



# SOUTH CAROLINA MUSICIAN

The Official Publication of South Carolina Music Educators Association

VOL. LXIX

WINTER 2016

NO. 1

## NAfME ELECTIONS

P.8

## SCMEA CONFERENCE SCHEDULE

P.18



U.S. Fleet Forces Band to perform at 2016 Conference

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# The South Carolina MUSICIAN

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(a non-profit organization)

**VOL. LXIX**

**WINTER 2016**

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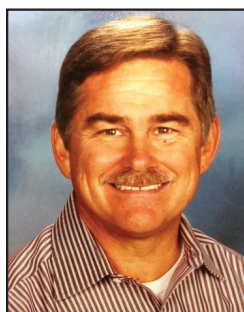
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It's always an exciting time to see that we are nearing the annual SCMEA Conference. As always, there are many really interesting sessions and I am sure you will find several to enrich your professional development in meaningful ways. I am particularly excited about the performances that will kick off with two jazz

bands on Thursday night followed by the US Navy Fleet Forces Band at the general session on Friday. There are so many great ensembles performing (too many to list here) so check out the schedule and show your support.

On another note, and after attending the NAFME State Editor's meeting last June in Virginia, I was surprised to learn that many people from across the United States read the South Carolina *Musician* magazine. As I began to receive several music education magazines from other states I observed the ways in which the music schools, colleges and universities, educators and communities were supporting each other with articles and advertising. I thought, "Hey, we're doing that, too, but perhaps we need to refine our showcase a bit more?" In my mind a new goal for our magazine began to take shape.

This new goal cannot be the vision of one person because the task is too large and complex. We have several people and businesses that are consistent and I thank all of you for your continued support – again, too many to list. But this message is intended to encourage *everyone* to get involved. We should be proud to represent our amazing music educators, our talented students, our outstanding music programs and our music-related businesses in South Carolina in *our* magazine.

Hopefully this issue will be a step in the right direction to demonstrate our collaboration and commitment to students in music education at every level. This is an exciting time to be involved in music and with the passage of the Every Student Succeeds Act (ESSA) we should all take this new opportunity to strengthen the position of music in our schools and communities.

What will be *our* next step?

Take care and safe travels everyone!

Jason Sprankle, D.M.A.  
Editor, *SC Musician* Magazine

## CALL FOR ARTICLES

The SC Musician magazine is calling for articles pertaining to music education in K-12 and/or higher education to be considered for publication in the upcoming Spring 2016 issue. Articles from teachers, researchers, and administrators dealing with the practice of teaching music will receive priority consideration. The work submitted should be limited to between 1000-1500 words. The author, or author's representative, must certify in writing that the submission is an original work and free from any other binding copyright restrictions. A cover letter or email message giving full authorization to the SCM editor for publication must include the copyright certification statement. SCM reserves the right to decline publication of any submission. Please submit your articles to the Dr. Jason Sprankle, SCM Editor at [jsprankle@lexington1.net](mailto:jsprankle@lexington1.net) or by mail to 320 Corley Mill Road, Lexington, SC 29072. The deadline is March 30, 2016.

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# PRESIDENT'S MESSAGE



## Dear SCMEA Colleagues,

It is hard to believe that winter has arrived and conference time is almost upon us! I am looking forward to our second year at the Columbia Metropolitan Convention Center in the heart of our capital city. The vibrant Vista is the perfect

backdrop to what I know will be an engaging, exciting, and inspiring Professional Development Conference for each of you. The great variety of clinics, sessions, exhibits, and performances should offer something for everyone. In fact, we had so many session requests this year, that we decided to expand our offerings and utilize the meeting rooms at the Hilton Hotel for some Saturday morning sessions.

There are a few special events that I want to highlight. Please plan to kick off your conference experience on Thursday evening from 6:00–8:00 pm with the Grand Opening Reception in the Exhibit Hall. Enjoy some delicious appetizers and energizing music provided by the Coastal Carolina Jazz Band followed by the North Greenville University Jazz Band. This is a great opportunity to meet all of our vendors and thank them for supporting our conference! You also won't want to miss our Friday morning General Session. The keynote speaker will be Carrie Ann Power, our new SC State Department of Education Associate for the Visual and Performing Arts. She replaces Scot Hockman who retired this past March. Scot was an invaluable member of our SCMEA Board and we thank him for his years of dedication, service, and advocacy for all the fine arts in SC. During this session we will also honor our SCMEA Award winners and recognize our students who were accepted into National Ensembles. The featured performing group during the General Session will be chamber ensembles from the US Navy Fleet Band based in Norfolk, Virginia. Later on Friday evening, their entire Wind Ensemble will give a special 8:00 pm concert in the ballroom. Please invite your family and friends to join you for this concert as it will be open to the public. Also note, our SC Elementary Honor Choir weekend will again be held in conjunction with the conference. Their Saturday morning concert in the ballroom is always a hit—but remember that parking may be at a premium Saturday morning since we have almost 1,000 in attendance for this concert. (Know that we are working on some parking solutions!) And speaking of parking...we will again have reduced

rate parking garage passes available for purchase at the conference. Details will be posted soon on our website.

If you haven't already pre-registered online, you will want to do so before January 15th. While you can still register online after that date, the price will increase to the on-site registration fee. This year we are thrilled to be able to offer a new computerized registration system. Please download the NAFME membership app to your smart device and you will be able to check in electronically using your NAFME membership QR code from the app. As soon as you swipe your code, your info is stored, your badge is printed and you are on your way! To help with our transition to this new registration system, we will have support on-site from members of our NAFME technology team. You can find all the information you need to register for the conference and book a hotel room on our website. It is extremely helpful to SCMEA if you book your hotel online through our links. We have a minimum guarantee of rooms we are contracted to meet and we only receive credit when they are booked through our links. You will also want to download our EventMobi Conference app as soon as it is released in early January. Our conference app will be the best avenue for receiving the most up to date conference information from schedules, maps, and clinician bios, to restaurants you may want to enjoy in the Vista. Presenters will again be able to upload their session handouts to the app so please be sure to create your attendee profile that allows for a more personalized conference experience. We will post that download link on our website ([www.scmea.net](http://www.scmea.net)), our Facebook page ([www.facebook.com/scmusiceducators](http://www.facebook.com/scmusiceducators)), and our Twitter account (@SCMusEd) as soon as it's available. We hope you will follow us on social media for the latest conference updates and be sure to use **#SCMEA16** when sharing pictures and posting about conference events!

I am so proud of all the wonderful music programs you lead in our state. It is an honor to serve as your President. I look forward to seeing you at our Professional Development Conference February 4–6th.

Wishing all of you a happy, healthy, and relaxing holiday season,

Lisa Rayner  
*SCMEA President*



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## QUESTIONS?

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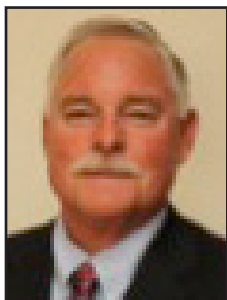
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*Please be informed and ready to place your vote via electronic ballot. Electronic ballots will be available January 12, 2016 through midnight on February 10, 2016.*

## NAfME National President-Elect • NAfME Southern Division President-Elect • Proposed Revisions to Bylaws



### National NAfME President-Elect Candidate

**David Branson**  
**2016-2018 NAfME President-Elect  
Candidate**

#### Biography

Currently working as an Education Clinician for Music Solutions Group and Conn-Selmer Corporation. He is involved in a number of national music education projects including All IN with NAfME and the Guitar Center, and is widely sought after to present at University's across the United States. David is highly involved in developing an Art and Wellness program in Casper Wyoming in conjunction with the Wyoming Symphony, Casper medical center and Casper College. He is an active performer in the Casper area. David recently retired as the Administrator for Fine arts/music for the Washoe County School District in Reno, Nevada. His duties included coordinating all music and arts activities for the school district. Development and coordination all professional development training for the fine arts program staff. He also was responsible for the hiring, supervision and evaluation of staff. Prior to his current assignment David taught at Clayton middle school, Edward C. Reed high school and other elementary schools in the WCSD. Before moving to Reno, David served as music coordinator for the Livermore Unified school district in California as well as teaching Band, Jazz, Orchestra and Choir. He was also a part time instructor for Chabot College in Hayward, California.

David is a past Western Division President for MENC; he has served as a state president in Nevada and has had various positions on section and state boards for the past 30 years. He is an active adjudicator for music festivals and Bands of America, and as a conductor for honor bands and music camps. In addition to his duties with the Washoe County School District he served on the faculty at the Truckee Meadows Community College. During his tenure in WCSD he developed over 25 strategic partnerships with business and community groups to improve music education and access for all students. He has been called upon to speak to the Nevada Legislature committees on the benefits of arts education on student achievement. David

was awarded the Administrator of the Year, and the Service to Music Education awards by the Nevada Music Education Association.

#### Statement

There have been many great accomplishments in music education in recent years creating a time of unprecedented opportunity. One of the most influential advances in our field has been the proliferation of neuroscience research that has lent credibility to what music educators have always promoted using anecdotal evidence: music education is vitally important for the complete development of children. Therefore, I believe that the primary challenge we will face in music education during my presidential term is ensuring that *all children in our schools have access to a high quality, meaningful music education. This challenge impacts many areas of music education including; teacher recruitment and retention, teacher preparation and ongoing professional development, music advocacy and creates a need to do the following:*

- Recruit and retain music educators who represent diverse cultures.
- Prepare teachers to provide music opportunities that are responsive to diverse student cultures and interests.
- Recognize and respond to the fact that teachers working in urban and rural school districts face unique challenges.
- Partner with the business and medical communities on music advocacy issues.

As the world's leading professional organization for music educators, NAfME plays a pivotal role in supporting solutions to the challenges listed above. In addition, NAfME will continue to face challenges inherent to the functioning of a large professional association, including the need to address the following:

- Increase worldwide NAfME membership.
- Bolster the relevancy of membership in NAfME by striving to meet the distinct needs of all our members.
- Coordinate nationwide music advocacy efforts.

I believe that a primary goal of NAfME is to support every child's access to a comprehensive and meaningful music education. Achieving this goal will be challenging, but I strongly believe that these challenges can be translated into opportunities to advance our vitally important music education agenda through the following strategies:

- Utilize Tri-M to nurture student interest in music education as a career, particularly those students who represent diverse cultures.
- Partner with higher education faculty to evaluate college curriculum and consider modifications in order to more fully prepare students to work with increasingly diverse students.
- Develop a powerful collation of business, medical, and education leaders at the national level.
- Provide training to NAFME members on effective ways to develop and sustain strategic partnerships in their communities.
- Continue to provide professional development resources to NAFME members, particularly in the areas of student-centered teaching, new teacher mentoring, meeting the needs of diverse learners and advocating for your program.
- Assist smaller state music education associations (MEA) to help them with leadership development, conferences, and the business of running a state MEA.
- Continue to find ways to increase two-way communication with state leadership and members to meet the needs of our profession and students.
- Employ continual evaluation of resource allocation to ensure effective, efficient and responsive utilization of internal and external assets.

Music education is extremely important to a child's complete development. Music educators supported by NAFME can work together to ensure that *all children have the opportunity to benefit from a comprehensive, meaningful music education.*



## National NAFME President-Elect Candidate

**Kathleen Sanz**  
2016-2018 NAFME President-Elect  
Candidate

### Biography

Kathleen Sanz received her B.A. and M.A. in Music Education from the University of South Florida, and her Ph.D. in Music Education from the University of Colorado. Presently she is the President and CEO of the Center for Fine Arts Education in Tallahassee, Florida. Prior to that Ms. Sanz served as the Supervisor of Curriculum and Instructional Services and Co-Directed the District School Board of Pasco County Curriculum Department from 2007-2011. From 1985-2006 she supervised the Fine Arts

at the K-12 level. Her past teaching experience includes 8 years as a music educator at the elementary level.

Ms. Sanz has been instrumental throughout her career in curriculum and assessment development and implementation at the district and state level.

Ms. Sanz served as a grant evaluator of U.S. Department of Education "Professional Development in Arts Education" (PDAE) grants for the Hillsborough County, Florida public schools. She also developed and received grants from the Florida Division of Cultural Affairs for the Florida Music Educators Association awarded annually from 2011-2016.

Ms. Sanz is Past President of the Southern Division of NAFME, as well as Past President of the Florida Music Educators Association. Ms. Sanz has also served as President of the Florida School Music Association, 2010-2011. Currently, Ms. Sanz is the State Executive of the Florida Music Educators Association.

### What do you see as the major challenges music education will face during your term as president?

The rapidly changing external environment, due to social, technological, economic, and political variables poses a major challenge, as well as an opportunity for music education. What will the education of our students look like in public/private schools, virtual/online education, charter schools, and in home education during 2018-2020? This is a serious question that will need multiple solutions.

- The social variables of diversity in students and teachers that are in many of our schools pose an issue for music educators. We need to be aware of the demographics that are ever changing and ensure that our music programs reflect this diversity both in terms of students and teachers.
- The use and non-use of technology in the schools and in homes provide challenges particularly for the "have-nots". We must also address the fact that our digital natives catch on so quickly where many of our teachers have not had the resources to keep up.
- Economics that include our students of poverty and the lack of adequate funding for teacher salaries and teaching resources needed to educate the nation's children needs to be seriously reviewed as it is a tremendous problem. The national, state, and local governments need to make a priority of educating the "whole child" that includes a commitment to music education with funding.
- The political scene with national, state, and local mandates have placed teachers in difficult situations with extensive testing, low morale, school choice/school vouchers etc.
- Secondary music education including the lack of requirements for middle school music and the

expanded student offerings of AP and honors classes causes difficulties for students to stay in an ensemble through all four years of high school.

Each of these issues causes a major challenge with teacher shortages in our schools. Teachers are leaving or not entering the field due to national, state, and local mandates. Throughout the nation, there are the lack of certified/licensed and **QUALIFIED** teachers to fill our classrooms. In addition, the lack of funding for education in general and music education specifically needs to be addressed.

The lack of relevant professional development and the continuity and collaboration between K-12 and higher education poses a challenge. We need for both the K-12 community and higher education to make a conscience effort to connect with K-12 teachers to ensure that the student teachers are aware and prepared to enter the music education profession.

## **What do you see as the major challenges facing NafME?**

**Membership.** Due to the changing school environment, demographics of our nation, economics, and politics, membership that meets the needs of today's music educators is a significant challenge. Music educators need to know why and what they are joining as members.

Maintaining a strong focus on advocacy at the national level and assisting state MEAs with their advocacy efforts is a challenge, but vital to our association.

Professional development that addresses the varied needs of the membership, including comprehensive training for K-20 in curriculum and assessment and training in non-traditional subject areas is critically important. Ensuring that the annual conference addresses all areas from early childhood, middle school, high school, and college.

Addressing the continuously changing national regulations (e.g., IRS, Department of Labor) to assist state MEAs to be in compliance.

## **How should NafME respond to these challenges?**

NafME needs to build structures, based on the power of music education, that will not only strengthen NafME, but also education at large by being the leader in addressing the challenges faced in education.

We need to listen to our members through all of the MEAs and assist the states that are having the most difficulties with building their membership through strong membership campaigns, particularly our smaller states that may not have the resources that are needed to expand their membership.

NafME needs to address the significant teacher shortage in many of our states. We need to make a concerted effort to focus on students to enter the profession through leadership training, TriM, and NafME collegiate chapters. Assist states with accurate reporting to governmental agencies on status of the teacher shortage (e.g., U.S. Department of

Education: Teacher Shortage Area Nationwide List). This is important, as state governments need to be aware of the music teacher shortage so they will add resources to improve this situation.

We need to expand opportunities to bring together K-12 and higher education to further develop a K-20 system.

Provide leadership training for the state MEAs and the six NafME Divisions.

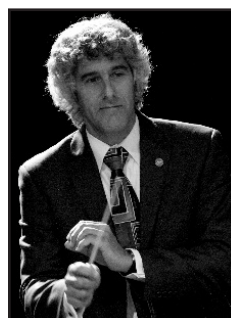
We need to collect data and strengthen research on the status of music education. These data are particularly important for effective advocacy. NafME needs to continue to support strong policy research as part of its advocacy plan. Develop an Environmental Scan process that systematically surveys and interprets data to identify external opportunities and threats. In addition, assist states in conducting an environmental scan for their state, particularly in states with limited resources. NafME needs to develop a method that enables decision makers both to understand the external environment and the interconnections of its various sectors and to translate this understanding into planning and decision making processes.

NafME needs to conduct research to provide status reports to governmental agencies and advocate for programs based on the status reports on the importance of music education for all students.

Develop a system and ways for MEAs to share successes and ways to address problems that may exist in other MEAs. This should be conducted, in addition to the National Assembly.

The National office should work with state executives on the regulations and compliance issues that are brought about at the federal level.

NafME can and does make a difference.



## **SOUTHERN DIVISION CANDIDATE**

**David Albert**

**2016-2018 Southern Division  
President-Elect Candidate**

## **Biography**

David S. Albert started his musical career under the direction of Scott C. Callaway. He attended Berklee College of Music in Boston MA and finished his Music Education Degree at East Carolina University. He conducted the High School Band in Elizabeth City, NC and was selected to start the Band Program and Chair the Arts Department of Leesville Road High School in Raleigh NC.



Bands under Mr. Albert's baton have performed at State Conventions and many major cities including the Midwest Clinic in Chicago, IL. Mr. Albert was a student of the *"Tonight Show"* drummer, Ed Shaughnessy. He served as President of the NCBA and is now Past President of NCMEA. He also served on the Music Standards Committee that wrote the standards for NBPTS. Mr. Albert retired from the North Carolina Public School System after 31 years of teaching.

Mr. Albert is an Endorsing Artist/Clinician for Ludwig/Musser, a division of Conn-Selmer. In addition, he often guest conducts Honor Bands, presents seminars in Student Leadership, and adjudicates festival events. Mr. Albert is married to the former Margaret Cowan has two sons, Joseph Taylor and Christopher David and, one step-son, John Christian.

## Statement

In the near future, music education, and therefore NAFME, will face several challenges. First, as a professional association, we must continue to find opportunities for more students to be involved in traditional and non-traditional ensembles, including what I call, "millennium" ensembles. It is also critical that our profession continue to attract, mentor and retain quality music educators. A key part of developing a sustainable, high-quality music educator workforce is taking the lead on conversations about teacher pay and work load. As we lead this dialog, we must stress the benefits of STEAM, and encourage elected officials to go beyond STEM to educate the whole student.

One of the challenges facing NAFME today involves how to prepare the membership to teach and lead in a society of evolving music making, including aspects that may not have been invented yet. A second area I have felt strongly about for many years is working towards equality in access of well-balanced, sequential music education for all students. There is a range of inequality from state to state across the nation, within our Association Divisions and within each state. As a professional organization, we can lead the discussion with state and local governing agencies to work toward adding innovative classes, instructional supplies, hiring more staff and working with student services to improve equal access to music education. In my experience conducting clinics in the Southern Division states, I have witnessed clear inequalities that need to be addressed.

The response to these challenges is for NAFME to continue to provide resources in teaching other than the traditional band, orchestra, choir and general music classes. Other ensembles and unique music classes may attract a different type of student than these traditional ensembles currently do. To be clear, I would not suggest taking away support or encouragement for these ensembles, but augment them by reaching out to a new group of students currently

not being served. We need inventive classes and creative, skilled music educators to help build a community of lifelong musical involvement.

To help attract and retain teachers, NAFME should continue to build on Tri-M and Collegiate memberships to bring potential music educators into the association family, giving them the resources and professional support needed to enter the profession successfully. We also need to continue to be strong advocates for teacher mentoring at the local level.

Another way NAFME could help respond to these challenges is to allow more time in Division and National meetings for Divisions to meet with one another. Divisions would benefit by giving state presidents more time to network and collaborate. This additional time could also be included in the programming at the national meetings. I witnessed this need during my tenure on the Southern Division Board. My Division colleagues have commented to me that during the Division meetings, the time spent with other state presidents discussing conference organization, board structure and a host of other best practices, is extremely valuable. Fostering these relationships and sharing ideas creates a nurturing atmosphere that empowers us to truly serve as strong leaders of our profession.

Lastly, I would encourage NAFME to continue to maintain the wonderful working relationship on Capitol Hill. Many great accomplishments have been made recently. With the unpredictable political climate, maintaining relationships and collaborations is extremely important in "Orchestrating Success".



## SOUTHERN DIVISION CANDIDATE

**Dian Eddleman**

**2016-2018 Southern Division  
President-Elect Candidate**

## Biography

Dian Eddleman, Immediate Past-President of the Tennessee Music Education Association is presently Director of Choral Activities at the University School of Jackson, Jackson, Tennessee. She previously served as President of West Tennessee Vocal Music Education Association and as a longtime board member of TMEA and WTVMEA. An experienced K-12 music teacher, active clinician and adjudicator Mrs. Eddleman holds numerous awards for teaching and leadership from district, regional and state organizations. Her honors include selection to Who's Who Among America's Teachers, National Honor

Roll Outstanding America Teachers, Governor's School for the Arts Outstanding Teacher, and Who's Who Among Professional Women. She was nominated for "Teacher of the Year with the Jackson Madison County Schools and is a member of NAFME, TMEA, WTVMEA and ACDA. She holds a Bachelor of Arts degree from Harding University with post-graduate work at the University of Memphis and the Juilliard School.

## **What do you see as the major challenges music education will face during your term as president?**

It will be important to assist our state music education associations in supporting the constant change our music educators face across the country. Common core, teacher evaluation systems, and high stakes testing place ever-increasing burdens on our teachers. Music teacher attrition and low teacher morale are becoming problems. We must continue to provide support and guidance to our members, as well as a legislative voice in favor of keeping music as a core subject. Assisting our state leaders, school leaders, and members in advocacy on every level is paramount.

## **What do you see as the major challenges facing NAFME?**

The advocacy efforts of NAFME have taken great steps in the last few years. We will need to continue to work assisting our states and individual educators in their own schools and communities to maintain this forward motion. This needs to be not only from the top but also with the assistance of advocacy in the small and diverse districts. NAFME needs to coordinate with the state MEA'S directly in order to address and assist these areas with the most effective resources.

The NAFME conferences need to be reviewed. Separating the national conference from the research conference has produced a division between those in the trenches of teaching and scholars who conduct valuable research in our field. Practitioners and researchers learn from each other. One conference would allow for this opportunity, and members would not be forced to choose between the two.

## **How should NAFME respond to these challenges?**

NAFME has done an excellent job in many areas. Advocacy, membership campaigns, reconstruction of many programs such as Tri M, rebranding, and messaging are just a few of the areas that have been greatly improved.

Communication is an area in which every organization can improve. I feel NAFME needs to utilize the state MEA leaders directly. State needs and concerns are articulated in a broad spectrum during the summer National Assembly. This is the only time state leaders are in communication with the NAFME executives. Our association needs to employ our councils and state leaders to be more involved in setting policies and programs that come from the needs of our members.

In regards to the national conference, a planning committee and site host from the hosting state should chair the conference. The state leaders should be directly involved in these negotiations.

If elected, what would be your vision for music education and NAFME and your strategies for realizing that vision?

I plan to ensure consistent communication and dialogue between the state leaders of the Southern Division as well as direct communication with our fellow NAFME regional divisions and the NAFME executives. I feel we, as the National Executive Board, should be directly involved and proactive in overseeing the organization, supervision, and management of NAFME. The objective of this communication should focus on promoting the value of music in our schools, recognizing the contributions of our music educators, and providing a voice of encouragement to our members while continuing the support for all legislative efforts.

## **Proposed Revisions to Bylaws**

A YES vote approves the amendment -

A NO vote disapproves the amendment:

(1) Appointment of an Independent Audit Committee  
This action removes the responsibility of the Executive Committee to serve as both the finance and audit committee (removing the words "and audit" committee from the responsibilities of the Executive Committee and requires the National Executive Board to appoint an independent audit committee).

(2) Allowance for flexibility in administration of the Hall of Fame

The proposed bylaw to read: "The National Executive Board shall maintain a Hall of Fame Committee with the purpose of honoring the long-term contributions of individuals to Music Education."

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**BAND DIVISION**  
*Joe Gulledge, President*

Dear SCBDA members,

I hope everyone has a wonderful holiday season and gets much needed rest time from your hectic school schedules and responsibilities. Despite a very rainy fall that presented all of us with many challenges, we were able to successfully host the 1A-5A SCBDA Marching Band Championships featuring over 130 bands! Chaz Paxton, SCBDA Marching Chairman, did an outstanding job this past fall. His hard work and dedication to the SCBDA is greatly appreciated!

## **Congratulations to our 2016 State Champions:**

- 1A – Ninety-Six High School, David Vickery, Director
- 2A – Pelion High School, Otto Hage, Director
- 3A – Chapin High School, Kevin Hebert, Director
- 4A – Nation Ford High School, Martin Dickey, Director
- 5A – Wando High School, Bobby Lambert, Director

It is now time to turn our attention to the SCMEA In-Service Conference, February 4-6 in Columbia. SCBDA President-elect, Leah Cordé has worked very hard preparing for the conference and has some tremendous clinics and performing groups scheduled that should inspire, enable and motivate directors at all levels. We have six terrific ensembles that will perform for the Band Division.

- Winthrop University "Swingin' Eagles" Jazz Ensemble, Dr. Tracy Patterson, Director
- River Bluff High School Wind Ensemble, Ken Turner and Josh Hinkel, Directors
- Wando Concert Band 1 and

Percussion Ensemble, Lanie Radecke and Jeff Handel, Directors

- Meadow Glenn Middle School Band, Glen Funderburk, Director
- TL Hanna High School Jazz Ensemble, Richard Baskin, Director
- Furman University Wind Ensemble, Dr. Les Hicken, Director

Several changes have been made to the committee meeting times this year in an effort to make better use of our time at the Convention Center and to open time slots up for more clinics. The Marching, Jazz, and Winter Ensemble Committees will meet at 7pm the Thursday night of Convention. All-State, Concert Performance Assessment, and Solo & Ensemble Committees will meet Friday morning. You do not have to be a committee member to attend the meetings, voice your opinions or participate in discussions. However, only committee members are allowed to vote on the motions. Our association operates utilizing input from these committees and it is a great way for directors to get involved with the SCBDA. I strongly encourage you to pre-register online before the January 15th deadline to save money and to give SCMEA a better idea of numbers. SCMEA President, Lisa Rayner, has some very exciting things planned for this year's conference!

The convention will conclude on Saturday afternoon, February 6th with the SCBDA's annual business meeting. SCBDA decisions are determined with a majority vote and all South Carolina band directors should participate in this process.

I encourage you to talk with your administrators about the importance of attending the 2016 SCMEA In-Service Conference.

I look forward to seeing everyone February 4-6, in Columbia!

Sincerely,  
*Joe Gulledge, SCBDA President*

## **CHORAL DIVISION** *Pamela Brunson, President*

According to Stephen R. Covey (*7 Habits of Highly Effective People*), in order to balance professional success and personal happiness, each of us must take time to Sharpen the Saw (Habit #7). Whether you renew yourself through outdoor activities, reading, spending time with family and friends, or meditating and praying, you will present the very best of you to your students if you make time to Sharpen the Saw.

Long-range planning for choral directors is driven by the calendar. The Choral Division committees worked diligently in the spring to put together a complete calendar of events to make your long-range planning for next year less complicated. Our webpage, which is now linked to the SCMEA website, is updated with dates, forms, and repertory lists. Gregory Pittman will have hard copies of the Choral Division Handbook available at Choral Arts, if you would like to see everything compiled into a single document.

The greatest change facing each of us, new and master teacher alike, is the use of Student Learning Objectives for teacher evaluation. While some districts have already done in-depth training for teachers using SLOs, others are waiting until the beginning of the school year to initiate teachers to the components of the SLO. SCMEA took a proactive approach by offering several round-table sessions at our 2015 In-Service Conference. Christina Schneider, a former music teacher in South Carolina and current Associate at the National Center for the Improvement of Educational Assessment, offers this bit of information and encouragement for music and chorus teachers as they prepare to write their SLO:

"Student learning objectives are a process in which teachers (a) decide what enduring content- and grade/course-specific ability they want a student to carry forward and transfer to their own

lives by the end of the year and (b) document both for formative (instructional) and summative (teacher evaluation) purposes. This approach takes what you do every day in the classroom, and asks you to consider what is most important at this time for your students to learn musically. SLOs will become an opportunity to explore student learning from a new lens: growth!

SLOs are designed to foster questions such as “What did my students demonstrate today that they could not do a month ago?” When students are stuck in their development we might ask for example, “Why is my student still not sight reading eighth notes correctly, and what should I do next to support her?” These questions help you both support students on their own music learning journey and reflect on the messy and amazingly complex process learning entails. The process this year in most districts is a trial-run year, a learning year, a you don’t have to do everything perfectly year. Give yourself (and your students) permission to be imperfect and to make mistakes because each of you knows that practice is how you get to your end of the year performances. Practice is what will also get you comfortable and confident with the SLO process!”

Another adventure! It is my sincere hope that you will find the challenges of the new year exhilarating rather than exhausting and that you will have your best teaching year yet.

*Pamela Brunson,  
SCMEA Choral Division President*

## HIGHER EDUCATION DIVISION *Dr. Douglas Presley, President*

The Higher Education Division occupies a unique position within the MEA. Our division is actively engaged in: research, performance, and music education. In the area of research, we offer a research poster session at our annual Professional Development Conference. This poster session demonstrates strength in our profession as scholars seek to probe and ask questions regarding music, music making, and music education. In addition, we are putting research to work by implementing a South Carolina Future Music Educators Symposium, spearheaded by Dr. David Perry at Anderson University. Research in this area indicates that many music educators decide to be a music educator by the time they finish eleventh grade. This Symposium puts that research in action by bringing a small, select number of high school seniors to attend our Professional Development Conference to see “what the profession is like.” Just as with other states that provide this “conference within a conference,” we hope to encourage and support the next generation of music teachers. In the area of performance, our division continues to highlight performance groups that display high levels of artistry and nuance. Many of the other Divisions will host one of our member ensembles in performance during the conference. In addition, this year we are co-sponsoring a performance with the Choral Division. Finally, nearly all members within our Division offer degrees in music education, and therefore have trained a considerable number of South Carolina’s music teachers. To this end, we continue to use the Professional Development Conference as a means to maintain our position as “teacher trainers” to South Carolina music educators. Our conference sessions this year will encompass a variety of topics to help facilitate and train music teachers across all divisions.

In short, our Division continues to support the efforts of all divisions while maintaining active pursuits throughout the year in music, education, and music education that help move our professional forward. We also continue to serve as a resource to all music educators not only through our conference sessions, but in our yearly professional endeavors. We look forward to a great conference in 2016. If you have any questions, or would like to get involved, please do not hesitate to ask.

Regards,  
*Dr. Douglas Presley  
President, Higher Education Division,  
SCMEA*



**ORCHESTRA  
DIVISION**  
*Margaret Selby,  
President*

It’s time to hit the ground running for another fantastic school year, and I’m excited about the opportunity to begin serving as your Orchestra Division President. As a division, we want to continue to grow and change as the needs of our members change, so that we can better support Orchestra in the state of South Carolina. Great communication is essential, and we are working toward better communication this year is through a new website. Currently, we are transitioning to a new website connected to the SCMEA main site. We are looking for a member who would like to be in charge of adding content and maintaining the website. Please let me know if you are interested.

One of the goals that I have for our division is to tap into the many of talents of our membership and to get more people involved in helping with our events. Many hands make easy work! We have many teachers who would like to help out, but might not know how to get started. The SCMEA executive board has already begun the

process defining the roles and duties of each of its officers and chairpersons, and this year I will be asking our division to do the same. This will allow us to breakdown the jobs needed for the events throughout each year. I believe that more members will become actively involved in planning and working at our events once we define the tasks that are needed for each event.

Chris Corde, our new President-Elect, has been working diligently through the summer planning our state professional development conference for February 2016. We are looking forward to performances from several of our member's orchestra programs and many informative sessions, including a session by well-known string composer Jeffrey Bishop.

Thanks to the hard work of Kathy Perry, we have three great conductors lined up for our All-State Orchestra Event in February 2016. Dr. Charles Laux from Kennasaw State University will be conducting the 6-8 Orchestra, James Palmer from Allatoona High School in Acworth, GA, will be conducting the 9-10 Orchestra, and composer Robert McCashin from James Madison University will conduct the 11-12 Orchestra. Colleen Marcou is taking over as our All-State Chairperson, so please direct questions pertaining to that event to her. We want to thank Kathy for her dedication and work with All-State over the last few years. She will continue to help with the event as our Music chairperson.

I hope this is a fun, safe, and musically valuable year for you and your students. As your President, I will do my best to listen to all concerns and make sound decisions.

If you have any questions, the best way to contact me is via email: [margaret\\_selby@charleston.k12.sc.us](mailto:margaret_selby@charleston.k12.sc.us). Make this year your best ever, and let me know if I can help.



## PIANO DIVISION

*Dr. Anthony Lenti,  
President*

I am writing these comments in late September. Because of changes in publication dates of this magazine I am not certain when you will be reading it. Nonetheless, I wanted there to be a record of our activities.

The 2016 SCMEA Piano Festival is scheduled for January 23, 2016. I am delighted to announce that Dr. Valerie Bullock, Chair of Music at Charleston Southern University, has agreed to host our coastal audition site. Dr. Brad Parker will be working with me to coordinate those auditions. My institution, Lander University in Greenwood, will be our other site.

I will be in contact with teachers who have enrolled students in past Festivals with registration deadlines. I will ask these teachers to spread the word about the Festival to friends and colleagues who may be interested in participating. I hope to poll teachers in October to get estimates of the number of students they expect to participate. This information will be of great help to Dr. Parker and me, since we need to secure the appropriate number of judges for the two audition sites.

Our 2016 Professional Development Conference will take place February 4 through 6 at our exciting new location in Columbia. Elsewhere in this issue you will find an outline of the many events being planned. As of this time I do not have specifics, but expect our clinic will take place Friday afternoon. Dr. Karen Buckland of Presbyterian College will present a fascinating program based on how to creatively teach repertory. What are the clues we should we look for in the piece? How can we locate technical and musical features that should be addressed in our teaching? I'm sure Karen's presentation will enhance how we view repertory and present it to our students.

On Saturday afternoon we will have on Student Honors Recital. As is our tradition, performers will be students selected at the Piano Festival. Let me ask in advance your help in getting performance information on selected students promptly, since only we have only two weeks between the Festival and the recital to organize and prepare the program.

Let me conclude with my customary invitation to participate in Piano Division activities. Our participants range from full-time piano specialists to those who may teach only a few students. If you wish to enrich your piano teaching, please join us. Please feel free to contact me if you have any questions or if you would like to suggest other activities for the Piano Division.



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# SCMEA CONFERENCE SCHEDULE

## SCMEA PROFESSIONAL DEVELOPMENT CONFERENCE FEBRUARY 4-6, 2016

*Session dates, times, and presenters are subject to change. Please consult Conference Program for complete session information.*

### THURSDAY, FEBRUARY 4

*Registration Open 3:00 PM– 8:00 PM/Exhibits Open 6:00 PM– 8:00 PM*

TIME	TITLE & CLINICIAN/PRESIDER	ROOM
3:00 p.m.	<b>Registration Opens</b> .....	Front Lobby
3:30 p.m.	<b>SCMEA Board Meeting</b> ..... Lisa Rayner, presiding	Carolina A & B
5:00 p.m.	<b>SCBDA Young Artists Solo Competition</b> ..... Matt Bortreau and Basil Kerr, presiding	Ballroom A & C
5:30 p.m.	<b>SCBDA Board Meeting</b> ..... Joe Gulledge, presiding	Congaree A
6:00 p.m.	<b>Exhibits Grand Opening Reception</b> .....	Exhibit Hall

#### FEATURED PERFORMANCES:

6:00 p.m.	<b>Coastal Carolina Jazz Band</b> ..... Matt White, director	Exhibit Hall
7:00 p.m.	<b>North Greenville University Jazz Band</b> ..... Marian Washington, director	Exhibit Hall
7:00 p.m.	<b>Marching Band Meeting</b> ..... <b>Jazz Committee Meeting</b> ..... <b>Choral All-State Meeting</b> ..... <b>Middle School &amp; High School Choral Meeting</b> ..... <b>Choral Middle School Clinic Committee</b> ..... <b>Choral Region &amp; Solo/ Ensemble Meeting</b> ..... <b>Band Winter Ensemble Meeting</b> .....	Richland A Congaree A Congaree B Richland B & C Lexington A Lexington B Carolina A & B

### FRIDAY, FEBRUARY 5

*Registration Open 7:45 AM – 5:00 PM/ Exhibits Open 9:00 AM – 5:00 PM*

TIME	TITLE & CLINICIAN/PRESIDER	ROOM
8:00 a.m.	<b>Future Music Educators Symposium (H)</b> ..... <i>Check in &amp; Overview</i> David L. Perry, presiding	Congaree A
	<b>Awards Band Committee meeting (B)</b> ..... Marshall Kirby, presiding	TBA
	<b>Solo/Ensemble Committee meeting (B)</b> ..... Matt Boiteau, presiding	Congaree B
	<b>All-State Band meeting (B)</b> ..... Jessica Wofford, presiding	Richland A
	<b>“Discipline &amp; Management for Harmonious and Inclusive Music Classrooms” (E)</b> ..... Kevin Mixon, clinician Elise Helms, presiding	Richland B
	<b>“Think – Feel – Sing: Part 1” (C)</b> ..... Paul D. Head, clinician Pamela Brunson, presiding	Lexington A
	<b>Concert Performance Assessment –Band Division meeting (B)</b> ..... Craig Davis, presiding	Lexington B

#### Key to letters in parentheses:

(A) = all grade levels or audiences, (B) = band, (C) = choral, (Co) = collegiate, (E) = elementary, (G) = guitar, (H) = higher education, (HS) = high school, (M) = middle school, (O) = orchestra, (P) = piano, (T) = music technology

# SCMEA CONFERENCE SCHEDULE

	<i>Orchestra Division Committee</i> meetings (O) .....	Carolina A & B
	Chris Corde, presiding	
9:30 a.m.	<b>GENERAL SESSION</b> (A).....	Ballroom
	Lisa Rayner, presiding	
10:45 a.m.	<i>River Bluff String Quartet</i> performance (A) .....	Exhibit Hall
	Genny Nelson, director	
11:30 a.m.	<i>Wando High School Band</i> performance (A).....	Salon A
	Lanie Radecke & Jeff Handel, clinicians	
	Leah Corde, presiding	
	<i>FME Symposium “Equipping for Careers in Music Education”</i> (H) .....	Congaree A
	David Perry, presiding	
	<i>“Tips for the Job Search”</i> (H) .....	Congaree B
	Raul G. Barcenes, clinician	
11:30 a.m.	<i>“NAfME Advocacy”</i> (Co) .....	Richland A
	Ronny Lau, clinician, NAFME	
	<i>“Interactive Rhythm in the Music Classroom”</i> (E).....	Richland B
	Dave Holland, clinician	
	Elise Helms, presiding	
	<i>“Walton Music Choral Reading Session”</i> (C) .....	Lexington A
	Paul D. Head, clinician	
	Lisa Cunningham, presiding	
	<i>“Need Quantitative Data? – Use SmartMusic”</i> (T).....	Lexington B
	Leigh Kallestad, clinician	
	<i>“Artful Innovation: Designing High-Performance Bows for Strings”</i> (O).....	Carolina A & B
	Jeff Van Fossen, clinician	
	Chris Corde, presiding	
1:00 p.m.	<i>Summit Parkway Middle School Orchestra</i> (O).....	Salon A
	Pam Speas, conductor	
	Chris Corde, presiding	
	<i>“Move with Music &amp; Literacy”</i> (E) .....	Salon C
	Jean Boiteau, clinician	
	<i>FME Symposium</i> (H) Lunch/Visit Exhibits .....	Exhibit Hall
	David Perry, presiding	
	<i>“When Good Isn’t Good Enough”</i> (B).....	Congaree B
	Susana M. Lalama, clinician	
	<i>“Percussion Ensemble Literature: Choosing Music for Your Group”</i> (B) .....	Richland A
	Jon Burbank, clinician	
	Leah Corde, presiding	
	<i>“The Connection of STEAM and Music”</i> (A) .....	Richland B & C
	Christine Fisher, clinician	
	<i>“Tech Top 20”</i> (B,T).....	Lexington A
	Pamela Stokes, clinician	
	Leah Corde, presiding	
	<i>“Do Mobile Devices and Music Class Go Together?”</i> (A,T) .....	Lexington B
	*Industry Showcase*	
	Graham Hepburn, clinician	
	<i>“Playing Both Sides of the Saxophone”</i> (C).....	Carolina A & B
	Matt Olson, clinician	

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# SCMEA CONFERENCE SCHEDULE

2:30 p.m.	<b>Furman Wind Ensemble Performance (A)</b> .....	Salon A
	Les Hicken, director	
	Leah Corde, presiding	
	<b>Charleston School of the Arts and USC Men's Chorus Performance (A)</b> .....	Salon C
	Heather Hammond, Robin Rogers, Alicia W. Walker, directors	
	June Kirkland, presiding	
	<b>FME Symposium – "How Do I Get Ready for College?" (H)</b> .....	Congaree A
	David Perry, presiding	
	<b>"Transition from Choral Director for Music Theatre Director" (C)</b> .....	Congaree B
	Shelley Sanderson, clinician	
	<b>"Finale 1010: Learn the Basics to Get You Going" (A,T)</b> .....	Richland A
	*Industry Showcase*	
	Mavis Kallestad, clinician	
	<b>"Incorporating Movement and Steady Beat Activities to Contemporary Music" (E)</b> .....	Richland B & C
	Rhonda Tucker, clinician	
	Elise Helms, presiding	
	<b>"The Musical Score: Teach an Inch, Learn a Mile" (P)</b> .....	Lexington A
	Karen Buckland, clinician	
	Anthony Lenti, presiding	
	<b>"Preparing Your Guitar Students for College" (G)</b> .....	Lexington B
	L.H. Dickert, clinician	
	<b>"A Retrospective of Orchestra Literature 1998 – Present" (O)</b> .....	Carolina A & B
	Jeffrey Bishop, clinician	
	Chris Corde, presiding	
4:00 p.m.	<b>Meadow Glen Middle School Band Performance (B)</b> .....	Salon A
	Glen Funderburk, director	
	Leah Corde, presiding	
	<b>"With A Song" (E)</b> .....	Salon C
	Sally Albrecht, clinician	
	Elise Helms, presiding	
	<b>FME Symposium – "Real Life as a College Music Student" (H)</b> .....	Congaree A
	David Perry, presiding	
	<b>"Using Language Arts Composition Strategies in the Music Class"</b> .....	Congaree B
	Suzanne Hall, clinician	
	<b>Hal Leonard: "Using Technology to Teach Band/Orchestra" (O, T)</b> .....	Richland A
	*Industry Showcase*	
	Stephen Smith, clinician	
	<b>"The Lost Battalion: Managing Your Army of Percussionists" (H)</b> .....	Richland B & C
	Nicholas Holland, clinician	
	<b>"Simple Strategies for Effective Rehearsals" (C)</b> .....	Lexington A
	Victor C. Johnson, clinician	
	Nikki Belch, presiding	
	<b>"Teaching Can Be Fun Again with Quaver" (E,T)</b> .....	Lexington B
	*Industry Showcase*	
	Graham Hepburn, clinician	
	<b>"Arranging for the Instrumental Music Educator" (B,O)</b> .....	Carolina A & B
	Jeffrey Bishop, clinician	
	Chris Corde, presiding	
5:30 p.m.	<b>Winthrop University Swingin' Eagles Jazz Ensemble (A)</b> .....	Salon A
	Tracy Patterson, clinician	
	Leah Corde, presiding	

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# SCMEA CONFERENCE SCHEDULE

	<i>Bob Jones University Singers</i> (C) .....	Salon C
	Eliezer Yanson, Jr., clinician	
	Gregory Pittman, presiding	
	<i>University of South Carolina Alumni Reception</i> .....	Alumni Center
	<i>Furman University Alumni Reception</i> .....	Lexington A
	<i>Clafin University Reception</i> .....	Carolina A & B
8:00 p.m.	<i>United States Navy Fleet Band Performance</i> .....	Ballrooms B & C
8:00 p.m.	<i>SECOND ANNUAL JAZZ SOCIAL</i> .....	Jillians (in the Vista), 800 Gervais St.
	<i>The University of South Carolina Left Bank Big Band</i>	
	Bryson Borgstedt, director	
	<i>The Lander University Jazz Ensemble</i>	
	Robert Gardiner, director	
	<i>The SCMEA Directors Big Band</i>	
	Robert Gardiner, director	

## SATURDAY, FEBRUARY 6

Registration Open 7:45 am – noon/ Exhibits Open 9:00 am – 11:00 am

Prize Drawing 11:00 am

### HILTON HOTEL:

8:00 a.m.	<i>“Traction through Transfer: Ensemble Listening Lessons for Vocal and Instrumental Musicians from Everywhere!”</i> (A) .....	Hilton Hotel, Banquet Room 1
	Patrick Casey, Chris Sheppard & Jerry Gatch, clinicians	
	<i>“Stop Practicing! Making Music in the Instrumental Rehearsal”</i> (B,O) .....	Hilton Hotel, Banquet Room 2
	Shawn Smith, clinician	
9:30 a.m.	<i>“Choral Music Now Available in SmartMusic”</i> (C, T) .....	Hilton Hotel, Banquet Room 1
	*Industry Showcase* Leigh Kallestad, clinician	
	<i>“The Ensemble Director’s Guide to Score Study”</i> (A) .....	Hilton Hotel, Banquet Room 2
	Douglas Gordon, clinician	
11:00 a.m.	<i>“Straight A’s for the Developing Band Musician: Assessment, Accountability, and Achievement”</i> (B) .....	Hilton Hotel, Banquet Room 1
	Deborah A. Confredo, clinician	
	<i>“Successful Strategies for Exceptional Learners in Instrumental Music Program”</i> (B,O) .....	Hilton Hotel, Banquet Room 2
	Kevin Mixon, clinician	
12:45 p.m.	<i>“LET’S MOVE! Adding Riser Choreography to Your Choral Program”</i> .....	Hilton Hotel, Banquet Room 1
	Sally Albrecht, clinician	
	<i>Arts Curricular Innovation Grant (ACIG) Writing</i> .....	Hilton Hotel, Banquet Room 2
	Carrie Powers, clinician	

### CONFERENCE CENTER:

8:00 a.m.	<i>South Carolina Elementary Honor Choir Rehearsal &amp; Concert</i> (E) .....	Salon A, B & C
	Ken Berg, clinician	
	Rehearsal 8:00 - 8:45 a.m.	
	CONCERT 9:00 - 9:45 a.m.	
	<i>“Establishing a Culture of Excellence”</i> (B) .....	Congaree A
	Akeem Downs, clinician	
	<i>“Tips for Quick &amp; Easy Instrument Repair”</i> (B) .....	Congaree B
	John Blythe, clinician	
	<i>“Breakfast, Business, and Building Resumes”</i> (Co) .....	Richland A
	Hannah Carlson - President, Collegiate Division, presiding	

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# SCMEA CONFERENCE SCHEDULE

	<i>"Everything You Wanted to Know about Copyright (But Were Afraid to Ask)"</i> (A) .....	Richland B
	Tracy Leenman, clinician	
	<i>"Think – Feel – Sing: Part 2, the Poet, the Composer, and the Performer"</i> (C) .....	Lexington A
	Paul D. Head, clinician	
	Lizzie Eargle, presiding	
	<i>"Best Practices" Roundtable</i> (B) .....	Lexington B
	Mike Doll, clinician	
	<i>"Measures of Success Method Book" &amp; Breakfast</i> (O) .....	Carolina A & B
	Gail Barnes, clinician	
	Chris Corde, presiding	
9:30 a.m.	<i>Montessori Stings of Anderson</i> Performance .....	Exhibit Hall
	Maren Reaves, director	
10:15 a.m.	<i>T.L. Hanna Jazz Band</i> Performance (B) .....	Salon A
	Richard Baskin, director	
10:15 a.m.	<i>"Audition Procedures and Music Educators in the Army Band"</i> (A) .....	Congaree A
	SSG Chris Church, clinician	
	CW3 Jessie Morlan, Bandmaster, 246 <sup>th</sup> Army Band	
	Jason Sprinkle, presiding	
	<i>Annual Research Poster Session</i> (A) .....	Exhibit Hall Lobby
	Michael Weaver, presiding	
	<i>"The Rhythm is Gonna Get You (or Not)"</i> (B) .....	Congaree B
	Dan Leonard, clinician	
	<i>"Learn From the Experts: Reflections on First Year as a Music Teacher"</i> (Co) .....	Richland A
	Panel Discussion	
	Clinicians, TBA	
	Hannah Carlson, presiding	
	<i>"No Mistakes! Tapping into a Child's Creativity through Playful Interaction"</i> .....	Richland B & C
	Dave Holland, clinician	
	Elise Helms, presiding	
	<i>Lorenz/Heritage Music Press Reading Session</i> (C) .....	Lexington A
	Victor C. Johnson, clinician	
	Lisa Pecarina, presiding	
	<i>"Tips for Passing Praxis &amp; PLT"</i> (Co) .....	Lexington B
	Marianne Holland & Sonja Condit Coppenbarger, clinicians	
	<i>"Mark O'Connor Method Books"</i> (O) .....	Carolina A & B
	Pamela Wiley, clinician	
	Chris Corde, presiding	
11:45 a.m.	<i>Cane Bay High School Orchestra Performance</i> (O) .....	Salon A
	Linda Versprille, director	
	Chris Corde, presiding	
	<i>North Greenville University Singers Performance</i> (C) .....	Salon C
	Barry L. Coombs, director	
	Gina Jolly, presiding	
	<i>"Welcome to Beginning Band: You'll Get Your Instrument Later, What Do You Do in the Meantime?"</i> (B) .....	Congaree A
	Scott Fleischmann & Michael Skellet, clinicians	
	<i>Phi Beta Mu Meeting</i> (B) .....	Congaree B
	Martin Dickey, presiding	
	<i>"Blended Learning for Guitar: You Have to See it to Believe It!"</i> (G) .....	Richland A
	Michael Christiansen, clinician	

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# SCMEA CONFERENCE SCHEDULE

	<b>"Blast into the Elements with Children's Literature and Orff Schulwerk" (E)</b> .....	Richland B & C
	Rhonda Tucker, clinician	
	<b>"Ten Lessons in Jazz Improvisation" (B)</b> .....	Lexington A
	Mike Steinel, clinician	
	<b>"Percussion Integration at All Levels: Using Differentiating Techniques to Effectively Teach Percussionists" (B)</b> .....	Lexington B
	Matt Wofford, clinician	
12:30 p.m.	<b>Orchestra Division Executive Board Luncheon and Meeting</b> .....	Ruth's Chris Steak House
	Margaret Selby, presiding	
1:15 p.m.	<b>River Bluff High School Wind Ensemble Performance (B)</b> .....	Salon A
	Ken Turner & Josh Hinkel, directors	
1:15 p.m.	<b>Piano Division Honors Recital (P)</b> .....	Salon A
	Toni Lenti, presiding	
	<b>"Music Theory is Your Friend"</b> .....	Congaree A
	Douglas Gordon, clinician	
	<b>"Why Didn't I Know This Earlier? First Years" – How to be an Effective Band Director in the First Years of Teaching (Co)</b> .....	Congaree B
	Arthur Wright, III, clinician	
	<b>"Active, Playful Music-making, PreK – Grade 2" (E)</b> .....	Richland A
	Wendy Valerio, clinician	
	<b>"Salsa for Kids – Introduction to Latin Jazz" (E)</b> .....	Richland B
	Sharon Burch, clinician	
	<b>"I'm Going to Sing When the Spirit Says Sing" (C)</b> .....	Lexington A
	Victor C. Johnson, clinician	
	William Bennett, presiding	
	<b>"Making Music with Your iPad" (T)</b> .....	Lexington B
	Tonya Propst, clinician	
	<b>Richland Northeast High School Electric Orchestra Informance (O)</b> .....	Carolina A&B
	Patrick Murch, clinician	
	Chris Corde, presiding	
2:45 p.m.	<b>Band Division Business Meeting</b> .....	Salon C
	Joe Gullledge, presiding	
	<b>Elementary Division Business Meeting</b> .....	Richland B & C
	Elise Helms, presiding	
	<b>Choral Division Business Meeting</b> .....	Lexington A
	Pamela Brunson, presiding	
	<b>Higher Education Business Meeting</b> .....	Lexington B
	Douglas Presley, presiding	
	<b>Orchestra Division Business Meeting</b> .....	Carolina A & B
	Margaret Selby, presiding	

## SUNDAY, FEBRUARY 7

9:00 a.m.	<b>SCMEA Executive Board Meeting</b> .....	Hall of Fame Meeting Room
	Lisa Rayner, SCMEA President, presiding	

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## CLINICIANS AND PERFORMERS



**Sally Albrecht (Clinician)**



**Raul G. Barcenes** is Assistant Professor of Music and Director of Athletic Bands at Coastal Carolina University. Prior to coming to Coastal, Dr. Barcenes was Visiting Director of Bands at Elon University. He also served on the faculties at Waller Junior High School in Waller, TX and the Keppel Union School District in Pearblossom, CA.

He has been held clinics in the classrooms in TX, NV, CA, NE, NC, and VA. His professional affiliations include memberships of Kappa Kappa Psi, Pi Kappa Lambda, Mu Phi Epsilon, Texas Bandmasters Association, Texas Music Educators Association, and the WASBE, where he is on the Permanently Out-of-Print task force. He has also presented a workshop on employment materials for the Mu Phi Epsilon Southeast 1 District meeting on employment preparation in the field of music.



**Gail Barnes** is Professor of Music Education and Director of the USC String Project at the University of South Carolina where she has prepared over 80 teachers for string and orchestra classrooms and studios. She edited *Applying Research to String Teaching and Playing* for American String Teachers Association and has published in

many of the major music education journals. In addition, she has conducted student orchestras throughout the country and presented clinics at national and international conferences. She is also the administrator for a Facebook group for several thousand orchestra teachers at <https://www.facebook.com/groups/OrchestraTeachers/>



**Richard C. Baskin** has served as Director of Bands at T. L. Hanna High School since 1981. Shon Brown serves as Assistant Director of the Jazz Ensemble and Marching Bands. T. L. Hanna High School, which is located in Anderson, South Carolina, serves a diverse student body and has been recognized as one of the finest schools in

South Carolina. Hanna was the recipient of the Carolina First Palmetto's Finest award and was recognized as a National Blue Ribbon School in the 2000, ranking it among the finest high schools in the nation. In 2014, *U.S. News and World Report*

also named T.L. Hanna in the top 3% of all high schools in the country in 2014. The T. L. Hanna High School Band program serves a total of approximately 200 students and consists of a 180-piece marching band, 2 concert bands, a jazz ensemble, a percussion ensemble, and a competitive Winter Guard and Indoor Drumline. Additional information on the Hanna Bands may be found on its website at [www.hannabands.org](http://www.hannabands.org).

**Jeffrey S. Bishop** is currently the director of orchestras and division coordinator of fine arts at Shawnee Mission Northwest High School in Shawnee Mission, Kansas, a suburb of Kansas City. Jeffrey has presented sessions at the Midwest International Band and Orchestra Clinic and the American String Teachers Association National Convention. His articles have appeared in the first three volumes of the GIA Publication "Teaching Orchestra through Performance," the *Instrumentalist* magazine, and *Orchestra News*. Dr. Bishop has nearly one hundred pieces published by Alfred Publishing Company, the Neil A. Kjos Music Company, Wingert-Jones Music, and C-Alan Publications. Jeffrey's music is marked by strong pedagogical influences along with a traditional style that is at times reminiscent of the Renaissance period. He values melody and structure and strives to engage the audience as much as the performers through his music. He has appeared as a conductor/clinician for regional and state orchestras in Kansas, Missouri, Illinois, Minnesota, Texas, and Oregon. Samples of his music can be found online at his YouTube Channel, [www.youtube.com/jeffreysbishop](http://www.youtube.com/jeffreysbishop). For more information on how to commission a piece for your ensemble, please visit [www.jeffreysbishop.com](http://www.jeffreysbishop.com).

**John Blythe** has over thirty four years in musical instrument repair handling brass, woodwind and percussion repair. He starts as an apprentice in 1980 at the age of eighteen at Burrage Music Company in Raleigh, N.C. John then moved back to Burlington in 1982 where he ran the repair shop for C.B. Ellis music for eleven years before taking it over as his own. After owning his shop for over twelve years, in 2005 John came to work for Music & Arts as a repair service manager. John is currently the South East District Repair Manager for Music & Arts covering North and South Carolina, Virginia, Georgia and Florida region. He has taught several band director emergency repair seminars as well as NAPBIRT Regional and National repair clinics to other repairmen from all around the country and was awarded the Dick Rush Award for outstanding clinic at the 2011 National Association for Professional Band Instrument Repair Technician Conference.

**Jean Boiteau** is the music teacher at East Point Academy Charter School in West Columbia. In 2013, she started the full-time music program at the school. The program includes multiple music classes per week, chorus and piano lessons. She was Teacher of The Year for 2014-2015. She has also taught



music in Berkeley County and Colleton County. Jean is a native of Columbia, SC and holds a Bachelor of Music Education from the University of South Carolina. Jean is also an RYT 200 and Lexington Medical Center certified yoga instructor, and teaches several classes each week in the Columbia area.

**Jonathan Burbank** is Associate Director of Bands and Director of Percussion Studies and World Music at Blythewood High School, Blythewood, South Carolina, and serves as President of the South Carolina Chapter of the Percussive Arts Society and Multicultural Committee Chair for SCMEA.

**Sharon Burch** is a National Board Certified Teacher in Early and Middle Childhood Music, a certified teacher with the International Piano Teaching Foundation, holds a master's degree as a Professional Educator and creates strategies for kids to experience concepts in the classroom. Sharon introduced Freddie the Frog® to her classroom of music students and discovered the magic of games, storytelling and puppetry in teaching. She authored the national best-selling *Freddie the Frog Book series* introducing fundamental music concepts. Sharon serves on the national Jazz Education Network Elementary Jazz Committee and enjoys sharing her teaching strategies at music conferences and clinics with teachers around the globe.



**The Cane Bay Chamber Orchestra**



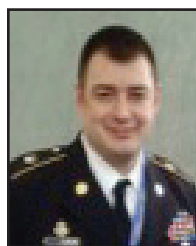
**Heather Hammond Caffarel** (Charleston SOA, Vocal Director)

**The Charleston County School of the Arts Vocal Department** enjoys a long tradition of excellence in choral music. Directors Heather Hammond Caffarel and Robin A. Rogers lead the program, made up of 190 singers in grades six through twelve. The SOA

Singers have distinguished themselves creatively and academically since the school began in 1995. They have performed locally, nationally, and internationally. Recently, the choir performed in Rome, Florence and Venice, Italy and premiered a work by

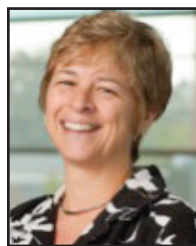
Z. Randall Stroope at Carnegie Hall. This year, the choir will perform at the Washington National Cathedral during their spring choir tour.

The SOA Singers have consistently earned Superior ratings in choral festivals and competitions. They traditionally place large numbers of students into South Carolina All State Choir and American Choral Directors Association Honor Choirs. Last year, the department had 43 students selected to the American Choral Directors National Honor Choir in Salt Lake City, Utah.



of South Carolina – Aiken.

**Chris Church** is the percussion section leader and full-time unit administrator for the 246th Army Band in Eastover, SC. Staff Sergeant Church is a graduate of the US Army School of Music Advanced Leaders Course and has served two tours in Iraq with active duty army bands. In addition he holds a music education degree from the University



**Deb Confredo** (Professor of Music Education, Temple University) specializes in instrumental techniques, conducting, wind band literature, community bands, and informal music learning. She is lead author for Measures of Success®, a multi-level band method (FJH Music Co.), and creator of Measures of Success® Video Practice Buddy

Series, an online video tutorial for developing band musicians. She works with ANBIMA (Italy) for continued development of band musicians. Confredo is an editorial board member for Education, Journal of Research in Music Performance, and the International Journal of Music Education and is in demand as clinician, adjudicator, and guest conductor.



**Barry Coombs** is in his eighteenth year as Director of Choral Activities and Church Music Program Coordinator at North Greenville University. He holds a degree in Music Education from Georgetown College in Georgetown, Kentucky, a Master of Music Education degree from the University of

Louisville, and the Doctor of Musical Arts degree from The Southern Baptist Theological Seminary in Louisville, Kentucky. Dr. Coombs has taught music in the Jefferson County Public School system in Kentucky, at Southern Seminary, and served as a Minister of Music, both full time and part time, in churches in Kentucky, Illinois, and South Carolina. Dr. Coombs is active in the American Choral Directors Association, the Hymn Society of the United States and Canada, the South Carolina Music Educators Association, and the Baptist Church Music Conference. He also adjudicates high school choral festivals and has served as a clinician for workshops in Kentucky, Illinois, Tennessee, and South Carolina.

**Sonja Coppenbarger** is an adjunct faculty member at North Greenville University. A bassoonist, she is the Principal Bassoonist for the Hendersonville Symphony Orchestra, and a free-lance musician in the area. A graduate of the University of Victoria in British Columbia and the New England Conservatory (M.M.), she also earned a MFA in Creative Writing at Converse College. She has published one book, *Starter House*, in 2014, and is now working on her second book.



Lieutenant **Robert J. Coats** attended the University of New Mexico, graduating with a Bachelor's of Music Performance degree before winning a position with the Tulsa Philharmonic Orchestra in 1997. Shortly thereafter he won an audition with the United States Navy Band, joining the Navy's premier musical ensemble in Washington

D.C. in 1998. While serving in the nation's capital, he performed for Presidents, Royalty, Heads of State, Cabinet Members, United States Justices, Senators and members of Congress, in addition to tens of thousands of concertgoers during national tours across the United States. During this time he also completed a Master's Degree in Instrumental Performance at The Catholic University of America. Since receiving his commission in October 2008 he has served as a bandmaster in the United States Navy Music Program. During that time he has conducted across Europe, Africa, and in the Pacific Northwest, to include work with the Conservatorio di Musica San Pietro a Majella in Naples Italy, and the Rainier Symphony in Seattle. Before joining Fleet Forces Band, Lieutenant Coats attended Naval Post Graduate School, studying conducting at Arizona State University. Prior to this assignment, he completed tours as Director of Navy Band Northwest, and as Assistant Director, Naval Forces Europe Band.



Lieutenant Commander **Mark K. Corbliss**, Director, U.S. Fleet Forces Band is a native of Jersey City, NJ. He received his Bachelor of Science degree in Music Education from Frostburg State College in Western Maryland. From 1985 to 1990 he served as a Music Educator in the Maryland and West Virginia secondary school system. He

enlisted in the Navy in 1990 as a French Horn Instrumentalist, graduated from the School of Music Basic Course, and served in Navy Band San Diego, Pacific Fleet Band, Pearl Harbor HI, School of Music Section Leader Course, Navy Band Southwest, the Enlisted Band Leader Course, and Navy Band Mid-South, Millington, TN. Over a 12-year period, he rose through the enlisted ranks to Chief Petty Officer and was commissioned as a Naval Officer on the 1st of October 2002. After attending Officer Training in Pensacola, FL, LT Corbliss was assigned as a member of the PERS-6 Flag Admin Staff and then took over as liaison with Commander Navy Recruiting Command as the Navy Music Program's Music for Recruiting coordinator. For his

next assignments in the Norfolk, VA area, he was attached to the School of Music as Director, Navy Band Fleet Support Unit/ Training Support Officer and Training Officer, respectively. He was subsequently assigned as Director, Navy Band Southwest from January 2009 – December 2011 and Navy Band Southeast from January 2012 – July 2014.



**L.H. Dickert**, Professor of Guitar, is Director of Jazz Studies and Chair of the Guitar Committee at Winthrop University. His teaching duties include guitar, jazz history, theory, and directing and arranging for the WU Jazz Guitar Ensembles as well as the Jazz Combos. His performing credits include work with Natalie Cole,

Frank Sinatra, Ray Charles, Lou Rawls, Johnny Mathis, Charlie Rouse, the Diamonds, Peabo Bryson, Luther Vandross, Ronnie Milsap, Dixie Carter, Manhattan Transfer, Lyle Lovett, the Guy Lombardo Orchestra, Randy Brecker, and Wayne Newton. He is active both regionally and nationally as a performer, guest artist, and clinician. His professional affiliations include Phi Mu Alpha, Pi Kappa Lambda, President of Winthrop's chapter of Phi Kappa Phi, Kappa Delta Pi, The Society For Ethnomusicology, and the Jazz Education Network. Dr. Dickert also serves as a performing artist and educator for Benedetto Guitars.



**Akeem Downs** currently serves as Director of Bands at Gray Court-Owings Middle School, Hickory Tavern Middle School, as well as Assistant Band Director at Laurens District 55 High School. Mr. Downs hold a Bachelor of Music Education degree from Winthrop University and a Masters of Education from Southern Wesleyan

University. Mr. Downs previously served as band director at Chapman High School, Lake View Middle/High School, and Newberry High School, where his bands were state marching band finalist and ensembles under his direction received excellent and superior ratings. Mr. Downs is a member of the South Carolina Band Director's Association (SCBDA), South Carolina Music Educators Association (SCMEA), National Association for Music Education (NAfME), and Phi Mu Alpha Sinfonia



**Christine Fisher** has served on many local and state education committees including the writing team for the State's Visual & Performing Arts Frameworks and the music standards for Florence District One. She has also served as a guest conductor for several honors bands across the state. She has twice been selected as a school Teacher of

the Year. She has twice been selected as a District Teacher of the Year and twice selected as one of the top five teachers in the state. In 1993 she was a State honor roll teacher and then five years



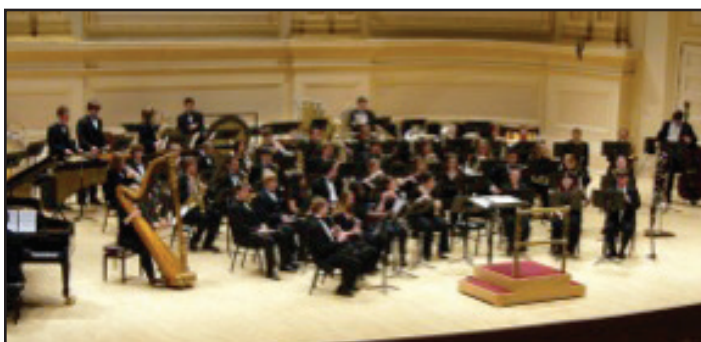
later as the 1998 South Carolina Teacher of the Year; representing 47,000 public school teachers in South Carolina. She is the only music teacher to ever hold the honor in the 41 year history of the Teacher of the Year program in South Carolina. Christine's community involvement includes playing clarinet with the Florence Symphony orchestra, serving on her church's bus driving team and playing in her church's orchestra. She has served on the board for both the Florence Symphony orchestra and the Community Concert association. She is currently on the board for the SC Arts Alliance. Christine became Director of the Arts in Basic Curriculum Project in July 2001.



**Scott Fleischman**, band director of Indian Land Middle School, hails from Summerville, SC. He received his BME from Winthrop University in 2009. Under his direction, Mr. Fleischman has had several of his students participate in the SCBDA Region 3 Honor Band, his ensembles have earned consistent superior ratings at the SCBDA CPA, and his program has been awarded the SCBDA OPA. Mr. Fleischman has been a clinician for several honor bands including the Region 3 Alternate band as well as the Sumter County MS Honor Band. Mr. Fleischman currently resides in Rock Hill, SC with his wife and dog child.



**Glen Funderburk** has been the Director of Bands at Meadow Glen Middle School since the school opened in 2012. He received his Bachelor of Music Education from Lander University and has been teaching in South Carolina for fifteen years. Before coming to Meadow Glen, Mr. Funderburk was the Director of Bands at Blythewood High School (2006 – 2012) and Blythewood Middle School (2000 – 2006). Ensembles under his direction have consistently received Superior Ratings at local, state, and national music festivals while also being selected for feature performances such as the South Carolina Music Educators Associations In-Service Conference (2006 & 2009). His professional affiliations include the National Association for Music Education; the South Carolina Band Directors Association; and Phi Beta Mu International School Bandmasters Fraternity. Mr. Funderburk has twice been awarded the National Band Association's Citation of Excellence.



The **Furman Wind Ensemble** comprises by audition the top fifty wind, brass, and percussion students on campus and performs the most difficult repertoire for this medium. Over the years this group has championed new music by presenting world premiere performances of compositions by Donald Grantham, Jay Bocook, W. Francis McBeth, Stephen Hicken, Daron Hagen, Kathryn Salfelder, Jess Langston Turner, David Holsinger, Aaron Travers, J. M. David, Dan Forrest, and Frank Ticheli. The Wind Ensemble has performed at the Southern Division Conference of the College Band Directors National Association on three occasions. It has also performed at the American Bandmasters Association National Conference and numerous appearances the South Carolina Music Educators Association State Convention. In March of 2008, the Wind Ensemble performed as a featured ensemble at the New York Wind Band Festival in historic Carnegie Hall. In March of 2012, the Wind Ensemble performed at the Chicago International Music Festival in Symphony Hall, the home of the Chicago Symphony Orchestra.



**Doug Gordon** joined the faculty at Jacksonville State University in Jacksonville, Alabama in August 2008 as associate professor of music theory. He holds the Bachelor of Science in Education and the Master of Arts degrees from Jacksonville State University and the Doctor of Philosophy in Music Theory from the Florida State University. A native of northwest Georgia, Dr. Gordon is a former high school and middle school band director. From 1992 until 2008 he served on the music faculty at Mars Hill University in Mars Hill, North Carolina where he taught courses in theory, analysis, aural skills and music technology.

**Suzanne Hall** is an Assistant Professor of Music Education at Georgia Regents University. She received her Bachelors (BME) and Masters (Med) degrees from the University of Central Florida and her Doctorate (PhD) from the University of Memphis. She has taught elementary general music in Florida and Tennessee and has presented research and professional development workshops on music and language arts across the country. Her publications on music and language arts integration can be found in *General Music Today* and the *Journal for Music Teacher Education*. She is also co-author of *Teaching Elementary Music: Integrative Strategies between Music and Other Subjects*.



The **T. L. Hanna High School Jazz Ensemble**, established in 1968, is one of the oldest public school groups in South Carolina. This ensemble has appeared at the



NAJE National Conference in Nashville, the Greenville Channel 4 Golden Apple Awards Program, Wachovia Main Street Jazz in Columbia, Greenville Main Street Jazz, Anderson Soiree, Anderson Downtown Sounds, the Anderson Block Party and numerous university and college clinics in South Carolina, North Carolina, and Georgia. The group has also performed at the New Trier Jazz Festival in Chicago and was selected to appear at the prestigious University of North Texas Jazz Festival. The T.L. Hanna Ensemble has participated in the South Carolina State Jazz Ensemble Festival at Newberry College for thirty-four consecutive years. Many members have been recognized as outstanding soloists and have received International Association of Jazz Educators (IAJE) performance awards. The T. L. Hanna High School Band program serves a total of approximately 200 students and consists of a 180-piece marching band, 2 concert bands, a jazz ensemble, a percussion ensemble, and a competitive Winter Guard and Indoor Drumline. Additional information on the Hanna Bands may be found on its website at [www.hannabands.org](http://www.hannabands.org).



**Paul Head**, professor at the University of Delaware, directs the internationally renowned University Chorale, the Schola Cantorum, and the UD Symphonic Chorus, which performs frequently with the Delaware Symphony Orchestra. Dr. Head is a native Californian where he taught in the public schools for eight years before

completing his Master of Music in Conducting and Music Education at Westminster Choir College of Rider University and the Doctorate of Musical Arts in Conducting from the University of Oklahoma. His choirs have toured extensively throughout the world garnering eight awards at competitive festivals in Estonia, Spain, and Hungary. As an active clinician giving presentations and workshops throughout the United States and Europe, he has conducted All-State choirs in seventeen states. His choirs have enjoyed appearances at the American Choral Directors Association (ACDA) and two concerts on the International Society for Music Education conference in Thessaloniki, Greece. His scholarly work is published in several books and pedagogical journals including *Case Studies in Music Education* (GIA; 2005), *The School Choral Program* (GIA; 2008) and editorial contributions to *Teaching Music Through Performance* (GIA; 2011). He is the recipient of the University of Delaware Excellence in Teaching Award, and in 2012, was named the Unidel Professor of Choral Studies. His current scholarly/creative endeavors include serving as the co-editor for the Oxford Handbook of Research in Choral Pedagogy and as Founder/Artistic Director of the Delaware Choral Academy.

**Graham Hepburn** has a passion for igniting a love of music in the hearts and minds of children. He received an honor's degree in Piano Performance from the Colchester School of Music and his musical career has ranged from solo recitals to touring the

world for six years as a musical comedy performer. He served as the Director of Music for Grindon Hall Christian School in England. While there he transformed and expanded their music program. On moving to the states he taught elementary music in Illinois. Graham is the heart and energetic force behind Quaver's Marvelous World of Music.

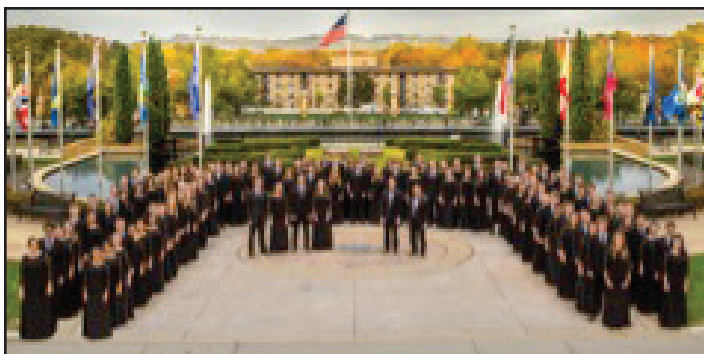
**Marianne Holland** is Chair/Program Coordinator of Music Education for both the undergraduate and master's degrees in Music Education at North Greenville University. Dr. Holland holds degrees from Limestone College and the University of South Carolina, and formerly taught at Dreher High School and Spring Valley High School.

**Nicholas V. Holland III** is the Associate Director of Bands and Director of Athletic Bands at Charleston Southern University, where he directs the marching band, the 6th Man Band and the Symphonic Band. He holds the BM and MM in music education from East Carolina and the PhD in music education from UNC-Greensboro. Dr. Holland has served on staff for the U.S. Army All-American Marching Band since 2012, and served as the Lead Director for the group in 2014 and 2015. He is an active performer, adjudicator and conductor throughout the country. He resides in Mount Pleasant with his wife Karen, their children, and their Boston Terriers.



**Victor Johnson**, a native of Dallas, Texas, and is in his fifteenth year of teaching at the Ft. Worth Academy of Fine Arts and as artistic director of the Children's Choir of Texas. Victor attended the University of Texas at Arlington where he majored in music education with a concentration in organ. While attending UTA, he served

as student conductor of the university's choral ensembles and opera workshop accompanist. As a composer, Victor has won numerous composition contests and has received ASCAP Awards for the past 15 years. His first piece was published in 1994, while he was a sophomore in high school. To date, he has over 250 octavos and choral products in the catalogs of Heritage Music Press, The Lorenz Corporation, Chorister's Guild Alfred Music, Shawnee Press, and Hal Leonard Corporation. Victor has led reading sessions and choral workshops in numerous states and has conducted All-State and Regional Honor choirs in Texas, California, Oklahoma, Louisiana, Kansas and Kentucky. His own choir, the Children's Choir of Texas was selected to perform at the Texas Music Educators Association Convention in 2011 and 2014 and will be performing at ACDA- Southwest in March 2016. His professional affiliations include: American Choral Directors Association, Texas Music Educators Association, Music Educators National Conference, Texas Choral Directors Association, ASCAP, and Phi Mu Alpha Sinfonia, Inc.



**Bob Jones University Singers** is made up primarily of freshmen and is BJU's largest choral organization. The choral program is a developmental program comprised of seven graded choirs: University Singers, Conductors Chorus, Collegiate Choir, Concert Choir, Lyric Choir, Chorale, and Chamber Singers. Performances include concerts of standard choral literature, sacred service music, and the annual opera and oratorio performances. The choir regularly performs at the annual BJU Lighting Ceremony and has participated in the Upstate (South Carolina) Intercollegiate Choral Invitational Festival. Additionally, they have performed at the South Carolina American Choral Directors Association conference and recently gave a solo concert at Carnegie Hall in New York City.



**Leigh Kallestad** is a Music Education manager at MakeMusic. He works with K-12 and college music education programs as they implement Finale and SmartMusic in their curriculum. He develops training for school in-services, regional workshops and online events. Leigh has presented Finale and SmartMusic clinics at MEA

conventions in: Texas, Wisconsin, North Carolina, Virginia, Ohio, Indiana, Arizona, Washington, New Jersey, Massachusetts, Connecticut, Missouri; the Southwest Music Summer Expo (TX), NYSSMA (NY), Midwest Band and Orchestra Clinic and NAFME.

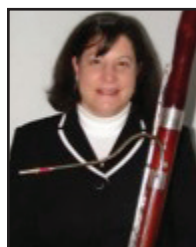
**Mavis Kallestad** is a Finale clinician/trainer, music engraver and piano accompanist in the Minneapolis area. She has demonstrated Finale and presented clinics for MakeMusic at many state music conventions. For the past fifteen years, Mavis has taught regional hands-on Finale workshops and school in-services to over 1300 music educators, including workshops at VanderCook College of Music, the Wisconsin Center for Music Education and Minnesota Summer Music Technology Symposiums. Her textbook, *Building Successful Final 'Chops'*, (now in its 3rd edition) contains practical step-by-step tutorials that will help musicians and music educators learn the newest features, shortcuts and educator tools that Finale has to offer. Mavis holds a degree in music education from Dickinson State University and is an adjunct faculty member at Hamline University, St. Paul, MN.



**Susana M. Lalama** is Assistant Professor of Music Education and Conductor of the Wind Ensemble at Converse College. Prior to her graduate degrees, she was director of bands at Barbara Goleman High School in Miami, Florida for seven years. Under her direction, the wind ensemble, jazz band, and marching band were recognized for their artistic well-prepared performances and consistently received superior ratings at district and state music performance assessments. Dr. Lalama has conducted honor bands throughout Florida and South Carolina, is a member of several professional organizations, and serves as an active consultant, clinician, and adjudicator.



**Ronny Lau** joined the National Association for Music Education (NAfME) in February 2015, bridging his passion for both politics and music. As the Association's Legislative Policy Advisor, Ronny works with policy makers to ensure that music education remains a top priority in our nation's education. Prior to arriving at NAFME, Ronny developed a vast public policy portfolio from working on Capitol Hill with several members of U.S. Congress and non-profit organizations. He also worked for the Mark Warner for Senate and John Foust for Congress campaigns in the 2014 election cycle. A Northern Virginia native, Ronny is a graduate from James Madison University and holds a Bachelor's of Arts degree in Political Science. He is also an accomplished percussionist and specializes in marching percussion. He was a part of the James Madison University Drumline and is an experienced technician who has taught at several drumline programs in Northern Virginia and at James Madison University's Summer Band Camps.



**Tracy Leenman** holds Bachelor and Masters degrees in music education (instrumental and choral) from Syracuse University. Teaching privately for over 40 years at the elementary through college levels she is currently adjunct instructor of music business at Newberry College. She has presented sessions at NAFME Conventions, NASMD (School Music Dealers), RPMDA (Print Music Dealers) NAMM Conventions, SCMEA and NCMEA. Her articles appear regularly in Teaching Music, School Band & Orchestra Magazine, Music Inc., Musical Merchandise Review, The School Music (NYSSMA) News and the Mississippi Bandmaster. She is also the editor and publisher of the Carolina Bandmaster. Tracy is the owner of Musical Innovations in Greenville, SC, and her company was awarded NAMM's Top 100 Dealer of the Year for 2015 in addition to winning NAMM's Best Customer Service Award. Tracy has been named Phi Beta Mu's Outstanding



Contributor (2006) and has twice won SCMEA's Friend of Music Business Award (2009 and 2013). She has twice attended the NAMM Fly-in to Washington DC to advocate for music education, and was named the winner of the KEYS Program "Keeping the Beat" National Music Advocacy Award. Tracy performs regularly with the Palmetto Concert Band, Poinsett Winds, and Foothills Philharmonic. She serves on the Advisory Board of the Small Business Development Council and on the Executive Board of the American Bandmasters Association Associate Membership.



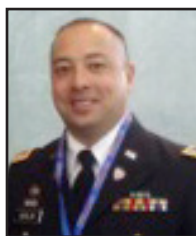
**Dan Leonard** is a recognized expert in the field of music education. His work has received state, national, and international acclaim. He has taught and directed bands of all levels (elementary through college), and through those experiences discovered that the number one problem of music students is sight reading. With traditional methods of instruction, students do not fully understand the basic fundamentals of rhythm. By teaching students to think and depend on themselves, any student can become an avid sight-reader. Today his rhythm curriculum is used successfully by some of the state's top ensembles.



The **Meadow Glen Middle School Band** program in Lexington, SC, has portrayed excellence since its inception in 2012. The program currently serves 140 students in grades six through eight, which make up the 6th Grade Band, 7th Grade Band, 8th Grade Band and the MGM Symphonic Band. The MGM Symphonic Band has consistently received Superior Ratings at the South Carolina Band Directors Associations Junior Concert Performance Assessment. The MGM Band is honored to perform for the 2016 South Carolina Music Educators In-Service Conference on Friday, February 5th, 2016.



**Montessori Strings** - The Montessori School of Anderson (MSA) was founded in 1973. We are now a vital community of approximately 220 children and their families with a staff of more than fifty. We are proud to be one of only a handful of Montessori programs that serves the range of ages that we do, and one of only 25 Montessori high schools in the nation. MSA believes that children can become responsible for their own learning by realizing what they need to learn, how they best can learn, and embrace the self-responsibility that comes with this knowledge. In 2005, MSA music and drama director, Mary Nickles, along with R. Alexander Spainhour (GAMAC Artistic Director and co-proprietor of Bernhardt House of Violins) launched the Suzuki violin program. Students ages three to five began pre-Twinkle activities, and over the years, the program has grown to include three-year-olds through 3rd graders. In fourth grade, students have the option to choose a different stringed instrument, and they begin a more traditional strings class. Maren Reaves joined the MSA faculty as Suzuki Violin teacher and Upper School orchestra director in 2011 and currently, Mandi Aumann teaches Suzuki violin in the Lower School (Primary-3rd grade) and strings in Upper Elementary (4th-6th grade). Many of the students playing at the SCMEA conference this year started playing as Primary students in the then newly launched Suzuki string program.



**Jessie Morlan** serves as the commander of the 246th Army Band (National Guard) stationed at McEntire Air Base in Eastover, SC. Chief Warrant Officer Morlan is a graduate of the US Army Bandleaders Course and the University of South Carolina School of Music in Columbia. When not in military uniform Chief Morlan is the full-time director of bands at Thomson High School in Thomson, GA.



**Patrick Murch** holds a Bachelor of Arts in music composition and a Master in Music Education from the University of South Carolina in Columbia. Composing since the fifth grade, Mr. Murch is a published composer with Alfred Publishing Company and has composed numerous works for orchestras and ensembles throughout the state.





**The North Greenville University Singers** is a chamber ensemble open to students from all academic majors. The ensemble is one of thirteen performing ensembles in the Cline School of Music, which administers the Bachelor of Arts degrees in Music, Church Music, Music Education, and Music Performance. The School of Music is a member of the National Association of Schools of Music and is an "All Steinway School."



**Northeast Current**, as the name suggests, aims to stay with the most current technology (electric current) and music to maintain the excitement and creative energy exhibited by its members. The group was created in 2004 by Dr. Chris Selby using Zeta electric instruments. The following year José Carrion became the director and

continued the group using his classical and jazz background. The ensemble has performed along with guest artists such as Barrage, Tracy Silverman, and Mark Wood to name a few. In the fall of 2012, Patrick Murch became director of Richland Northeast Orchestra. Mr. Murch, with his background in music composition, has brought a new element to the group, allowing students to have more ownership and the ability to choose music that they want to perform. He has arranged and tailored the music to include individual parts for four violins, viola, cello, bass, EWI, two guitars, keyboards, and digital drums. The group has performed all around the Columbia area, including the Columbia Colonial Life Center, for events such as "Curing Kids Cancer Fire Truck Pull", community concerts, and other local benefit events. Northeast Current will perform at the Stirling Bridge International Youth Arts Festival in Scotland in July 2016.



**Matt Olson** is Associate Professor of Saxophone and Director of Jazz Studies at Furman University. He has performed with Randy Brecker, Kurt Elling, Benny Carter, John Fedchock, Doc Severinsen, Manhattan Transfer, Aretha Franklin, Natalie Cole, Lou Rawls, Ben Folds, the Temptations, the Four Tops, and the Milwaukee and

Charlotte Symphony Orchestras, among others. Matt is active as a clinician and adjudicator, including presenting a clinic at the 2009 Midwest Band and Orchestra Clinic. His work has been published by Downbeat magazine, The Saxophone Symposium and Walrus Music. Matt's group Unhinged Sextet released a CD, Clarity on OA2 Records in March 2015.



**David L. Perry** (B.M., M.M., D.M.A., Arizona State University) is an Associate Professor of Music at Anderson University, SC, where he serves as Music Department Chair, Director of Music Education, Director of the AU West African Ensemble, and teaches graduate and undergraduate courses in music education. Dr. Perry and the

AU West African Ensemble presented clinics at the 2010 and 2014 SCMEA Conferences, and are active in performing for schools and other venues in South Carolina. Dr. Perry serves as Past-President of the Higher Education Division of the South Carolina Music Educators Association, with research interests, presentations, and publications in teaching diverse musical practices, recruiting prospective music teachers, community music, and historical topics in music education. He serves as advisor on curriculum grant initiatives for elementary and secondary magnet academies for the arts in Anderson, SC, and is advisor for the AU NAFME Collegiate Chapter. As a music teacher in the public schools, Dr. Perry taught band, orchestra, chorus, and general music over a span of 20 years in the Phoenix, Arizona metropolitan area, and served as staff orchestra director for a large church in Mesa, Arizona. Dr. Perry remains active as a clarinetist in faculty recitals, local orchestras, and as a freelance musician. His wife Kathy Perry teaches orchestra at T. L. Hanna High School and Southwood Academy in Anderson, South Carolina, and performs professionally as a violinist.



**Carrie Powers** – (clinician, SC Dept of Education)



**Tonya Propst**, Associate Professor of Music at Coastal Carolina University, holds the BA in Music from Glenville State College (WV), the MM in Music Education and Horn Performance from Ohio University, and the DA in Music Education and Horn Performance from Ball State University. Prior to coming to CCU, Dr. Propst lead successful

middle and high school band programs in West Virginia and South Carolina and has been guest conductor for middle school honor bands throughout North and South Carolina. Dr. Propst has presented at conventions of the College Music Society and the MENC National Conference, and has had publications appear in the Journal of Research in Music Education.



The **River Bluff High School Wind Ensemble** was established in 2013, but the band has already earned a long list of accomplishments in marching, concert, jazz, and winter ensembles. The band program has since doubled in size. The RBHS "Gator Band" earned several grand championships at local marching competitions, and at the SCBDA Lower-State Marching Band Championships in 2013, 2014, and 2015. The RBHS Wind Ensemble has earned a Superior Rating at the SCBDA State Concert Performance Assessment in 2014 and 2015, as well as the prestigious SCBDA Outstanding Performance Award both years of their existence. The current concert program will include works by Morton Gould, Joshua Hinkel, W. Paris Chambers, Julie Giroux, David Gillingham, and Jacques Press.



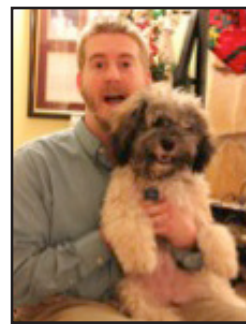
**Robin Rogers** (Charleston SOA, Choral Director)



**Joseph Rundall**, Master Chief Musician, is from Grants, NM. He earned a Bachelor of Music Education degree from Wayland Baptist University in Plainview, TX in 1990, and enlisted in the U.S. Navy in August 1992. Upon completion of Recruit Training in Great Lakes, Illinois, he attended the Naval

School of Music in Virginia Beach, Virginia and completed the Basic Course of Instruction. His tours of duty began with Navy Band San Francisco, aboard Naval Station Treasure Island, in San Francisco, CA; and continued with Navy Band Jacksonville, in Jacksonville, Florida; SEVENTH Fleet Band, in Yokosuka, Japan; and SIXTH Fleet Band, in Naples, Italy where he was selected to Chief Petty Officer in 2004. Following his tour in Italy, he attended the Senior Musician Course in 2006 at the Naval School of Music. In May 2007 he returned to serve with Navy Band Southeast, and was advanced to Senior Chief Petty Officer in 2009. Upon completion of the Senior Enlisted Academy in Newport, Rhode Island he reported to the SEVENTH Fleet Band in Yokosuka, Japan as the Assistant Director/Senior Enlisted Leader in October 2010. He reported to the U.S. Fleet Forces Band as Senior Enlisted Leader in September, 2013.

**Shelley Sanderson** is the Coordinator of Music Education and Professor of Music at Young Harris College, Young Harris, Georgia. She received her Ph.D. in Music Education at the University of Florida. While at UF she taught classes in the Humanities department and assistant directed the UF Women's Chorale. Dr. Sanderson taught middle and high school music in Georgia public and independent schools. While there she taught Chorus for grades 5-12, Music Theatre, Class Piano, and Music Appreciation. She has musically directed and conducted multiple musicals including some of her favorites: *Les Miserable*, *South Pacific*, and *Cinderella*.



**Michael Skellett** attended Winthrop University in Rock Hill, SC, where he graduated Suma cum Laude with a Bachelor's of Music Education-Instrumental degree and a Masters of Music in Percussion Performance. Mr. Skellett is currently in his 6<sup>th</sup> year as band director at Rawlinson Road MS, serving over 150 students in grades 6-8. During his tenure at Rawlinson Road,

the band program has earned consistent superior and excellent ratings at SCBDA concert festival as well as multiple SC OPA awards. Mr. Skellett is also an active performer, private teacher, arranger, and adjudicator in North and South Carolina.

**Shawn Smith** is Director of Bands and Associate Professor of Conducting at the University of North Carolina at Charlotte. In high demand as a band and orchestra conductor, clinician, and adjudicator, Dr. Smith has been invited to work with professional and educational ensembles throughout the United States and Brazil. Smith has presented numerous educational clinics and speeches, most notably at the International Midwest Band and Orchestra Clinic in Chicago and at the Texas Music Educators Associations' Convention.



**Steve Smith** taught middle school band in Texas for 12 years, primarily as Director of Bands at Downing Middle School in Flower Mound. The bands at Downing consistently displayed a high standard for musical excellence, highlighted by a performance at the 2005 Midwest Band and Orchestra Clinic. He has more than 12 years' experience in drum and bugle corps, having served as brass caption head and staff coordinator for the Southwind Drum and Bugle Corps (Lexington, KY) and the Santa Clara (CA) Vanguard. While working with Specialized Administrative Services Inc., Mr. Smith provided leadership training for high school band students across the state of Texas. In 2007, the Yale University School of Music honored him as a Distinguished Music Educator. In 2012, he joined the team at Hal Leonard, which has allowed him to pursue one of his great passions – working with and helping teachers.

**Mike Steinel** is a jazz trumpeter, pianist, composer and arranger. An internationally recognized jazz educator, Mike is the author of the highly acclaimed *Essential Elements for Jazz Ensemble* and *Building a Jazz Vocabulary*. He has performed throughout the US, Canada and in Europe, appearing at numerous festivals and conferences including MENC, IAJE, JEN, and the Midwest Band and Orchestra Clinic. He has recorded with the Frank Mantooth Orchestra, the Chicago Jazz Quintet, performed with Ella Fitzgerald, Clark Terry, Don Ellis, Bill Evans, Zoot Sims, and others. He is a featured soloist on recent release by the Mike Waldrop Big Band. Mike has served as Professor of Jazz Studies at the University of North Texas since 1987. He is the founder and director of the UNT Jazz Combo Workshop, the UNT Jazz Trumpet Workshop, and the UNT Jazz Winds Workshop. Mr. Steinel has served as Co-Chair of the Jazz Advisory Panel for the National Endowment for the Arts and holds a BME degree from Emporia State University and a MME degree from the University of North Texas.



**Pamela Stokes** is a Graduate of the University of South Carolina with a Bachelor's of Music Education. She holds a Masters of Education from Lesley University. Mrs. Stokes has been a SC Music Educator for twenty-two years. During her tenure, her bands have won numerous awards at festivals and seen tremendous growth. She

has also served as the Assistant Director of Bands for Benedict College. In the area of Technology she has been a Technology Educator, committee chair, and facilitator for Richland County School District One. She resides in Columbia with her husband Capers and their children, Capers III and John.



**Summit Parkway Middle School** opened in August of 1990. The first Orchestra teacher that opened the school was Mrs. Dottie Hanlin. Pam Speas began teaching in August 1999 as the second orchestra teacher and first full time Orchestra teacher at Summit Parkway. The Orchestras have received both Excellent and Superior rating at the State Orchestra Performance Assessments, Carowinds Festival of Music, Music in the Parks competitions, and Festival of Music competitions. Students participate in Region and All State Orchestra each year as well as Solo and Ensemble, private lessons, Tri-District, the Sparkleberry Fair, other performances in the community and they attend summer music camps. The Orchestra program has 120 students in the program this year.



**Ken Turner & Josh Hinkel** are co-directors and founding members of the River Bluff High School Band since the school opened in 2013. Mr. Turner was recently awarded the Bandworld Legion of Honor at the Midwest Band and Orchestra Clinic in Chicago (2015). Mr. Hinkel is quickly becoming a nationally acclaimed composer with popular scores published by Alfred

Music Publishing and C. Alan Publications. The RBHS Wind Ensemble is honored for the opportunity to perform for the 2016 SCMEA In-Service Conference, a first honor of this magnitude for our young band program.



**US Navy Fleet Forces Band**





**Jeff Van Fossen** is cofounder and president of CodaBow International, creators of the CodaBow family of performance bows, and has been designing and crafting bows in the Winona, Minnesota workshop for over two decades. Jeff is a recipient of the Traugott Rohner Leadership in the Music Industry Award awarded by the American

String Teachers Association. In 2012, *STRINGS Magazine* recognized Jeff as one of the industry's Top 25 Trendsetters. The only instrument maker to receive this recognition, Jeff shares the honor with such notables as Yo-Yo Ma and Hilary Hahn. Jeff is active in numerous national and regional outreach initiatives serving young string players. Born and raised in rural Iowa, Jeff holds degrees in mechanical and aerospace engineering from Princeton University.



**Wendy Valerio** is Professor of Music Education and Director of the Children's Music Development Center (CMDCC) at the University of South Carolina where she teaches graduate and undergraduate music methods courses, directs student teaching, and conducts early childhood music development research. Dr. Valerio is

the past chair of NAFME Early Childhood Special Research Interest Group, and her work is featured in scholarly forums including *Journal for Research in Music Education*, *Bulletin of the Council for Research in Music Education* and she is co-author of *Music Play* (GIA, 1998 & revision in press), and *Jump Right In: The Music Series* (GIA, 2000-present).

**Linda Versprille** is the National Board Certified Director of Orchestras at Cane Bay High School in Summerville, SC. She was the founding director when the school opened in 2008 with only nine students. She taught at Sangaree Middle School as well as Cane Bay High School, building the entire feeder system from only 42 students to 233 students. Linda has since assumed the full time orchestra position at CBHS, which includes the Cane Bay Chamber Orchestra (Honors). The Cane Bay Orchestra continues as a vibrant training orchestra. Ensembles under Linda's direction consistently receive superior ratings at SCMEA Orchestra Division Concert Festival. In addition to the 2016 SCMEA conference, the Cane Bay Chamber Orchestra is one of 26 orchestras extended an invitation to participate in the 2016 National Orchestra Festival at the ASTA conference in March. Mrs. Versprille was selected as one of 25 semi-finalists for the 2016 GRAMMY Music Awards. She is an active member in SCMEA, NAFME, and ASTA. A graduate of the Eastman School of Music she also holds a master's degree from Lesley University with extended graduate work in piano pedagogy at the University of South Carolina. Linda is a doctoral candidate at Concordia University. Mrs. Versprille is also an avid steel drummer. Her student group, Panjamdrum, receives accolades

throughout the Lowcountry and has performed to packed audiences at 10 consecutive Piccolo Spoleto Festivals.

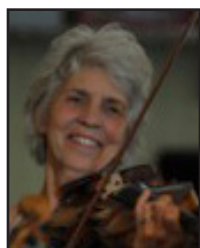
**Alicia W. Walker**, associate director of choral studies at the University of South Carolina, directs the University Chorus, the USC Men's Chorus, teaches undergraduate conducting and choral methods, and supervises student teachers. At the graduate level, she teaches courses in sacred music as well as music education. She holds degrees from Florida State University (B.M.E.), the Southern Baptist Theological Seminary (M.C.M.), and the University of Georgia (D.M.A.). Dr. Walker taught at the elementary, middle and high school levels in Florida and Georgia prior to joining the music education faculty at the University of Georgia. She was a 2012 Teaching Fellow in USC's Center for Teaching Excellence in the area of service learning. Dr. Walker is president-elect of Southern Division ACDA, having previously served as president of Georgia ACDA, and on several ACDA conference committees. Polyphony, an organization for pastoral musicians, chose Dr. Walker as their first national leadership team coordinator, a position she held through 2011. Other professional memberships include NAFME, SCMEA, GMEA and NCCO. She maintains an active schedule as a guest conductor, clinician and adjudicator. A long-time church musician, Dr. Walker served as a committee chair for the 2010 hymnal, *Celebrating Grace*. Her articles have appeared in "Choral Journal," "Georgia Music News" and "Review and Expositor."



The **Wando Concert Band I** is an auditioned ensemble consisting of students in grades 9-12. The ensemble consistently earns straight superior ratings at the state's Performance Assessment in grades V and VI. Their symphonic camp clinicians have included: Kevin Gerald, Sue Samuels, Scott Teeple, John Ross, Doug Stoddard, and Miller Asbill. This is the inaugural invitation to perform at the South Carolina Music Educator's Convention for Wando Concert Band I.



The **Wando Percussion Ensemble** is under the direction and supervision of Mr. Jeff Handel, with assistance from Bobby Lambert, Director of Bands, and Lanie Radecke, Associate Band Director. Private lesson, middle school instructors, and additional help is thanks to the guidance of Eliot Cleveland, Brad Ralston, Matt Masie, Josh Hoover, Ryan Levelle, and Jake Cummings, as well as our middle school directors: Jeff Scott, Sam Mumford, Mason Mumford, and Nick Nafpliotis and former directors Marie Evans and Emily Wilkinson.



**Pam Wiley** was a contracted member of the Harrisburg Symphony Orchestra from 1978 to 2006 and has been a back porch fiddler since 1972. She was a member of the Susquehanna String Quartet, the Old World Folk Band and the Mid-Town Fiddlers during the 80s in the Harrisburg area. During her 35 years in Pennsylvania, she founded and directed the Wednesday Club Youth Chamber Orchestra, the Jr. Symphonia of Central PA and the Central PA Suzuki Institute. Since moving to South Carolina in 2005, Pam has traveled extensively in the US and Canada training hundreds of teachers in the new approach to string education combining the fundamentals of classical and fiddle styles and improvising. She is the editor of the O'Connor Method Violin Books I-IV and has worked closely with Mark O'Connor in developing his orchestra method series. She also created the format for the O'Connor Method Camps now in their fifth year. Pam has taught students and teachers in lessons, groups & workshops for over 40 years and currently continues this work from Hungry Monk Music in Charleston, SC. Her article "Holistic Orchestra Training using the O'Connor Method" is available at [www.americanmusicsystem.com](http://www.americanmusicsystem.com).



Established in 1975, the **Winthrop University Swingin' Eagles** are the flagship ensemble for university's accomplished Jazz Studies Program. The group has toured throughout the United States, performing in numerous high school and collegiate venues. The band has shared the stage with a variety of notable musicians from jazz legend Maynard Ferguson to Sara Bareilles' drummer, Steve Goold. The ensemble has won awards at the National Collegiate Jazz Festival in Mobile, Alabama, the University of Northern Colorado Greeley Jazz Festival in Greeley, Colorado, and the University of North Texas Addison Jazz Festival in Addison, Texas. They have performed as headliners at the Northwestern Jazz Festival, the Grove Park Inn Jazz Festival, and the Charlotte Jazz Festival. Former members have been featured in Downbeat Magazine, going on to playing careers nationally and internationally. Under the direction of saxophonist Dr. Tracy Patterson since 2013, the Swingin' Eagles have begun work for their second album to be released spring 2016. The Swingin' Eagles are honored to be representing the Winthrop University Department of Music at the 2016 South Carolina Music Educators Association Conference.



**D. Matthew Wofford** currently serves as the Director of Fine Arts for Spartanburg School District Five. Previously he served as Associate Band Director of James F. Byrnes High School and Director of Percussion for Spartanburg School District Five. Ensembles Mr. Wofford has instructed have been State Marching Champions, BOA Class Champions and BOA Regional Finalists, received Superiors at SCBDA Concert Festival, State Winter Ensemble Champions, performed at SCMEA In-Service Conference, and received numerous SCBDA Outstanding Performance Awards. Students under the instruction of Mr. Wofford routinely made SCBDA Region and All-State Honor Ensembles. Mr. Wofford has presented clinics and in-service presentations across South Carolina and also serves as a percussion arranger for band programs across the United States. Mr. Wofford received his BM in Music Education and M.Ed in Education Administration from The University of South Carolina.



**Arthur Wright III** is a graduate of Charleston Southern University with a Bachelor of Arts in Music Education and a graduate of The University of Georgia with a Master in Music Education. Mr. Wright is currently pursuing a Doctor of Music Education at The University of Georgia. Mr. Wright is currently Director of Bands at Berkmar High School in Lilburn, GA. Mr. Wright also served as Director of Bands/Assistant Professor of Music at Savannah State University in Savannah, GA and Director of Bands at the Academy of Richmond County High School in Augusta, GA where he was also voted Teacher of the Year during the 2006-2007 school year.



**Eliezer Yanson, Jr.** is associate professor of music at Bob Jones University in Greenville, S.C., where he conducts the University Singers and Lyric Choir and teaches undergraduate and graduate music classes. He earned a doctor of musical arts degree in choral conducting from the University of South Carolina, a master of music degree

in church music (conducting) and a bachelor of music in piano performance from Bob Jones University. Additionally, he holds a bachelor of theology degree from Baptist Bible Seminary &

Institute in his native Philippines. His main conducting mentors have been Larry Wyatt and Warren Cook. Eliezer has conducted choirs in the Philippines, the U.S. and Bulgaria— including the Bulgarian premiere of Felix Mendelssohn's Elijah with the Vidin Philharmonic Orchestra. An active clinician and adjudicator, Eliezer is a member of the American Choral Directors Association (South Carolina R&S Chair, college and university choirs), International Federation for Choral Music, National Collegiate Choral Organization (South Carolina national board member), National Association for Music Education, Golden Key International Honour Society and Pi Kappa Lambda. Eliezer's scholarly pursuits have led him to present at ACDA, NAFME, and IFCM events, including the 10th World Symposium on Choral Music held in Seoul, Korea.

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## Creating a More Musically Literate High School Musician: Composition Projects that Promote 21st Century Skills AND Develop Your Performing Ensemble

By Nora Tycast and Brian Lukkasson

*(Reprinted with permission from the National Association for Music Education (NAfME). The original article published on July 13, 2015 can be found at <http://www.nafme.org/creating-a-more-musically-literate-high-school-musician/>)*



As with any good and efficient professional development session (does that exist?) we always want to know, “Why am I doing this?” and “How exactly will I use it in my classroom?” By the time you get to the end of this blog post, you should have a good idea about how to take big or baby steps toward implementing composition into your performance classroom. But first, here is the “why are we doing this?”

### Building the Framework for Composition Projects

We have been teaching together for the better part of 15 years, and in that time we have come to value a couple of things: collaboration and risk-taking. We teach in a medium-sized school district that serves a growing urban suburb of the Twin Cities. We see 220 9th-12th students each day for 55 minutes and perform with each ensemble upwards of five times a year.

Eight years ago we evaluated the Minnesota State Standards and National Standards against our curriculum and realized that all of our students were not getting a chance to compose. Additionally, the drill and kill of key signatures, rhythm and counting tests, and basic music theory rarely moved from the memorization to assessed implementation.

We learned early on that students would need significant scaffolding in order not only to feel successful, but also to have representative compositions. We initially made sure students understood how to write notation and the basic theory behind keys and progressions, but their compositions lacked direction, discernable melodies, and overall complexity.

They would most easily be described as moody soundscapes filled with slow morphing “chords.” Over the past eight years we have created numerous scaffolding assignments to meet the needs of the students and that particular year’s larger annual composition assignment. Every year, we change, refine, and reflect on our scaffolding.

The variety of assignments that we have chosen as a way to prepare students for their larger composition project changes from year to year and is based on student competency and the type of composition project we are creating. For example, a large composition project in the 10th grade year that is based around an animal theme would have a scaffolding assignment that focuses on melody writing, transposition in a different key, listening and reflecting on music that uses animals as its theme (Saint Saens’ “Carnival of the Animals”) and a quick write-up that helps each student table their initial thoughts about writing their own music about an animal. Here are other examples that have been used as scaffolding assignments:

- Rhythm-writing and transcription—these can be tailored to the music, meter, or chord progressions you are working on for performances
- Key signatures (major and minor)
- Call and response

11.) Play through the following melodic line and write your own response. You **ONLY** need to write it for **YOUR** part.

12.) Write your own 4 measures of call. Use the 1st and 5th scale degrees to establish your melody.

- Write a treble or bass clef.
- Write the key signature for your instrument: Concert F, G, Eb or Ab are options. (Bb is NOT.)
- Write a time signature: 4/4, 3/4, 2/4 or 6/8 are options.

- Transposition (on their instrument and with other instruments/students)

Interval	M2	M3	P4	P5	M6	M7	P8
1/2 steps	2	4	5	7	9	10	12

Choose one of the melodies from the previous worksheet (or create a new one) and write a harmony based on the interval indicated. You may choose to write the harmony above or below your melody.

1. M2

2. M3

- Melodic contour

Describe their poem in one sentence: \_\_\_\_\_

Was their melody memorable (humable, interesting, etc.)? YES NO

Was there rhythmic variation in their melody? YES NO

Did the melody relate to the poem? YES NO

Was the reading of their quote from the poem interesting? YES NO

Was the performance of the melody rich in tone? YES NO

Evaluate the melody based on the Create Music rubric:

Rubric	Basic	Proficient	Advanced
<b>Melody</b>	Melody is weak and/or lacks contour (shape) or rhythmic/melodic variety.	Melody has defined shape and contains some rhythmic and/or melodic variety.	Melody has a clearly defined contour, rhythmic and melodic variety that is representative of the composition's intent.

Any suggestions for improvement? \_\_\_\_\_

- Basic triadic harmony
- Antecedent and consequent
- Lots of listening and reflecting (based on assignment theme)
- Literacy-based assignments (Quick Writes, Pair Shares, Close Reads)

We start scaffolding within the first week of school. One to two days a week a portion of the rehearsal is allocated to assignments or projects that would be considerable scaffolding for our composition project, though they rarely require the entire class time. We also encourage students to keep their instrument close by, so that they are constantly trying out what they may be writing or reflecting on.

	9 <sup>th</sup> Grade		Wind Ensemble (mostly 12 <sup>th</sup> Graders)	
	Composition	Performances	Composition	Performance
Sept	-Counting System -Rhythm Writing & Transcription		-Rhythm Writing & Transcription -Key Signature Review	
Oct	-Key Signatures	-Concert (all bands showcase)	-Listening #1	-Concert (all bands showcase)
Nov	-Listening #1 -Transposition		-Melodic Contour -Listening #2	
Dec		-Concert (end of term)	-Triad Harmony -Antecedent and Consequent	-Concert (end of term)
Jan	-Listening #2 -Call and Response		-Listening #3 Comp Project Assigned	-Joint Concert with Middle School
Feb	-Listening #3	-9 <sup>th</sup> Grade Region Band Festival		-Conference Festival/Contest
Mar	-Comp Project Assigned	-Concert (end of term)	Final Comp Performances	-Concert (end of term)
Apr		-Musical		-Musical
May	-Final Comp Performances			-Concert (end of term)
Jun		-Concert (end of term)		-Graduation Performance

In eight years we have been able to collaborate (through trial and error and lots of collaboration) to create a composition curriculum that meets the individual needs of each of our students *and* makes a strong impact on our performance quality.

## How Composition Benefits Your Ensemble

Including composition in a very full performance schedule can be daunting. However, finding a way to include smaller assignments along the way makes the product more rewarding from both a composition performance standpoint as well as the qualitative impact on their performance. When a ninth-grader can speak about a composer's intent in comparison to their own intent at the end of the year, you know that you have reached a truly creative and admirable goal.

Here are four tangible take-aways that we have been able to see in a single year of including composition in all of our ensembles:

- Our students have an increased level of musicianship on their own instrument and in their ensemble, demonstrated both through playing and listening response.
- Our students are more reflective on their own performance, both individual and ensemble, and use musical vocabulary to form descriptive and specific opinions.
- Our students have a greater understanding of compositional techniques in their concert music and are better able to discern the composer's intent.
- Our ensembles are able to perform music of a high level (grade) and quality, but spend less time in rehearsal.

Look at your concert calendar; see where you can include scaffolded assignments to include music theory, melody, and harmony, and produce a student composition project that is meaningful to your performances and your students. The rewards will come back to your performing ensemble two-fold.

*Nora Tycast and Brian Lukkasson have been teaching together at Spring Lake Park High School, a school district just outside of Minneapolis, MN, for nine years. Brian, a trombone player and Master's degree in music graduate from the University of St. Thomas, has served and directed numerous state-wide jazz education organizations and ensembles. Nora, a trumpet player with a Master's in Educational Policy and Administration, has worked on the school-wide literacy team and is currently the secretary for the Minnesota Band Directors Association. They can be reached at [ntycas@district16.org](mailto:ntycas@district16.org) and [blukka@district16.org](mailto:blukka@district16.org). Nora Tycast and Brian Lukkasson presented a session on this topic at NAFME's 2015 National In-Service Conference.*





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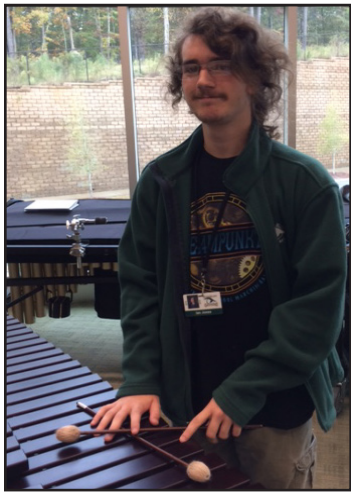
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## 2015 NAFME Student Composer's Competition Winner



**Ian Jones, Composer**

### CONGRATULATIONS!

**I**an M. Jones, from River Bluff High School in Lexington, SC, for winning the 2015 Student Composer's Competition Award in the contest sponsored by the National Association for Music Education (NAfME) each year.

His award-winning work entitled "Combine and Create" was composed for wind ensemble. He

arranged 24 staves for 35 instruments in Finale notational software. Ian called this his second "serious" work. An accomplished percussionist with the River Bluff High School Band he has also expressed the desire to learn trumpet and clarinet. According to Ian, his interest in composing seemed to come from "out of nowhere". His inspiration for the winning piece was based on interpretations of ostinato and counterpoint from Stephen Bryant's "Concerto for Wind Ensemble".

Congratulations Ian and we wish you the best of luck in your future!

## Planning Ensemble Rehearsals with Behaviors in Mind

**By Susana M. Lalama, Ph.D.**

**C**lassroom management has been a problem for teachers of all subjects for years. Student learning is difficult to monitor when classrooms are poorly managed.<sup>1</sup> In music education, particularly secondary instrumental large ensembles, classroom management presents additional challenges for the teacher because of the traditional rehearsal procedures, physical environment, sound-producing goals, a group-learning environment, multi-level instruction, multi-age instruction, multi-instrument instruction, and a final product that is often performed for the public.<sup>2</sup> In addition, the director is involved with conducting the instrumental ensemble. This active and immersed conductor role can create behavior problems for students who may not be actively involved during all portions of the rehearsal. If the teacher stops to address the misbehavior, all musical learning stops because

of the group-learning environment.

While beginning and novice instrumental music teachers tend to struggle with classroom management the most, some veteran teachers also struggle and become frustrated with managing student behaviors.<sup>3</sup> Perhaps the behavior bag of tricks that used to work years ago may have become predictable to the students and are not as effective, or maybe the students are bringing new behavioral challenges to the classroom (i.e., text messaging) that are interrupting the music learning environment. The following strategies can apply to all music teachers to help create and maintain an environment for optimal music learning experiences.

### 1. Plan with behaviors in mind.

Planning rehearsals with behaviors in mind can prevent a lot of classroom management frustrations. Start by evaluating the most problematic behavior in your classroom. Do the percussionists misbehave more during lyrical selections because they do not play as often? How do students behave when working with a particular section within the ensemble? What types of misbehaviors occur and who initiates them? Then create activities in which students can stay involved through active participation. For example, if there is a problematic section in the music where the flutes are struggling, have the different sections in the ensemble learn the problematic part on their own instrument. The music can be written out as a rhythmic or tonal exercise as part of a warm-up activity, which reinforces the students who need the musical help. Maybe provide the students an assignment to use their aural skills to write out a section of the music. Encouraging all students to sing problematic sections of the music can also help keep other students involved, strengthen aural skills, better understand how the music, and creates an opportunity to embrace phrasing and artistry. There are several ways to plan activities that help the music learning process, but it starts with planning with both the music and the student behaviors in mind.

### 2. Repertoire

Selection of repertoire is the most important decision for an instrumental music teacher because it sets the tone of musical expectations and goals. Repertoire selection also sets the behavioral tone. Music too easy creates boredom and too difficult creates anxiety, both that can lead to sloppy musicianship and/or behavior problems. Rookie and novice teachers particularly have a tendency to select music based on what they have performed previously (some veteran teachers are guilty of this too). When selecting the performance repertoire, keep in mind strengths and weaknesses of each member and section of the ensemble and select accordingly. Have discussions with a mentor



music teacher and other music teacher colleagues about what pieces might be most appropriate for your ensemble. Invite colleagues to a rehearsal to help inform the repertoire discussion. Often teachers are hesitant to invite guests into rehearsals because the students “are not ready to be heard” or “behave poorly.” On the contrary, this could be a great opportunity to discuss repertoire and planning, but also discuss classroom management strategies. Create opportunities for you to stay engaged in conversations about music and be open-minded to learning unfamiliar music.

### 3. Communication

Behaviors are learned; therefore behavioral expectations must be clearly communicated. Create a classroom management plan where expectations, rules, consequences, and rewards are communicated to students, parents, and administrators (see figure 1 for sample template of a classroom management plan). Consistency is key in communicating with students, so the classroom management success is vital upon following through on behavioral expectations, consequences, and rewards.

**Rules:** Create no more than 5 short statements of expected classroom behaviors. Students are able to remember concise statements that can be reinforced throughout rehearsals if needed. Behavioral expectations and rules should be stated positively. For example, the rule No talking while the teacher is addressing the class, can be positively stated by Listen when the teacher is addressing the class. Be sure to post the rules in the classroom for year-round reference.

**Consequences:** If a student breaks one of the rules, you must have the courage to discipline and administer stated consequences. At times, it may seem as if it takes more time to follow up on each behavior, but setting the tone for the learning environment is worth it. Whatever consequences you decide, be sure to run them through administration to ensure they follow school protocol.

**Rewards:** It is important to offer rewards for students who meet all behavioral expectations. Some secondary school teachers may feel that rewards are more suitable for primary school students, but that does not mean that older students should not be rewarded. Individual or group rewards can be as simple as verbal praise. Verbally acknowledging correct behavior can set a positive tone for the classroom environment in which more students may work toward receiving praise.

**Procedures:** Teach students procedures for EVERYTHING. Music teachers do a great job teaching procedures necessary for music success (assembling and disassembling instruments, where to sit, etc.) but sometimes they neglect creating and communicating behavioral procedures. Create and practice procedures for problematic

behaviors that occur during rehearsal. For example, if talking during rehearsal is the most common misbehavior, create a procedure for students to ask questions or provide opportunities for open communication. This can be scheduled and practiced into a daily rehearsals by times or even non-verbal signals. Just like instruments they play, daily practice is necessary for the students to fully learn and absorb the behavior.

### 4. Courage to Discipline

Students will become comfortable with behavioral rules and will test behavioral boundaries intentionally. Students want to know if you will actually administer consequences for misbehavior. Have the courage to discipline. There may be a moment when some of your students (even the best ones) engage in misbehaviors during rehearsal. Follow through with consequences. By following through with set consequences, you are communicating a serious tone about your word. Students are less likely to misbehave in class if they know that the teacher will issue consequences for misconduct consistently.

While establishing the serious tone is important, equally important is communicating positive solutions to behavioral problems. Not all students will understand (or care) that the entire group benefits when rehearsals are not interrupted with student misconduct. Students may need to see positive solutions. For example, if the use of cell phones during rehearsal is problematic, create a cell phone charging station in the front of the classroom where students can charge their phones the entire duration of class. This way the phones are out of their hands during rehearsal and they receive fully charged phones for the rest of the day.

### 5. Oldies but Goodies

Secondary instrumental music teachers are often bound to their conducting podium with their eyes in the score during rehearsals. Know the score well enough to be able to rehearse the ensemble from any part of the room. Teacher proximity can instantly improve student behavior and allows you to hear and assess student progress.

Non-verbal cues are also helpful in correcting behaviors. Create non-verbal cues for unwanted behaviors to make for a less disruptive rehearsal. Save your voice. Sometimes the non-verbal cues can be a fun way for students to respond.

With talking during rehearsal being the most common misbehavior during rehearsals, avoid talking over student talk. Demanding attention can be accomplished through silence (or the silent stare).

### Conclusion

Planning rehearsal with behaviors in mind is key to improving student rehearsal behavior. Communicate and practice behavioral expectations consistently. Because



classroom management is an ongoing battle teachers encounter daily, prioritize which behaviors you want to correct first. Once those behaviors are well managed, then add another behavior problem to address. The strategies discussed may not solve all of the student behavioral problems, but perhaps it will create a platform for thinking, discussing, and creating a new behavioral management plan. While some of these strategies may not be new, use them as a refresher for you to reignite energy and structure into your music teaching practices.

Figure 1 - *Classroom Management Template*

CLASSROOM MANAGEMENT PLAN	
Subject:	Grades:
RULES	
<ol style="list-style-type: none"> <li>1. Respect everyone.</li> <li>2. Respect all equipment and personal belongings.</li> <li>3. Arrive to class on time and prepared.</li> <li>4. Water is permitted in the classroom; no other food or drink is allowed.</li> </ol> <p><i>[Write out 5 or less rules &amp; no more than 1 sentence long. Rules can be general or specific]</i></p>	
CONSEQUENCES	
<p><b>Offense 1</b> Verbal Warning  <b>Offense 2</b> Lunch Detention  <b>Offense 3</b> Parent Conference  <b>Offense 4</b> Office Referral</p> <p><i>[Write out 4-5 steps of consequences.]</i></p>	
REWARDS	
<p><b>Group Rewards</b></p> <ul style="list-style-type: none"> <li>• Verbal Praise</li> <li>• Select a piece to rehearse at the end of the week</li> <li>• Select a piece to perform for Spring concert</li> </ul> <p><b>Individuals Rewards</b></p> <ul style="list-style-type: none"> <li>• Verbal Praise</li> <li>• High-Five</li> <li>• Lead the warm up</li> </ul>	

## PROCEDURES

- How to enter
- How students daily set-up room/get materials ready
- How to leave room

### Additional Suggested Procedures

- How to warm-up
- How to get teacher attention
- How to cleanup
- Restroom procedures
- What to do if forgot or lost instrument, music, or materials
- Where to find extra pencil

Note: If you use student leaders to help each day with running the classroom – lead warm-up, pass out materials, etc., think of back up procedures if they are absent.

\*Remember, students are NOT allowed to take attendance.

*Dr. Lalama is currently serving as Assistant Professor of Music Education at Converse College.*

## Endnotes

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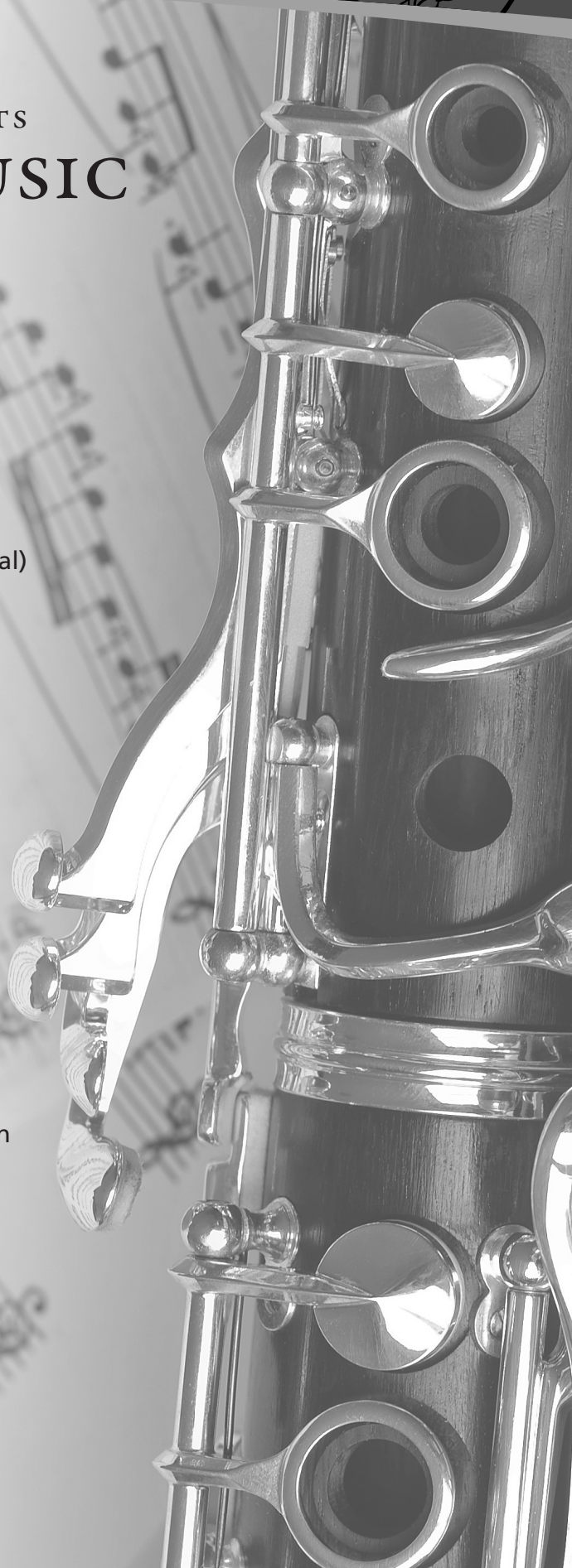
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Molly Mitchell Spearman  
Lander University, Class of 1976

Lander music education graduate Molly Spearman has officially become the face of education in the state of South Carolina. Having earned graduate degrees in education while teaching for over 18 years in Lexington and Saluda county public schools, Spearman entered the political arena and was elected to the S.C. House of Representatives for four consecutive terms. Currently serving as the 18th S.C. Superintendent of Education, Spearman firmly believes that student success is reliant upon personalized approaches to learning, fostered by effective classroom teachers and school leaders. Lander University salutes and congratulates Molly Spearman, musician, educator and political advocate.



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