon White House - unfamiliar, yet enlightening. In 1970, the leaders of NCMEA were aware not only of the divisiveness in the nation, but were also surrounded by a disharmonious atmosphere in North Carolina.

The schools in North Carolina continued segregation despite the Supreme Court ruling 16 years earlier that segregation of schools was unconstitutional. For fifty years, many music educators had collaborated and learned from those of their own race. After years of discussions, leaders from the North Carolina School Music Teachers Association (NCSMTA), the North Carolina Band Directors Association (NCBDA), and the North Carolina Music Educators Conference (NCMEC) finally made a decision to combine their organizations into one, forming the North Carolina Music Educators Association (NCMEA). By combining the three organizations, these brave visionaries chose to give birth to a coalition that was open to all music educators, regardless of race, and forged a path to a future set on what was best for all students and all teachers of North Carolina.

Interestingly, the issues of this generation are quite similar to those in 1970. We still face a politically divided nation. There are countless social problems that affect our classrooms and our students. Lack of diversity in race, ethnicity, socio-economic status, to name a few, still plague North Carolina schools. Problems of

> equity and inclusion continue to haunt our educational system.

One thing that has changed drastically since 1970 is our use of technology. We have more information at our fingertips than any generation before, many times leaving us feeling overwhelmed. We are all captivated by social media but are becoming less social and more isolated.

Students today are not only distracted by technology and social media, but are also trying to impress peers by living their "best life" in front of the camera. The awkward stages of growing up that I could ignore outside of school hours - bad haircuts, braces, acne, bodily changes are displayed 24 hours a day upon which peers may inspect and express judgment.

Our students are desperately trying to make friends and find a place to belong, all while everyone's noses are buried in their own phones. In addition, students are under pressure to take the most challenging classes, to make the best grades, and to pass highstakes assessments.

Research tells us these things are taking a toll on this generation of students, with more mental health issues among children than ever before. These issues are affecting academic performance, behavior, and socialization. Educators desperately seek strategies to help with this generation of students but are often left emptyhanded.

I've often heard (and said), "I don't teach music to people, I teach people through music." And, for many years, our organization has used the social and emotional benefits of music making to advocate for music education - findings backed by researchers who have consistently demonstrated the physical, social, cognitive, and emotional effects of music on humans.

Recently, I attended the NAfME quarterly advocacy webinar on social and emotional learning (SEL) in music education (nafme.



We are not makers of history. We are made by history. - Martin Luther King, Jr.

org/advocacy/quarterly-advocacy-webinars/social-emotional-learning/). SEL is a "unifying concept for organizing and coordinating school-based programming that focuses on positive youth development, health promotion, prevention of problem behaviors, and student engagement in learning" (casel.org/). The webinar focused on instruction and assessment of SEL in the music classroom. Of great interest was the presentation by Bob Morrison, an arts leader from New Jersey, on how his state's teachers are implementing SEL strategies within their music and arts curriculum. Another guest, Dr. Scott Edgar, offered suggestions to music teachers for assessing SEL skills. Often the controversy behind the implementation of SEL components is the call to assess student skills in social and emotional areas. Honestly, I was a little shaken by the word "assessment" – until this webinar.

The webinar host shared a quote from Dr. Maurice Elias, Rutgers University professor and active researcher of social-emotional learning in education. "I believe everyone will soon come to realize that our arts educators are our secret weapon to implementation of social-emotional learning in our schools." I challenge you to watch the webinar and read Dr. Edgar's book, *Music Education and Social Emotional Learning: The Heart of Teaching Music.* I believe these resources will sharpen your skills in using SEL instruction and assessment in your classroom and will help you develop a language that will strengthen your argument for the necessity of music education for every student.

I like the dreams of the future better than the history of the past.

### - Thomas Jefferson

My documentary obsession has taught me we must learn from the mistakes of the past and use that knowledge to dream of a better world. We must also diligently fight and advocate for the realization of those dreams. In many of the documentaries, there are always visionaries who see a different, better future and inspire others towards that vision – much like our 1970 leaders.

Recently, Pat Hall, James Daugherty, Ashley Perkinson and I wrote NCMEA's response to the WestEd Leandro report (www. publicschoolsfirstnc.org/know-the-issues/sound-basic-education-leandro/) and submitted it to the State Board of Education. The WestEd Leandro report was published in January 2020, and outlines the seven components the state must implement in order to provide a sound, basic education for every child in North Carolina:

- Adequate, equitable, and aligned finance and resource allocation.
- A qualified and well-prepared teacher in every classroom.
- A qualified and well-prepared principal in every school.
- High-quality early childhood education.
- Support for high-poverty schools.
- Revision of the state assessment system and school accountability system.
- Effective regional and statewide system of support for school improvement.
- A monitoring of the state's compliance with the

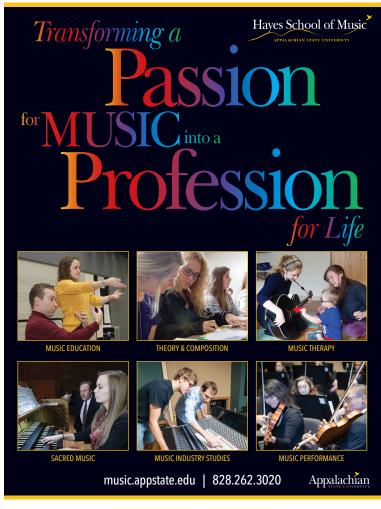
requirements stated by the court in the Leandro case.

In February, the State Board of Education asked our organization to submit feedback and policy recommendations concerning the report. We responded favorably to the report and proposed ways in which music education could serve in fulfilling the recommendations of the seven components.

Please join me in congratulating James Daugherty as our new Southern Division president-elect! With Sonja Williams currently serving as president of the Southern Division, NAfME will benefit from great North Carolina leaders over the next several years. As James, Sonja, and the rest of the NCMEA leaders prepare for Hill Day in Raleigh and in Washington, D.C., please share your stories of the impact of music education on your students with us. These stories provide concrete evidence to legislators of the impact of music education on children and help to encourage continued support of music for every student in North Carolina.

- Carol

P.S. For once, my article submission was on time! But since first writing this article, the world has changed drastically. I am sure people in the future will watch documentaries of our time of pandemic and learn great lessons from our struggles and triumphs. I hope we all learn great lessons now! And my prayer is we all remain healthy, we are able take care of our families and ourselves, and we use music to help our students through these trying times. When this is over, we will emerge with a greater love for humanity and a deeper appreciation of family and friends.



Pat Hall



his Journal article submission was due on March 1. I am writing this on March 20. I appreciate our editor's understanding for the tardiness because the world is different today than it was on March 1. On March 10, N.C. Governor Roy Cooper declared a state of emergency due to COVID-19 in our state. On Saturday, March 14, the Governor closed all schools through March 30 (now extended through May 15). There are no public events.

On March 13, NCMEA made the decision to cancel all music performance adjudication events as well as Jazz, Middle School Choral and High School Choral All-State events scheduled in April, as well as Honors Band scheduled the first weekend in May. The NCMEA leadership team: president Carol Earnhardt; presidentelect Johnathan Hamiel; past-president Jazzmone Sutton; and section chairs, Jason Barclift (Band); Josh Cvijanovic (Jazz); Bethany Jennings (High School Choral); Aaron Lafreniere (Middle School Choral); and Donny Walter (Orchestra); worked closely together via ZOOM meetings to determine the best decision for the health and safety of our students and you, their teachers. Going forward, we will continue to work together on what may be tough decisions.

We don't know what the future will bring. But, in the meantime, we will share resources with the NCMEA membership that may

help with the new reality of virtual teaching via social media and the NCMEA website.

NAfME is also a great resource. They announced today they made 109 hours of FREE ONLINE PD available to everyone! Webinars and journal articles are easily accessible 24/7! Speaking of professional development, we continue planning our 50th Anniversary Conference this November. We're thinking of ways to bring content to members if meeting in person is not a reality.

Last but not least, our advocacy efforts continue. We submitted recommendations to the State Board of Education on the Sound Basic Education Plan designed by WestEd in Leandro. You can read our response on the Advocacy page on the NCMEA website.

The opening of the "short session" of the N.C. Legislature is April 28. Working with our lobbyist, we will continue the message of the importance of music education as a well-rounded subject. We will advocate for increased teacher pay. We continue to advocate for a North Carolina high school graduation requirement which includes a unit of credit in an arts education course.

Please let us know if we can do anything for you. Stay safe and healthy. Music heals.

# Advocacy Toolkit

We know what you're thinking. You're already working overtime to teach from home, which means changing up lesson plans for the rest of the year, and now we're asking you to take on advocacy too? No, we're not. But we also know before this, many of you were looking for advocacy tools. Now that parents are having to manage homeschooling, they have a really good idea of what your day looks like. So in many ways, this is the best time for advocacy. To that end, we wanted to give you some tools to save for later use.

Looking for the key sites to get advocacy information? Here you go. Bookmark them for later use.

### Where to Get Information

- NCMEA Advocacy Updates: www.ncmea.net/committees-2/advocacy/
- Find your legislator: www.ncleg.gov/RnR/Representation
- NAfME Advocacy Bulletin: nafme.org/category/advocacy-news/
- Arts North Carolina email sign up: artsnc.org/support/e-mail-signup/
- Sign up for legislative updates from DPI: www.ncpublicschools.org/
- Public School Forum's Policymaker's Education Primer 2018: www.ncforum.org/policymakers-education-primer-2018/

# VIRTUAL RESOURCES

**COVIDeation**: noun; attending school from home for the foreseeable future

You had a plan. Lesson plans for the year, spring concert music chosen, three months of school left. And then... you had to start all over and figure out how to teach online. You're pulling it together one week at a time, trying to keep students interested and learning and not buckle under the stress in the process.



You've got this! We're here to help. Teacher Resources can be found on the NCMEA website, under the Member Resources tab. There's a new section for online teaching. We add to it as more resources become available; here's a quick look at some of what you'll find there.

### **Online Professional Development**

With conferences and trainings cancelled everywhere, NAfME has over 100 hours of FREE online PD available. Earn your hours from home through:

- 10 webinars from NAfME Academy
- 14 Music Educators Journal feater articles; read them and complete a brief quiz for credit

All NAfME professional development is peer-reviewed and specifically developed for music educators by music educators, and can be found at: nafme.org/community/elearning/free-nafme-academy-webinars/. Upon successful completion of the article/webinar and accompanying quiz (75% or higher), you earn a certificate of completion valued at "one contact hour."

Questions? Reach out to JJ Norman, johnn@nafme.org.

### **Virtual Learning Resources for Music Educators**

To assist NAfME members with the current challenges of teaching and pursuing professional development virtually, members of NAfME Societies and Councils have provided a list of virtual learning resources from their own original teaching experiences, music educators in their school districts, universities, communities, peers or other trusted sources. We thank them for their assistance and commitment to NAfME members as we all pull together to keep educating and making music.

NAfME is hosting regular Professional Learning Community webinars on various topics. Go to nafme.org/my-classroom/virtual-learning-resources-for-music-educators/ for the complete list, which includes, but isn't limited to:

- Composing in Bite-Sized Chunks with Dr. Rob Deemer
- Bridging the Gap: Teaching and Learning Music Online
- Teaching Students with Disabilities during COVID-19 with Alice Hammel
- Online Teaching . . . Where Do I Even Start?! with Anne Fennell
- Online Learning and Copyright for Music Educators with John Mlynczak
- Strategies for Thriving as a Music Teacher during Uncertain Times with Lesley Moffat, Dana Varona, & Christa Kuebel
- Supporting Families in Making Music at Home with Early Childhood Students with Lili M. Levinowitz

### **NC Symphony Education Concert**

The North Caroline Symphony has released an education concert, with companion materials for students, teachers, and parents. Access is free, and can be found at ncsymphony.org/virtual – password: 1932. New lessons are posted on Tuesdays, with six weeks planned.

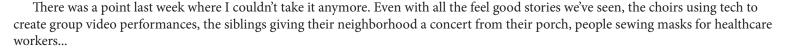






# COVID-19 The NCMEA Board laylist

compiled by Kim Justen



The president was doing his daily press conference, and I flashed on that scene from *The Replacements*, when Keanu Reeves and his team are in a cell, line dancing and singing Gloria Gaynor's, I Will Survive. You're welcome! I think that's a feeling we all can relate to.

And that's when I turned the TV off, and turned Spotify on. And found my balance again. Which led me to ask the board, "What are you listening to during this crisis?" I'm so glad I did, because the answers I got introduced me to new musicians, and brought old friends back into my house.

So here it is, the board's COVID-19 playlist, most are available on YouTube. Enjoy!

### **Jazzmone Sutton**

Didn't It Rain – Sister Rosetta Tharpe *Johnny B. Goode* – Chuck Berry Celebration – Kool and the Gang Rough Side of the Mountain - Rev. F.C. Barnes

### Howie Ledford

You Send Me - Rachelle Ferrell

Could You Believe - Vox One

### Pat Hall

Shana Tucker & Christian Tamburr Live Stream Concert on Facebook (Jazz vocal, cello and piano). Support local musicians!

### Lisa Runner

I love *The Lark Ascending* – Ralph Vaughan Williams, and *The* Storm is Passing Over. There's a great recording of the latter by the Detroit Mass Choir on You Tube. The video isn't the best but the spirit is!

### **Ruth Petersen**

*Just Sing* (Why yes, this is from the new Trolls movie!) – Justin Timberlake, Anna Kendrick, Kelly Clarkson, Mary J. Blige, Anderson .Paak, Kenan Thompson, and Kunal Nayyar

You Are the Reason - Calum Scott and Leona Lewis

Run - Delta Rae

Hold On – Mickey Guyton

Light – Jazz at Lincoln Center Orchestra & Wynton Marsalis

Crazy Days - The Shires

Little Dreams - Marie Miller

Where There is Love, There's Hope - Aron Wright

### **Carol Earnhardt**

For Thou, O Lord - Brooklyn Tabernacle Choir

Requiem for the Living – Dan Forrest (The last movement is my favorite, at least today it is.)

Oceans - Hillsong

Pandora - Everything on the Carolina Beach station... because I imagine myself at the coast this year! I will sit in front of the ocean with my family - free of sickness and fear!

One More Song for You - Casting Crowns

Still I Will Trust You - Brooklynn Tabernacle Choir

September – Earth, Wind and Fire

And, my husband wanted to add this one:

Can't Touch This - MC Hammer

### **James Daugherty**

For me, it's not one particular piece or genre, it's the comfort that a variety of music gives to alter and change my mood when I need it the most. Sometimes my selections are more introspective and pensive, and at other times, I need extra energy and the drive music provides for me. I'm just so thankful that there's a music for every feeling, every emotion, and every need-no matter what it is!

### Josh Cvijanovic

I've been listening to a lot of Indie Folk, like Mumford and Sons. Silk Road Ensemble, Yo-Yo Ma with Chris Thile is really nice to listen and work. The Hamilton soundtrack is a constant in car rides with my family. My son's dance company is doing a production of An American Tail in which he's playing Fivel, so we've been listening to this cover of Somewhere Out There a lot.

As far as something uplifting, this mash-up from Lin-Manuel Miranda and Ben Platt, Found/Tonight, has quickly become one of my favorites.

# Mark Your Calendars

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### Adapt and Overcome Music (and COVID-19) In Our Schools Month

'm writing this article shortly after we decided to cancel MPA for 2020. I know a few of you were able to perform at MPA L before COVID-19 interfered and I hope it was a rewarding experience for you and your students. As for the majority of the state, we never received closure for the past six to eight weeks of our curriculum. For many, MPA is where their students perform at their highest level of the year. We build up to this performance from day one of the school year. We all understand the importance of teaching music every day and know every performance is important and I hope no one ever doubts that.

I wonder if this might be a great time to pause and reflect. Do we place too much emphasis on a rating and a plaque? My students are really disappointed they didn't get to go to MPA. The eighth graders have been before and understand the process. They knew the feeling of success and hoped for it again. The seventh graders were excited about Golden Corral...

Not knowing what the next few weeks would bring, I spoke with the other elective teachers Friday morning and they let me have an impromptu combined band rehearsal. I wanted to be able to document their hard work, so we recorded our performance right in my band room. I told them I wanted us all to be able to remember how beautiful our music was at this very moment. They were excited and performed really well. Maybe it wasn't on the stage at Havelock High School in our fancy concert attire, but it was a fun and rewarding performance nonetheless.

I know other schools shared performances on Facebook Live and YouTube. COVID-19 has forced us all to "adapt and overcome." We may be forced to change our ways this spring, but it's always a great idea to reflect on our practices no matter the reason. If we remember why we originally got into this career – a love of music - then none of these hurdles being placed in our way will be too difficult to overcome.

Adolescents are resilient and forgiving. (Why else would they

put up with all of us?) They keep coming back for more because we have shared our love of music with them - and because adolescents move on quickly. It won't be long before missing MPA this spring is just a mere bump in the road they barely remember – that is, if that's what we demonstrate for them.

Like those of us who have our own children, students are always watching. They see and react to everything we say and do. My students were really excited about "performing" for an empty band room because I was excited about it. Take this opportunity to remind students why we really do this, the importance of music, and look for new ways to share this. Technology has given us so many new opportunities for sharing our craft. Think "outside the box" this spring as we adapt and overcome!

At the moment I'm writing this, All-State Band has not been canceled, but by the time you are reading this, you will know. If it is indeed canceled, my plan would be to ask our clinicians to come in 2021. I'll be in touch as plans are made.

Thank you all for your support through all of this. Many of you reached out with messages of support and that meant a lot. My goal is always to support each of you as best I can and make all decisions based upon what is best for our students. Stay safe, my friends!



# Pursue Your Passion - Find Your Path

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- Monday, January 20, 2020
- Saturday, February 15, 2020
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any of us as teachers know the major schools of music in this state and beyond. We are products of them. I graduated from Mars Hill College/University in 2001 and UNCG in 2010 with my bachelor's and master's respectively.

I looked at East Carolina University, Appalachian State University, University of North Carolina - Wilmington, and Western Carolina University to assess their programs and to see if they met my needs at the time. There are other great schools like the Historically Black Colleges and Universities such as Winston-Salem State University, North Carolina A&T, Fayetteville State University, and others. Many of the schools offer Bachelors of Arts in music or Bachelors of Music.

Many of us are not aware of the schools that offer music industry or recording technology degrees in the state. I think we should be aware of this. While there are plenty of reasons why I think this, I'm going to focus on just one reason in this article.

Not all of our students are going to be the principal oboist in the Cleveland Symphony. That is not a slap to anyone's teaching. It is just the truth. The music teachers in this state have produced magnificent musicians over the years. That is a fact that cannot be denied. It actually brings a smile to my face to think about how North Carolina has influenced the music world.

Many of these students will grow up to be senators, doctors, lawyers, teachers, and other noble professions. This is one of the reasons we have community and church ensembles and garage bands for adults. I truly love people who play in these ensembles because of their passion for music.

However, we also have students who want to be in music, but they do not want to be the front/side man in a band. Do we tell students they can be concert promoters, artist relations, typesetters, recording engineers, entertainment lawyers, etc...? I don't think we do, because we don't think about it ourselves. I know I didn't before I was in the job I hold now. Many of us do not think about students fulfilling those roles in our society.

Where do these kids go for school after high school? Before I give my list of schools I know of with programs in the state, I need to make a statement. Look at the audition requirements of the schools your students are auditioning for. These schools of music are looking for musicians first. With a notable exception, all of these schools will have auditions to pass. The student must make it into an applied teacher's studio. Once they have passed the first hurdle, then they can be looked at for placement into a music industry program. So, please look at the audition requirements. There is an option for a student who makes music only with a computer, but even these options involve them picking up an instrument for private lessons.

So, here is my list. This is off the top of my head and in alphabetical order. If I miss a school, my email is in my bio. Please let me know. I get no kick-backs from these particular schools. Some of them do not even know their names are being listed. These people are the contact points for music industry degrees.

- Appalachian State University, Kim Wrangler and Scott Wynne Bachelor of Science in music industry studies
- Elon University Todd Coleman and Fred Johnson Bachelor of Science, music production/recording engineering
- Guilford Technical Community College, Gatlin Dept. of **Entertainment Technologies**



T.J. Johnson Associate in the Arts

They have four different options within this degree; only one needs an audition. After they graduate, the student can go into the workforce or continue on to a four-year degree.

- North Carolina Central University Christopher Visi Bachelor of Music, music industry concentration
- University of North Carolina Asheville Brian Felix and Jude Weinberg Bachelor of Science, music technology
- University of North Carolina Pembroke Joseph Van Hassell Bachelor of Arts, music industry emphasis
- Western Carolina University
   Jon Henson and Chris Beyt
   Bachelor of Music in commercial music & audio production
- Winston-Salem State University Tony Artimesi and Tika Douthit Music Business concentration

There are a lot of options for a student instate. There are other out-of-state options, such as Blackbird Academy, Belmont University, Middle Tennessee State University, Berklee, and others. There are plenty of options. Now you are equipped with a list for your students to look at if they are interested in music industry. I think it is important we, as teachers, give as many of our students as many avenues as possible to make the greatest impact on the world as we possibly can.





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usic is ALWAYS there for us, no matter what's happening in our little world or globally. It is something we can depend on to make our world a little brighter, a little happier and a lot better. We, as music educators, often turn to music to heal, and as the saying goes, "speak where words fail." We are now in a place where we need to call upon that element that has been so profound we must share it with others.

As I sit here, contemplating all that is going on, school closures, restaurants closed except for take out, businesses by the dozens closing, I seriously can't wrap my head around it. Telling my students that our county honors chorus was canceled crushed me as much as them. But we know it is for the best. So, when I get overwhelmed like everyone else is, I turn on music to make it all go away. I know music will help us heal and move forward, start fresh or find a new path. It can reach us in ways nothing else can.

So now, how do we reach those who aren't able to come see us? How do we do what we do and help take some of the sting out of it all? We turn to technology, or better yet, we pick up instruments, and play and sing. We also have instilled into those lovely babies we teach the love of music, and they too will turn to music.

As elementary music educators, being creative is second nature but we are so used to that human element, those smiling young faces. They absorb everything we share with them like a sponge. Now we are called on to engage them from afar, to educate them through mediums we've never tried. Luckily, even as soloists in our schools, we are still part of the ensemble here. Collectively, we will find amazing ways to share our passion with not only our students, but with each other. Who knows? We may even find ways to bring in those who are quiet observers, making them confident musicians.

The spirit of sharing is all around us. I never thought I could bring Broadway musicals into the homes of my students, or take them on a virtual tour of the Metropolitan Opera House. These are so far out of reach of so many, yet now, out of the generosity of others and a sense of community, we now have these resources at our fingertips. There are literally thousands of music teachers reaching out to each other, calling out for help or offering up the best they have, each of us tweaking the idea to fit our students' need.

Their idea may spur other ideas and create lessons that not only teach our students but make them - and us - better people. This profession is so full of creative, inspiring, dedicated and loving people who still need to be part of an ensemble, so we collaborate and share. We are teachers who know to do what it takes to get the job done. Now we just have to look at it from another perspective and wait for the results. As I look for resources, or even see what is going on with others, I see huge hearts, sharing their hard work and still finding a way to share the love of music.

At the time I am writing this, I feel the same sense many feel, that of uncertainty. Yet, I also know this will pass. Many lessons will be learned as we find our way through it. Many triumphs will come and many wonderful things will occur. That is what happens in life. We are just so blessed to have music as a major element in our lives. Maybe we don't get to have our concerts to showcase their amazing talents, hard work and dedication, but we can instill in them the desire to come back to us, stronger, with a willingness to participate and perform.

I keep thinking back to music history and times of trial in our country. I can't help but have several songs come to mind. Big Band songs, like Glenn Miller's "In the Mood" or The Andrew Sisters singing "Don't Sit Under The Apple Tree" gave those who listened happiness when times were tough.

The one I catch myself singing goes like this: "When all the world is a hopeless jumble, and the raindrops crumble all around. Heaven opens a magic lane." So smile and know that Somewhere, Over The Rainbow, skies really are blue and the "dreams that you dare to dream really do come true."





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an we get a redo for this semester? I was able to resubmit this article after schools shut down due to COVID-19 because what I originally submitted no longer applied. I

find myself thinking it would be nice to be able to do that with this school year. Yesterday, they announced schools will remain closed until May 15. We are definitely in uncharted territories as we Zoom with our classes and try to figure out ways to teach our content through a screen. This is an incredibly trying time for all of us, but I know we will get through this together!

I would like to thank Susan Townsend, student activities chair, for her work on MPA as different sites were shut down and districts cancelled their MPAs, as well as traversing the arena of refunds.

I would also like to thank Angel Rudd, All-State Chorus coordinator, for the work she put in leading up to the event, and beyond, due to having to also work on refunds. She did all of this on top of learning how to teach in a new world.

I am extremely impressed with the way music educators in the state came together to help each other out and give each other ideas during these uncertain times. There are various Facebook groups centered around teaching music online and I hope you have been able to glean great information from them.

During our quarantine, I am starting a "Chorus Karate" program with my classes. I essentially took the book, Choir Karate: A Sequential Assessment Program for Middle School Singers, by Lisa E. Owens, converted it to digital content and adapted it to align with my curriculum. Students will take Google Form quizzes on music theory and perform rhythmic and melodic exercises through SmartMusic (since they offered free services during this time). Once students receive a 90% or higher on these assessments, they will achieve a new belt and can immediately begin on the next. This is my solution to the digital classroom shift that provides "supplemental learning" and motivates the students to want to continue their music learning outside of the physical classroom.

The following are ideas I wanted to share prior to the COVID-19 outbreak, but thought I should still share them with you all in hopes you might want to use them when things go back to normal.

This school year, I added a "sight-reading song" to my

curriculum. I got the idea at the reading session on the last day of our conference from the current high school choral section chair, Bethany Jennings.

She mentioned giving her students one song they have to learn all by themselves for a concert. She also said it's an easier song than the other repertoire they perform, but they have to learn it by themselves through sight-singing. At first, I dismissed this because I thought this strategy would be unattainable for my middle school students. However, as the year went by, I kept coming back to how I could implement this technique, finally

coming to the conclusion I would give my ensembles a unison song to sight-sing. After all, we sight-sing in unison at MPA.

I looked through my resources at school and found a number of unison songs that fit the bill. For those interested, the resources I used were Sing at First Sight, by Beck, Surmani, & Lewis and published by Alfred; and Essential Elements for Choir: Level 1 Musicianship, published by McGraw-Hill and Hal Leonard. Unfortunately, I think this book is out of print, although I believe the updated equivalent would be, Essential Musicianship, Book 1, by John Leavitt and Emily Crocker and published by Hal Leonard.

Sing at First Sight, has a song at the end of each unit; Essential Elements of Choir has Songs for Sight-Reading in various voicings presented in each chapter. Once I decided on which pieces to give to my ensembles, I told my students they would be performing one song they would learn by themselves, but they should follow the same procedures we use everyday during our sight-singing practice. Some students were hesitant and maybe a little scared too, but I think the majority of the students got excited about learning a song all on their own.

I gave them a set amount of time to work on it each class

and during that time they circled up in small groups. I got to see students step up to lead each other, and others catch mistakes and work to correct them. It was truly a joy to watch this process unfold in my classroom.

For the actual performance, the students perform the first half of the song on solfege with hand signs and then switch to lyrics for the second half of the song. This gives the opportunity for the audience to see the process they used for learning the song. I know students sometimes see sight-singing as an arduous and tedious task, but I think giving them the opportunity to learn a song through the sight-singing process helps them understand why it is essential. I believe learning a song through self-guided sight-singing is the epitome of my main educational objective: musical literacy.

Another tool I incorporated into my classroom this year was Google Classroom (which is serendipitous given our distance learning environment). Some of you have already been using it for years, however, it took me some time before I figured out how I could fully utilize it. Now that I have, I am thrilled with this inclusion. I post due dates for homework assignments, materials for students to use as resources to assist with completing homework assignments, links to YouTube or J.W. Pepper recordings of the songs we will be performing, links to challenges to complete through MusicTheory.net (such as note identification or interval construction), and Google Forms for the Sheet Music Projects (questions about the piece, definitions of music terminology, and measure locations for various musical symbols).



These techniques made a positive impact on my students. I thought they were worth sharing and I hope they will spark ideas for your own classroom. As always, feel free to reach out to me with any questions, comments, or thoughts at mschoral\_chair@ncmea.net. Excelsior! We will get through this together!





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# Recap of Beyond Tone

e all know the phrase, "If you teach a man to fish...." and the principle applies to us as choral teachers. Give a student a song, they'll sing for a concert; if you teach a student to sing, they'll be musicians for life. Our secondarylevel singers are not just in our ensembles to perform a few concerts a year, they are in our classrooms to find their identities as singers. It is incumbent upon us, as educators, to serve this need - not only helping our students become independent through music literacy, but also building their skills as individual vocal artists. Here are a few recommendations to help vocal training become an integral part of ensemble instruction.

### Do First, Know Second

Much like the concept of "sound before sight" that is embedded in the majority of music teaching methods, students need to experience different types of vocal technique before they understand the mechanisms that make the technique happen. Before you address vocal anatomy or use any vocal terminology, consider ways you can create a repertoire of sensations with which students can associate their new vocabulary.

### **Explore the Sound through Speech**

Students come into our classrooms with a host of unhealthy muscle memory patterns in singing. Asking them to change these muscle memory patterns through singing is very difficult because they are essentially in a vocal rut; however, students have very few muscle memory patterns associated with speech that approximate the pitches of singing. Trying many different types of speech sounds such as sirens, nasal tones, "woofy" sounds, etc. help them explore a variety of new techniques much more easily than through singing.

### Model, Model, Model

Whether the students are in speech mode or singing mode, the crucial role for the teacher is to serve as the vocal model. Never play on a piano or describe with words what you can demonstrate with your voice. If you consider how babies learn to speak - through copying adults - you understand we have mimicry built into our biology. It is the single fastest way to teach healthier vocal technique.

### Keep it Simple

Warm-ups are most effective when they allow students to be mindful of their bodies rather than focusing on the notes and rhythms of the exercise. When you are working on improving vocal technique, consider making your warm-ups so simple, they don't even require the piano.

Then, both you and the students can focus exclusively on the sounds and sensations generated from the exercise rather than being concerned with elements outside the vocal technique.

### **Use Opposites**

When the best teachers teach a new concept, it is almost always in juxtaposition with an opposing idea. In order to know what a quarter note is, for instance, we have to understand what a quarter note isn't. This is why we teach multiple types of rhythm at once, quarter notes in comparison to eighth notes being the classic example. This also applies to vocal technique. In order to understand a nasal sound, we need to experience a spacious sound in contrast. Some examples might be:

- space vs. focus,
- float vs. press,
- · heavy vs. light,
- · energetic vs. relaxed.

Have your students experience these opposing sounds and you will find they can respond much more quickly when you request different types of sounds in your repertoire.

### **Incorporate Actual Songs into Your Warm-Ups**

It is no surprise students often demonstrate a more highly developed tone in warm-ups than in repertoire, because our tendency is to set apart "warming up" from songs. Incorporating rounds and simple folk tunes into the warm-up process allows students to connect their vocal technique work with text and line in a way exercises cannot. Even incorporating sections of concert material into the "warm-up" gives teachers the chance to do double duty on vocal technique and repertoire work.



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# Road to Midwest: Ligon Magnet liddle School Jazz Ensemb

On April 10 of last year, the Ligon Magnet Middle School Jazz Ensemble in Raleigh was rehearsing like any other day when members of the school administration and WCPSS leadership entered their classroom. Their visit was to formally announce to the students that their performance application had been selected and the band would be traveling to Chicago in December to perform at the Seventy-Third Annual Midwest Clinic International Band and Orchestra Conference. This would make them only the fourth ensemble from North Carolina to represent the state at one of the largest music conferences in the world.

Given the magnitude of this performance, I thought it would be only fitting to attempt to share some of the stories and photos from the students themselves, helping us look into their preparations up through the final standing ovation they received following their performance on December 18, 2019. Thank you to Renee Todd and her students for taking the time to share this experience with us, and congratulations again on this tremendous honor!

### **Preparation**

Before they could depart for the Windy City, the students worked diligently throughout the end of summer and the fall to prepare for the performance.

### Q: What was the preparation process like?

"The preparation process was a lot of hard work. We had many sectionals and after schools to help prepare us for Midwest. We invited many clinicians to come and make us sound better and work harder. We had to put a lot of time and effort into our playing in jazz band to be ready to perform at Midwest."



"It was very intense. We brought lots of people in to work with us and help us grow, as well as many rehearsals during the summer and tons of rehearsals after

- school. We had to choose what song we wanted to work on for each period of time and we would grow our skills on the knowledge of the piece and it's style."
- "The preparation was a lot of practices, rehearsals, and repetition, but it was also getting to know one another, and building friendships."
- "It was really fun and really busy, because we had five in-class rehearsals a week and two after-school rehearsals a week. We got to meet a lot of really good clinicians who helped us a lot. Probably one of the most memorable times of my life."

### Q: What do you think is the most impactful thing you learned while preparing for this performance?

- "The most important thing I learned was to practice until the worst you can play is still pretty good."
- "The most impactful thing I learned while preparing for that performance was that being prepared and working hard really does pay off. I also learned things like no two accents are the same."
- "The most impactful thing I learned is play your instrument with as much interest as you play a sport or do other activities that you love, and also take in as much information as you can when people are trying to help you."

### Chicago

The students and their director were joined on stage for their historical performance by Jon Faddis, Ulysses Owens Jr., Isaiah J. Thompson, Philip Norris, Ronald Carter and Lisa Burn.

### Q:Were you nervous prior to taking the stage in Chicago? Did that change once you began playing?

"I was nervous at first, because this was it - the moment - we had been preparing for for so long. But once we started playing, and had watched other groups, I realized it was a very nice environment and it became a lot more fun and amazing when everyone was supportive."



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"Yes! I was nervous the whole time while playing and leading up to the performance. During the performance my leg could not stop moving whether it was with the tempo or without it was nerve racking!"

"No, I was not nervous at all. I felt prepared. I knew I had worked hard for this and I knew that it would pay off. Ron Carter personally said to me that if I'm smiling on the stage, then the rest of the band would follow and it would all just be a fun experience."

### Q:What sort of feedback did you receive from those in attendance at the concert?

"They said we were really good and one of the best middle school bands they had ever seen."

"Everyone really liked it and was very impressed. A lot of people came up to the stage after the concert and were talking to me and congratulating me and it felt really good after so much work. It went really well."

"We heard great feedback. A lot of music educators came to support us and that was really nice and impactful for me."

"Ron Carter said I had a future in music, and that really inspired me. A couple of people congratulated me for being there and it made me realize that I was there. and it was a big deal."

The students also had the opportunity to see many other performances, including Dillard School for the Arts Jazz Ensemble, the Boston Brass, and the Chicago Symphony. They also had the opportunity to take in the sights and sounds of The Second City.

### Q: What was the most meaningful part of the entire experience for you? What is your favorite memory from this process from start to finish?

"I really loved meeting John Faddis and performing with all of them and getting to know them."

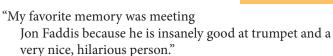


"The most meaningful part of the experience was after I played Boy Meets Horn. I got a big standing ovation which felt really good after I worked so hard and it was definitely worth it."

"The most meaningful part was

being in Chicago. It's a beautiful city, and I had so much fun being with everyone at rehearsals or just walking down the street to a restaurant. It was an amazing week and I just loved everything that happened especially the performance in Chicago."

"The most meaningful part for me was meeting Jon Faddis, how cool and nice he was."



"My favorite memory would probably be at the performance, playing with Ron Carter and Jon Faddis. They were telling us jokes - even when we were on stage - and it was truly an experience. I also just really enjoyed being in Chicago with my band family; all in all, it was amazing."

"Being with everyone in the band, in practices and performances!"

"I honestly liked the very end of it, the concert, because when I was playing, I sort of had a flashback of when we first started playing and how much we have changed."

After the performance Todd shared with her students, chaperones, and parents:

They played all the music, they played it really well, and they played with energy and enthusiasm that was infectious to the crowd. The audience, most of which had never heard Ligon before, was blown away. Standing ovation multiple times! A few words from some of the feedback I have heard.

Apparently Antiona Garcia, our midwest liaison, started texting everyone he knew to get them to the concert during soundcheck, saying "you gotta hear this!"

Our sound guy emailed Krista and said it was the best experience he has had since working with Midwest for 15 years.

The marching band director at WVU said, "My face hurts from smiling for 45 minutes." And the Dillard School of the Arts jazz director said, "You swangin'!"

Congratulations again to Todd, and the Ligon Jazz Ensemble!



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