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Professional Development Conference 2019





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MUSIC EDUCATOR

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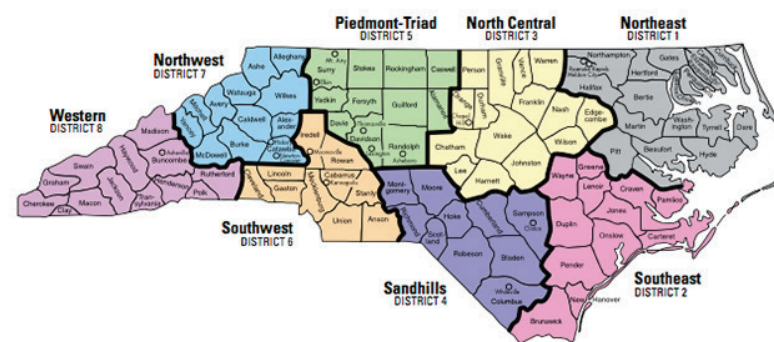
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Jazzmone Sutton



Professional Development Supports the Well-Rounded Educating Happening in Your Classroom

Our annual Professional Development Conference in early November is coming near. Within this edition of the *NC Music Educator* journal, you will find a wealth of information relating to this year's conference presenters, clinics and performances. NCMEA section chairs and conference committee have sought out high-quality clinicians to provide an inspiring and informative conference experience.

As part of the NCMEA conference tradition, we have a featured performance on Monday night. This year's featured performance will be by the Winston-Salem State Singing Rams, directed by Maestra D'Walla Simmions-Burke. An accomplished performer and conductor, Simmons-Burke has directed phenomenal performances through the United States and internationally. Monday night's performance is definitely one you don't want to miss!



The dynamic presenter and educator Graham Hepburn will be the featured keynote speaker. As an experienced educator and passionate presenter, Graham's inspiring presentations have reached educators around the globe.

The NCMEA Professional Development Conference is the largest music education specific professional development conference in North Carolina. I encourage you to research sessions and clinics offered this year. Identify how these sessions support and align with your PDP goals and/or school improvement goals or objectives. When you talk with administrators and colleagues about why you are attending a professional development conference, include how conference aligns and supports a well-rounded education that is already happening in your classroom.

For those looking to discuss conference attendance with their

administrators or supervisors, there is a School Administrator letter that shares the benefits of attending music-specific professional development. This letter is located on the NCMEA website under the Conference tab. Register before October 18 to receive the discounted registration cost. Several hotels near Benton Convention Center have an NCMEA Conference rate with varying deadlines. See the NCMEA Conference tab for more information on conference registration and hotel reservations.

I encourage you to share photos and videos as you go to sessions and performances. Social media is a great tool for advocacy. Remember to tag @NCMEA, your school, school system, etc. to champion the importance of music-specific professional development. Upon your return, share highlights of what you learned via an email or a face to face meeting with administrators or staff members. Also, share your professionalism in building connections with other music educators across N.C. Promoting our professional growth supports the importance of our continued educational experiences as professionals.

I am truly grateful to have had the opportunity to serve as president of this amazing organization. My heart overflows with



love for all of the outstanding educators, future educators, and music education stakeholders I had the chance to meet and learn from during my term as president.

In November, I have the honor of moving into the position of immediate past president and Carol Earnhart will begin her term as president. A shifting in these positions also means our membership has a responsibility to elect a new president-elect, secretary, and two member-at-large positions. Bios for each candidate can be found beginning on page 16 of this journal. Take the opportunity to familiarize yourself with these candidates and vote accordingly in November.

Current NCMEA district presidents will also be rotating off their positions and each district will elect a new district president. Be sure to attend the district presidents meeting to learn more about this leadership opportunity.

As we enter a new election, thank you to the board members who have served the past two years. I have enjoyed the time we have spent together in conversations and work to support music education in our state. Thank you to the following board members:

- Janet Berry – secretary
- Jonathan Hamiel – member-at-large
- Ruth Petersen – member-at-large
- Leigh Morgan – district 1
- Joanne McGowan – district 2
- LaSaundra Booth – district 3
- Teresa Davis – district 4
- Roman Brady – district 5
- Joel King – district 6
- Andrea Evans – district 7
- Angela McHenry – district 8

Lastly, I want to extend a great note of gratitude to our outgoing immediate past president, James Daugherty. Thank you, James, for your leadership throughout interesting and exciting times in music education. Your humility and desire to do what is best for music education in our state is inspirational.

Members, if you see James Daugherty, please thank him for his exceptional leadership throughout his many years of service. I look forward to reconnecting, or meeting you, at the NCMEA Professional Development Conference in Winston Salem from November 9 – 12, 2019.



FUTURE CONFERENCE DATES

- November 7 – 10, 2020
- November 5 – 9, 2021
- November 4 – 8, 2022

Notes from the Executive Director

Pat Hall



I have heard from many NCMEA members that “music week” is their favorite time of year. Well, it’s not quite a week, or a weekend, but 3½ days of clinics, sessions, concerts and sharing with more than 1,500 music educators in downtown Winston-Salem. This year we are gathering November 9 – 12.

The Conference Mobile App is Back



We heard you loud and clear on the post-conference survey that you wanted the “old” app back so you can easily track your CEU credits. The conference app will be the most up-to-date schedule, session descriptions, list of speakers and exhibitors. This year we are adding a Badge Game.

The Badge Game allows you to earn badges for posting photos, visiting exhibitors, completing session surveys and more. The attendee that earns the most badges will be our winner of a free membership!

Conference co-chairs, Barbara Geer and Adam Joiner, along with NCMEA section chairs, have been hard at work pulling together an exciting schedule.

Keynote Speaker



Graham Hepburn, co-creator, chief creative officer and Quaver character, will perform a keynote address Monday morning.

“I’ve always had a passion for communicating, whether I was performing Bach’s hymns in an ancient church, or leading a student through their very first music lesson,” he noted.

He received an honor’s degree in piano performance from the Colchester School of Music, Essex, UK. His musical career has ranged from solo recitals to touring the world for many years as a musical comedy performer. In 2002, Hepburn established a working relationship with David Mastran, a successful businessman with the heart of a musician. Their collaboration in original music broadened into the development of Quaver’s

Marvelous World of Music.

Hepburn oversees the work of a vast team of professionals specializing in education, recording, video production, graphic design, and web design. Although he serves many roles, Graham hopes that he is seen foremost as “a friend and advocate of the teacher and parent.”

Feature Performances

On Sunday evening, you won’t want to miss Bryan Carter & The Young Swangers. Equal parts youth and sophistication, “The Young Swangers Orchestra” is a collaborative ensemble that explores the expansive canon known as The Great American Songbook. Members of the ensemble will be leading both an advocacy and rhythm section clinic on Monday.

The Monday night concert at the Steven’s Center features The Winston-Salem State University Singing Rams lead by D’Walla Simmons Burke, director of choirs and vocal studies. This university choir has performed commissioned works, traveled both nationally and internationally and performed with major symphony orchestras.

Exhibitor Expo

We welcome more than 100 music industry vendors to our conference in the Exhibitor Expo. You will be able to visit musical instrument dealers, music publishers, tour and travel operators along with companies to help with fundraising projects and new technology. Music department faculty from colleges and universities, as well as military music organizations, will be on hand to talk with you about their programs. You can also meet several new vendors who are visiting NCMEA for the first time. I encourage you to make at least one hour in your schedule on Sunday or Monday to visit our exhibitors and thank them for supporting the NCMEA Conference. The Exhibitor Expo is located on the lower level of Benton Convention Center in the Piedmont Hall.

We can’t wait for “music week” and look forward to seeing you there!



31st Annual CAROLINA BAND FESTIVAL and CONDUCTORS CONFERENCE February 20–22, 2020

Invitational Honor Bands

Outstanding high school musicians from every state are encouraged to apply, making membership similar to fine All-State bands. To apply, students must submit an online application form and audition recording, and have the recommendation of their band directors.

The application deadline is **Thursday, January 16, 2020**. Participating students must arrive at UNCG for the first rehearsal on Thursday evening, February 20. Students coming from out of town must be accompanied by their band director or a designated parent chaperone.

The clinic fee for each honor band student is \$60, which includes lunch and dinner on Friday in the UNCG Dining Hall. The Festival concludes with the Honor Band concerts in UNCG Auditorium at 2:00 p.m. on Saturday, February 22.



Dr. Andrea Brown
9th & 10th Grade Honor Band
Associate Director of Bands
University of Maryland
College Park, Maryland



Dr. Sarah McKoin
11th & 12th Grade Honor Band
Director of Bands
Texas Tech University
Lubbock, Texas

Carolina Conductors Conference



The Carolina Conductors Conference is a great opportunity to grow as a conductor, teacher, and musician, guided by our outstanding clinicians. Led by **Prof. Jerry Junkin**, Director of Bands at the University of Texas at Austin and Artistic Director of the Dallas Winds, sessions will focus on conducting and rehearsal skills, expressive music making, and teaching strategies.

Eighteen active participants will receive podium time and feedback from Prof. Junkin, while enrollment of observer participants is unlimited. Register early if you would like to conduct!

The fee for all conducting conference participants is \$80, including catered lunch and dinner on Friday. Conductors may register online or by phone beginning **Monday, December 2, 2019**. Visa and MasterCard accepted.



Prof. Jerry Junkin
Conductors Conference
Director of Bands
University of Texas at Austin
Austin, Texas



CONFERENCE INFO

Conference Registration & Information Center

Benton Convention Center – Upper Level Lobby

Saturday, November 9	8 a.m. – 6 p.m.
Sunday, November 10	9 a.m. – 5 p.m.
Monday, November 11	8 a.m. – 1 p.m.

Registration Rate

October 16 – November 12

Active Member	\$130
Introductory Member	\$85
Collegiate Member	\$60
Retired Member	No Fee
Non-Member	\$255

All registered attendees will have access to the NCMEA Conference Mobile App. The NCMEA Conference Mobile App will have the most up-to-date schedule and location information.

Attendees will be able to track CEU Credits on the Mobile App. Pending approval from your school district or LEA, Conference attendance hours may be used for credit toward your license renewal. Session length 50 min = 1 hr.; 80 min = 1 ½ hrs.

Conference To Do List

1. Make sure your NCMEA/NAfME membership is up-to-date. We will ask for your membership card before you receive your Conference badge. You can join or renew online through the NAfME website, www.nafme.org.

2. If you haven't already done so, **REGISTER!** Register by October 18 to save a few bucks. If you procrastinate, register on-line before you arrive. It will save time standing in line and most importantly... see #3.

3. The Conference App is back! Yes, the one where you can track your CEU credits.

The earlier you register, the earlier you will have access to the **2019 Conference Mobile App**. If you register by October 18, you will be guaranteed early access to the app. If you register onsite at conference, it may take us several hours before we can upload your credentials into the app. *(Remember, you have to download this year's app. Previous years' apps won't work.)*

4. Have a hard copy or email **Conference Registration Confirmation** just in case we have questions.

5. Pack your bags and **get ready** for an educational and enlivening professional development experience in Winston-Salem!

NCMEA Wishes to Extend Sincere Thanks to the Following

It takes numerous wonderful people to plan and present this outstanding Professional Development Conference. This is just a small list of those who have spent many hours since last November to get ready for 2019. We thank all of you!

Barbara L. Geer, Professional Development Conference Chair

Adam Joiner, Professional Development Conference Co-Chair

Pat Hall, NCMEA Executive Director

Mark Healy, Conference Administrator and Webmaster

Kim Justen, Journal Editor

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NCMEA Exhibitor Expo



Benton Convention Center Piedmont Hall

Lower Level

Sunday, November 11	10 a.m. – 6 p.m.
Monday, November 12	9 a.m. – 5 p.m.

Plan a minimum of one hour to visit the Exhibitor Expo. You won't want to pass up making contacts with music publishers, instrument sellers and makers, instrument repair, tour and travel operators, concert apparel, visit your alma mater and more. There are over 20 college and university representatives that would love to visit with you. Don't forget to stop by the NCMEA booth to register for a free membership and other great prizes.



PAST PRESIDENTS OF NCMEA

NCMEA resulted from a merger that occurred in 1970 between two professional organizations: the North Carolina Music Educators Conference (NCMEC) and the North Carolina State Music Teachers Association (NCSMTA). The list of presidents which follows represents those who have served since the inception of NCMEA.

1971-1973 Hortense N. Reed
 1973-1975 Homer Haworth
 1975-1977 William G. Spencer
 1977-1979 Robert B. Gaskins
 1979-1981 Billiegene Garner
 1981-1983 Mary Jane Crawford
 1983-1985 Ralph B. Shumaker
 1985-1987 Reta R. Phifer

1987-1989 Charles H. Gilchrist
 1989-1991 Barbara B. Bair
 1991-1993 John R. Locke
 1993-1995 Frank E. Williams
 1995-1997 Barbara L. Geer
 1997-1999 Fran Page
 1999-2001 William Crowder
 2001-2003 Earl Taylor

2003-2005 Maribeth Yoder-White
 2005-2007 Constance L. McKoy
 2007-2009 Jerry Cribbs
 2009-2011 David S. Albert
 2011-2013 Sonja Z.M. Williams
 2013-2015 Richard Holmes
 2015-2017 James Daugherty

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*James R. Hall
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 *Captain James Harper
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 *Eula Tuttle
 *Walter L. Wehner
 Frank E. Williams
 Sonja Z.M. Williams
 Susan Williams
 *Margaret Wilson
 *Louise Winstead
 *Eva Wiseman
 Ruby Woolf
 Maribeth Yoder-White

 *Deceased



Feature Performance

Winston-Salem State University Choir

The Winston-Salem State University Choir (a.k.a. The Singing Rams) is the oldest student organization on the campus of Winston-Salem State University. There is evidence to prove that the institution of the choir predates the department of music. The University Choir is now under the leadership and baton of Maestra D'Walla Simmons-Burke. This University Choir has performed commissioned works, such as *On Imagination* and *I Too* (Undine Smith Moore), *Recent Reflections on Deep River* (Michael Williams), *Come Sunday* (arr. S. Van Dixon), *Hold On* and *Oh, What a Beautiful City* (arr. Stacey Gibbs), to name a few.

Under the leadership of Simmons-Burke, The Winston-Salem State University Choir has traveled both nationally and internationally, recording and performing with professional ensembles and major symphony orchestras such as the American Spiritual Ensemble; Winston-Salem Symphony Orchestra; Gateways Festival Orchestra; D'Vorak Symphony Orchestra; Colour of Music Symphony Orchestra; and the New England Symphony Orchestra. They have recorded 12 CDs under Simmons-Burke's leadership with one of them, published by a major recording label (Albany Records). This same CD was also nominated for a GRAMMY Award.

The choir has performed for several major music conferences as the featured guest and has also performed on many national stages, such as Carnegie Hall, Lincoln Center, and Kennedy Center. This choir has been an ambassador for the university, both nationally and internationally, since its beginnings.

Maestra D'Walla Simmons-Burke

Maestra D'Walla Simmons-Burke is the director of choral and vocal studies within the department of music

at Winston-Salem State University. She is the founder of four of the five choral ensembles currently existing within the music department (Winston-Salem State University Women, Schola Cantorum, Complesso Voce, and the renowned Winston-Salem State University Burke Singers). Simmons-Burke is well sought after for her performances of master choral works, spirituals and world music. She has also performed internationally with her choral ensembles and as a guest conductor/lecturer. She has conducted The 105 Voices of History Concert Choir as a national conductor at The John F. Kennedy Performing Arts Center and in Nassau, Bahamas. She is a recipient of the 105 Voices of History Kennedy Center Performing Arts Award.

Simmons-Burke's choral ensembles have performed for or with such regional, national, and international dignitaries as President George W. Bush; Keisi Mfume; Susan Taylor; Governor James Hunt; Maya Angelou; Dick Gregory; Patti Austin; Harry Belafonté; President Ellen Johnson Sirleaf of Liberia, Pope John Paul II and Richard Smallwood, to name a few. Her exceptional and diverse vocal and choral pedagogies are continuously demonstrated through the outstanding students she has produced.

Simmons-Burke is listed in Outstanding Young Women of America and has held memberships in many other organizations such as the Music Educators National Conference; the American Choral Directors Association; the National Association of African American Studies; the National Association for the Study and Performance of African-American Music; National Association of Negro Musicians; The Intercollegiate Music Association; the National Associations for African American, Asian, Hispanic, and Latino Studies; Alpha Kappa Alpha Sorority, Inc., The Moles, and The Links, Inc.



ALL-NATIONAL HONORS ENSEMBLES

Gaylord Palms Resort & Convention Center | Orlando FL
November 7 - 10, 2019

CONCERT BAND

Zakary Bonham, Trumpet I
Corinth Holders High School
Olivia Spell

Gavin Foley, Tenor Saxophone
Athens Drive High School
Jerry Markoch

Avery Greene, Tuba
Leesville Road High School
Alyssa Montgomery

Jackson Kuone, Trumpet II
Northside High School
Colleen Hulihan

Hayden Silvester, Tuba
Apex Friendship High School
Paul Rowe

Nihar Thakkar, Clarinet I
Green Hope High School
Brian Myers

MODERN BAND

Noah Justice, Bass
Currituck County High School
Lee Burgess

JAZZ ENSEMBLE

Fred Larsen, Trombone
Carrboro High School
Casey Spillman

MIXED CHOIR

Emma Gonzalez, Alto 2
Enloe High School
Lauren Hallihan

Lance Lokas, Tenor 2
Covenant Day School
Taylor Nelson

Esha Srinivasan, Alto 1
Enloe High School
Lauren Hallihan

Gary Whitt, Tenor 1
RJ Reynolds High School
Michael Martinez

SYMPHONY ORCHESTRA

Jiho Cha, Percussion
Green Hope High School
Brian Myers

Matt Gimble, Double Bass
William Amos Hough High School
Hugh Haddad

Sophia Knappe, Cello
Enloe High School
Elizabeth McCollum

Tiana Taylor, Viola
William Amos Hough High School
Hugh Haddad

Brian Zhan, Violin I
Charlotte Country Day School
Chris Rydel

Jessica Zhong, Violin 2
Cary Academy
Yiying Qiao

IT'S TIME TO START A Tri-M MUSIC HONOR SOCIETY CHAPTER



Eugene Bumgardner Inducted to High School Choral Hall of Fame



This spring, Eugene Bumgardner was inducted into the High School Choral Hall of Fame. Here's what the nominator had to say about Bumgardner in the application:

Mr. Bumgardner, along with his many years of teaching experience and other accolades, has been a constant supporter of choral music education in North and South Carolina over 30 years. In that time, he has exhibited and proven again

and again his passion and love for choral music and working with high school students. For Mr. B., it is ALWAYS about the students. In the 10 years I have known him personally, he has been a constant supporter and mentor to me. He gladly volunteers his time to work with my honors chorus and clinic students to prepare them for various events. He is always there at the drop of a hat to help work with my students or to give me ideas, solutions to problems, and encouragement. Mr. Bumgardner has been one the most influential teachers in my life, even though I never had him as a classroom teacher. He is an inspiration to all who know him, which is evident by the way his alumni members are always so eager to see him and how my current students respond to his rehearsal techniques and choral music expertise.

The High School Choral Section is proud to honor such a deserving music educator. Thank you, Mr. Bumgardner, for your leadership and length of service in our state!

Call for Research Session and Poster Proposals for The 2020 Biennial Music Research and Teacher Education Conference Amplify 2020: Bringing the Future into Focus

Opens: September 13, 2019

Submission Deadline: February 3, 2020

Acceptance Notices: April 1, 2020

Amplify 2020: Bringing the Future into Focus, including
the NAFME Biennial Music Research and Teacher Education
Conference

NAfME National PreK-12 Conference

NAfME All-National Honor Ensembles

November 5-7, 2020

Orlando, Florida

For complete information, visit nafme.org/nafme-research/call-for-proposals-the-2020-biennial-music-research-and-teacher-education-conference/

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Awards, Grants & Scholarships

NCMEA Mini-Grant Program

The NCMEA Mini-Grant Program provides teachers an opportunity to develop special projects to increase the existing potential for a quality music education program and meets the requirements outlined in the North Carolina Standard Course of Study.

The NCMEA board of directors, with recommendations from the Mini-Grant committee, awarded five grants for the 2019 – 2020 school year for the total of \$4,789.

Christen Blanton – Moss Street Partnership School, to purchase 16 Kala Concert Ukulele starter kits. She plans to incorporate the new ukuleles into classroom instruction as well with interdisciplinary study with the ELA department creating a songwriting club/coffee house.

Angela Caswell – Pilot Elementary School, to purchase 20 ukuleles for third grade. Pilot Elementary is a Title I school. She is seeking to link guitar instruction to real-world relevancy in the 21st century.

Katelyn Duncan – Pinnacle Classical Academy, to purchase dulcimers and “Dulcimers in the School” curriculum. She plans to tie the dulcimer instruction to history, local history, and the musical idiom of bluegrass ultimately collaborating with the NC Arts Council and incorporating field trips and clubs for the students.

Kanda Haight – Davis-Townsend Elementary School, to purchase 1 Studio 49 AM Series 1600 Alto Metalophone and 1 Studio 49 SGD Series 2000 Soprano Glockenspiel Orff instrument each to decrease student to instrument ratio and help build a standard Orff instrumentation at the school. She hopes to reduce “wait time” for students to use the Orff instruments and develop musical response, contextual relevancy, and music literacy as well as 21st century skills.

Lisa Packer – Gray’s Creek Middle School, to purchase 20 ukulele starter kits. The project will impact 80 students and add ukulele in addition to recorder to instruction. She plans to share the instruments with the band to collaborate and will partner their use with the choir.

NCMEA Disaster Relief Program

NCMEA awarded two grants to music programs that were impacted by Hurricane Florence.

Pauline Reimer – 71st Classical Middle School, to replace music and classroom materials lost in flooding.

Thomas Seaman – East Duplin High School, for loss of music and instruments because of moisture that had entered the band room. They also lost some of their fundraising supplies due to mold in the room that is connected to the band room.

NCMEA Scholarship Program

NCMEA awards three \$2,000 scholarships annually to music education majors attending North Carolina Colleges and Universities.

Barbara Bair Scholarship

A 2019 Barbara Bair Scholarship was awarded **Carter Lowe, Clinton High School**. Carter, a euphonium player, begins his freshman year at Appalachian State University this fall. He has made All-State Honors Band in 2015, 2017, and 2018. He won the Cannon Music Camp Band Director’s Choice Award in the Summer of 2018. He has competed in many regional and state competitions. In Carter’s essay he states, “The ability to positively impact student success is my primary motivation to become a music educator. I plan to become a music educator in a public school system to help foster a reemergence of music’s prominence in education.”

Zoe Rudolph was also awarded a 2019 Barbara Bair Scholarship. She is a graduate of **E. A. Landy High School** in Wilmington. She plays flute and enters UNC – Wilmington this fall. She has played with the New Hanover All-County Band, the Eastern All-District Band and Wilmington Youth Symphony Orchestra. Zoe shared in her essay, “Everyone has a different reason for wanting to be a musician and wanting to be a music educator. My reason, is to help people achieve greatness. No matter where I end up, that is what I want to do. I want to encourage people to be their best selves, and I want to better myself along the way. I believe that the love of music comes from great music educators.”

Ruth Jewell Scholarship

The 2019 Ruth Jewell Scholarship was awarded to **Meghan Chinn**, choral music education major at **UNC – Greensboro**. In addition to her course work and performing in collegiate and community ensembles, Chinn volunteers in a leadership capacity in many of the organizations in which she belongs. She is currently serving as president of NCMEA’s Collegiate State board. She has shared she was bullied throughout middle school and high school. She stated that music was often times the only motivator she had to continue living. Through music and the compassion of her music educators Chinn was taught crucial life lessons: sometimes you cannot control life. “You cannot control who likes you, you cannot control how they treat you, but you can always control how you treat them. You can decide to choose kindness and compassion every single day, even to those who hurt you. You can choose to be mature, you can choose to do everything you can to be a good person, and you can choose all of those things through music. You can use your craft to promote community, passion, generosity, and kindness. You can orchestrate music to heal those who are grieving, to give hope to those who need it, and to become educated on cultures different than yours. These life lessons made me decide that I had no other choice than to teach music,” she shared in her essay.

NOTE: Regrettably, NCMEA did not receive applications for the Bill McCloud Scholarship. Therefore, the NCMEA board of directors decided to award two Barbara Bair Scholarships in 2019.

NC American Choral Director’s Association Annual Fall Luncheon

great food, great music,
and free shuttle service

by Anne Saxon, ACDA Executive Director

Do you teach singers and/or conduct a choir? The American Choral Director’s Association North Carolina Chapter is ready to serve you! We are *the* choral resource right here in our own state. Each November, as musicians and music educators alike make their annual pilgrimage to Winston-Salem, we gather and break bread together during the NCMEA Professional Development Conference to connect and catch up on current events. Since a large majority of NC ACDA members are also members of NCMEA, we host a luncheon to connect as a body of people who work in the choral field, and to invite others to come and learn about our organization. An auditioned choir is also invited to come and perform during this event.

The majority of NC ACDA’s leadership will be on hand at this event to greet our guests and get to know you better. A highlight of the luncheon – besides the buffet – will be to witness the announcement of our next Lara Hoggard Award Recipient. This person will have “provided statewide leadership in the choral art for a minimum of 10 years” and “consistently demonstrated the highest musical standards throughout his/her career.” **And as a perk for non-members to attend, we are holding a drawing for some free memberships!**

The free shuttle service provided by the church makes it easy to get to the event, especially if the weather is bad or your conference schedule is tight, or one can walk the two blocks from the convention center to the church. The shuttle is also available immediately following so you can return to your next conference session in a timely manner. Following lunch there will be a concert upstairs in Centenary’s beautiful sanctuary presented by the Lexington Middle School Eighth Grade Chorus, directed by Catie Hitzigrath.

And the price? Just \$15 per person for a wonderful buffet meal, a chance to win a free membership, and to attend an awesome concert. We hope you will plan to come – and invite a friend or colleague – to join you! Luncheon pre-registration information is available at www.ncacdaonline.org. A few lunches also sold at the door for \$20 per person, as space allows.

Lexington Middle School 8th Grade Chorus

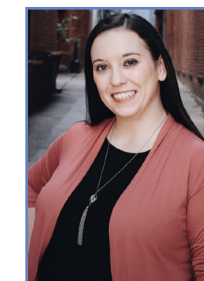
The Eighth Grade Chorus at Lexington Middle School is part



of a program that consists of over 175 singers at Lexington Middle School (almost 30% of the school’s population). They are known in every part of their school building and community as hard-working individuals who strive to be their best every day. The chorus’ motto, “collaborate, create, appreciate,” encourages the students to work together to be a part of something much larger than themselves.

These singers consistently receive superior scores in performance and sight reading at Music Performance Adjudication and perform regularly throughout their community. In 2018, they were invited to sing at the NC Department of Public Instruction. Students in Lexington Chorus excel in several different areas, as many of them are serving their school as athletes, National Junior Honor Society members, and Rotary Scholars.

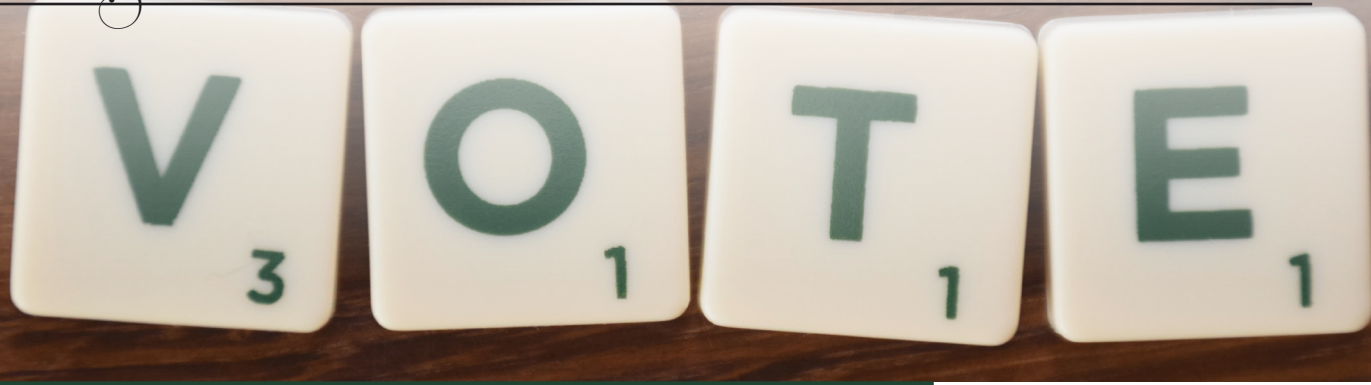
Catie Hitzigrath



Catie Hitzigrath is the choral director for Lexington Middle School. She earned a Bachelor of Music in music education from Meredith College and a Master of Music in music education from Appalachian State University. Before coming to Lexington, Hitzigrath taught both middle and high school in Winston-Salem and Wilkesboro. In addition to teaching public school, she has spent many years working with children’s choirs across the state.

She is an active member of NCMEA and serves on the board for the NC ACDA as both the middle school repertoire and research chair and the youth coordinator. She also frequently serves as a staff member for the North Carolina Institute in Choral Art at Warren Wilson College in Swannanoa.

Monday, November 11, Noon – 1:30 p.m.
Memorial Auditorium
Centenary United Methodist Church



Information on voting will be sent via email in early October. The NCMEA nominating committee aspires to present an election ballot of highly qualified music educators representative of the NCMEA membership. The following individuals willingly answered the call to serve as a nominee and potentially be elected to serve a two-year term on the NCMEA board. For this, the nominating committee extends a note of gratitude to the following nominees. Also, in an effort to have candidates considered only on the basis of their biography and skills, photos have intentionally been excluded from this article. Bios are presented as submitted, corrected only for misspelling, grammatical errors, or to meet style guidelines.

President-Elect

Johnathan Hamiel

Johnathan Hamiel is a native of Ellenboro, N.C. He is a 1998 graduate of East Rutherford High School in Rutherford County under the band tutelage of Paul Tallent and Kathy Weir, and a student of the Hall of Fame band director and music educator Dr. W. W. Jacobus. In 2003, he graduated from Winston-Salem State University with a bachelor's degree in music business management and merchandising, and certification in music education. While at WSSU, Hamiel held the position of saxophone section leader, drum major and student director of the university's marching band. He also was a member of CMENC, where he held the positions of vice president and president, respectively.

Hamiel has been teaching public school in Winston-Salem, for 16 years. He began his teaching career at Downtown Middle School where he taught band, chorus and music appreciation. In 2007, he earned his Master's Degree from the UNC – Greensboro in music and music education. In 2008, he received Teacher of the Year for his work and dedication at Downtown Middle School.

After leaving Downtown Middle School, Hamiel extended his career at Parkland Magnet IB High School. While at Parkland, he transformed the PHS Band program from a program of 35 students and two ensembles to a program of over 100 students and five ensembles. Under Hamiel's baton, the band program at PHS won countless awards and received superior and excellent ratings throughout the southeast. He also created a leadership camp entitled Project L.E.A.D. to assist band students with limited resources with leadership skills and technique.

Additionally, the Parkland Band Program was invited to and participated in the UNCSA short film/motion picture entitled "*Felicia*." The Parkland band was also featured on ABC's *Good Morning America* in the segment "*You're Hired*." In 2013, the PHS band was selected to perform nationally on ESPN 1380 AM during their yearly kick-off of the ACC tournament. During his tenure at Parkland, Hamiel again won the Teacher of the Year award and the

Band Director of the Year with the Forsyth County Band Director Association.

Hamiel has yet to slow down in his career ambitions. In addition to the aforementioned accolades, he is the current director of bands at R.J. Reynolds High School in Winston-Salem. During his time at RJR, he has consistently had students audition and make prestigious honor bands; All-County, All-District, All-State, Governors School and All-National. The R.J. Reynolds Band program has had students perform in the Macy's Thanksgiving Day Parade, Carnegie Hall and the halftime show at The Camping World Bowl in Orlando. He now sits on the NCMEA board as chairperson for Multicultural Awareness and member-at-large.

Recording Secretary

Catherine Butler

Catherine Butler, a graduate of UNC – Greensboro, is the choral director at Southwest Guilford High School in High Point, where she teaches a variety of choral ensembles, as well as class piano. Prior to moving to Southwest Guilford, she was the choral director at Penn-Griffin School for the Arts in High Point, where she taught middle and high school for eleven years. Her students are consistently selected for state honor choirs, earn superior rating at MPA, and participate in All-State and All-County Choruses. She has served NCMEA on the middle school choral board as member-at-large, secretary, and most recently, chair. Additionally, she coordinates Honors Chorus auditions in the central district for both middle and high school. She resides in Greensboro with her family, where she enjoys cooking and doing projects at home.

Ruth Petersen

Ruth Petersen received her Bachelor of Music Education in 1991, and her Master of Music Education in 1992, both from the UNC – Greensboro. She earned her National Board Certification in 2002 and renewed it in 2012. She currently serves as the director of bands at Bailey Middle School in Cornelius, and has been there since the school's opening in 2006.

She has been a Cable in the Classroom Award winner, a Wachovia/

First Union Ben Craig Outstanding Educator finalist, and a semi-finalist for the Harris Teacher of the Year. She was Teacher of the Year at Smith Middle School and at Francis Bradley Middle School. She was recognized by her peers from the South Central District Bandmasters Association with the Award of Excellence in 2014. In 2017, Petersen was recognized as one of 25 national semi-finalists for the Music & Arts Music Educator of the Year.

In addition to earning 28 ratings of superior over the last 13 years, Petersen's bands have performed with the Dallas Brass on three occasions and worked with jazz clinicians Jim Pugh and Jim Snidero. In 2007, her band participated in the National Anthem Project Finale and performed at the Old Post Office Pavilion in Washington, DC. The Bailey Band performed at Alice Tully Hall at Lincoln Center in New York City in 2009 for the Abraham Lincoln Bicentennial Celebration. Her bands have also performed in Hershey, Boston, Orlando, Atlanta, CedarPoint, Cincinnati, and New Orleans.

The Bailey Band was selected by blind audition to perform at Blumenthal Performing Arts Center in Charlotte-Mecklenburg Schools – A Musical Showcase in 2018. She has commissioned five pieces for middle school band most recently including, *Factory Child* by Ed Kiefer and *Blue Ridge Reel* by Brian Balmages. Her jazz bands have performed for CMS Emmy Night, the finale for the Superintendent's State of Our Schools Speech, and the National Association of Science Teachers Regional Conference. Her students have also earned chairs in honors bands at the county, district, and state level.

Since 2011, she has been the webmaster for the North Carolina Bandmasters Association and has served as webmaster for the South Central District since 2018. Petersen co-chaired the South Central District's Solo and Ensemble MPA from 2011 to 2015 and served as chair for the Western Regional Jazz Band auditions from 2015 to 2019. In 2018, she was inducted into the American School Band Directors Association. She has just served a two-year term as member-at-large for the NCMEA board, and now serves as state chair for Women Band Directors International. She is a member of NCMEA, NAFME, NCBA, SCDBA, NBA, WBDI, and ASBDA.

Member-at-Large

LaSaundra Booth

Dr. LaSaundra Booth is a licensed educator with 15 consecutive years of classroom experience, and over 27 years of performance experience. Her dissertation, *Factors that Influence the Status of K-12 String Orchestra Programs in North Carolina Public Schools*, is the first published string orchestra study to specifically address the status of orchestra programs in North Carolina Public Schools. Booth is a National Board Certified Orchestra director, holds an advanced degree in educational leadership, and a master's in music education with a concentration in string pedagogy from the UNC – Greensboro. While attending there, she studied cello with Dr. Alexander Ezerman. She received a Bachelor of Arts in Performance with a concentration in cello from North Carolina Central University, where she studied cello with master cellist, Dr. Timothy Holley.

Booth has a successful history of establishing string programs and creating string orchestra curriculum for public schools and non-profit organizations. She is founder and executive director of the Wake Forest Community Youth Orchestra, a non-profit organization that provides expert orchestral instruction and free instruments to over 200 Pre-K through twelfth grade students

across Wake, Franklin, and Vance counties.

Under her leadership, all of her performing ensembles have received superior ratings in adjudicated music festivals and competitions. Her accomplishments include a featured article and cover story on the 2008 edition of *Opus* magazine, a guest appearance on an episode of *One Tree Hill*, the WB network's hit television series, and a performance on *Spiritual Awakenings*, an inspirational television show. Booth is also an inventor who was awarded a patent by the USPTO for designing a music instruction apparatus for string instruments (USPTO# 20140260902).

An active member of NAFME for ten years, she is the current Southern Division representative to the NAFME Council for Orchestral Education. Booth also served as District 3 president from 2017 – 2019, which allowed her to gain a pulse on the issues facing the district. In speaking with teachers from poor and underserved counties within District 3, she determined that teachers lacked financial resources to afford NCMEA membership. She recommended to the board to offer financial assistance for memberships to help offset the financial strain that several potential new members face. Booth's creativity and solution-based approach to problem solving is an asset. She does not feel that any teacher should have to make a choice between paying their bills or joining NCMEA, which is why she suggested to offer a financial assistance scholarship for new members.

Booth has done a great deal in advocating for the profession. After learning about Title IV funding, she advocated for, and established, the first strings program in Franklin and Vance counties (serving 200 students with free string instruments and instruction). She has a heart to serve and is honored to be nominated for the member-at-large position.

Lillie Allmond Harris

Lillie Allmond Harris, a music educator with Guilford County Schools, currently teaches K-5 general music at Union Hill Elementary School in High Point. She received her Bachelor of Music in vocal performance at Virginia State University in Ettrick. After making the decision to answer her call to teach, she later attended UNC – Greensboro to earn her teaching certification in K-12 music education. She has also trained in Level 1 Orff and World Drumming.

Harris has been a member of NCMEA since 2006, and has previously served Guilford and Rockingham County Schools as NCMEA district president. During her term, she took time to visit with constituents in both districts and attended all NCMEA board meetings across the state. She enjoys offering support and collaborating with music educators statewide.

She is an advocate for public education and the arts and gives financial support for the arts in her local area. Harris continues to be involved with the arts in her local community, and currently serves as president of the High Point Community Concerts Association, Inc.

During the summer, Harris was a curator with the Summer Arts Institute for Guilford County Schools IGNITE Summer Camps. She also was the choral clinician for the First Baptist Arts & Worship Camp in Greensboro. She previously served as director of the children's choir of 10 years at Providence Baptist Church in

Greensboro. She considers it an honor and privilege to work with children and so many outstanding music educators in our state.

Quincy Lundy

Quincy Lundy is in his nineteenth year of teaching band and is in his ninth year as director of bands at Walkertown Middle and High Schools, where he began the Walkertown High School band program in 2011. Since his time with the Walkertown bands, Lundy was named Teacher of the Year as well as Winston-Salem Forsyth County Schools Band Director of the Year. He is formerly the director of bands at Quality Education Academy where he began the QEA Seraphim Winds band program in 2001.

Prior to teaching band in public school, Lundy performed as a clarinetist in the United States Marine Corps Bands at Camp Lejeune and Parris Island. During his military service, he also served as platoon sergeant and audio recording/sound reinforcement engineer for the concert, jazz and ceremonial bands' national concert tours. In 2001, he was awarded the Navy/Marine Corps Achievement Medal for composing an arrangement of *God Bless the USA* for the Parris Island Marine Band.

The highlight of his military career was the powerfully moving premier performance of his original concert band work, *A Symphonic Tribute*, written in memoriam of his middle school band director, Russell French, who introduced Lundy to the world of instrumental music and deeply inspired him toward musical excellence. The piece was first performed in Cedar Falls, Iowa in 2000 by the Parris Island Marine Band and later performed and presented to French's wife and son, Susan and Brian French, in Winston-Salem by the Cherry Point Marine Band in 2003 as a part of the Old Salem Visitors Center opening and dedication.

Lundy attributes his passion for teaching music through band to a phenomenal musical upbringing in Forsyth County public schools under band directors Russell French and Bill Toney. During his middle and high school years, Lundy made the N.C. All-State Band every year from eighth through twelfth grades, and was also first chair in the NBA Concert Band his senior year. With those experiences, he had the opportunity to perform and premier some of the most challenging and popular literature for concert band at the baton of nationally and internationally celebrated conductors and composers for band.

Following high school, and after completing Marine Corps basic and combat training, Lundy attended and graduated from the Armed Forces School of Music in Norfolk, where he earned academic awards. He later earned a bachelor's degree in music education from Winston-Salem State University, where he received several awards and graduated with honors. He has performed numerous seasons with the Piedmont Wind Symphony and has served as co-conductor of the Wachovia Winds Youth Wind Ensembles since 2012. Lundy has also served as conductor-clinician of the Piedmont Honor Bands for many years and has conducted the Winston-Salem Forsyth County Schools All-County Band as well as the Davie County Schools All-County. He has also served as choral singing leader at his church congregation for many years.

Joanne McGowan

Joanne McGowan earned her Bachelor of Music Education from Elon College in 2000. She currently serves as the director of bands at Greene County Middle School in Snow Hill, and has been there since 2011. Previously, she was the director of bands for E.B. Frink Middle School and the Ayden area bands in N.C. She was also director of bands for Lamar High School in S.C. and for the six Salem School District elementary schools in N.H.

McGowan was the Darlington County, S.C. First Year Teacher of the Year in 2001, and the recipient of the Pride in Greene Award in Greene County in 2013. In 2016, her band program received a Mr. Holland's Opus Grant in the amount of \$35,000. Her band program has also been the recipient of a Clarke M. Williams Foundation Grant, as well as a Bright Ideas Grant.

Her bands have performed in Agawam, MA; Orlando, FL; and Williamsburg, VA, where they have consistently earned superiors and excellents. McGowan's bands play at numerous community events in Greene County throughout the year. The number of students participating in band at Greene County Middle School has doubled during her tenure.

McGowan is also very involved in leading professional development classes in technology and beginning teacher practices. One of her passions outside of music is ensuring that the next generation of teachers remains in the classroom through mentoring support and professional development aimed at classroom management.

McGowan has served as the NCMEA District 2 president for the last two years, and she hopes to continue serving the music educators of North Carolina in the future. She has been a member of NCMEA, NCBA, SCBDA, SCMEA, NHMEA, SEA, and NAFME.



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February 8, 2020 (Instrumental Areas)

February 22, 2020 (Instrumental and Vocal Areas; for Admission Only)

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Warm Up 2.0: Upgrading Your Routine

by Dr. Dennis Fisher

This is just a taste of Dr. Fisher's Warm Up 2.0 presentation you'll be able to enjoy at the Professional Development Conference. Check the app to see the day and time for this presentation.

One of the single most important rehearsal activities we do with our students each rehearsal is dealing with the warm up routine. Whether it's a beginning band class, a middle school training band, a high school band preparing for a contest (retitled assessment in many areas) or a collegiate ensemble, every band director does one. It can range from a comprehensive series of regimented exercises and scales, to something as simple as a single tuning note. And to each of us, it's based on a personal decision about how we use that time to prepare the ensemble for rehearsal. Warm ups are very personal to us and our bands.

Over many years, I've watched with great interest how band directors warm up their bands and prepare for rehearsal. I'm fascinated by the variety of routines used, as well as the similarities, the materials used, the amount of time allocated and then actually used, and most of all, how (or if) that effort interfaces with the repertoire being rehearsed for performance.

The intent of the daily warm up is obvious – starting the rehearsal. But, how do we best do that in a way that actually allows us to economize on the remaining time for rehearsal; time that is always too short for what we want to accomplish. Whether we have a traditional 50 minute rehearsal or an 80 minute rehearsal, time is finite and every minute spent must be geared toward the final goal.

There are three primary positive goals of the warm up. The first, and often the one where we spend the bulk of the time is on the physical preparation. Slowly and methodically warming up the embouchure is critical. Long tones in the middle or lower parts of the register at a moderate dynamic level are clearly one of the most obvious and important ways of beginning. Allowing the soft tissues to become more pliant and flexible is the primary goal. Reinforcing the use of air, breathing exercises and the like are natural allies in this first goal. Along with that, we nearly always focus on some technical facility of finger/hand exercises that are intended to improve, reinforce, or develop dexterity.

The second is more musical in nature as we continue to try

to refine individual tone, intonation, balance/blend, ensemble awareness, etc. These are often dovetailed with the physical warm up in some capacity. Although these are incorporated into the routine, they often take a secondary priority to the physical.

The third is mental. This is much more subjective but essential as we incorporate listening, adapting, awareness, and other less measurable elements into the warm up. This is also something we often think or say we're doing, but with much less time, focus or targeted outcome. Yet, as important as the physical production of sound, notes and rhythm are, what makes the band sound really great is how the musical and mental preparation and application occur.

Unfortunately, this is often where the disconnect between warm up and rehearsal on the musical occurs. In observing thousands of rehearsals of groups at all levels, the warm ups used are typically highly regimented series of exercises, done in the same way, in the same order, in the same key, covering all the same issues every day. Much can be – and should be – said for consistency. This is the primary way we refine skill development. However, this is a big difference between repetition for the sake of refinement, and development and mindless repetition that serves as a daily routine. This also often serves as a barrier to the critical elements of the musical and mental aspects.

All these warm up routines are most frequently based in the common band key(s), geared around one or two traditional tuning notes, and exclusive of percussion. While this is easily accessible, it rarely actually translates into the music that's going to be rehearsed. The Robert Fussell scale studies or the Mayhew Lake Bach Chorale books are two of the many published resources available and are valuable in their own rights – but, the question again comes on how they facilitate the music to be rehearsed, and how do they utilize percussion.

The warm ups many use can easily become essentially muscle memory exercises. They can become memorized exercises all



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done the same way in the same order every day that require little, if any individual thought. It's also easy for us as directors because we don't have to spend precious preparation time devising new routines and then have to spend time teaching those routines to the students.

This somewhat cynical and sarcastic set of statements is a jarring acknowledgement that we often only give passing thought or preparation to the warm up routine; especially as we want it to connect with the rest of the rehearsal.

So let's explore how we want what we do in warm ups to interface, support and prepare the rehearsal of the music that we're using; music that is the basis of our curriculum.

Embouchure and Tone Development/Refinement

We typically do this with playing a long tone, series of long tones or some variation of the "Remington" exercise at a moderate dynamic in the middle of the register. This works well for playing a unison sound, focusing on starting/stopping/moving together. It's often supported by a chorale type exercise, usually in a common band key. Doing this same type of exercise, but in the key, harmonization, sonority, and other aspects of the music we're going to be rehearsing, especially if it's a less common key, is a more effective use of that part of the warm up – relating it directly to the rehearsal. It doesn't always have to be in unison, nor does it have to be *tutti*. Using alternating groupings allows for the opportunity to listen and match pitch, balance, character, and other aspects of tone.

Intonation

Intonation is a moving target at best. We spend a lot of time helping students tune individual sounds – an absolutely essential activity. However, we spend much less time in warm ups in tuning beyond individual unisons; and when we do it, it is typically through Bach chorale or chorale style exercises in the most common keys. That would be great if that's what we play, but that's not the case. We play in many different key centers, whether it's in the key signature or not, with a great variety of combinations. Chorales are a good place to start, but using something more closely aligned with the music we're playing is far more efficient and effective.

Interactivity of Elements

So much of warm ups involve unisons or *tutti* playing. Certainly we do those things in real life, but not as much as interactivity of parts and musical elements through common compositional techniques. Whether it's brass, woodwinds or percussion, all parts interact with others in real time. Articulation clarity, balances, ensemble precision, rhythm, counterpoint and other aspects are all elements that contribute to the music becoming multi-dimensional. This is something we hope to define and refine in the rehearsal of music, but it generally is not set-up through what we do in warm ups.

Mechanical, Technical Facility, Clarity

So often, we expect the scales we play and other muscle-memory activities will transfer into the music. It should, but often that correlation between scale and key, scale and specific technical sections, scale and intonation is often not as connected as we tell ourselves it is. Articulation clarity, articulation accuracy,

and context are frequently assumed as we do warm ups. We often spend a lot of time working on producing sound without defining and refining how to pronounce the sound. The tone is the vowel or what we say, the articulation is the consonant that allows that sound to be understood. Again, so often we wait until the rehearsal of music to introduce this rather than including it in the warm up in a way that it can be independently and collectively used when needed.

Harmonic and sonic clarity

How we produce the sound individually is crucial. How we combine those sounds into harmonic and sonic clarity is why we do it. So many bands take on a very bland sonic sound because we don't want anything to stick out. Mixing the sounds of a band is like sitting at the world's best mixing board. The combinations are infinite and how we do it defines our sound. The same is true for harmony. In harmony, different balances influence not just how the harmony is created but how that harmony provides for the organization of phrasing. Devising exercises in warm ups that support this critical aspect in warm ups both economizes on the rehearsal time but warms up the ears and minds of the students.

These thoughts are barely a tip of the iceberg of how we can revisit how we construct warm ups and correlate them to band performance. Warm Up 2.0, Upgrading Your Routine is a clinic that is intended to provide techniques to accomplish this educational element of band.



Dr. Dennis Fisher

Dennis Fisher retired from the faculty at the University of North Texas in 2019 after 37 years. He began his teaching career in the public schools in Kansas in 1971, teaching there for 11 years before coming to UNT. While at UNT, he conducted the symphonic band, was associate director of wind, and professor of music in conducting and ensembles.

He has conducted and lectured in 32 states with international appearances in Singapore, Thailand, Japan, China, Great Britain, Europe, Scandinavia, Canada, Greece, Brazil, Cuba and Russia. Fisher is principal guest conductor of the Volga Band, Professional Wind Band in Saratov, Russia.

He has recorded extensively on the Mark, Klavier, G.I.A. and Eurosound labels. He is Co-Author of *Teaching Music Through Performance in Beginning Band, Volume 2*. Fisher is co-author with David Gillingham on *Beyond the Chorale*, a comprehensive warm up series for band. He is also co-author of *A Guide to Student Teaching in Band*. Additionally, he served as recording and editing producer of the *Teaching Music through Performance in Band* series CD recordings, and producer of volumes 1, 2 and 3 of the *Master Conductor DVD* series.

Fisher has been awarded the Gagarin Medal of Honor from the Society of Cosmonauts of the Russian Federal Space Agency, also receiving the Outstanding International Contributor Award from Phi Beta Mu. Additional awards are the Meritorious Achievement Award from TBA. He is inducted into the Frank A. Beach Hall at Emporia State University.



Jay M. Robinson High School

The Jay M. Robinson High School symphonic band is the top-performing instrumental music group at the high school. Comprised of non-auditioned students in grades 10 – 12, the ensemble was established by Blair Smith, director of the bands of from 2001 – 2016, and has been directed by Drew Carter for the past four years.

The ensemble has enjoyed great success since its founding, having performed under national educators Mark Camphouse, James Curnow, Robert W. Smith, Col. Timothy Holtan, Tom Fraschillo, Larry Clark, Sean O'Loughlin, Paul Murtha, Samuel Hazo, Michael Sweeney, Robert Sheldon, Elliot Del Borgo, Brian Balmages, Randall Standridge, Richard Saucedo, and James Swearingen. They have commissioned and premiered compositions by Larry Clark, Ed Kiefer, Joseph Earp, Robert W. Smith, Steven Bryant, and John Mackey.

The Robinson bands have received consistent Concert Band MPA superior ratings in grades III-VI. They have earned regional and national recognition, having performed at the Music for All

National Concert Band Festival, Bands of America Marching Band Regionals, and most recently, the US Army's "President's Cup" Concert Band Invitational last April.



Drew Carter

Drew Carter is in his fourth year as band director at Jay M. Robinson High School in Concord, where he directs the symphonic band, concert band, marching band, jazz band, and percussion ensemble. He has taught in public middle and high schools in the South Central, Central, and Northwest

Districts for eighteen years, earning many accolades, including consistent Concert Band MPA superior ratings in grades II-VI.

Carter also conducts the Charlotte Concert Band, a band of professional and dedicated amateur musicians which performs regularly throughout the year at various locations in and around Charlotte (www.charlotteconcertband.org). The band performed at the NCMEA Professional Development Convention in 2008 and for its 50th Anniversary in 2015.

He earned his National Board Certification in Early Adolescence through Young Adulthood in November 2010, and admittance into the American School Band Directors Association in 2016. In 2000, he received his Bachelor of Arts in music (horn performance), and in 2001, his Master of Arts in teaching, both from UNC – Chapel Hill.

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Jason Barcliff, Chair



Not to be Missed

There are so many fantastic sessions for band directors this year at conference, it's going to be hard to choose what to see. In addition to Dr. Fisher's presentation on warming up, here are a few more sessions you should definitely take a look at.

The Efficient Conductor

Conducting technique can enhance a teacher's ability to efficiently deliver instruction and monitor progress. Participants will learn strategies to develop and apply a repertoire of gestures that will improve student outcomes and provide a more satisfying rehearsal process.

Dr. Margaret Underwood

Dr. Margaret Underwood is director of bands at Western Carolina University, where she conducts the wind ensemble, guides all aspects of the wind bands, and teaches courses in music education. Prior to her current appointment, she served as director of bands at Otterbein University in Westerville, Ohio. Previously, she was the assistant director of bands at Mansfield University in Pennsylvania and was a high school band director in New York.



She maintains an active guest conducting schedule, conducting performances across country. Ensembles under her direction, have performed at state and international conferences. In addition, her research is published in *The Journal of World Association of Band and Symphonic Ensembles* and she has presented at state, national, and international conferences. In 2017, she was awarded the James Dooley Excellence in Teaching Music Award.

Dr. Underwood holds degrees from University of Minnesota (DMA), The Ohio State University (MM), and State University of New York College at Fredonia (BME.) Her professional affiliations include College Band Directors National Association, National Association for Music Education, and World Association of

Symphonic Bands and Ensembles. She is an honorary member of Kappa Kappa Psi and Tau Beta Sigma.

Forget the Teaching! Non-Instructional Routines to Build a Better Program

This clinic will outline the important non-instructional routines needed in every classroom to help create an efficient and focused rehearsal. These routines will give students instructions and directions to maximize learning. We will share an online folder with all of the documents and resources we discuss throughout the presentation. We talk about what happens inside the walls of the band office, what happens inside the band room, and other strategies needed to help build a successful band program including ideas to manage instrument repairs, fundraising, and tackling social media.

Kaci Cotter



Kaci Cotter is a 2007 graduate of the University of South Carolina, where she received her Bachelor of Music Education and Horn Performance. She also received a Masters of Education in school administration and supervision from Converse College in 2013. In 2012, Cotter was named Teacher of the Year at D. R. Hill Middle School where she was the director of bands for 12 years. Bands under her baton have consistently received superior ratings at state and regional competitions, and have received the SCBDA's Outstanding Performance Award under her tenure. Cotter's symphonic bands have received Superior ratings at the South Carolina Concert Festival every year since 2008. She is currently the assistant administrator of the Fine Arts Center in Greenville, SC.

Matthew Gill

Matthew Gill graduated from Furman University in 2010 with a bachelor's in music education. He also holds a Masters of Science in education specializing in teacher leadership. His first year of teaching was at Hilton Head Island High School, where he earned the first superior rating in school history. Since then, he has been at



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Greer Middle School in Greenville, SC.

At Greer, he is in charge of overseeing the overall program of 300+ students. The Greer Middle School program consists of grades six – eight with a beginner band, concert band, honor band, and jazz band. Students at Greer regularly earn chairs in honor groups and receive awards at state sponsored events. His bands have received consistent

superior awards at state and national assessments. Gill's professional affiliations consist of the NAFME and SCMEA.

Bigger, Better, and Balanced Bands

This session will help all directors find balance between all facets of the band program. Band directors are faced with the challenge of directing successful concert bands, marching bands, jazz bands, small ensembles, and so much more – all while managing trips, staff, paperwork, etc. Dr. Miles (co-author and editor of the internationally recognized wind band series: *Teaching Music through Performance in Band*) will explore ideas for young and seasoned directors to find a balance – a balance that will lead to bigger and better band programs.

Dr. Richard Miles

Richard Miles, professor of music and director of bands emeritus at Morehead State University in Morehead, Ky., holds a Doctor of Philosophy from the Florida State University and graduate and undergraduate degrees from the University of Illinois and Appalachian State University. He currently resides in Stella, N.C.



Miles has co-authored, compiled and edited twenty-two volumes of the internationally recognized wind band series: *Teaching Music through Performance in Band* and three additional texts. He is a past president of the Kentucky Music Educators Association, and past president of the College Band Directors National Association – Southern Division. Internationally, he has conducted concerts and clinics in twenty-six countries, and nationally, he has contributed in thirty-one states and the District of Columbia. Recently, Miles was awarded the Distinguished Alumnus Award from Appalachian State University, the Distinguished Leadership Award from the Kentucky Music Educators Association, the Kentucky Outstanding Contributor to Bands Award and is the recipient of the Phi Beta Mu International Bandmasters Fraternity International Outstanding Contributor to Bands Award, presented at the 60th Annual Midwest International Band and Orchestra Clinic.

Performing Ensembles

Asheville Community Band

The Asheville Community Band has entertained audiences throughout western North Carolina for 40 years. It's made a solid contribution to the musical enrichment of the community by performing rousing marches, light classics, overtures, pop and show tunes, patriotic melodies, and traditional holiday music. The programs always feature musical selections to entertain the entire family.

The band, organized in 1979 by Patricia Garren, has performed three times at conventions for the North Carolina Bandmasters



Association in Winston-Salem. It has been featured at conventions of the American School Band Directors National Association in Charlotte and Honolulu. The band has also toured Europe where the concerts were presented throughout Germany and Austria. Other directors of the band have included Michael Robinson and James Kirkpatrick. Its current director is Frances Shelton.

Frances Shelton



Frances Shelton took the baton for the Asheville Community Band in September 2018. After graduating from Hendersonville High School, Shelton received her B.A. in Elementary Education and B.M. in Music Education from Mars Hill College, graduating cum laude. She received her Masters of Music from Appalachian State University. Shelton holds membership in

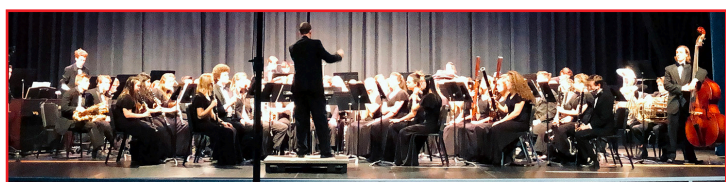
North Carolina Bandmasters Association, Women Band Directors International, and American School Band Directors Association. She is also a member of the North Carolina Bandmasters Hall of Fame.

She has served as president of the Western North Carolina Bandmasters Association, president of the North Carolina Bandmasters Association, and president of Women Band Directors International.

Shelton has also served as clinician and adjudicator throughout the United States and Canada, and has been staff conductor fifteen times on European tours. She was director of bands at Hendersonville High School for the past 28 years. During her time there, the HHS bands received numerous superior ratings with the concert, marching and jazz bands.

She is the tour director for the North Carolina Ambassadors, a performing ensemble that features the most talented band students throughout North Carolina who represent the United States on summer tour of seven countries in Europe.

A.C. Reynolds High School Band



In Asheville in 1976, a new school was constructed and named for former principal and superintendent Alonzo Carlton Reynolds, or A.C. Reynolds. From the classroom to the athletic field, to the stage, and in all activities, A.C. Reynolds provides an education for all students that empowers them to become well rounded,

productive adults, prepared to positively contribute and thrive within their local and global communities.

The band program at A.C. Reynolds has been a strong part of the school and the fine arts department since it was established. The band has seen many years of success, due in part to strong leadership from its directors. Through their leadership and musical excellence, the A. C. Reynolds bands have accomplished great things. There have been performances all over the continental United States, as well as Canada and China.

Sean Smith



Sean Smith is in his eighth year as the director of bands at A.C. Reynolds High School. He is a native of Hendersonville, and was a graduate of West Henderson High School. After high school, Smith earned his Bachelor of Music Education from Mars Hill College in 1997. He began his teaching career at J.F. Webb High School in Oxford, N.C. where he taught for two years and then

became the director of bands at East Henderson High School in East Flat Rock, N.C. for twelve years. In 2002, Smith received his Master of Music Education with a concentration in band directing from Appalachian State University.

He has served as a department chair for the Fine Arts department. He has been contest site host for the Western Region Orchestra Festival, WNC Bandmasters association middle school MPA and the Buncombe County All-County Band Clinic. Smith is active as a clinician and guest conductor. He holds professional memberships in MENC, NCMEA, the North Carolina Band Masters Association, Phi Mu Alpha Sinfonia, and Pi Kappa Lambda. He was named Teacher of the Year for East Henderson High School during the 2006-2007 school year, and has been nominated for "Who's Who Among American Teachers" for the past seven years. In 2007, Smith was awarded the Western North Carolina Bandmasters Associations Award of Excellence. In 2009, he was inducted into the American School Band Directors Association.

Croatan High School Band



Croatan High School is an academically successful, rural high school filled to the brim with a little under 800 wonderful students. At our school, we serve our military community by educating students whose parents serve or work at the USMC and Naval facilities at Camp Lejeune or Cherry Point, the two Coast Guard stations, and Bogue Air Field. The wind ensemble is comprised of many students across all grade levels in band classes. In the state's ranking system, our high-performing high school has been ranked as a top ten public high school in NC for ten consecutive years. Through our state's report card system, we have been given an "A+"

or "A" designation five years in a row. We sustain a rich history of high-quality musical productions, receiving the highest ratings at state adjudications annually. The wind ensemble has a rich history of achievement and has consistently performed high-quality literature with all students in grades nine – twelve as the only concert ensemble in the school.

Mike Self

Mike Self, a native of Elizabeth City, attended East Carolina University and earned his undergraduate degree in music education in 2008. He is currently the band director at Croatan High School in Newport, N.C. He began his teaching career at Chowan Middle School in Tyner, N.C. until 2014. Self was chosen as the 2013 – 14 Chowan Middle School Teacher of the Year and served as both department chair and chairperson of the school improvement team.



Self taught at Broad Creek Middle School in Newport, from 2014 – 2017. He was chosen as the school's teacher of the year in 2016. Under his direction at all three schools, numerous students have been selected as members of All-District Bands, All-State Honors Band, as well as Region and State Jazz Bands. He was a recipient of the 2014 Encore award from the NC ASBDA, recognizing band directors for success early in their careers. Bands under his direction have consistently received superior ratings at MPA in grades performing grades II – VI literature.

Lenoir-Rhyne University Wind Symphony



The wind symphony is Lenoir-Rhyne University's flagship instrumental ensemble. As is the case in many small universities, the Lenoir-Rhyne Wind Symphony is comprised of both students and, by invitation, accomplished community musicians, making it a large ensemble of over ninety members with roughly equal proportions of student and community musicians. The ensemble's repertoire encompasses a wide variety of styles written for, or transcribed for, wind band.

The wind symphony is led by director of bands and dean of the College of Arts and Sciences, Daniel W. Kiser, associate director of bands, Neil Underwood, and guest conductor, Lt. Col. (Ret.) Jeffrey Warner.

Conductors

Appointed in 1992, Dr. Daniel W. Kiser currently serves as dean of the College of Arts and Sciences and director of bands. He conducts the LR Wind Symphony and has taught courses in orchestration and music theory, among others. In addition, he has overseen the pep band, brass ensemble, and pit orchestra. Recently, Lenoir-Rhyne presented Kiser with the Roediger Distinguished Service Professor, an award given by the president in recognition of distinguished service to the university.



Dr. Daniel W. Kiser



Neil Underwood



Jeffrey Warner

Since 2015, Neil Underwood has served as an instructor of music, associate director of bands, and director of the Spirit of Lenoir-Rhyne marching band. Under his direction, the marching band program has grown to over 100 students and has been invited to perform at the 2020 National Cherry Blossom parade in Washington, D.C.

Jeffrey Warner, a retired lieutenant colonel of the United States Air Force, often joins Lenoir-Rhyne as a guest conductor, consultant, and clinician. As a former music educator and a USAF band officer, Warner has taught music theory and music technology and conducted various performances.

EE Smith High School Band - The Magnificent Marching Machine



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Roosevelt Pratt



to “Teaching instrumental music is my passion and it serves as the most fulfilling part of my career.” As the director of one of the most popular “showstyle” marching bands in North Carolina, Roosevelt knows a student who can perform grade five and six concert band music is a well-rounded musician. “You’ve got to give them the tools excel at the next level, and by challenging them in high school, they’ve found themselves at the top in university programs.”

Roosevelt shares the pride of a parent when he thinks about his 21-year career at E.E. Smith and 29 years total in the teaching field.

He graduated from N.C. A&T State University in 1989 and went to work in Columbus, Ohio as an elementary orchestra and band teacher, followed by work in middle schools in Virginia Beach, Va. and Fort Washington, Md., then returning to his high school alma mater at the request of his high school band director, Paul A. Russell in 1996. He relocated to Boynton Beach, Fl. in 1998, and taught in Broward County Schools’ Deerfield Beach Middle School as band director. He and his family returned to Fayetteville in 2000.

Upon returning to Fayetteville and Cumberland County Schools, he taught orchestra for elementary, middle and high school while working as the assistant band director at Fayetteville State University. In January 2001, he was asked to return to E.E. Smith High School, where he currently directs the instrumental music program.

Bailey Middle School Band



The Bailey Middle School Performing Band has earned 14 superior ratings over the last 13 years. During the 2017 – 2018 school year, the band was selected by blind audition to perform at the Charlotte-Mecklenburg Schools – A Musical Showcase, which was held at the Blumenthal Performing Arts Center in Charlotte. The band performed with the Dallas Brass in 2006 and 2013. In 2007, the band participated in the National Anthem Project Finale and performed at the Old Post Office Pavilion in Washington, D.C. The Bailey Performing Band performed at Alice Tully Hall at Lincoln Center in New York City in 2009 for the Abraham Lincoln Bicentennial Celebration. The band has also performed in Williamsburg, Va.; Hershey, Pa.; Boston, Ma.; Orlando, Fl.; Atlanta, Ga.; CedarPoint and Cincinnati, Ohio; and New Orleans, La. Four pieces for middle school band have been commissioned by the band program including, *Factory Child* by Ed Kiefer, *Dawn of the Angels* by Mekel Rogers, *Blue Ridge Reel* by Brian Balmages, and *Legend of the Queen Anne’s Revenge* by Robert W. Smith.

Ruth Petersen

Ruth Petersen received her Bachelor of Music Education in 1991, and her Master of Music Education in 1992, both from UNC – Greensboro. She earned her National Board Certification in 2002 and renewed it in 2012. She currently serves as the director of bands at Bailey Middle School in Cornelius, and has been there since the school’s opening in 2006.



She was Teacher of the Year at Smith Middle School and at Francis Bradley Middle School. She was recognized by her peers from the South Central District Bandmasters Association with the Award of Excellence in 2014. In 2017, Petersen was recognized as one of 25 national semi-finalists for the Music & Arts Music Educator of the Year. In 2018, she was inducted into the American School Band Directors Association. She is currently

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-serving a two-year term as member-at-large on the NCMEA board, as well as state chair for Women Band Directors International. She is a member of NCMEA, NCBA, SCDBA, NBA, WBDI, and ASBDA.

Middle Creek High School Band



Middle Creek High School opened its doors in August of 2002 as the seventeenth high school in Wake County. As a STEM school, Middle Creek has always put a strong emphasis on the Arts.

The Middle Creek High School band program is a comprehensive music education program consisting of two concert ensembles each semester, an extracurricular marching band, two jazz ensembles, two jazz combos, AP music theory, chamber ensembles, and musicals. The program has a rich history of quality music education and outstanding performances.

Since its inception, the band program has earned superior ratings and first place awards in numerous events, including the NCCDBA Concert Band MPA, Jazz MPA, and Marching Band competitions. Middle Creek's jazz ensemble and jazz combo were featured at the NCMEA Professional Development Conference in 2017.

The Middle Creek High School bands have been led by two band directors, whose leadership and service to music education have been noted in the Central District and throughout the state. John Enloe (2002-2013) was the first band director at Middle Creek.

Andrew Weiss



Andrew B. Weiss hails from New York and holds a Bachelor of Music Education from Hofstra University, and a Master of Music Theory/Composition from C.W. Post University. In New York, he taught at Finley Middle School and Huntington High School, before moving to C.E. Jordan High School in Durham in 2006. In 2013, Weiss became director of bands at Middle Creek High

School.

Since 1998, bands under his direction have consistently received superior ratings and first place awards in numerous events, including the NCCDBA Concert Band MPA, Jazz MPA, and marching band competitions.

Weiss is in high demand as a guest clinician for concert band, jazz band and marching band, and in 2013, he was named the NCCDBA Band Director of the Year. His professional affiliations include NAFME, NCBA, NCMEA, and NYSSMA. He has also served as an at large member for the Central District Bandmasters Association.

Reagan High School Percussion Ensemble

The Ronald Wilson Reagan High School Band program is a comprehensive music education program consisting of three levels of concert bands, two curricular jazz ensembles, extra-curricular



jazz ensemble in the spring, extra-curricular marching band, extra-curricular percussion ensemble, a winter guard, and an active chamber ensemble program.

Select Reagan percussionists meet once a week after school for a two-hour rehearsal and only meet in the spring semester. Many members in this ensemble perform for the WSFCS All-County Bands, Northwest District North Carolina All-District Bands and North Carolina All-State Band. Students in the ensemble are expected to be versatile. Additionally, the Reagan High School Percussion Ensemble has performed at North Carolina Day of Percussion multiple times.

Greg Dills



Greg Dills is currently in his sixth year as director of percussion at Reagan High School in Winston-Salem. A native of Franklin, and a graduate of Franklin High School, he is responsible for the marching percussion in the fall and after school percussion ensemble in the spring. He earned his bachelor's in music education from Western Carolina University and master's in music performance from Appalachian State University.

In addition to his duties at Reagan, Dills is also the director of bands at Paisley IB Magnet School and director of percussion at Wake Forest University. In his fifth year at Paisley, the program has grown and earned superior ratings at the North Carolina MPA.

He is a performer with the Piedmont Wind Symphony and Salisbury Symphony. Additionally, Dills was a member of the 2007 Division III World Champions Memphis Sound Drum and Bugle Corps from Memphis; Spirit Drum and Bugle Corps from Atlanta; and the Boston Crusaders Drum and Bugle Corps. He is endorsed by Ludwig Drums and Musser Percussion, Innovative Percussion, Sabian Cymbals, and Remo Drum Heads.

UNC School of the Arts Wind Ensemble



The UNC School of the Arts wind ensemble and chamber winds are premier ensembles that uniquely combine selected talented high school, undergraduate and graduate students to perform a variety of classic literature and modern wind band repertoire. All sections rotate to individual part assignments that are personalized for each student by the applied faculty and director. Throughout its history,

students in the wind ensemble have worked with world-class soloists and composers and participated in numerous new music commissioning projects leading to world and regional premieres. Many former members now perform with professional orchestras, military bands and chamber ensembles around the world. Guest and faculty artists in residence include composers David Maslanka, James Stephenson, Joel Love, Brian Balmages, Vittorio Giannini, and Anthony Iannaccone. Currently under the direction of Mark A. Norman, the UNC School of the Arts wind ensemble's past conductors include Verena Mosenbichler-Bryant, Michael Dodds, James Kayln and Russell Peck.


Mark Norman

Mark A. Norman is the director of wind ensembles and resident conductor at the UNC School of the Arts. He teaches instrumental conducting and directs the wind ensemble and chamber winds as well as select performances with the symphony orchestra and the nu Ensemble. Outside of his duties at UNC School of the Arts, he is the music director for the American Music Ensemble, a professional consort

comprised of UNC School of the Arts alumni and faculty specializing in the 19th and 20th century music of Scott Joplin, John Phillip Sousa and early jazz composers. Recently, he was named the conductor of the Winston-Salem Youth Symphony Orchestra.



Norman is a former tuba instrumentalist with the US Navy Band in Washington, D.C. and principal tuba of the Georgetown, McLean and Mt. Vernon symphonies. He has performed with the North Carolina, Charlotte, Richmond, Fairfax, Winston-Salem, Greensboro and Topeka symphony orchestras and is the winner of several solo and chamber music competitions. Previously, he served on the conducting faculty at UNC – Greensboro, University of Michigan, University of Wisconsin – Milwaukee, Washburn and Towson universities. He is the owner of the Charlotte Music School and serves as the board chair for the North Carolina Brass Band.



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Can you believe it's time to get ready for our annual Professional Development Conference? We have a great group of clinicians coming again, another amazing group of our students will be showcased in our Honors Chorus and as always, it will be a great time for fellowship. This is the time when we can gather with our true peers, share, reflect, learn, and bond. Conference is when we remember we're still a part of the ensemble, even though many of us are soloists at our respective schools. Our former Elementary Section chairperson, Beth Ulffers, calls conference, "Christmas for music educators!" So, get on your ugly Christmas sweater and come join us!

No ugly sweater is required; rather, wear your ensemble shirt proudly to the Ed camp. Let's show off our shirts and our ensembles. We provide the showcase groups that bring in parents, communities and dignitaries, and our shirts let them know we do it proudly. Together, we can share our experiences, see what ensembles our colleagues direct, and the diversity that elementary music provides. I can't wait to see all the different shirts and maybe get some ideas for new ones. A group photo is definitely in order!

Do you know we have an international presenter coming to share his great ideas? He has studied at the Orff Institute in Salzburg and presented in China, Singapore, Finland, Russia, Austria, Canada, Israel, Turkey, Hong Kong, and Poland. He has authored several books on Orff and Recorder. He was like a pied piper to us when he presented at our conference many years ago.

He also has a popular YouTube channel many of us follow, myself included. I have admitted to stalking his channel for years now. I know many of you use it often for lessons to teach your students. Did you guess who it is?



Yes, it is Dr. Rob Amchin. I am thrilled he has agreed to come again and share his talents with us. He has some fun, new innovative and creative ideas to share. Maybe we can convince him to share things he learned in those other countries as well.

Many years ago, I had the privilege of meeting these two ladies when they were just starting their careers. They were so fun,

funny and creative. I took the lessons I learned from them and still use many of them today. Now they have authored several books and are known as pedagogy, recorder, ukulele, and drumming clinicians.

They come to us from Lee County School District in Florida. Both were given the honor of being chosen as Florida's Elementary Music Teacher of the Year. They have presented at several national AOSA conferences and all over the country. West Music's Judy Triggs Pine has made it possible for us to have them by sponsoring them. If you don't know Sandy Lantz and Gretchen Wilson, then be ready for a bunch of laughs as they wow us with their talents.

Ukuleles are one of their specialties. Keeping in true Orff spirit, they have written ukulele lessons in their book that include chord progressions, accompaniment for vocal and instrumental melodies as well as movement and full orchestration for Orff and classroom instruments. Now, to find out what else they do, come to their sessions.

As we all know, North Carolina is home to many amazing musicians. Amongst them is one choral director who has found it in her heart to start not one but two award winning children's choral groups. She has lead them to regional, national and international recognition. She is bringing a great group for us to see the process she graciously showed us when she directed our own Honors Chorus. It is North Carolina's own Sandy Holland, former director of the Charlotte Children's Choir, and current founder and director of Young Voices of the Carolinas.

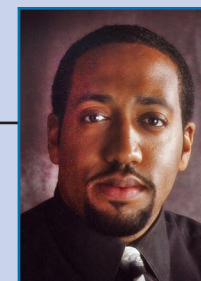
With all these amazing clinicians coming, I am excited! I know I won't miss it; I plan on seeing you there as well. But before I go, remember the last journal article for elementary? It was written by Steve Campbell of Dancing Drum. I think I will reread his words of wisdom as more inspiration before we see him again in November.

Grab your ensemble shirts, pack your bags and I will see you there. Oh, yes, remember to invite your administrators and art coordinators. They would be impressed by the level of dedication we all have! See you soon.

M

ulticultural Awareness

Johnathan Hamiel, Chair



The Multicultural Awareness Section of NCMEA has many influential and enlightening sessions planned for all music educators here in the state of North Carolina. Atiba Rorie will be presenting a session on **How to Teach African Drumming and its Historical Value**. Rorie has been playing percussion instruments since a young child. He has a B.A. in music from UNC – Greensboro and has studied with Babatunde Olatunji, Fahali Igbo, Bradley Simmons, Chief Bay, and The National Dance Ensemble of Ghana. He has worked at Guilford College, Winston-Salem State University and UNC – Greensboro. He is recognized as one of the most influential and knowledgeable African drummers in the field today.



Dr. Debbie O'Connell is currently an associate professor at Winston-Salem State University and the program coordinator for music education. She will be presenting **Incorporating Native American Flutes in the Music Classroom**. This session will provide brief historical background information, Native American flute resources, and the opportunity to play and explore the Native American flute. Additionally, concepts of how to use the Native American flute in the music classroom will be demonstrated and discussed.

This year, the Multicultural Awareness Committee will be presenting a round table panel discussion for all music education coordinators of all the Historically Black Colleges and Universities (HCBU) in North Carolina. This panel will discuss the pros and cons faced by HCBUs in the state and how to move forward in recruiting, retaining, and preparing highly effective future music educators.

I'm really excited about our sessions provided at the 2019 NCMEA Professional Development Conference, and I encourage everyone to come out and participate in these highly informative life changing sessions.



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Middle School Choral



Aaron Lafreniere, Chair



Happy New School Year! I hope your academic year has gotten off to a great start. Conference has always been one of my favorite times to reconnect with friends and colleagues and get some new ideas for the classroom. We have some great sessions planned for you this year, so don't miss out!

Conference kicks off on Saturday with Middle School Honors Chorus rehearsals. Your clinician this year is Dr. Amanda Quist who formerly served as chair of the conducting, organ, and sacred music department at Westminster Choir College and has just recently accepted the position of director of choral activities at the Frost School of Music at the University of Miami.

There will be sessions on Saturday and Sunday throughout the Honors Chorus rehearsals. On Sunday, you will have the opportunity to see the culmination of the hard work of the clinician and students at the Honors Chorus concert. These concerts are always such a treasure to witness from year to year! I look forward to seeing the great work Dr. Quist will do with our young singers from North Carolina!

The sessions we have currently scheduled for the weekend are: **Using IPA in the Choral Classroom** presented by Jonathan Saeger, **Transgender Awareness** presented by Jeremy Craft, **Raising Young Singers through Repertoire** and **Working with Male Voices** both presented by Eric Johnson, two reading sessions presented by Andy Beck with Alfred Music, one on



Two-Part Choral Music and another on **Choral Music for Middle School Voices**, and a presentation by Andrea VanDeusen on **Repertoire Selection for Adolescent Singers**. That's just the weekend! Keep reading to see all the other great sessions we have jam-packed into this Conference for all of you!

On Monday and Tuesday, we have sessions presented by Dr. Meg Stohlman, **Gender in Choirs** and another on **Empowering the Individual Voice, Director not Dictator** presented by



William Southerland, **12 Steps to Better Tone** presented by Dr. Daniel Monek, **MPA Tips for Success** presented by Susan Townsend and Dave Dobbins, and a reading session sponsored by J.W. Pepper. You will also have the opportunity to attend the concerts of the choirs that are performing, the Middle School Choral

Board Meeting and your respective district meetings. Make it a point throughout your time at conference to stop by the Exhibit Hall – we want to make sure the exhibitors keep returning year after year, and to do that we have to be visible in the Hall.

I hope you are excited about the sessions being presented at conference this year and are able to join us, whether for the weekend or the entire conference. I look forward to seeing you there!

Dr. Amanda Quist

Dr. Amanda Quist is the newly appointed director of choral activities at the Frost School of Music at the University of Miami. Before that, she was associate professor and chair of the conducting, organ, and sacred music department at Westminster Choir College. She conducted the Westminster Chapel Choir and Westminster Kantorei, and taught graduate and undergraduate conducting.

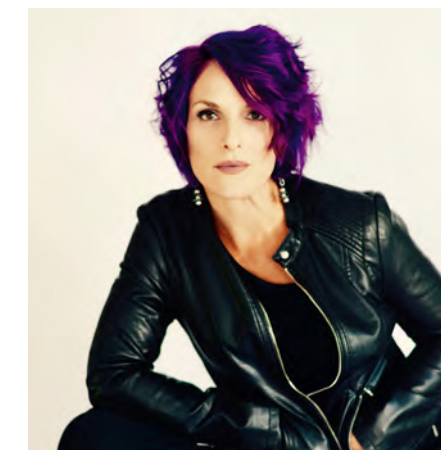
She is the recipient of Westminster Choir College of Rider University's 2014 Distinguished Teaching Award, and the 2018 Mazzotti Award for Women's Leadership. Westminster Kantorei, an award-winning early music ensemble, has performed at the ACDA Eastern Division Conference, Boston Early Music Festival, the American Handel Festival, and the choir just released its first



Welcomes New Faculty for 2019-2020



Sequina DuBose
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

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commercial recording, *Lumina*, distributed by Naxos.

During her work with the Westminster Symphonic Choir, Quist collaborated with the New York Philharmonic, The Philadelphia Orchestra, Dresden Staatskapelle, and composers Ola Gjeilo and Tarik O'Regan. She was chorus master for the Philadelphia Orchestra Choir's performances of Mahler's 3rd Symphony, conducted by Yannick Nezet-Seguin. She also served as chorus master for the premiere of Toshio Hosokawa's opera, *Matsukaze*, at the Spoleto Festival USA and the Lincoln Center Festival.

Prior to her new position, Quist was director of the Westminster Vocal Institute and director of choral activities at San José State University. Her other honors include the James Mulholland National Choral Award and the Audrey Davidson Early Music Award. Her research focus is voice science and pedagogy in choral singing, and she recently presented lectures on the topic of choral sound across the country.

Charlotte Latin School



The Charlotte Latin Middle School Concert Choir has a long history of excellence. Under its former director, the choir consistently earned superior ratings at MPA and performed at the NCMEA Professional Development Conference in 2008. The choir is in its second year under a new director, and together they performed three concerts for the school community and earned a superior rating at MPA in the spring of 2019.

Charlotte Latin School is an accredited, independent, coeducational, non-sectarian, college-preparatory day school serving more than 1,400 students in transitional kindergarten through twelfth grade. Its mission is to encourage individual development and civility in its students by inspiring them to learn, encouraging them to serve others, and offering them many growth-promoting opportunities.

Emily Shusdock is the director of middle school choirs at Charlotte Latin School. She holds a B.M. in Music Education and an M.A.T. from Westminster Choir College in Princeton, N.J. Outside school hours, she teaches private voice, and sings professionally with Bach Akademie Charlotte, The Same Stream, the Chamber Singers of the Charlotte Master Chorale, and other ensembles.

Southeast Middle School

Southeast Middle School, part of the Winston Salem Forsyth County School District, was opened in 1998. Since opening, it has welcomed students from many diverse cultures, backgrounds, and demographics. Southeast Middle School performing arts programs have thrived over the years and now provide music education to half of the school's population. The treble choir is one

of the many choral opportunities provided at Southeast Middle School. Other ensembles include sixth, seventh, and eighth grade beginning chorus, seventh and eighth grade continuing chorus, and seventh and eighth grade auditioned chorus.

Angel Rudd has been choral director since August 2008. Previously she taught at Rockingham County Middle School, and currently teaches at Southeast Middle School in Kernersville. She obtained a degree from UNC – Greensboro in music education with concentrations in choral education and piano. She has successfully prepared choirs to perform at the Lincoln Center and area venues in New York City; Alabama Theatre and Legends in Concert, Myrtle Beach; Biltmore Estate; and show school representation at local state events, such as Music Performance Adjudication, Honors Chorus, and All-State Chorus.

In addition to educational responsibilities at Southeast Middle School, she serves on the NCMEA executive board as the All-State Chorus coordinator. This is a rigorous coordinating job that offers music opportunities for 600 students across the state. She has also worked with the ACDA, organizing and planning concert performances for selected national choirs across the United States. In the summer, she is a staff member for the North Carolina Summer Institute of Choral Arts at Warren Wilson College in Asheville, and works throughout the year as a liaison for traveling choirs who attend from all over the United States.

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High School Choral

Bethany Jennings, Chair



By the time you read this, the new school year will be well underway. If you're anything like me, at this point in the school year, the sheer volume of tasks to be completed, assignments to grade, and notes and rhythms to be taught seems insurmountable. The honeymoon period of student behavior is long gone and a mental health day is looking like the only option to get caught up.

Do it. Take a mental health day. Get caught up. Forget an amazing substitute plan; your students will be fine. Your mental energy must be replenished if finishing strong in 2019 is a viable option. Reclaim a bit of your 'summer' self and while you are working in your pajamas, be sure to register for the fall conference! It may seem like one extra thing to do, but know that so many people have been working on your behalf to provide an opportunity for you to come and rest while also being surrounded by mentors, friends, and colleagues who can relate and offer support.

If we allow ourselves to come to conference mentally rested, we will be able to focus on watching a master conductor in honor choir rehearsals instead of entering grades or checking email. We will be able to consider new teaching techniques for use in our ensembles while also visiting exhibits without being overwhelmed. Most importantly, with less stress and worry, we might just be able to be inspired.

Too many times I've stolen my own experience at a conference by not preparing to come. I'm embarrassed to admit there was a year my colleagues raved about a particular clinician and their work, but I was so engrossed in returning emails and entering student grades that I missed the entire experience right in front of my face.

This year, a wide variety of engaging topics from improving ensemble sound, to approaching singers mental health, to specific musical needs of our choristers is on the docket. Additionally, our annual Honors Chorus performance never disappoints and we are excited to welcome three high school choirs to the Stevens Center for the Monday concert session. Read more about the selected choirs and their directors below.

Lastly, know that the High School Choral Section board members took a great deal of time this past summer to examine your overall experience as a member of NCMEA. An incredible effort was made to streamline some of our processes, update

policies, and make information more readily available. How can we serve you? Plan to attend our High School Section membership meeting on Monday at conference to learn about updates and changes that promise to save you time. I also invite you to come to share ideas about how we can improve your experience as a valued member of NCMEA.

So, do it. Prove me wrong on this. Take a day – whether it be a weekday or a weekend day – and restore some balance for yourself. I guarantee your conference experience will be elevated. I look forward to seeing you soon.

Congratulations to the 2019 Performing Choirs!

Leesville Road High School Capital Pride



Capital Pride is the advanced Choral Ensemble at Leesville Road High School in the Wake County Public School System in Raleigh. Established in 1994, Capital Pride consistently earns superior ratings at NCMEA's MPA. An auditioned ensemble of tenth through twelfth grade students, Capital Pride, under the direction of Tonya Dickens, has continued the tradition of musical excellence, having earned a gold superior rating, first place in the Concert Choir category, and first place in the Choral category at the Big Apple Classic Festival during their spring trip to New York City in 2019.

Tonya Dickens

Tonya Dickens is the choral director at Leesville Road High School. Originally from Ohio, she attended Miami University in Oxford, Ohio and received a bachelor's degree in piano performance and a master's in music education. During her time at Miami University, Dickens sang in, and accompanied, the Opera Ensemble, the Collegiate Chorale and the Chamber Singers under the direction



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FOR MORE INFORMATION

Dr. Frank Bongiorno

CHAIR

bongiornof@uncw.edu



2019-20 AUDITION DATES

Saturday, December 7

Friday, January 10

Saturday, February 8

Saturday, February 22

Saturday, February 29



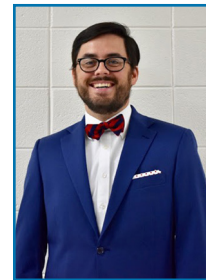
of Dr. William Bausano. She also served as an accompanist for studio voice and instrumental students, and accompanied and vocal directed several musicals for the Miami University theater department under the mentorship of Dr. Jack Liles. In addition to teaching, Dickens has also served as an accompanist/vocal director for musical theater at high schools, and youth and community theaters in the Greater Cincinnati area.

East Gaston High School Concert Choir



The East Gaston High School concert choir is the school's advanced mixed-voice ensemble. Consisting of juniors and seniors, the choir has a high level of music literacy and is well-versed in a variety of repertoire that spans centuries, genres, and cultures. Concert choir singers are consistently chosen for honor choirs on the local, regional, and state levels, and have performed most recently in St. Patrick's Cathedral and the Cathedral of St. John the Divine in New York City, as well as with the Auburn University Chamber Choir on multiple occasions.

Peter Haley



Peter Allen Haley is in his seventh year serving as choir director at East Gaston High School in Mount Holly, where students learn and sing together in a comprehensive program stressing music literacy and artistic excellence. He also serves as school improvement team chair and arts department chair at East Gaston, and has enjoyed moonlighting as a soccer coach from time to time. Haley is co-

director of the Gaston County Choral Ensemble and sings with the Charlotte Master Chorale and Chamber Singers. A 2005 graduate of Ashbrook High School, he holds a Bachelor of Arts in music from Wingate University, and a Master of Church Music from Samford University.

Garner Magnet High School



Garner Magnet High School has a rich tradition in choral music and music literacy. The Die Meistersingers is the highest level performing ensemble the school offers its students. The Die Meistersingers have performed in choral festivals in Williamsburg, and performed at the Candlelight Christmas Processional at Disney's Epcot with Whoopi Goldberg. Last year, we toured in

Germany, Austria, and Italy. This group has had the opportunity to accompany Jeff Kready and Nikki Daniels at Performing Arts Centers locally (of *Les Mis* and *Hamilton*). We participate in MPA each year and consistently receive superior ratings in repertoire and music literacy.

Sam Wanamaker

Sam Wanamaker graduated from Appalachian State University with a Bachelor of Arts in choral music education with a focus in secondary choral studies. Growing up in Fayetteville, he participated in choir and band programs in school and through the community. Currently living in Raleigh, he enjoys singing, playing the piano, cooking, and traveling. This is his fourth year at Garner Magnet High School, and he honored to be a part of this journey at Garner Magnet High School.



2019 Young Composers Showcase Winner Matthew Marcus, Charlotte Latin School



Matthew Marcus is a junior at Charlotte Latin School, singing in concert and chamber choir and performing in their high school plays and musicals. He began composing in the spring of 2018 and had his first choral work, *Whether in Darkness or in Light*, premiered in Charlotte Latin's Spring Concert. In the summer of 2019, he attended the Interlochen Arts Camp for Composition and has since written works for choir and various chamber ensembles. He is currently preparing a choral piece for Latin's Holiday Concert in December.

Charlotte Latin Concert Choir, an award-winning ensemble, is a collective group of all four grades in upper school, inclusive of both men and women. They sing a variety of choral music in four to eight parts, performing an array of music from the Renaissance period to modern 21st century composers. The choir sings at a variety of events, including assemblies and Mosaic (Diversity) Night, North Carolina MPA, as well as holiday and spring concerts each year.

Craig Estep, Choral Director

Graduating from Pfeiffer University with a BA in music education and Winthrop University with a MMA in vocal performance, Craig Estep has extensive experience on the professional opera and concert circuit from 1984 to 1995. Since that time, he has taken up the baton. He is now conducting a 65-member high school choir at Charlotte Latin School, where his choir has brought home superior ratings every year at MPAs. A member of ACDA, he has led All-County choral clinics and conducted musical theater productions. As professional development, he has studied choral conducting under James Jordan from Westminster Choir College and James Whitborn at Oxford University, Simon Carrington, a founding member of the King Singers, in Sarteano, Italy and has attended choral clinics with several renowned choral conductors in the United States.



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Josh Cvijanovic, Chair



Somehow you blink, and summer is over. Now you're back in your classroom, teaching your students, and thinking about plans for the Professional Development Conference. Without a doubt, this is one of the best opportunities for professional development we have available to us all year. I am excited to bring you a great lineup of jazz education opportunities for 2019!

First as a reminder: we have shifted our offerings to now begin on Saturday afternoon and finish up on Monday evening. If you have not finalized your itinerary or secured your hotel, please plan to be in Winston-Salem by Saturday afternoon as the first clinic will begin at 2 p.m. The Jazz Section Business Meeting will take place at 9 a.m. on Sunday. These items may change as we approach the conference, so be certain you download the app to have the most up-to-date times and locations available.

As mentioned after last year's conference, it is my hope that during my tenure as Jazz Chair we can help more and more directors realize there is a place in their classrooms for jazz. In that spirit, many of our clinics this year are geared towards helping those new to this medium, both performers and directors alike.

One particular focus is introducing and developing improvisation with your students, beginning on Saturday



with Adam Larson and his clinic, **Conversation Starters**. Originally from Normal, Ill., Adam Larson is an American saxophonist, composer and author. Larson garnered numerous awards, distinguishing him as one of the most promising artists of his generation. As a student, he was a member of virtually every national program dedicated to showcasing excellence in young jazz talent including The Grammy Band, Next Generation Jazz Orchestra, Betty Carter Jazz Ahead, YoungArts Jazz Fellows, Telluride Student All-Stars, and Jazz Band of America among others. Upon graduating high school in 2008, Larson moved to New York City to pursue his BM and MM in Jazz Performance on full-scholarship from The Manhattan School, where he graduated with honors as a master's student as the recipient of the William H. Borden Award for Outstanding Performance in Jazz in 2014.

Larson has released four albums; his most recent recording, "Second City," received a four-star rating from *Downbeat Magazine*, and was listed as one of the best releases of 2017. He has authored two jazz etude books: *Leaps & Sounds: 12 Contemporary Etudes for Jazz Saxophone*, volumes I and II, as well as *Conversation Starters: 180 pieces of Jazz Vocabulary*. This publication, the focus

of his clinic, contains a comprehensive list of vocabulary unique to common chordal progressions in jazz. Larsen will share how an understanding of this vocabulary can be developed in musicians, and how they can use this to begin the conversation of performing with their bandmates.

As the weekend continues, we will have many other clinics that focus on improvisation instruction, including **Teaching Beginning Jazz Improvisation, Early Improvisation: Having Fun and Building Confidence**, and **Learning to Improvise Using Solo Transcriptions**.

For the first time this year, we're also presenting an interactive workshop, designed to allow attendees to play and improvise with the clinicians. **Swing in Twenty Minutes or Less** will be lead by drummer and educator Thomas E. Taylor, Jr. Taylor was born in Elizabeth City. He studied classical percussion at UNC – Greensboro, graduating with a music education degree in 1991 and a master's degree in 2009. He has become one of the southeast's most in-demand jazz drummers and educators.



He has taught and performed in Brazil, Canada, China, Europe, Japan, South Africa, and the United States. As a composer, Taylor has two self-produced CDs: *The Seeker* (2018), and *Introducing Thomas E. Taylor Jr.* (2001). He has recorded with numerous artists over the last 25 years. He has written articles for jazz and music educator magazines, and has published a college hip-hop textbook. He advocates for classic jazz music by hosting a monthly local radio show. During this session, members of his ensemble will spend five minutes each demonstrating key elements that make the music swing and easy to play. Those in attendance will be invited to use their ears, creativity, and instrument (regardless of skill level) to have fun creating new songs within an existing song.

Other sessions will include **Sing Vocal Jazz, Teach Vocal Jazz; The Jazz Commandments: Guidelines for Successful, Authentic Swing Performance; Meet The Rhythm Section: The Foundation of the Band**, and **Supporting Developing Jazzwomen**. With such a variety of topics intended for jazz educators from middle school well into the collegiate setting, I certainly hope you will join us this year.

We are also lucky this year to have some wonderful performances in the Jazz Section. Following his clinic, Thomas Taylor and his ensemble will return to give a full concert later that afternoon. This year, three NC schools were invited to perform as a part of the Conference.

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Bunker Hill High School Jazz Band



Joined by Adam Larsen on Saturday evening will be the Bunker Hill High School Jazz Band, under the direction of Myron Massey. A native of Salisbury, he is the director of bands at Bunker Hill High School in Claremont, where he has been since August 2013. Bands under his leadership have received exclusively superior and excellent ratings, as well as numerous caption awards in marching, concert, and jazz bands, and winter guard. In 2019, the Bunker Hill Wind Ensemble performed a joint concert with the UNC Symphony Band under the direction of Dr. Erin Cooper. Prior to his appointment at Bunker Hill, Massey spent two years as Asheville High School assistant band director. In 2013, the band program had the distinct honor of marching in the Presidential Inaugural Parade. A North Carolina Teaching Fellow, he received his Bachelor of Music in music performance and Master of Arts in teaching from UNC – Chapel Hill.

The Bunker Hill jazz program was revived in 2009 under the direction of Aaron Pannebaker. The jazz band earned its first superior in school history in the spring of 2010. Since then, the band has earned five superior ratings and three excellent ratings at MPA, and its first superior rating at the City of the Arts Jazz Festival in Winston-Salem. The band is set up in a traditional big band style. Students have made West Region Jazz Band and gone on to audition at the All-State level. They are most proud of their frequent collaboration with their only feeder program, River Bend Middle School, under the direction of Crystal Webb. Together, the Bunker Hill and River Bend Bands put together several performances at both schools and throughout the community, and serve over 300 students between the two schools.

West Forsyth High School Jazz Ensemble



The West Forsyth High School Jazz Ensemble is under the direction of Patricia Hughes Ball and Colin Choat. Hughes Ball is a graduate of UNC – Chapel Hill and UNC – Greensboro. She is a

National Board Certified Teacher and has taught middle and high school public school bands in North Carolina for the past twenty-five years. This is her fifth year as the director of bands at West Forsyth High School.

Choat is a graduate of The University of Alabama and Appalachian State University. He has taught public school bands in the Winston-Salem Forsyth County School System for the past seven years. This is his first year serving as assistant director of bands at West Forsyth High School. The jazz ensemble comprises students in grades nine through twelve. Placement in this ensemble is based upon a yearly competitive audition and also requires that students take a concert band or orchestra class so jazz ensemble is their second ensemble class each year. This ensemble meets on a 90-minute A day/B day schedule throughout the school year for a total of 90 class meetings per year.

Students in this group consistently place in the UNC – Greensboro NC Honors Jazz Band, the Western Region Jazz Band and the All-State Jazz Band. Students are also encouraged to perform in combos outside of the regular class meeting and many of these students are also members of the marching band at West Forsyth. This will be the second performance of the West Forsyth Jazz Band at the Professional Development Conference. The first was in 2014, under the direction of Jim Kirkpatrick and Phil Spencer.

Enka Middle School Jazz Band

The Enka Middle School Jazz Band is an auditioned group of students who meet every other day for rehearsal outside of regular band class. Students continue to represent the school at region and state level events. They have been awarded top ratings at MPA events and have quickly become a cornerstone of the Enka Band program.

Directed by Kevin Kimbrough, they will be our final performing ensemble of the conference. Kimbrough holds a Bachelor's in Music Education from Western Carolina University. He currently serves as the band director at Enka Middle/Intermediate Schools, just outside of Asheville.

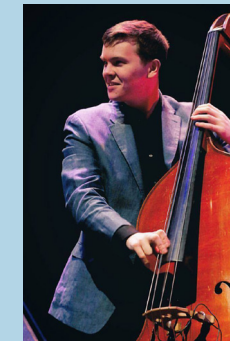
He started his career teaching at Bethel Middle School in Waynesville, where helped build their middle and high school programs. Now entering his fifth year at Enka, he has worked tirelessly to build a thriving band program. Enka's bands have consistently achieved high ratings at Concert Band and Jazz Band MPA events. The number of students participating in county, district, and state clinic events continues to grow annually.



Bryan Carter and the Young Swangers



Bryan Carter



Dan Chmielinski



Anthony Hervey



Lucas Pino



Julius Rodriguez

Bryan Carter and the Young Swangers

Finally, the Jazz Section is very excited to bring Bryan Carter and the Young Swangers to Winston-Salem for this year's Professional Development Conference. Shortly after completing his training at The Juilliard School in New York City, and still at the very outset of his career, Carter has already played and/or recorded with many notable artists including Clark Terry, McCoy Tyner, Wynton Marsalis, Marcus Roberts, Kenny Barron, Michael Feinstein and Kurt Elling.

Carter attended Juilliard as a jazz studies major, where was the recipient of the Irene Diamond Scholarship and the Samuel L. Jackson Scholarship. While there, Carter took a strong interest in composition, orchestration and inter-divisional cross-collaborative performance. Aside from performing, Carter conducts clinics,

master-classes and workshops at schools, colleges and universities around the world. Currently, he serves as a teaching artist for the Jazz at Lincoln Center "Jazz for Young People" program in New York City and endorses Ludwig Drums, Vic Firth Drumsticks, Remo Drumheads, Zildjian Cymbals and 64 Audio Monitors.

Described as "an energy and fire that can't be contained, Bryan Carter & The Young Swangers are expanding audiences in the name of jazz. With sold-out performances around the globe, these young musicians are showing that jazz is alive and well." In addition to Carter, the Young Swangers are comprised of Anthony Hervey (trumpet), Dan Chmielinski (bass), Julius Rodriguez (piano), and Lucas Pino (saxophone). This exciting concert will be in the Stevens Center on Sunday evening and will be a part of the conference you don't want to miss.

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- Saturday, February 15, 2020
- Saturday, March 21, 2020

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at musicinfo@brevard.edu or
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Donald Walter, Chair

We have a great Professional Development Conference heading your way for the Orchestra Section. As always, we will kick things off with the All-State Honors Orchestra weekend. During the weekend, our students will participate in a clinic and concert with Douglas Droste, director of orchestras at Ball State University. Additionally, students will have sectionals with the artist-faculty of UNC School of the Arts. Many thanks to Ryan Ellefsen for putting together this year's event. During the students' rehearsals, the N.C. chapter of the American String Teachers Association will have its ever-popular music reading session, business meeting, and after-concert social gathering. Also, on Sunday we will have our state-wide NCMEA Orchestra Section business meeting.

On Monday, we will have a wonderful mix of in-service sessions and concerts. Molly Gebrian from the University of Arizona will present sessions on the intersections of musical practice, memorization, and brain research. Douglas Droste will speak to us about decision making from the podium. Matt Wilson and Erica Hefner from Charlotte-Mecklenburg Schools will talk about creating successful programs with limited resources. Finally, Rebecca MacLeod from UNC – Greensboro will help us choose good string fingerings. Our performance groups on Monday will be the combined Gardner-Webb University Orchestra and Crest High School Chamber Orchestra under the direction of Patricia Sparti and Paul Stickland, and the Pinecrest High School Orchestra under the direction of Matthew Holt.

On Tuesday, we will have another eclectic mix of sessions

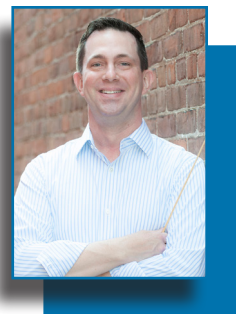


and a fabulous closing concert. Matt Laird, recent graduate of UNC – Greensboro, assisted by the Northwest Guilford Seventh Grade Orchestra under the direction of Elizabeth Cox and Donald Walter, will present a session on getting middle school string students to play jazz. Ryan Ellefsen from East Chapel Hill High School will discuss how student seating can affect classroom management. Also, Mira Frisch from UNC – Charlotte will teach us how to understand and teach the Regional Orchestra cello scales. Our finale concert will be the Hendersonville High School Orchestra under the direction of Amanda Tant.

Please see below for brief bios of our out-of-state guest presenters. I look forward to seeing you at conference!

Douglas Droste

Conductor Douglas Droste is recognized as possessing “obvious joy” for making music and a “sure sense of timing” when on the podium. Those under his baton routinely acknowledge his in-depth interpretations, keen sense of communication, and personable ability to empower musicians. He is the artistic director of the Muncie Symphony Orchestra (MSO), director of orchestras at Ball State University, and conductor of the Music for All Summer Symposium Youth Orchestra.



Droste has been called “The People’s Maestro” because of his rapport with MSO musicians, audience members, and presence in the community. He has been praised for dynamic performances and innovative programming. He has helped develop the MSO’s Family Series within the organization’s ever-expanding lineup of community engagement offerings. Droste programs accessible pops concerts, including the annual Festival on the Green, Holiday Pops, and Picnic and Pops with the Ball State University “Pride of Mid-America” Marching Band.

At Ball State, Droste conducts the Ball State Symphony Orchestra (BSSO), opera productions, and oversees the orchestral conducting program. In addition to performing traditional and contemporary repertoire, the BSSO has enjoyed unique collaborations with the BSU Jazz Ensemble, Ron McCurdy and his Langston Hughes Project, Sensory Friendly concerts for children with special needs, and a recording with Tony Award



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Festival Honors Orchestra



The Festival Honors Orchestra is an opportunity for advanced high school string students to develop their performance skills through rehearsals, sectionals, performances, and master classes.

Online applications will be accepted beginning **Monday, November 4, 2019**. The student application deadline, including audition recordings, is **Thursday, December 5, 2019**. The festival fee for each selected student is \$60.00, which includes two meals in the UNCG Dining Hall and a ticket to the Greensboro Symphony concert on Saturday evening.

Based on the audition recording, select students will receive a private lesson with UNCG string faculty members, scheduled as part of the Festival.



Prof. Douglas Droste
Festival Orchestra Clinician
Director of Orchestras
Ball State University
Muncie (IN) Symphony

String Teachers Conference



The String Teachers Conference is a terrific opportunity to grow as a teacher and musician, and be inspired by our outstanding clinicians. The schedule will include sessions on topics such as string pedagogy, teaching strategies, conducting, and rehearsal techniques.

The fee for all orchestra directors and private string teachers is \$65.00, including parking, refreshments, and a ticket to the Greensboro Symphony concert. **Participants may earn 1.5 units of North Carolina Certificate Renewal Credit.**

Online submission of student applications and audition recordings, as well as registration for teachers, will become available **Monday, November 4, 2019**.

For further information, please write or call:

Dr. Kevin M. Gerald
Director of Instrumental Ensembles
800.999.2869 or 336.334.5299
kevin_geraldi@uncg.edu



Dr. Laurie Scott
String Teachers Conference
Director, String Project
Associate Professor of Music
and Human Learning
University of Texas at Austin

winner Sutton Foster, *Take Me to the World*, released in June 2018. The BSSO was selected to perform at the 2019 College Orchestra Directors Association National Conference in Boston, as well as the Indiana Music Education Association Conference (2016, 2019), and as the featured orchestra at the Music for All National Choral Festival (2018, 2019).

A dedicated advocate of music education, Droste regularly conducts youth and All-State orchestras, serves as a clinician and adjudicator for school orchestras and festivals, and has guest conducted at the prestigious Midwest Clinic. As conductor of the Music for All Summer Symposium Youth Orchestra, he has overseen unprecedented growth in the program, including collaborations with Black Violin, Quattrosound, and Project Trio. Droste is a Yamaha Performing Artist and Master Educator, and is also affiliated with the American String Teachers Association and Festival Disney.

Molly Gebrian



Violist Molly Gebrian has distinguished herself as an outstanding performer, teacher, and scholar throughout the United States and Europe. Her love of contemporary music has led her to collaborate with many composers, often in premieres of works written for her. She has worked closely with the Ensemble Intercontemporain and Pierre Boulez for performances at the Lucerne Festival and she spent the

2011 – 2012 academic year in Paris to undertake an intensive study of contemporary music with violist/composer Garth Knox.

Her other principal teachers include Peter Slowik, Carol Rodland, and James Dunham. Gebrian completed her Doctor of Musical Arts in viola performance from Rice University's Shepherd School of Music, and also holds graduate degrees in viola performance from the New England Conservatory of Music, and bachelor's degrees from Oberlin College and Conservatory of Music, in both viola performance and neuroscience.

She served as the assistant director for two interdisciplinary conferences on music and the brain while at Rice, has published papers dealing with music and neuroscience in the *Journal of the American Viola Society*, *Frontiers in Psychology*, *Flute Talk* magazine, and *The Strad*.

Her background in neuroscience gives her unique insight into how the brain learns and how musicians can best use this information to their advantage in the practice room. Given this expertise, she is a frequent presenter on topics having to do with music and neuroscience at conferences and universities in the United States and abroad. During the summer, she is on faculty at the National Music Festival and Montecito International Music Festival, and has also taught at the Sewanee Summer Music Festival. After teaching for five years at the University of Wisconsin – Eau Claire, she joined the faculty at the Fred Fox School of Music at the University of Arizona in the fall of 2019.

CIVIC ACTION FIELD GUIDE FOR MUSIC EDUCATION



Representing music educators, students, and advocates, NAFME is dedicated to ensuring the accessibility, presence, and perseverance of quality music programs taught by certified music educators, for all students across the nation, regardless of circumstance. Through active advocacy and collaboration, we are changing the national conversation about music's role in delivering a well-rounded education to all students.

NAfME designed the Civic Action Field Guide to help music educators and education stakeholders better understand the processes behind how public education is governed and funded, with an eye toward supporting high-quality music education in districts and at the state level across the nation. **With this Guide, you will be able to:**

- Understand how public education is governed and funded
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- Identify candidates and their stances on education issues
- Register to vote
- Understand the well-rounded education programs found in Title I, Title II, and Title IV, and learn how to advocate for the availability of these funding streams to your music program under ESSA (the Every Student Succeeds Act)
- Contact your elected officials and advocate for music education

Download your copy today at bit.ly/NAfMECivicActionFieldGuide. Questions? Email advocacy@nafme.org or call 1-800-336-3768.

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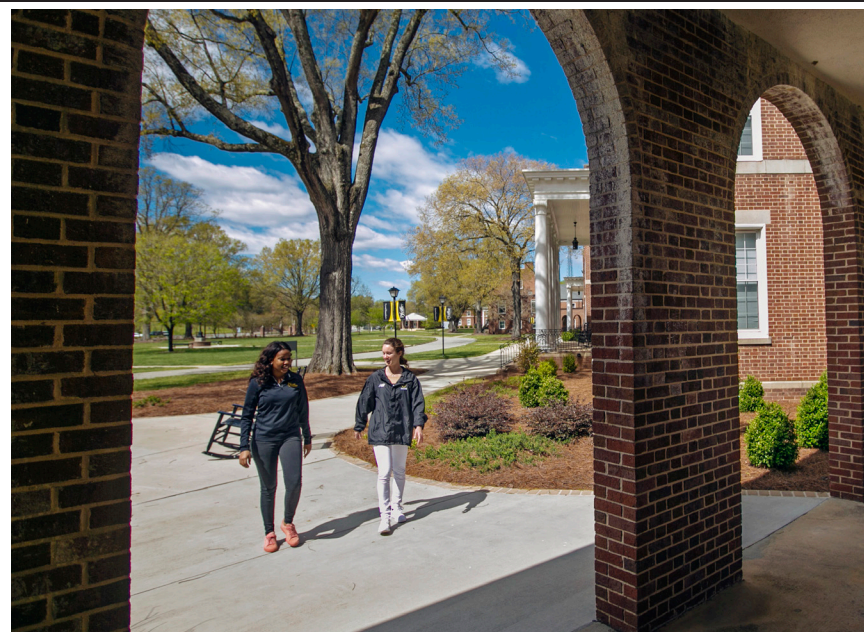
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Howie Ledford, Chair



Last year, the technology committee surveyed attendees, asking what you wanted as far as technology presentations at conference. Based on your responses, we've created this year's technology lineup.

We want to make sure you get information that is useful for your classroom. Remember, technology is a tool to make our lives easier and should be used as such. We have aggregated the data and have a slate of technology presentations more tailored to what the constituency asked for. We will be continuing this data collection, so if there is something not covered this year, please make sure you fill out a survey at the end of a presentation or email me at the end of the conference so I can add your suggestions to our data collection.

Based on the positive feedback from last year, the committee is also presenting each session twice for those who may need options in their schedules. We realize not every teacher can make every clinic, and you may have to choose, but we have worked very hard to make sure our lectures do not overlap in content and are relevant to what you requested.

The clinics will include, but are not limited to, the following topics:

Organizing Your Digital Life

Organizing Your Classroom with Google Suites

(two separate, completely different clinics are offered this year)

What can I do with these Chromebooks?

Tech Tool Kit for Pre-Service or New Teachers

(Veterans are welcome, but this clinic is aimed at young teachers)

Setting Up a Small Studio for Less than \$400

Live Sound Basics

Recording Concerts and Securing Rights for a Recording.

Flipgrid

Saving Time with Macros and

Workflows (Keyboard Maestro, Automator, CuteClips)

Integrating Computational Thinking into Music.

This year, we are also continuing **Office Hours**. Office hours are a time for you to drop in with your tech questions. Your questions may concern Chromebooks, live or studio sound, Google, or any other topic that may concern you and your classroom. When you look at your office hour time, look to see what your person's strength is. The office hour typically happens after the presenter's clinic if you would like to talk to the clinician further. However, if there is a topic you want to talk about, feel free to drop into the room. These hours will be posted in the app.

Speaking of the app, we are happy to see the NCMEA Conference app back. However, we need to stress, the committee does not have any control over the app. This has been a common question in the past. Pat Hall, our executive director, has brought back the old app from two years ago, and she maintains it.

Lastly, the committee looks forward to seeing you at the conference. We hope it will be enjoyable and you will get something out of it for your classroom and your students.



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