

MUSIC EDUCATOR



What Makes a Great Music Teacher

by Tony Mazzocchi

Intrinsic Motivation in the Instrumental Music Ensemble

by Jessica Embry

ESSA Funding Update

by Ronny Lau

PLEASE ALLOW US TO INTRODUCE...

an old friend and colleague in a new role!
GREG CHAPMAN's connection with The Music Center began in high school band under the direction of our own Bob Love. That connection continued when Greg joined the Music Center staff a few years after high school. Bob Love continued to instill in Greg his love for music and worked by his side teaching him the values and foundations of quality for which The Music Center has become known. For over 27 years, Greg has worn alot of hats at The Music Center...sales force, information technology, and repairs (*an amazing feat since he claims to be only 38!*). We are pleased to announce that Greg Chapman is continuing The Music Center tradition as an Educational Representative.



GREG CHAPMAN
Educational Representative

The Tradition Continues

In 1968, The Music Center was born out of one man's love for music and his commitment to complete service. Bob Love built The Music Center on that foundation of service, quality instruments and accessories, highly skilled, in-house maintenance and repairs, vast music selection, private music instruction and school band support. Serving western NC for almost 50 years, we are still committed to be your full service MUSIC CENTER!



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Bob Love, Director

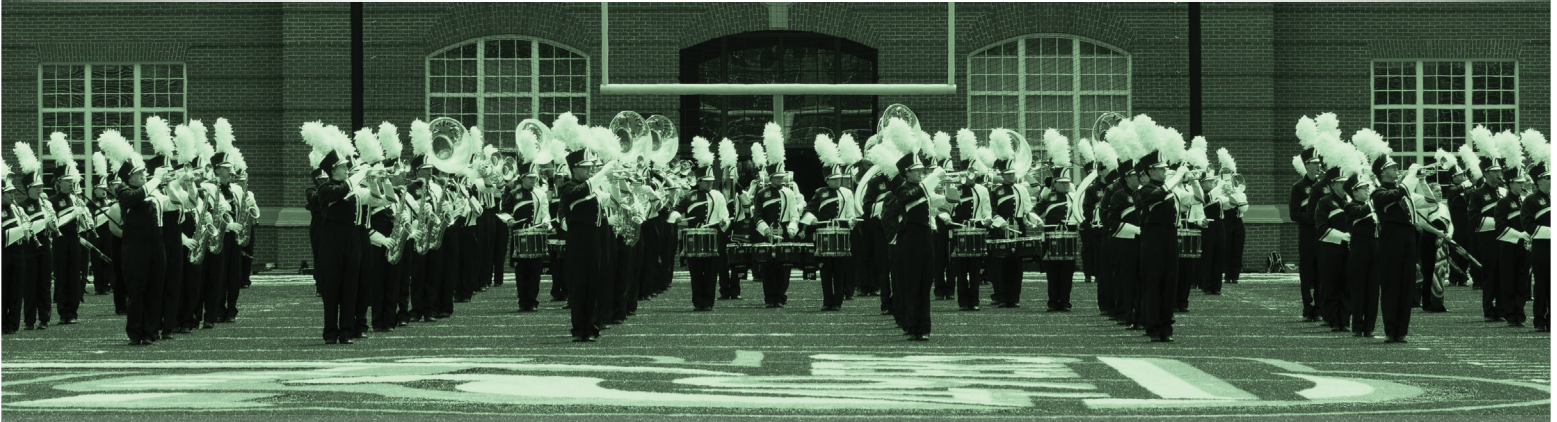


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MUSIC EDUCATOR

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How a Yellow Bus and Musical Artistry Changed My Life

We didn't live real close to the road, or at least not where the bus stop was. Our small mountain house was on a dirt road up the hill just off another dirt road that ran down by the creek. Several of us lived up on that hill and caught the bus at the bottom, beside a long row of mailboxes. That's where school began.

It was about a five minute walk to catch the bus but it gave you time to think. Each day lots of things would pop into my mind while walking to and from the bus stop up and down that hill. School was a good place. In many ways, it was home or at least home away from home. School shaped all of our lives. It is where life changed for me, and those walks to and from the bus served as reflections and interludes connecting everything that happened day to day.

As I think back, what an impact a yellow school bus and the time getting to and from it had on my life. It has been said your life is like a painter's canvas. If that's the case, then yellow was one of the first memorable colors splashed on my life's canvas and laid the foundation for everything that has followed.

Lots of things happened through the years in school. Many things happened in my family. Through it all, something that remained constant was school. In hard times, it provided a sense of stability that often proved to be as secure as my own home. In good times, it celebrated life as a child, teenager, and young adult while simultaneously painting so many memories filled with opportunity.

Transformation from an elementary youngster into a seventh grader (seventh and eighth grade were housed at our high school) meant a longer bus ride, and even more time to think. What else do you do on a bus ride if you're an introverted young person? In recalling my school journey, this stopping point in seventh grade is really where a critical point in my life took shape.

Even though I had not joined the band with my classmates in sixth grade, I saw the fun they were having and I wanted to be a part of this group. I don't remember anyone in my family playing an instrument, but I kept thinking I could surely manage to play something like one of those small instruments – a

flute, perhaps, and that would be easy to bring home on the bus. In seventh grade, a year later, my dad took me to the band sign-up night. It seemed flute was not in my future

though, as a tuba (by way of the trombone) made its way home with me. So much for easy things to carry on a bus!

By Christmas of that same year I knew



I wanted to become a band director. I didn't completely know how, when, or where, but I knew band was something I loved doing and every one of us was excited every day to make music and learn together.

It was a blessing to have so many powerful teacher influences from those years and beyond into high school – Bracel Roten, Cindy Davis, Kathy Bowers, Joann Eller, Sam Shumate, Jeannie Caviness, Rose Kirby, Jean Sturgill, Jennifer Paisly-Smith. Their names all flash in my mind while reflecting on my school journey. Their teachings and methods left distinct memories in my head, much like photographs on a mantel or paintings in an art gallery, which built the foundation for my career and give me strength even today.

Of all these powerful teacher influences, the most constant were my band directors, John Blakemore and Ricky Harris. They were great artists working with us. Like raw materials, we were ready to be made into something beautiful and lasting. Both of these men placed profound colors and drawings on my life's canvas. Never drawing pictures for us, they instilled visions and made connections that allowed all of our lives to take on shape, form, and color. They shared their lives with all of us. They changed our lives. They changed my life.

While not true artists or art teachers, the impact of these band directors was just as profound as the work of Michelangelo, da Vinci, Van Gogh, Picasso, Monet, or Dali. I'm sure we weren't very good in the beginning. When these band directors, these music educators, began painting music on our life canvas we began to take shape. Not only were we learning how to produce a quality tone and to perform expressively with emotion, we were learning to never give up, to strive for our best, and to become leaders. These band directors knew developing us was more than a standardized test. They knew music could impact us in a way no other subject could. They used their musical artistry to help paint our lives. So yes, they were artists. Music educators. Musical artists.

Passion, vision, motivation, care, and dedication are all things I remember coming out of the classrooms of a little mountain high school and from band directors who taught us in a little band room on top of an auto mechanics shop. These teacher artists shared all they knew with us. We grew together. We were a family. Each day, we grew more and more excited because of the passion they had for their job and for life. Back then, we just thought these folks loved what they taught, but today I know their passion was for us.

Their objectives, standards, and lesson plans were just vehicles used to allow their teaching craft to prepare us for life. We were their cause and they fought the battle every day to be sure that our success was their championship. They fought for us and they fought for me.

Today, I shouldn't be where I am. I am the only child of two loving parents who didn't have a lot, but who have given me all they did have. Their influence, combined with great teachers (including two outstanding band directors), made all the difference in the world for me. These teachers saw something in me and made sure my life had a canvas that wasn't gray and

black but filled with rich and warm color where at times there was none to be had. Their strength and encouragement gave me success. They painted my life. They gave of themselves so willingly to help average kids like me, have a better life. Without my school band experience, without music in my life, I would be a different person today.

These band directors knew developing us was more than a standardized test. They knew music could impact us in a way no other subject could. They used their musical artistry to help paint our lives.

Each day I want to be like the great teachers in my life and give my students and colleagues colors, brushes, and visions. Tools to help them, tools to dream, tools to succeed. Successful students and collaborative colleagues are worth more than any amount of money or any physical reward. Just like teachers painted my life, so have my students and colleagues. And the unifying base color through all of my own life has always been music.

When asked what my greatest achievement as a teacher has been, it is simple, yet powerful. If my life memories are akin to an art gallery and the portraits of these great teachers previously mentioned hang in my art gallery, then most assuredly my greatest achievement would be to take a walk through

the art gallery of a former student's life or even a colleague's life. If I view my photo on the wall of their gallery (just as the names of so many of my teachers hang in mine), I think I will know that in some small way I made a difference. That's an achievement. No one hangs a piece of art they don't want, admire, or like because in some small way every piece displayed speaks to them.

As you start this school year, remember what you do has such a profound impact on the lives of so many students. You may never know the true impact you had on a student. Let this testimony remind you that you make a difference and that without you a child's life would be different. Music is truly the color wheel in the canvas of life. So, if a student comes to you this fall with a canvas devoid of color, I suggest starting your musical artistry with yellow – possibly the best color. It's the color of the school bus that picked me up one day and forever changed my life.

NCME Feature Article Rotation Deadlines

Conference: August 1

Items pertaining to conference

Winter: December 1

Research | Choral | Band

Spring: March 1

Technology | Jazz | Higher Education

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.

Hill Day 2016

No matter their political affiliation, it was so encouraging to hear North Carolina's congressional leaders express sentiments such as, "Music has been in my entire life," "I'm a big supporter of music. It is important for a well-rounded person," "I encourage my granddaughter to take music lessons," "We want to make sure we are not limiting opportunities for people by not having music." "Music is an outlet. It is important. It is something to be passionate about and for many kids, it makes them want to come to school." "Music is so important to human development."

Country singer/songwriter, Charlie Worsham said it best this morning at our send off meeting, "...music takes kids from black and white numbers to a crayon of colors."

It was humbling to be in Washington, D.C. with colleagues, and equally humbling to be with the collegiate NAFME collegiate delegation from North Carolina, who did an incredible job sharing their story about why music is important to them and why they want to be music teachers.

When one of them expressed to a legislative assistant that he was sorry for speaking so long, she said, "You need to be the one advocating. You will soon be the one here doing this for others." She couldn't have been more correct. They are our future and we were honored to have heard them tell congressional leaders how music saved them in school from external negative influences or how music came from an immigrant grandparent who passed down the tradition. What a great job, collegiate members! We were honored to have you with us. Thank you for making this journey.

To all music teachers in North Carolina and across the nation please know that, today, 300 hundred of your colleagues told your story and you were heard. You had a voice today and I think it sang with great beauty. Keep making music my friends. Keep bringing music into the lives of people. That is what a music teacher did for us, and why we must keep music alive and keep sharing with others. It is the only way to keep this beautiful thing alive and flourishing.

James Daugherty



Hill Day was much bigger than I had anticipated. This event not only allowed collegiate students to advocate for music education, making legality issues more accessible to students, but students were also able to make connections with people highly regarded in their state and across the nation. I wouldn't trade this experience for anything; can't wait to go back next year!

Kristen Graham

East Carolina University

"The most important, yet fun, thing for me at Hill Day was going into Washington D.C. and advocating why we need to keep music programs funded. To be able to go into Senators' and Congressmen's offices to advocate why music is not only important to us, but to everyone, and see them listening and paying attention, was an invaluable experience as it helped me become a better leader and advocator for music."

Richard Hall

UNC – Charlotte



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It is so inspiring and eye-opening to realize how many representatives and/or staffers have been connected to music in some way or another in their lives; whether they started out as a Music Education major during their undergraduate careers, played an instrument in middle school band, or have a family member who actively participates in teaching music or performing, it's amazing to experience how the power of music really brings people together in ways you would never expect. Also, you never know the kind of impact you can have on a child as their music teacher until you hear about them becoming one of our nation's leaders.

Emily Lott
UNC – Greensboro



It can often be easy, especially as a college student, to feel like one's voice in government doesn't matter or like it's impossible to advocate



for music education. But during Hill Day, so many of the staffers, Representatives, and Senators we met with voiced their support, and even more people stopped us on the street to tell us how important our advocacy work is. It was inspiring to see that, despite those who do not believe what we do is important, so many people are affected positively by what we do every day, and that we really are making a difference.

Janine Neprod
UNC – Greensboro



What Makes a Great Music Teacher?

by Tony Mazzocchi

Greatness in teaching is just as rare as greatness in any other profession. Although it's impossible to offer a prescription of qualities in order to cultivate great music teachers, understanding these qualities can give all would-be teachers a standard of excellence to strive for, and guide schools and parents toward what they should look for in current and prospective teachers.

Here are just a few characteristic traits that I believe all great music teachers have:

Great teachers connect to their students on an emotional level.

We all remember how teachers we really respected made us *feel*. We remember the teachers who saw something special in us and identified with us on some level. Before we teach, we must show that we care – and there are many ways to do this. The best way is the one that comes natural, and for me that is humor – but it can be anything from eye contact, a strong sense of empathy, or something else that indicates that the teacher truly “sees” the needs of each individual student.

Great teachers don't look to make everyone feel warm and fuzzy all the time.

There are a lot of school music teachers who strive to have all of their students “like” them. They look to ensure that all of their students are happy and comfortable at all times, making sure that there is not too much effort involved with rehearsing and learning. These teachers usually run entire pieces of music and cover a lot of material in a short period of time – they tend to not “dig in” to small sections and have a *laissez-faire* approach to developing young musicians. Great teachers, however, command respect and are not afraid to stretch their students' comfort zone in order to teach them how to strive toward achieving greatness.

Effective teachers are great communicators of knowledge.



You will rarely walk into a great teacher's rehearsal and see them giving long speeches. Highly effective music teachers keep



the concepts at the highest level but the explanations short and incredibly clear. A great teacher has a target they are aiming their students toward and do everything in their power to guide them toward it in the most efficient manner. Often times, the most useful information is delivered in a few seconds between the action (in our case, making sounds) that should be occurring throughout the majority of class time.

Great music teachers love fundamentals (and know how to “sell” them to their students).

Wise music teachers understand that technique is essential, and that proper technique can be taught during a school day, no matter how many students are in the class. These teachers are not afraid to go back to the beginning of a method book and honor the foundations of playing a musical instrument. Not only will a great teacher understand that building blocks such as posture, breathing, and hand position are critical to beginners, they also understand that these fundamentals must be constantly reinforced throughout their student's schooling. Great teachers do not abandon fundamentals in order to “teach to a concert” – they ensure that their concert repertoire is an extension of strong musical foundations.



Being “scared” of your teacher once in a while is not the worst thing in the world.

Of course I do not mean that students should fear their teacher, or that teachers should ever scare their students intentionally. But great teachers often evoke feelings that may be unfamiliar to our younger generation – students should feel true respect for a great music teacher; they will also tend to admire them very much; and yes – they will be a little scared of them from time to time.

Even though it may often seem this way, students do not win when teachers seek to be their buddy, or even a parent figure. They *do* need someone who they trust (and trust a lot) and someone who they will dedicate their time to being with for a long haul, but there needs to be a little distance present. Students should be a little timid to show up unprepared to create music. The words “that’s okay” should not come out of a great teacher’s mouth when students aren’t holding themselves to a high standard. Great teachers are honest and tell students how it is, even if it is sometimes a little blunt. Hearing the truth is rough, but when true constructive feedback is delivered with clear language that is not personalized,

students will be thankful, and see that they can use that information to get better.

Article originally posted on The Music Parents’ Guide

A GRAMMY® nominated music educator, Anthony Mazzocchi has performed as a trombonist with the Los Angeles Philharmonic, New Jersey Symphony, San Diego Symphony, San Diego Opera, Riverside Symphony, Key West Symphony, in various Broadway shows and numerous recordings and movie soundtracks.



Mazzocchi has served as faculty or as a frequent guest lecturer at The Juilliard School, Manhattan School of Music, New York University, and Mannes College of Music. He blogs about how to be a successful music parent at *The Music Parent’s Guide*, and wrote a book by the same name. He has written a method book for music teachers called *The Band Director’s Method Book Companion*.

UNC Charlotte Music Major Preview

November 11, 2016

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Activities and sessions for students and parents





Ready... Set... Go!!!

Do you hear it? The William Tell Overture playing at full speed in the back of your head? Time to saddle up and get back to the raises – I mean, races! I can see their faces now, although my students often remind me more of the running of the bulls than the run for the roses, the excitement is the same. All of our eyes were glazed over just a few short weeks ago, but now we are ready for a fresh start, a new administration perhaps, and a new set of songs to learn and share. Hopefully your most motivated and talented students will be returning to participate and be leaders in your choir.



2016 Middle School All State Chorus

Deadlines for Honors Chorus auditions and All State school registration are both due by September 15. Preparation clinics

will be in August and/or September, so be on the lookout for information from our universities. I like to use the weeks before school starts to prepare field trip forms and plan my fundraiser to help my students pay for their participation in the many NCMEA programs offered to our middle school chorus students.

The middle school choral section website has merged with the NCMEA website. All the information you need to prepare for our NCMEA activities this year is available there. If you cannot find something you're looking for, please do not hesitate to contact me or other board members so we can ensure your questions are accurately answered in a timely manner (i.e. before September 15th!).

Upcoming Events

NC Honors Chorus Clinics and Auditions

Be sure to visit the NCMEA website and the MS Choral Section for details as well as updated policies and procedures.

Fees and registration due to your regional site chair by Thursday, September 15.

Honors Chorus Preparation Clinics information will be available on the website.

Audition registration links on the Honors Chorus page of the website will be live by the end of August.

Auditions for Eastern, Central and Western regions will be Wednesday – Friday, September 28 – 30.

2016 NCMEA Professional Development Conference

November 5 – 8

Winston-Salem, North Carolina

Pre-registration for the 2016 NCMEA Conference will open in August.

<http://www.ncmea.net/-ncmea-conference-overview.html>

All State Chorus

School Registration Deadline: Thursday, September 15

Greensboro Coliseum on April 21 – 22, 2017

Student registration and fees are due no later than March 1, 2017

2017 MPA's will be in February and March

Registration due by January 15, which is a Sunday in 2017, so plan ahead.

Visit the website for details and dates.



Photos courtesy of Jimmy Buchanan and William Southerland.

**YOU'VE GOT THE PASSION.
WE'LL HELP YOU FIND YOUR PATH.**



AUDITION DATES for 2016-17

December 3, 2016

January 28, 2017

February 11, 2017

February 25, 2017*

** final date for music scholarship/assistantship consideration*



UNCG
School of Music

OPEN HOUSE for PROSPECTIVE STUDENTS

Monday, October 24, 2016

High school students and parents will be able to attend music classes and rehearsals, as well as meet with music faculty and admissions personnel.

336.334.5789

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music@uncg.edu



"In this life we are all just walking up the mountain, and we can sing as we climb or we can complain about our sore feet. Whichever we choose, we still gotta do the hike. I decided a long time ago that singing made a lot more sense."

- Unknown

This school year seemed to go by even faster than ever. Everyone always says the older you get, the faster they go; how true this seems to be. I thought this quote was fitting as we finish out the year. We are all in this journey of life together and what a difference music makes in our lives and those of our students. It is through all the work you do daily that music becomes a part of who your students are. You give them positive experiences that occur from everyone working together. I hope all of you were able to take time to enjoy the end of year concerts, trips, and senior activities.

After our final concert, many of my seniors left in tears because it was their last concert together. It's a bittersweet time, especially for the seniors. As excited as they are about graduation, they are also apprehensive and scared because they realize all they have known will change. It is good we were able to help them get ready for their next stage in life. As music educators, we give them experiences that help them develop not only musical skills, but also emotional and social skills that will remain with them wherever their journeys lead them (hopefully singing along the way).

I hope you are relaxing and enjoying yourself this summer. I know we are often thinking about the upcoming year, searching for new music, planning trips, etc. but I do hope you are doing some things that you don't normally get to do during the school year. This will help you be refreshed and ready for the new school year and all the students that await us.

What a wonderful experience the 2016 All-State Choral Festival in Raleigh was again this year! Jeremy Truhel always does such a great job making sure that All-State is a success. Our great clinicians Dr. Andrea Ramsey, UC – Boulder; Dr.

Jefferson Johnson, University of Kentucky; Dr. Randy Halderman, UNC – Charlotte; and Dr. Dave Fryling, Hofstra University, were a pleasure to work with, and our students learned so much from them. Next year's All-State Chorus will again be held at the Duke Energy Center for the Performing Arts on May 5 – 6, 2017. Please plan to attend.

At All-State, two wonderful choral directors were inducted into the 2016 NCMEA High School Choral Section Hall of Fame: Jim Gossler and Carol Riggs. These directors have made significant contributions to the NCMEA High School Choral Section and to the high school choral students of North Carolina. It was wonderful to include two remarkable directors that have touched many lives.

Please consider nominating someone for the 2017 High School Choral Section Hall of Fame by emailing Carol Earnhardt at earnhardtcaryl@yahoo.com. It's a superb opportunity to recognize the directors who impacted the lives of their students through the love of choral music, who were dedicated to the choral art, and who demon-

strated leadership in NCMEA and in choral music in North Carolina.

As you begin planning for the new school year, I hope you will prepare your top choral students for the North Carolina Honors Chorus auditions in September. Our 2016 Honors Chorus clinician will be Dr. Z. Randall Stroope from Oklahoma State University. The audition piece is "Song to the Moon" by Stroope. Additional information, as well as rehearsal tracks and registration materials, is available at www.ncmeachoral.org. You must register your students to audition by midnight on September 10, 2016.



No mountain required! Music educators from across the state chose to sing in a session at the Professional Development Conference last November.

The audition dates for North Carolina Honors Chorus (please note they are a week later than usual) will be:

Thursday, Sept. 29 – West

Friday, Sept. 30 – Central

Saturday, Oct. 1 – East

Students should learn the entire audition piece. Directors will be informed of the audition cut by September 25. Honors Chorus will rehearse at the Benton Convention Center on November 5 – 6, 2016 and will perform at the Stevens Center on November 6. Complete information concerning Honors Chorus auditions can be found at www.ncmeachoral.org and at www.ncmea.net. Please contact Ross Broadway or Carol Earnhardt at with questions at nchonorschorus@gmail.com.

I hope you plan to attend the NCMEA Professional Development conference in Winston-Salem, November 5 – 8, 2016. I am really excited about the number of motivating sessions being offered at this year's conference. I am again planning on having the choir performances for the HS Choral Section on Monday afternoon, November 7.

As you may know, Benton Convention Center is under renovation and the upper level will be unavailable for our convention. I ask you to please be flexible this year as things will not all be where they have always been. The renovation will be completed before the 2017 conference and will be well worth any inconvenience this year.

As I finish this article, I hope you find yourself re-energized and excited about once again making beautiful music with your students during the upcoming school year. Always remember what a difference you make in students' lives. If at any time you have any questions or concerns, do not hesitate to contact me at hschoral_chair@ncmea.net. I look forward to seeing you at conference in November.



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House Labor, HHS, Education Bill Released for FY 17

by Ronny Lau



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mittee mark-up to restore year-long Pell, but was not agreed to via show of

Today, the U.S. House of Representatives Appropriations Committee released its draft Fiscal Year 2017 Labor, Health and Human Services, Education Appropriations bill. In total, the bill provides \$161.6 billion in discretionary funding, which includes \$67 billion for the Department of Education and its related programs. Additionally, the bill allocates a total of \$73.2 billion for the Department of Health and Human Services (HHS), which includes \$33.3 billion for the National Institutes of Health (NIH), reflecting Congress' priorities against the Zika Virus and opioid substance abuse.

Education Provisions of Note – Title IV, Part A

Below is a table comparing the differentiating FY17 funding levels of the House and Senate's appropriations bills. The Senate's bill passed Committee earlier this year in June and is awaiting floor review.

Program	House	Senate
<i>Dept. of Education – Total</i>	<i>\$67 Billion</i>	<i>\$67.8 Billion</i>
<i>Title I Grants to LEAs (School Districts)</i>	<i>\$15.4 Billion</i>	<i>\$15.4 Billion</i>
<i>IDEA Grants to States</i>	<i>\$13.4 Billion</i>	<i>\$11.95 Billion</i>
<i>Title IV, Part A (SSAEG)</i>	<i>\$1 Billion</i>	<i>\$300 Million</i>
<i>Pell Grants Maximum**</i>	<i>\$5,935</i>	<i>\$5,935</i>
<i>Impact Aid</i>	<i>\$1.3 Billion</i>	<i>\$1.3 Billion</i>
<i>Arts in Education</i>	<i>Cut</i>	<i>\$27 Million</i>

Source: The Committee for Education Funding (CEF) & House & Senate Committees on Appropriations

**Unlike the Senate's bill, the House bill does not restore year-long Pell for colleges and universities. Additionally, the bill would reduce discretionary spending on Pell by about \$1.3 billion. The maximum grant level does rise to \$5,935, however, it is through the use of mandatory spending. Congresswoman Roybal-Allard (D-CA-40) proposed an amendment at Subcom-

hands.

Most notable is the significant \$700 million difference between the House and Senate's funding level for Title IV, Part A, the Student Support and Academic Enrichment Grants (SSAEG). Although the level does not match its authorized \$1.65 Billion level, this is an enormous win for the music education community as it is a \$500 million increase from the President's recommended budget level. SSAEG is a new block grant created in the Every Student Succeeds Act (ESSA), which may be used to improve the access of music education, as a part of a "Well-Rounded Education," by supporting student success and promoting constructive student engagement, problem solving, and conflict resolution.

NAfME Hill Day 2016

For those who participated in the National Association for Music Education's (NAfME) annual Hill Day, this is tremendous news and note that your voice truly resonated among the House of Representatives during your key meetings. For a full recap of NAfME Hill Day 2016, visit here.

What's Next and How You Can Be Involved?

The House Labor, Health and Human Services, Education Subcommittee was set to meet at 9:45 a.m. on Thursday, July 7. NAfME policy staff planned to be in attendance to provide further updates on the Committee process of the bill. NAfME also continues to be engaged with the Title IV, Part A Coalition, collectively advocating with numerous education groups to support the SSAEG block grant program. Be sure to visit www.nafme.org/house-appropriations-bill-released-fy17/ for an updated copy for the latest on education funding.

In addition, NAfME is preparing a grassroots advocacy effort for all members and supporters of music education to participate in. As we approach closer and closer to the finish line in the appropriations process, we need YOU, our music advocates, to engage with your members in Congress and urge them to support music education by allocating proper funding for Title IV, Part A (SSAEG). Stay tuned for the latest on how YOU can be involved with this key legislative process!

Article originally seen on www.nafme.org/recap-nafme-hill-day-2016/

Tomorrow starts here.

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Stanislaus

Turlock, California

Symphonic Band

Grades 11 & 12



Dr. Lowell Graham

Director of Orchestras

University of Texas at El Paso

Retired Conductor

US Air Force Band

February 16 – 18, 2017

Two Superb Invitational Honor Bands

Each student should be an outstanding performer and must be recommended by his or her band director. To apply, students must submit an application and a recording of several minutes of playing. **The deadline for the receipt of your application and recording is Thursday, January 12, 2017.** Students from every state are eligible, making membership in both bands competitive and highly select—equal to fine All-State bands. Students selected for membership **must** arrive on the evening of Thursday, February 16, for the first rehearsal. Out-of-town students must be accompanied by their band director or by a designated parent chaperone. Students, directors, and parent chaperones will need to arrange for their own housing in Greensboro area hotels. A list of nearby hotels with conference rates will be available. Local residents may opt to commute. The fee for each honor band student selected is **\$60**, which includes the clinic fee, as well as lunch and dinner on Friday in the UNCG Dining Hall.

Schedule for Honor Bands

Thursday, February 16

7:00 – 9:00 PM

Students arrive for Honor Band rehearsals

Conductors Conference begins

Friday, February 17

All Day

Students rehearse and attend clinics

Conductors Conference continues

7:30 PM

UNCG Symphonic Band and Wind Ensemble Concert

Saturday, February 18

Morning

Students rehearse and attend clinics

Conductors Conference continues

Special Performances and Clinics

UNCG Symphonic Band & Wind Ensemble

Friday, February 17, 2017

7:30 PM, UNCG Auditorium

Clinics on every instrument for Honor Band members on Friday afternoon

CAROLINA CONDUCTORS CONFERENCE

The University of North Carolina at Greensboro

www.cbf-ccc.org

February 16 – 18, 2017

“Habits of a Successful Band Director” Workshop with Author - Mr. Scott Rush

The 28th Carolina Conductors Conference will focus on teaching strategies, program building, and musical aspects of conducting, led by **Mr. Scott Rush, Conductor, Charleston Wind Symphony, Author of the “Habits” series for GIA Publications, and former award-winning Band Director at Wando High School in Mt. Pleasant, SC. Dr. John R. Locke, Dr. Kevin M. Gerald, Dr. Stuart Sims, and Col. Lowell Graham** will make presentations on a variety of topics related to conducting and rehearsing. The fee for all conducting conference participants is **\$80**, which includes lunch and dinner on Friday. **Participants may earn one unit of North Carolina Certificate Renewal Credit.** The Carolina Conductors Conference is a great opportunity to grow and develop as a conductor, teacher, and musician under the guidance of our outstanding clinicians.

Comments from Recent Participants

"I have not been to a better workshop session anywhere."

"The entire experience is first-rate."

"Well organized and effective. The conductors were able to participate whether on or off the podium."

"I am once again going away with new insights, understanding, and enthusiasm."

"The clinicians are tops in the field."

"What a treasure this festival and clinic is!"

"This is one of the best professional development opportunities I've ever experienced."

For details & applications, write or call:

Dr. Kevin M. Gerald
UNCG School of Music, Theatre and Dance
Post Office Box 26170
Greensboro, North Carolina 27402-6170

toll-free: (800) 999-2869 or (336) 334-5299
e-mail: kevin_geraldi@uncg.edu

*Conductors may register online or by phone.
Visa & MasterCard accepted.*



Mr. Scott Rush
Conductor, Charleston
Wind Symphony
Author, “Habits” Series
for GIA Publications



Dr. Kevin M. Gerald
Director of Orchestras
Associate Director of Band
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FOUNDATION

We believe that music is an integral part of a well-rounded education. In music class, students learn skills that will help them be successful throughout their lives- critical thinking, creativity, and collaboration. For many students, the music teacher is the only teacher that they will see year after year- the music teacher provides continuity and encourages students to reach their fullest potential.

21st Century Fox and Give a Note Foundation are joining together to recognize those special music teachers who inspire their students to reach further, dig deeper, and achieve on a higher level! The 21st Century Fox Give a Note Grants were created to honor the legacy of FOX’s AMERICAN IDOL, the cultural phenomenon that created some of music’s biggest stars and inspired millions of young people to participate in school music programs across the country. We want you to nominate your “MusicEd Idol” – a music teacher who inspired you to reach farther, dig deeper, and achieve on a higher level! Submit a video nomination and your “MusicEd Idol” could win a grant for his/her school music program or \$1000. Twenty school programs will receive grants and five teachers will be selected to attend the 2016 NAfME National In-Service Conference (November 10-13) in Grapevine, TX. Nominees must be presently teaching grades PK – 12 (pre-kindergarten through high school) in an accredited school.

Ready to get started? It’s easy

- Create a short video (30 sec.) telling us about your MusicEd Idol and why he or she deserves to win a MusicEd Idol grant.
- Get creative in your video! We don’t mind a little song and dance, just be sure to include the teacher’s name and how he/she inspired you!

- Create a GetAccepted account. (Click Log In on the top right and then Sign Up. On the next page, hit ‘Continue.’) you will upload your video directly to this portal.
- You can share your video on your own social media channels using hashtag #MusicEdIdol. We will share/retweet/like your post if you use the hashtag.

- Minors (Persons younger than 18) must also include a signed parental consent form in order for the nomination to be complete.

By submitting the nomination it is understood that the video may be used for promotional, non-commercial use by 21st Century Fox and/or Give a Note Foundation. Videos may be posted on the Give a Note and 21st Century Fox

websites and shared via both organizations’

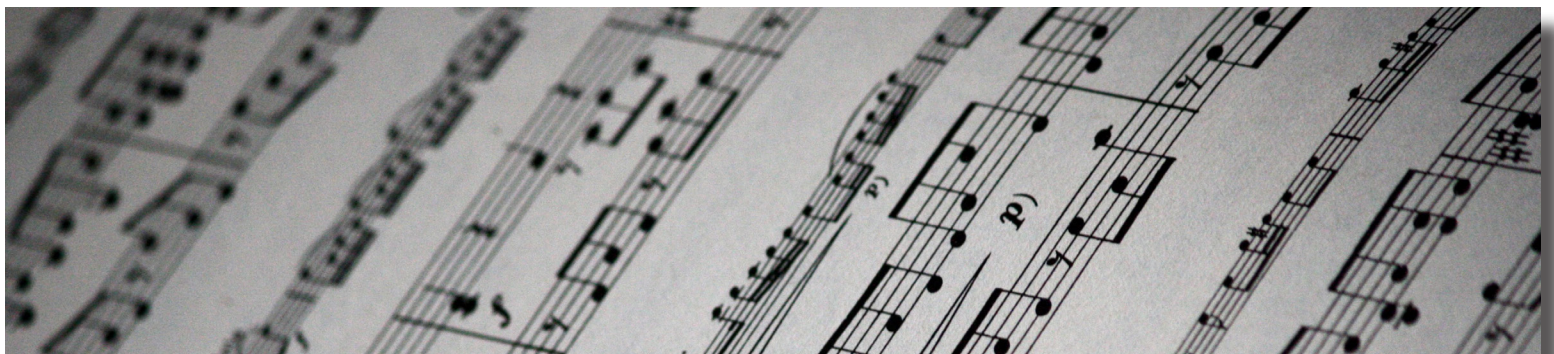
social media accounts.

Selection of winners

Nominations will close on October 1, 2016. “Nominations will be reviewed by a committee comprising 21st Century Fox representatives and Give a Note Board members.” Twenty school music programs will receive grants of \$1000 each, and five teachers will be selected to attend the 2016 NAfME National In-Service Conference (November 10-13) in Grapevine, TX. Participants will be notified by October 21, 2016.

Please direct questions to musicinspires@giveanote.org

**NOMINATE YOUR
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As you prepare for the upcoming school year, I urge you to think back (for me, way back) to when you were a kid starting your new school year. I remember those back to school outfits, hairdos, and the excitement of being able to start the year with a fresh new look.

As adults, it's easy to get into the habit of doing things the way we always have, but that approach often reaps the same results repeatedly. This year, I challenge you to start the year with a clean slate.

- Smile more! It really does make you feel better.
- Find the positive and productive teachers at your school and embrace their friendship.
- Focus your time thinking about the good things happening at your school, not the obstacles standing in your way.
- Don't be afraid to try something new.

As a 27-year veteran teacher, I still take pride in the opportunities to borrow ideas from my colleagues. This motivates me to learn new ways to keep my students engaged and progressing to greater levels of success. One of the best things I have done is join the social media site: BDG (Band Directors Group). If you are not a member, I strongly urge you to join this Facebook group. The site has so many helpful handouts and valuable information that can be used to increase student performance in your classroom. It's also a great way to network with band directors throughout the nation.

If this is your first year as a band director in North Carolina, be sure to take full advantage of the resources surrounding you in the form of the experienced teachers in your area. Start the year off right by planning to attend county, district, and state events. Most of our districts have a fall meeting and offer a new teacher orientation. Networking is invaluable to your success as a director.

The NCMEA Professional Development Conference, November 5 – 8, will have a different look with the renovations to Benton Convention. Please come early and familiarize yourself with the new clinic, performance, and exhibit areas.

We are committed to making this a wonderful event for all of our members. For the first time, the band section will enjoy three concerts in the Stevens Center. You can visit the NCMEA conference app for more information on your smart device. We have band clinics starting Sunday at 10:00 am and the first concert will be at noon, just prior to our NCBA Fall business meeting, tentatively scheduled for 1:00 p.m. Sunday afternoon.

Hopefully this will enable some of our directors the opportunity to observe their students who also participate in NC Honors Orchestra concert. This is an important meeting so please plan to attend. There will be reports from each committee chair about upcoming state events. We will take time to recognize each district's Award of Excellence recipients and the ASBDA Encore Awards recipients (all recipients need to submit their bio and photo to Rodney Workman, NCBA President-Elect, no later than



Band Hall of Fame inductees, James Crayton and Ed Whitener (not pictured Wynn Justice).

October 1).

This year is an election year so we be voting on new officers for President-Elect, Section Chair and Secretary. In addition, we will vote on our NCBA Hall of Fame nominees. Conference offers veteran teachers an outlet to continue to grow and explore best practices. Both new and experienced teachers benefit from the clinics, concerts, and networking opportunities. Whatever your reason for attending, please mark your calendar because you do not want to miss this event!

The NCBA spring business meeting minutes are posted on the webpage. Please take time to review these if you were unable to attend. We had a very successful year with all of the changes to our NC Honors Band auditions. The blind audition process was well received and the committee will continue to explore ways to improve the process. We will continue to use commissioned sight reading for honors auditions and the same person will compose this year's excerpts.

The membership voted to remove the parent results area for NC Honors auditions from our website. The honors audition results will only be available to NCBA directors. We appreciate the work of Past President, Michael Wilson and the members of the NC All-State Honors Band Committee. There have been some very positive changes in our audition process and our

students will continue to reap the benefits.

The MPA committee will continue to look for ways to improve our MPA events, including minor revisions to the wording of our current MPA stage adjudication sheets and sight reading script. Brent Harris, NCMEA Band delegate, was appointed to chair the Marching Band committee. Special thanks to outgoing Executive Administrator, Tommy Smith, for his work with this committee and a warm welcome to Anne Reese, former NCBA Past President, replacing Tommy in that role. The NCBA Board recommended a potential Constitution and By-Law change that would recognize this committee as a standing committee (Similar to MPA and NC All-State Honors Committee). This recommendation will be voted on at the fall business meeting. The Mentor Committee will be co-chaired by Windy Fullagar and Mary May. Our hope is that this added position will enable us to split the state with each co-chair assuming the responsibility for three districts. In addition, each district will be served by their respective district mentor committee representative. The goal is to pair more young teachers with experienced mentors. The mentor committee plans to have their annual retreat in conjunction with the NCMEA conference. If you are willing to serve as a mentor or need to be paired with a mentor, please contact Windy, Mary or your respective district representative for more information.

As we look forward to the upcoming school year, please be prompt in meeting your deadlines. All information about state events can be found on our NCBA webpage. Please remember our deadlines are firm. Do not ask for an exception. Observe them carefully to protect your students and do not schedule other activities on district or state events. We do not have an event that does not require directors to attend and be

responsible for their students! Please be professional and model the type of responsibility you expect from your students. All State Honor Band Auditions will be on March 4 (snow make-up March 11) at Central Davidson Middle and High School in Lexington; All State Honors Band Clinic will be May 5-7, at University of North Carolina – Greensboro.

Unfortunately, there are AP tests scheduled for May 5. We understand your concerns, but this was the only available date at UNC – Greensboro and clinicians have already been secured for this event. If you have students you think could possibly have a conflict, please notify them and ask them to register for the later AP exam dates. The AP offices in New York assure us students can sign up for the later date without any problems. The key is to be proactive at your individual schools and make note of potential students who may be eligible to participate in Honors Band and work out these conflicts as soon as possible. Do not wait to see if they are selected because that may be too late! All pertinent information for the year can be found on the NCBA webpage at www.ncbandmasters.org.

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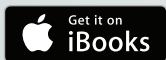
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Mentoring Program

Beth Ulffers, Chair

The beginning of a school year is an exciting time for educators. We look forward to seeing our returning students, welcoming new faces, trying new strategies, and implementing our new year's resolutions. As exciting as this time may be, the start of a new year can be complex and difficult for beginning teachers. No matter how prepared a new teacher is for their new challenges, walking into the classroom as the lead teacher for the first time can be intimidating and overwhelming.



NCMEA has mentors available to help our beginning teachers be proactive, rather than reactive with the school year. The program is designed to help our beginning teachers along their journey by pairing each with a music mentor close in geographic proximity and content area. This program is one of the many perks of being an NCMEA member.

To participate as a first or second year beginning teacher, or mentor, visit the NCMEA website, click on Programs, then Mentor Program. There you will find a registration link. We ask that you register as soon as possible so each section may start pairing mentors with beginning teachers. The ideal situation is for our mentors and beginning teachers to meet before the first days of school to help with initial planning for the school year. Please encourage the beginning teachers in your school district to join NCMEA and participate in this program. We also need our outstanding veteran teachers to help make this program a success. Please share this information with your local arts coordinators and principals.

On the mentoring program webpage, there is also a link to register for the mentor program sessions at conference. We will host sessions for beginning teachers and mentors on Saturday, November 5 at The Hawthorne Inn and Conference Center in Winston Salem. Breakfast and lunch will be provided for participants who register for the mentoring sessions. A shared room at the Hawthorne will be provided for Saturday evening for all participants. For any participant who wishes to have a private room, they will be charged half the price of the room. Sessions will include behavior management, challenges of the first year teacher, mentoring suggestions and goals for the year, and each section will break out to meet and address specific section concerns and challenges.

Darrin Thornton from Penn State will serve as one of our mentoring clinicians. Phillip Riggs, Grammy Music Educator recipient will be our keynote speaker at lunch. If you have any questions or suggestions, contact Beth Ulffers, mentoring chair, at mentoring_program@ncmea.net.

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Intrinsic Motivation in the Instrumental Music Ensemble: an Action Research Approach

by Jessica Embry

During the 2014 – 2015 school year, I had the privilege to conduct action research within my classroom through the NC Governor’s Teacher Network. My research examined the value in incorporating intrinsic motivation strategies inside the high school orchestra classroom. The purpose for this research stemmed from observations within my own classroom over the past nine years. The battle of competition between my overachieving students and apathy from my underachieving students negatively impacted both the atmosphere and musicality within the orchestra. It became clear that alternatives were needed in order to help all of my students find value in the music-making process and to help them understand the value of the ensemble as a whole.

Research Activities

As a part of my curriculum, I incorporated as many intrinsic motivation strategies as I could into my classroom. These strategies were grouped to two categories: individual and ensemble.

The individual strategies included:

- Goal setting;
- The power of choice;
- Blended quiz environment (individual quizzes with self-assessment and specific performance feedback from the instructor);
- Grading changes;
- Open mic Fridays.

The ensemble strategies included:

- Promotion of community through various teamwork activities and decision making processes;
- On-task behaviors through effective classroom management;
- Technical drills relevant to current repertoire;
- Rehearsal changes;
- Grading changes;
- Student leadership/teamwork in sectionals;
- Blended quiz environment (section quizzes on concert music);
- Students will perform beyond the concert schedule for various audiences (EC students, community performances, etc.).



*Go to gtnpd156.ncdpi.wikispaces.net/ for a more thorough view of my research activities, data collection tools, and data analysis/interpretation.

Findings

My students made it clear that they appreciated being able to voice their opinions/make choices within the orchestra classroom. I believe it gave them more ownership over their learning.

They showed they valued setting their own goals (within their specific curriculum level). Due to the change to pass/retake for individual curriculum quizzes, students showed less stress about a numeric grade and a better focus on acquiring the new skill. They appreciated being able to have options for their midterms and exams (concert music-based or individual curriculum-based).

My students gave me a better understanding of their struggle to find adequate time to practice their instruments outside the classroom. This led me to include brief practice times within my rehearsals. By eliminating competition within my ensemble, my students’ focus shifted from the “I have to be first chair” or “I’ll never be good enough” mentalities to a more unified, collaborative effort. By consistently reaffirming each of my students held a valuable role in the ensemble, the overall attitude shifted from status to involvement. Everyone is a leader, not just those at the front stands of each section.

The overall sound of my ensembles has improved tremendously. I believe part of this is due to mixing stronger/weaker players throughout each section, rather than the tradition of all strong players being at the front of the sections. I also believe our focus has shifted to creating a unified sound across each section through proper bow use, as well as quality intonation, articulation and dynamics.

My students have shown tremendous leadership and cooperation when working in sectionals. I believe much of the improvement I have heard in rehearsals is a direct result of increased time in sectionals.

Students shared they value the intrinsic motivation strategies included within our daily rehearsals. They said they are more aware of how their individual efforts impact the group as a whole, and as a result have taken more ownership over learning their music to the best of their ability. They understand the overall goal of sounding great as an ensemble stretches beyond a single person's efforts and that our goal is to grow as an ensemble.

From my perspective, my students are more dedicated and cooperative than in years past. They understand my goal to help them be successful musicians and appreciate that I challenge them to new levels of musical maturity. In terms of classroom management, I have had fewer struggles with student disruptions and inactivity, which is a major success.

Recommendations

As a music educators, we collect data everyday on what is/is not working within our rehearsals. Keep what is working and

consider how incorporating an intrinsic strategy could assist you in areas of struggle. Conduct your own action research. Be consistent and remember there is always a learning curve when you try new things. Change takes time and students won't be able to transition to something new instantly.

Conclusion

My action research identified the benefits of including intrinsic motivation strategies within the instrumental music ensemble. From giving students a voice in various decision making processes (goal setting, curriculum choices, repertoire decisions, etc.) to the transition from a competitive individual atmosphere to a unified ensemble approach, my students have excelled beyond my expectations in the areas of musicianship and character development.

Jessica Embry teaches orchestra at Ashley High School in Wilmington, NC. Prior to teaching in Wilmington, she taught orchestra at Lumberton Jr. and Sr. High Schools. She obtained her B.M. and M.M. in Double Bass Performance from Ohio University and her M.M. in Music Theory from the University of Massachusetts – Amherst.

Embry is an active member of NCMEA. Currently serving as past chair, she recently completed her two-year tenure as chair of the Orchestra Section. Past experiences include chairing the Eastern Region Music Performance Adjudication and the NC All-State Honors Orchestra for multiple years. She presented multiple sessions on music theory and sight-reading at recent NCMEA Professional Development Conferences. Her article, "Music Theory in the Strings Classroom," was published in the *NC Music Educator Journal*, and she presented a session on behalf of Music & Arts at the 2014 SCMEA Professional Development Conference.

The Many Benefits of Music Education—Tips to Share with Your Principal

Here are some simple ways principals can assist their school's music educators:

CREATE AND FOSTER AN ENVIRONMENT OF SUPPORT:

- **Study** the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- **Provide** adequate funding for instruments and music education materials.

COMMUNICATE CONSTRUCTIVELY

- **Encourage** music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- **Share** your students' successes with district colleagues.

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I hope you took a break to reenergize and renew during your summer break. Now is the time of new beginnings, fresh starts and hopes for a great school year. Whether this is your first, thirtieth or somewhere in between year, this transition always brings a sense of enthusiasm, anticipation and the opportunity to ignite change within our classroom. The common thread of excitement to share fresh creative ideas and experiences with our students is woven throughout all of our classrooms. I want to thank you in advance for what life changing opportunities you will impart to your students. NCMEA is here to support you with a variety of resources for teachers through the NCMEA website, journal and Elementary Facebook page.

This year will also bring an election for the NCMEA Elementary board. I urge more of our members to take an active role in the decision making by joining or volunteering for our board. The election ballot includes chair-elect, treasurer, secretary, and two members at large positions. It is vital that our board receives new ideas, input and willing hands to grow and sustain the incredible work of our fantastic organization. If you are interested in being placed on the ballot, or volunteering, please contact me at elementary_section@ncmea.net.

Speaking of November, we have several announcements pertaining to our 2016 NCMEA Professional Development conference. As a reminder, the Benton Convention Center will be under renovation during conference. The planned construction will mainly effect the upper level of the convention center. With this in mind, there may be various room and location changes. Please be assured that we will continue to uphold the standard of providing an active and informative conference for all. The board has been working steadily since January to bring quality clinicians and presenters to our conference. We are excited to announce some of our clinicians presenting in November:

- Dr. Carol Krueger: director of choral activities of Valdosta State University and author of *Progressive Singing*;
- Roger Sams: international clinician and co-author of *Purposeful Pathways*;
- Dr. Leda Scearce: director of performing voice performing voice programs and development at the Duke Voice Care Center;
- Andy Beck: presenting multiple reading sessions.

Dr. Henry Leck will be the 2016 Elementary Honors Chorus clinician. We are excited to welcome Leck, founder of the Indianapolis Children's Choir, to our



North Carolina conference. The audition piece is "Sim Shalom (Prayer for Peace)" by Will Lopes, published by Hal Leonard Corporation. The piece can be ordered from JW Pepper, catalogue number 10518361. Students are asked to sing measures 3 – 12 of the piece.

I encourage you to visit the Honors Chorus webpage, located in the Elementary section of the NCMEA website for more information on this process. Please consider auditioning your students for this remarkable experience. If you have questions, please contact Jeannine DuMond, Honors Chorus chair, at the new HC email, ncehc2016@gmail.com.

Our professional development conference is the main feature of NCMEA's year. It provides an opportunity to be stimulated and renewed in our journey as educators. I encourage you to make plans to attend this spectacular event. Please see the NCMEA website for conference registration and updates.

Alongside conference, another resource that NCMEA offers is financial support opportunities for teachers in the form of various grants. This year's recipient was Sandra Teglas of Gibsonville Elementary School. Sandra received funding to purchase ukuleles for her 3rd, 4th and 5th graders. Her ensemble will perform at the National Folk Festival in Greensboro, NC on September 9-11, 2016. Congratulations Sandra!!!!

If you are interested in receiving grant money for classroom materials, instruments or professional development, NCMEA provides several opportunities for financial support. Additional information pertaining to these grants can be found on the Resources page of the NCMEA website. The deadline for grant applications is March 15. Please take a moment to discover our Grants list, which is a database of local, state and national grants offered to educators. This can be found on the NCMEA website under the Resources tab.

As this year takes off, use the NCMEA website and the Elementary Facebook page to receive updates of the ESSA (Every Student Succeeds Act.). It is our goal to have a seat at the table with legislators to inform and remind them of the importance of music education and its place in educating the whole child. We will continue to work in pushing music to the forefront.

Lastly, I hope your year will be filled with new and inspiring experiences with your students, colleagues and community. Thank you for educating our students in quality music education throughout the state. Best wishes in your school year.

SOUTHEAST HONORS STRING FESTIVAL & STRING TEACHERS CONFERENCE

JANUARY 20 - 22, 2017

The 7th annual **Southeast Honors String Festival**, hosted at UNCG, is an intensive three-day festival for students in grades 9-12, as well as middle and high school orchestra directors.

The festival **Honors Orchestra** provides an opportunity for advanced high school string students to develop their performance skills through rehearsals, sectionals, performances, and master classes. Brochures and applications will be available in October 2016. **Student applications, including audition recordings, are due no later than December 6, 2016.**



The fee for each selected student is \$50, which includes the festival fee, two meals in the UNCG Dining Hall, and a ticket to the Greensboro Symphony chamber concert.



Mr. Steven Eggleston
Guest Conductor
Festival Honors Orchestra
Director of Orchestras Emeritus
Illinois Wesleyan University

Based on the audition recording, students will be selected for a complimentary private lesson with UNCG string faculty members, scheduled as part of the Festival.

The **String Teachers Conference** features clinics on topics including string pedagogy, instrument repair, and effective rehearsal techniques. The fee for all participating string directors and private teachers is \$65, which includes the festival fee, refreshments, parking, and a ticket to the Greensboro Symphony chamber concert. **Participants may earn 1.5 units of North Carolina Certificate Renewal Credit.** The String Teachers Conference is a terrific opportunity to grow as teachers and musicians and be inspired by our outstanding clinicians.

For details & applications, please write or call:

Dr. Kevin M. Gerald
Southeast Honors String Festival
UNCG School of Music
Post Office Box 26170
Greensboro, North Carolina 27402-6170
toll-free: 1-800-999-2869 or (336) 334-5299
e-mail: kevin_geraldi@uncg.edu



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GREENSBORO
School of Music

SCHEDULE FOR 2017 SOUTHEAST HONORS STRING FESTIVAL

Friday, January 20	5:00 p.m.	Students arrive for registration, rehearsals, and seating auditions Teachers Conference begins
	7:30 p.m.	Attend Greensboro Symphony chamber concert in UNCG Recital Hall
Saturday, January 21	All Day	Students rehearse & attend clinics; Teachers Conference continues
Sunday, January 22	Morning	Students rehearse & attend clinics; Teachers Conference continues
	1:30 p.m.	Honors Orchestra Concert in UNCG Auditorium

STRINGFESTIVAL.UNCG.EDU



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Yamaha SupportED Publication Offers All the Essentials for Instrumental Band and Orchestral Teachers

SupportED is a new publication written specifically for instrumental band and orchestral teachers. It serves as an active platform to share everything from updates on educational initiatives to practical teaching tips. Launched by the Band & Orchestral division of Yamaha Corporation of America (YCA), the publication will appear online quarterly and will be distributed twice a year as a printed version.

“As the industry leader in support of music education, Yamaha has a deep commitment to inspire, empower and equip music educators by offering helpful resources to them,” said John Wittmann, director of artist relations and education for the Yamaha Band & Orchestral division, and editor for *SupportED*. “This magazine was created to help hard-working band and orchestral directors be the best teachers they can possibly be. Directors have many different needs, and our hope is that through *SupportED*, we can reach and assist as many of them as possible.”

Recurring features in each issue will include practical tips, inspirational stories about schools that have overcome programming challenges, instrument spotlights, a clinic calendar, and in-depth interviews with Yamaha artists.

World-renowned saxophonist Dr. Kenneth Tse was the featured artist in the first issue’s cover story. His drive to be a musician propelled him forward from his early days as a self-taught music student in Hong Kong to virtuoso performances on stages all over the world. The inaugural segment of “Tips for Success” was written by prominent electric violinist/clinician, Christian Howes, who offered his five-step planning guide to prepare teachers to bring a guest artist into their school music program. The initial “Success Story” went behind the scenes at Canton, Georgia’s Teasley Middle School to reveal how parents, staff and community members won \$20,000 in band instruments and provided more playing opportunities for eager young students.

The second edition of *SupportED* shines the light on more resources designed to help directors. The cover story takes a look into what makes the highly acclaimed trombonist and composer Wycliffe Gordon tick as he continues to grace schools worldwide with his larger than life presence. There are articles about improving relationships with school administrators, innovative ways to approach ear training, and help in understanding the crucial changes in legislation that will affect instrumental programs.

Additional information about Yamaha SupportED is available at www.yamahasupported.com.



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